

## Air pollution costs lives, researchers say

### HIGHLIGHTS

N.C. BREATHE conference Friday at UNCC Center City

Air pollution contributes to 5.5 million deaths a year worldwide

BY BRUCE HENDERSON [bhenderson@charlotteobserver.com](mailto:bhenderson@charlotteobserver.com)

Recent findings underscore the cost of air pollution on human health, and the benefits of reducing it, researchers said Friday at the N.C. BREATHE conference in Charlotte.

While pollution is rarely a direct cause of death, it raises risks that can shave years off an individual's life. One recent study placed air pollution as the fifth-highest risk factor globally, contributing to 5.5 million deaths in 2013.

The first BREATHE conference was held in Raleigh last year. It moved to UNC Charlotte Center City as UNCC's "Keeping Watch" initiative focuses this year on air quality, said June Blotnick of Clean Air Carolina, one of the event's sponsors.

Air pollutants come to life on the side of the UNCC Center City building each night through April 23. The "Particle Falls" animation measures fine airborne particles in real time and displays them in a stream of light.

Fine particles, which come from dust, motor vehicles or industries, are particularly lethal. One-thirtieth the width of a human hair, they work deeply into the lungs and were linked to 3.2 million deaths worldwide in 2010, said scientist Antonella Zanobetti of Harvard University's T.H. Chan School of Public Health.

Zanobetti cited a study showing that exposure to particles is more likely to lead to hospitalization for patients with Parkinson's disease and Alzheimer's disease. A second study, of New Englanders over 65, linked increased deaths even when particles are within federal standards.

Because pollutants circulate widely in the atmosphere, air pollution poses global health problems, said UNC Chapel Hill's Jason West. Ozone pollution from North America and Europe causes more deaths elsewhere than in the regions where it originated.

Taking steps to control greenhouse gases linked to climate change can have the added benefit of curbing air pollution. West recently led a study that found that controlling methane can reduce premature deaths by curbing the formation of ozone.

Because it's expensive to control air pollutants, costs are weighed against public health benefits when federal standards are proposed. That's the field of Chris Timmins, a Duke University environmental economist.

The last major overhaul of federal clean-air standards, in 1990, cost industries \$65 billion in compliance expenses, he said. But the benefits, including fewer premature deaths and work days lost to illness, have been calculated at \$2 trillion.

## Exhibition: Stop taking air for granted – or else

BY BARBARA SCHREIBER Correspondent

We often take our air and trees for granted. But in a rapidly changing city such as Charlotte, they are vulnerable. “Keeping Watch on Air” aims at making us mindful of these interconnected life essentials.

The exhibition, at UNCC’s Center City, is the final installment of “Keeping Watch,” a three-year multidisciplinary effort that brings together community, institutional and corporate partners to enlighten Charlotteans about pressing environmental concerns.

(The first two were “Keeping Watch on Plastics” and “Keeping Watch on Water.”) Visual art is a huge part of this initiative.

This year’s highlight is “Particle Falls,” a multi-story projection on the Center City Building exterior. The work of University of New Mexico artist/scientist Andrea Polli, it has been presented internationally since 2010. On view since mid-March, it dazzles, whether or not passersby know what it’s about; but once they do, they find it eye-opening and sobering.

“Particle Falls” makes the invisible visible. It takes data from a nephelometer (a device that measures nearby particle pollution) and renders it, via software Polli designed, as a vivid, real-time visualization that is updated every 15 seconds.

The projection resembles a waterfall of light. When air quality is good, there is only a cascade of blue. If there is some degree of pollution, white sparkles appear. When air quality is poor, such as when the nephelometer picks up exhaust from a passing diesel truck, the waterfall becomes a firefall.

“Particle Falls” is visible from dusk to dawn. During the day you can view a small version of it in Center City’s Projective Eye Gallery.

Intentionally or not, “Particle Falls” is highly symbolic of our state of denial. There are the obvious extremes of the idyllic waterfall and the chaotic firefall. But the middle ground – the pollution we accept or ignore because it allows us to enjoy such indulgences as single-



Gallery visitors interact with Jed Berk's Blubber Bots at the opening of "Keeping Watch on Air."

pollution we accept or ignore because it allows us to enjoy such indulgences as single-occupancy cars – is enticingly pretty.

At Projective Eye Gallery, an exhibition of work by regional, national and international artists complements "Particle Falls."

Gallery visitors can interact with "Blubber Bots," Jed Berk's small robotic blimps, at designated times; otherwise, they are docked at the end of the gallery, where they bob gently in the air. Highly responsive to light, people and air currents, they can be playful or menacing. Although their link to the show's theme seems tenuous, they are among the most engaging works here, with their blending of art, technology, interactivity and humor.

Three artists address various challenges in the lives of trees.

"Memory," a tree constructed from lumber mill detritus, occupies both the gallery and part of the lobby stairway. The work of Charlie Brouwer, it reflects both yearning and anger, with its evocation of a treehouse and references to clear-cutting.

Linda Foard Roberts' "Spared," a multi-panel photo of a majestic tree with a ribbon tied around it, is filled with hope. The ribbon is likely a signal for developers not to remove the tree, but it also transforms the tree into a gift.

Robert Wiens's watercolors of rotting logs depict trees left in peace and at their natural endpoint, providing sustenance to insects and other plants. Photorealistic from a distance, they are painterly and energetic up close.

"Particle Matter," by Kristin Rothrock, fills the building's window gallery. These woodcuts on Japanese paper seem decorative, but they depict toxins. The prints are circular, as if viewed under

a microscope.

The gallery's showstopper is Berndnaut Smilde's "Nimbus Dumont." Smilde creates clouds in building interiors and then photographs them. His images are often printed on 4-by-5-foot aluminum sheets, but at Projective Eye, "Nimbus Dumont" is printed on wallpaper and is nearly 10 by 14 feet. The effect is startling, combining the wonder of an indoor cloud (which appears to be an element of nature trying to reclaim its territory) and the strangeness of a portal to a nonexistent space.

Unlike previous "Keeping Watch" exhibitions, which were explicit in their mission to educate, this show is a collection of observations and musings. While it has moments that teach and inform, it also is by turns thoughtful, celebratory and even funny.

# Trees, Air in Spotlight at KEEPING WATCH Exhibit



by John Schacht

March 14, 2016

Photos: (above) Linda Foard Roberts' portrait "Spared" in four panels; (below) Charlie Brower recreates trees using "slabwood," leftovers from lumber mills.

Dave Cable, executive director of [TreesCharlotte](#), is looking for ways that the four-year-old group can broaden community awareness and safeguard Charlotte's tree canopy. June Lambla, founder and curator for Lambla artWORKS, wants to celebrate what Charlotte is already doing to heighten awareness about the importance of trees to the local ecosystem and sustainable living policies in general. And photographer Linda Foard Roberts is so drawn to certain trees that she includes them in her artwork as though they were family members—because for the long-time Charlotte native, their roots are the same.

Together with a host of other artists, non-profits and UNC Charlotte's [Urban Institute](#) and [College of Arts + Architecture](#), these Charlotteans find their paths and corresponding messages converging in KEEPING WATCH, a combined art show/initiative which this year covers local air quality and tree canopy. Previous KEEPING WATCH programs highlighted [plastics and recycling](#) in 2014, and [urban streams and creeks](#) in

2015. So far this year, Andrea Polli's [Particle Falls](#)—which went up March 4 and is on display through Earth Day, April 23—has drawn most of the attention by providing real-time measurements of air particulates in the form of an animated 8-story waterfall of light projected onto the side of the UNC Charlotte Center City building.

But [Particle Falls](#) and air quality are just one part of KEEPING WATCH's environmental and artistic equation. On Friday, March 18—Arbor Day, coincidentally—the Projective Eye Gallery in the building beneath Polli's display will further explore air and tree canopy issues through the artistic visions of Roberts and four other artists (the exhibit also runs through April 23). In addition to Californian Jed Berk's interactive floating "Blubber Bots" that make the air tangible, and Dutchman Berndnaut Smilde's wall-sized photograph of the ephemeral indoor clouds he painstakingly creates, Virginian Charlie Brower addresses issues of mature tree canopy and clear-cutting with a life-size tree constructed from lumber mill detritus. Likewise, Canadian Robert Wiens's life-like watercolors of tree segments highlight issues of deforestation and conservation, while Roberts's large-format photographic images of a grand, mature tree evokes our emotional attachments to trees.

The interests of Cable, Lambla and Roberts could also be said to converge in Charlotte's oldest neighborhoods, where majestic 100-year-old willow oaks—most were planted between 1895-1923—

throw their branches over the posh homes and winding roadways in an embrace that's as emblematic for Charlotte as the Eiffel Tower is for Paris or Central Park for New York City. (Indeed, the sons of Frederick Law Olmsted—the designer of Central Park—and Olmsted acolytes John Nolen and Earle Draper were instrumental in developing [Charlotte's urban landscape](#).)

"I refer to it as the soul of the city," Cable says of the city's urban forest. "It's our most treasured natural resource, it defines what Charlotte is. You see that in the culture we have here, the care that people have for trees, and people's reaction who come to Charlotte for the first time. They fly in during the summertime and they see these little buildings sticking up out of the woods—'oh, there's Charlotte.' You get this sense that there really is this city in the forest."

As stately and semi-permanent as the willow oaks appear, their susceptibility is well-known to Charlotte residents trying to get anywhere in the city after a summer storm. The trees may be durable and used to "confined areas, compacted soils and bad air quality," says Cable, but "given the urban stresses that they're under they are nearing the end of their lives." Those stresses—which also include recent drought conditions and cankerworm infestations—are cumulative. Summer storms or freezing rain will claim more and more mature trees over time.

In that regard, the aging willow oaks—combined with crepe myrtles and red maples, they comprise 40 percent of the city's canopy—also symbolize the tenuous status of Charlotte's urban forest. Charlotte may have one of the best urban tree canopies in the nation, but it had been losing trees at an alarming rate—about 3 percent of the canopy between 2003-2008, Cable says. In the face of relentless development throughout Charlotte, in 2011 the city council adopted a goal of reaching 50 percent canopy coverage by 2050 (following a 1 percent uptick between 2008-2012, the percentage currently [hovers around 47 percent](#)).

But, as Cable points out, each percentage point equals about 100,000 trees. TreesCharlotte was set up in 2011 with the mission to "expand the canopy but also to diversify it," he says, pointing to a previous over-reliance on the city's three most popular trees. "It's like your investment portfolio," Cable adds. "You just have to be diversified if you're going to be resilient over time."

The numbers are, of course, key in determining immediate needs and future courses of action for the city, county and groups like TreesCharlotte. But as essential as the statistical science is, most people respond when the numbers come to life visually and emotionally. And that, Lambla says, is where an exhibit like KEEPING WATCH

comes into play.

"We're looking at the relationships between air, tree canopy and water," she says. "Obviously, engaging artists is a big plus—to put the message in a visual way reaches audiences that aren't going to read about it and may not understand it unless they see examples that make them

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think about it in a different way. Artists have always been a gauge for us, a way to look at things differently, a way to look at issues differently. They create an emotional attachment to issues—all through history." The goal of public art like *Particle Falls* and the Projective Eye Gallery's exhibit is to connect those ecosystem dots and get the message out "beyond the choir," Lambla says. "That's why we've initiated so many projects outside the gallery as well as inside the gallery—to bring attention, and to bring people into the gallery where there are even more artists addressing the issues."

Lambla credits Roberts, executive director for the Light Factory in the early 90s, with providing the "the soul of the exhibition" in her work, *Spared*. In 2010, Roberts found a mature oak on a site designated for construction—thankfully, its white ribbon marked it to be spared and it still stands today. The tree "dropped of my radar," Roberts admits, until she found the negatives six months ago and put the photographs up on her [website](#). Lambla saw it, and knew instantly that it would be a perfect fit for the KEEPING WATCH exhibit. "She was speaking to the emotional side of this and the attachments that

you make to trees that were really important," Lambla says.

Roberts photographed the tree with one of the large-format view cameras (a 5-by-7-inch [Conley camera](#) in this instance)

and old, imperfect lenses she favors, then pieced the negatives back together in four 42-by-60-inch panels of gelatin silver and pigment prints on German Etching paper. The 8-by-8-foot layout roughly forms the shape of a cross and, according to her artist statement, was intended to capture "the experience of standing next to such a magnificent, graceful living thing (and) revering its presence."

Even with the limitations of a computer screen, the piece succeeds in getting across what Roberts intended. The black and

white portrait makes tangible the old oak's gnarled bark, its tangle of limbs and leafy canopy, just as the lens' imperfections—a sharper focus here, a duller one there—mirror those of the tree. Taking in *Spared* and the tree's cathedral-like expanse, subtexts of generational roots, family and memory flood in. (*Spared* is part of Roberts' series, *Grounded*, that [Radius Books](#) will publish later this year.) The aging oak conveys the same emotional impact as one's favorite childhood tree from which an old tire swings, or one's first glimpse of a stand of [old growth Sequoia](#), quiet sentinels to centuries of human progress and folly.

For Roberts, who's been photographing trees for over 10 years to help chronicle the roots she's forged in Charlotte, that instinctual and emotional connection to a tree precedes everything. "When I do approach a tree, I have to have this response to it," she says. "I am interested in the way they communicate to us, because I feel trees are a reflection of ourselves. So I look for emotion in a tree—this one, it's been around a long time, it's seen a lot.

"My work is more like poetry, and I feel like each image may speak to the next image, so when I show this work it's all interrelated with all the series that I do. To me the portrait of a tree is also about where I grew up, my family and the land we came from."

While not as explicit about it in, say, the manner social realists might employ, Roberts says the environmental concerns and notions of stewardship that an exhibit like KEEPING WATCH embodies always inform her tree photographs. Like the other artwork Lambla has chosen here, the idea is not to implore action by scaring the viewer with post-apocalyptic imagery of denuded forest land or smog-shrouded Beijing on its worst day—"The Doomsday message is a stalemate; it paralyzes action," she says. Instead, the idea is to celebrate what is being done to ward off an ecological Doomsday and remind us—through beauty, invention and emotion—what's at stake.

If that blurs the line between advocacy and art, that's fine with Lambla; good art should always move the viewer out of one frame of mind and into another.

"There does not have to be a line between them," Lambla says. "A good piece of art speaks to a number of different people in a number of different ways. They bring their history, their experiences to viewing that art. So there's no 'I get it' needed. Some people will understand and underline intention, but it doesn't have to be understood the same way by everybody.

"You want to celebrate what you do well and your successes and what can work. So knowing what creates particulate matter is what works with (*Particle Falls*). Valuing tree canopy and sparing trees can work in developmental senses and the planning of our communities in the future."



This piece was produced through the  
**Charlotte Arts Journalism Alliance**,  
a consortium of local media dedicated  
to covering the arts.



## Particle Falls presents an invisible reality

Breathe, just breathe By Anita Overcash @anitaovercash

If you find yourself standing at the corner of Brevard and 9th Street or gazing off into the distance on your commute via I-77 near exit 3B, you'll discover that UNC-Charlotte's Center City Building is projecting the image of a waterfall. But don't let the sight, which can be tranquil and soothing amongst the city's canopy of buildings, fool you. In a quick glance the footage can go fiery red with balls of yellow, orange and red disrupting the calming flow that you might associate with vacations and white noise. The installation, called Particle Falls, is projecting air pollution detected in Uptown Charlotte. It's something to remember, the next time you take a breath of not-so-fresh air.

March 09, 2016



Andrea Polli's Particle Falls installation at UNC-Charlotte Center City. (Photo by Crista Cammaroto)

The installation comes as a partnership between UNC Charlotte College of Arts +



Architecture and Clean Air Carolina and continues through April 23, when there will be a culmination viewing party of Particle Falls footage. As one of the biggest components of UNC–Charlotte's third annual Keeping Watch series, which includes arts and science oriented exhibits, public art and events, it places an emphasis on air quality. The other part of this year's initiative, running through May, will focus on the importance of tree canopies.

On March 18, a group exhibit opens at Projective Eye Gallery. It will feature more info on Particle Falls, as well as art by five artists. Works include a large-scale aged tree photograph by local artist Linda Foad Roberts and California-based Jed Berk's techie and interactive "Blubber Bots." In the context of Keeping Watch on Air, Berk explains how the robotic inflatables are fitting. "They're very much effected by the environment and what I mean by environment is the space and air around them," he says. "Even the idea of a draft or someone walking by effects them greatly." The "Blubber Bots" are also affected by light and visitors are encouraged to use cell phone flashlights to stimulate movements that can be sporadic, as in the case with Particle Falls and traffic patterns.

Jed Berk's "Blubber Bots"

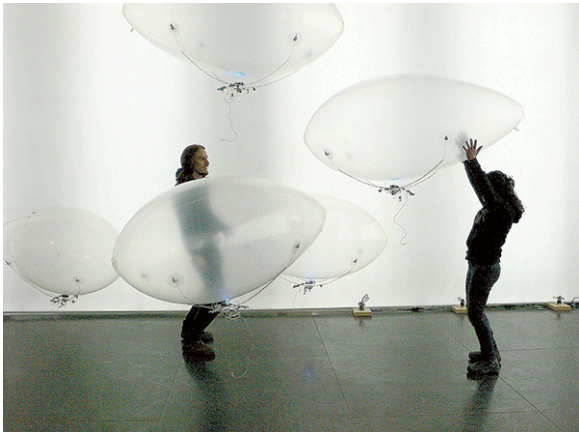
The Particle Falls installation, created by Andrea Polli — an Albuquerque-based artist who teaches art and ecology at the University of New Mexico — back in 2008 in San Jose, Calif., was commissioned as a public art project on an 18-foot tall building in an overlooked corner of the city's concrete jungle. With the goal to reinvigorate that forgotten urban spot, she incorporated natural elements — a waterfall, to be specific — that could attract onlookers while sending a powerful message back at them. And what's better to dampen their spirits than the power of air pollution? We don't see it (not normally anyways), so it doesn't pose an immediate threat to most of us who go about our day-to-day lives in disregard to its existence. The installation, which has already touched down in cities like Detroit and Philadelphia, has surprised Polli.

"What I had been seeing a lot and what I had been focusing on was the pollution from vehicles, specifically fossil fuel burning vehicles and especially diesel vehicles. A lot of times what you expect to see and what you see is a diesel bus or truck pulls up near the instrument and you see a major change, but it was pretty shocking in Pittsburgh, Penn. and Logan, Utah. There were some days when it was

just high level the whole day," Polli says. Part of these results, Polli believes, were mixed between industrial pollution and geographic issues like inversions (the result of surrounding hills and mountains

and valley-like dips that trap air).

"So, you higher level of pollutants for extended period of times, sometimes a day, sometimes a week," says Polli, who has worked on projects related to meteorological and atmospheric sciences since the early '90s. Her interest in



meteorological and atmospheric sciences since the early '90s. Her interest in

weather models led to sonification oriented projects, as well as those that used weather instrumentation via collaborations with meteorologists and atmospheric scientific data tracked from correspondents in New Delhi, Switzerland, Los Angeles and New York.

But as climate began changing on shorter-time scales, Polli adapted her work to include climate models. Particulate pollution became easier to track as air quality monitoring improved and new instrumentation became available.

So, how does it all work? For Particle Falls, Polli uses a nephelometer, an instrument that takes in air samples in order to collect data on pollution. Then, she uses a computer program to project the particulate data visually as dots and bursts of color over the blue backdrop. The visualization updates with new air data in real time.

Terry Lansdell of Clean Air Coalition explains that while Charlotte's air pollution is showing signs of improvement, it's far from clean. Ranked as one of the top 25 most polluted cities in America in 2014, it managed to meet an old pollutant level measurement this past year for the first time in two decades.

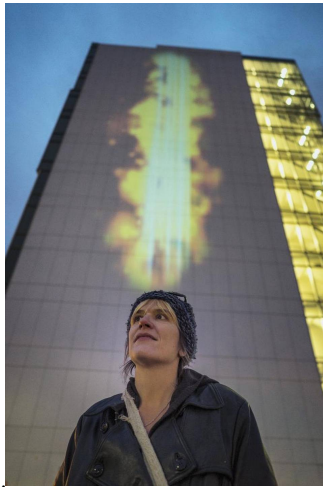
"We want to try to promote the fact that this beautiful thing they're seeing is a representative of some very dangerous activity in our atmosphere and in the air we are breathing," says Lansdell, who found Polli's work fascinating and reached out to her in order to bring the installation to Charlotte.

"I think Particle Falls has been a good way for people who already know about the air quality issues to kind of help with their advocacy," says Polli, who views herself first and foremost an artist. When asked if she considers herself a scientist or advocate, she proclaims, "I understand and I'm interested in and want to learn as much as I can about science, but I'm definitely not a scientist. I could see myself as an advocate, but I think there's such dedication in being a real activist and I feel like I'm playing a role, but it's more of a supporting role to the work that activists are actually doing."

## Air pollution becomes public art in uptown Charlotte exhibit

### HIGHLIGHTS

'Particle Falls' makes visible the tiny particles that can kill us Will be visible on side of UNCC Center City until April 23



An exhibit that turns air pollution into public art opened Friday on the wall of UNC Charlotte Center City. The installation makes visible the fine particles that can be deadly.

BY BRUCE HENDERSON

The invisible motes in Charlotte's air can have a deadly effect: Once inhaled, tiny, solid particles and liquid droplets can work their way deeply into lungs and enter the bloodstream.

Thousands of Americans with heart or lung disease die prematurely each year because of fine particles 1/20th the width of a human hair, the Environmental Protection Agency says. Symptoms range from eye irritation to asthma and heart attacks.

Andrea Polli doesn't just marry science and art to bring particles to life. She plasters the side of a 12-story uptown building with them.

On Friday night, Polli was to open her "Particle Falls" installation. It's a computer-generated animation, projected on the west wall of UNC Charlotte Center City and visible nightly from points around uptown, of what looks like a cascading stream of blue light.

An instrument called a nephelometer simultaneously detects, in real time, fine particles in the air. They appear as white specks falling with the blue light. When concentrations are heavy, the particles become an angry yellow, like sparks against a blue flame.

“People kind of take a deep breath” when they first see it, Polli said this week. “I think some are sort of mortified to see levels so high.”

The advocacy group Clean Air Carolina was to host an opening reception Friday and will use

The advocacy group Clean Air Carolina was to host an opening reception Friday and will use

the installation as a teaching tool. UNCC’s College of Arts + Architecture and the Arts & Science Council will cosponsor its eight-week run, partnering with UNCC’s “Keeping Watch on Air” initiative.

“The neat thing is that it makes visible something we struggle to make people aware of all the time,” said Mecklenburg County air quality director Leslie Rhodes.

So small they can be seen only through an electron microscope, fine particles measure 2.5 microns or less. They’re produced by combustion sources such as car engines, power plants and fireplaces.

Mecklenburg County is within federal healthy-air standards for fine particles. Concentrations have dropped since 2001 as a crackdown on power plant emissions and federal vehicle standards took effect, Rhodes said.

Since debuting in San Jose, Calif., in 2009, “Particles Falls” has been presented in cities in the U.S. and Europe, most recently in Paris during the United Nations climate change conference in December.

Polli is a professor of art and ecology at the University of New Mexico, where she holds an endowed chair in digital media. She recently worked on a project to turn climate data into sound.

“I’m interested in raising awareness of environmental issues by using technologies, but using them thoughtfully – looking at the emotional quality of that data,” Polli said.

# UNCC Center City Installation Visualizes Our Air

By DAVID



([http://mediad.publicbroadcasting.net/p/wfae/files/styles/x\\_large/public/201603/030416ParticleFalls.jpg](http://mediad.publicbroadcasting.net/p/wfae/files/styles/x_large/public/201603/030416ParticleFalls.jpg))

*"Particle Falls" will be on the side of the UNC Charlotte Center City building through April 23.* DAVID BORAKS / WFAE

2:18

A light installation that went up Friday night on an uptown building is more than a work of art. It's a bit of science, too, visualizing the quality of the air we breathe. WFAE environmental reporter David Boraks went to see it.

Andrea Polli is an artist *and* scientist at the University of New Mexico. Since air pollution is often

Andrea Polli is an artist *and* scientist at the University of New

Mexico. Since air pollution is often invisible, she wanted a way to visualize it. The result is an outdoor installation called “Particle Falls,” an animated blue waterfall projected onto the outside of the UNC Charlotte Center City building.

It starts with a salt shaker-sized device called a nephelometer, which collects air samples on a ledge.

“So we’re getting a number from this device every 15 seconds, as close as we can get to real time, sending it to our computers in the gallery, and that’s generating the visualization,” Polli says.

Polli’s computers turn those air quality readings into an animated graphic that uses color and shape to represent clean air and dirty particles, whether it’s vehicle exhaust or industrial pollution.

(<https://youtu.be/zNh6wTTrvQ8>)

## "Particle Falls" at UNC Charlotte Center City

“This is a perfect surface for the piece, a huge white wall, relatively reflective, so the piece really pops on this wall, and we’re able to fill almost the entire 12 stories with this giant blue waterfall,” she says.

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It’s only blue when the air quality is good. The colors change when traffic backs up or a heavy truck goes by, spewing exhaust.

“And when particulate pollution is detected, depending on the levels, and you might see spots or sparkles over the waterfall. But then that might evolve, as particulate pollution becomes more intense, into a giant fireball,” Polli says.

Charlotte’s air is better than it once was. The Clean

Smokestacks Act of 2002 brought a big reduction in emissions from North Carolina's coal-fired power plants and industrial plants.

Last summer, for the first time in decades, the Charlotte region was declared to be meeting federal air quality standards.

"I don't think it means we need to be any less vigilant, because people are driving more, which means we need to continue to stress monitoring the number of miles that you're driving and really trying to take that into account, says Mecklenburg County air quality director Leslie Rhodes.

Cars, trucks and heavy-duty construction equipment are now the main source of air pollution in Mecklenburg County. Rhodes says Polli's installation is a good way to promote awareness.

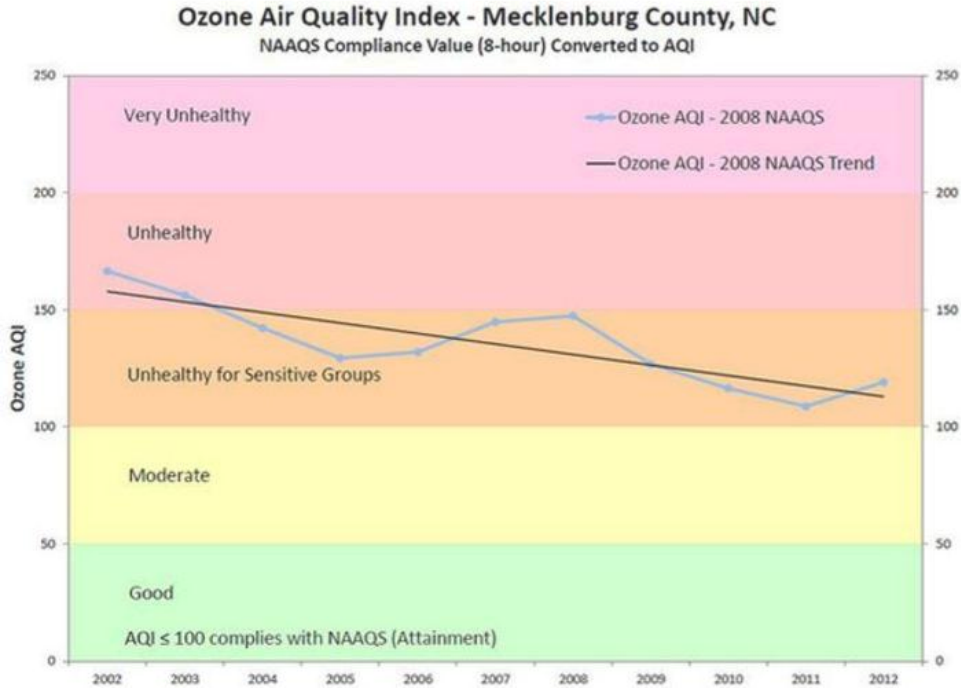
Air pollution is "something that is often invisible to us," Rhodes says, and "this is an opportunity to make it visible to help people see the effects of driving on pollution."

Terry Lansdell helped organize the installation for the environmental and education group Clean Air Carolina.

"I hope that people will understand that the air around them has something in it. It appears clean, it maybe even smells clean, it looks clean. But we don't know what's in our air," he says.

"Particle Falls" can be seen from sunset to sunrise daily until April 23 at UNC Charlotte Center city, in uptown Charlotte.





(/post/charlotte-reaches-epa-ozone-standard-now)

Charlotte Reaches EPA Ozone Standard, For Now

(/post/charlotte-reaches-epa-ozone-standard-now)

## Keeping Watch On Air Quality

By CHARLOTTE TALKS STAFF • MAR 1, 2016 [Twitter](#)

([http://mediad.publicbroadcasting.net/p/wfae/files/styles/x\\_large/public/201603/particle\\_falls\\_0.jpg](http://mediad.publicbroadcasting.net/p/wfae/files/styles/x_large/public/201603/particle_falls_0.jpg))

*Particle Falls by Andrea Polli*

### Particle Falls: Seeing Is Breathing

Part of an artist's job is to help us see our world in different ways. Now, thanks to the marriage of art and technology, we can see the unseen pollution all around us, pollution that can have a negative impact on your health and well-being. And believe it or not, this environmental art work is actually quite beautiful. That work is coming to Charlotte and we hear all about that and an on-going conversation about environmental issues facing us.

**Particle Falls is on display on the side of UNC Charlotte's Center City building March 4 through April 23.**

Video: Preview of Particle Falls: Seeing Is Breathing  
(<https://www.youtube.com/watch?v=Cze5s7y8ZqA>) (*when the installation was in Pittsburgh*)

### Guests

**Andrea Polli**— artist and professor of Art and Ecology, University of New Mexico. She's the creator of Particle Falls, a public art projection that displays invisible particle pollution in real time.

**Brian Magi**— assistant professor of Atmospheric Sciences at UNC Charlotte. **Jefferson Ellinger** — associate professor of Architecture at UNC Charlotte.



CHARLOTTEVIEWPOINT

metropolitan ideas & art

**Pick:** Particle Falls **Details:** Projected nightly on the side of the UNC Charlotte Center City building, Friday, March 4 – Saturday,

April 23, dusk to dawn.

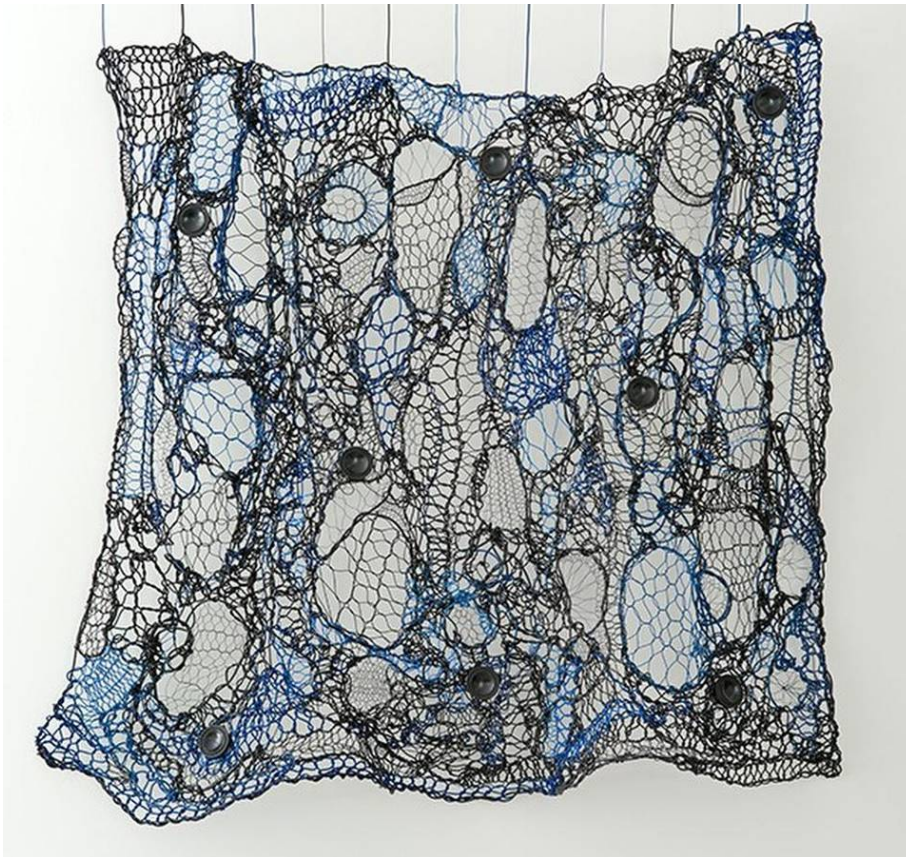
**Viewpoint:** Most of the time air is invisible; we seem to consciously notice it only when it is so filled with smoke or dust (like [this](#)) that we can't help but cringe as we suck it up. But even visibly clear air can contain particle pollution that, while microscopic, may pose even greater health threats than the pollution we actually can see. *Particle Falls*, a public art installation by New Mexico-based artist/scientist Andrea Polli, makes that fine particulate matter visible to the naked eye. Appearing as a waterfall-like cascade of light, the large-scale animated projection is generated with specialized software that visually translates in real time the particulate matter readings from a nephelometer, a scientific instrument that gathers data about air pollution. *Particle Falls* has been in American and European cities – San Diego, Pittsburgh (pictured above), Philadelphia, Zagreb, and most recently in Paris during COP 21, the United Nations Climate Change Conference. Clean Air Carolina and the UNC Charlotte College of Arts + Architecture are bringing it to Charlotte as part of KEEPING WATCH on AIR, a two-month project that unites art, science, and journalism to address local air quality and tree canopy issues.



## Whispers, chants, hums wrap around viewer/listener in UNCC's Swartz exhibition

### HIGHLIGHTS

Three-part show encompasses 100 speakers and volunteer voices, photos, multimedia 'hanging'



"Black and Blue Weave," 2013; wire, speakers, electronics and multi-channel soundtrack by Julianne Swartz. Courtesy of the artist  
Julianne Swartz: Terrain Trailer - IMA

BY MARK LEACH Correspondent

Soft whispers combine with chants and melodic humming as 38 volunteer voices emerge above you from a hundred speakers suspended from the ceiling. It's an intriguing, multi-sensory experience.

Bard College artist-in-residence and installation artist Julianne Swartz's solo exhibit "Close" at UNC Charlotte Center City's Projective Eye Gallery contains three works: "Terrain," originally commissioned by the Indianapolis Museum of Art and on loan from the Artist Pension Trust, is installed in the main gallery. "Close," a smaller but no less compelling series of photographic prints, is displayed in the front lobby. "Black and Blue Weave," a multimedia wall hanging, is on the second floor, in the building's atrium.

multimedia wall hanging, is on the second floor, in the building's atrium.

Swartz said her inspiration for the 12-channel sound piece "Terrain" came from her walks in the woods of upstate New York. "I was captured by the sound that the wind made as it blew against the trees and moved them, too. I was intrigued by my ability to hear the wind, see it and feel its effects against my body.

"I chose the title 'Terrain' thinking of both a landscape made of sound – an undulating, changing topography – (and) emotional terrain, which is also a changing landscape," she said. She instructed each volunteer for the piece to, among other things, perform sounds, say words and whisper thoughts. (See sidebar for her specific instructions.)

The intonations, repetitions and varying proximity of sounds to listeners create a magical, even soulful, experience.

"Terrain" invites personal reflection, too. As you stand in the gallery space, you can see, through two glass walls, Charlotte's urban landscape. In stark contrast to the traffic, sirens, jackhammers and everyday sounds of urban living, "Terrain" evokes – for those willing to stay and listen intently – memories, intimacy and self.

Swartz provides a different take on intimacy in her series "Close": 10 images here, displayed alongside one another. In each, an inverted finger, bathed by a warm background glow, is photographed close up, capturing the moment before gravity overtakes a drop of water. Look into the suspended droplet in "Close (Breast)" and you see a couple gazing upon one another. Swartz calls the reflection in the drop "a metaphor for intimacy and the ephemerality of the moment."

In "Black and Blue Weave," Swartz weaves multi-colored wires "purposefully," she says, "to achieve an aesthetic and functional result." Exquisite visual patterns in the piece double as structure for cabling and speakers that enliven the quiltlike wall hanging with intimate and soothing sounds.

In her three-part work, Swartz harnesses the emotive properties of the human voice and ably uses other strategies to remind us of our uniqueness, the importance of each moment, and the powerful effects of memory.

Mark Leach, who has served as executive director of the Southeastern Center for Contemporary Art in Winston-Salem and was founding director of the Mint Museum of Craft & Design, writes about the visual arts, and is an independent curator and consultant.

This story was produced as part of the Charlotte Arts Journalism Alliance.

## **JULIANNE SWARTZ: CLOSE**

**When:** Jan. 22-March 4 **Where:** Projective Eye Gallery; UNC Charlotte Center City; 320 E. 9th St. **Details:** 704-687-8902; [bit.ly/1UY6Tg4](http://bit.ly/1UY6Tg4)

## **HOW IT WORKS**

What artist Julianne Swartz asked volunteers to do when they recorded their voices (edited for length):

1. Face the microphone and breathe for 1-2 minutes, mouth slightly open. Try to focus entirely on your breath while you do this. Feel the air gently enter and leave your body.
2. Hum a single tone that comes naturally to your voice. To do this, take a deep breath in and hum as you let out the breath. Let the hum diminish in volume and shift tone as the air in your lungs diminishes. You may try to do this 2 or 3 times, or just once if you prefer.
3. If the single tone leads you to recall a song or part of a song, please hum or whistle that.
4. Whisper "I love you" for about 1 minute or until the words start to sound like gibberish and lose their meaning. Try saying it with different intonations, and space the words however you like. You may speak in any language you wish.
5. Imagine you are whispering into someone's ear. You can imagine anyone who you feel tenderness for (child, lover, mother, father, friend, sister, grandmother...) Whisper whatever you'd like to say to them. Perhaps you are soothing, scolding, seducing, relaxing, annoying, complimenting, caressing, protecting, revealing, cajoling, comforting, defending, persuading, remembering ... etc. I don't mind pauses at all in this dialog. When you think you are finished, pause for a little while and see if any more thoughts come to you. You may speak in any language you wish.

## Artful: What to do and see in Charlotte

### HIGHLIGHTS



This photo shows the gallery installation of Julianne Swartz's work 'Terrain' at Projective Eye: 100 speakers are involved in the multimedia presentation. Courtesy of UNCC

Each week, Grace Cote and Lia Newman offer Observer readers a to-do list on immersing yourself in visual arts around town. Newman is director/curator of the Van Every/Smith Galleries at Davidson College, Cote is senior coordinator at Jerald Melberg Gallery, and they collaborate on the blog HappeningsCLT ([happeningsCLT.com](http://happeningsCLT.com)).

### Where to go

Grab a friend for your very own DIY art night! Feb. 5 is your chance to meet all the new studio artists at the McColl Center during the opening for "People/Places/Exchanges: Art as a Visual Voice," an exhibition featuring 2015 Artists-in-Residence. Next, walk over to the UNC Charlotte Projective Eye Gallery to witness the innovative installation work of Julianne Swartz. If South End is more your style, the first Friday gallery crawl leaves you with great options: the opening of the Emily T. Andress show at Ciel Gallery and "New Horizons" and "8x8" at Lark & Key (be sure to congratulate them on their eighth-year anniversary!).

## **Silence Is Key To Peter Hutton's Experimental Films**

By MARSHALL TERRY (/PEOPLE/MARSHALL-TERRY) •

JAN 15, 2016

Normally when we interview filmmakers, we would play sound of their movies to give you a taste of their work. But we can't do that for Peter Hutton. He's still making silent films, which he admits is a tough job the older he gets, especially with younger audiences.

“In this day and age, you kidding me?” Hutton says. “You know I've had so many different interesting reactions from young people with iPods, listening to music during the films.”

Hutton is renowned for his short films of cityscapes and landscapes, like *Boston Fire* from 1979 – a series of single shots showing firefighters putting out a smoldering building fire as a giant cloud of smoke rises over the city. His work has been the subject of a retrospective at the Museum of Modern Art in New York.

Hutton will be at UNC Charlotte's uptown building Saturday for a screening of some of his films. He joined us by phone from his home in upstate New York, and explained the decision to stay silent.





## Hutton's Films Run Rearguard Action on Digital Age

by John Schacht



January 10, 2016

Photos:(top) An image taken from Peter Hutton's 2013 film, *Three Landscapes*; (middle) Hutton's seamans card, gateway to the world; (bottom) a clip from the *New York Portraits*.

Peter Hutton is usually introduced to audiences as an experimental filmmaker in the avant-garde tradition. But for most of the five decades in which he's made films, Hutton has considered himself more rearguard than vanguard, creating poetic and intimate portraits of cities and landscapes that share more in common with the Lumière brothers than they do Buñuel or Anger.

Hutton's films are made primarily with 16mm black and white film, they're silent, and they eschew most of the pacing and narrative norms endemic to Western culture. They appear to have more in common with poetry, photography, painting and sculpture than they do with avant-garde film—but that undermines how unique Hutton's films actually are

A handful of those films are the focal point of a [two-day visit](#) to Charlotte by the filmmaker. On Friday evening at [Storrs Gallery](#) on the main UNC Charlotte campus, the 71-year-old Hutton will be on hand to introduce a 180-degree installation featuring his *New York Portraits*:

*Chapter I* (1979), *Chapter II* (1982) and *Chapter III* (1990), set to run through April 20 (closed Feb. 5-March 1). And on Saturday night, four of Hutton's short films—*Boston Fire* (1979), *Lodz Symphony* (1993), *Study of a River* (1997) and an excerpt from his latest work, *Three Landscapes* (2013)—will be screened at the UNC Charlotte Center City campus. Admission to both is free.

For Charlotteans, it's an opportunity to see films—and to hear from their creator, whose career was celebrated in 2008 with a [retrospective at MOMA](#)—that rarely show outside New York and Los Angeles. In fact, over a 20-film catalog stretching back to the early 1970s, Hutton has proved an outlier even in the world of experimental film. What makes Hutton's work increasingly subversive is that it's swimming upstream against greater and greater currents.

"It's almost as if I'm fighting a battle against the collective attention span of the human race," Hutton told a Hampshire College audience at a [2010 screening](#) of his film *At Sea*, "trying to get everyone to slow down and look at things."

It's not that Hutton is a Luddite—when Viewpoint reaches him at his home in the Hudson River Valley, he's just returned from the laboratory where they're digitizing his *New York Portraits* for the Storrs installation. He's also worked as professional cinematographer for his former student, the documentary filmmaker Ken Burns, and won Best Cinematographer for Phil Hartman's *No Picnic* at the 1987 Sundance Festival. Rather, it's that Hutton's artistic background and experience—he's a former merchant seaman who's travelled the world, often via cargo ship, for over 40 years—led him to see film in a radically different light.

"I love the totality of film culture but I've carved out a little obscure niche for myself which is more about the phenomena of the image," says Hutton, before returning to the notion of rearguard action. "There was a time, of course, when Lumière started making films, where just the phenomenon of the moving image was fascinating to people, regardless of what the content was. So I've always hung on to the idea of the moving image as kind of a visual language that references many of the other art forms, and sometimes it totally evades the idea of cinema."

### The Open Ocean Classroom

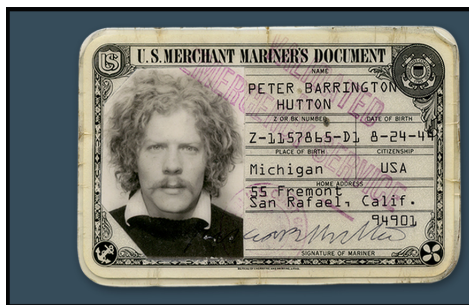
Hutton's time spent on cargo ships slogging across the earth's oceans certainly proved influential. Hutton grew up in the suburbs of Detroit and earned his seaman's papers at the age of 18 as a way out. He worked the Great Lakes first before shipping out to Honolulu in order to see more of the world. While he was on the islands, he took art courses at the University of Hawaii that would also help define his artistic vision. Inspired by his Japanese and Chinese instructors in courses like Chinese Brush Painting, Hutton

"really got into the examination of light and dark in a very fine way." He says that level of engagement with the medium helped him reach a "different understanding of what a painting was by giving it my time."

Hutton was still an artist-in-progress when he moved to the Bay area in the early 60s and began attending the San Francisco Institute of Art, where he earned both B.F.A. and M.F.A. There, he studied painting and sculpture before discovering film almost by accident. Asked to chronicle the city's growing "happenings" scene, Hutton bought a film camera to document the one-and-done performance art events. When he got the film back from the lab, though, it wasn't the content that intrigued, but the film itself.

"It was 8 millimeter, so it was kind of modest, but it was visually much more interesting than the actual performances," Hutton says with a quiet chuckle. The black and white medium "abstracted things and pushed it in a more painterly direction, which I really liked."

Surrounded with instructors and fellow filmmakers like [Bruce Conner](#), [Robert Nelson](#) and [Bruce Baillie](#) (founder of [Canyon Cinema](#), which distributes Hutton's works), Hutton's unique take on filmmaking began to take shape. "It was that earlier generation of experimental filmmakers," Hutton says, who "showed that you could make these personal films and do something with it clearly outside the commercial idea of cinema."



Over time, duration and abstraction emerged as pivotal elements in Hutton's films; the (usually fixed) camera lingers on images so that the viewer is drawn into the textures, the light and shadows, and the patterns of subjects. Through that mix of imagery and pacing—and practically prodded by a soundtrack of silence—the viewer participates, adding their own interpretations or memories to the equation.

Hutton tends to deflect those ideas by describing his filmmaking as something akin to an artist's sketchbook, a medium where he can "keep track of all the interesting visual things I found in my life." Part of his films' appeal may derive from our own idealized predispositions of the exotic locales: from the Polish industrial city of Lodz to a

cargo ship graveyard in Bangladesh; from the Yangtze River and northern Iceland to pre-gentrified New York City. But the films immediately transcend traditional notions of travelogue or documentary by focusing not just on the "more familiar things like people and architecture, things that we all see," Hutton says, but by incorporating "shadows and details and smaller things that are often overlooked in cinema but to me have a visual beauty and visual importance."

One scholar has likened Hutton's work to the haiku, in which these "seemingly simple films offer lessons in the art of seeing and fashioning images that make you wonder how anyone could produce something simultaneously so humble and so astounding." And this is where the link to the Lumières comes in; Hutton's films return us to an era when the moving image alone inspired amazement.

In his first *New York Portrait*, night-time rains inundate a street puddle in one image and, in another, people seen through a soot-stained highrise window move through the city's architectural canyons; at the end of *Lodz Symphony*, a darkened window frame is illuminated when a breeze blows open a sheer curtain and light cascades in, only to fall into darkness again; In *Study of a River*, the iron prow of a barge pushes relentlessly through a mosaic of broken ice floes; In *New York Portrait, Chapter II*, street-corner gamblers—shot directly from overhead—take hurried turns tossing dice against the side of a store-front, while in another image cloud-shadows drift across an old brick warehouse, obscuring the paint-worn sign on the building's facade.

The idea is to convey the scale and magnitude of our surroundings, Hutton says, without reverting to the more obvious ideas and images of what cities are. "They all have their sort of postcardian images and silhouettes," he adds, "but you want to look a little deeper and find the textures and the details that aren't so familiar that evoke a sense of mystery and timelessness, and that maybe reference something darker, or something not quite so celebrated."

Hutton's city portraits—*Lodz Symphony* in particular, he says—have led to comparisons to *Atget's Paris* photographs, which chronicled that city's transformation in the early 20th century. (His landscape films earn him comparisons to *Thomas Cole*, the godfather of the mid-19th century Hudson River School, especially in their examination of light.) Hutton is now seeking funding for a fourth portrait of New York, one he says he'll shoot in color to chronicle the "grotesque" gentrification the city has undergone since he lived there. But his core approach to filmmaking will keep its focus on the city as *tableau vivant*.

"Cities are such human stories, often, that the human thing gets emphasized so strongly—and justly so—but they're also beautiful architectural and sculptural places as well, and sometimes I like to just limit it to that," Hutton says, adding that he often sees cities as Fritz Lang did in *Metropolis*. "I think of them as models, as miniatures, and try and find details that accentuate both the scale and the magnitude of the architecture versus these smaller moving parts in it. New York is just like this endless theatrical set that just keeps unfolding in different ways."

As a diarist—a characterization often used to describe his filmmaking—Hutton's challenge in capturing the new New York will remain what's it always been: To find imagery and abstractions that excite his imagination and translate to film. That's one of the lessons he imparts to students in a teaching career that's included stints at Hampshire College, Harvard University and SUNY Purchase before his current position at Bard College, where's he taught since the 1980s. The teacher and his students spend a lot of class-time exploring the Hudson River Valley, a landscape the filmmaker is well acquainted with and one which he says still weaves a potent spell.

"I try to teach them to slow down, to sit and absorb a place, to use their eyes and to look at it carefully," Hutton says. "People have a false sense of the world, I think, and they don't have a very developed visual discipline about going out into nature and just absorbing it. A lot of what I have them do is just shooting film and generating material and *then* transforming it into something, rather than going around thinking about big ideas all the time. To use their eyes as more of an extension of the camera and to make discoveries that they then can translate into ideas. But if you don't look, then that's a problem, you know? There's a lot of attention deficit disorder going on."

And most current cinema tends to reflect that. The hardest thing to do in film, Hutton says, "is to do nothing—something about (the medium) suggests that you completely dazzle the world."

# Amalgamation: The mixed media works of Albert Chong

Projective Eye Gallery of CoA+A | UNC Charlotte  
Crista Cammaroto, Director of Galleries and Curator  
By Katie Jenkins Photos by Remy Thurston  
Albert Chong's mixed media retrospective currently ...

SHARE

By [CLTure](#)

September 26, 2015



Projective Eye Gallery of CoA+A | UNC Charlotte

Crista Cammaroto, Director of Galleries and Curator

By [Katie Jenkins](#) Photos by [Remy Thurston](#)

Albert Chong's mixed media retrospective currently on exhibit at UNC Charlotte Center City's Projective Eye Art Gallery in uptown came to be after the photographer stumbled upon some undeveloped film that was not his own work. He quickly realized that it belonged to a former student of his, Crista Cammaroto, from when she was enrolled in the M.F.A. program at University of Colorado at Boulder. Cammaroto has been the director of galleries at UNC Charlotte since 2011 so when she received the call from Chong about her found film, she immediately enlisted him to bring his work to her own community of students.



Albert Chong – Photo by Remy Thurston

**Amalgamation:** The mixed media works of Albert Chong challenges the ideas of heritage, post-colonialism and religion. Although these themes are relevant to southeastern United States culture and history, Chong has rarely exhibited or spent time in our region. Chong was born in Jamaica in 1958. He was the last of his family to move to the United States but finally made it to New York City in 1977. He graduated from the School of Visual Arts in 1981 and later enrolled in the University of California San Diego's M.F.A. program where he graduated in 1991. He has been teaching at the University of Colorado at Boulder since then, but when he isn't working he enjoys spending time off the grid on his property in Jamaica.



Albert Chong and Director of Galleries and Curator Crista Cammaroto. Photo by Remy Thurston

Crista Cammaroto curated the unique exhibit for the artist's retrospective that is on exhibit at the Projective Eye Gallery until December 4. It spans over three decades of Chong's career and features images from a variety of series, including photomosaics, self-portraits and copper matted pieces. While

Chong's photographs have always employed mixed media, this show is the first instance when his installation *Throne to the 3rd Millennium* coexists in a gallery space with his photography. He does include his own sculptures in the composition of the still lifes he creates for his photographs, so Cammaroto really created a cohesive exhibit for the Projective Eye Gallery by bringing them all together in one room.



Photo by Remy Thurston

When I asked when he began to incorporate sculpture in his work he said “photography almost came too easy” to him, soon after he had picked it up as a hobby. He then began challenging himself to pursue three-dimensionality in his work. He started with adding distinctive textures to the objects he photographed. The images from his *Throne* series featured in *Amalgamation* include chairs wrapped with codfish scales, joshua tree spines and other prickly thorns. Chong still identifies himself as a photographer, but crafting his still lifes seemed to come naturally to him as well.



Photo by Remy Thurston

Pieces from his *Thrones* series of photographs in the exhibit include images of skulls, thorns and other uninviting materials adorning various chairs. Luckily *Throne for the 3rd Millennium*, the central installation of the exhibit, was more inviting. A small sign permitted visitors to sit on the winged chair that was elevated on a wire-framed star filled with duck feathers. Chong enjoyed seeing the response to visitor's interactions with the piece. While speaking with him, a couple wandered into the gallery and he eagerly asked them, "have you sat in it yet?" just as he had asked me earlier before I experienced the piece a few minutes earlier. While I won't ruin the surprise element of this throne, it is clear that Chong wants people to interact with his art just as he does when he constructs a new work.



## ARTS & CULTURE »

# For Jamaican Artist Chong, Beauty Is in the Blend

by *Joshua Peters*



[Enlarge](#)

September 16, 2015

Photos: (top) *Longhorn Nest* and (bottom) *Natural Mystic* by Albert Chong.

"It was curiosity," says Jamaican photographer and multimedia artist [Albert Chong](#), "that initially drew me to photography, the magic of seeing an image emerge in liquid."

That early darkroom curiosity, combined with a unique resourcefulness and drive to express (in a profound way) the complex cultural heritage he and many of his fellow Jamaicans share, has fueled Chong's long career as an artist—a career that UNC Charlotte highlights in their newest exhibition at the Center City campus's [Projective Eye Gallery](#), *Amalgamation: The Mixed-Media Works of Albert Chong*. Opening Friday, Sept. 18, and running through Dec. 4, this retrospective exhibit will feature more than 30 works spanning three decades of art-making for Chong.

Chong was born in 1958 to a Chinese father and a mother of African-Caribbean descent. He grew up a "city boy" by his standards in the port town of Kingston, where he attended high school. In addition to his mixed racial heritage—a fairly common one in Jamaica—Chong experienced a variety of spiritual flavors growing up, including Catholicism, Rastafarianism (the Ethiopian-inspired political/religious movement), and Santeria, an amalgamation of spiritual tributaries created by African slaves in the Caribbean.



After immigrating to New York in 1977, Chong found himself at a point in his life where he needed direction. The love of photography he had developed in high school led him to the School of Visual Arts in New York. From there he was swept up in the



multiculturalism and Black Arts Movement in New York during the '80s and toured world-renowned museums and shows representing Jamaica through the '90s and '00s—with stops nationally including the Corcoran Gallery of Art in Washington D.C., the High Museum of Art in Atlanta, the Baltimore Museum of Art, the Schomburg Center in New York for Research in Black Culture, and the Museum of Modern Art in New York. Chong was a de facto ambassador internationally, too, as his work showed in the Havana Biennial in Cuba twice, the Sao Paulo Biennial in Brazil in 1998, the Johannesburg Biennial in 1994 and the Venice Biennial in 2001.

Nowadays, Chong spends most of his time between his home in Colorado where he is a professor of photography at the University of Colorado at Boulder, and the rural farm in Jamaica, which he is in the process of cultivating, renovating, and transforming into an artist's residency. Over these years and throughout these travels, Chong's art has hewed to his experience as a person of mixed cultures, juxtaposing and integrating varied cultural influences, the politics of race, and the role ethnicity plays in identity, both in Jamaica and the U.S.

*Amalgamation* will look at work from across these formative and active times in Chong's career, often highlighting those dualities as seen in the artist's use of mixed mediums. "It's difficult to realize certain ideas or visions with photography," says Chong, "(it) isn't always the best media. Sometimes I feel the need to reach out into three dimensions (and) I realize the medium that I love is limited often times by its two-dimensionality." (For more on Chong's artistic approach and background, see Projective Eye Gallery Director Crista Cammarato's [interview](#) with the artist.)

This understanding is evident throughout Chong's catalogue of works, from alternative photographic applications like photomosaic, where works are printed onto stone tablets or mosaic tile, to more sculptural applications. Chong's work hunts for visual impact first and foremost—often featuring the people, culture and places that he loves, whether that be



This piece was produced through the  
**Charlotte Arts Journalism Alliance**,  
a consortium of local media dedicated  
to covering the arts.

the tropic jungles of inland Jamaica or the bustle of Kingston. At other times Chong dives into abstraction, whether through blurring the lines of representation via photo manipulation, implementing abstract sculptural practices like earthworks, or creating complex compositions of cultural symbolism.

"I am hoping that my work lets people build references and associations with their own past," Chong says, "perhaps providing them with some degree of inspiration."

Chong's artistic dialogue with his native culture and the ability he has to transform that culture through abstract composition into something not only rich in cultural heritage but also something aesthetically beautiful is what makes *Amalgamation* so compelling. It's wielding photography in all its duality, and realizing on a deep level that a camera is not only a tool to record, but also a tool to create and a tool to lift up a culture, place and people, too.



*This Week: September 14 – 20*

The best thing about September is that all of the openings and events at our favorite galleries and museums are back in full force. Take a look at this week's offerings!

## TUESDAY

**Lecture and Ceremony** In celebration of **JAUME PLENSA**, *AINSA III* UNC Charlotte Center City 2 pm

Internationally renown Spanish artist **JAUME PLENSA** will lecture at UNC Charlotte Center City Campus. His lecture coincides with the installation of a privately funded and donated sculpture (thanks **QUEEN'S TABLE!**). We loved the Plensa exhibition and events last year at Davidson College Art Galleries, so we look forward to this event!



**AINSA II (2013) IN BORDEAUX, FRANCE**

*"Ainsa III" is one of a series of sculptures named for a medieval Spanish town near the Pyrenees mountains, where the 8,000-stone pound base for the sculpture was quarried. The large-scale seated*

*human figure is made of die-cut stainless steel letters and symbols from different languages. "Ainsa I" is on the campus of Washington University in St. Louis; "Ainsa II" is in Bordeaux, France.*

## WEDNESDAY

**Opening Reception SUSAN BRENNER: Natural Histories** CPCC Ross Gallery 5-7 pm

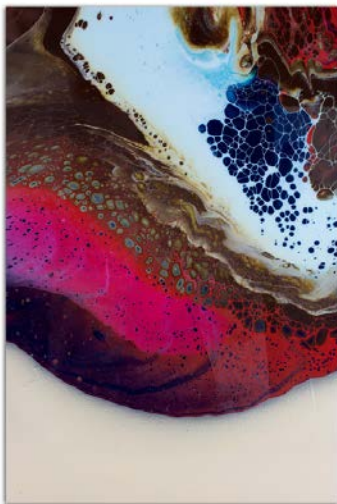
**Beautiful abstract paintings whose process is much lengthier than you might first think. Take a look at our Studio Visit then go see the work. On view through October 1**



SUSAN BRENNER, NATURAL HISTORIES 1002

**Art + Aperitif** Le Meridien 5:30-8:30 pm

**This hip uptown hotel continues to highlight local talent at their monthly event. This week they feature the work of ARTHUR BROUHERS and DENISE TORRANCE.**



ARTHUR BROUHERS, POISED EVOLOTION (2015)

THURSDAY

Opening Reception **REGINA JOSE GALINDO: Bearing Witness** Van Every/Smith Galleries at Davidson College 6-8pm

The Van Every/Smith Galleries are pleased to present “Regina Jose Galindo: Bearing Witness.” Spanning 15 years, the exhibition comprises twenty-four works of art, including a commissioned performance specifically for Davidson College. The Guatemalan artist will be present for the reception and will perform one of her works throughout the evening.



REGINA JOSE GALINDO

Artist Talk **McCull Center for Art + Innovation** 6-8 pm Enjoy a series of short lectures by new, current, and alumni Artists-in-Residence share their personal stories, practices, and residency goals, along with examples of their work. Artists include Mobile Mural Lab, Mary Matthews, Juan Fuentes, Ivan Toth Depena, and Stephen L. Hayes Jr. 2015 Alumna Artist-in-Residence Anne Lemanski will also be here to provide insights into her current exhibition, *Simulacra*.

FRIDAY



## Opening Reception ALBERT CHONG

**Amalgamation: The Mixed-Media Works of ALBERT CHONG** UNC Charlotte  
Projective Eye Gallery 6-8 pm

The Projective Eye Gallery presents a retrospective of ALBERT CHONG's photographic work, featuring more than 30 pieces that span three decades. Chong will speak about his work at 7:30 pm. **PARKING FOR THIS EVENT IS FREE (!!)**. The exhibition runs through December 4.

## Opening Reception

**SAM FRANCIS: Rapid Fluid Indivisible Vision** Portraying the Patron: **ANDY WARHOL** and the Bechtlers  
Bechtler Museum of Modern Art 6-8 pm

We're so excited to see these first exhibitions organized by the museum's brand new Curator, Jennifer Sudul Edwards, PhD. This wonderful museum of modern art brings so much to our region and will benefit from the addition of a curator with her background.



ANDY WARHOL – FAMILIE H.C. BECHTLER (HANS, BESSIE, ANDREAS, DANY), © 2009 THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS, INC. / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.

## Amalgamation: The Mixed-Media Works of Albert Chong

Presented by [College of Arts + Architecture at UNC Charlotte](#) at [Center City Building at UNC Charlotte](#)

September 18 - December 4, 2015

Event Rating ★★★★★ (0 votes)

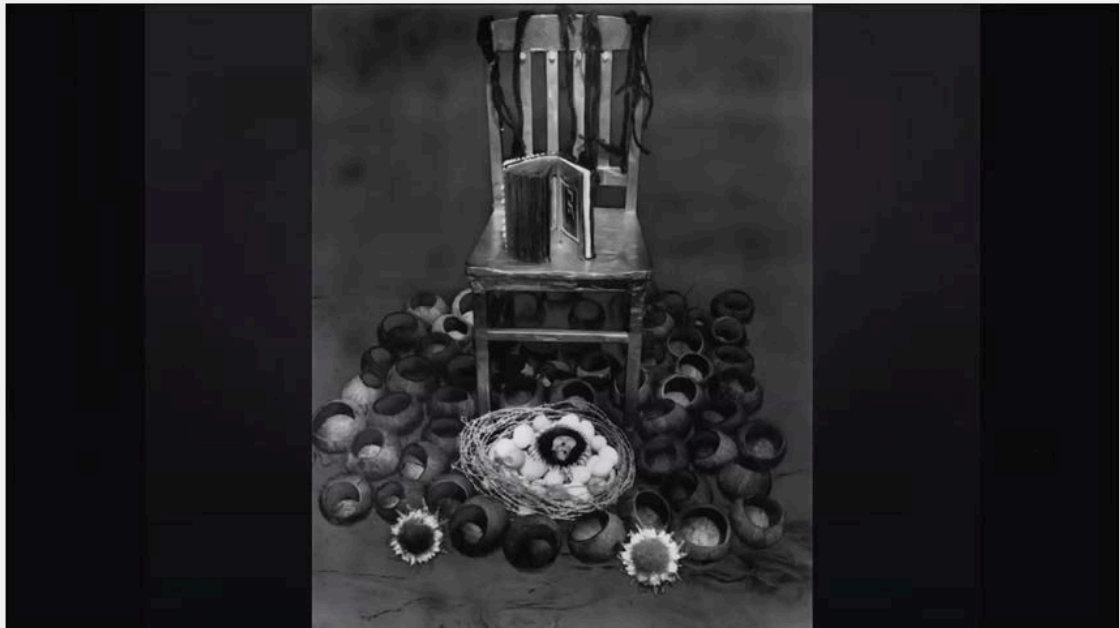
[Bookmark](#)



[Attending?](#)

The Projective Eye Gallery presents a retrospective of Albert Chong's photographic work, featuring more than 30 pieces that span three decades. The juxtaposition and integration of cultural influences, the politics of race, and the role ethnicity plays in identity – as experienced in both his home country of Jamaica and the U.S. – are the substance of Chong's compelling imagery. A professor at the University of Colorado at Boulder, Chong has been awarded an NEA Fellowship, a Guggenheim Fellowship, and a Pollock-Krasner Grant. His work is in many public and private collections, including the Corcoran Gallery of Art, the Denver Art Museum, the High Museum of Art, the Baltimore Museum of Art, and the Schomburg Center for Research in Black Culture.

# Albert Chong: Amalgamation



## The Live Wire - Projective Eye Gallery Presents: Amalgamation



UNC Charlotte's Official YouTube Channel

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Published on Sep 14, 2015

Crista Cammaroto, Director of Galleries, was the guest on the September 10, 2015 edition of "The Live Wire," Inside UNC Charlotte's streaming webcast. She discussed the upcoming Projective Eye Gallery exhibition, Amalgamation: The Mixed-Media Works of Albert Chong.

# keeping watch *engage, inform, and inspire*

By Meg Whalen

June 23, 2015

The KEEPING WATCH on WATER project, with guest curator June Lambla, commissioned four artists to create work to explore and celebrate Charlotte's creek system. On view through Aug. 20 at the Projective Eye Gallery at UNC Charlotte Center City, the exhibition of their work explores Mecklenburg County waterways in diverse artistic media and from a range of perspectives – geographic, scientific, aesthetic, and spiritual.

## NANCY PIERCE

Photojournalist Nancy Pierce became interested in Charlotte's waterways soon after she moved to Charlotte more than two decades ago.

“The creeks were treated like irritants, conduits for trash and pollutants,” she says. She later led an initiative in her neighborhood, Merry Oaks, to provide public access to Briar Creek, restore a floodplain, and create a trail and footbridge.

“I began photographing the creeks in Charlotte about 15 years ago, and because of my love for water, I found myself personifying the creeks as if they were humans that were being mistreated,” she says. “In 2014, I was invited to take photographs for the *City of Creeks* project. With hip waders and waterproof camera bags, I explored Irwin, Stewart, Briar, Little Sugar, and Sugar creeks.”





Photos of Mecklenburg creeks by Nancy Pierce at Projective Eye Gallery. Photo: College of Arts + Architecture

Pierce's photographs became in large part the visual cornerstone of the *City of Creeks* project and can be seen on the gallery walls and in the front display window of the [UNC Charlotte Center City Building](#). Also filling the front window are some of the more than 17,000 basketballs kayaker Bill Stokes has retrieved from the Catawba River. The basketballs float down the Charlotte creeks that drain into Sugar Creek and then into the river.

### LAUREN ROSENTHAL

Lauren Rosenthal's work presents water as both a literal and metaphorical symbol of interconnectedness. Her 12-foot *Mecklenburg Creeks Drawing* is one of a family of maps of Southern river networks, such as the Haw in North Carolina and the James in Virginia. Created by cutting away layers of "ground," the maps evoke the process by which rivers mark the landscape.

"Water is *the* thing that connects everything," says Rosenthal. "We can't live without it. We are literally made of it – our bodies are something like 70 percent water. Whatever we dump into our waterways ends up inside of us. There really are no boundaries when it comes to water. We've got to start thinking like water, beyond boundaries, in an interconnected way."

*Mecklenburg Creeks Drawing* became the inspiration for the online interactive map, [Home Basin: Charlotte](#), created by Rosenthal with Wes Lawing, Tenille Todd and Mary Newsom of the [UNC Charlotte](#)

**Urban Institute.** The public is invited to contribute to *Home Basin* by sharing photos and descriptions of local creeks and their landmarks.



Also in the Projective Eye Gallery is Rosenthal’s beautiful river atlas, **Political/Hydrological**. In this book of maps, state boundaries are determined by watershed divides, proposing a new socio-political structure for the United States.

### **MAREK RANIS**

For the past decade, Marek Ranis has created a diverse body of work informed by a global investigation into climate change. As he contemplated creating work for KEEPING WATCH on WATER, he sought a new way to look at the environment – not through the eyes of scientists or ecologists but through the eyes of spiritual leaders. An associate professor of art at UNC Charlotte, Ranis joined with Religious Studies Department lecturer Tina Katsanos to interview 10 local spiritual leaders of different faiths. Those interviews, combined with aerial film footage of an entire water path from tributary to river to ocean, became the video installation *Stewardship*, on view in the gallery and on [Vimeo](#).

“I think there is a very interesting aspect of ecology, which is how your personal ethics, how your moral obligations control your behavior,” Ranis says. “Is it a sin if I drop the garbage or change the oil and drop it

into the creek? Is it a sin to pollute the water that I will drink and my family will drink? This is a much more personal, more emotional argument for ecological thinking – it might be, for a large group of people, much more convincing.”

### STACY LEVY



Jars of creek water, samples from local creeks, form a window of water, part of artist Stacy Levy's *Watershed Pantry* at the Projective Eye Gallery at UNC Charlotte Center City.

Stacy Levy is a sculptor whose interest in the natural world lies in both art and science. For **KEEPING WATCH on WATER**, she created two works: *Watershed Pantry*, in the gallery, and *Passage of Rain*, an installation in west Charlotte. *Watershed Pantry* invites the public to collect water from their local creeksheds and bring jars of the water to the gallery to display. *Passage of Rain*, constructed along a .8-mile stretch in the Revolution Park neighborhood, follows the path of rainwater from street to stream.

“Where does the rain go and how does it connect?” asks Levy. “I’m trying to map on the urban surface the relationship between the rainfall and the sidewalk and the road and the creek. I want to make that a very apparent, visceral connection.”

The [Projective Eye Gallery](#) is open seven days a week, 9 a.m. to 9 p.m. at UNC Charlotte Center City at East Ninth and North Brevard streets, Charlotte.

# The Charlotte Observer



MAY 25, 2015

## Moses Luski Contemporary Collection



Charles Clary, *Fermatic Wilderness*, 2008, part of the Moses Luski Contemporary Collection, on view at UNC Charlotte Center City Campus. Crista Cammaroto

BY MARK LEACH

*Correspondent*

A vibrant new exhibition, the Moses Luski Contemporary Collection, is now displayed throughout the [UNC Charlotte Center City Campus](#). Though we might normally expect to see artworks presented in a traditional gallery setting, this diverse exhibit can be found on the many floors of a modern urban building, adjacent to classrooms, lecture halls, faculty offices and meeting rooms.

The goal, according to UNCC Gallery Director Crista Camaroto, is to “invite daily critique and reflection.”

Moses Luski grew up surrounded by art acquired by his parents Sonia and Isaac of Charlotte. Over time, Luski bore witness to and was inspired by the joy art collecting brought them. Befriending creative people, observing their career growth and sharing in their artistic successes, he said, were among the benefits that enriched the young Luski’s path to adulthood and his passion for collecting. Later, as a student at Columbia

University in New York, he said he expanded his understanding of art and visited museums as diverse as the Frick Collection, the Metropolitan Museum of Art and the Museum of Modern Art.

The real door to collecting for Moses Luski opened during a period when his daughter studied at Savannah College of Art and Design. There, he said he became fascinated by the student experience, the rich and creative opportunities available to students, budding artists he met and observed as they matured through their studies.

In gallery notes for visitors, Luski describes the display as a “teaching collection.” This rationale aligns with the stated approach that university sets forth as a strategy for exhibiting diverse works in various learning areas. The loans amount to about 10 percent of the collection, and there will be periodic rotations to refresh the viewer’s experience.

The works illustrate a wide range of background, media and development. In addition to a museum-like visitor experience, there are other potential benefits. Given the pictorial images and related subject matter, faculty could use such information to enhance the students’ learning experience.

“While we’re not teaching art classes here, we hope that the displays inspire creativity in the way that students learn about and discuss their subjects,” said Jerald Coughter, executive director of UNCC Center City.

Interdisciplinary practice enlivens student learning and mastery of subject. Imagine, for example, students learning about urban design by observing British artist Laura Oldfield Ford’s mixed-media drawing “M6, Junction 9, Bescot,” which shows a representation of transportation and pedestrian infrastructure. Instruction prompts from faculty to their students might include determining the essential features of the urban setting. Another might be to consider why additional construction seems under way and what might have been contributing factors.

Belk College of Business faculty might discover alternative approaches to describing the complexities of the American and global economy. Yi Hsin Tzeng’s mixed-media, site-specific installation “Flow,” an integration of canvas, wall and floor as surfaces for creative expression, embodies this type of volatility and relational complexity.

The introduction of the Luski collection invites us to consider the arts anew. “Collecting is like a road trip,” Luski said, “a quest.”

***This story was produced as part of the Charlotte Arts Journalism Alliance.***

**MOSES LUSKI COLLECTION** The Moses Luski Contemporary Collection is on indefinite loan and features 41 artworks by emerging and established artists in media including ceramic, glass, works on paper, mixed media, acrylic paintings, prints and photography.

**Details:** UNC Charlotte’s Center City, 320 E. Ninth St. The exhibit is displayed throughout the 11-floor building. Open every day. [centercity.uncc.edu](http://centercity.uncc.edu)

April 26, 2015

## Artists explore ‘City of Creeks’



Stacy Levy’s installation “Passage of Rain,” in the Revolution Park neighborhood, is part of KEEPING WATCH on WATER: City of Creeks at Projective Eye Gallery, UNC Charlotte College of Arts + Architecture. Projective Eye Gallery, UNC Charlotte College of Arts + Architecture

BY BARBARA SCHREIBER

*Visual art*

Charlotte is known as a city of shiny buildings, fine neighborhoods and willow oaks, but this exhibition reveals it as lattice of waterways – the creeks that connect us and that we take for granted.

This exhibition at Projective Eye Gallery at UNC Charlotte Center City is just one component of KEEPING WATCH on WATER: City of Creeks, the second installment of a three-year multi-disciplinary initiative. [Keepingwatch.org](http://Keepingwatch.org) has an interactive guide to the city’s creeks, oral histories and other facets of this project.



Artist Lauren Rosenthal with “Mecklenburg Creek Drawing.” **272074039281** Daniel Coston  
There’s a lot to take in. So for an orientation, view “Almost Worthless If It’s Polluted,” a short film by Ben  
Premeaux’s [smARTlab](#), in the Center City lobby or on the KEEPING WATCH website.

The exhibition’s most handsome and revelatory projects are from Lauren Rosenthal. “Political/Hydrological”  
is a large atlas in which Rosenthal reimagines state borders based on watersheds. “Mecklenburg Creek  
Drawing” is a huge cut-paper map studded with video monitors; depicting only the county’s waterways, it  
resembles a beating heart.

“Stewardship,” a video by Marek Ranis with Tina Katsanos, combines interviews with spiritual leaders and  
haunting footage, shot with a drone-mounted camera, tracking a path from debris-strewn Stewart Creek to  
the Atlantic Ocean. At 30 minutes, “Stewardship” may tax the patience of visitors, but the persistent will find  
insightful observations, particularly about sin and dominion as they relate to the environment.

The building’s large display window is filled with dirty basketballs that Bill Stokes has retrieved from the  
Catawba River while kayaking; he’s pulled thousands of basketballs and other debris from the river. Backed  
by Nancy Pierce’s photographs of creeks, they make a beautiful, unnerving installation.

At the gallery, pick up the map/guide to Stacy Levy’s “Passage of Rain.” This outdoor installation, which will  
be in the Revolution Park neighborhood for a year, demarcates the path of rainwater from West Boulevard to  
Irwin Creek.

In its mission to educate, this show seems a little dry. (No pun intended. Really.) But its message is  
important and the power of the work grows on you; it could change the way you think and feel about  
Charlotte’s beleaguered creeks.

# Keeping Watch on Water: City of Creeks



## The Live Wire - KEEPING WATCH on WATER: City of Creeks



UNC Charlotte's Official YouTube Channel

 2,078

466 views

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Published on Mar 27, 2015


Crista Cammaroto, Director of Galleries in the College of Arts + Architecture, and Mary Newsom, Associate Director, Urban & Regional Affairs in the UNC Charlotte Urban Institute, were the guests on the March 19 edition of "The Live Wire," Inside UNC Charlotte's streaming webcast. They discussed, KEEPING WATCH on WATER: City of Creeks, which is a body of local research coordinated through the UNC Charlotte Urban



# A Conversation with Sculptor Stacy Levy

by Meg Freeman Whalen



 [Enlarge](#)

*March 22, 2015*

[Stacy Levy](#) is a sculptor whose interest in the natural world lies in both art and science. She lives in rural Pennsylvania, but is doing three art projects in Charlotte this spring: *Passage of Rain* and *Watershed Pantry* for [KEEPING WATCH on WATER](#) at UNC Charlotte ([opening March 27](#)) and a project for the [McColl Center for Art + Innovation](#), where she is in residency.

An installation in west Charlotte's Revolution Park neighborhood, *Passage of Rain* will reveal the path of rain and runoff along a .8-mile stretch, from street to storm drain to stream to a final destination in Irwin Creek. Stacy will lead volunteers in a community installation activity on Saturday, March 28. To join the project, [contact Donna Sofsky](#). *Passage of Rain* is funded by [Charlotte-Mecklenburg Storm Water Services](#).

Levy talked with Charlotte Viewpoint about creating sculptural metaphors for nature.

**Along with your undergraduate sculpture degree, you received a minor in Forestry at Yale – an unusual combination! Your interest in nature must have begun early on.**

Even though I grew up in a city, I grew up on the edge of an urban park in Philadelphia – Fairmount Park. My backyard was right at the woods. There were lots and lots of trees and creeks. I got to spend a lot of time in urban nature; it was the place I went to explore, and I used to play a lot in creeks.

**How would you describe your relationship to water?**

Water is kind of hard not to love. I have always thought it was interesting. I love to swim, and I love to be underwater. And being in water, I started to think about what lives in water. I started to get into fish, and then the invisible life forms in water – microscopic aquatic organisms. There are so many parts to water that are invisible to us.

**A lot of the art that you create is about making things that are invisible become visible.**

Because we don't spend much time in the natural world, most of us don't really know that much about nature – how the moon moves, why leaves turn red in the fall. That understanding about how nature works is really interesting. I create sculptural metaphors that help you remember how a process works – simple natural phenomena.

**Describe the work you are doing in Charlotte – both for *KEEPING WATCH on WATER: City of Creeks* and the McColl Center for Art + Innovation.**

I'm kind of doing a wet and dry combo with these two projects. The KEEPING WATCH is about an invisible part of water: Where does the rain go and how does it connect? I'm trying to map on the urban surface the relationship between the rainfall and the sidewalk and the road and the creek (*Passage of Rain*). I want to make that a very apparent, visceral connection. We're also doing a project in the [Projective Eye Gallery](#) about collecting water throughout the watershed and bringing it to the gallery (*Watershed Pantry*).

The McColl is the overland part of the project. That's about sharing our backyard habitat with birds. In a relatively new neighborhood, [Brightwalk](#), we are building a neighborhood for birds at the same time – a really nice thing to do. We're planting species that will support birds in all of their needs – cover, nesting areas, and food (*Fly Line: Bird Habitat Ribbon*).



This piece was produced through the  
**Charlotte Arts Journalism Alliance**,  
a consortium of local media dedicated  
to covering the arts.

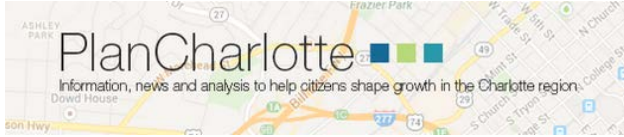
**You also have work at the North Carolina Zoo in Asheboro.**

There's a very long path that connects the North American component and the

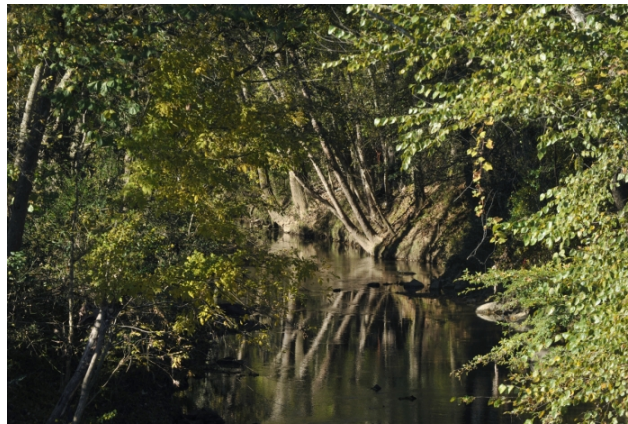
African component. It's a long asphalt path, and it kind of looks like a creek. So, I thought, what if this were a creek? What would the hydrological patterns look like? Whenever water is moving, it creates those patterns, which are really cool. So I kind of drew that out, using line-striping paint to do it.

### **What do you hope people who see your work learn, think, and do?**

I think I just want them to have a small translation of nature so that they can understand how it's working – not just how it looks, but how it is acting. In the end, I think people who understand nature enjoy it a bit more, and if they enjoy it, they will think about preserving it more. You just don't preserve what you don't love.



## Exhibit, films, creek-side walks planned for 'City of Creeks'



Trees line the banks of Irwin Creek near Revolution Park. The exhibit at Projective Eye Gallery at UNC Charlotte Center City will display this and other photos by Nancy Pierce.

[Mary Newsom](#) | Mar 18, 2015

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[FOR UP-TO-DATE INFORMATION ABOUT EVENTS PLEASE CLICK HERE](#)

*KEEPING WATCH on WATER: City of Creeks* is a collaborative project between the UNC Charlotte Urban Institute and the College of Arts + Architecture. ([Learn more here.](#)) A series of related events is planned, including:

### Exhibit

**Projective Eye Gallery at UNC Charlotte Center City: March 27-June 17.** Works by artists Lauren Rosenthal (*Mecklenburg Creeks Drawing*, a large cut-paper map of local watersheds), Stacy Levy (*Watershed Pantry*), Marek Ranis (*STEWARDSHIP* video) with Tina Katsanos, Nancy Pierce (photography).

**Opening reception** March 27, 6-8 p.m.

**320 East Ninth St.**

### Interactive and Educational Experiences

*Passage of Rain:* An educational, site-specific project with artist Stacy Levy in west Charlotte's Revolution Park neighborhood, near Irwin Creek, examines where rain goes after it falls onto the sidewalk or street? Volunteers will install [\\*](#)March 28-29, project will be on-site for two years.

*Home Basin: Charlotte / An Interactive Guide to Urban Creeksheds*: Detailed online story maps of Mecklenburg County creeks and streams by Lauren Rosenthal will give residents a way to identify and investigate their home creekshed.

## Films

**Dirty Martini Film Screenings:** Locally sourced martinis at pre-screening receptions. Panel discussions with each film. Slow Food Charlotte co-sponsors.

**Thursday, April 9, 6 p.m.:** *Lost Rivers*

**Friday, May 1, 6 p.m.:** *Watermark*

Historic photos, maps exhibit

**April:** Charlotte Museum of History. Visit [keepingwatch.org](http://keepingwatch.org) and [CharlotteMuseum.org](http://CharlotteMuseum.org) for updates  
Creek Walks

Join KEEPING WATCH Alliance community partners for guided walks along Charlotte's creeks. For details on time and location, visit [keepingwatch.org](http://keepingwatch.org).

**April 25:** UNC Charlotte Botanical Gardens, 10-11 a.m., highlighting students' stream reconstruction project. Meet at greenhouse, Craver and Mary Alexander roads. More information: [mlizotte@uncc.edu](mailto:mlizotte@uncc.edu)

**May 2:** Irwin and Stewart creeks

**May 3:** Little Sugar Creek

**May 30:** McDowell Creek  
Briar Creek stream cleanup

**Saturday, April 18,** 9 a.m.-12 p.m. Sponsored by Catawba Riverkeeper. Meet at Mint Museum, 2730 Randolph Road, Charlotte. More information: 704-679-9494 or [sam@catawbariverkeeper.org](mailto:sam@catawbariverkeeper.org) Please register [at this link](#), to be notified in case the event is postponed due to rain.

Little Sugar Creek stream cleanup

**Saturday, May 2, 9 a.m.-12 p.m.:** Creek clean-up at Cordelia Park, 2100 N. Davidson St., part of Great American Clean Up! events with Keep Charlotte Beautiful and Keep Mecklenburg Beautiful. More information: email [kcb@charmneck.org](mailto:kcb@charmneck.org).

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# UNCC Art Exhibit Focuses on Immigration

By Vanessa Leon

Sunday, March 8, 2015 at 02:02 PM EDTCHARLOTTE – T

here is a colorful new exhibit at UNC-Charlotte's uptown campus that is also making a statement.

Mexican-born artist Rosalia Torres-Weiner owned a successful mural painting business. She is now an art activist focusing on the immigration struggle in the Charlotte community.

"My work has changed," said Torres-Weiner.

She changed her goals after a client had no idea of the extent of immigrant issues in Charlotte.

"And that's when I thought I need to educate my community. People didn't know that the partitions were happening here, that families were being separated right here," said Torres-Weiner.

Her newest project is a 30-foot mural, which is part of UNC Charlotte's larger theme on human flight.

"We are a University that is not afraid to have a discussion," said Crista Commaroto, the director of galleries at UNCC.

At the center of the mural is Lady Justice, blindfolded. "And she has a big Mexican skirt underneath her," said Torres-Weiner.

Surrounding her is an activist, a student granted a pathway to higher education, a student who must now turn to construction work.

"Cultural diversity is extremely important to us and we like to take a look at where things are changing and lets talk about it at least so this is my way of creating a

platform for that conversation," said Commaroto.

Torres-Weiner said she wants to make an even stronger statement.

"I'm going to bring my ice painting, I'm going to tell them my stories, and I'm going to talk about it," said Torres -Weiner.

Charlotte Artist's Work Gives Voice To Latinos Stuck In Immigration Policy Battle  
By GREG LACOUR • FEB 19, 2015

Rosalia Torres-Weiner applies a brushstroke to a painting that represents American deportation of undocumented Latino immigrants. [VIEW SLIDESHOW 1 of 4](#)  
Rosalia Torres-Weiner applies a brushstroke to a painting that represents American deportation of undocumented Latino immigrants.  
GREG LACOUR

In her 20 years in Charlotte, Rosalia Torres-Weiner has raised two children, worked as a flight attendant, and run a successful mural painting business. As the political fight over immigration policy continues in Washington and in the courts, Torres-Weiner is using her work to give a voice to local Latino immigrants caught in the middle.

Clad in a black painter's apron, Rosalia Torres-Weiner applies brushstrokes to a canvas that takes up most of a wall in her home. The morning sunlight sinks into bleak shades of cobalt, gray, and black.

Rosalia is painting a deportation scene. Shadowy figures crowd a man in a helmet who's trying to take a child from the arms of his mother.

"The reason why I painted them blue is because I'm literally representing ICE," she says.

As in Immigration and Customs Enforcement. The U.S. government is deporting the mother.

Rosalia used to run her own mural-painting business, but in the last three years she's found what she believes is her true calling—a marriage of art and activism. She wants her art to tell the stories of her people, Charlotte's community of Latino immigrants.

"I think I was an activist inside, and I didn't know that for a long time. I think it's in my blood," Rosalia says. "It's a statement. I have to make a statement with my paintings. I have to send a message, I have to educate my community ... That's how I use my art."

Like many other communities, Charlotte's Latinos are caught in the vise of U.S. immigration policy. Those who live here illegally but want to become citizens have to endure a long and complicated process.

In the meantime, they have trouble finding work and live in constant fear of deportation.



It can tear families apart—separating mothers and fathers from their children and each other.

“I’m seeing, like, families being separated in my community, my Latino community,” Rosalia says. “It’s when I had to do something.”

Since 2006, the Mecklenburg County Sheriff’s Office has arrested more than 25,000 immigrants and processed more than 13,000 for removal from the country under a federal program called 287(g), which remains in effect.

Rosalia, a U.S. citizen, heard deportation stories from friends over lunch, from professional contacts, from the man she had hired to tend her lawn. She doesn’t like or follow politics; for years, she was too busy working and raising her two children to pay much attention to immigration issues. But the stories she was hearing awakened something in her.

“When I saw kids that lost a mom or dad, that’s when I stopped everything and said, ‘I need to give voice to these children. I need to amplify their stories with my art.’”

Rosalia’s paintings have captured the attention of people and institutions in Charlotte.

Two years ago, the Levine Museum of the New South organized an exhibit and children’s education program based on her series of paintings of a young boy whose father has been deported. The paintings caught the attention of Children’s Theatre of Charlotte Artistic Director Adam Burke. They’re now the basis of a play that Children’s Theatre is producing and hopes to unveil next spring.

“She’s so passionate about it, and it’s a story that’s important for our community to talk about, because it affects families and children in our community, and it’s not something that gets talked about that much,” Burke says. “We don’t have a lot of stories that deal with loss.”

Rosalia hopes to sell her “ICE” paintings. But since December, she’s labored over a work in full view of the public: a mural on one ground-floor wall of UNC Charlotte’s building uptown.

Crista Cammaroto, UNC Charlotte’s director of galleries, says the university wanted the mural to make a strong statement.

“We wanted Rosalia to do something for us here because she is really a nice hybrid of an activist and an artist, and we really like to show work that’s very meaningful and takes some risks as far as what it’s trying to communicate to the public.”

Rosalia paints a succession of scenes that represent the Latino experience in the United States. There’s a student, an activist, a construction worker, a blindfolded woman who symbolizes the justice system. But it begins with a young woman: Rosalia’s mother, now

86.

She lives in Mexico City. She'd like to join Rosalia in Charlotte, but she's been denied a visa to live in the United States. Rosalia had to delay work on the mural for three months while she helped her mother recover from gallbladder surgery in Mexico.

As Rosalia finishes the mural, she chats with Cammaroto about what she wants to convey with it, and her fondest hope—that her mother will live long enough to come see it, to live with Rosalia and her husband as an American, under the law.

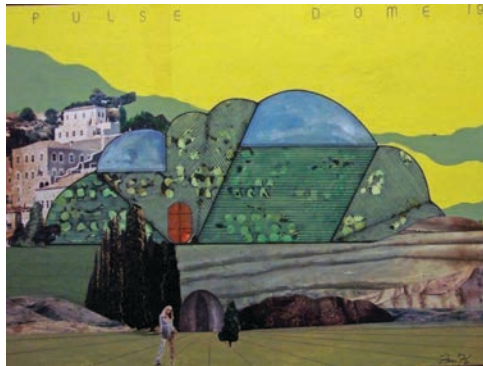
This story was produced as part of the Charlotte Arts Journalism Alliance, with support from the Wells Fargo Foundation.

TAGS:

ROSALIA TORRES-WEINERARTSCAJA

January 29, 2015

## At Projective Eye Gallery, Don ZanFagna's wild ride of vision and obsession



Don ZanFagna's "Pulse Dome 19" collage is on view at the Projective Eye Gallery, UNC Charlotte Center City, through March 11.

COURTESY THE DON ZANFAGNA FOUNDATION

BY BARBARA SCHREIBER

In his lifetime Don ZanFagna wore many hats – scholar-athlete, fighter pilot, academic, architect, environmentalist and prolific artist.

"Pulse Dome Project" at UNC Charlotte's [Projective Eye Gallery](#) represents just a tiny sliver of ZanFagna's creative output. These works on paper reveal ideas so complex and so oblivious to boundaries that they could be perceived in myriad ways: as visions – or parodies – or the observations of someone who knows more than most of us ever will and aspires to synthesize it all.

The Pulse Dome Project, an exploration in bio-architecture, was ZanFagna's search for a way to "grow" a house and create a structure in harmony with nature.

In 2009, after living in Italy, New York, California, Illinois and elsewhere, ZanFagna, with his wife, Joyce, settled in Mount Pleasant, S.C., to be closer to family. Family members approached Mark Sloan, director and senior curator of the College of Charleston's Halsey Institute of Contemporary Art, asking him to look at ZanFagna's work. Sloan plowed through paintings, drawings, sculptures and more, in a variety of styles, but it was the Pulse Dome Project that drew him in.

In 2012, Sloan curated an exhibition featuring Pulse Dome, as well as work from ZanFagna's "Cyborg Notes."

At Projective Eye, Director of Galleries Crista Cammaroto drew from Sloan's exhibition and supplemented it with work from other series.

This exhibition begins with 12 Pulse Dome pieces. In all of these mixed-media works on paper, the Pulse Dome's shape remains the same, but it is rendered variously as a rainbow, grass, a network of tree branches, and soft, fleshy mounds. It is also presented in different environments, including what could be damp England, coastal Italy and the desert South.

Pulse Dome consumed ZanFagna for more than 20 years, yielding 100-plus works on paper and 100-plus sketchbooks. He tirelessly traveled and researched, amassing information from popular science magazines, theoretical writings, history, and nature, studying wasp's nests, standing stones, and other structures, searching for some overlooked or hidden scrap of information in his quest to create sustainable shelter.

The work's intensity hints at both determination and obsession. "The process was like popcorn in his teeth; he couldn't let this go. It was this relentless thing going on in his brain," Sloan says.

ZanFagna, who died in 2013, was a futurist, addressing issues – diminishing resources, climate change, the dark side of artificial intelligence and robotics – that seemed distant to the general public in the 1970s, when much this work was made, but affect us now.

"Cyborg Notes" are ZanFagna's speculations on the mixing of human and robotic DNA. These works examine the confluence of the body and the machine with wry sexual references, impenetrable diagrams, and collaged magazine photographs.

ZanFagna's work is crammed with details. Multiple viewings reveal more and more information – but no answers. It is entrancing and baffling, filled with unbreakable codes.

It is also open to interpretation, which extends not only to viewers but to curators as well. At Projective Eye, Cammaroto chose to end the show with a drawing of a building that resembles the LEED-certified Center City building, which houses the gallery.


While Cammaroto is proud of the building and admires ZanFagna's notions about following the lead of nature, she says, "You are not really looking hard if you do not implicate yourself in the questioning."

The work's title? "It's All A Big Joke."



 Comments

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## Pulse Dome Project: Art & Design of Don ZanFagna



 Enlarge

**Pick:** *Pulse Dome Project: Art & Design of Don ZanFagna*

**Details:** Friday, Jan. 9, 7 p.m. (runs through March 11), UNC Charlotte City Center. Admission: Free.

**Viewpoint:** Organized by the Halsey Institute of Contemporary Art in Charleston, *Pulse Dome Project: Art & Design of Don ZanFagna* presents paintings, drawings, sketchbooks, and 3-D models by Don ZanFagna that explicate the futuristic and metaphoric concept of "growing" your own house. An artist, architect, and designer, ZanFagna imagined a home created, constructed, and maintained by all-organic processes and in perfect harmony with nature. From roughly 1971 through

1995, ZanFagna researched world indigenous structures, insect architecture, wombs, and such natural forms as caves, tunnels, and volcanoes to learn what had been done already and what was still likely to be accomplished by others in relation to sustainable human architecture. ZanFagna's Pulse Dome Project was a cry in the dark, a proclamation to all people, especially those charged with shaping our built environment, to grasp the reality that our current system is at odds with nature—and therefore unsustainable. Curator Mark Sloan, Director of the Halsey Institute, will speak about ZanFagna and his work at 7 pm.

January 4, 2015

Inventor's kinetic sculptures combine art, technology

Kinetic sculpture – any art that operates on perceived or actual motion – entails many scientific principles.

BY REID CREAGER - CORRESPONDENT

When he was a young boy, Ryan Buysens chopped up his toys. “Then I would do something unusual,” he said.

“I would take them apart and figure out how things work, and put them together in weird ways and have them do something different. I’ve always made machines.”

Until August, Buysens was the director of the Digital Fabrication and Prototyping Lab at UNC Charlotte. He describes himself as “this weird hybrid inventor-artist-science guy” who’s always pushing new boundaries with his kinetic art creations.

Kinetic sculpture – any art that operates on perceived or actual motion – dates to the late 1800s and was established as a major art movement in the 1950s. But Buysens, now assistant professor of art at the University of Central Florida, says this field entails many scientific principles and even some philosophy. He’s intrigued not only by the pieces’ motion and mechanics but what they can say to us about time and space.

When many think of kinetic art, they think of three-dimensional hanging mobiles such as those that hover above an infant’s crib. Buysens’ creations aim higher.

Science inspirations

His works, which often take months or years to complete, advance the 19th-century concept of zoetropes. These “living wheels” featured animated drawings inside that could be viewed through small openings. When the wheel was spun, it made the drawings “move” – a kind of forerunner to motion pictures.

Rather than moving images, BuysSENS uses moving objects. His art incorporates a system of materials, kinematics (mechanics involving the motion of objects), electronics and graphics. Not exactly the stuff of easels and color palettes.

“I typically find myself more inspired by the pursuits of scientists, Sir Isaac Newton to Richard Dawkins, and inventors such as Thomas Edison and Charles Babbage than with artists,” said BuysSENS, whose work has been exhibited nationally and internationally.

“My process of art-making is very much a scientific exploration. A project begins with a question: Can I mechanically simulate the kinematics of a bird’s wings (as he does in his latest creation, “Resistance”), or can I create animation of 3D objects without strobe? Plenty of research is performed and prototypes are created to act as the hypothetical proofs. The pieces either work or they don’t. I either keep pursuing or move on.”

In “Resistance,” three mechanical birds mounted to a wall respond to viewers’ movements with different intensities of flapping their wings. The work, crafted from 3D-printed, CNC-machined and laser-cut parts, consists of anodized aluminum, aircraft plywood, laser-sintered polyamide, carbon-fiber, an electric motor and a sensor. The piece was recently on display at the Projective Eye Gallery at UNC Charlotte Center City; it was made possible by a \$10,000 grant BuysSENS received as the winner of the 2012-13 N.C. Arts Council Artist Fellowship Award.

His kinetic art operates in different ways. Some exhibits are electronic, some with a spring motor, some 3D-printed, some hand-cranked. He says “Resistance” is his favorite because “the motor can pop off or be hand-cranked.”

“It has a really complex 3D-printed gearing system I designed that when it spins, it connects to the wheel. It spins constantly but makes the wheel move in an intermittent way. Now that I’ve designed this, I realize through other research that I’ve done the same design that other people have made for mass-production moving of conveyor belts.”

‘How things fit and work together’

Asked whether a science background is necessary to conceive and create such simple complexities, BuysSENS pauses. “It always helps, but I don’t know how much hard science is necessary for this. You do have to have kind of a scientific,

explorative mind. You do have to understand the scientific methods – one thing leads to another, figuring things out.”

His creations don't require complex calculations: “Everything I've designed is very empirical. It makes sense on that very simple level because it has to. I don't figure this stuff out with hard math. There may be math going on in my head and hands at the time, but I figure it out through understanding how things fit and work together.”

Computer expertise isn't mandatory, either, though it can facilitate production dramatically. “Some of my first designs, I was cutting out gears by hand. I learned how to draw a gear by hand and then print it out by hand. This used to take hours, but now it takes minutes of production work. ...

“The things that I do with a computer and with 3D printing, I can't say they can't be done by the human hand. They probably can – but not by *my* hand,” he said with a laugh.

#### A medium's message

These new technologies have helped further BuysSENS' emphasis on a persistent theme: time.

“My first stumbling onto this, I didn't have tools or technology to make mechanical parts but I knew a little bit about programming, controllers,” he said. “I had these robotic motors called Zephyr motors, so I made one electronic – but I wanted it to be able to be timeless and operate on a level where 100 years ago or 100 years from now it would still be pertinent. I wanted it to be entirely mechanical, entirely hand-crankable but still be highly contemporary.”

That's how he “kind of fell into” using 3D printing and technologies that allow him to make complex, high-tech parts but also make a simplified device that didn't need electricity.

“My newer ones are becoming more abstract ... the way the forms move within each other is kind of like this life-cycle motion. So hopefully, anybody who looks at it will see not just the beauty of the movement but will try to make connections with the world around them and understand how interconnected everything is.”



# The Charlotte Observer

Exhibition explores human urge to fly

This exhibition of a dozen-plus artists is a catalog of dreams. But the title indicates a harsh reality: that such dreams involve recklessness, with the outcome determining whether the flyer is brilliant or foolish.

By Visual art

‘Icarus: An exploration of the human urge to fly’

This exhibition of a dozen-plus artists is a catalog of dreams. But the title indicates a harsh reality: that such dreams involve recklessness, with the outcome determining whether the flyer is brilliant or foolish.


At the heart of the exhibition are nine photographs – by the renowned team of Nicholas Kahn and Richard Selesnick – that use elaborate props and staging to depict airships, balloons and other imaginary flying machines.

Other highlights are Ryan Buysens’ “resistance,” birdlike wings that flap menacingly in response to a viewer’s presence; Paul Villinski’s “Dreamer,” a plane-bed hybrid; and Aggie Zed’s small mixed-media sculptures that seem to be about thwarted expectations in the midst of frenetic activity.

**Projective Eye Gallery, UNC Charlotte Center City;**

**<http://centercity.uncc.edu/projective-eye-art-gallery>; 704-687-0833;  
through Dec 23.**


# Icarus Exhibition



The video player shows a sculpture of Icarus with large, golden, feathered wings. The figure is seen from behind, wearing a blue tunic and a white cape. The background is a bright, overcast sky. The video player interface includes a progress bar at 8:45 / 31:50, a play button, a volume icon, a settings gear, a full screen icon, and a share icon.

### The Live Wire - ICARUS

UNC Charlotte's Official YouTube Channel

 **Subscribe** 2,078

119 views

+ Add to   < Share   ... More

Published on Oct 21, 2014  
Crista Cammaroto, director of galleries, talks about the exhibition "ICARUS," displayed at the Projective Eye Gallery at UNC Charlotte Center City on the October 16, 2014 edition of The Live Wire.



CHARLOTTEVIEWPOINT  
metropolitan ideas & art



This piece was produced through the  
Charlotte Arts Journalism Alliance,  
a consortium of local media dedicated  
to covering the arts.

October 16, 2014

## Come Fly With Me: ICARUS and the Flight Urge

by Joshua Peters



 [Enlarge](#)

October 16, 2014

In the quietness of our dreams, amidst the noise of our airports, and in the songs of songbirds outside our morning windows, echoes of free flight haunt the human psyche. In *ICARUS: An Exploration of the Human Urge to Fly*, the new exhibit at UNC Charlotte College of Arts + Architecture's Projective Eye Gallery (through Dec. 23), the featured pieces tackle both the physical reality of human flight and the hope-filled, illusory flight we enjoy in our dreams and imaginations.

That blend of the familiar and surreal was the catalyst behind curator Crista Cammaroto's idea to bring together regional and international artists who, across mediums as diverse as photography, sculpture, painting, costume design and poetry, explore one of humanity's most consistent obsessions.

Cammaroto wanted to put together an uplifting exhibit, and after 14 years of teaching digital photography was cognizant of how obsessive her students were about putting wings on things — particularly themselves, she says. But it was her young son's obsession with flying that lit the crucial fire.

"As his mother I have supported this effort in him with caution, but one day I bounced him on our trampoline and he broke his leg," Cammaroto says. "Hence our personal version of the *ICARUS* story and the beginning of this exhibit — for the curator, anyway."

As you enter the gallery space, you're made aware of those dangers as soon as you encounter the cuirass of Daedalus. This ornate, hand-stitched piece of costume art by designer and multidisciplinary artist Jennifer

Fadel shows Icarus' father with his wings clad in gold and rainbow colors, his leather breastplate engraved with the sun, and his son's burnt plumage falling at his feet. It's a striking visual, and emblematic of the show's lofty mission statement.

Fadel sought to embrace the mythos that gave the show its name and says she really wanted to "focus on the symbology" associated with the escape of the legendary father and son: One's folly and the other's triumph. Behind Daedalus's outstretched wingspan and taking center stage in the exhibit is a sculptural piece by artist and pilot [Paul Villinski](#) of New York City. "Wishful Thinking," his glider form, stretches the expanse of the exhibit's floor, its cream-colored fabric wings holding a bed at their center. This direct metaphor for the dream-state is paired with a set of ACME-esque spring-loaded boots and a matching propeller helmet, all mechanical tools of man who dreams of flight but can't truly grasp it. Among the other artists on display is prolific British powerhouse [Damien Hirst](#), whose grim yet captivating butterfly assemblages hang gracefully on the gallery's walls. His four featured prints "bring sadness into play," says Cammaroto, clearly pleased by the opportunity to feature his work. These collages of dismembered butterflies bring a splash of color and excitement to the space, too, and provide Charlotteans a rare opportunity to see work from one of the world's most storied art-makers.



Photo by Kahn & Selesnick

*ICARUS* certainly embraces multi-media endeavors like Hirst's. Graphic designer [Marcus Kiser](#) has work prominently featured here as well, packing an outspoken illustrative style as he continues the mythological subtheme, bringing to bear his own Cupid floating high on the gallery walls. The poetry of UNC Charlotte's [Christopher Davis](#), an English professor and featured poet from the *American Poetry Review*, makes a notable appearance as his meditative stanzas printed on transparent stickers break up the busyness of *ICARUS*'s other visual offerings.

Furthermore, on opening night this Saturday, spoken word artist [de' Angelo Dia](#) will be added to the mix, and local performance artist and printmaker Jennifer Marie Wallace will perform a piece reminiscent of [Allan Kaprow's](#) "Happenings," and ascend a series of 10 ladders while filling and discarding teacups. The piece deals "with this issue of ascension and ground, attempt and wreckage," Cammaroto explains — "aspiration, but also the crash." In that contrast of failure and great achievement is "where art can really talk," she adds. The *ICARUS* art doesn't just talk on a grand scale, either; continuing through the space, it's easy to overlook a small ledge upon which a band of miniature mechanical constructs rest. [Aggie Zed](#), a painter and sculptor from Virginia, has contributed a team of constructivist Pegasi which take their very small place among the enormous variety occupying the Projective Eye Gallery. Their fragility, and complex skeletons of copper wire and Lilliputian fasteners, is a humorous contrast to their tragic uselessness. With flight a far-off potentiality

for these little guys, they strike the viewer on an aesthetic level, conjuring a plethora of interesting connections, springs and sockets.



Pegasus by Aggie Zed

A grouping of photographs rounds out the multimedia experience. Mounted on the far wall is a series of images from collaborating British artists [Nicholas Kahn and Richard Selesnick](#). Their main body of work regularly explores surrealist possible-futures and twisted representations of the past (you may also know them from their [album cover work](#)). The haunting panoramas featured here delicately harmonize a vast sense of empty space and performance elements from their alien-like subjects, and explore these expanses with abstract flying machines of their own. Soothingly warm yet aggressively alien, Kahn and Selesnick's work really compliments the story of dream exploration that is being spun in gathering these eleven different art makers.

*ICARUS*'s exploration of the human urge to fly goes far and wide in search of its muses, spanning mediums and oceans. Cammaroto and UNC Charlotte have brought together a truly unique brood of images and objects, words and emotions, in an attempt to distil the essence of that fanciful ambition. We all dream of flight — with *ICARUS*, those dreams are made real through the wings of demigods, the contraptions of a dream-state aeronaut, the mechanisms of mythology, and the voices of artists here in Charlotte and from around the world.

# CREATIVE foafing CHARLOTTE

October 9, 2014

Going out in Charlotte doesn't have to be expensive. In fact, to prove that statement, we've compiled a list of cheap - \$10 or less - things to do in the Q.C. this weekend. These events may vary, but they're all entertaining and they won't break your bank (piggy banks excluded).



Icarus: An Exploration of the Human Urge to Fly at UNC-Charlotte Center City: This exhibit isn't just for folks who've had the adrenaline rush of skydiving — it's for everyone interested in the human mind and our continued interest in flying, both in realistic and imaginative senses. Icarus consists of varying mediums, from videos, poetry and photography to paintings, sculptures, installations and performance pieces. Free admission. Oct. 10-Nov. 23. UNC Charlotte Center City, 320 East 9th St. [coaa.uncc.edu/news/projective-eye-gallery-explores-urge-fly](http://coaa.uncc.edu/news/projective-eye-gallery-explores-urge-fly).

October 1, 2014

Staff Pick

## Best Use of Carpet Padding Henrique Oliveira's *FASCIA* exhibit at Projective Eye Gallery



• DANIEL COSTON

In one of the most important exhibitions of the year (curated by Crista Cammaroto), Brazilian artist Henrique Oliveira presented a strange, amorphous and animalistic art piece in UNC Charlotte's Projective Eye Gallery. In residence with the college for almost a month before the exhibition, Oliveira worked with students and gallery staff to collect the materials for the piece, which included wood, nail, wire and ample carpet padding.

## Visual art: Thinking globally, showing locally

BY BARBARA SCHREIBER

When Charlotteans seek out visual art, they often gravitate to the South Tryon cultural district's glittering museums. But right now, a lot of the excitement is elsewhere.

In 2014-15, look for exhibitions and projects that examine social and environmental issues from a local perspective. And keep an eye on spaces that are new, growing or experiencing a rebirth.

[McColl Center for Art + Innovation](#) marks its 15th anniversary with exhibitions that demonstrate its commitment to social justice and environmental awareness.

The season kicks off with "Arctic Utopia" (Sept. 19-Nov. 22), Charlotte-based artist Marek Ranis' exploration of how climate change affects culture, and continues with "Encuentros/Encounters" (Dec. 6-Jan. 1), featuring Dignicraft, a groundbreaking artisans' collective and distributor of lead-free ceramics.

During her recent McColl residency, Brooklyn-based filmmaker, writer and artist Alix Lambert worked on "CRIME USA," her ongoing investigation of the criminal justice system.

Lambert's exhibition "CRIME USA Charlotte" (Jan. 23-March 21), incorporating film, sculpture and works on paper, will include community collaborations that look at crime through the eyes of perpetrators, victims and others.

[KEEPING WATCH](#), a three-year initiative that began in 2014 with a focus on plastics, continues with KEEPING WATCH on WATER: City of Creeks. It begins with an Oct. 24 TEDxCharlotte presentation, although most events occur in March and April of 2015.

Taking place at UNC Charlotte's Projective Eye Gallery, Discovery Place and other venues, KEEPING WATCH on WATER combines science, history, art and writing. It will encourage people to understand that they live not only in a



neighborhood, but in a creekshed, too – and that whatever they put into a creek affects everyone around them.

New York artist Lauren Rosenthal's cut paper maps and a project by Pennsylvania-based artist Stacy Levy, which will track an object's journey from a storm drain to the Catawba River and beyond, are just a few of KEEPING WATCH's visual art offerings.

When Latin American Contemporary Art Projects opened in March 2013 in the FreeMoreWest neighborhood, it announced an ambitious agenda combining exhibitions, studio space and a cafe.

After a first year of strong exhibitions, [LaCa Projects](#) has cleared some construction and permitting hurdles and entered its next phase: It is now reviewing applications for its three artist studios, which will be ready for occupancy in October.

Gallery highlights include an exhibition of new paintings by Cristina Toro (Nov. 6-Dec. 19) and a painting retrospective by Roberto Marquez (Jan. 8-Feb. 20).

One of the newest kids on the block, a [rtspace 525](#) is a friendly, informal spot in a former retail space at 525 N. Tryon St. Since March, it has served as the studio of artist-in-residence Sharon Dowell and the headquarters for Amy Bagwell and Graham Carew's Wall Poems of Charlotte.

Among its inaugural year exhibitions are "the reflection once removed: self-portraits" (Oct. 23-Nov. 23) featuring work by regional artists, as well as a children's show and a UNC Charlotte student show.

Things looked grim for [The Light Factory](#) last year, when money woes forced it to close operations at Spirit Square. But it has re-emerged as a lean, energetic, volunteer-run operation in new digs at the Midwood International & Cultural Center.

This year's exhibitions include Richard Renaldi's "Touching Strangers" project, which has garnered national attention (Sept. 19-Nov. 1); noted Southeastern photographer Sam Wang (Dec. 5-Feb. 7); "Photogenic Nature" (Feb. 20-April 11) and the popular juried Annuale (April 24-June 6).

# Dilworth Now News

August 29, 2014

## Chroma at the Projective Eye Gallery

Chroma: lyrical lines and compulsive color, the current exhibit at the Projective Eye Gallery at UNC Charlotte Center City, showcases some of Charlotte's best abstract artists.

The occasion was a reception and gallery showing of beautiful art and music.

The artists showed paintings, acrylics, collage and ceramics. Linda Luise Brown, Marge Loudon Moody and Greg Scott, the artists, were there to present and give a talk on their art and let us see a little of who they are and what moves and inspires them.

[Linda Luise Brown](#) is one of the highest selling abstract artists in the market. Her color soaked abstractions in oil are emotionally charged and tell more than one story.

Marge Loudon Moody displays incredible talent with her acrylics and collage works.

Gregg Scott's work displays his intricate surface design on ceramic objects and installations.

After a lovely reception and stroll through the galleries viewing each and every piece, we were invited upstairs, to the performing arts theater, for a performance by pianist Dan Knight composing spontaneous notes as the artists' most beautiful and fascinating work moved across the theatre screen overhead. If you have not had an opportunity to visit this extraordinary exhibit be sure to you are in for a real visual experience and meaningful memory.

The Chroma exhibit runs through Sept. 24, 2014. For more information visit the Projective Eye Gallery page at [coaa.uncc.edu](http://coaa.uncc.edu)

# The Charlotte Observer

BY BARBARA SCHREIBER

August 14, 2014

## CHROMA

[Projective Eye Gallery](#) is best known for large-scale installations and issue-oriented art. But this exhibition of abstract paintings and ceramics by Charlotte-area artists demonstrates that the gallery also welcomes work that revels in beauty.

Energetic paintings by Marge Loudon Moody and Linda Luise Brown dominate the main gallery. Brown's luminous oils often seem like portals to mysterious spaces. Moody's crisp acrylics and collages alternately evoke aerial views and architecture.

In the window gallery facing Ninth Street, Greg Scott displays ceramic pots, a platter and a pitcher not on pedestals, but within mixed media constructions – clever efforts to erase the dividing line between art and craft.

## A bright and bold show at Projective Eye

Posted by **kbalcerek**

**July 24, 2014**

Through Sept. 24 the [Projective Eye Gallery](#) at [UNC Charlotte's Center City building](#) has on display a bright and bold show featuring the artworks of [Linda Luise Brown](#), [Marge Loudon Moody](#) and [Greg Scott](#). The exhibition, "CHROMA: Lyrical Lines and Compulsive Color," is enticing for the vibrant colors that leap off the white gallery walls and the compilation of these three artists whose works harmonize seamlessly. Each of these artists explores the world around them through an abstract artistic method utilizing dramatic colors and strong, sensual lines.



## KEEPING WATCH exhibitions reveal the beauty in discarded plastics

How is Charlotte's KEEPING WATCH initiative promoting environmental awareness, education and engagement? By turning discarded plastic into art at 3 exhibitions.

BY BARBARA SCHREIBER – CORRESPONDENT

Art made from discards is nothing new. It has been a mainstay for those who might not otherwise have access to materials – so-called folk or outsider artists – and it is also part of the contemporary art mainstream.

But art from discards – plastics in particular – has taken on a new urgency because there is so much of it. For many artists, plastic debris is not just a material; it also carries a message about how much we consume and throw away, to the peril of ourselves and our planet.

Right now in Charlotte, three exhibitions are showing us the consequences of our relationship with discarded plastic. They are part of [KEEPING WATCH](#), a three-year initiative to promote environmental awareness, education and engagement. As the project continues, it will encompass history, science, writing and other disciplines, focusing on creeks in 2015 and air in 2016.

Driving this effort are UNC Charlotte's Urban Institute and College of Arts + Architecture and independent curator June Lambla of Lambla artWORKS.

Public engagement is at the core of KEEPING WATCH. This year, three visual arts projects under its banner accomplish that in various ways.

"Sustain Me Baby," at UNC Charlotte Center City's Projective Eye Gallery, uses images of babies in humorous and horrifying ways to illustrate the consequences of our dependence on plastics.

Joyce Dallal's "The Other Toy Story" is a 10-foot baby made out of wire mesh commonly used for trashcans. It is being filled with donated used toys, most of which will be recycled. Partly inspired by Dallal's experience of trying to give away some of her son's

toys and finding that everyone she knew was already drowning in a sea of playthings, it makes a striking, uncomfortably funny visual.

While “The Other Toy Story” elicits a mix of nostalgia and discomfort, Chris Jordan’s “Midway” series operates on an entirely different, heartbreaking level. These photographs, taken in the Midway Islands, depict dead baby albatrosses and their stomach contents – bits of plastic debris their adoring, unknowing parents have mistakenly fed them, killing them while trying to nurture them.

### Tower of trash

“Is This Yours?” are outdoor exhibitions created by sculptor Kurt Warnke and photojournalist Nancy Pierce.

Pierce’s contribution is a series of removable, recyclable stickers that volunteers are placing around town. The stickers cleverly combine words and images (the message “Drop something?” superimposed on a photograph of plastic bottles littering a woodland), offering a fresh take on the “reduce, reuse, recycle” mantra.

Warnke created two 13-foot temporary sculptures, each incorporating three bales of high-density polyethylene that weigh about 900 pounds apiece. The sculpture at the Government Center, made from detergent bottles, is on display until early June; the one at Discovery Place, made from milk cartons, runs through late June.

These works provoke intense, often lively reactions. Some passers-by examine them for products they use; others don’t want to be confronted by monuments to the waste they generate.

“Some of our guests like ‘Is This Yours?’; others do not know what to make of it,” says Robert Corbin, vice president of learning experiences at Discovery Place. “Regardless, the installation forcefully reminds us that we must consider the cultural origins of technology and how technology represents both the hopes and consequently at times the failures of our society.”

The materials for these sculptures are on loan from the Mecklenburg County Recycling Center, which derives income from everything it recycles. The sculptures point out the importance of recycling, not only in reducing the waste stream, but also in providing revenue for the county. In these two sculptures alone, the materials are worth about \$6,000.

### From streams to sculpture

In Aurora Robson's "Stayin' Alive," at McColl Center for Visual Art, plastic debris recovered from streams is transformed into alluring objects.

Dominating the exhibition is "Be Like Water," a ceiling-suspended installation composed of tens of thousands of bottles and caps.

The exhibition also includes work Robson has created during her McColl residency with Central Piedmont Community College students, using trash retrieved from Irwin Creek in the Brightwalk neighborhood north of uptown.

"Aurora worked closely with students and community to explore how individuals can creatively restrict the flow of plastics into our waste stream," says Lisa Hoffman, director of environmental art and community engagement at the McColl Center.

"Working in Charlotte ... has given me a lot of hope," Robson said. "It was a gift to work with people who share my belief that the intersection of art and the environment is worthy of serious exploration. Rarely have I had a chance to work with a community who is genuinely taking risks alongside me and investing in solving complex problems with such integrity, sensitivity and strength."

Jacqueline McClure, a CPCC student and McColl Environmental Program intern, said: "Working with Aurora Robson has given me the tools and insight to work in a more sustainable way. ... Working together to extract waste debris from the local environment created an instant bond amongst the people and a reconnection with nature, which is often under appreciated in urban living."

Robson is drawn to her materials' seductive surfaces. In the resulting work, you don't see the awfulness of plastic pollution; instead, you see enchanting objects. It's a complex, mixed message – partly about transforming bad into good, but also about being drawn to things that have the capacity to harm us.

#### Origins of collaboration

KEEPING WATCH came about almost by happenstance, when Lambla, UNCC Urban Institute's Mary Newsom, and UNCC College of Art + Architecture's Director of Galleries Crista Cammaroto realized they were each working on projects that involved shared visions and goals.

Lambla was seeking a venue for an exhibition dealing with water, air and trees, to bring attention to Catawba Riverkeepers, Clean Air Carolina and Charlotte Trees. Then she became aware that Cammaroto was planning "Sustain Me Baby." In turn, Cammaroto

told her about “City of Creeks,” an exhibition concept originated by Newsom, with whom Cammaroto was collaborating.

Other partners were eager to jump on board. They have been joined by a growing list of partners, which now includes Discovery Place, McColl Center for Visual Art, Mecklenburg Solid Waste, City of Charlotte, Catawba Riverkeeper Foundation, Clean Air Carolina, Charlotte Ballet, Sustain Charlotte and Charlotte Museum of History.

The three started talking in the summer of 2013 and had to move fast to get this year’s iteration, KEEPING WATCH on PLASTICS, off the ground. Luckily, there were a few projects – “Sustain Me Baby” in particular – that could come under the KEEPING WATCH banner.

Newsom’s research wound up on wall texts for “Sustain Me Baby.” Lambla got to work facilitating projects like Warnke’s sculptures and Pierce’s stickers.

Lambla says that they don’t want to dwell on “doomsday messages. ... One impetus of the project is to tell what good progress is happening and to clue the public in to sustainable practices that are being promoted in a good way by nonprofit groups, by the city, by the county.”

Even during this seat-of-the-pants first year, there has been a rich array of related programming, including a webinar about plastics in the health care industry, a screening and discussion of the film “Bag It,” and EcoFAB Trash Couture’s Recycled Runway fashion show. On June 13, Projective Eye Gallery will show the film “Growing Cities” and clips from Jean Paul Ganem, followed by a discussion on the need for urban recycling of food waste; guests can enjoy clean martinis from local distilleries.

### Coming up

This year, the KEEPING WATCH message has been delivered almost exclusively through art. In 2015 and 2016, the project will expand to include science, history and more public participation. KEEPING WATCH will provide artists with research, both scientific and historical, that they can incorporate into their work.

The 2015 theme is KEEPING WATCH on CREEKS. Newsom initially wanted to publish profiles of Little Sugar Creek/Briar Creek, Irwin Creek/Stewart Creek, and McDowell Creek on the Urban Institute’s [PlanCharlotte.org](http://PlanCharlotte.org). The goal was to delve into the history and the science of the creeks and explore them as “personalities of value.”



But Newsom realized that expanding it to include an exhibition would reach a broader audience. This is when she sought Cammaroto's advice and they discovered they and Lambla had common aspirations.

The John S. and James L. Knight Foundation has provided funding to support the involvement of neighborhoods, which includes gathering oral histories from people in creekside neighborhoods such as Greenville and Brightwalk.

Art made from discards is an established genre. And environmental education, whether in the form of a panel discussion or a clean-a-stream-in-matching-T-shirts activity, is ubiquitous. How is KEEPING WATCH different?

"With a collaborative project like this, you can come at it from not only the art, but through the science, through the history, through education," says Lambla. "The people already involved in those initiatives know the story. They're trying to get the word out, but usually, it's to a limited audience. But by going across disciplines, we're hoping to reach a broader public."

The principals of KEEPING WATCH are counting on its scale and scope to keep it from being an exercise in preaching to the choir.

"When you put a bunch of choirs together," says Cammaroto, "the total resonance is much bigger."

## Charlotte's Projective Eye Gallery Presents "Sustain Me Baby"

April 3, 2014  
Posted by Kelico under [Events](#)

### WHAT IS KEEPING WATCH?

The [KEEPING WATCH](#) initiative is a three-year project designed to foster collaboration across disciplines and interest groups – working with artists, historians, writers, scientists and environmental groups – to engage, inform and inspire the public about better protecting our environment.

By creating a network among a variety of different projects going on around these topics, we will engage the public in multiple ways, targeting multiple audiences: through visual arts, public exhibitions, online multimedia presentations, public events and community engagement.

### EXHIBITIONS

#### ***Sustain Me Baby: March 28 – June 26***

Sustain Me Baby combines the work of two artists, portraying the danger of plastics we cannot recycle. Joyce Dallal's "The Other Toy Story" is a 10-foot baby that is "fed" during the opening reception with plastic toys. While the giant baby evokes a sense of play, it also illustrates through scale that the waste we leave behind today will be a massive problem for the next generation.

Surrounding this centerpiece sculpture will be photographs from Chris Jordan's *Midway* series. These powerful images are a sobering document of dead baby albatrosses, whose stomachs bear the remains of plastics fed to them by their parents, who mistake the trash for food.

Location: Projective Eye Gallery at UNC Charlotte Center City, 320 E. 9th Street, Charlotte.

#### ***Is This Yours?: Opens March 28***

Is This Yours? is a series of site-specific outdoor installations strategically placed to encourage the examination of our own trash. Sculptor Kurt Warnke and photographer Nancy Pierce will mark sites along pedestrian walkways at Discovery Place, the Government Center, and various street locations with towering plastic totems and compelling photographic imagery.

Visit [www.keepingwatch.org](http://www.keepingwatch.org) for more details.

### EVENTS

#### ***Recycled Runway: April 12 @ 7-10pm***

The Keeping Watch Alliance and ecoFab Trash Couture team up to create an invitational runway extravaganza, featuring recycled wares from our favorite

designers, along with music and performance. a socially conscious fashion experience! Tickets \$10.

**Location:** UNC Charlotte Center City, 320 E. 9th Street, Charlotte.

**WHO IS BEHIND KEEPING WATCH?**

The initiative is led by the UNC Charlotte Urban Institute, the UNC Charlotte College of Arts + Architecture and independent arts curator June Lambla of Lambla artWORKS.

Donors to the project include the Blumenthal Foundation, the Knight Foundation Fund at Foundation For The Carolinas, the Arts & Science Council, the North Carolina Arts Council, Foundation For The Carolinas and Discovery Place.

Other community partners: Catawba Riverkeeper Foundation, City of Charlotte, Clean Air Carolina, Discovery Place, McColl Center for Visual Art, Mecklenburg County Solid Waste, North Carolina Dance Theatre, Slow Food Charlotte, Sustain Charlotte.



## “KEEPING WATCH” on art with an impact

*UNC Charlotte Urban Institute launches exhibits to raise awareness of the effects of waste on the environment*

**JONATHAN GREGORY** | APRIL 1, 2014

“Sustain Me Baby” puts plastic waste into perspective. Photo courtesy of KeepingWatch.org  
Superman sits directly over the heart of Joyce Dallal’s “The Other Toy Story,” a giant metal toddler filled with toys currently on display in The Projective Eye Gallery on UNC Charlotte’s Center City campus. The famously impervious superhero fits nicely with theme of non-recyclable plastics and the rather drastic impact they have on our environment. Like Superman, “The Other Toy Story” meshes well with the themes of the event it is a part of.

The “KEEPING WATCH” initiative is about spectacle as much as it is about art. Organized by the UNC Charlotte Urban Institute and the College of Arts + Architecture, the initiative’s goal is to make a scene and get people thinking. This year’s focus is on plastics, and how the community manages them.

“Sustain Me Baby,” the larger exhibit “The Other Toy Story” is part of, places the whimsy of Dallal’s toy filled work alongside Chris Jordan’s “Midway” photography series. The series contains heartbreaking images of baby albatrosses killed after mistakenly ingesting large quantities of plastic waste. A group of dancers from the North Carolina Dance Theater joined the thought provoking combination during the opening reception on March 28. Pairing commentary, abstract music and interpretive dance, the group performed a routine representing the plight of the albatrosses from Jordan’s work. After completing their performance, the dancers symbolically helped top off the contents of “The Other Toy Story.”

**he images of waste that kills albatrosses is an alarming look at the effects of littering.** Photo courtesy of KeepingWatch.org

Another, more mobile exhibit joined “Sustain Me Baby” at the KEEPING WATCH initiative’s opening reception. Kurt Warnke’s “Is This Yours?” exhibit takes KEEPING WATCH’s message on the road, setting up its massive 900lb bales of recycled plastic and images from photographer Nancy Pierce in front of Discovery Place and the Government Center. Warnke, already well known for what he calls “trash totems,” hopes to bring awareness to the amount of litter people create. Although the plastic bales were created using material from a local recycling center, Warnke says he originally began his trash sculptures by collecting trash from rivers while out kayaking.

Dallal’s “The Other Toy Story” will also be joining “Is This Yours?” outside of The Projective Eye Gallery by way of a trio of smaller babies which will go on display at the North Carolina Dance Theater, Discovery Place and the J. Murrey Atkins Library beginning on April 1. Dallal said she plans to create an entire “fleet” of babies for future exhibits. According to Dallal, her giant baby was inspired by the need to get rid of her own children’s toys, and after failing to find

a way to dispose of them responsibly. Dallal hopes expanding the exhibit can help shed light on the problem created by society's decision to throw away instead of reuse or recycle toys.

This year's KEEPING WATCH on PLASTICS initiative is currently scheduled to continue into June. A fashion show focusing on clothes made from recycled material call "Recycled Runway" will take place at the Center City campus on April 12, tickets will cost \$10. "Stayin' Alive," an exhibit by artist-in-residence Aurora Robson, will be opening May 9 at the McColl Center for Visual Art. A pair free of eco-film screenings accompanied by clean martinis from local distilleries will also be taking place at the Center City campus. "Bag It the Movie" will be screened on May 16, along with a panel on local recycling issues. "Growing Cities" will be screened on June 13, and will also be followed by panel discussing landfills.

Along with KEEPING WATCH on PLASTICS, the Urban Institute has already planned two more KEEPING WATCH initiatives. KEEPING WATCH on CREEKS will take place in 2015 and KEEPING WATCH on AIR in 2016.



# UNCC Art Exhibit Focuses on Immigration

By Vanessa Leon

Sunday, March 8, 2015 at 02:02 PM EDTCHARLOTTE – T

here is a colorful new exhibit at UNC-Charlotte's uptown campus that is also making a statement.

Mexican-born artist Rosalia Torres-Weiner owned a successful mural painting business. She is now an art activist focusing on the immigration struggle in the Charlotte community.

"My work has changed," said Torres-Weiner.

She changed her goals after a client had no idea of the extent of immigrant issues in Charlotte.

"And that's when I thought I need to educate my community. People didn't know that the partitions were happening here, that families were being separated right here," said Torres-Weiner.

Her newest project is a 30-foot mural, which is part of UNC Charlotte's larger theme on human flight.

"We are a University that is not afraid to have a discussion," said Crista Commaroto, the director of galleries at UNCC.

At the center of the mural is Lady Justice, blindfolded. "And she has a big Mexican skirt underneath her," said Torres-Weiner.

Surrounding her is an activist, a student granted a pathway to higher education, a student who must now turn to construction work.

"Cultural diversity is extremely important to us and we like to take a look at where things are changing and lets talk about it at least so this is my way of creating a

platform for that conversation,” said Commaroto.

Torres-Weiner said she wants to make an even stronger statement.

"I'm going to bring my ice painting, I'm going to tell them my stories, and I'm going to talk about it," said Torres -Weiner.



## A Beastly Installation: Henrique Oliveira at UNC Charlotte's Projective Eye Gallery

By [Grace Cote](#)

February 28, 2014 - Charlotte, NC:

Because it is probably unlike anything you've ever seen, it is hard to describe [Henrique Oliveira's](#) mammoth installation at UNC Charlotte's [Projective Eye Gallery](#), on view through March 12. The beastly structure, made of found materials, is a long, horizontal, floating mass of a life-like form that doesn't allow for full comprehension.

When the artist arrived in Charlotte from Brazil, he had no pre-established plans for what his construction would look like and only began formulating ideas when he entered the room, which is in line with his *modus operandi*. The constraints of this space would limit his usual free reign: a long, narrow room in which he had no ability to impact the ceiling or the two completely windowed walls opposite each other. Intrigued by the way the space was viewed from the exterior of the building and, on the inside, its two separate levels, he felt the space would translate well to a container of a beast.

Oliveira spent a month collecting materials with help from his friend Chico Togni, who traveled with him from Brazil, as well as student and faculty volunteers from the school's College of Arts + Architecture. Discarded construction materials are his bread and butter, and he truly works magic with them: wood grain becomes brushstrokes, and he seams together rusted metal, carpet padding, and fiberglass like a collagist.

The resulting form is one solid freestanding piece, so big that the perimeter narrows to the width of two people. There is no way to see the whole thing unless viewing it through one of the two glass walls; inside the gallery, it must be walked around and peered through and under. One end is bulbous and round, covered in pale green carpet padding, transitioning to grainy wood with large holes that a child could crawl into. It ends with a strong horizontal/vertical construction of narrow, squared poles reminiscent of house



stilts and covered in dead vines. It sits on a series of legs and is topped by two chimney-like oil barrels, creased and crumpled like poorly cared for stove pipe hats.

In this show, Oliveira carries on his tradition of creating installations that seem to live, breathe, and grow before the viewer's eyes, which is perhaps what appealed to Gallery Director [Crista Cammaroto](#). His resume is filled with important institutions from cities around the world, including Paris, Rio de Janeiro, Frankfurt, Brisbane, and Sao Paulo, as well as Boulder, Houston, Cleveland, and New Orleans. He is a native of São Paulo and earned both a BFA then a Masters in Visual Poetics from São Paulo University.

After each exhibition ends, the installation is dismantled and discarded, its recycled materials going back from whence they came.

As North Carolinians, It is important that our communities continue an attitude of openness about alternative definitions of art, specifically those that consider spaces, environments, and contemporary trends. Oliveira challenges a visitor's notions of sculpture through scale and material, and also achieves the great dream of all craftsmen: to take an uncomplicated, inanimate material and breathe another life into it. He allows the space and his own intuition to guide him, and by this is always creating freely. Without material or thematic complexity, Oliveira reminds us that beauty lies everywhere, in every object, but it is also a brief, fleeting thing.

## A beautiful beast

Posted by **kbalcerak**

February 24, 2014

Henrique Oliveira's installation at the Projective Eye Gallery.

[Henrique Oliveira](#) arrived in Charlotte with minimal plans for the art installation he would build for the [Projective Eye Gallery](#) in University of North Carolina-Charlotte's Center City Building. Instead he took the first few days to sit in the space and reflect, drawing inspiration from the room's architecture, light and utility to produce 20 sketches of this site-specific work. Inspired by the natural light streaming into the Projective Eye Gallery, Oliveira came to see the space as a "glass case" to hold a unique specimen; thus, the idea for a creature was born.

Oliveira is known for his use of repurposed materials, especially weathered plywood fences and old flooring, so the next step was to scour Charlotte area dumps, scrap yards and construction sites to locate usable discards. Then, with the aid of Art + Architecture staff, faculty, students and Oliveira's assistant Chico Togni, Oliveira started to build what has become known as the "beautiful beast," according to gallery curator Crista Cammaroto. The end result is an intriguingly disjointed beast with carpet padding and fiberglass sheeting for skin, railroad ties and tires for legs, and large barrels as odd protrusions slightly indicating blow holes. The beast is a completely new specimen neither wholly whale nor insect or lizard, but a radical amalgamation of all three.

Like other organic material, Oliveira's fantastical beast has a limited life span. It will only be on display for a few more weeks until March 12.

**UNC Charlotte Center City:** 320 E. 9th St., Charlotte; [centercity.uncc.edu](http://centercity.uncc.edu).  
Open Mon.-Sun., 9 a.m.–9 p.m.

Charlotte Artist's Work Gives Voice To Latinos Stuck In Immigration Policy Battle  
By GREG LACOUR • FEB 19, 2015

Rosalia Torres-Weiner applies a brushstroke to a painting that represents American deportation of undocumented Latino immigrants. [VIEW SLIDESHOW 1 of 4](#)  
Rosalia Torres-Weiner applies a brushstroke to a painting that represents American deportation of undocumented Latino immigrants.  
GREG LACOUR

In her 20 years in Charlotte, Rosalia Torres-Weiner has raised two children, worked as a flight attendant, and run a successful mural painting business. As the political fight over immigration policy continues in Washington and in the courts, Torres-Weiner is using her work to give a voice to local Latino immigrants caught in the middle.

Clad in a black painter's apron, Rosalia Torres-Weiner applies brushstrokes to a canvas that takes up most of a wall in her home. The morning sunlight sinks into bleak shades of cobalt, gray, and black.

Rosalia is painting a deportation scene. Shadowy figures crowd a man in a helmet who's trying to take a child from the arms of his mother.

"The reason why I painted them blue is because I'm literally representing ICE," she says.

As in Immigration and Customs Enforcement. The U.S. government is deporting the mother.

Rosalia used to run her own mural-painting business, but in the last three years she's found what she believes is her true calling—a marriage of art and activism. She wants her art to tell the stories of her people, Charlotte's community of Latino immigrants.

"I think I was an activist inside, and I didn't know that for a long time. I think it's in my blood," Rosalia says. "It's a statement. I have to make a statement with my paintings. I have to send a message, I have to educate my community ... That's how I use my art."

Like many other communities, Charlotte's Latinos are caught in the vise of U.S. immigration policy. Those who live here illegally but want to become citizens have to endure a long and complicated process.

In the meantime, they have trouble finding work and live in constant fear of deportation.

It can tear families apart—separating mothers and fathers from their children and each other.

“I’m seeing, like, families being separated in my community, my Latino community,” Rosalia says. “It’s when I had to do something.”

Since 2006, the Mecklenburg County Sheriff’s Office has arrested more than 25,000 immigrants and processed more than 13,000 for removal from the country under a federal program called 287(g), which remains in effect.

Rosalia, a U.S. citizen, heard deportation stories from friends over lunch, from professional contacts, from the man she had hired to tend her lawn. She doesn’t like or follow politics; for years, she was too busy working and raising her two children to pay much attention to immigration issues. But the stories she was hearing awakened something in her.

“When I saw kids that lost a mom or dad, that’s when I stopped everything and said, ‘I need to give voice to these children. I need to amplify their stories with my art.’”

Rosalia’s paintings have captured the attention of people and institutions in Charlotte.

Two years ago, the Levine Museum of the New South organized an exhibit and children’s education program based on her series of paintings of a young boy whose father has been deported. The paintings caught the attention of Children’s Theatre of Charlotte Artistic Director Adam Burke. They’re now the basis of a play that Children’s Theatre is producing and hopes to unveil next spring.

“She’s so passionate about it, and it’s a story that’s important for our community to talk about, because it affects families and children in our community, and it’s not something that gets talked about that much,” Burke says. “We don’t have a lot of stories that deal with loss.”

Rosalia hopes to sell her “ICE” paintings. But since December, she’s labored over a work in full view of the public: a mural on one ground-floor wall of UNC Charlotte’s building uptown.

Crista Cammaroto, UNC Charlotte’s director of galleries, says the university wanted the mural to make a strong statement.

“We wanted Rosalia to do something for us here because she is really a nice hybrid of an activist and an artist, and we really like to show work that’s very meaningful and takes some risks as far as what it’s trying to communicate to the public.”

Rosalia paints a succession of scenes that represent the Latino experience in the United States. There’s a student, an activist, a construction worker, a blindfolded woman who symbolizes the justice system. But it begins with a young woman: Rosalia’s mother, now

86.

She lives in Mexico City. She'd like to join Rosalia in Charlotte, but she's been denied a visa to live in the United States. Rosalia had to delay work on the mural for three months while she helped her mother recover from gallbladder surgery in Mexico.

As Rosalia finishes the mural, she chats with Cammaroto about what she wants to convey with it, and her fondest hope—that her mother will live long enough to come see it, to live with Rosalia and her husband as an American, under the law.

This story was produced as part of the Charlotte Arts Journalism Alliance, with support from the Wells Fargo Foundation.

TAGS:

ROSALIA TORRES-WEINERARTSCAJA



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## Transforming Scraps: Oliveira's Fantastical Art

by [John Schacht](#)

February 13, 2014



 Enlarge

Throughout January, an enormous fantastical beast took shape in a downtown Charlotte building. Over 20 feet long and 12 feet high, the figure – something between a rhinoceros and stegosaurus as imagined by Dali, Gaudi and Rauschenberg – lumbered forth from the fertile imagination of Brazilian artist Henrique Oliveira to take over the Projective Eye Gallery at UNC-Charlotte's downtown campus.

In one key respect, the untitled beast is as much our creation as Oliveira's, for it is constructed almost entirely from our modern detritus: rusted oil drums and abandoned floorboards, old tires and

discarded carpet padding, used fiberglass, and scrap plywood.

For the past decade, the 40-year-old Sao Paulo-based artist has created from modern-day scrap a series of monumental, site-specific installations noted for their voluptuous textures and fluid appearances. Previous exhibits have included labyrinthine walk-in installations that resemble inner organs protruding from gallery walls and extending off of support beams. Others suggest nature reclaiming humanity's modern monuments and cities, like abandoned Mayan temples returned to the jungle or a dystopian tableau from Alan Weisman's *The World Without Us*.

### Inspiring discourse

For his part, Oliveira leaves interpretation to the viewer, which he sees as a fundamental precept of art anyway. "I didn't want to say exactly with a statement what's behind the work," he says of one of his most striking works, the *Casa dos Leões* in Sao Paolo, where massive, tree root-like creations vine through an abandoned mansion. "There are discourses that can come after the work, ideas that can be brought forth from the work."



Oliveira's Casa de los Leoes

The *Casa dos Leões* installation, for instance, seemed to embody both Brazil's complicated relationship with its rain forests, and the country's equally sticky issues with the way many Brazilians view the hillside slums that surround their urban centers, known as favelas.

"Some people have said it's like nature taking back, or others have had this social issue that's its related to the favelas and how they've grown to swallow the cities – how the society and government see them as a kind disease instead of real places with real people living in them," says Oliveira. "They're treating them as a problem, as a tumor that has to be taken apart."

### Two worlds, linked

Oliveira's installations often suggest the link between the exterior natural world and the inner workings of the human body. In recent years, his exhibits have taken on increasingly invasive characteristics, bursting into and through gallery walls in parasitic fashion.

But Oliveira still considers himself a painter, which is what he was studying at art school when the idea of using "tapumes" – roughly translated as "enclosed fencing" – came to him in 2003. Sao Paolo's construction companies tend to use cheap plywood to cordon off their sites, and when the wood gets weathered or construction ends, it's simply discarded. Oliveira noticed how like layers of paint the beat-up plywood looked, and began using the thinner and more malleable laminate sheets as skin over sturdier, skeletal elements like thicker woods and PVC piping.

Over time, his installations became more ambitious and animated, sometimes covering entire gallery walls like living entities. In the case of walk-in installations like his "Origins of the Third World," they took over entire gallery spaces.

With the exception of some store-bought bender board, Oliveira uses the junk he finds in scrap yards, construction dumpsters and even under freeways. In Sao Paolo, the artist employs a team of up to 15 who help with everything from installation construction to materials collection. (For the past three years, he's even had a cab-driver texting him about dump sites in his travels.) In Charlotte, Oliveira spent his first three days here with an assistant scouring scrap yards for the material he'd use, a process that often continues as the work progresses and new ideas emerge.

## Location, Location

Site specificity plays a key role, of course. For the Projective Eye Gallery, with its tall glass walls on two sides, Oliveira saw the space like an exhibit at New York City's American Museum of Natural History. From there his strange, alien beast began to shake shape, first in sketches and then in three-dimensional form.

"This is more like an idea of a dinosaur or old mammal skeleton put together, but at the same time I didn't want to make this just representational," he says, standing amid sanders, drills and saws a week before the exhibit's opening. "I wanted to get to that point where the representation merges with just ordinary objects. I wanted to create at the same time this kind of monster. It is something very strange that you can't define, but it's made of very familiar objects – carpet pads and everything that people have in their houses all the time."

That contrast of the fantastical and quotidian is what draws us into Oliveira's work; our subconscious dreams and nightmares manifested in these familiar materials is what keeps his installations with us.



February 5, 2014

## Discards with history at the heart of UNCC art exhibition

Brazilian sculptor Henrique Oliveira's work is graceful, sensuous and substantial. See his installation through March 12 at Projective Eye Gallery at UNC Charlotte's Center City Building.

BY BARBARA SCHREIBER - CORRESPONDENT

They may be built quickly from castoffs, but the sculptural installations of Brazilian artist Henrique Oliveira are graceful, sensuous and substantial. They are formal works of art with an appealing manic energy.

You can see one of Oliveira's engaging installations through March 12, at [Projective Eye Gallery](#) at UNC Charlotte's Center City Building.

Starting out as a painting major at Sao Paulo University, Oliveira created work inspired by cartoons and other aspects of pop culture.

Then he became interested in what he calls "different surfaces in the world."

Attracted to weathered plywood fences, with their myriad textures and colors, he began making work that hovered between painting and sculpture. He saw that when plywood fell apart, the layers looked like brushstrokes. His work evolved into the bulbous sculptural installations he makes today.

For Oliveira, discards are rich with meaning and beauty. He treasures materials with a history – for example, old flooring that prompts thoughts about the people who have walked on it.

His work also reflects the experience of living in Sao Paulo, a city of great income disparity, filled with both favelas and imposing modern architecture. Combining a pop culture sensibility with dry, rotten wood connects his work with "the physical materiality of the world, of the streets."

For the two years leading up to this exhibition, Projective Eye Gallery Director Crista Cammaroto asked Oliveira for preliminary drawings. She provided layouts, 3-D renderings and photographs of the space, but he sent nothing.

Upon his arrival, he sat in the gallery for a day or two and produced 20 sketches. He began to envision the gallery as a specimen case. For that case, he masterminded in just 25 days what Cammaroto calls a “beautiful beast.”

Oliveira came to Charlotte with Chico Togni, a colleague who helped build the work. A veritable village of College of Art + Architecture staff, faculty, students and friends assisted with gathering materials, construction and other tasks.

In Charlotte, finding discards with a history is not an easy task.

Oliveira needed thin, flexible material – a lot of it. Most of it came from construction and remodeling projects, but he also wanted materials from scrap yards and dumps.

“After calling 40-plus places for possible construction debris, traveling to see several dumpsters and steel scrap yards,” says Cammaroto, “Henrique spotted a site under the train tracks behind NODA ... an old-fashioned dump site.”

The final work looks like a strange relative of a manatee – or some weird little organism viewed under an electron microscope – or something out of “Beasts of the Southern Wild.”

Its skin is made from scraps of fiberglass sheeting that resemble birch bark, and its hindquarters are encased in speckled carpet padding. It appears to be swallowing a structure, perhaps the remains of a vine-tangled beach house on stilts. Open to interpretation, it could easily be seen as a creature made from detritus that has come alive to devour an ill-conceived building.

However grand Oliveira’s sculptures are, they are also ephemeral. In a few weeks when the exhibition is over, the work will be dismantled and its components recycled.

Art may be long, but sometimes the life of an object is brief.



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## Henrique Oliveira



 Enlarge

**Pick:** Henrique Oliveira

**Details:** Exhibition, Jan. 31 – March 12. UNC Charlotte City Center Projective Eye Gallery. [More information.](#)

**Viewpoint:** The folds, curves, and caverns of Brazilian artist Henrique Oliveira's monumental installations confront the viewer with a voluptuous magnificence. Painstakingly constructed of strips of weathered plywood, the site-specific works invade the space in an almost parasitic manner – protruding from walls and wrapping around architectural structures to suggest forms found in nature and the human body. Oliveira's installations speak to the human experience on a physical and

universal level. His work will cover the 22-foot gallery wall with forms, colors, and textures created from recycled, locally-sourced laminate wood.



## In Depth: UNC-Charlotte art installation

By Rob Boisvert

Saturday, January 25, 2014 at 04:01 PM EST



Rob Boisvert interviews artist Henrique Oliveira about his installation at UNC-Charlotte's Center City building.

January 22, 2014

## **Green Teacher Network & Brazilian Artist Henrique Oliveira**

Today we go from a group of teachers working to green up the school system to a man who uses plants to make amazing works of art. [The Green Teacher Network](#) aims to expand school gardens across the CMS System. Supporters say the gardens reduce nature deficit disorder, childhood obesity and help children learn better, thereby closing the achievement gap. We'll meet several members of the

network. Then we meet Brazilian artist Henrique Oliveira. He takes strips of wood and makes massive, complex and mesmerizing works of art. Join us for a very green version of Charlotte Talks.

### **Guests**

**Edna Chirico** - Executive Director, [Catawba River District](#)

**Bobbie Maab** - Family Advocate and Gardener

**Erin Brighton** - Director, [Mecklenburg County Food Policy Council](#)

**Sean Cassidy** - Graduate of Johnson & Wales, he provides demonstrations to the green teacher network

**Henrique Oliveira** - Visual Artist

**Crista Cammaroto** - Director of Galleries, College of Arts + Architecture UNC

Charlotte

- Recipe for Massaged Greens Salad and more from the Green Teacher Network [here](#).
- Henrique Oliveira's exhibit will be on display at the Projective Eye Gallery at UNC Charlotte Center City from January 31 through March 12. [Details](#).

## Henrique Oliveira installation coming to Charlotte

**Posted by kbalcerek**

January 17, 2014

"Tapumes," Henrique Oliveira, 26 March - 9 May 2009; commission, Rice University Art Gallery.

World-renowned Brazilian artist [Henrique Oliveira](#) is currently in Charlotte creating a site-specific installation for the University of North Carolina Charlotte at its Center City Building in the [Projective Eye Gallery](#). Winner of the illustrious Marcantonio Vilaca prize for the arts with installations in Paris, Sao Paulo Biennial, Mexico, Miami, Houston and Washington, D.C., it is truly a treat to have Oliveira create an installation for UNC-C. The installation will be on display from January 31 to March 12.

Oliveira experiments with surface, playing with texture, form and layers to create an architecturally inspired art installation that takes over the space it inhabits in a parasitic manner. His installations protrude from walls and wrap around structural elements, becoming a part of the building itself to suggest both natural and human forms. Primarily these installations are created from strips of weathered plywood re-purposed from construction sites. For the Projective Eye Gallery, Oliveira will cover the 22-foot gallery wall with forms, colors and textures inspired by the environment of the building and school using recycled, locally-sourced laminate wood.

On January 17 from 6-8 p.m., the gallery will host a lecture and process party allowing the public a peek at Oliveira's progress on the installation. Oliveira will be in Charlotte a full month creating and constructing this piece. The exhibition formally opens on January 31 with an opening reception featuring a collaborative performance with music and dance by College of Arts + Architecture faculty John Allemeier and E.E. Balcos.

## Dumpster-Diving Artist Searches Charlotte For Inspiration

By BRIANA DUGGAN • JAN 17, 2014

*Henrique Oliveira searches a dumpsters for materials for his installation at UNCC's Projective Eye Gallery. "My interest in found materials was never as a substitute for a new one, in a sense of working on a budget," he said. "It can be used to create an object that is new but feels as if it is something alive."*

CREDIT BRIANA DUGGAN

Throughout January, a Brazilian artist will create a structure made out of Charlotte's trash. The work will be on display at the Projective Eye Gallery at UNC Charlotte's Center City building. WFAE's Briana Duggan rode along with the artist as he hunted for materials and found that gaining access to these things that no one wants – is more difficult you would think.

Back home, finding trash was pretty easy for Henrique Oliveira.

"In Brazil we find sometimes a landfill that doesn't belong to anyone," he said. "Someone just starts dumping there and nobody complained and we can just go there and take stuff."

And he'd create stuff. Oliveira would take old rotting plywood he found and build massive, curving wall installations and structures, often echoing trees, roots, and the human body.

In one installation in Brazil, he took over an abandoned mansion, building bulbous structures that ooze from the doors and windows, a tumor growing out of opulence.

"It's talking about the idea of these big cities where people go and move there and they don't have where to live and they create these shantytowns. How does this spread? Oliveira said. "And at the same time it's a way of making visible how the society see these people, how society treat the problem, like a disease."

Now he travels the world, building these massive installations using waste materials he finds in each new city. Charlotte is his latest stop, but here it's not so easy.

Oliveira, his assistant, and several members of [UNCC's gallery](#) staff have been traveling around Charlotte looking for used material. Oliveira needs supplies that doesn't stink, bends, and comes in large quantities.

They're on their second dumpster of the day and it's not what Oliveira needs. "There's a diversity of many materials," he said, "but mostly new stuff. They are dirty but they are new."

"What we're finding is that we do a really good job of collecting our garbage in Charlotte," said Crista Cammarato, UNC Charlotte's Director of Galleries. "It's not very easy to just go pilfer. You have to have permission. And in addition to getting all those permissions, you're not sure if that is going to be what the artist wants."

Because Oliveira uses local waste materials wherever he goes, his art really references the place he is.

"I think the whole country has a unity in terms of kind of trash that they have," he said. And Charlotte's trash is full of the kind of trash he's seen making his work across America, "lots of carpets, pads, tires, and lots of things from home."

He says that he uses trash because it tells a story within itself.

"It can be used to create an object that is new but feels as if it is something alive," Oliveira said, "it feels as if it's something that has been there for a long time."

And if used material has a story, what is the story behind Charlotte's trash?

Oliveira will present his take on that story so far at a process party marking the halfway point of his residency on Friday Jan. 16 at 6p.m. at the [Projective Eye Gallery](#) at UNCC's Center City Building. The gallery will host a reception for the completed exhibition on Jan. 31, and it will be on display until March.

*This story is produced through the Charlotte Arts Journalism Alliance, a consortium of local media dedicated to covering the arts.*





CHARLOTTEVIEWPOINT  
metropolitan ideas & art



## UNCC Showcases Art by 'Maker' Stanley Greaves

by Dominica Nemec  
December 30, 2013



Stanley Greaves is an internationally acclaimed artist whose colorful surrealist paintings have made him one of the most recognized figures in the Caribbean art world. His influential work has been featured in the National Art Gallery of Guyana and exhibited in galleries from the U.K. to Brazil. But the acclaimed artist is just as proud of the soup he makes as he is of his art, and sees little difference in the creative processes for making each.

“Making a pot of soup needs focused attention as does making a picture frame, a poem, a small box,” says Greaves, who adds that he tends to think of himself “as a maker rather than an artist.”

Greaves finds comfort and pleasure in the simplicity of making anything, but he has been studying, creating and teaching art for most of his 79 years. And it’s his art, not his soup, that’s currently on display in the UNC Charlotte Center City gallery’s latest exhibit, *Murmurs on the Other Side of Light*. Running through Jan. 3, the exhibit features a collection of the artist’s paintings and sculptures, and the Nov. 23 opening night ceremony included a performance artist disguised head-to-toe in black to highlight Greaves’ fascination with shadows, the common theme of the exhibition.

The skilled sculptor, guitarist, poet (he won the Guyana Prize for Literature for his collection of poems, *Horizon*), and painter is most famous for his brightly colored canvases featuring an array of everyday subjects, like forks, keys, and shadows. It doesn’t matter what Greaves creates, whether it be a painting, a cupboard, or a hearty chicken noodle, his international experience in the world of art has made

him a seasoned and well-respected professional. But contrary to what most may believe, his vision comes from his observant and accepting nature more so than his diverse and international background.

### **Shadow in the Spotlight**

Perhaps that's why the notion of shadows appeals to him. Along the left wall of the gallery hang a series of paintings depicting shadows in various colors and positions. These two-dimensional companions that never leave our side may be often ignored, but Greaves worked to remove the figure and give the shadow center stage. "Of all the things that you see, the shadow is the only thing that is truly two-dimensional," he says, "but shadows move."

His fascination with the darkened, two-dimensional images belies his three-dimensional presence. His tight, grey curls are disheveled and stand tall on his head. Behind his equally gray goatee is a serious, yet calm, face, reflecting a tender and passionate personality. His mild demeanor is humble and unpretentious, his speech gentle and calming.

Welcoming me with a soft smile and a firm handshake, talking to Greaves is like talking to an old friend or favorite teacher. This is fitting, as Greaves enjoys teaching, and does so regularly. Like his aptitude for making anything and everything, Greaves teaches everything from art classes to a soccer team. He finds "principles of transference" in everything we do, and applies this to his teachings. For example, while he has never formally played soccer, he sees the game as use of space and movement, a principle he often uses in his paintings.

### **Multicultural Studies**

That understanding of space and movement was cultivated in Georgetown, Guyana, where Greaves was born and studied under many influential Caribbean artists. In 1963, he made the move to the U.K. to get his bachelor's degree in fine art at the University of Newcastle-Upon-Tyne.

After his time in England, Greaves moved once more to further his art education, this time as a Fulbright Scholar at Howard University in Washington, D.C. Despite his academic pursuits, Greaves does not consider himself a scholar, and sees education as an interest rather than a necessity. His desire to learn grows from his natural curiosity, which he says leads him to strange places of inquiry. It makes him a "maker," and a student to the concept of creation.

His colorful paintings may seem right at home with our stereotypical notions of Caribbean art, but Greaves sees his environments as mere backdrops to the work. "International experience has not been an influence in my work," he says. "Yes, I do use bright colors, but this relates more to the colors themselves than what is observed in the environment."

The artist doesn't like the "international" label. "Studying in the U.K. and the U.S.A made me realize that there was no way I could fit into the mainstream art environment," he says. "It was a matter of following trends which I bypass. My vision comes first and not that of the trends of the day."

While Greaves says he doesn't rely on his heritage for inspiration, his cultural influence cannot be ignored.

"Stanley's work is really profound at every level," says Dr. David Gall, assistant professor of Art Education at UNC-Charlotte. "It is grounded in his experience as a Caribbean person, particularly an Afro-Caribbean person." Gall, who is from Barbados, is responsible for bringing Greaves' work to UNCC after he learned the artist had moved to Fayetteville to live with his daughter.

Greaves' deep love and connection to his family flows through his work. His upbringing in the Caribbean comes through his canvases. Gall said it is important to share the Caribbean culture with the world. "We tend to forget that a region's size alone does not determine its cultural production," he said.

### **Family Stories**

On the other side of the gallery, separated by tall-standing wood sculptures, is a series of very small, surrealist paintings. Nearly all of them prominently feature either a loaf of bread or rope, recurring symbols that speak to specific stories from Greaves' childhood.

"Storytelling is very important," he says. "Narration will always be there... we have narration in dance, in music, in writing," and in art.

Greaves' mother used to make bread on Saturdays and send him with the loaves to the bakery to have them baked. His father used to work on the waterfront and make nets to carry cargo - hence, the rope imagery.

"Any work that you do is biographical," Greaves said, and he believes anything one creates is derived from an understanding of self.

The artist is currently working on a new series of paintings, this time drawing inspiration from the written word. An admirer of Guyanese writer Sir Theodore Wilson Harris' novels, Greaves plans to honor the retired novelist by creating a painting for each of his 24 written works. While he says he could easily create 24 paintings for each book, he will challenge himself and use his storytelling skills to symbolize each work on a single canvas.

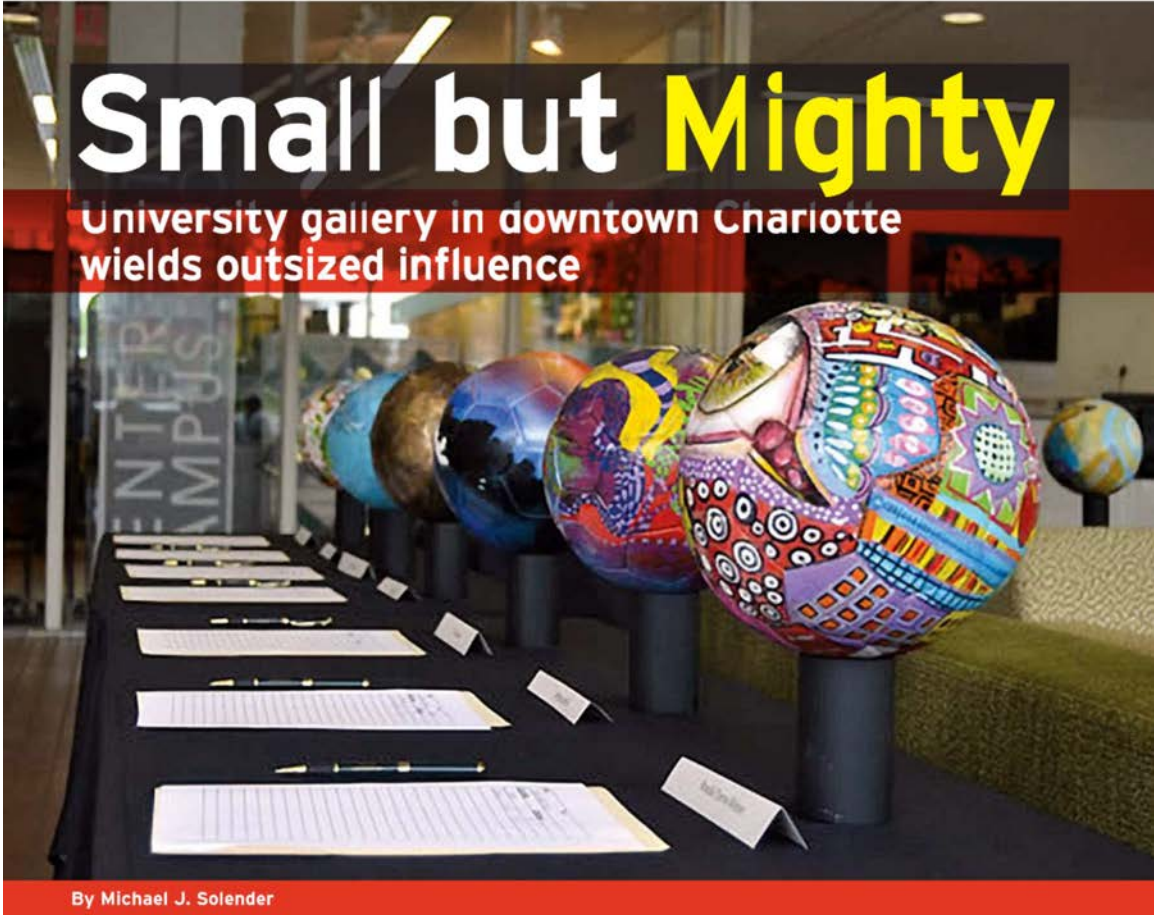
### **Walking through a Narrative**

Walking through an exhibition of Greaves' work is like walking through a story. At first glance it's exciting chaos, but paintings begin to meld together to create a true narrative. The shadows run and chase each other, looking perhaps for bread, and the rope binds it all together. A maker, teacher and storyteller, he has taught us to make anything and everything with the knowledge of ourselves: our stories.

December 30, 2013

# Small but **Mighty**

University gallery in downtown Charlotte  
wields outsized influence



By Michael J. Solender

Spend any time in the small and unadorned Projective Eye Gallery in uptown Charlotte and it is hard to imagine how this awkward trapezoid space that fronts Ninth Street has been at the center of such significant socio-cultural events in Charlotte since early 2012.

Ken Lambla, dean of UNC Charlotte's College of Arts + Architecture, and Crista Cammaroto, director of galleries for the University, comprise the nucleus of a formidable team responsible for the two prominent University galleries: Projective Eye and Storrs on the main campus. Projective Eye is redefining the role of art in an urban setting.

That bold and challenging exhibitions are coming from a University gallery underscores the realized vision of these two key innovators, instigators actually, in setting out to create a crossroads for ideas and art that makes a difference in the way an urban community interprets and sees itself.

When planning for the UNC Charlotte Center City building, which opened in 2011, Lambla was adamant about having a prominent gallery within the space. "It was critical in my mind to have an academic exhibition incubator in the center city and a showcase for the creative work that was being done," he said. "I resisted even calling it a gallery, preferring at the time to speak

in terms of incubator and a laboratory — the University has a responsibility to a community to use engagement not as a form of entertainment but as a platform for taking risks other people can't take."

What he means by taking such risks is that this gallery isn't for "nice" faculty work and "safe" exhibitions.

## ENGENDERING DIALOGUE

Cammaroto concurred with Lambla on taking risks and wanted the gallery to create lively forums and curious encounters based on the works of global, regional and local artists in a wide variety of media. She also wanted the gallery to be an opportunity for students

and faculty seeking to make statements and engender dialogue through their art.

"Part of my job is to shine a light on the best of our UNC Charlotte creative intellect by creating a venue that exudes an openness to the community of Charlotte for collaborative 'new work' exhibitions and performances from our own faculty," Cammaroto explained.

The gallery's opening exhibit in early 2012 featured Charlotte artists and educators John Hairston Jr. and Antoine Williams, both UNC Charlotte alums. They depicted Queen Charlotte as a Moorish queen bee surrounded by worker bees in a mural suggestive of students and their teacher. Their art challenged the relationship between those traditional roles and the notion of who serves whom and in what capacity.

One of the gallery's most recent shows raised the controversial notions behind a community's homeless population taking a role in the development of its own shelter. Organized by Charleston's Halsey Institute, "Favelas: Architecture of Survival" offered 48 large-format photographs by Brazilian photographer Pedro Lobo depicting the notorious Rio de Janeiro squatter settlements.

"This gallery is not a space for student shows or faculty boasting," Lambla said. "What happens here is scholarship ... bringing forward the role of culture in the identity of UNC Charlotte."

### SIGNIFICANT TRIUMPH

The "Violins of Hope" exhibit is a great example. It has been the gallery's most significant triumph of cultural programming, representing an artistic coup that saw the broad community rally to both participate and celebrate the exhibition in the spring of 2012.

Curated by the College of Arts + Architecture, Violins of Hope made its North American debut in Charlotte, showcasing 18 violins recovered and restored from the Holocaust by Israeli master violinmaker Annon Weinstein.

The extensive programming surrounding the exhibition brought together faith-based, academic and cultural institutions in ways that strengthened community bonds. Receiving international accolades, Violins of Hope helped to define Charlotte as a New South city with its own artistic landscape.

Beyond such blockbuster programs, Projective Eye Gallery has also used its

influence to raise public awareness of important community contributors and artists worthy of deeper exploration.

Cammaroto snared one of the most significant arts patrons in Charlotte and turned the tables on him, showing his talent, depth and breadth as an artist. In the exhibition "Andreas Bechtler — The Artist,"

a half dozen regional artists to display work that confronts the viewer with profound questions about the role of government, individual responsibilities and civil disobedience. It was a remarkable montage that took advantage of convention timing and showed off the space with a meaningful exhibit that spoke to the concept of



Cammaroto got her subject to open up and share his energy and enthusiasm for his work and the zeal in which his process all but consumes him.

### DNC AS SPRINGBOARD

Another exhibit that spurred community discussion was "E Pluribus Unum," which opened in advance of the 2012 Democratic National Convention in Charlotte.

"Both residents and visitors need to know we (the University) are not afraid to have open conversations about issues that matter," said Cammaroto. "It was important to me to present a divergent point of view with this (exhibit) and not make this about one party or the other."

E Pluribus Unum was one of the most striking and "in your face" exhibitions at the gallery to date. Cammaroto chose more than

democracy. Some galleries simply let their space out to the highest bidder during this period, missing an opportunity to showcase their core values the way Projective Eye did.

In what has become quite a ride, the University is now seen as a promulgator of arts and culture in uptown Charlotte in ways that the public may not have anticipated, but clearly are fulfilling the goals of Lambla and Cammaroto.

Lambla also points out that many arts and cultural activities are tertiary benefactors of the building and the gallery space, which have hosted concerts, discussions, films and other events that may have struggled in years past for a venue. Possibilities being realized in the space seem endless. And that is a key point for a gallery that is expanding the notion of the arts and culture in Charlotte.



Comments Print

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## Mad Hatters to Pixel Pushers

by [John Schacht](#)



Enlarge

Picture by Jeff Murphy ("Oracle")

November 5, 2013

In photography's nineteenth-century infancy, early practitioners often earned the moniker "mad hatters" — endlessly tinkering with their daguerreotypes and adorned in the stove-top hats of the era, their hands turned black and shook with tremors from the mercury fumes that would eventually drive many insane.

The chemical processes got at least a little less toxic in the subsequent century. But photographers' urge to experiment with the fundamentals of the art form, and their fond admiration for the early processes (minus the mercury, largely), hasn't changed even in the digital era. That was the

general inspiration behind the exhibit *Mad Hatters to Pixel Pushers: Exploring the Continuum of Photography through Process and the Constructed Image*, which runs through Nov. 14 at the [Projective Eye Gallery](#) on UNC Charlotte's downtown campus.

"The whole thought behind *Mad Hatters*' was to reference the idea of the old processes and bring it into the new — there are a lot of people today who use the old processes with the new processes and cross over," says [Crista Cammarato](#), director of galleries at the College of Arts + Architecture and the exhibit's curator.

Looking back to the original processes isn't a new trend. Cammarato points out that Steiglitz and other titans of the art form turned back to platinum and palladium prints to add atmosphere to their work. "Today they still do the same thing, sometimes in the same way, even with the digital image because you want to get this kind of visceral quality to it," she says.

And visceral would certainly be an accurate description for much of the work on display. The show features a wide range of photographers mostly, though not exclusively, from the Southeast, and runs the gamut from the recently graduated to the famous. And while process — everything from gelatine silver and gum Arabic to color transparencies and digital — plays a big role here, just as important are what Cammarato calls the "constructed realities" in front of the lenses.

The photographers first create a tableau (**Linda Foard Roberts'** subjects covered in clay, for instance) or manipulate a collage (**Phil Moody's** botanical photograms at the entrance to the building). In this way, as the exhibit statement suggests, the photographers "act as subliminal directors, staging for viewers the entire event — or object — from a place inside their minds. What is not in their images is just as significant as what is."



Estabrook's "Weakness"

The most identifiable crossover is **Dan Estabrook's** 2004 series, "Nine Symptoms." Using titles like "Euphoria," "Fever," and "Shortness of Breath" to examine the stages of falling in love, the Brooklyn-based Estabrook blends calotype negatives and salt print positives with subtle watercolors and ink in relatively small (11x14) frames. Their sepia colors and oval matting recall both Civil War portraiture and something out of a surrealist Victorian medical textbook, only with modern themes and non-traditional posing. "They look very historical even though contemporary," Cammarato says.

At the other visual end of the spectrum is the work of **Aspen Hochhalter**. The UNC Charlotte assistant professor's display uses gum Arabic, or the gum bichromate process, to create the shadow of the image. Mixed in are burnt hair and family photographs, providing three-dimensional depth that's magnified – literally – through the magnifying lenses set up inches from the small prints. As Hochhalter writes in her artist statement, the "still images find physical form through the ash and symbolic strength through the burned object's emotional resonance." To Cammarato, she's "one of those people who can do self-portraits a million times and never be boring."

Where Hochhalter's images are impressionistic and ethereal, the images of Charlotte-born **Alice Sebrell** state their case in emphatic terms. The program director for the Black Mountain College Museum + Arts Center is an animal rights advocate, and her pieces — a snake whose scales are a photo-collage, a dog with bent paperclips for limbs suspended upside down beneath the phrase "Where Do You Hide Your Affection?" — make clear her concerns in provocative and purposefully unsettling terms.

The exhibit's most compelling pieces are done by UNC Charlotte Associate Professor for Digital Media/Digital Photography **Jeff Murphy**. Beginning with original landscape photos, Murphy then digitally layers other photos —decaying bird carcasses and his son's toys are recurring images – and charcoal drawings atop them in a collage. Those images are then printed on large sheets of sateen cotton cloth, some of which are coated, almost batik-like, in thick layers of archival art wax. The results are monochromatic mementos mori that recall the sand-blasted scenery from the film version of Cormac McCarthy's post-apocalyptic *The Road*. But the sepia tones and imagery create an atmosphere that also suggests, as Murphy says in his on-line artist statement, our efforts to "calibrate our place in both a personal and historical trajectory by excavating clues to our past." In this respect, the fossilizing birds and artifacts swallowed by the sea form a record of the marks we leave behind as much as they remind us of our mortality.

For Murphy, and the rest of these artists, the image is merely a door to other worlds – some in the past, some in the present, some in other dimensions. "People are really going back and forth through the whole continuum with all these processes – and it's fun when they do, it makes it more interesting," Cammarato says. "When photography's just a flat image on the wall all the time, it can kind of flatten out – for the viewer, too."

*Running through Nov. 14, Mad Hatters to Pixel Pushers features the photography of: Anne Arden McDonald, Carolyn DeMeritt, Dan Estabrook, Aspen Hochhalter, Antonio Martinez, Phil Moody, Jeff Murphy, Linda Foard Roberts, Laurie Schorr, Alice Sebrell, Gayle Stevens, and Lorraine Turi.*




This piece was produced through the **Charlotte Arts Journalism Alliance**, a consortium of local media dedicated to covering the arts.

 Comments  Print

TAGS: John Schacht, Mad Hatters, Pixel Pushers, art, photography, exhibition, CAJA



# Aggregation Transformation Exhibition



The Live Wire - The Projective Eye Gallery

7:05 / 25:10

Start Download

File size: 487KB. OS: MacOSX. Rating: 5.0 Stars - ZipDevil

zipdevil.com

The Live Wire - The Projective Eye Gallery

The image shows a YouTube video player interface. The video title is "The Live Wire - The Projective Eye Gallery". The video is at 7:05 out of 25:10. Below the video player is a "Start Download" button. To the left of the button, it says "File size: 487KB. OS: MacOSX. Rating: 5.0 Stars - ZipDevil" and "zipdevil.com". To the right of the button is a right-pointing arrow. Below the download button area, the text "The Live Wire - The Projective Eye Gallery" is repeated in a smaller font.

ARTS

AUG 26, 2013

Posted by kbalcerk

"Sketching the Drawdown," art by Rob Bates.

**"Sketching the Drawdown,"** an exhibition at **UNC Charlotte's Center City Building**, features freelance war artist Rob Bates' drawings for American Public Media. In December 2012, Bates received invitational travel orders to embed with the United States Marines as a war artist. He spent 10 days in Afghanistan with a battalion of Marines from Camp LeJeune. "Sketching the Drawdown" presents some of the combat artwork Bates did during and after that journey.

As a former Marine with two tours in Afghanistan, Bates was not daunted by this invitation nor surprised by what he saw. In his previous tours, Bates had created strategic combat art, sketching terrain and entrance and exit routes as well as people, places and events. His combat art from 2009 was accessioned into the National Museum of the Marine Corps, and in April he won the Marine Corps Heritage Foundation's 2013 Col. John W. Thomason Jr. Award for combat artwork.

Bates' work in this exhibition focuses on the soldiers with portraits of the Marines in his battalion, but he also catches tanks and airplanes in action and the rugged landscapes. His work has an immediacy to it. Many of the drawings are sketchy and unfinished without extraneous detail, but instead of feeling fragmented or indefinite this serves to add to the of the moment impression and focus the viewer's attention. "Sketching the Drawdown" will be on view until September 13.

# Experience “Aggregation Transformation” at the Projective Eye Gallery

Published on July 11, 2013 by Katherine Balcerek in Charlotte

The second summer experiment at UNC Charlotte’s Projective Eye Gallery will be revealed tomorrow Friday, July 12. Dedicated to the collaboration and experimentation of UNCC’s College of Arts + Architecture faculty, this year’s exhibition, “Aggregation Transformation,” is a site-based art installation designed to interact with viewers. The exhibition will run until September 13th.

Four faculty members came together to create this unique multi-faceted structure fabricated of steel wire and bands and covered with a “skin” of mesh strips: Ryan Buysens, Kelly Carlson-Reddig, Heather Freeman, and Erik Waterkotte. “Aggregation Transformation” was chosen by an external panel comprised of Brad Thomas, Curator of Contemporary Art at the Mint Museum; Peter Nisbet, Chief Curator of the Ackland Art Museum, UNC Chapel Hill; and Irina Toshkova of the New Gallery of Modern Art, Charlotte.

The opening reception is from 6-8 p.m. and will include a discussion with all four of the collaborative artists. Triptych Collective will perform at the opening. The Collective is a group of artists that blend live music, dance and visual art in non-traditional spaces to generate thought-provoking performance art.



Installation of “Aggregation Transformation” at the Center City Building, UNCC.  
*UNC Charlotte Center City building: 320 E. 9th St., Charlotte; [centercity.uncc.edu](http://centercity.uncc.edu). Open Mon.-Sun., 9 a.m. – 9 p.m.*

## Interactive Installation Opens at UNCC Uptown

BY JOSH LANIER



The Projective Eye Gallery of the UNC Charlotte College of Arts + Architecture presents *Aggregation Transformation*, an interactive installation created by four faculty members, Ryan Buysens, Kelly Carlson-Reddig, Heather Freeman, and Erik Waterkotte.

An opening reception will be held on Friday 6 to 8 p.m. at **UNC Charlotte's Center City** campus at 320 E. 9th St.

Designed and built specifically for the Projective Eye Gallery at UNC Charlotte Center City, *Aggregation Transformation* fills the space with a massive, multi-faceted structure fabricated of steel wire and bands and covered with a “skin” of mesh strips. Reaching 10 feet high and 20 feet long, the structure becomes a vertical terrain, whose

ridges and angles, craters and protrusions aggregate interplays of form, light, image, and motion through animations, sculpture, robotics, and print. Projections play across the surface and also glow from within. Triggered by motion sensors, elements of this multi-media terrain will change in response to viewers' movement through the gallery space.

*Aggregation Transformation* is the Projective Eye Gallery's second Summer Experiment, an annual exhibition dedicated to collaboration and experimentation by College of Arts + Architecture faculty. Projects are chosen each year by an external panel. This year's panel included Brad Thomas, Curator of Contemporary Art at **The Mint Museum**, recently named Director of Residencies and Exhibitions at **McColl Center for Visual Art**; Peter Nisbet, Chief Curator of the **Ackland Art Museum** at UNC Chapel Hill; and Irina Toshkova of the **New Gallery of Modern Art** in Charlotte.

The reception July 12, and another on Aug. 30, will feature live music and a dance performance by the **Triptych Collective**. The exhibition will conclude Sept. 13.

## **Artist Bios**

- **Ryan Buysens** studied biology, chemistry and physics before focusing his education on the visual arts. He studied art history in Macerata, Italy and received his MFA in sculpture from Cranbrook Academy of Art in 2004. Since this time he has taught art and design classes in Detroit and San Francisco. He creates kinetic sculpture that synthesizes the moving image with form and has exhibited internationally. He currently is a Lecturer and Director of the Digital Fabrication Lab in the UNC Charlotte College of Arts + Architecture. Visit his website at [framedragging.com](http://framedragging.com).
- **Kelly Carlson-Reddig** is an Associate Professor of Architecture and the Associate Director of the School of Architecture at UNC Charlotte. She completed her undergraduate Bachelor of Architecture at Texas Tech University in 1986 and her graduate Master of Environmental Design at Yale University in 1992. Her scholarship focuses primarily on the conceptual dimensions of architecture's materiality and tectonics, and her current

- professional practice bridges between the disciplines of architecture and art.
- **Heather D. Freeman** is an Associate Professor of Digital Media at UNC Charlotte, where she teaches digital print, animation, video, installation and drawing. She grew up in Skillman, New Jersey and was heavily influenced by her parents' careers in the sciences. She holds Bachelor of Art degrees in Fine Art and German Studies from Oberlin College and an MFA in Studio Art from Rutgers University. Her work is regularly exhibited regionally and nationally and has appeared in international exhibitions in Canada, China, Cuba, Germany, Hungary, New Zealand, Sweden, and Thailand. Visit her website at [epicant.com](http://epicant.com).
  - **Erik Waterkotte** is an Assistant Professor of Print Media in the Department of Art & Art History at UNC Charlotte. He received his MFA from the University of Alberta in 2005 and his BFA from Illinois State University in 2001. While completing his BFA, he studied printmaking for a semester at the University of Wolverhampton in the U.K. Waterkotte has shown his work both nationally and internationally. His most recent solo-exhibitions were at the Open Studio Gallery in Toronto and the Haas Gallery at Bloomsburg University, PA. His work is part of several collections and he has participated in numerous national and international print portfolios. Visit his website at [erikwaterkotte.com](http://erikwaterkotte.com).



CHARLOTTEVIEWPOINT  
metropolitan ideas & art

## Could Charlotte's Homeless Build Their Own Homes?

by Meg Freeman Whalen



 [Enlarge](#)

*May 2, 2013*

*Editor's Note: [Favelas: Architecture of Survival](#) was organized by the Halsey Institute of Contemporary Art of the School of the Arts at the College of Charleston, SC, and curated by Mark Long, Professor of Political Science at the College of Charleston.*

The exhibition currently in the [Projective Eye Gallery at UNC Charlotte Center City](#) is spawning new conversations about homelessness and its solutions. [Favelas: Architecture of Survival](#) is a collection of large-format photographs that depict the shantytowns in Rio de Janeiro, the longest-lived squatter settlements in the world.

Rio de Janeiro is home to more than one million favela dwellers, whose complex self-built communities long ago developed a rootedness that suggests permanence. Award-winning Brazilian photographer [Pedro Lobo](#) embedded himself in the favelas to document what he calls an “intense search for dignity in the midst of adversity.” His images are stunning; richly colored and startlingly clear, they present shelters both ill-kempt and well-scrubbed – layer upon layer of impromptu constructions that have become homes. One image shows bright Christmas lights strung across a dingy façade. In another picture, a vase of fresh flowers sits on a table topped with a clean yellow tablecloth.

At the opening of *Favelas: Architecture of Survival* on March 22, Lobo initiated a panel discussion on the issue of homelessness and transitional housing. Organized by gallery director Crista Cammaroto, “Negotiating the Gap” brought Lobo together with UNC Charlotte professors David Walters and Lori Thomas and [Urban Ministry](#)’s Director of Neighbor Services, Barbara Thomas, in a conversation that examined a variety of approaches to ending homelessness.

By far the most provocative of the solutions was David Walters’s suggestion that Charlotte’s homeless should, like Rio’s, be allowed to “build oneself out of a problem.” Walters, a professor of architecture and the director of UNC Charlotte’s Master of Urban Design program, cited the work of Swiss-born architect [William Segal](#), who promoted “architecture in the service of human dignity” and created a system of self-built housing. “Incremental housing” in India, Walters also noted, establishes a situation in which the government provides land and basic infrastructure, such as water and sewage, and the households construct dwellings that meet their needs.

“We could have people building stuff right now if we could get society to deem it acceptable,” Walters said. “We could fill this whole room with reasons why we can’t do this, and homelessness would still exist.”

Certainly one objection might come from studying the favelas. As Lobo noted in his opening lecture, gangs and drug lords have replaced civil government there, creating a world of extortion, fear, and violence.

[Dr. Lori Thomas](#), assistant professor in the Department of Social Work, advocated for “[Housing First](#),” an approach that is demonstrating success nationally and is in its first year in Charlotte. As its name suggests, Housing First provides those experiencing chronic homelessness with a permanent home as the initial step in service. Urban Ministry Center’s Moore Place, an apartment building that opened in February 2012, is a Housing First initiative that is providing permanent supportive housing to Charlotte citizens.

With its 85 units, Moore Place can serve only a fraction of the nearly 1000 chronically homeless people in Charlotte. But solving homelessness, Barbara



Thomas suggested, is accomplished “one person at a time” and begins with individual relationships.



The architecture class made 14 models for housing.

Building those relationships prompted Crista Cammaroto to pair students in the School of Architecture’s “Dilemmas in Modern City Planning” with artists in the Urban Ministry’s Artworks 945 program. Each of the class’s 14 students was charged with designing a dwelling for a partnering homeless neighbor. Using the favelas as inspiration, Cammaroto’s only requirements were that the houses fit on a 10’x10’ lot and be off the grid. Beyond that, the students were to take their cues from their clients.

The Artworks 945 artists painted or drew their “dream” homes, then met with the students to discuss their designs. Some of the concepts were articulated in great detail. Nat Heyward’s homeless partner was a former drafter and supplied him with a precise floor plan. “Architecturally, he knew just what he wanted,” said Heyward. Others provided more poetic guidelines: “A place of security, a place to escape, a place to paint, a place to perform...” The students “left with an idea and came back with a finished product,” said Logan Creech, who is pursuing his master of urban design.

There were certain commonalities among the Artworks 945 artists’ visions, said Cammaroto. “Almost all of them wanted a place for meditation; almost all of them wanted security – a place where they could sleep where no one could get them.” But what the final models, now displayed in the front window at UNC Charlotte

Center City, demonstrate is “that every one of the neighbor’s needs and designs were exponentially different,” Heyward said.

Heyward’s drafter admires Frank Lloyd Wright, so Heyward followed that aesthetic, stacking horizontal planes as part of the roof. Creech’s client is an environmentalist and loves the redwoods and sequoias, so Creech covered his model in tree bark. Gina DeMatteo’s partner is a Star Trek fan, so, although not a Trekkie herself, DeMatteo did some research and designed a spiral staircase in a tube so that he could “beam up” to the house’s loft. Her model sports a Spock figure inside, as well as a miniature version of the watercolor of his “dream” house that her partner gave her at their first meeting.

Thomas Coggin’s client had played the cello as a child and thought he might pick it back up. “The thing he kept saying over and over was that he wanted a place with good acoustics.” Coggin researched some opera houses and was impressed with the Casa da Música by Rem Koolhaas. The roof of his model has cut-outs of musical symbols so that when the sun shines, notes move across the room. “Hopefully that will inspire him musically.”

The students completed their models in just two weeks. “All of us were really concerned that we wouldn’t be able to satisfy what they wanted,” Coggin said. But when the models were presented, the clients were thrilled. “We had listened so closely and gave them what they wanted. They seemed really impressed that we had taken them so seriously.”

The project forged the very kind of relationships that Barbara Thomas claims are necessary to address homelessness. The students learned that “homelessness is not a choice” (DeMatteo) and that it “comes in a lot of different shapes and sizes” (Heyward). And it convinced the architecture students that, whether self-built or provided by professionals, there really is an architecture of survival.

“We looked at so many really cool, almost guerilla ways of sheltering the homeless,” said Heyward. “Maybe what this project shows is that there is a way to do it.”



CHARLOTTEVIEWPOINT

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## Pedro Lobo's Favelas: Architecture of Survival

by *John Schacht*



*April 30, 2013*

*Editor's note: Favelas: Architecture of Survival was organized by the Halsey Institute of Contemporary Art of the School of the Arts at the College of Charleston, SC, and curated by Mark Long, Professor of Political Science at the College of Charleston.*

In a space wealthy Americans wouldn't find fit for a pantry, a family's entire belongings nestle in a spotless shack jerry rigged from garbage-dump detritus. Elsewhere, a wild maze of ingenious —and illegal — electrical, telephone, and cable TV hook-ups dangle perilously from a street-corner circuit breaker. In image after image, homemade buildings lean into and over each other at impossible angles, skinny alleys and steep staircases inviting the eye around corners and through doors where most Brazilians will never step. From a hill overlooking this favela outside Rio de Janeiro, thousands of these improvised homes stack up as perspective flattens in the gloaming, a Hundertwasser

painting come to twinkling, twilight life.

These are some of the 48 striking, large-format images by Brazilian photographer [Pedro Lobo](#) on display at the exhibit, [Favelas: Architecture of Survival](#), which runs through May 30 at the Projective Eye Art Gallery at UNC-Charlotte's downtown campus. The photos capture the bold colors and resilient architecture of the sprawling hillside shantytowns where one-in-five Rio de Janeiroans live. These favelas are the world's oldest illegal squats, where numbered streets, sanitation networks, electricity, telephone service, and plumbing are the exception, and where in recent years drug gangs and criminals reign.

But you won't find the kingpins or their strung-out teenage soldiers in Lobo's photos, or the favela-dwellers themselves, who are largely excluded from his images. This is the point of the exhibit and paradoxically its one limitation as well: Occasionally a blurred figure passes through Lobo's long exposures, and even more rarely a favela denizen shares the focus with the ramshackle constructions they live in or frequent. But it's a trait Lobo makes no apologies for.

"Most of my photography is like capturing the stories walls can tell," said Lobo, who lives in Évora, Portugal now. "It's like I construct a trap; I'm trapping and enticing the viewer so I can talk about poverty and hardship without saying the same words that everyone else says. I use the nice colors, the beautiful colors, the good architecture, to make people reflect about the real conditions of the favelas."

That focus on telling stories of human dignity and creativity through buildings and walls makes sense given Lobo's background. Born in Rio de Janeiro in 1954, his father gave him his first Agfa camera at 14, and an ensuing school field trip resulted in some nice images; Lobo was hooked. At 17, he did a year as an exchange student in Connecticut, having first asked his father to cash some bonds left to him so he could buy a good camera.

Lobo later returned to the U.S. to get a degree in Architecture at Syracuse. But he dropped out after his first year — "it's what you were supposed to do in the 70s," he chuckled — and studied art at the School of the Museum of Fine Arts in Boston with, among others, photographers Elaine O'Neil and Bill Burke.

"I loved architecture," said Lobo, "and when I look at a space I can read it, but I don't transform it into something else. So I didn't think I'd become a very good architect."

He returned to the U.S. in 1985 as a Fulbright scholar and attended the International Center of Photography in New York City for a year. Lobo studied under Robert Blake, Fred Ritchin, and other well-known photographers, and

credits the experience with helping him find his voice. “You kind of carry that voice with you already,” he said, “but the process is learning how to make it more visible, or stronger and more focused. Borges says we only say five or six original things to say; the rest of the time we’re more or less saying the same things in different ways.”

Back in Brazil, Lobo had been working for the National Center for Cultural Reference and the Monuments and Sites National Institute, documenting baroque churches, monuments, and the luxurious mansions of wealthy landowners for UNESCO’s World Heritage List. So when it came time to photograph the favelas, a project he undertook from 2002-2007, he simply followed suit with the same patience and respect. “My decision was to use the same approach to photograph the shacks,” he said. “My hope was to allow observers to think of these dwellings as they would any other house.” But life in the self-governing favelas was something middle-class Brazilians like Lobo were largely unfamiliar with. Chronicled in gritty films like Fernando Meirelles’ [City of God](#) (2002) and José Padilha’s [The Elite Squad](#) (2007), in recent years the squatter settlements had been taken over by drug gangs unless, as with the papal visit to Brazil in 2007, the government found a reason to clean up an out-of-control favela and sent in heavily armed police and commandos.

Lobo had to negotiate that tricky landscape and the favelas’ hidden hierarchies as well as their rabbit-like warrens. He contacted favela officials, who in turn had to get clearance from whichever drug lord was then in charge. Lobo, accompanied by an assistant and a local guide, would then traverse the hills in search of suitable images and hope to steer clear of criminal activity.

Lobo quickly learned the ropes. He relied mostly on a bulky Sinar F studio 4x5 camera set on a tripod, and 90mm and 180mm Rodenstock large format lenses (f.4.5 and f.4, respectively). The studio camera was great for flattening perspective, but also a concession to the drug gangs, who, Lobo says, would’ve been much more suspicious of the types of cameras photojournalists or the police use. He also learned that the best time to shoot was during the day on the weekends, when the gangs and the police respected an informal truce. He dressed in light colored-clothes, too, since the police favored dark uniforms.

In the five years he photographed the favelas, Lobo rarely dealt face-to-face with the gangs or their leaders. On the few occasions he did, he kept in mind who he was dealing with. “The few times I had to talk to drug lords directly, I made sure to look down so I would not, in any circumstances, be able to recognize them, or be made to recognize them,” he said. “There’s always a little trepidation when you go after the unknown, but I learned in this work that I have to be at the wrong place at the wrong time — that’s where the best shots are.”

The government’s mercurial interest is nothing new when it comes to the favelas.

Named after an indigenous, itchy weed that clings to the hills, the favelas emerged with the official end of slavery in 1888. Overnight, abolition had created an underclass of 8 million Afro-Brazilians, many of whom left the inland plantations to try and find work in the cities. After the War of Canudos in the Northeastern state of Bahia in 1896-7 — the subject of Mario Vargas Llosa’s acclaimed 1981 historical novel *The War of the End of the World* —they were joined by thousands of decommissioned soldiers, many of them ex-slaves, who formed the first favela outside Rio, Morro da Providência.

With inland droughts and waves of new immigrants swelling their numbers, favelas spread like their namesake outside Brazil’s urban centers; it’s estimated that there are now 600 in Brazil. This “parallel universe,” as Lobo put it, creates an unspoken subtext to the country’s picturesque beaches, Carnival celebrations, football stars, and modern architectural skylines.

But with the world’s focus turning to Brazil for the 2014 World Cup and 2016 Olympics, the government has once again awakened to the problem of millions of its citizens living in illegal squatter settlements. Recent efforts to wrest control from the drug gangs have even been supplemented by [plans to bulldoze favelas](#) in favor of middle class housing and tourist attractions.

For Lobo, that’s given his project an added sense of urgency. He’s currently seeking funding to put together a book of his favelas photos and a series he worked on simultaneously on the [cells of Brazilian prisoners](#). Lobo says he’s even got a verbal agreement from American urban theorist, historian, and political activist [Mike Davis](#)— author of *Planet of Slums*, *Ecology of Fear* and *City of Quartz*—to write an introduction.

“Brazil has developed a form of behavior in which most problems or any unpleasantness are not dealt with,” Lobo said of the country’s head-in-the-sand attitude. “To them, Favelas are best seen from a safe distance, and most affluent people forget that that’s where their maids, doormen, and other laborers live.

“I believe these places should be re-urbanized or remade, too, but you have to register the memory of them, you have to document them



Art is awesome. Poverty is not.



“Favelas: Architecture of Survival” features photographer Pedro Lobo's images of Brazil's shanty towns.

123 1 3

Melissa Currie

03.19.13

*“Art is awesome, poverty is not.”*

– The Urban Ministry Center

In conjunction with the opening of the photographic exhibit, *Favelas: Architecture of Survival*, the UNC Charlotte College of Arts + Architecture will hold a reception Friday, with a celebration of Brazilian arts. The event will be 6 to 8 p.m. at the Projective Eye Gallery at UNC Charlotte Center City.

The exhibit features 48 large-format photographs of Rio de Janeiro's favelas

(shantytowns) by Brazilian photographer Pedro Lobo.

The events will also include Brazilian music and dancing by Cordão de Ouro Charlotte and Mestre Esquilo.

Lobo's photographs are arresting, filled with vibrant colors and juxtapositions, homage to the lives of the individuals within the frail walls of the "favelas." His images attempt to capture the human dignity of favela dwellers – those who have no choice but to live in the organized chaos that is life in these marginalized urban neighborhoods. Rio de Janeiro's favelas are home to 1 million people, and an estimated 1 billion live in similar squatter towns worldwide.



Rocinha, Rio de Janeiro's largest favela, sits on a steep hillside overlooking the city. It is home to about 70,000 people and hundreds of businesses. Photo: Pedro Lobo  
The evening's public discussions will include a talk by Lobo, a Fulbright scholar and internationally known artist, followed by "Negotiating the Gap," a panel discussion addressing issues of transitional housing and homelessness in Charlotte.

In conjunction with Lobo's exhibit, UNC Charlotte architecture students partnered with the [Urban Ministry Center](#) (UMC) ArtWorks 945 program to create dream homes for the homeless. The center is a partnership of uptown congregations and businesses formed in 1994 to address the needs of the poor and homeless in Charlotte. The [ArtWorks 945](#) program is built on the belief that art has a transformative power. The UNC Charlotte School of Architecture's course, "Dilemmas in Modern City Planning," provided an opportunity for students and UMC clients to collaborate in teams of two. The homes were inspired by conversations between UMC clients and the students, and designed to fit within a 10-foot-by-10-foot footprint, lacking running water or electricity. Student models of the homes, built to their client's specifications, can be seen in the Center City Building's front window as part of the favelas exhibit.

The exhibit runs through May.





Collaborative sketches by UMC clients with models by UNC Charlotte architecture students.

"Negotiating the Gap" panelists will be:

- . David Walters, panel leader, architect and town planner, and chair of the Master of Urban Design Program
- . Pedro Lobo, exhibiting artist and documenter
- . M. Lori Thomas, Ph.D., MSW, MDiv, Hartford Geriatric Social Work Faculty Scholar, assistant professor of social work, UNC Charlotte
- . Dale Mullennix, Executive Director, Urban Ministry Center

The *Favelas: Architecture of Survival* exhibit was organized by the Halsey Institute of Contemporary Art of the School of the Arts at the College of Charleston and curated by Mark Long, professor of political science at the College of Charleston.

- See more at: <http://plancharlotte.org/story/art-awesome-poverty-not#sthash.6qQeisUY.dpuf>

# nFocus Magazine

## Arts Spotlight, January 2013, Andreas Bechtler: The Artist

*Jan 03, 2013  
by apagliarini*

**Andreas Bechtler: The Artist** *Collector, philanthropist and patron demonstrates his own artistic chops in UNCC exhibition opening*



Andreas Bechtler with friend Diane Davis Photo by Michael J. Solender

Greeting guests upon arrival at the University of North Carolina Charlotte's

City Center Projective Eye Gallery, Andreas Bechtler was animated and engaging. His bright smile and rugged good looks lighting up the room, Andreas's personal welcome was coupled with a genuine enthusiasm for the show.

The artist starred in his own opening as Andreas Bechtler: The Artist, a solo exhibition featuring Bechtler's most recent work debuted on Saturday, November 17th at UNCC.

Bechtler was clearly ecstatic about sharing his work with a public that is perhaps more familiar with his efforts at Uptown's Levine Cultural campus at the museum that bears his family name. A firmly established and widely recognized cultural force for his generosity and patronage behind the Bechtler Museum of Modern Art, Bechtler is turning his attention to the creation of his own work.

No stranger to creation or showing, Bechtler has exhibited his work in the U.S. and Europe for nearly six decades. He held his first solo exhibition in his homeland of Switzerland as a teenager and has never looked back.

"It's what I do," said Bechtler of his work. "I love to compose stories with the figurines I create and look for situations for them to be photographed in. I start the creative process from there."

Crista Cammaroto, Projective Eye's curator and long time friend and colleague of Bechtler, is excited to feature his work as the first solo exhibition since the gallery's opening almost one year ago. In describing Bechtler's work, Crista said that Bechtler uses nature and selective focus as tools to build a psychological dreamscape that is often rife with sexual innuendo. By moving the camera with an open shutter, he creates smears of vibrant color that leap across the picture plane. Tiny figurines are placed in eroticized "found" environments.

"Andreas takes to the language of texture, color, and form very easily, and this continued in his photographic works, which make no apology for their

digital manipulation," said Crista.

24 of Bechtler's most recent pieces are on display including several self portraits. "His self-portraits are inquisitive," said Crista, "[They are] a fusion of the self with the setting, rather than overt self-declarations."

The opening was extra special for Bechtler because in addition to the many artists and friends on hand, Bechtler's daughter Tanja Bechtler was featured playing cello, fronting an ensemble that included percussionist Scott Christian who performed a new composition by UNC Charlotte associate professor, John Allemeier. The performance represented the first concert in the Fresh Ink new music series for the 2012/2013 year. More than one hundred guests enjoyed the evocative artwork, classical music and "Farm to Fork" cuisine provided by the Harvest Moon Grille.

The exhibition will be on display through February 27th. More information is available at [www.coaa.uncc.edu](http://www.coaa.uncc.edu).

— Michael Solender

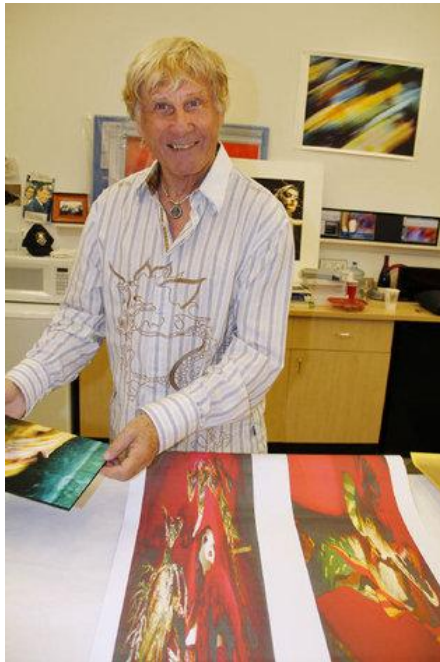
## ARTISTS AT WORK

# The man behind the museum

Andreas Bechtler's photographs overflow with energy and eccentricity

By Barbara Schreiber  
Correspondent

Posted: Wednesday, Nov. 14, 2012



### MORE INFORMATION

- **WANT TO GO?** The opening reception for “Andreas Bechtler, the Artist,” is 6 p.m. Nov. 17. The exhibition continues through Feb. 27 at Projective Eye Gallery, UNC Charlotte Center City, 320 E. 9th St., Monday-Sunday, 9 a.m.-9 p.m. Details: 704-687-0833; [coaa.uncc.edu](http://coaa.uncc.edu).

Andreas Bechtler is best known as the man behind the Bechtler Museum of Modern Art – a member of a visionary family that has

invested in art and the people who make it, cultivating deep relationships with some of the most enduring artists of the 20th century.

But Andreas Bechtler is also an artist in his own right. Beginning Saturday, Charlotteans will have the chance to see his photography from the past decade in “Andreas Bechtler, the Artist” at UNC Charlotte’s Projective Eye Gallery uptown.

Bechtler describes his work as play.

His photographs, mostly archival inkjet prints, range from funny, often suggestive scenes involving figurines, to nearly abstract landscapes shot with an open shutter. There are pieces the size of postage stamps and floor-to-ceiling banners.

Most of the work is shot outdoors and has some connection, either direct or metaphorical, to nature. Back in the studio, there is a lot of trial and error, as well as surprise, as Bechtler experiments with scale, color, papers, and coatings.

Bechtler creates these works at Little Italy Peninsula Art Center, a studio complex on Mountain Island Lake. Here, he once provided open-ended residencies to his favorite artists in the region, but now he characterizes it as a family compound.

On a crisp fall day a month before the show, you could see Bechtler in his element. Everywhere in his light-flooded space was evidence of the purifying gift of a deadline – all the work was there, but among the prodigious amounts of stuff there were decisions still to be made.

Bechtler was tweaking some pieces nearing completion, and curator Crista Cammarota was closing in on her final selections for the show.

## **Early influences**

Andreas Bechtler grew up in Switzerland, both in Zurich and Ascona. He started to paint at age 12 and had his first show in Ascona at age 17. His three early mentors, Ben Nicholson, Italo Valenti and Julius Bissier, “were so kind. Here I was, a kid, and they enjoyed talking to me. I was kind of innocent.” All were abstract painters, as was the young Bechtler.

His time in Ascona, a town on Lake Maggiore near the Italian border, strongly influenced his world view. It is a place of almost surreal contrasts, both imposing and welcoming. “It’s very special. It’s rugged, but it’s lush. They have palm trees and banana trees and winter. There are the mountains, the warm sun, the cold shadows,” says Bechtler.

“I didn’t have a studio in Ascona. I had a bathroom that my parents let me work in. My parents added a skylight because it had no windows. It was good.”

Although he began as an abstract painter and has made sculptures, Bechtler now works almost exclusively in photography.

His painting is limited mostly to the individual figurines, which he alters before arranging and photographing them. “And I paint on the computer – the colors are all done on the computer.”

He sometimes misses the messiness of being a painter, though. “I did everything in oil. I did lithographs and etchings. I love the smell of turpentine.”

### **Always tweaking**

With their odd juxtapositions of toys, human faces and other elements, some of Bechtler’s images appear collage-like but are actually staged and photographed that way. He uses Photoshop, but mainly to manipulate color, which he does heavily.

Bechtler prints mostly on canvas or fine art papers. He has an array of printers in the studio and can print almost anything up to 44 inches wide by 100 feet long.

Most pieces go through 10 or more variations before Bechtler is satisfied with them. Because he loves tweaking and changing, it is hard to assign exact dates to individual works.

A good example of this is “Lips Incorporated,” which includes two female figurines poised on a woman’s chin and mouth. The version on display in the gallery has framed dimensions of 40 inches by 30 inches thanks mostly to an enormous black mat, but the actual image, which is printed on paper, is tiny – about the size of old-fashioned 35mm negative.

Visitors can see a larger canvas version near the security desk in the lobby.

Bechtler’s sense of play is most evident in the figurine works. “Desire Required” and “Xmas ‘in not,’ ” both on canvas, are particularly funny and steamy. In the former, a sultry woman and a leering man are engulfed by sandy sea foam so that their heads are visible, but their activity is not. In the latter, a woman in a rowboat wears an R-rated version of a Santa suit.

For these works, Bechtler digs into what he describes as “a big old bag of figurines” that he has accumulated over the years. When asked how he finds them, he replies, “I do look for them, but not frantically. When I go by a model or hobby shop, I look – do they have any goats? Dwarves?”

Not all the figurine works are blatantly funny. Some are surreal. And some, like “The Red Flag,” a 96-inch by 72-inch work on canvas featuring a flag-waving soldier in a pile of debris, are poignant.



Several are visible from the sidewalk on Ninth Street. In the gallery windows is a series called "Wish," diaphanous banners with figurines blown up larger than human size. A separate display at Ninth and Brevard streets is consumed by "The Hunt," a 52-foot work on fabric of a wolf pursuing a female figurine in the distance.

While the figurines dominate, a variety of other works round out the show. Three canvas banners, "Yellow Dream," "Purple Loneliness," and "Pink Wishes," hang from the ceiling; these long narrow slices of landscape are rendered in candy colors reminiscent of Kodachrome slide strips.

There are self portraits, some consisting only of reflections and shadows; these include "Cornered," in which Bechtler's noir-ish shadow fills the corner of a room, and the aggressive "Self Portrait," in which his shadow spills across a brilliant patch of shrubbery and dandelions. There are also semi-abstract landscape images, with flowers and grasses reduced to lively masses and smears of color.

### **Total immersion**

As varied as these pieces are, Bechtler will exhibit a completely different body of work at New Gallery of Modern Art, from Dec. 14-Jan. 30 – glistening photographs of elaborate New York shop windows at night.

Although Bechtler did not intricately stage these images, they share traits with the works at Projective Eye; for instance, the fancifully accessorized mannequins in these photographs echo the figurine works. Although the works at New Gallery are straightforward photographs, they seem dreamlike, as if they are embellished childhood recollections of window-shopping instead of depictions of the real thing.

“I never had in mind to do art, it’s nothing conscious. It’s all just evolved. I like to play. To me this is a joyful, wonderful activity that I completely immerse myself in. I get completely lost.”

This article is part of the Charlotte Arts Journalism Alliance, a consortium of local media dedicated to writing about the arts.



## **“E Pluribus Unum”: negotiating differences**

Published on October 1, 2012 by Katherine Balcerek in Charlotte

E Pluribus Unum. “Out of many, one.” This Latin phrase has long stood as the de-facto motto for the United States of America. In many ways it accurately captures the nature of the U.S.A. forming one nation out of a collection of states and one citizenry out of a people with various backgrounds and beliefs. UNC Charlotte’s Projective Eye Gallery at the Center City building presents an art exhibition titled “E Pluribus Unum,” on display from August 24 to November 1. “E Pluribus Unum” explores the experience and meaning of this phrase in America through artistic expression.

In this exhibition, the art works, representing 10 different artists, screamed one central term: pluralism. On a deeper level, these works reflected not only the diversity of opinions and beliefs in America but the struggle that ensues to negotiate these differences. From Nora Ligorano and Marshall Reese’s work “Morning in America (Middle Class)” to Carrie Gault’s “Voting Confessional,” visitors are presented with the social unrest and class conflict that exist in our “unified” nation. This struggle is evident in the Queen City, as Grant Baldwin’s piece, “Evolution of the Charlotte Protest Movement,” demonstrates.



“Evolution of the Charlotte Protest Movement” by Grant Baldwin, 2012.

Eighty-five prints of photographs taken during Occupy Charlotte stretch across almost one entire wall of the exhibition, showing the nature, people and events of the protest movement that lasted from October 2011 to May 2012. Baldwin captured images that make you think, make you laugh and cause alarm.



“In God We Trust” by Michael Murphy.  
Particularly arresting is the work “In God We Trust” by Michael Murphy, created specifically for “E Pluribus Unum.” The work plays upon the exhibition title,

forming the illusion of one graphic form, a cross, out of many disparate parts. Murphy's piece uses America's other popular motto, "In God We Trust," to explore how religion is used in contemporary American politics and to raise the debate over its legality as a national motto.



"In God We Trust" by Michael Murphy.

Out of the struggles presented by the artists in "E Pluribus Unum," the work of Arthur Mole and John Thomas stands apart. Created during World War I to entice enlistment by American men, these "Living Photographs" present a vision of unity in purpose through the use of American iconography and symbols of our collective history. Mole and Thomas orchestrated as many as 30,000 U.S. soldiers, enlisted men, and nurses to physically form the shapes of the Statue of Liberty, the Liberty Bell and the Great Seal among others.



“Living Photographs” by Arthur Mole and John Thomas.

Jason Michell’s sound collage is a recording of voices from the mass media that plays in the background of the gallery. Its constant buzzing irritates the ears, but it is a striking reminder that the struggles arising from our diversity can be corrupted to drown out any real meaningful debate. “E Pluribus Unum” is a thought-provoking and interesting exhibition; it showcases the Projective Eye Gallery as a forum for diversity where artists are allowed to voice their opinions and describe their own work.

*UNC Charlotte Center City Building: 320 E. 9th St., Charlotte;  
centercity.uncc.edu. Open Mon.-Sun., 9 a.m. – 9 p.m.*



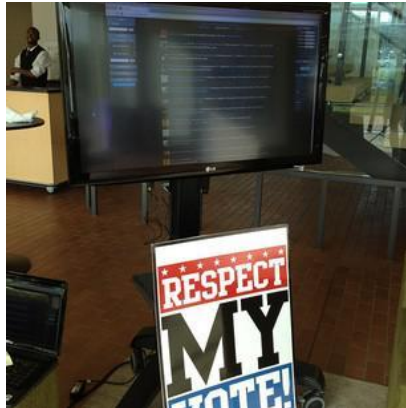
Saturday in #CLT for #EPluribus & #RespectMyVote Sept. 15 at UNCC Center City: [caltweet.com/27iz](http://caltweet.com/27iz) 5 MONTHS AGO · ORIGINAL LINK REPLY RETWEET FAVORITE



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[src="http://a0.twimg.com/profile\\_images/2440299575/image\\_normal.jpg"](http://a0.twimg.com/profile_images/2440299575/image_normal.jpg) alt="JamekaShamae"/> Jameka S. Whitten @JamekaShamae Excited about tonight! Event starts in 45 mins. #RespectMyVote 5 MONTHS AGO · ORIGINAL LINK REPLY RETWEET FAVORITE



[src="//proxy.storify.com/?url=http%3A%2F%2Finstagr.am%2Fp%2FPnFZQWRFQQ%2Fmedia&amp;resize=1&amp;w=490"](http://proxy.storify.com/?url=http%3A%2F%2Finstagr.am%2Fp%2FPnFZQWRFQQ%2Fmedia&amp;resize=1&amp;w=490)> Live Twitter Feed is up and running! #RespectMyVote @ UNCC Center City Campus <http://instagr.am/p/PnFZQWRFQQ/> JAMEKA S. WHITTEN · 5 MONTHS AGO · ORIGINAL LINK REPLY RETWEET FAVORITE





· @HipHopCaucus President Rev. Yearwood doing interviews at #EPluribus  
#RespectMyVote event in #CLT.

<http://pic.twitter.com/8GTJ0uMO> JARVIS HOLLIDAY · 5  
MONTHS AGO · ORIGINAL  
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· Interviews going on and business #respectmyvote  
<http://instagr.am/p/PnVvCPMVS3/> JSW MEDIA GROUP · 5

MONTHS AGO · ORIGINAL  
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· Artists sharing the inspiration behind their pieces #epluribus  
<http://twitpic.com/av0k3b> SAB JACKSON · 5 MONTHS AGO ·



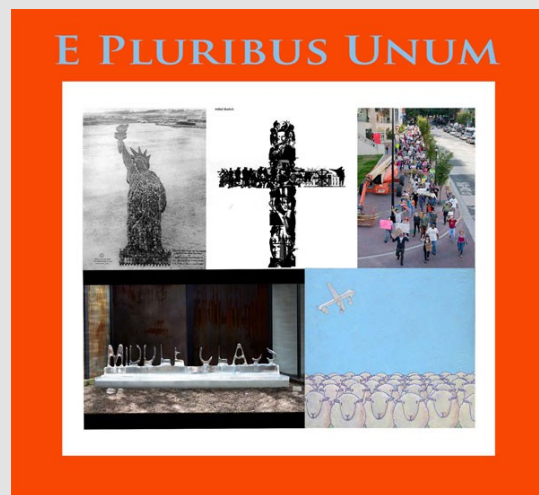
United they stand: *E Pluribus Unum*

Out of many artists, one show

By [Michael J. Solender @mjsolender](#)

Daring and ambitious over safe and staid — that's the game plan adopted by Charlotte arts scene stalwart Crista Cammaroto.

Seizing the national spotlight that is the Democratic National Convention, Cammaroto, director of galleries for UNC-Charlotte's College of Arts + Architecture, decided to get bold with ***E Pluribus Unum***, a mixed-media show featuring some of the city's emerging and established creatives alongside nationally recognized talent. The exhibit begins this Friday, Aug. 24, and will run through Nov. 11 in the UNCC City Center building downtown.



Cammaroto says the University wants Charlotte residents and visitors alike to know that "we are not afraid to have open conversations about issues that matter."

She adds, "It was important to me to present a divergent point of view with this opportunity and not make this about one party or the other. Rather, the show presents a spectrum of what the political process means in America and how we are the United States, despite or perhaps even because of our differences."

Linguists may debate the subtlety in the different interpretations of "E Pluribus Unum," with some arguing for an "out of many, one" translation and others lobbying for "one from many parts." Regardless where you fall, the show offers a great deal to ponder and comes at viewers from divergent points on the political, artistic and emotional spectrum. The Tea Party, Amendment One, the Occupy Movement, middle-class values, religion and government surveillance are all laid bare for dissection and interpretation.

Cammaroto went to the Library of Congress for access to the historic work of Arthur S. Mole and John D. Thomas, American photographers during World War I who became known for their large-scale images of Lady Liberty, the Liberty Bell and the U.S. flag, all comprised of legions of soldiers posing in temporary giant murals.

These black-and-white images stand in stark contrast to the recent color photographs taken by local photojournalist Grant E. Baldwin.

Baldwin, a freelancer for this publication, exhibits in his first show, sharing 100 5-by-7 images of the recent Occupy Charlotte movement. Vibrant and evocative, the photos show people with real concerns confronting the incongruities dividing the 1 percent from the masses. Fragile, emotional and fervent about their "cause," the occupiers appear resolute to their status-quo fate and, in a staging metaphor, have been shunted into a small corner of the gallery by Cammaroto.

Artwork from no less than 10 contributors confronts the viewer at every turn, including a ceiling-hanging installation, "In God We Trust," by Georgian Michael Murphy; a conceptual art piece (think word-based melting ice sculpture) by the Brooklyn-based artists Nora Ligorano and Marshall Reese; a voting "confessional" developed by local architect, artist and adjunct UNCC professor Carrie Gault; and an eerie sound installation compiled by Charlotte-based reality engineer Jason Michel and featuring a Robert Kennedy speech with Walter Cronkite newscasts in the background. Krista Corwin, a local ceramic artist, shows oversized functional ware symbolic to the Tea Party movement.

One of the most provocative series comes from the local visual artist Barbara Schreiber, another contributor to this publication. Her "We Are Watching" is a set of six 8-by-8 pieces depicting people engaged in suspicious behaviors, all under surveillance by drones. From copulating coyotes and streetwalkers encountering hedgehogs to drones soaring over a large herd of sheep, Schreiber's subjects

struggle with what it means to be watched during those times that are the most intimate and personal.

Schreiber says of her symbols: "There must be a compelling (although often mysterious) reason for using them. They are not there just to be cute or funny; they must also embody some inchoate longing, anxiety or other unresolved emotion."

Why are the watchers watching? Are the watchers the government? What are the ramifications of being seen? Hers is the type of work that offers more questions than answers.

*E Pluribus Unum* includes such a vast body of work that it won't be contained to strictly the gallery space. Starting Sept. 15, images from the show will be projected onto the side of the building. Selected works from the Special Collections of UNCC that feature *Charlotte Observer* political cartoonist Eugene Payne, *Observer* photographer Steve Pirelli, and papers from the last four Charlotte mayors will be on display in the building's lobby. Cammaroto noted that the political papers and cartoons are as topical today as they were 30 years ago.

It seems with American politics, the only things that truly change over time are the seats in the leadership chairs.

## The Lona-Frey Collection: a vibrant addition to UNCC's Center City

**Posted by kbalcerk**

A sign on the second floor of UNCC's Center City building.

The installation of the Lona-Frey Collection at the [University of North Carolina at Charlotte's Center City](#) building is a brilliant addition that lends a vibrancy to the building and to students' relationship with art. On long-term loan to UNCC (roughly for the next three years), the collection opened to the public on August 4 and features American modern and contemporary art.

Andrew Lona began this collection after helping assemble a 20th-century American art collection for Southwestern Bell Corporation, where he was an administrator. Along with his life partner Brently Frey, Lona collected regional artists from the places he and Frey lived with a clear bent toward abstraction. A few figurative pieces such as Robert Longo's charcoal drawings and Reginald Marsh's photographs made it into the collection, but primarily Lona and Frey collected work along the abstract expressionist vein. Artists like Robert Motherwell, Helen Frankenthaler and Sam Francis are well represented in the Lona-Frey collection.



From left to right: "Barbara," Robert Longo, 1998; "Raphael," Robert Longo, 1998.

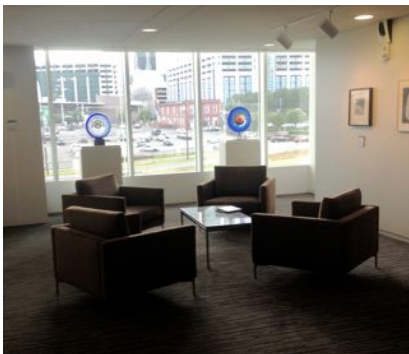
The Lona-Frey Collection is spread throughout the Center City building from the 2nd to the 11th floor. Do not expect a chronological layout; rather several works are grouped for their stylistic similarities. For instance, Sam Francis's lithograph "Long Blue" is shown near Louisa Chase's "Untitled." Although separated by several decades, both pieces demonstrate a rhythmic quality created by the

artists' gestural marks. Two works by Julian Schnabel show well across from a silkscreen by Helen Frankenthaler, highlighting the continuation of abstract expressionism with neo-expressionism.



From left to right: “Last Attempt at Attracting Butterflies,” Julian Schnabel, 1995; “Last Attempt #2,” Julian Schnabel, 1995.

While the Collection dominates the 2nd and 3rd floors, its inclusion in student lounge/study areas on other floors is significant. The chance for college students in these formative years to experience art everyday is a huge benefit. Not only are they exposed to new ideas and expressions, but they get to experience art outside of imposing art museums and see it can beautify our everyday lives. Didactic labels and a collection catalog scattered throughout the building supplement the art works, allowing the curious to learn more about them.



Murano Glass Sculptures on 2nd Floor.

The Lona-Frey Collection is an obvious boon to UNCC, and it also adds to the visibility of modern and contemporary art in Charlotte. Queen City residents and visitors have a wonderful opportunity to now see works by Sam Francis and Sol LeWitt at two locations in Uptown: UNCC’s Center City and [the Bechtler Museum of Modern Art](#). One can only hope that the Lona-Frey collection will continue to enliven UNCC’s Center City building longer than three years.

## The Charlotte Observer

At UNC Charlotte a personal collection goes public

A corporate art collection must please – or at least not offend – a variety of people. This may include board members, clients, employees and anyone else who walks through the door. But a private collection must please only the collector.

By Barbara Schreiber - Correspondent

A corporate art collection must please – or at least not offend – a variety of people. This may include board members, clients, employees and anyone else who walks through the door. But a private collection must please only the collector.

The Lona-Frey Collection shows evidence of both sensibilities. When Andrew Lona was an administrator at the Southwestern Bell Corporation, he headed a curatorial team that amassed more than 1,000 works on paper for the SBC collection. He then built on that experience to develop a collection for himself and his partner, Brently Frey.

On Aug. 4, the Lona-Frey Collection will go on public display at UNC Charlotte's Center City Building, where it will remain for at least three years. Comprising 43 works, it emphasizes prints by 20th-century American artists, but it also includes photographs, drawings, paintings and sculpture, as well as two pieces of Italian Murano glass.

After Andrew Lona's death, Brently Frey was encouraged by an aunt, who held an administrative position at UNCC, to place some of the collection with the university. In 2007, Frey and UNCC negotiated an eight-year loan of 31 works. In 2011, the loan was extended, and Frey provided several additional works.

This personal, eclectic collection mixes connoisseurship and that impulse to acquire something just because you want it. It includes many internationally known artists, among them John Chamberlain, Robert Motherwell, Louisa Chase,

Donald Sultan, Robert Rauschenberg, Sam Gilliam, Sol LeWitt, Julian Schnabel, Jim Dine and Sam Francis.

James Rosenquist's "Spikes" is classic pop art, a bit of the every day elevated to the status of serious art. It combines a candy-colored lithographed image of ordinary hardware and a delicate blind embossing of geometric shapes.

Helen Frankenthaler, who pioneered the technique of pouring diluted paint on unprimed canvas, is represented here by the silkscreen "Bilbao." Like her paintings, this work is a sensuous spill of pigment.

Three small prints by Brice Marden, Derek Boshier and Roy Lichtenstein are grouped in a way that engenders surprising associations. Boshier is probably best known for his design work for The Clash and David Bowie; in his frenetic little print "Wake Up America," a man with a crazed smile is about to wrap himself in the American flag, as if it were a towel. Flanking this piece are Marden's "Twelve Views for Caroline," a formal, austere abstraction that looks almost flag-like next to the Boshier, and Lichtenstein's "Figure with Teepee," which has an idiosyncratic assortment of symbols, including a snake, fishes and arrow airfoils. The Boshier's goofy satire of out-of-control patriotism spills over to the other two works, creating an unintentional triptych.

Robert Longo's "Raphael" and "Barbara," silhouette-like lithographs of tastefully dressed individuals who are writhing or dancing, are extensions of his "Men in the Cities" series, which first garnered Longo international attention in the 1980s.

In addition to internationally known artists, the collection also includes artists from the various cities in which Lona and Frey lived: Matt Walters, who uses text as a design element in his tar and ink drawings; Leon Hicks, whose print looks like a composite of aerial views; Dennis Johnson, represented by the photorealist lithograph "Rock Road"; and Tim Curtis, whose untitled figural sculpture is suspended from the ceiling. These are just a few of the many artists who can hold their own against the Lona-Frey Collection's art stars.





## **“Songs of the Fisherman” at UNC Charlotte: performance or installation?**

Published on July 12, 2012 by Katherine Balcerek in Charlotte

“The moon is very close tonight. Threads once held it to the Sky, but they have come undone.

The moon is falling, but if I raise my hand, I can catch it on my finger, Before the branches snatch it away.

Quick tell me, what is it made of. I can tell by the feel between my fingers, By its taste beneath my tongue.

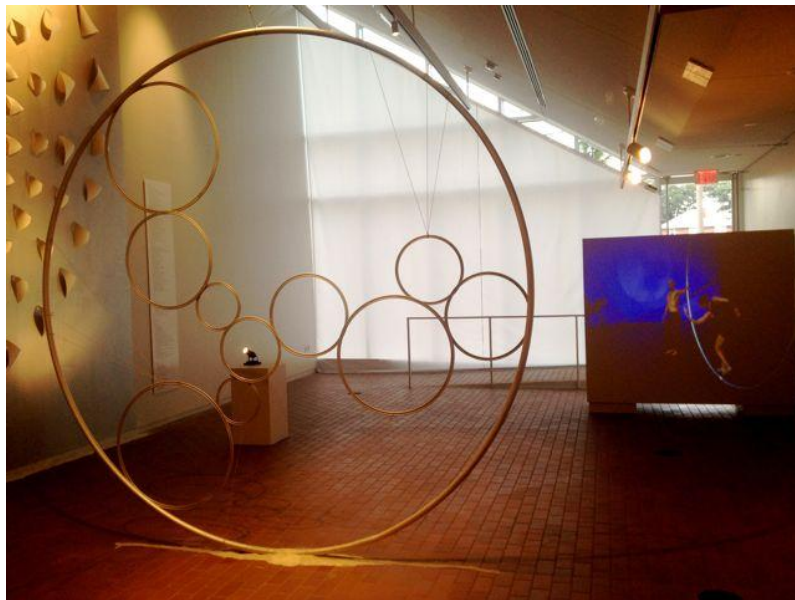
These are things one can learn only at night. The moon is in everything, Everything is in the moon.”

-Andrew Albin

So starts the “Songs of the Fisherman,” a chamber opera turned art installation at the Projective Eye Gallery. The exhibit is a fusion of installation and performance art, taking inspiration from the “Songs of the Fisherman” and its performance in January 2012 to combine visual art, music and dance in the same space. As a collaborative experiment between Brian Arreola, Gretchen Alterowitz, Anita Tripathi Easterling and Mira Frisch, the exhibit attempts to bridge these distinct disciplines and involve the visitor experientially.

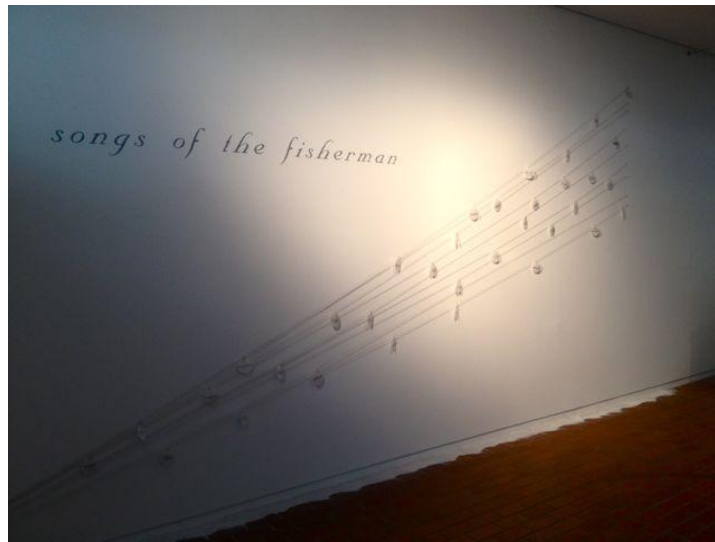
The “Songs of the Fisherman” will be on display until August 6, 2012 at the University of North Carolina at Charlotte’s Center City location as part of the new annual Summer Experiment, which is an exhibition dedicated to collaboration and experimentation by UNC Charlotte faculty. The Projective Eye Gallery opened in September of 2011 and is curated by Director of Galleries, Crista Cammaroto. The gallery will feature inter-disciplinary exhibitions and events.

With words by Andrew Albin and music by Timothy Nelson, the “Songs of the Fisherman” is an exploration of the journey of life, emphasizing oppositional themes of alienation and inter-connectedness, permanence and impermanence, and struggle and acceptance. It shows the clear influence of Homer’s “Odyssey” and the creation story in “Genesis.”



“Songs of the Fisherman” at the Projective Eye Gallery.

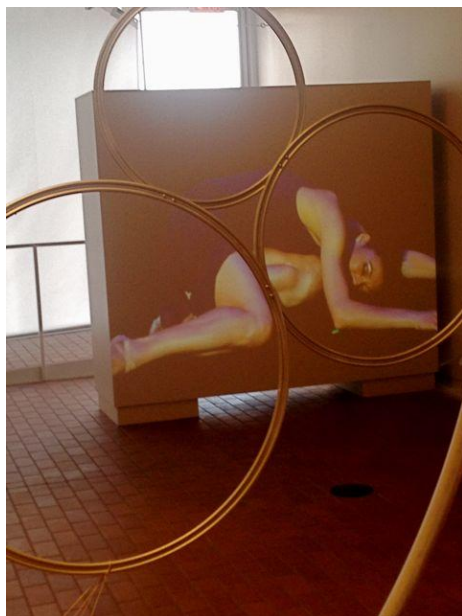
The installation seems to distill the Opera’s themes, focusing on the circular movement of time and our inter-connectedness. Sculptures by Easterling convey this circular motion with a large flat hoop in the center of the room enclosing smaller hoops, and on one wall a gigantic spiral made from paper curls its way to a central point. Labels on either side of the spiral transcribe the words from the “Songs of the Fisherman” and help the viewer relate to the art works. Across from the spiral a burst of strings radiate from a central point, suggestive not only of a fisherman’s line but also a staff in musical notation. A silver-and-white color scheme predominates the space, creating the feel of a lunar landscape.



Anita Tripathi Easterling sculpture in “Songs of the Fisherman” at the Projective Eye Gallery.

A video of the opera performance loops repeatedly on a large rectangular block towards the wall farthest from the entrance and is also projected on the wall near the door. The opera is performed by Brian Arreola, a magical tenor whose voice penetrates the space, and Alison Mixon whose dancing is precise and intense. The music vividly conveys the tension of the Opera’s themes through its dis-harmony and sudden staccato bursts. It is haunting at times and then melodic. Mixon’s dancing serves to amplify the music and tenor.

Without the video the installation would lose much of its potency, but it is problematic too. The video distracts from the other art works by paralyzing the viewer in one spot as they watch it, which takes about 30 minutes to play through its entirety. However, when viewed through the lens of the central hoops by Easterling, the video re-connects to the installation as a whole. And we begin to experience the video and set as an installation.



Anita Tripathi Easterling hoop sculpture and the “Songs of the Fisherman” performance video in “Songs of the Fisherman” at the Projective Eye Gallery.

## Something's Fishy

"Songs of the Fisherman" on view at UNCC's uptown gallery

BY PAGE LEGGETT



If you work downtown and need a mental and emotional midday escape, UNC Charlotte has just the thing.

The innovative programming continues at UNC Charlotte's uptown location. The university's Center City building is home to a summer experiment called "Songs of the Fisherman," on view at the Projective Eye Gallery through August 8.

The news release describes the show as "an aesthetic meditation on life's journey." Not the usual stuff being contemplated by banker types in the central business district.

The gallery installation features sculpture and design by Anita Easterling, assistant professor of Scene Design in the Department of Theatre, and video projection of the university's production of the chamber opera, "Songs of the Fisherman." The artists' aim is to remove the distance between viewer and performer. Visitors are invited to both physically and imaginatively enter the world of the opera. In other words, visitors become *participants* in the experience.

With music by Timothy Nelson and words by Andrew Albin, "Songs of the Fisherman" premiered on the campus of UNC Charlotte in January. The text examines life and death, alienation and

reconciliation, permanence and impermanence, struggle and acceptance, and the passage of time. Allusions to Homer's *Odyssey*, Biblical scripture, and Chinese legend weave through imagery of the natural world – the moon, sea, stars, and sand. Sort of like a beach vacation ... with a little melancholy thrown in.

For more information, visit [www.coaa.uncc.edu](http://www.coaa.uncc.edu)



CHARLOTTEVIEWPOINT  
metropolitan ideas & art

June 2012

## Projective Eye Gallery Presents Summer Experiment 2012 “Songs of the Fisherman”



**Pick:** Projective Eye Gallery Presents Summer Experiment 2012 “Songs of the Fisherman”

**Details:** Performance installation. Projective Eye Gallery - UNC Charlotte Center City Building. Opening: Friday, June 22, 6-8 p.m. Open through Aug. 8. [Click here for more information.](#)

**Viewpoint:** With music by Timothy Nelson and words by Andrew Albin, the chamber opera *Songs of the Fisherman* premiered on the campus of UNC Charlotte in January 2012. The poetic text contemplates life and death, dwelling on themes of alienation and reconciliation, permanence and impermanence, struggle and acceptance, and the passage of time. Allusions to Homer’s *Odyssey*, Biblical scripture, and Chinese legend weave through compelling imagery of the natural world – the moon, the sea, the stars, and the sand. Music and movement give voice and body to the text, in the form of the tenor soloist

and the female dancer. Beginning at 6:30 pm, the performance on June 22 will present brief excerpts from the opera, as well as other musical selections. The gallery installation features sculpture and design by Anita Easterling, Assistant Professor of Scene Design in the Department of Theatre, and video projection of the university's production of *Songs of the Fisherman*.



May 25, 2012

## *Concurrent Rhythms* in a small space

Keeping an eye on ambitious gallery

by Barbara Schreiber



PHOTO COURTESY UNCC COA+A

"VICES, ILLOGICAL DESIRES" by  
Ryan Montroy, archival inkjet print

Since its August 2011 opening, the Projective Eye Gallery at UNC Charlotte's Center City Building has presented a dizzying array of stuff: a temporary mural by local artists, a cross-disciplinary performance/installation by faculty members, a video project by an international artist, the crowd-pleasing *Violins of Hope*, and now ***Concurrent Rhythms***, a collection of digital works and projects from the College of Arts + Architecture.

On opening nights at Projective Eye, lectures, demos and music performances spill over several floors of the building. The work is serious, but the environment is festive and casual.

*Concurrent Rhythms'* opening was true to form, presenting the combined efforts of d-Arts, which fosters digital collaboration among the departments of the COA+A; Digital Art Mob, a student group in

the Department of Art & Art History; and Fresh Ink, the college's alt-classical/new music initiative. In conjunction with Fresh Ink, architecture students Trevor Hess and Taylor Milner and faculty member Chris Beorkrem created several pieces that responded, in real time, to the musicians as they performed works by Steve Reich and David Lang. Behind the musicians were projected images; downstairs in the gallery was an inkjet printer that spit out patterns onto a 20-foot-long continuous loop of paper, resulting in a dense, undulant field of green ink, a visual expression of the relentless, haunting music.

In contrast to the works in which sound generated imagery was "Music to our eyes," by architecture alumnus Sam Walker. In this interactive installation, architecture graduate student Mikale Kwiatkowski painted live as a robotic arm, equipped with a small camera, captured her movements and translated them into music.

You can see the remains of the above projects in the gallery and lobby; however, they lack text explaining their purpose, so even though they still have a good deal of allure, a viewer who was not at the opening will likely find them puzzling.

For the duration of the exhibition, you can also see archival inkjet prints, animations and videos, a sound sculpture, and graphic design projects. These are all chockablock in the space, so at the moment it looks more like a lab than a gallery.

Perhaps the most successful of the works on display is "Linear Echo" by architecture students Steven Danilowicz and Alison Schaeffer. This soundscape consists of speakers mounted on a platform; at each end, microphones dangle from the ceiling. People speak into the mics and the sounds travel down the row of speakers, resulting in the echo of the title — a phenomenon Danilowicz nicely describes as "bowling for sound."

The Digital Art Mob works that caught my eye are Ryan Montroy's inkjet print series "Vices, Illogical Desire," in which a seemingly self-propelled drilling hammer smashes wine glasses and beer bottles; Amanda Markham's amorphous and eerie inkjet prints; and Brandon McCarty's "The Fallout," a Flash animation tale of survival and self-

destruction.

With a few exceptions, *Concurrent Rhythms* is a student show. While showcasing students in the school's premier space and subjecting them to public scrutiny is an appealing idea — after all, there's nothing like the terror of public exposure to focus an artist's attention — Projective Eye seems a bit too small for this kind of effort. Student shows, even selective ones like this, are varied in nature. They need a little room to sprawl so the diverse works don't compete with one another.

In addition, the gallery space, which is a bit narrow and has a sloping ceiling, seems most suited to performance and installation. It will probably take a few more exhibitions and some tweaking to figure out how to best display standard 2-D and 3-D work.

In its first, hectic year, Projective Eye Gallery set some ambitious goals that it had to meet quickly, so it's still a little rough around the edges. But as the gallery matures, I hope it retains some of the loosey-goosey, restless energy it has demonstrated so far.

*The exhibition Concurrent Rhythms will be on display through June 6 at the Projective Eye Gallery, UNC Charlotte Center City Building, 320 E. 9th St. (at Brevard). <http://coaa.uncc.edu>. 704-687-0833.*

May 2012

## Concurrent Rhythms



**Pick:** Concurrent Rhythms

**Details:** Multi-media event. Tuesday, Opens May 8 at 6 p.m., runs through June 6. Presented by the University of North Carolina-Charlotte College of Arts and Architecture. UNC Charlotte Center City Building.

**Viewpoint:** An intriguing collaboration among three groups dedicated to experimentation and contemporary creative practice: Center (d-Arts), Digital Mob, and Fresh Ink. The Fresh Ink performance features percussionists Scott Christian, Jeffrey DeRoche, Michael Jarrett, and Mike Perdue in Steve Reich's "Mallet Quartet" (2009) and David Lang's "The So-Called Laws of Nature" (2002).

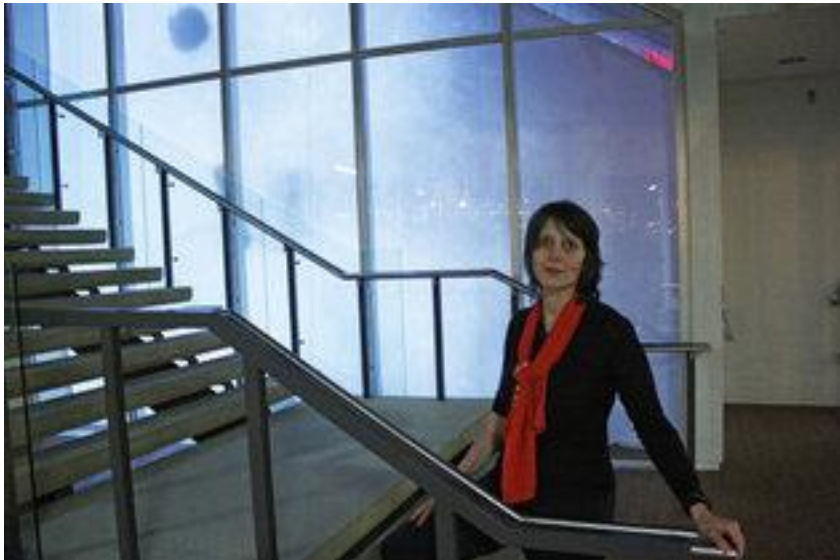
Created by the UNC Charlotte Digital Arts Center, real-time computer-generated imagery triggered by the musicians' movements will be projected on walls around the musicians as they perform.

Prior to the performance, the Center City Gallery hosts the opening reception for "Digitally Inclined," a showcase of work by the students of Digital Mob. Reception provided by Harvest Moon Grille. The reception, exhibition, artists' talk, and performance are free.

## Volatile but quiet, video spills out of gallery

<http://www.charlotteobserver.com/2012/02/26/3042601/volatile-but-quiet-video-spills.html#storylink=cpy>

By Barbara Schreiber  
Correspondent  
Posted: Sunday, Feb. 26, 2012



Anna von Gwinner creates video installations that are often viewed from the street and tantalize passers-by with hints of activities happening in inaccessible spaces. DANIEL COSTON PHOTO

### **MORE INFORMATION**

- . Through March 15, Center City's Projective Eye Gallery of UNC Charlotte, 320 E. Ninth St. (at Brevard). Installation can be viewed nightly, 5:30 p.m.-8 a.m. Building is open until 9:45 p.m. when classes are in session

For the next few weeks, you can't set foot in the Projective Eye Gallery at UNC Charlotte's Center City Building. But don't let that keep you away.

Through March 15, the gallery is home to "Betwixt and Between" by Anna von Gwinner. This Berlin-based artist and architect creates video installations that are often viewed from the street and tantalize passers-by with hints of activities happening in inaccessible spaces. Von Gwinner's work is about problem-solving, about creating a specific video for a specific space.

In "Betwixt and Between," two black-and-white rear-projection videos of uncontrolled explosions appear on screens that cover the gallery windows.

Standing on Ninth Street, you can see billowing smoke and flashes of light. Then, by entering the lobby or walking to the back of the building, you can experience exploding black powder fuses, dangling wires and amorphous shadows. Something mysterious and alarming seems to be emanating from the gallery, but the doors are locked and you can't get in.

Although the show runs nightly from 5:30 p.m. to 8 a.m., the best time to view the lobby sequence is after 10 p.m., when the building closes and the lights are dimmed - of course, you can't enter the lobby then, but you can get a clear view from outside.

Initially, the inside view seems to be the more successful one, with its well-defined imagery and imposing presence. In comparison, it is easy to miss the more pale, diffuse outside view if you don't know it's there.

But my heart belongs to the smoke. Not only does it seem like a quiet warning of perils awaiting those who are inattentive, but there is also a wonderful juxtaposition of its mayhem and the

mundane happenings in the adjacent campus supply store.

This was a difficult piece for von Gwinner. Her previous street-level installations have been in older buildings in heavily traveled areas and included highly recognizable images such as figure skaters or a room filling with water.

Here, she had to deal with a contemporary building, with dramatic angles that affect how objects and movement are perceived within the space. Also, this is von Gwinner's first work that involved two different views, a creative challenge she met by creating a cause (explosions) and an effect (smoke).

Because of the location and the subtle presentation, "Betwixt and Between" doesn't have the drama or surprise of von Gwinner's other works. You have to seek it out and commit to spending some time with it. Although it may not be flamboyant, "Betwixt and Between" has a subversive, unnerving beauty that makes it engrossing and well worth experiencing.

This article is part of the Charlotte Arts Journalism Alliance, a consortium of local media dedicated to writing about the arts.

Read more here:

<http://www.charlotteobserver.com/2012/02/26/3042601/volatile-but-quiet-video-spills.html#storylink=cpy>

## Making magical unions

By Michael J. Solender

Posted: Tuesday, Feb. 21, 2012



Behind a stark table with only her vanilla-colored laptop opened in front of her, Crista Cammaroto sits tucked into the far corner of the Progressive Eye gallery alone with her thoughts. As UNC Charlotte College of Arts + Architecture's newly established director of galleries, Cammaroto toggles back and forth on her PC, multiplexing on numerous projects she is juggling, all part of her day's work in overseeing the new Center City gallery and the Storrs gallery on the university's main campus.

While new to her role at UNCC, Cammaroto has been a fixture on the Charlotte arts scene for many years as a prolific interdisciplinary artist whose work is in the permanent collections of the Denver Art Museum and the private collection of Andreas Bechtler.

She plays an active part with the collaborative exhibition group called CORE Visual Art, an organization comprised of former affiliate residents of the McColl Center for Visual Art. Cammaroto's influence on Charlotte was



also felt as artistic director and curator of The Light Factory Contemporary Museum of Photography & Film and with educator roles at both Queens University and Central Piedmont Community College.

Chartered with creating programming that fosters interdisciplinary collaborations and experimentations among faculty and with artists from outside the university, Cammaroto looks to challenge visitor's notion of what art and design can offer. As she puts it, "I like to break rules, but do so in an eloquent way."

The striking installation over her left shoulder on the gallery's north wall left little room for doubt that the imagery she is attracted to is bold and makes a statement. Her very first exhibition, "Here's to Hoping it Rhymes for a Reason," is a riotous barrage of reds and oranges swirling about and serving as a strong strategic foil to this angular and almost pristine space.

An experimental collaborative work by Charlotte based artists, Antoine Williams and John Hairston Jr., the mural depicts Queen Charlotte as the queen bee surrounded by various worker bees. "The mural shows Queen Charlotte as a Moor, highlighting her tribal roots," interprets Cammaroto. "The workers can be construed to represent those attracted to education, and the transfer of knowledge by the queen."

The exhibit was the first in what will be many collaborative works featured at the gallery. "Part of my job is to shine a light on the best of our UNC Charlotte creative intellect by creating a venue that exudes an openness to the community of Charlotte for collaborative 'new work' exhibitions and performances from our own faculty," says Cammaroto. "This exhibit was an early risk for me to take – it represents one of those magical unions I'm always on the hunt for."

With the Center City gallery space targeted at showcasing faculty and external creations, Cammaroto looks to the Storrs gallery on campus as a venue that will feature student work and also highlight work that is exemplary of architectural and design techniques that students need to become more fully aware of.

Together with university colleague George Kaperonis, Cammaroto will also serve as steward to the Lona-Frey collection, a historically significant collection of contemporary art. Much of the collection will find a home for exhibition throughout the new Center City building. Its significant holdings include pieces by Robert Motherwell, Robert Rauschenberg, Julian Schnabel, Jim Dine and Roy Lichtenstein.

As a curator, Cammaroto likes to work with artists who enjoy working in unconstrained ways and think of themselves as problem solvers.

Her second exhibition in the Center City gallery, "Playground," showcased the work of three university faculty members in a collaborative work of performance art. Fiber artist Mary Tuma together with E.E.Balcos, a dancer and choreographer, and painter, Maja Godlewska, came together to create an installation where the sky "touches" the ground and tricycles climb the walls in playful ways, allowing for viewer projection and interpretation.

According to Tuma, Cammaroto has been a huge influence for the exhibit and shown great flexibility in working with the artists.

"Working with Crista is a lot of fun partly because she too is an artist and understands the creative process," says Tuma. "We have changed our minds so many times and she just rolls with it, accommodating whatever whims of ours she can."

Ken Lambla, dean of the UNC Charlotte College of Arts + Architecture, says he doesn't feel the university could have made a better selection than Cammaroto in taking on the reins of the newly established position.

"Crista has a strong background of both collaborative and interdisciplinary work," says Lambla. "These were two important characteristics we were looking for. On campus, we're looking to have the Storrs gallery connect all disciplines and become a showcase for the college. With the Progressive Eye gallery in Center City, we want that space to be a figurative and literal window into the college. Crista is the perfect lightning rod that will spearhead the concept of projecting the best of the best in art and design through our gallery space and in our collaborative work."

Cammaroto is eager to share her enthusiasm for her new position. "I see my role at the university akin to that of a crane," Cammaroto says, referring to the oversized construction workhorse. "There is this incredibly strong base of intellectual talent found in our faculty, arts administrators and in the energy of our students. This weighty base allows me a vast reach both locally and wherever I find work that demonstrates the possibilities of what art and design can be."

She's already looking ahead to the upcoming Democratic National Convention and foreshadowed thoughts regarding a corresponding exhibit that will evoke questions from its viewers. "It will be provocative and ask

questions about what government could, should and will be,” Cammaroto says with a wide smile.

Questions, it seems, are much more fun for Cammaroto than answers.

**More information:**

UNCC College of Arts + Architecture  
Center City Building  
320 E. Ninth St.  
Charlotte, NC 28202  
Hours: Monday-Sunday, 9 a.m.-9 p.m.

# The Charlotte Observer

September 18, 2011

## UNCC's change of art



PHOTOS BY TODD SUMLIN - [tsumlin@charlotteobserver.com](mailto:tsumlin@charlotteobserver.com)

John Hairston puts finishing touches on a mural depicting Queen Charlotte during the Center City Community Day, which UNC Charlotte hosted to mark the opening of its 12-story graduate school at East Ninth and Brevard streets.

**Gallery, bookstore designed to connect community with new Center City Building.**

**By KATHY HAIGHT**

[khaight@charlotteobserver.com](mailto:khaight@charlotteobserver.com)

UNC Charlotte threw open the doors of its new Center City Building Saturday, for a housewarming with everything from a race car to jazz piano.

The race car on the sidewalk was rebuilt by students in the school's motorsports engineering program. The jazz was courtesy of adjunct faculty member Noel Freidline, playing piano on the second floor.

"We're trying to demonstrate the connections the university has in the community," said Jerry Coughter, executive director of UNCC Center City.

The distinctive, 12-story building does that by planting the school smack in the heart of the city - instead of 11 miles away in northeast Charlotte.

The \$50.4-million high-rise at East Ninth and Brevard streets looks like a twisted Rubik's Cube. It houses UNCC's graduate programs in business, urban design, urban education



Visitors gather to listen to music and view exhibits during the festivities. Center City also has free Wi-Fi in a bagel shop and bookstore on the first floor, next to the gallery.

and health administration, and also hosts continuing education classes.

There's also free Wi-Fi in a bagel shop and bookstore on the first floor, right beside the art gallery.

At the open house, visitors watched alumni paint a mural on the first floor while a modern dance duo performed on the second floor.

On the third floor, families picked up a microphone to pose questions to a "virtual human" created by UNCC computer students.

The on-screen brunette spoke knowledgeably about the school's department of computer science. But when asked about anything else, she could only say, "Pardon me?"

UNCC staffers said they hope to create a public performance series in the new building as early as next spring, and they're looking for other ways to involve the community in the life of the school's new uptown home.

"I hope the new Center City Building will not just be for students studying for MBAs," said UNCC English professor Mark West. "I hope it'll become an important part of the community for families."

Saturday's open house showed it has the potential to do just that.

 **SLIDESHOW**  
More photos at  
[Charlotteobserver.com](http://Charlotteobserver.com)