

ACKLANDARTMUSEUM

Ackland Art Museum presents 2012 Master of Fine Arts Exhibition

For immediate release

CHAPEL HILL, NC – Art by eight graduating MFA students at The University of North Carolina at Chapel Hill will debut in the Ackland Art Museum’s exhibition *New Currents in Contemporary Art: MFA 2012*, opening April 13.

On view at the Ackland through May 13, the works of photography, video, sculpture, painting, installation, and mixed-media on view represent the culmination of two years of graduate study by featured artists Lee Delegard, Ashley Florence, Cora Lim, Chris Musina, Jason E. Osborne, Neill Prewitt, Jonathan Sherrill, and Seoun Som. Through this wide array of media, these artists interpret ideas ranging from the process-oriented to the personal.



Lee Delegard uses sculptural creations made from everyday materials to install environments that explore the tensions inherent in more familiar surroundings. By utilizing items like bandsaw boxes, laundry baskets, and surveyor’s string in her paper maché creations, she places familiar objects into unfamiliar juxtapositions. In their construction, her sculptures appear fragile and unstable, even though they are formed by the same materials that daily surround society without typically drawing attention.

Ashley Florence’s photographs present familiar forms and domestic materials in ways that are jarring and sometimes violent. Pieces such as *Becoming ‘Becoming an Unwed Mother’* raise uncomfortable issues of human existence, intimacy, domesticity, isolation, and motherhood.

Cora Lim’s multi-media installation *sel ect.* (2012) explores ideas of absence and presence, function and form, and prefabricated and custom-built. In recreating her studio space in the galleries during the course of the exhibition, she invites viewers to share her world. However, as the studio space is non-functioning while on display, it is but a partial invitation, one which asks viewers to consider what she describes as the “in-between quality.”





Chris Musina creates paintings which draw from a wide array of inspirations: history paintings, folklore, scientific illustration, and museum dioramas, to name a few. Throughout his work, animals appear as representations of the human experience, serving to draw attention to nature as “a notion developed by culture.”

Jason E. Osborne’s paintings question boundaries between high and low art, and he appreciates materials which, when combined, may serve both functions. He pairs linen and dropcloths, found house paints and acrylics, wooden supports and pipe cleaners. While doing so, he also uses the pieces to observe peculiarities of the art world. His inaccessible *Painting Storage Rack* (2012) prevents the viewer from seeing the bulk

of his work in the gallery, much like museum storage spaces hide a large percentage of collections.

Neill Prewitt’s installation *Periodic Examination* represents the artist’s reflection on his self-described preconceptions of and fascination with the “other,” perpetuated by a popular periodical, as well as his proposal to regular reexamine “what sustains us and what restrains us.”

In *Kingdom* (2012), **Jonathan Sherrill** turns to his preoccupation with the potential for art to be recycled and transient. A canvas pieced from found materials and self-described “failed paintings,” it considers the ways in which painting might become a communal effort.

Installation and video work by **Seoun Som** investigate the manifestations of cultural identity in what he describes as “an increasingly heterogeneous world.” As a person with strong ties to Cambodia, Australia, and the United States, he is navigating his own hybridity through an installation like *Klang* (2012). With bamboo, glue, and string, he evokes the forms of traditional Cambodian kites, conceptually paralleling his own question of identity: while he has been free to travel throughout the world, he still seeks the location and nature of the tether that defines him.

Opening reception: Thursday, 12 April 2011, 6:00–8:00 PM. Free and open to the public.

This exhibition and all related programming are made possible by the William Hayes Ackland Trust, the UNC-Chapel Hill Department of Art, and friends and members of the Ackland Art Museum.

For more information, please contact Emily Bowles, Director of Communications, Ackland Art Museum, 919.843.3675.

Lee Delegard, American, born 1985: *Rock Rug*, 2011; paper maché, nail polish, laundry basket, house paint, and crochet cotton t-shirts.

Ashley Florence, American, born 1978: *Becoming 'Becoming an Unwed Mother'*, 2012; chromogenic print.

Chris Musina, Canadian, born 1979: *Still Life with Transitional Fossils*, 2011; oil on canvas.