



UNC

THE SONJA HAYNES STONE
CENTER FOR BLACK CULTURE
AND HISTORY

The Robert and Sallie Brown
Gallery and Museum present

Impossible Architectures

THE WORK OF
ERIC MACK

11.03.16
THRU
01.06.17

Impossible Architectures

statement by Cathy Nash

Eric Mack's work reflects a universally relevant urban experience, spoken through his own unique voice as an African American. I studied African American Art with Michael Harris at Emory University, after law school and I was drawn to the beauty of the protest message expressed through AfriCobra. This legacy is apparently strongly felt by Eric, as several critics have noted his indebtedness to AfriCobra's style.

When I saw Eric Mack's work for the first time, at the High Museum of Art, "Sprawl Drawing Outside of the Perimeter" show organized by Curator of Modern and Contemporary Art Michael Rooks, I immediately connected Eric's work with the color, rhythm and play of AfriCobra. There was also a sense of seriousness. There was no apparently political object, but the shapes and colors were so finely crafted, balanced and elegantly expressed. Creative planning and study underlined these graceful structures that resembled cityscapes of the future.

I was so impressed by Eric's work, I researched it deeper, and presented Eric's work along with a few others I especially favored to the Georgia Lawyers for the Arts in a talk about Sprawl and I recommend Eric participate with Georgia Tech's ongoing endeavors to include artists in their conversation with engineering majors and scientists. I'm also a Docent at the High Museum, and when I'm not practicing Art Law and connecting with artists, I try to connect visitors with art. Grasping the attention of many, Eric's work exert edema powerful pull on the visitors to "Sprawl" at the High Museum.

The grid has a special power to make connections, like the inner workings of all our cities, we depend on a stable grid to move us around. Eric's work keeps us moving. The lines and colors are like alternating slow and fast lanes, picking us up and slowing us down. Each time we engage, we are in for a different ride. Eric's work is complex enough that there's always avenues for exploring.

His new work relaxes the grid, creating "parks" or "oasis" of rhythm and rest. The quiet spaces engage the visitor in further contemplation. It's not all heat and chaos. Now there's some cool. Another way of viewing the work is like a quilt, a more personal item, where the spaces invite the presence of a body to be embraced by the surrounding shapes and colors. In this manner, Eric reminds me of a great Austrian Artist, Gustave Klimt. Eric's works produce the feeling of being enveloped in color and shape like Klimt's "A Woman In Gold."

Like Klimt, Eric's work have a sensual quality that take him off the grid and keep him always rooted to humanity. For his sensitive handling of color, rhythm and an invisible sixth sense which he refers to as "visual sheet music" makes me happy to contribute to "Impossible Architectures".

Cathy R. Nash
Attorney at Law
High Museum of Art Docent



Artist Statement

by Eric Mack

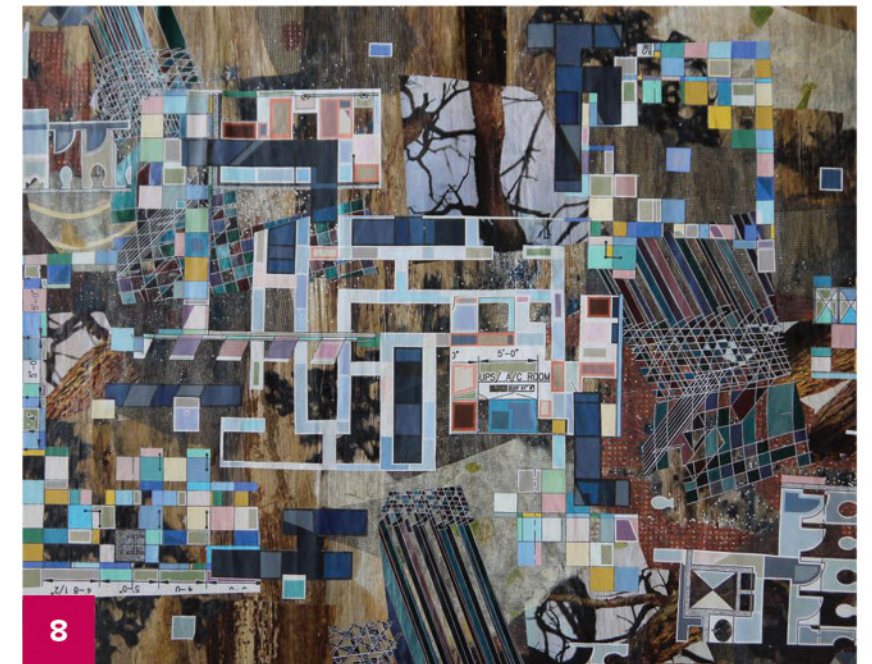
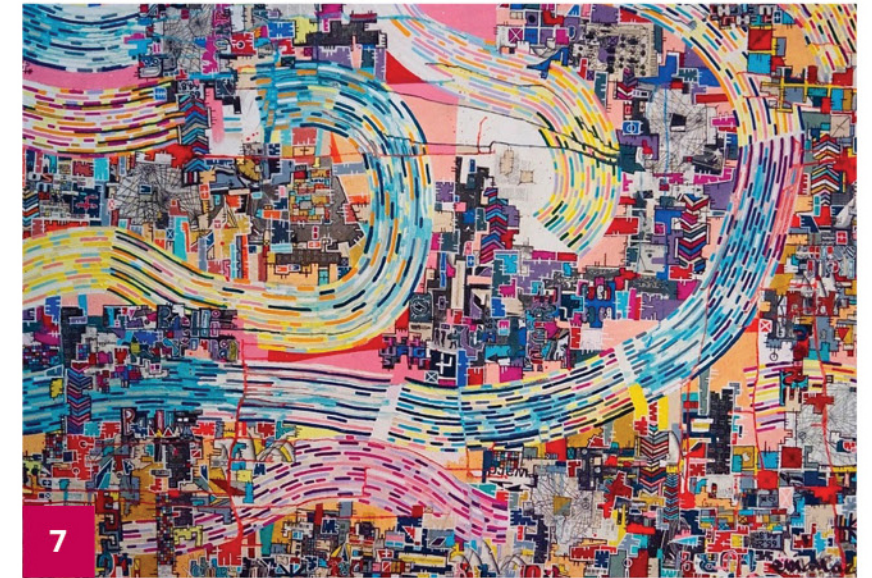
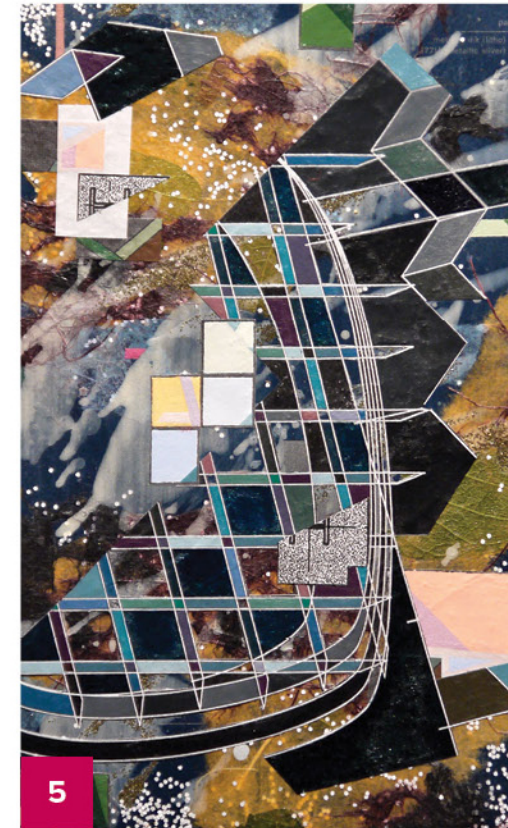
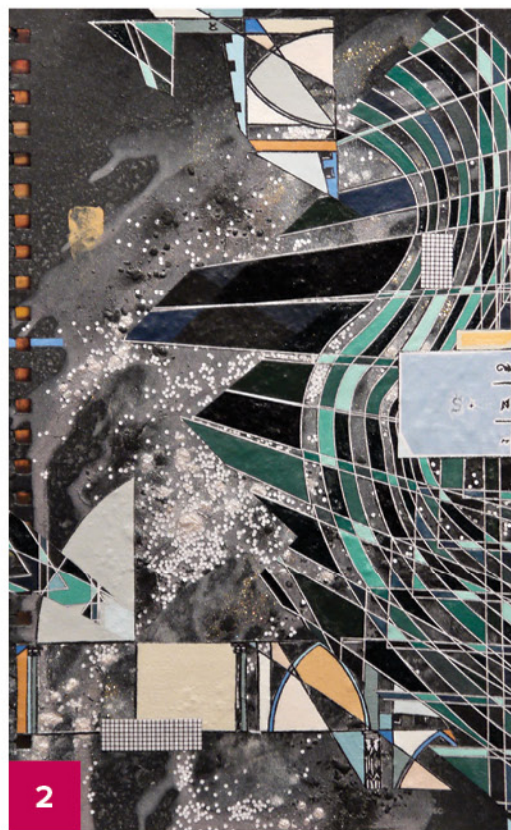
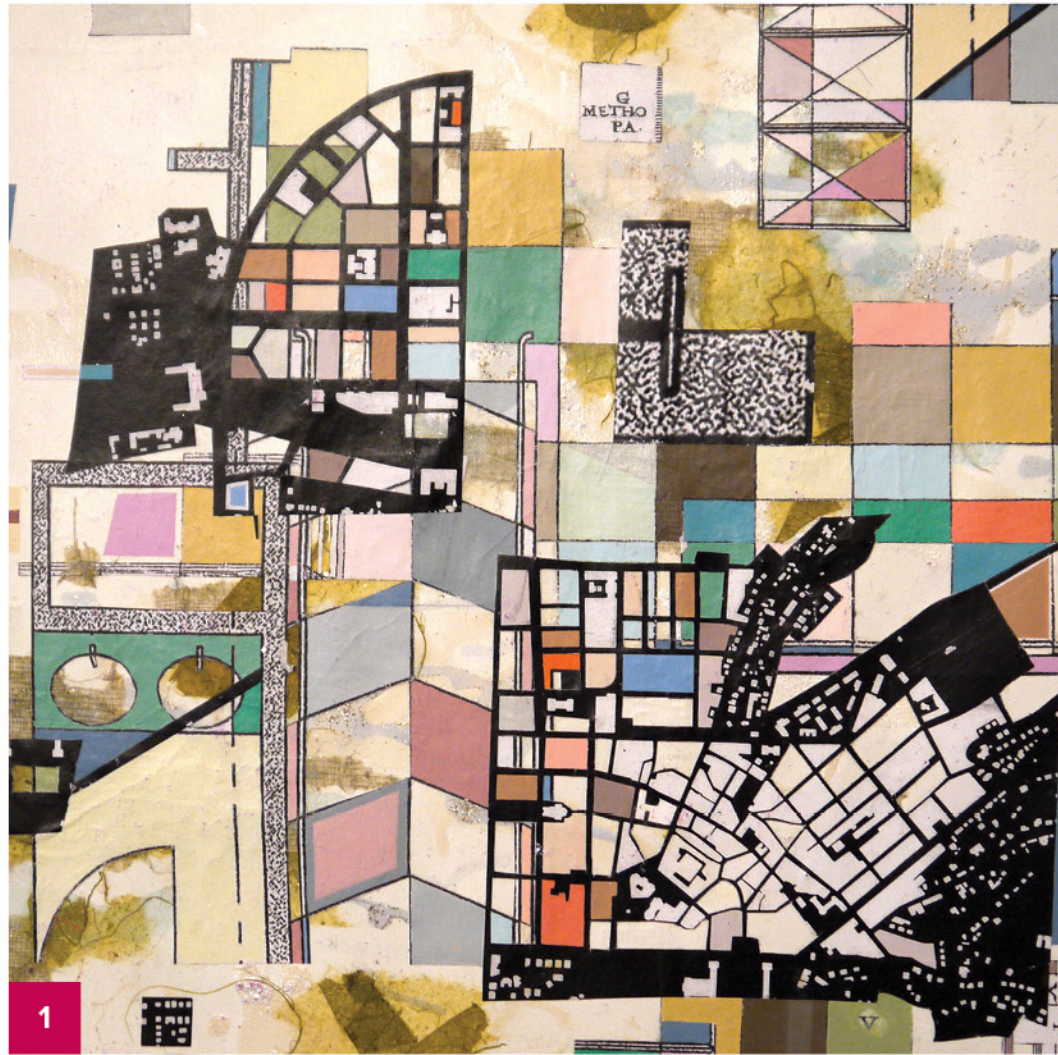
Form communicates emotion. Pattern transmits expression.

Rhythm is the basis of our visual world, from the windows and tile arrangements found in our homes, to the composition of plant life and oceanic creatures. Most every form of matter that we acknowledge throughout our daily lives possesses the evidence of rhythmic life. Rhythm, structures, tone, and sound. It gives shape to speech, melody, dance, poetry, and the human body. Without rhythm light, sound, and other forms could not be differentiated from one another as it is their frequency or rhythmic waveforms that define them.

While exploring and exposing various subject matter, my goal is to recognize how shape, form, and pattern are primary in our daily outlook. The works created can be described as visual sheet music. Blocks and angles of color brushed and smudged across random perimeters of various medium.

Broken and solid line work split and gel together the variety of hue and shape. Found within the core of the work are the cultural references, signs of technological advances, schematical diagrams, component dials and switches are all included for their fundamental form. Most of them are basic circles, squares, and triangles.

When these ideas are put together it creates a piece of music that is seen instead of heard. The rhythm of life is inhaled and exhaled with each day that is given to us. By realizing the fundamentals of our daily visual experiences, individuals can relate and appreciate the role that rhythm plays in our lives.



Impossible Architectures: The Work of Eric Mack

1. SRFC-7115, Mixed media on Paper, 9" x 9", 2014
2. SRFC-1083, Mixed Media on Paper, 9" x 6", 2014
3. SRFC-5700", Mixed Media on Paper, 7" x 5", 2014
4. SRFC-685, Mixed Media on Paper, 9" x 5", 2014
5. BLV-0076, Mixed Media on Paper, 7" x 5", 2014
6. SRFC-4, Mixed Media on Paper, 9" x 9", 2015
7. RBR-0123, Mixed Media on Canvas, 5' x 6', 2003
8. RWLX-2600, Mixed Media on Veneer, 18" x 12", 2015



About the Robert and Sallie Brown Gallery and Museum

The Robert and Sallie Brown Gallery and Museum at the Sonja Haynes Stone Center for Black Culture and History is dedicated to the enrichment of visual culture on campus and in the community. The Brown Gallery mission statement commits to: "... the critical examination of all dimensions of African-American and African diaspora cultures through formal exhibition of works of art, artifacts and material culture."

History and Overview of the Stone Center

The Sonja Haynes Stone Center for Black Culture and History is an integral part of the University of North Carolina at Chapel Hill. As a Center within the Academic Affairs Division under the Provost's Office, we play a central role in supporting the academic mission of the University. We have a commitment to broaden the range of intellectual discourse about African Americans and to encourage a better understanding of the peoples of Africa and the African diaspora and their perspectives on important social and cultural issues.

THE SONJA HAYNES STONE CENTER
for BLACK CULTURE AND HISTORY
The UNIVERSITY of NORTH CAROLINA at CHAPEL HILL

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The University of North Carolina at Chapel Hill



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