

# McColl Center for Visual Art

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icipation using a polling station designed to reference the various types of voting situations employed throughout the world.

Imminent Disaster (aka Robyn Hasty) is a multi-disciplinary artist who follows the thematic thread of collapse and the potential for re-growth. Using a variety of media, she works in large-scale collaborative installations and meticulous technical projects. Hasty lives her life as art, creating projects that challenge and inform. Her work in *American Now* will be built from fragile materials, only to self destruct over the course of the exhibition, as a metaphor for the world's current political systems.

Greg Haberny utilizes the medium of installation and integrates a multi-faceted artistic vision to create a space that evokes excitement. Mixing influences from Alfred Hitchcock to Terry Richardson, Haberny's assimilation and adaptation of cultural iconography remain true to themselves. A student of art, filmmaking, and photography, Haberny's work in *American Now* will transform into an environment that addresses current national issues while incorporating materials reminiscent of North Carolina.

Chris Stain is inspired by the graffiti movement that exploded in the 1980s in neighborhoods throughout America. He uses printmaking and street art to illustrate the struggles of the unrecognized and underrepresented individuals of society, striving to inspire compassion for the less fortunate. Stain's work in *America Now* addresses the concept of public protest while adapting images that reflect historical themes of the working class.

Ben Wolf is a sculptor whose work gives life to shape, color, and space in the form of site-specific installations. Abstaining from representational imagery, Wolf uses abandoned materials like rusted metal, rotten boards, and peeling paint to invite the visual journey of interpretation. His work in *America Now* will be an expression of waste and excess that utilizes the aesthetics of trash dumpsters as the basis of a large scale installation.

For further information check our NC Institutional Gallery listings, call the Center at 704/332-5535 or visit ([www.mccollcenter.org](http://www.mccollcenter.org)).

## Mint Museum Uptown in Charlotte, NC, Features Works by Vik Muniz and Contemporary Works in Wood

The Mint Museum Uptown, located in the Levine Center for the Arts in Charlotte, NC, is presenting two new exhibits including: *VantagePoint X / Vik Muniz: Garbage Matters*, on view through Feb. 24, 2013 and *Against the Grain: Wood in Contemporary Art, Craft and Design*, on view from Sept. 1 through Jan. 27, 2013.

Combining three-dimensional elements within a two-dimensional pictorial space to create visually and conceptually loaded images, Vik Muniz creates work that fosters a shift in visual perception as well as cultural preconceptions.



*The Birth of Venus, after Botticelli (Pictures of Junk)*, Vik Muniz (Brazilian, 1961-), 2008, Digital C-print, 3 parts, 92 x 153 inches overall. Courtesy of the artist and Sikkema Jenkins & Co. Art © Vik Muniz / Licensed by VAGA, New York, NY.

"The beautiful thing about garbage is that it's negative; it's something that you don't use anymore; it's what you don't want to see. So if you are a visual artist, it becomes a very interesting material to work with because it's the most nonvisual of materials. You are working with something that you usually try to hide," says Muniz.

Muniz was born into a working-class family in São Paulo, Brazil in 1961. Relocating to the United States in 1983, Muniz has since become one of the most well-known contemporary Brazilian artists working today. Beginning his career as a sculptor in the mid-1980s, Muniz became increasingly interested in photographic reproductions of his work, leading him to turn his attention wholly to photography.

Throughout his career, Muniz has created multiple series of photographs, each prefaced with the phrase "Pictures of" and in which he has used of variety of unconventional materials, including dirt, sugar, chocolate, wire, and garbage. Muniz consciously enacts playful contradictions upon the surfaces of these photographs, as they are at once literally pictures of the materials out of which they are constructed - in this case garbage - as well as pictures of the images formed through the transformation of the materials. Combining three-dimensional elements within a two-dimensional pictorial space to create visually and conceptually loaded images, Muniz creates work that fosters a shift

in visual perception as well as cultural preconceptions.

Muniz enlisted the help of young art students from Centre Especial, a nonprofit educational organization that he established in 2005, to create his *Pictures of Junk* series between 2006 and 2009. Similarly, Muniz's *Pictures of Garbage* series, completed in 2008, was the result of a direct collaboration with members of an informal workforce, known as catadores, whose livelihood consists of scavenging recyclable materials from one of the largest landfills in the world, Jardim Gramacho, at the outskirts of Rio de Janeiro.

Referencing historical and iconic works of art, these massive images were constructed out of discarded materials obtained from Brazilian landfills through a highly labor-intensive process. Muniz directed the activity from scaffolding several stories above as the students and catadores arranged the objects in layers to create visual and physical depth. The final incarnation of each was preserved as a photograph before the arrangement of objects was disassembled.



*Corner Chair*, by Jackie Ferrara, 1998, Cedar, 33 x 36 x 36 in. Courtesy of the artist. Photo by Patz Imaging.

The viewers' perceptions of the photographs change as they draw closer to and farther from the surface. Likewise, as the viewer spends more time with each work, it becomes increasingly apparent how much the material out of which the image is constructed informs its meaning. Collectively, this body of work enlightens and urges us to consider how important

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garbage really is - environmentally, socially, and culturally - and allows us to see how the objects we consider garbage, most often characterized by its very lack of consequence, matter.

The exhibition, *Against the Grain: Wood in Contemporary Art, Craft and Design*, examines woodworking in contemporary art and engages aspects of art, craft, and design that have been characterized as "performative" and critique the traditional art/craft/design divide.

The exhibition demonstrates how 20th and 21st century creators have engaged the medium of wood with conceptual and technical strategies. This timely exhibition addresses a heavily debated topic in the field: as the boundaries between art, craft and design increasingly overlap, should these categories be redefined, and if so, how?

In *Against the Grain*, the versatile medium of wood is used to address this issue, exploring postmodern tendencies including mimicry, assemblage, virtuosity, and whimsy (with a serious purpose), as well as environmental issues associated with

woodworking. The exhibit debuts at The Mint Museum followed by a presentation at the Museum of Art and Design in New York (Feb. - May 2013).

There are approximately 60 works in the exhibit including vessels, furniture, sculptures, paintings, installations and works created since 2000 by an international roster of artists, craftpersons, and designers such as Alexandre Arrechea, Martin Baas, Gary Carsley, Andrew Early, Maria Elena Gonzalez, Silas Kopf, Mark Lindquist, Sofia Maldonado, Matthias Pliessnig, Martin Puryear, Betye Saar, Hiroki Takada, Alison Elizabeth Taylor, and Ai Weiwei.

The exhibition is organized by the Museum of Arts and Design, New York, NY, and made possible, in part, by the National Endowment for the Arts, with additional support from Larry and Madeline Mohr. It is brought to The Mint Museum through the support of Moore & Van Allen PLLC and Founders' Circle Ltd.

For more info check our NC Institutional Gallery listings, call 704/337-2000 or visit ([www.mintmuseum.org](http://www.mintmuseum.org)).