



## The Stamp Gallery

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### **EXHIBITION AT UNIVERSITY OF MARYLAND'S STAMP GALLERY FEATURES LATEST CONTEMPORARY ART ACQUISITIONS**

**Works by Margaret Boozer, Zoë Charlton, Martine Gutierrez, Kakyoun Lee, Nate Lewis, Sophia Narrett, Kameelah Janan Rasheed, Paul Rucker, and K. Yoland Enter Collection through Student-Led Contemporary Art Purchasing Program**

Opening Reception Free and Open to the Public **August 30, 6–8 pm**



**TAKE IT  
LIKE A MAN  
BUT DON'T  
TAKE IT UP  
WITH  
"THE MAN"**

Left to Right: Paul Rucker, *November 5, 1893 – Savannah, Georgia*, 2015, oak, image courtesy of the artist; Kakyoun Lee, *Dance, Dance, Dance*, 2011, single channel video and drypoint prints, © Kakyoun Lee, courtesy of the artist and RYAN LEE, New York ; and Kameelah Janan Rasheed, *Take It Like A Man, But Don't Take It Up With "The Man,"* 2016, archival inkjet print, image courtesy of the artist.

**College Park, MD**—This fall the Stamp Gallery at the University of Maryland, College Park, presents *New Arrivals 2017*, an exhibition of artwork acquired this year by the university's Contemporary Art Purchasing Program (CAPP). On view August 28 through October 14, 2017, the exhibition features fourteen artworks by nine emerging and mid-career artists. All completed within the last decade, these works examine contemporary experiences of race, gender, class, embodiment, and personal identity. Spanning photography, collage, textile, sculpture, and video, the works explore inclusivity and intersectionality, offering unique visions of human interdependence and vulnerability.

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Highlights include:

- Brooklyn-based artist, archivist, and educator **Kameelah Janan Rasheed's** *Lower the Pitch of Your Suffering* and *Take It Like a Man, But Don't Take It Up With "The Man"*—both part of the artist's "How to Suffer Politely (And Other Etiquette)" series. This pair of prints shows Rasheed's effort to expose the policing of "suffering, anger, and responses to trauma," that aims to "ensure that said expressions of suffering do not declare accountable oppressive systems," as she explains.
- Baltimore-based artist and composer **Paul Rucker's** *November 5, 1893 – Savannah, Georgia*, a panel of wood gracefully hand-carved by the artist to resemble the body of a cello. Part of Rucker's "Soundless Series," the silent sculpture is titled in reference to an event organized against violence, offering hope that prejudices can be overcome.
- Korean-born, Brooklyn-based **Kakyong Lee's** *Dance, Dance, Dance*, a single channel video accompanied by ten drypoint prints. Lee's video, an animation created from a total of 348 of these prints, emphasizes the cathartic experience of repetitive and intensive study, suggesting possible practices of self-care and self-love expressed through meditative motions.
- Two works from **K. Yoland's** "Invisible Angels" series, intimately scaled photographic portraits that capture expressions of human agency in conditions of marginalization and gentrification.
- **Sophia Narrett's** *So Many Hopes*, a work of embroidery that explores both fantastical and real environments where women actively bond without male presence.
- Two works from **Martine Gutierrez's** "Line Up" series, images that feature the artist photographed together with six mannequins, staging scenes in which human identity emerges as fluid and shifting, defying stable paradigms of perception.
- Two works by Washington, DC-based artist **Nate Lewis**, from his "Tensions and Tapestries" series. Lewis, a registered critical care nurse, creates hand-sculpted photo paper prints that reimagine physical biology and the interconnectedness of human bodily systems.
- A pair of works by Baltimore-based artist **Zoë Charlton**, part of her "Those Girls" series, collages that exploit strong contrasts between negative space and vivid figures to suggestively probe the limitations of the American Dream.
- A commissioned 'rammed-earth' work by **Margaret Boozer**, founder of Red Dirt Studios in Mt. Rainier, MD, created with locally sourced earth and stone and installed in the Adele H. Stamp Student Union concurrently with the exhibition.

In association with her works on view in *New Arrivals 2017*, artist Kameelah Janan Rasheed will visit campus on October 6, 2017, to deliver an artist talk. Rasheed's work will also be on view in a solo exhibition, *Unto Itself*, (open September 14 through October 6, with a reception on September 20, 5–7pm, free and open to the public) in the Herman Maril Gallery at the University of Maryland, College Park, and the artist will also create a unique poster installation in the entrance to the university's Art-Sociology Building (where the Maril Gallery is located).

After *New Arrivals 2017* closes, the included artworks will be installed in the study spaces, lounges, and corridors of the Adele H. Stamp Student Union—Center for Campus Life for the daily study, inspiration, and enjoyment of students, staff, faculty, and visitors.

### **ABOUT THE CONTEMPORARY ART PURCHASING PROGRAM (CAPP)**

Now in its twelfth year, the Contemporary Art Purchasing Program (CAPP) empowers students to purchase contemporary artwork on behalf of the University of Maryland. The program operates on a biennial basis. Students of diverse majors are selected to participate through a competitive application process; the 2016–2017 CAPP Committee, for example, comprises six undergraduates, mentored by one graduate student, from the fields of Art History, Animal Science, Business, Economics, Philosophy, Physics, and Studio Art. Together they embark on a rigorous research and training program, including

extensive visits to galleries and artists' studios in Baltimore, New York, and Washington, DC.

Since its inauguration in 2005, the CAPP Collection has grown to encompass more than 50 works of art by 42 artists. Represented in the collection are works by internationally recognized artists, including Derrick Adams, Shimon Attie, Wafaa Bilal, Nikki S. Lee, Dulce Pinzón, Barbara Probst, and Lorna Simpson, some of them graduates of the University of Maryland such as Selin Balci and Jefferson Pinder.

### **ABOUT THE STAMP GALLERY**

Located on the first floor of the Adele H. Stamp Student Union—Center for Campus Life at the University of Maryland, College Park, The Stamp Gallery is dedicated to exhibiting contemporary art, especially the work of emerging and mid-career artists. The Gallery supports contemporary art that is challenging, academically engaging, and attuned to broad community and social issues. Through meaningful exhibitions and programming, the Gallery offers outside-of-the-classroom experiential learning opportunities. It functions as a laboratory where emerging artists and curators experiment and work through their ideas.

**FREE** and open to the public: Mondays–Thursdays: 10 am–8 pm; Fridays: 10 am–6 pm; Saturdays: 11 am–5 pm; Sundays: Closed. More information: [thestamp.umd.edu/stamp\\_gallery](http://thestamp.umd.edu/stamp_gallery)

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