

ARTS

TAKIN' IT TO THE STREETS

UNCG brings famed NYC arts festival to downtown Greensboro

October 28, 2013



On a third-floor hallway in Gatewood Studio Arts Building, Stacy Bloom Rexrode sits on a stool in front of her latest creation, carefully looping cranberry-colored yarn through a crochet hook.

She's a second-year MFA student at UNCG, and sculpture is her preferred form of expression. But this piece, it's different. Personal.

"My grandparents, they had a farm. All day my grandmother would work in the barn, and at night she would come in and work on a real delicate doily or afghan," she recalls. "Everyone in my family has one of my grandmother's afghans.

"I learned how to crochet when I was a child. I don't always work in it, but I keep coming back to it."

Later this week, Rexrode's crochet sculpture will be one of 36 pieces of visual and performance art featured in Greensboro's first "Art in Odd Places" public art festival along South Elm Street downtown. Anyone who fancies themselves an artist – or not – can add to her piece, which will be woven into the vines alongside the building that is home to Thousands O' Prints.

"I really had to get out of my comfort zone and try something completely new."

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In keeping with the theme of the festival, local and national artists were asked to explore the poignant and provocative ways in which numbers populate daily life. Rexrode's piece – "TAG! You're It!" – features statistics impacting women. Viewers can write a personal story on a manila shipping tag and place it within the piece using a diaper pin.

The tags incorporated in the piece thus far tell a staggering story:

“97% of rapists will never go to jail.”

“44% of sexual assault victims are under the age of 18”

“3 of my family members have been raped”

“I’m hoping it will be an impetus for healing and awareness,” Rexrode says.

Artist and assistant professor [Sheryl Oring](#) is the impetus for bringing AiOP to Greensboro. In 2010, Oring participated for the first time in the popular New York City festival founded by artist [Ed Woodham](#). Two years later, she met Woodham at a conference and learned he planned to stage a version of AiOP at a college in Massachusetts.

They clicked.

“I had just come to UNCG and I felt like Greensboro was a place that really supported the arts,” she recalls. “I thought it would be really exciting to find a way to bring this festival to UNCG and to Greensboro.”

Lawrence Jenkins, head of the [Art Department](#), proved to be an enthusiastic supporter. When Oring mentioned the idea to him, Jenkins countered: “How can we do that?”

In Jenkins’ mind, bringing AiOP to Greensboro calls widespread attention to the fact that UNCG is a strong advocate for educating art students in social practice. And it’s a collaborative effort that brings different constituencies in our community into the dialogue that is contemporary art.

“It’s not the older idea of public art which says, here is my art and I’m going to put this on the street corner and you are going to enjoy it,” he explains. “What social practice does is reach out to communities and give them a voice through the art-making practice. It’s important because it gives contemporary art a real relevance and purpose.”

Oring, a co-curator of the festival with Xandra Eden of [Weatherspoon Art Museum](#), is excited about the opportunity AiOP gives young artists like Rexrode.

“It helps build their portfolio, it helps them understand some of the challenges that go with creating work that is being presented in a public realm,” she says. “It’s a real, hands-on learning opportunity for them.”

With Oring’s support, and a little prodding, Rexrode took on the challenge and hasn’t looked back.

“She has been a tremendous mentor to me as well as a teacher. It was Sheryl who encouraged me to put together a proposal for AiOP. Previously my work was object-based, either as paintings or traditional sculpture. I really had to get out of my comfort zone and try something completely new.”

There’s no denying the influence of Rexrode’s grandmother on this project, too. The broomstick stitch from her afghans. The circular patterns she used to create her doilies.

But this piece, it’s different.

“I let it grow organically. It’s not planned out,” the artist explains. “I’ve actually learned that here in school. I would have an idea and be really rigid. I’ve learned to react to the piece, not dictate what the piece should become.”

Art in Odd Places, which will take place Nov. 1-2, is made possible with support from the Southeast College Art Conference in collaboration with Downtown Greensboro Inc. and Elsewhere Collaborative. For more information, visit <http://www.artinoddplaces.org/greensboro>.

Story by Betsi Robinson, University Relations

Photography by David Wilson, University Relations

UNCG Now story posted by Betsi Robinson (msrobin2@uncg.edu)

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Taking art to downtown streets

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Posted: Saturday, November 2, 2013 11:30 am

By Dawn DeCwikiel-Kane dawn.kane@news-record.com

GREENSBORO — Atlanta artist Terry S. Hardy created a patterned field of flowers near the downtown South Elm Street railroad tracks.

Across Elm Street, local sculptor Jim Gallucci displayed a steel work decorated with highway signs, symbolic of life's varied paths traveled each day.

A few blocks north, Swiss saxophonist Laurent Estoppey performed in a store alcove. Virginia artists wearing cast papier mache heads marched by.

On Friday evening, more than 40 artists from as far as Colorado and Minnesota brought new visual and performance art downtown to South Elm Street.

In the stretch from Lee Street to Market Street, they exhibited their talents in the first Greensboro appearance of the New York-based festival Art in Odd Places, or AiOP.

"There are going to be so many surprises



JERRY WOLFORD/News & Record

Ed Miller, wearing his Cyclops Bird Business Man head, leads Members of Megan Marlatt's Big Head Brigade on Friday as they march along South Elm Street in Greensboro as part of Art in Odd Places 2013. The Big Head Brigade is a collective of artists who create, wear and perform in giant heads inspired by the Spanish folk art tradition of "capgrossos" (or big heads).



Buy this photo

Want to go?

What: Art in Odd Places

When: noon-9 p.m. today

Where: South Elm Street, from Lee Street to Market Street. One performance involving honking car horns is scheduled for 7 p.m. in the Davie Street parking deck at Davie and Market streets.

Admission: Free

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Information: www.artinoddplaces.org/greensboro for a complete list of artists and their work and a map.

for folks,” said Harriet Hoover, a UNCG art instructor and AiOP project coordinator.

She and other AiOP organizers from UNCG were relieved when rain gave way to dry skies. The event will resume today from noon to 9 p.m.

On Friday, artists found a ready audience among crowds attending First Friday and N.C. A&T homecoming festivities.

Visitors saw 35 music, sound and dance performances, art installations, video projections, drawings and book art — all illustrating the assigned theme of

“number.”

“It’s a good way for the everyday person to get bombarded with different art experiences, outside the gallery, outside the museum,” said Hardy, the Atlanta artist.

AiOP organizes an annual October festival on 14th Street in Manhattan. This year, Australia also hosted its own version.

UNCG’s art department worked with the Weatherspoon Art Museum, Downtown Greensboro Inc. and the Southeastern College Art Conference to bring the art program to Greensboro.

Sheryl Oring, who teaches art at UNCG, and Xandra Eden, Weatherspoon curator of exhibitions, curated the local project. They hope it will return in the future.

New York artist Ed Woodham, founder of Art in Odd Places, wanted to see the artistry displayed against Elm Street’s historic buildings.

“Art in Odd Places is not just about the art, but about the architectural details of Greensboro and looking at your city with a fresh perspective,” Woodham said.

He stopped for a saxophone performance by Estoppey, who lives and works between Greensboro and Switzerland.

Estoppey based his 10-minute personalized concerts on British composer Charles Dakin’s “Tarot de Marseille,” 22 short pieces of music connected to the major arcana of the tarot.

Sam Knights, a UNCG graduate, drove from Raleigh to view a friend’s art. She also wanted to see Out of Gas, a performance in which Adam Moser drove up and down Elm Street until he ran out of gas.

“I like seeing all the people out in Greensboro,” Knights said.

Some art displayed a sense of humor. Other art addressed serious themes.

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Hardy arranged discarded graveyard flowers in a traditional African quilt pattern. He titled it "10,000 Flowers for Willie Grimes," in memory of the N.C. A&T student whose death brought international attention to the city's racial instability in 1969.

"I hope people will take a little time to learn about Willie Grimes' story," Hardy said. Noting that AiOP coincided with A&T's homecoming, he added, "Maybe if he had lived, he would be here, too."

Contact Dawn DeCwikiel-Kane at (336) 373-5204, and follow @dawndkane on Twitter.


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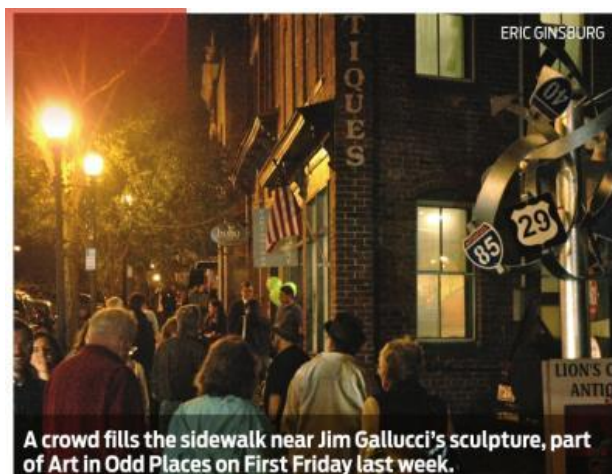
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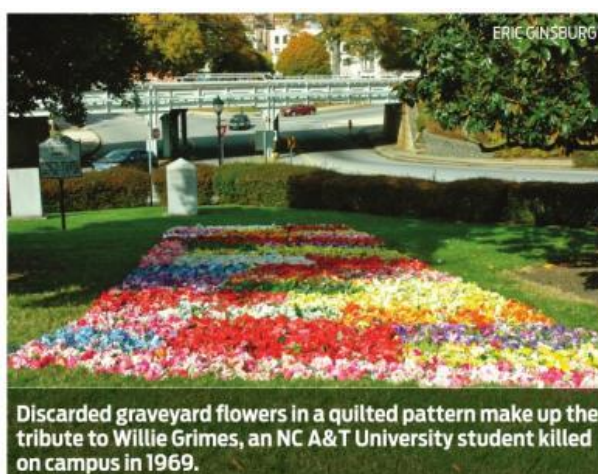
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A crowd fills the sidewalk near Jim Gallucci's sculpture, part of Art in Odd Places on First Friday last week.



Discarded graveyard flowers in a quilted pattern make up the tribute to Willie Grimes, an NC A&T University student killed on campus in 1969.

eric@yesweekly.com |
@Eric_Ginsburg

Downtown Greensboro is only this flooded with people a few times a year, during Christmas and the Fourth of July, but no other night offered the same cultural experience as First Friday last week.

In addition to NC A&T University's Homecoming, more than 600 art academics with the Southeastern College Art Conference bussed in from the Koury Convention Center for a world famous art experience.

Art in Odd Places, a conglomeration of concentrated, socially minded public art, is a project that's existed for nine years and spans the globe. Events with this year's theme — number — were held in three cities: New York City, Sydney, Australia and most recently, Greensboro. The event, scheduled during First Friday last week and the following day, littered downtown with 35 projects bringing together arts faculty and students from local colleges as well as out-of-state artists with a wild array of formats and topics.

For Xandra Eden, bringing Art in Odd Places to downtown was whole new beast.

As the exhibitions curator at the Weatherspoon Art Museum, most of the art she works with remains confined to a particular realm. Even though the museum is free, the event proved to be far more public.

"We'll probably have the highest population of artists, curators and art historians to populate Elm Street ever," she said.

Despite the plethora of projects and a guiding map, searching out pieces felt like a treasure hunt as visitors perused a disparate array of performances, installations, sound, handouts and interactive pieces. Many avoided an in-your-face approach, and others remained elusive and mobile.

Many of the artists hail from North Carolina, but a few traveled from Minneapolis, New York City and Ohio to participate, choosing their own locations mostly along South Elm Street. Some projects invited participation, like the large "Hopscotch Hustle" piece on the ground near the tracks crossing Elm, or Stacy Bloom Rexrode's "Tag! You're It!" floral yarn web on the corner of Washington Street.

Rexrode, an MFA student at UNCG, asked students and passersby to affix tags to her large reddish web that climbed a vine on the wall. She started with several tags with statistics related to women's health and rights and asked people to share their thoughts or stories. The amount of participation exceeded her expectations she said, as two more people began filling out tags at an adjacent table.

Other projects adorned walls too, including Susan Harbage- Page's large chalk drawing on the side of Just Be, while artists like Christopher Cassidy's projected images on sidewalks and empty storefronts.

Some delved into Greensboro's history, like Tyler Starr's eerie drawings of vehicles associated with the 1979 Greensboro Massacre, including a Morningside Homes resident's Gremlin- x.

An outgrowth of Ed Woodham's work with the Cultural Olympiad in Atlanta almost 20 years ago, he reconstituted the project in New York City after 9/11 as a way to "stir up stagnant air" and engage people about the constriction of civil liberties.

Woodham wouldn't refer to Art in Odd Places as "occupying" public space, but rather "enlivening" it. He emphasized that people don't always feel welcome in galleries or theaters because they can feel like elitist spaces, so this is a way to bring art to the people.

"Public space is our last vestige of democratic gathering space," Woodham said. "It's where people can gather regardless of their social economic standings, their race, their sexual persuasion."

It's also a tenet of Art in Odd Places to reach out to people gently, waking them up with a "kind and gentle nudge" instead of a horn in the air, Woodham said. If any of the pieces embodied that mission, it was Terry Hardy's piece "10,000 Flowers for Willie Grimes."

Hardy commemorated Grimes, an NC A&T University student killed under mysterious circumstances during the 1969 A&T/ Dudley Revolt, with a long, rectangular pattern of flowers.

The arrangement, following a "traditional asymmetrical African quilt pattern," sloped down a grassy triangle along Martin Luther King Drive. Vibrant flowers gathered from discarded graveyard offerings over 10 months radiated even in the dark of First Friday, a compelling but unobtrusive reminder of Grimes.

The project is designed to be fleeting, but with a lasting impact.

Here's hoping people carry its legacy of public art forward.

From: [http:// npaper- wehaa.com/ yes- weekly;see-2013/11/06;c-2066591](http://npaper-wehaa.com/yes-weekly;see-2013/11/06;c-2066591)

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Art in Odd Places in Greensboro to feature 40 artists

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Posted: Tuesday, September 17, 2013 8:38 pm | Updated: 9:46 pm, Tue Sep 17, 2013.

By Dawn DeCwikiel-Kane dawn.kane@news-record.com

GREENSBORO — UNCG artist Lee Walton will present a performance involving a single lamp.

Bennett College art instructor Harry Swartz-Turfle and Bennett students will create a walking tour of drawings, from the college to Elm Street downtown.

Caroline Althof and Brianna Taylor of Greensboro will present a dance work that moves down Elm Street.

They will be among more than 40 local and national artists who will participate in Art in Odd Places, or AiOP, when the New York-based project makes its first Greensboro appearance on Nov. 1 and 2.

Look for 36 works of music, sound and dance performances, installations, video



Courtesy of Kaloyan Ivanov

Kaloyan Ivanov is among the artists set to participate in Art in Odd Places in Greensboro. This is a photo of Ivanov's participatory performance art is Void Simulacrum (Pink), 2012.



Want to go?

What: Art in Odd Places

When: 6-9 p.m. Nov. 1; noon-9 p.m. Nov. 2


Where: Elm Street, between Lee and Market streets

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Information: www.artinoddplaces.org/greensboro

projections, book art, drawings, painting and sculpture.

They will appear along buildings, alleys and sidewalks on Elm Street, between

Lee and Market streets.

“It’s an exciting opportunity for a city that continues to put itself on the arts and culture map,” said Lee Mortensen, vice president of Downtown Greensboro Inc., the nonprofit organization that promotes the city center.

Downtown Greensboro Inc. helped UNCG’s art department, UNCG’s Weatherspoon Art Museum and the Southeastern College Art Conference to bring AiOP to the city.

The event will coincide with the Southeastern College Art Conference, which will attract hundreds of faculty members and graduate students to town, as well as First Friday, when downtown shops stay open late.

Founded by New York artist Ed Woodham, AiOP brings an annual October festival of visual and performance art to 14th Street in Manhattan. This year, AiOP will also be held in Australia and Greensboro.

Xandra Eden, Weatherspoon’s curator of exhibitions, and Sheryl Oring, who teaches art at UNCG, curated the local project. They invited artists to submit proposals with this year’s assigned theme of “number.”

About one-third of selected artists come from Greensboro. Others will travel from throughout North Carolina and as far as Oregon and Colorado.

Their art will explore the variety of ways that numbers are part of daily life.

Local sculptor Jim Gallucci, for example, will create an installation that evokes the many local highways residents travel each day.

“It makes us think about the history of the city, and our day-to-day activities in a fresh and new way,” Eden said. “It makes us more aware of what the downtown offers as a social space and a public space. And it’s going to bring people in from other cities and states.”

Contact Dawn DeCwikiel-Kane at 373-5204, and follow @dawndkane on Twitter.

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FACULTY ARTIST CREATES TAKE-HOME PIECE THAT HIGHLIGHTS GREENSBORO TRAGEDY

OCTOBER 28, 2013 by [Bill Giduz](#)

Assistant Professor of Art Tyler Starr will exhibit work in the Greensboro, N.C., edition of "Art in Odd Places" November 1 and 2. Initiated nine years ago in New York City as a public art and performance event, this will be the first year for the event in Greensboro.

Visitors strolling the city's main thoroughfare, Elm Street, will encounter 36 works that relate to the exhibition theme, "Number." Projects include music, sound, and dance performances, site-specific installations, video projections, painting, sculpture, and cross-disciplinary work. The exhibit is co-curated by Xandra Eden, Weatherspoon Art Museum's curator of exhibitions. It includes works that invite viewers to dance in four-four time or play hop-scotch, explore strange obsessions with particular numbers, and experience a symphony of sound produced by cellphones.

Starr's work will be the only one that asks them to further consider a Greensboro tragedy that continues to polarize the city more than 30 years after it occurred. He is printing about 650 booklets titled Auto Record that will be free for the taking in ordinary outdoor newspaper racks located beside a tavern and the International Civil Rights Museum. The 50-inch by 8-1/2 inch broadsheet is folded into 10 panels and monochromatically printed on both sides with images of cars involved in The Greensboro Massacre of November 3, 1979.

On that Saturday morning, a confrontation erupted between a caravan of Ku Klux Klan members and Communist Workers Party members gathering for an Anti-Klan parade through the city streets. At one point all the cars stopped and a brawl ensued as people spilled out of their cars. It quickly escalated to use of firearms. Five CWP members were mortally wounded by gunfire. The melee was captured on film by journalists and detectives who were following the caravans. The FBI conducted a thorough investigation, and in 2005 a Truth and Reconciliation Commission was established to study it. But no one involved was ever convicted of a crime, and the incident has remained controversial ever since.

Starr has based his pamphlet on FBI archives that have been unclassified and are now available online. He explained, "Auto Record is my attempt to contribute to the conversation by presenting facts about cars involved. I've tried to digest thousands of pages of FBI documents, which include facts relating to weapons used, the vehicles that carried the weaponry, bullet holes in the cars, and biographies of the five individuals killed."



Starr put together "Auto Record" as a response to a 1979 tragedy in Greensboro that remains controversial even today.



Closeup view of one of the panels in Starr's piece, "Auto Record."

sides or assign guilt. I think I'm sensitively acknowledging the loss of life on that day, and offering a useful condensed visualization of the incident."

Using a combination of collage, stencils and drawing, Starr presents on each panel a side view of one of the cars. Since they were models from the late 1970s, he scoured used car sale magazines to find the images he needed. Various panels are also printed with text from the FBI reports, images of the guns involved, and bullet holes in the cars. No human figures are depicted.

Starr was raised in the Northeast and had little knowledge of Greensboro until he read the exhibition's call for entries. In researching the city, he found out about the confrontation, and recognized the extensive use of numbers by groups that investigated it. He said, "Numbers kept popping up - 88.3 seconds for five people to die, 33 shots, six of which resulted in death or injury, 11:21 a.m. in morning, the serial numbers and calibers of the guns."

He continued, "My work in general is inspired by conundrums. When you look at messy issues like the Greensboro Massacre, you find that the solution is rarely 100 percent satisfactory. I take them on in a spirit of humility, because my artistic attempts to grasp some understanding of these convoluted issues also inevitably fall short."

The Art in Odd Places exhibit is occurring concurrently with the Southeastern College Art Conference at the University of North Carolina Greensboro, where Starr will sit on a panel and discuss his creation of contemporary landscapes.

He is in his second year of teaching printmaking and drawing at Davidson. He earned his MFA in 2002 at the University of Minnesota, then spent seven years in Japan studying contemporary approaches to traditional Japanese woodblock printing. He received a Ph.D. in studio arts in 2011 from the Tokyo University of the Arts.

His work has been featured in solo exhibits and juried shows at venues such as Yale University's Haas Arts Library, the International Biennial of Contemporary Prints-Museum of Modern and Contemporary Art of Liège, Belgium, the second Bangkok Triennial International Print and Drawing Exhibition, and the Wonderwall at the Museum of Contemporary Art in Tokyo.

Downtown Greensboro will exhibit Art in Odd Places in fall

<http://www.news-record.com/home/959233-63/downtown-greensboro-will-exhibit-art>

March 26, 2013

By Dawn DeCwikiel-Kane dawn.kane@news-record.com

When: Nov. 1-2

Where: South Elm Street, Greensboro

Information: Go to www.artinoddplaces.org for artist applications. Deadline is midnight April 2. Questions? Email aiopgreensboro@gmail.com.

GREENSBORO — Soon, 30-plus pieces of new visual and performance art will line South Elm Street downtown.

Look for live performances, poetry, paintings, music, sculpture, illustrations, video projections, installations, street art — all with an assigned theme of “number.”

“This is the first time that downtown will experience this kind of public art, that is interactive in such a large scale and scope,” said Lee Mortensen, vice president of Downtown Greensboro Inc., the nonprofit organization that promotes the city center.

The Art in Odd Places project comes to Greensboro from New York on Nov. 1 and 2.

There, AiOP organizers present an annual October festival of visual and performance art along 14th Street in Manhattan. [Continue Reading](#)

Downtown Greensboro Inc. is helping UNCG’s art department, the Weatherspoon Art Museum and the Southeastern College Art Conference to bring AiOP to Greensboro.

Now, AiOP needs artists, both established and emerging. Proposals must be submitted by midnight April 2.

“This will give artists within the region and even national artists the opportunity to present work in Greensboro in public spaces,” said Xandra Eden, Weatherspoon curator of exhibitions.

On Sunday, AiOP founder Ed Woodham came to Greensboro to review possible sites.

Last year, the organization presented festivals in Los Angeles, Boston and St. Petersburg, Russia. This year, it also will organize one in Sydney, Australia.

UNCG learned about AiOP through art faculty member Sheryl Oring, who participated in its New York and Russia festivals.

Art department chairman Lawrence Jenkins arranged for a local festival to coincide with November’s Southeastern College Art Conference, which will attract 600 faculty to town. It also coincides with N.C. A&T’s Homecoming and First Friday, when downtown shops stay open late.

In Sunday’s rain, Woodham and Eden walked along South Elm Street, studying its architecture and considering its possibilities for art installations.

“Elm Street is ripe for artists’ interventions,” Woodham said.

Art will stretch from the International Civil Rights Center & Museum at 134 S. Elm St., to Elm Street's intersection with Lee Street.

Exact locations will depend on which artists are chosen, what art they propose and which sites would work best.

"There are a lot of beautiful, interesting buildings, with little nooks and landings and little alleyways," Eden said.

They seek works for sites along the sidewalks and around buildings, that engage the public in unexpected ways.

"It could be a projection on the side of a building," Eden said. "It could be somebody who is doing a theatrical performance in a little alcove."

The "number" theme reflects the theme of this year's New York festival.

"We would like to see projects addressing numbers that have significance in Greensboro," Woodham said.

"But it's not limited to that," Eden added.

Woodham, Eden and Oring will choose participating artists. Artists don't have to be professionals and won't receive financial compensation.

But they will get consultations with curators, experience and exposure.

"I am hoping that this will make Greensboro citizens more aware of their downtown and everything that is happening there," Eden said.

"And I'm really excited to give an opportunity to young artists to get exposure and do a really interesting project that will earn them national recognition."

Contact Dawn DeCwikiel-Kane at 373-5204, and follow @dawndkane on Twitter.

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News 14 Carolina

New York-based Arts Festival Debuts in Greensboro

http://triangle.news14.com/content/news/all_nc_news/701126/new-york-based-art-festival-debuts-in-greensboro

Art in Odd Places Event Makes Its Way to Greensboro

http://coastal.news14.com/content/news/all_nc_news/701167/art-in-odd-places-event-makes-its-way-to-greensboro