

ACKLANDARTMUSEUM

NEWS RELEASE

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Exhibition at Ackland Art Museum to Feature Work of Nine New MFAs

Chapel Hill, N.C. — The work of nine artists completing their Master of Fine Arts degrees at The University of North Carolina at Chapel Hill will be on display at the Ackland Art Museum from 25 April through 1 June 2014. The group show, entitled *Parts of the Sum: MFA 2014*, is curated by Lauren Turner.

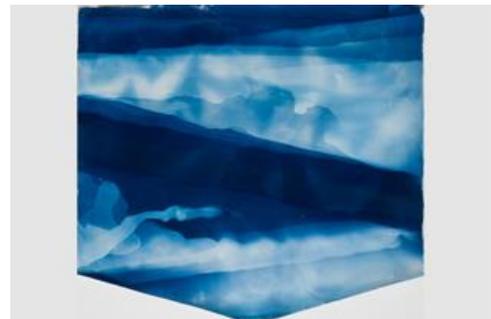
An opening reception will be held on Thursday, 24 April 2014, from 6:00 to 8:00 PM. The reception is free and open to the public.

Parts of the Sum examines dynamics between individual items and the notion of a “whole” by exhibiting works that divide, reduce, combine, or collide material elements. Rather than neatly coming together like a puzzle that forms one definite image, the works on view highlight the myriad ways in which fractional parts can interact with and influence one another. Included in the exhibition are works by Ben Alper, Michael Bramwell, Isabel Cuenca, Minjin Kang, Cody Platt, Meg Stein, Lile Stephens, Antoine Williams, and Connie Zamorano.

Ben Alper’s *An Index of Walking* chronicles his ongoing task to explore the “enigmatic intersection of memory, place, and perception” through his completion of the same daily walk over the course of a year during which he created one photograph per walk. The resulting presentation of a selection of weeks illustrates the mnemonic importance of repetition while also underscoring the inability to ever fully describe and recall one’s surroundings.

In his *Unsayable* series, Michael Bramwell offers twenty-three watercolor studies of strangers’ hands signing letters from American Sign Language. In obscuring the text and echoing the “mispronunciations” of potentially non-native signers, the series begs the viewer to consider how letters coalesce into words that express a wide spectrum of ideas and intentions.

Isabel Cuenca presents a selection of untitled cyanotypes created by the lapping waves of Jordan Lake “exposing” the necessary chemicals over the paper. Her efforts result in abstracted landscapes that depict an environment’s light and water through a singular motion, instead of an assemblage of represented features.



In her series *Not Part of Sale*, Minjin Kang photographs rooms while estate sales slowly empty them of objects. In doing so, she investigates not just the biographical and cultural assumptions behind a person's physical belongings, but also the ability to create a form of portraiture without the actual presence of its subjects.



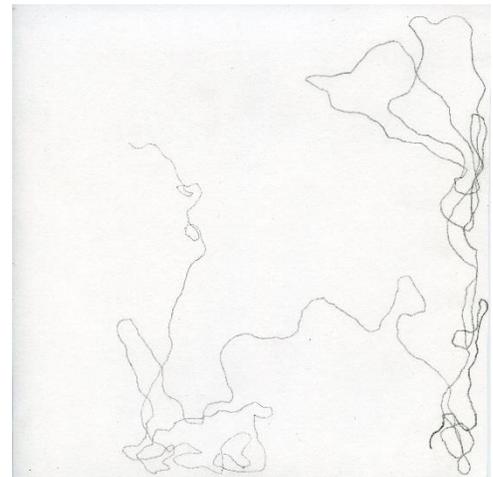
Cody Platt includes two of his mixed-media sculptures created from assorted craft supplies and found objects. In his *Self-portrait*, a large ragdoll-like figure speaks to his anxiety about his individual body parts in relation to his overall self-image. The other sculpture, *Fish*, in its presentation of suspended, organ-like masses, also considers how individual body parts uneasily work together as a collective.

Meg Stein's two untitled sculptures and animation are inspired, in part, by surrealism and its "strategy of inserting a surprising combination of seemingly disparate parts so the viewer might be shocked into accessing her own unconscious emotions and thoughts." Through those disparate parts, her collective practice works together to create an overall environment that appears alive even though it is inanimate.



Lile Stephens's *Adversaries* installation demonstrates his distinction between technology's separate uses as media and as hardware. By appropriating both new and obsolete hardware to his own experimental media ends, he expands its potential past merely being "static objects, but ones that will be combined with varying imagery again and again to deliver new worlds and environments."

In his *Gods of Dysfunction* series, Antoine Williams employs the juxtaposition of collage to examine race and class. By combining scientific illustration with studies of posed black men, he populates the world with chimeras intended to personify dysfunction and exploitation.



Connie Zamorano explores the concept of individuality in her series *Hi, my name is...*, in which she followed with a pencil on sheets of paper the walking paths of each individual ant from an ant farm. Because ants are often viewed as cogs in an ant colony, her drawings attempt to describe the insects as more than just parts of a collective.

Hours and Admission

The Ackland is open Wednesday through Saturday 10:00 AM– 5:00 PM; Thursday 10:00 AM– 8:00 PM; and Sunday 1:00– 5:00 PM. The Museum is closed on Mondays and Tuesdays.

Admission to the Ackland Art Museum is always free, with donations accepted.

Location

The Ackland Art Museum is located on South Columbia Street, near the corner of East Franklin Street, on the campus of The University of North Carolina at Chapel Hill. Parking is available at several nearby municipal and private parking decks, and at meters on Franklin Street. More information is available at 919.966.5736 or www.ackland.org.

Contact

For more information, please contact:

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Images:

Isabel Cuenca, Filipino, born 1985: *Untitled*, 2014; cyanotype on watercolor paper. *Courtesy* of the artist.

Minjin Kang, South Korean, born 1986: *Not Part of Sale*, 2013/14; dye sublimation print on aluminum. *Courtesy* of the artist.

Meg Stein, American, born 1984: *Untitled*, 2014; mixed-media sculpture. *Courtesy* of the artist.

Connie Zamorano, American, born 1988: *Hi, my name is...* (detail), 2013; one of 84 drawings: graphite on paper. *Courtesy* of the artist.