

## VICTORIA MUNROE FINE ART

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### ROGER ACKLING FOCUSED SUNLIGHT ON FOUND WOOD

Victoria Munroe Fine Art is pleased to present a sculpture installation by British sculptor ROGER ACKLING, opening Saturday October 23<sup>rd</sup> and running through November 20<sup>th</sup>. Having been exhibited for thirty years from Sydney to Milan to Tokyo to Zurich, Ackling's works of art have been acquired by important museums worldwide. Although he has shown in New York, Chicago, Santa Fe and Minneapolis, this is his first exhibition in New England. Mr. Ackling's recent body of work fit into a suitcase, and he has installed the small sculptures himself in our 19<sup>th</sup> century Beacon Hill parlor space. Mr. Ackling will be with us at the opening on Saturday, October 23, 3-5pm.

Collecting wood objects of every conceivable shape and origin, Ackling selects form first. These are, in his words, "wood found at the margins, usually where the land meets the sea; often discarded, broken, rejected elements from what I saw to be an increasingly materialistic society." Now unrecognizable, the panels of drift wood, furniture legs, honey dippers, popsicle sticks, clothes pins and decorative finials become the raw material for Ackling's merciless experiments measuring time. When the sun appears in his garden in northeast England, Ackling sits focusing the sun's rays through a magnifying lens to burn lines on wood. With each charred mark of focused sunlight, Ackling extends the line across and around the wood volume. The negative space between the burned lines exposes the grain and color of the wood. Rarely is an artist so intent on a unique practice.

Roger Ackling's method of working outside in sunlight places him among artists working in nature. He was in art school in London with eminent environmentalists such as Richard Long and others. However, Ackling's meditative work is more obsessive than those arranging stones or marking their walks across countries. He says, "Over the years, my concerns have hardly altered but 'place' has changed from being external (landscape) to internal (mind)." Ackling's work is about the dance between the mind and the hand – a pure expression of Zen sensibility.

In the most recent work, the sculptures have acquired a new playfulness and even humor. Frustrated by the absence of sunlight at night and in the winter, Ackling has devised a new language using white rubber bands and polished mapping pins which he juxtaposes with the burned lines on his wood forms. Suggesting musical instruments or ancient tablets marking lunar cycles, the pins and taut rubber bands give buoyancy to the scorched wood.

Living in a corner of England where little has changed in hundreds of years, Ackling's work reflects the agrarian rhythms of Norfolk and the colors of the earth as it is turned over in the fields. In these profound little sculptures, Ackling achieves his goal, to measure time in the context of place.

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