



NEW ARRIVALS 2017

Over the past year, six undergraduate students from a wide range of disciplinary backgrounds shared a single mission: to collaboratively select for the University of Maryland's permanent collection a body of contemporary artwork that would prove relevant, sincere, and significant to all individuals who enter the STAMP Student Union, independent of their prior relationship to the arts.

The resulting acquisitions, currently on view in the gallery, come from our committee's understanding that beauty can be a point of access for people, and that strength can be intertwined with vulnerability. It comes from our dissatisfaction with gaps in perspective, and how these gaps are filled in by power. It comes from our desire to justly portray people's needs and hopes, and to acknowledge that every experience has a history and a future. It comes from championing inclusivity and intersectionality, and confronting gentrification, misrepresentation, and oversimplification. It comes from adamantly believing in the communicative potential of visual language.

In an unpredictable, frightening, and consistently challenging time in our history, it is the hope of the 2016–2017 CAPP Committee that *New Arrivals* will stand as a reminder of the inextricably complicated, and yet incredibly resilient, connectivity of all people. It is the committee's hope that works created from empathy, will perpetuate it.

2016-2017 CAPP Committee: Rachael Carruthers, Grace DeWitt, Nicolay (Nick) Duque-Robayo, Kathleen (Kat) Hubbard, Damon King, and Sarang Yeola

Featured Artists: Margaret Boozer, Zoë Charlton, Martine Gutierrez, Kakyoun Lee, Nate Lewis, Sophia Narrett, Kameelah Janan Rasheed, Paul Rucker, and K. Yoland.

MARGARET BOOZER

Difficult Ordinary Happiness (with thanks to Adrienne Rich), 2017

Stancill (MD) lavender and gray clays, sand, steel, and Warrenton, VA basalt dust

[**NOTE:** This work is installed in the south entrance staircase, between the Student Involvement Suite and the Grand Ballroom. A study for the work hangs in the Stamp Gallery.]

Margaret Boozer (b. 1966) is the founder and director of Red Dirt Studios, a collaborative studio for artists and makers located in Mt. Rainier, MD. She earned her BFA from Auburn University and her MFA from New York State College of Ceramics at Alfred University. Her work has been acquired by many public collections, including the Smithsonian American Art Museum's Renwick Gallery. One of her most recent projects is a monumental, site-specific work for the lobby of the new MGM National Harbor.

In *Difficult Ordinary Happiness (with thanks to Adrienne Rich)*, Boozer uses her expertise in ceramics to create an abstract image out of locally-sourced earth and minerals in what she calls a Rammed-Earth Painting. Boozer makes the Rammed-Earth paintings by repeatedly pounding her materials onto a wooden backing until they acquire the physical weight and presence of earth. Boozer uses Maryland lavender and gray clays, sand and black basalt, and pigments sourced from a quarry she frequents in Maryland. Her collaboration with the CAPP committee to select the location in the STAMP Student Union inspired her particular choices of color and composition in this work. Boozer thus highlights not only the beauty of the ground but the laborious

and collaborative journey her materials take through many hands from excavation to becoming part of the CAPP Collection.

Boozer's process results in a Rammed-Earth Painting that shares the abstract and colorfully-hued appearance of color-field paintings, evoking the influence of formalism and abstract expressionism by the likes of Mark Rothko. Boozer also cites land artists such as Robert Smithson and Walter De Maria, as Boozer as influences.

The stratified nature of the color-field arrangement mimics samples, known as monoliths, which soil scientists use to study and understand the spatial and temporal landscapes of the ground. This aesthetic engages scientific processes and geological information. Boozer collaborates with soil scientists to enrich her own work by connecting data collection processes like monolith extraction. She has conscientiously developed a practice around engaging the scientific community in her creative process, and this interdisciplinary foundation is evident in the finished works. This aspect of her work allows her to share this knowledge in a way that is accessible to her viewers.

In addition to providing a multidisciplinary context, the soil in this work tells a story about the state of Maryland. Boozer's work explores the importance of understanding soil from its significance in growing healthy crops to its use in construction. Each pigment and grain that she extracts from the earth and offers for our contemplation tells a smaller story about the ground we walk on and interact with everyday.

Text by Sarang Yeola

ZOË CHARLTON

Those Girls #1, 2013

Those Girls #4, 2013

Part of the "Those Girls" series

Collage on paper

Zoë Charlton (b. 1973) is a Baltimore-based artist and Department Chair of Fine Arts at American University in Washington, DC. She earned an MFA in painting from University of Texas, Austin. Her work has been acquired for the permanent collections of the Studio Museum, Harlem, Crystal Bridges Museum of American Art, and the Herbert F. Johnson Museum for Studio Art at Cornell University. In 2016, Charlton was awarded a Robert W. Deutsch Foundation Grant, nominated for a Joan Mitchell Award, and was a semi-finalist for the Sondheim Art Prize in Baltimore.

Charlton works primarily in figure drawing. She works with her models closely, often for years, creating narratives through the model's pose as well as through props and attributes. Many of her drawings are embellished with layers of stickers and glitter. Charlton's massive sticker collection is thematically organized along such lines as architectural features, natural phenomena, flora, and African masks. She builds dense sticker collages with the drawn figures to reveal the complicated facets of people's identities, including their ideals, desires, and the historical positioning of their identity markers.

Charlton draws inspiration from a number of sources. Her studio walls are covered in clipped images of the human figure, including Greek kouroi, body-builders, and vintage Jackie O paper dolls. In her "Those Girls" series, Charlton collages mid-century paper dolls of little white girls with stickers

representing live oaks, princess castles, white picket fences, and African masks. These small-scale collages share a strong use of negative space with her life-sized figure drawings, but also include much more understated elements. The "Those Girls" series probes the limitations of the American dream and re-examines the overrepresentation of white women in media. The subtle body language and compositions resist a single reading and instead illustrate conflicting feelings about the scenes.

Those Girls #1 in particular explores the limiting patterns of thinking created by our white supremacist society, as the young girls appear restricted by monolithic understandings of blackness and success. *Those Girls #4* explores restriction from another angle with two paper dolls connected by two southern live oak branches overtaking and protruding from their heads to form a canopy. Canopies receive the most sun while blocking light from the plants below. Live oak, or *Quercus Virginiana*, is a tree that has come to symbolize the Old South. The live oak may represent the way white women take up a disproportionate amount of space in media or the way patterns of thought may invade the minds of young people and bind them together.

Through Charlton's exploration of pop culture and art history, she delves into the ways capitalistic ideals such as white supremacy and the American dream are incredibly limiting of the aspirations and possibilities for all people within our society. Charlton's intersectional way of examining privilege and power is what drew this committee to her work. The multiplicities of reading will challenge any long-term-viewer to think critically about constructions of power and perception.

Text by Rachael Carruthers

MARTINE GUTIERREZ

Line Up 1, 2014

Line Up 4, 2014

Part of the "Line Up" series

Archival inkjet prints

Martine Gutierrez (b. 1989) is a Brooklyn-based artist. Born in California, she received her BFA from the Rhode Island School of Design in 2012. Gutierrez secured gallery representation from Ryan Lee Gallery in 2012, just as she attained her BFA.

Gutierrez challenges social conventions of gender, sexuality, class, and race through her practice of photography, performance, and video. In the "Line Up" series, Gutierrez stages multiple scenes where the artist, along with six mannequins, shift identities. Using her own studio along with mannequins, these scenes are meant to be deceptive and alluring. Both the artist and the mannequins have distinct roles and identities in the scenes, where the focus is not always on the artist herself. From the staging to the makeup, Gutierrez executes every aspect of the process. It is the fluidity of her role as an artist and as a subject of her own work that captivates the audience, as Gutierrez is present but difficult to identify in these scenes. While their narrative is ambiguous, these works allude to scenes of marketing and cinema. One can imagine any of the images from the "Line Up" series as the cover of a fashion magazine or the poster for a blockbuster film.

At the core of the "Line Up" series the artist seeks to question perception, and this aim is much of what builds tension in the photographs. By creating these fantastical scenes, which hold a dream-like aura, it is difficult to discern between what is real and what is not, the audience is set not only to question

the identity of the individuals depicted, but every aspect of the image. Due to its alluring aesthetic yet striking conceptual underpinnings, the "Line Up" series provokes thought from any and all audiences.

Line Up 1 and *Line Up 4* are the works in the series that best question perception, while also suggesting intriguing narratives. *Line Up 1* could be the sleepover scene of a daytime teen drama, or a group of friends consoling each other after a breakup. Gutierrez is explicit when she says that these scenes were not created with a specific narrative in mind. The accessibility that *Line Up 1* presents invites audiences into the work, where they create narratives of their own. *Line Up 4* complements *Line Up 1* in the way that it questions the perception of the audience. Due to the way that the scenes are constructed, one is set to believe that the individual at the center of the image is the key figure in the scene. One might assume that the artist is this key figure, but upon further inspection, the artist herself turns up on the edge of the group facing away from the viewer. By minimizing the space that she takes in *Line Up 4*, Gutierrez shakes up standard notions of composition and further brings the audience into the scene.

Text by Nick Duque

KAKYOUNG LEE

Dance, Dance, Dance, 2011

Suite of 10 drypoints and
HD single channel video with sound, RT
2:20

Kakyoung Lee (b. 1975) is a Korean-born, Brooklyn-based artist who earned a Masters of Fine Arts from both the Hong Ik University, Seoul, and the State University of New York at Purchase. Her work is now in the permanent collections of the Library of Congress, Washington, DC and the Metropolitan Museum of Art, New York.

Dance, Dance, Dance is a video that runs 2 minutes and 20 seconds, accompanied by a set of 10 drypoints that embody stages in the making of the video. The video begins with the silhouette of a young woman standing in a room. There are no specific attributes that distinguish the figure or the space in which she is situated. She begins to sway to an unheard beat, a swaying that progresses into a chaotic dance as the figure loses herself in the catharsis of unencumbered motion. The video is accompanied by audio of the artist's breath paired with unrecognizable noises that multiply and grow louder as the dancing becomes increasingly intense. These noises are rhythmic but their sources are persistently difficult to identify; the sounds we hear at the climax of the dance, for example, oscillate between the suggestion of a heart palpitation and dripping water. After the dancing reaches a climax, the figure once again grows still. There is one last audible exhale before the image fades to black. Lee provides an enthralling window into a private release of stress and constriction. One is struck by the universality of venting through motion.

To make the animation—what the artist refers to as “moving images”—Lee uses the technique of drypoint printing. This technique consists of etching onto a Plexiglas plate, which is then covered in pigment and pressed onto archival paper. To make the 2:20 video, Lee etched and printed 348 prints, one for each frame. Lee uses the same plate for all impressions, adding the next frame of the animation to the already etched surface. The process of drypoint is painstaking and unforgiving. Lee's meticulous mark making takes hours and displays the profound results that can be produced through mundane action.

The separation between a creative process and a finished work is made tangible in Lee's work. This exposition of the tedious and physical labor that goes into a drypoint print is contrasted with the immaterial video. *Dance, Dance, Dance* provides a crucial insight into the importance of self-love and self-care. Both the process and the cathartic result of this work reflect a pattern of intense study and relief, and suggest the necessity for meditation and creative action to support mental health.

Text by Nick Duque

NATE LEWIS

Thrice, 2017

Clenched, 2017

Part of the "Tensions and Tapestries" series

Hand-sculpted photo paper prints

Nate Lewis (b.1985) earned a Bachelor of Science in Nursing from Virginia Commonwealth University in 2009 and is a registered critical care nurse who has worked primarily in a neuroscience-surgical intensive care unit for the last six years. Lewis ventured into the visual arts in 2010, and is largely self taught. This year he is the Pioneer Works artist-in-residence, and for the last three cycles he has been a recipient of the DC Commission of the Arts and Humanities Visual Artist Fellowship Grant.

Lewis creates novel works in a medium he terms sculpted paper. He makes photographic portraits of friends and acquaintances and prints their images on heavyweight paper. He then uses self-invented tools to make repetitive and sumptuous tears in the paper, building textures and patterns across the surface of the figures. These marks are heavily influenced by anatomy, physiology, and disease pathology, from tears subtly recalling the lines of medical charts and records to amorphous, cell-like shapes. These influences stem from Lewis's medical background. The tools he uses to make these marks are also inspired by medicine and resemble surgical instruments. While the marks suggest a tedious and mindful process in their consistency, Lewis combines his various patterns in an intuitive way and the end result calls to mind traditions of textile fabrication, etching, and body art. The marks appear both representative of the physical biology of people and

display a visceral understanding of the interconnectedness of bodily systems.

The CAPP committee acquired two of Lewis's works, *Thrice* and *Clenched*, as the works display equally important topics inherent to Lewis's work. *Clenched*, a depiction of two grasping hands, illustrates Lewis's primary tools of healing and references the labor-intensive, manual engagement common to his two different practices. *Clenched* pays homage to people who work with their hands and to the intimacy that this direct contact brings. *Thrice*, a portrait of a man caught seemingly mid-blink, is one of the few works in which Lewis has abstracted his mark-making outside of the boundaries of the printed figure's form. In combination with the figure's expression in *Thrice*, this deviation from the silhouette suggests transcendence beyond tangible aspects of illness and patient care. The two works stitch a narrative about confronting our understanding of vulnerability and the dichotomy of stability and instability within our own lives and bodies.

Text by Rachael Carruthers

SOPHIA NARRETT

So Many Hopes, 2016-17

Embroidery thread, aluminum, and fabric

Sophia Narrett (b. 1987) is a mixed-media artist originating from Maryland and currently living and working in Brooklyn, NY. Narrett received her BFA at Brown University and her MFA at the Rhode Island School of Design. Along with her studies, she completed a residency at the Skowhegan School of Painting and Sculpture. Her works have been featured in exhibitions across the United States and in the Netherlands, and have been acquired for the collections of the Rhode Island School of Design Museum. Though she studied painting, Narrett has turned to embroidery as her primary medium, elevating a medium typically considered as women's domestic craft into art.

So Many Hopes is an exemplary work demonstrating Narrett's technical skill with her medium. Created over the course of a year, the work is comprised of multiple embroidered scenes later stitched together to become a layered story. Starting with a digital collage, Narrett sketches out her composition onto fabric before beginning her embroidery process. Narrett states that embroidery is similar to painting for her, with the stitches acting as brushstrokes. She builds up her thread in a manner comparable to the layering of paint on a canvas, creating a textured surface of colors that appears abstracted at close view.

The narrative of *So Many Hopes* is purposely kept open ended, as Narrett hopes for her works to invite allow subjective interpretation. Within the frame of fabricated tree branches and leaves is a scene set in a thrift store. The

nude and half-clad women depicted here can be viewed in various ways: potentially participating in clothes shopping as a social activity and method of familial bonding, or as in a vaguely sexual gathering. Either way, the women portrayed are actively bonding without any male presence, a frequent theme in Narrett's works. Additional scenes are visible beyond through the windows of the thrift store, from an ambiguous ritual encounter between two women at upper right; to a heart-shaped human-pyramid in center background; to a memorial to Susan B. Anthony on the lower right edge of the composition. While Narrett's works invite fluid and subjective readings, they also insistently present an unambiguously feminine environment where women are subjects rather than objects.

So Many Hopes combines a unique medium, engaging aesthetics, and open narrative allowing multiple perspectives while also addressing issues about hierarchies in institutions. The intricate nature of the work and the depth of the narrative raise questions about the historical association of textiles as a lesser craft instead of as a form of art. The playful nature of the work, along with the supportive and communal activities depicted, provide a positive healing experience to all viewers.

Text by Kat Hubbard

KAMEELAH JANAN RASHEED

Lower the Pitch of Your Suffering, 2016

Take It Like a Man,

But Don't Take it Up With "The Man", 2016

Part of the "How to Suffer Politely (and Other Etiquette)" series

Archival inkjet prints

Kameelah Janan Rasheed (b. 1985) holds degrees in Africana Studies in Public Policy (B.A., Pomona College) and Secondary Education (M.A., Stanford). Originally from central California, Rasheed is now an artist, archivist, and educator based in Brooklyn, NY. She is currently an artist-in-residence at Smack Mellon (Brooklyn, NY). Rasheed was formerly a social studies teacher and is currently part of a program that develops writing curricula for the schools in the state of New York. She was shortlisted for the 2017 Future Generation Art Prize and presented her work in Venice with other finalists in an exhibition that coincided with the 57th Venice Biennale. She was also a finalist for the 2016 Visionary Award from the Tim Hetherington Trust, a recipient of Triple Canopy's 2015 NYPL Labs Commission for archival research on early 20th-century Black religious movements, and was awarded the 2012 STEP UP - Real Art Ways prize. In 2006, she traveled to South Africa on an Amy S. Biehl U.S. Fulbright Scholarship.

Through immersive, large-scale, public, text-based installations, publications, and correlated public programming, Rasheed often takes a pedagogical approach to issues of injustice. In other previous projects, Rasheed has incorporated photographs of literature and photocopied texts or images in a layered process of copying and screen printing, as a means of compressing and sometimes collapsing

language. To create "How to Suffer Politely (and Other Etiquette)," Rasheed devised phrases, then printed them in various two-dimensional formats depending on their location of display. The series has been installed outdoors as a series of vinyl banners, in galleries as digital c-prints, and by collectors as archival inkjet prints on paper.

In an early exhibition of "How to Suffer Politely (and Other Etiquette)" at New York's Jack Shainman Gallery, Rasheed was interested in exposing the policing of "suffering, anger, and responses to trauma," that aims to "ensure that said expressions of suffering do not disrupt or declare accountable oppressive systems." In particular, the works examine cultural expectations for the 'ideal person of color,' one who displays "superhuman restraint in repressing anger" via "calculated emotional acrobatics so as not to make others uncomfortable." She thereby addresses how strict social order makes confrontation appear 'impolite.'

These works function to great effect as public service announcements, yet they translate a commentary that is weightier than traditional media advertising. They reframe our perceptions, bringing new attention to the nuances of language and how much can be said with very little. These works directly question institutions of power, and emphasize how differences in identities materialize. By impersonating an apathetic voice, they make an appeal for inclusivity, both to legitimize individual struggles, and to acknowledge the universality of physical, mental, and emotional pain. Rasheed uses humor as a tool, inviting viewers to consider how laughable it would be for a person to genuinely utter these words to another person, or any words in any form, that attempt to

invalidate such pain as severely as these do.

As the first solely text-based works to enter the university's permanent contemporary art collection, these prints may very well be the most direct and "unavoidable" in delivering their message. The CAPP committee believes that there may be no more apt place to merge marketing, public policy, art, and total inclusivity than the programming center of a university that strives to both challenge and engage its visitors.

Text by Grace DeWitt

PAUL RUCKER

November 5, 1893 – Savannah, Georgia,
2015

Part of the "Soundless" series
Oak

Paul Rucker (b. 1968) is an artist, archivist, composer, and cellist currently based in Baltimore, MD. Born in Anderson, South Carolina, Rucker earned a degree in Music Composition and Double-Bass Performance from the University of South Carolina. Rucker is a 2017 Guggenheim Fellow and was a fellow in the Robert Rauschenberg Artist as Activist: Racial Injustice + Mass Incarceration program. He won the Baker Artist Prize in 2015 and was a 2012 finalist for the Innovative Arts Award.

Rucker's work converges musical composition and performance, American historical research, digital processing, and educational programming to amplify under-told stories of American history, including police brutality, the Prison Industrial Complex, and the relationship between mass incarceration and slavery. His largest installation to date, *REWIND*, featured somber works: sheets of paper shot through with the number of bullets used by police to harm civilians, and works threaded with a darker irony—colorful, patterned KKK robes, and throw towels decorated with lynching scenes—to emphasize the 'fashionable' nature of racism, still perpetuated to this day.

REWIND also featured early works from Rucker's ongoing *Soundless Series*, wooden panels hand-carved by the artist to resemble cello bodies. After the completion of each work Rucker reflects on the natural features of the wood and names the piece with a date marking a specific racially-motivated death or related event in American history. The

cello is often imagined as a metaphor for the human voice because of its range and warm intonation. Here, the strings which give the cello voice and life are absent, resulting in an unplayable instrument, empty of its musical intent, that has no existence beyond being a visual object.

Unlike other works in the "Soundless Series," *November 5th, 1893*, demarcates an event organized against violence: Reverend Emmanuel K. Love's November 5, 1893 sermon at the First African Baptist Church in Savannah, Georgia. That day, Love championed an inclusive equality, and encouraged conservative individuals, whether black or white, to recognize parallels in their voices and to harmonize them. The following description accompanies the work:

NOVEMBER 5, 1893 - SAVANNAH, GEORGIA

Love Sermon: On November 5, 1893, a prominent Baptist preacher gave a sermon condemning lynching, rape, and mob violence against African Americans in the South. In his sermon, Rev. Emmanuel K. Love of the First African Baptist Church in Savannah, Georgia advocated equality for all people, black and white. Fifteen hundred people attended the evening church service to hear the sermon given by Love. Love noted "the well-known fact that like begets like," and warned that the outrageous acts of lynching would not stop any time soon. His plea was that "The sensible Negroes and conservative whites should unite and frown down these outrages. This can best be done by conservative talk, fair

*reasoning, confidence and
patriotic cooperation."*

In this country, there is much of our history we wish to make right. But pieces like *November 5th, 1893* remind us that there are events worth revisiting, events that *must be* revisited. Love acknowledged that "like begets like," and in 1893, applied this term to the perpetuation of lynching and public acts of extreme racial violence. *November 5th, 1893* offers hope in a worrisome and downright frightening world, where racism appears to reinvent its own materialization each day. *November 5th, 1893* is a tribute to those who tried to make things right, and an empowering call to those who are still trying today and those who are not yet trying, but who can and must be called upon to do so.

Text by Rachael Carruthers and Grace DeWitt

K. YOLAND

Invisible Angels, 2009

Invisible Angels, 2009

Part of the "Invisible Angels" series
C-prints, shot with Fuji 5 x 4.5 on Kodak
120 Vivid Color Film

K. Yoland is a multidisciplinary artist from London who works with video, photography, text, installation, and live performance. She pointedly brings the social content of her work front and center — whether in the context of her site-specific work, or in the gallery spaces in which her work is exhibited. From photographing Olympic fencers to interviewing people on the streets of Harlem, Yoland's work is diverse, timely, and journeys to explore the nature of identity, power, and borders in our contemporary society.

Since her first gallery exhibition in 2003 in Kingston, UK, Yoland has exhibited in her hometown of London, as well as in Austin, Marfa, Miami, New York, Mexico City, Copenhagen, and Paris. Yoland devises creative projects that shine a spotlight on those individuals and groups in contemporary society that are disenfranchised by systems of power. Yoland ventures to get a firsthand account of the lifestyle and experience of those she features in her work by attempting to integrate herself into the various communities she endeavors to represent. In her project "Border Land Other," she spent two years living in and interacting with communities that witness firsthand the movement of people across the U.S.-Mexico border.

In these two photographs from the eighteen-photo "Invisible Angels" series, Yoland explores a public housing site in London that has been severely altered by the negative implications of gentrification. Specifically, this housing

project suffered from high levels of poverty and policing. It was later demolished in favor of new luxury housing.

"Invisible Angels" features young, Black men wearing what Yoland describes as "domestic temporary materials," including bin liners, tin foil, cling film, newspaper, and shopping bags, created in collaboration with her subjects. Her subjects exhibit a certain air of ease, confidence, and dignity in their colorful attire amidst their decaying environment. Yoland frequently speaks about the unjust representation of Black men in the media, where they are repeatedly represented as dangerous thugs. The peaceful whimsicality of her productions presents a stark contrast to the public-opinion-criminalization of those citizens who are ironically the true victims of social cut-throat realities.

Originally, Yoland's artistic expression was oriented around liveperformance and video. Having only recently ventured into photography, Yoland brings influences from her career in terms of costume, stage design, and style of production. Her work showcases a certain editorial fashion sensibility in its staged, yet apparently organic, execution. Her work often sources raw and manmade materials from its environment, adding dynamic flair to her visual storytelling. "Invisible Angels" is timely at both the local and larger level, serving to frame how, worldwide, housing prices skyrocket and new developments push out residents. Ultimately, Yoland's work draws attention to untold stories: the silent suffering of institutional profiteering, the exploitation of both people and material, and the lens through which the media presents and perpetuates such narratives.

Text by Grace DeWitt and Damon King