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MILLS

PRESS RELEASE

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FOR IMMEDIATE RELEASE

February 12, 2012

MATTER OF OPINION

Mills College Senior Thesis Exhibition 2012

Carolyn Benedict

Larissa Canney

Maria Epstein

Rosita Favela

Morgan Johnson

Mathilda Moore

Kristen Parkinson

Camila Pérez

Mona Ram

Adrienne Suzio



Exhibition Dates: March 27–April 15, 2012

Opening Reception: Saturday, March 31, 3–5pm

Closing Reception and Artist Talks: Sunday, April 15, 2012, 2–4 pm

Oakland, CA—February 12, 2012. The Mills College Art Museum announces *Matter of Opinion*, the 2012 Mills College Senior Thesis Exhibition, on view from March 27 through April 15, 2012.

Matter of Opinion showcases the final bodies of work created by the 2012 graduating senior class of the Mills College Studio Art Program. As the title alludes to the subjective nature of both the viewer and artist's relationship to the work (the "matter" literally speaking), *Matter of Opinion* aims to inspire multiple interpretations of this diverse group's work as well as encourage the viewer to reflect on the artists' personal intentions for the work—the physical product of thought.

—more—

Carolyn Benedict works with projected and abstract photographs to examine the psychological relationship between humans and their physical surroundings. Using site-specific images, Carolyn challenges the viewer's perception by unveiling the emotional and anticipatory associations we have with what appear to be everyday and concrete objects.

Larissa Canney uses video and photography as a means of exposing a greater truth. Each of her works functions as a koan or as a symbol for non-dual, sublime reality. Additionally, she is interested in finding a language that accurately describes her relative experience of the world—a visual (and sometimes aural) equivalent of *écriture féminine* or women's writing.

Maria Epstein explores her interest in architecture through the use of architectural elements. Both three dimensionally and two dimensionally, her work creates spaces which the viewer experiences on different levels—as a physical structure where the layers are visible and as a representation of space in which lines and planes interact on a flat surface.

Rosita Favela takes inspiration from her Mexican ancestry and indigenous roots to create work that navigates death, grieving and the celebration of the lives of those who have passed. Working primarily with paper, she seeks to communicate just how fragile and fleeting our memories, lives, and loved ones are.

Morgan Johnson is interested in the complexity of personal and social identity and the difficulty with which these concepts are defined. She explores these ideas through sculpture and painting—referencing everyday objects and the cultural associations they carry—and also through video—layering and fragmenting information, sound, and image to create ever-shifting narratives.

Mathilda Moore is interested in the quirky, overlooked details of her daily landscape. As a process-driven figurative painter, she condenses, distills, and erases in order to capture these unique subtleties.

Krissy Parkinson uses photography to explore connectivity and networks within structures, as well as the relationship between organic and inorganic systems.

Camila Pérez is fascinated by interior spaces, specifically the body and its' relationship to illness. What do we see when we imagine our own interior landscape, what battles are fought in those spaces, and how are they fought? Using painting and sculpture, her bodily “chambers” evoke a psychological space as well as a physical one.

Mona Ram reveals provocative moments in her work, be they heartfelt, tender, excitable or dramatic. Using paint, thread, and paper textiles these moments often appear in the detail rather than as the subject itself.

Adrienne Suzio's mixed media and found object pieces are intended to translate interpersonal relationships into a physical presence. By mapping the lives of those who have helped shape her own identity, she intuitively creates installations that explore the relationship between the object and the whole as representations of the personal and universal.

Image by Mona Ram

About the Mills College Art Museum

Founded in 1925, The Mills College Art Museum is a forum for exploring art and ideas and a laboratory for contemporary art practices. Through innovative exhibitions, programs, and collections, the museum engages and inspires the intellectual and creative life of the Mills community as well as the diverse audiences of the Bay Area and beyond. For more information, visit mcam.mills.edu.

About Mills College

Nestled in the foothills of Oakland, California, Mills College is a nationally renowned, independent liberal arts college offering a dynamic progressive education that fosters leadership, social responsibility, and creativity in approximately 950 undergraduate women and more than 600 graduate women and men. The College ranks as one of the *Best 376 Colleges* in the country and one of the greenest colleges in the nation by The Princeton Review. *US News & World Report* ranked Mills one of the top-tier regional universities in the country and lists it among the top colleges and universities in the West in the “Great Schools, Great Prices” category. For more information, visit www.mills.edu

For more information and images, contact Maysoun Wazwaz at 510.430.3340 or mwazwaz@mills.edu. Museum hours are Tuesday-Sunday 11 am–4 pm and Wednesday 11 am–7:30 pm. Admission is FREE for all exhibitions and programs unless noted.

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Larissa Canney, *100,000 Songs* (video installation) and *Taste of Cherry* (Abbas Kiarostami), 2012



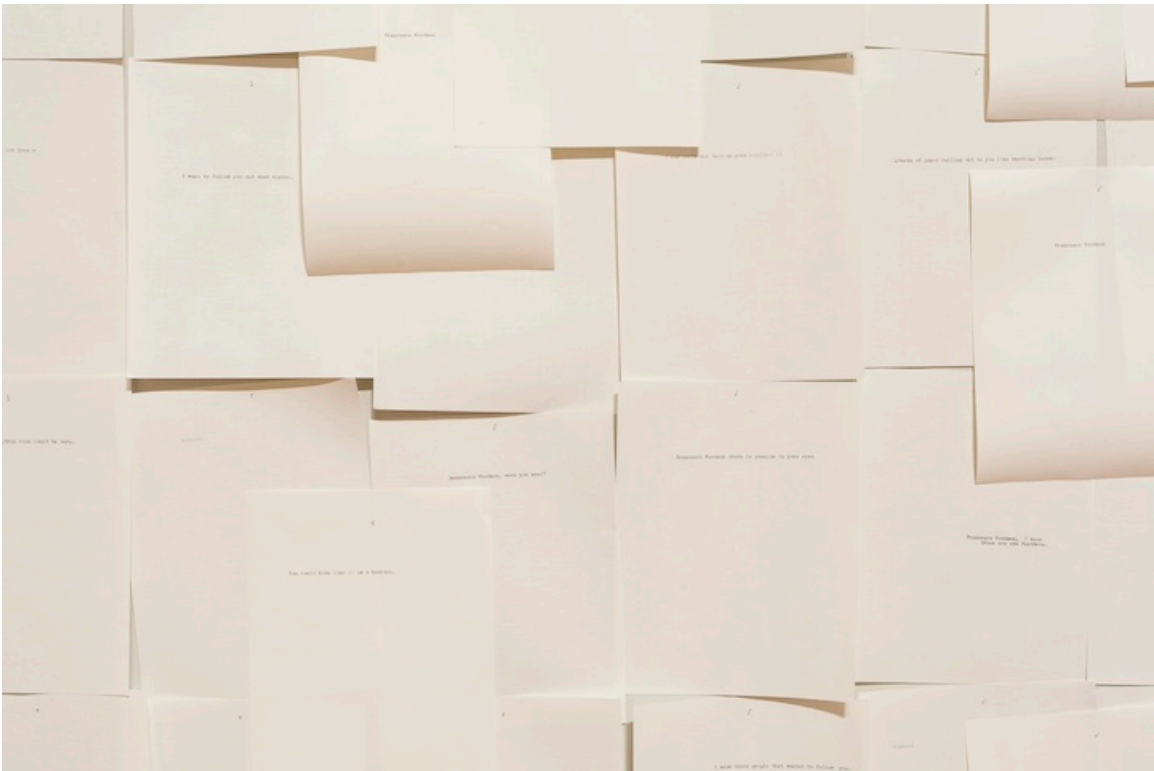
Installation view of Adreinne Suzio, Kristen Parkinson and Larissa Canney's work.



Installation view of Adrienne Suzio and Kristen Parkinson's work.



Installation view of Adrienne Suzio's work.



Adrienne Suzio, *Love Letter to Francesca Woodman* (detail), 2012



Installation view of Mona Ram, Carolyn Benedict and Kristen Parkinson's work.



Installation view of Mona Ram's work.

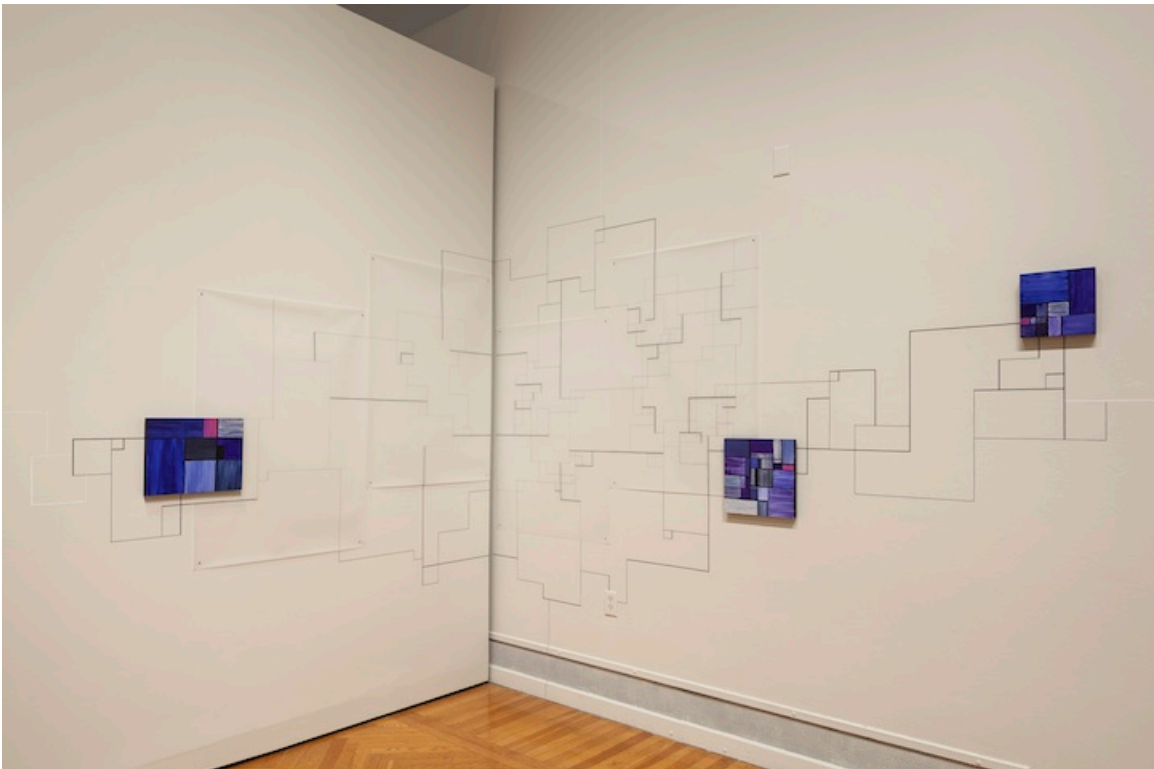


37°46'59.30"N, 122°12'0.05"W

Carolyn Benedict, *One Mile East as the Crow Flies* (detail), 2012



Camilla Pérez, *Figure 2* (detail), 2012



Maria Epstein, *Untitled* (detail), 2012



Morgan Johnson, *Fencing*, 2012



Mathilda Lazelle Moore, *Aligned* (detail), 2012



Mathilda Lazelle Moore, *Aligned*, 2012



Installation view of Camila Pérez, Mona Ram, and Kristen Parkinson's work.



Rosita Favela, *Ancestors*, 2012