

ACKLANDARTMUSEUM

THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL

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Media contact: Emily Bowles, Director of Communications, 919.843.3675, emily.bowles@unc.edu

More information: ackland.org/exhibition/extended-remix/

***Extended Remix* Showcases Contemporary Artists' Responses to Japanese Prints**

CHAPEL HILL, North Carolina —This fall, the Ackland Art Museum at The University of North Carolina at Chapel Hill presents the first exhibition curated by the museum's Associate Curator of Asian Art, Bradley M. Bailey. *Extended Remix: Contemporary Artists Meet the Japanese Print* brings together six twenty-first-century artists working across a variety of media, each of whom was commissioned to "complete" original eighteenth- or nineteenth- century Japanese prints. These creative encounters produced the thought-provoking, visually engaging artworks on display in *Extended Remix*.



In the eighteenth and nineteenth centuries, many Japanese woodblock prints were designed as multi-panel works, with two, three, or even up to seven prints forming a single composition. Often, this was intentional: enterprising publishers would order their artists to make designs that could be sold as either an entire set or as single sheets in an effort to broaden their pool of potential customers. Some multi-panel compositions were not designed to be separated, though they often were.



The general Japanese public of the time did not regard prints as valuable objects; in fact, prints were even used as packing material for the export of porcelains and lacquers. In the West, Japanese prints found a new and enthusiastic audience, and some compositions entered museum collections, though occasionally with one or more panels missing. *Extended Remix* presents the results of an experiment in filling these centuries-old gaps with contemporary aesthetic responses.

The contemporary artists participating in *Extended Remix* are British master woodblock printmaker Paul Binnie, Japanese painter Akira Yamaguchi, international art collective Studio Swine, American designer and performer Ely Kim, and New York-based experimental photographer Gregory Vershbow.

This exhibition was originally organized by Bailey during his tenure as a curatorial fellow at the Mead Art Museum, Amherst College. Bailey invited each artist to select one or more “orphaned” prints from the Mead’s renowned William T. Green Collection and extend them into full compositions however they chose. “The artists were given complete freedom to create anything they could imagine,” Bailey says.

Each artist’s contribution to *Extended Remix* is distinctive. Kim responded with a pair of digital prints, while Yamaguchi produced ink-and-watercolor drawings. Vershbow continued the images he chose with drawings and then colored them using Adobe Photoshop. “After printing the images,” says Vershbow, “I then photographed the prints (along with a reproduction of the original) on expired, hand-processed 4x5 color-positive film.”

The UK-based Studio Swine, founded by Japanese architect Azusa Murakami and British artist Alexander Groves, responded with a mixed-media sculpture. “We took a quite instinctive approach,” Groves says. “The driving interests in our work are materials and form, so turning a flat print on paper into three-dimensional form...was really exciting.”

Of his approach, Yamaguchi says, “I tried to judge the personality of the earlier picture, and from there, link my piece iconographically,” so that “a slight sense of a leap between the works would emerge.”

Extended Remix will be on view at the Ackland Art Museum from 23 September 2016 through 8 January 2017. An Extended and Remixed Dance Party, hosted by participating artist Ely Kim, will take place at the Ackland on Friday, 11 November 2016, from 7:00-9:00 PM. Further program information is available at ackland.org.

Extended Remix is made possible in part by the Henry R. Luce Foundation and the Ackland’s Ruth and Sherman Lee Fund for Asian Art. The exhibition was presented at the Mead Art Museum, Amherst College, under the title *Unimaginable by One Mind Alone: Exquisite Corpses from the William Green Collection of Japanese Prints* (14 April – 24 July 2016).

About the Ackland

The Ackland Art Museum is located on the historic campus of The University of North Carolina at Chapel Hill. The Ackland’s holdings consist of more than 18,000 works of art, featuring significant collections of European masterworks, twentieth-century and contemporary art, African art, North Carolina pottery, and folk art. In addition, the Ackland has North Carolina’s premier collections of Asian art and works on paper (drawings, prints, and photographs). As an academic unit of the University, the Ackland serves broad local, state, and national constituencies. Admission is free.

New Hours

Wednesday and Thursday 10:00 AM – 9:00 PM
Second Fridays of each month 10:00 AM – 9:00 PM
All other Fridays 10:00 AM – 5:00 PM
Saturday 10:00 AM – 5:00 PM
Sunday 1:00 – 5:00 PM.
The Museum is closed on Mondays and Tuesdays.

Location

The Ackland Art Museum is located on South Columbia Street, just south of East Franklin Street, on the campus of The University of North Carolina at Chapel Hill. Detailed directions are available at www.ackland.org or by calling 919.966.5736.

Parking is available at several nearby municipal and private parking decks, and at meters on Franklin Street. Detailed parking information and a map are available at www.parkonthehill.com.

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Images:

Katsukawa Shunchō, Japanese, active c. 1783–1795: *Picnic Party at Hagidera*, and Paul Binnie, British, b. 1967: *A Record of Modern-Day Customs*, 2015; polychrome woodblock prints. Mead Art Museum, Amherst College, William W. Collins (Class of 1953) Print Fund and Gift of William Green.

Akira Yamaguchi, Japanese, b. 1969: *Muppet: Frantically Busy*, 2016, ink on paper, courtesy of the artist and Mizuma Art Gallery, Tokyo; and Utagawa Kunisada (Toyokuni III), Japanese, 1786–1864: *Kabuki Actor Kawarazaki Gonjurō I as Tekomai Masukichi*, from the play *The Weaving Together of the Sun, Moon, and Stars at Day and at Night*, 1859, ink on paper. Mead Art Museum, Amherst College, Gift of William Green.