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**INTERNATIONALLY-ACCLAIMED PAUL EMMANUEL: TRANSITIONS
EXHIBITION VISITS MICA, SEPT. 8–OCT. 2**

Solo Show Examines South African Man's Transitory Life Stages With Drawings, Film

BALTIMORE—From **Thursday, Sept. 8–Sunday, Oct. 2**, Maryland Institute College of Art (MICA) presents *Paul Emmanuel: Transitions*, a touring solo exhibition by the South African artist created to explore how the military has influenced and perpetuated notions of masculinity in his native country. Emmanuel's works, to be showcased in Brown Center's **Rosenberg Gallery** (1301 W. Mount Royal Ave.), will welcome viewers to meditate on transitory life stages, stimulate thoughts on patriarchy, and pose questions around perceptions of masculinity, the passage of time and the human condition. The exhibition's opening reception will be held on **Friday, Sept. 9** from **5–7 p.m.**, followed by an artist talk in Falvey Hall from **7–9 p.m.**

The show comprises a series of five “photographic” works which, when examined closely, are revealed to be sensitively hand-drawn, photo-realist sequences of images. These film-like progressions obsessively capture moments of five transitory stages in life. They depict unidentifiable male subjects of various ages, sometimes in traditional institutions like the military, as well as religious and secular institutions, which have shaped the way in which the male identity has been defined.

A sixth work titled *3SAI: A Rite of Passage*, a 14-minute film produced by the artist, documents the head shaving of new recruits at the Third South African Infantry Battalion (3–SAI) in Kimberley. This is one of two South African military training camps that still performs the obligatory hair shaving of army recruits when they join the South African National Defense Force. During South Africa's Apartheid era, obligatory head shaving was an enforced rite of passage for thousands of white male conscripts.

“These liminal moments of transition, when a young man either voluntarily—or is forced to—let go of one identity and take on a new identity as State Property with an assigned Force Number, prompted me to ask many questions,” Emmanuel said. “What was I actually witnessing? What is a ‘Rite of Passage’ and how have similar ‘rituals’ helped to form and perpetuate identities and belief systems throughout history? Why was I so powerfully drawn to and transfixed by these dramatic spectacles of subtle change and moments of suspended possibility and impossibility?”

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The exhibition premiered at The Apartheid Museum in Johannesburg in 2008, has toured throughout South Africa and was showcased at the Smithsonian National Museum of African Art in Washington, D.C., in 2010. Emmanuel's film has been featured at the 39th annual International Film Festival in The Netherlands and the Design Indaba Expo National Film Festival in South Africa, to name a few, and in 2009, was unanimously selected as the winner by an international jury at the Africa in Motion Film Festival, Edinburgh.

In phase two of this project, Emmanuel is producing a hand-drawn, hand-printed lithographic series with images based on *Transitions*' concepts. Five triptychs (three images each) are scheduled to be created by the end of 2011. The book, *The Transitions Project*, documents the exhibition project as a whole. Art Source South Africa is the project manager for all aspects of *Transitions*.

In previous and concurrent works, namely *The Lost Men Project* and *after-image*, Emmanuel produced installations and a major drawing engaged with public and private loss, memory and constructions of male identity. His interest in the "documentary" nature of photography and the printmaking concept of leaving impressions have informed his new works over the past three years. Emmanuel's solo work has been on exhibit at various museums, nationally and internationally, such as kunst: raum sylt quelle Foundation in Germany and the Albany Museum in South Africa.

Hours for MICA's galleries, which are free and open to the public, are Mondays–Saturdays, 10 a.m.–5 p.m., and Sundays, noon–5 p.m. They are closed on major holidays.

MICA's exhibitions and public programs receive generous support from the Robert and Jane Meyerhoff Special Programs Endowment; the Amalie Rothschild '34 Residency Program Endowment; The Rouse Company Endowment; the Richard Kalter Endowment; the Wm. O. Steinmetz '50 Designer in Residence Endowment; the Rosetta A. Samson and Sadie B. Feldman Endowment; the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive; and the generous contributors to MICA's Annual Fund.

For high-resolution images or interviews with the artist, contact the Office of Communications at 410.225.2300.

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Founded in 1826, MICA is among the top visual arts colleges in the nation. It enrolls 1,633 undergraduate and 214 graduate students from 44 states and 49 foreign countries, offering programs of study leading to the bachelor of fine arts (B.F.A.), master of arts (M.A.), and master of fine arts (M.F.A.) degrees. MICA's outstanding graduate programs were ranked in the top 4 of 220 programs in U.S. News & World Report's 2008-2010 Best Graduate Schools Edition and first nationally among specialty schools as a producer of Fulbright Scholars in an analysis by the Chronicle of Higher Education. The College also offers post-baccalaureate certificate programs and a full slate of credit and noncredit courses for adults, college-bound students, and children. MICA is recognized as an important cultural resource for the Baltimore/Washington region, sponsoring many public and community-outreach programs—including more than 100 exhibitions by students, faculty, and nationally and internationally known artists annually—as well as artists' residencies, film series, lectures, readings, and performances.

Image captions: Paul Emmanuel-original drawings, hand incised on exposed and processed color photographic paper, 2005–2008. Courtesy Spier Contemporary Collection Images: Art Source South Africa (all images).