

THE ACM SCHOOL OF ART MFA EXHIBITION 2025

The American College of the Mediterranean (ACM)
and the ACM School of Art invite you to the

MFA EXHIBITION

Vernissage—Monday, 05 May 2025, 18h00-20h00

Galerie de la Prévôté
Place des Martyrs de la Résistance (L'Archevêché)
30 Rue Gaston de Saporta
13100 Aix-en-Provence

Exhibition Open—03-10 May, 10h00-19h00



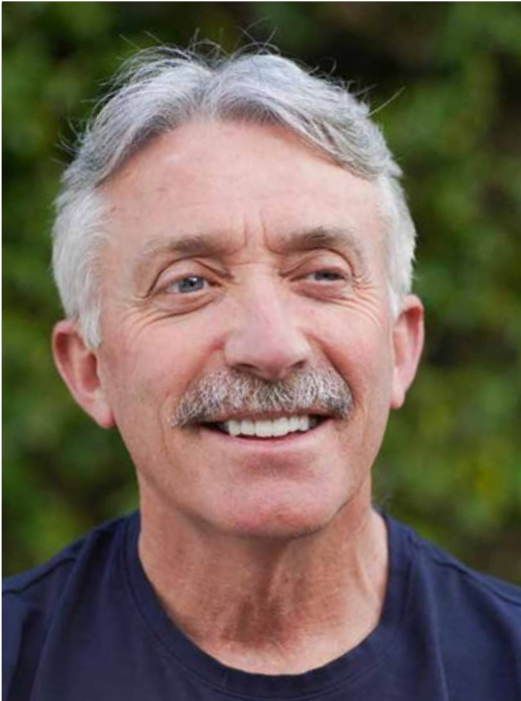


Yumna Masarwa, PhD.
Dean, The ACM School of Art

It is with great pleasure that I invite you to the Galerie de la Prévôté in the heart of Aix-en-Provence to explore the artwork of our 2025 MFA graduates and celebrate their accomplishments. This year's exhibition features two artists, Peyton Espley-Jones and LaPaula Parker, who share a connection through their studies at the ACM School of Art, located in the hometown of Paul Cézanne. These artists have completed a two-year MFA program in painting, which combined studio work and painting *en plein air*, aesthetic seminars, museum studies, courses in art history, arts administration and French, artists' talks, gallery visits, field studies, and multi-day working trips to paint in Annecy, Venice, Marrakesh and Tunisia. Each artist has followed her own creative path, arriving at a distinctive vision and style—her own *touche*, as this selection of paintings makes clear.

This year's ACM MFA Exhibition gains special significance as it coincides with the *Année Cézanne*—a citywide celebration featuring a major international exhibition and the reopening of Cézanne's family home and final studio. For students who have painted in these same landscapes, the occasion brings added depth to their work. In this spirit, we present the works of Peyton Espley-Jones and LaPaula Parker, whose individual styles have taken shape in thoughtful dialogue with place, tradition, and personal vision.

On behalf of President Carl Jubran and the whole community of ACM-IAU, I congratulate the MFA Class of 2025. It is our collective honor to present you with a selection of works produced by our two MFA students.



Mark Warwick
Visiting Professor of Fine Arts
and Exhibition Curator

What role does history, place, and society play in shaping our identity? How does one rise to the challenges, opportunities and barriers presented to us? Over the past two years, our MFA students have been in their studios in Aix-en-Provence – surrounded by paint, canvas, brushes, and time. They have embraced a wide variety of influences. They've experienced growth in their work and lives, and seen change in the world around them. They both acknowledge the importance of the past, and accept the challenges of the future, using their work as a statement of their intentions. What stories do they tell?

It was a privilege to work with ACM's two MFA students Peyton Espley-Jones and LaPaula Parker during the spring 2025 semester, and to witness how they incorporated the experiences of the past two years, into this wonderful exhibition. Please join me in congratulating them, and wishing them many successes in the future!



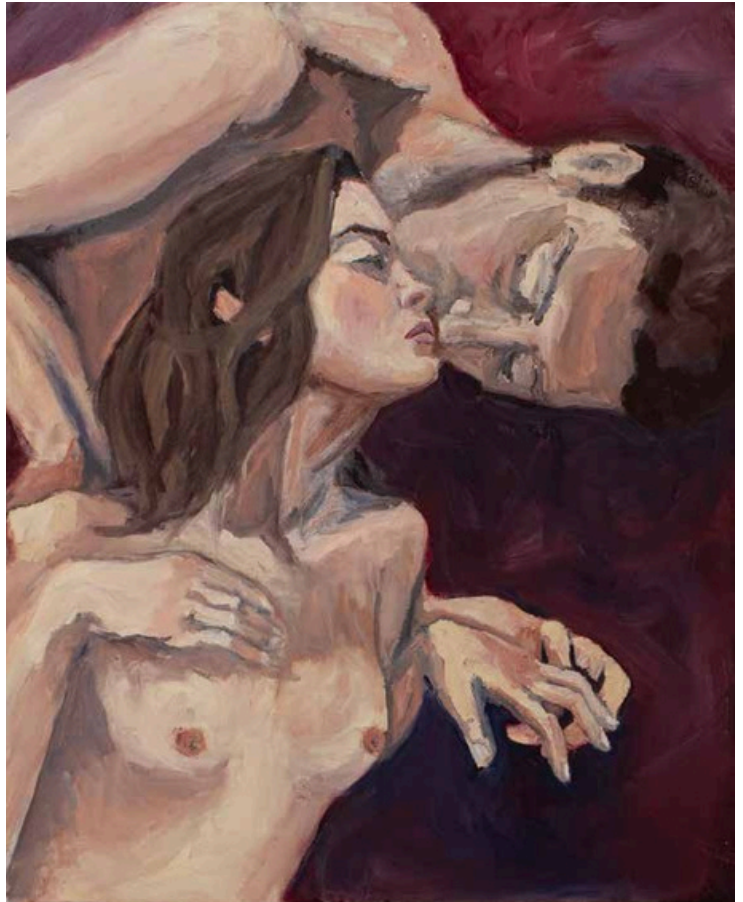
PEYTON ESPLEY-JONES

I am fascinated by complex harmonies. In painting, the unity of form, light, and color creates a visual harmony. However, a piece becomes more dynamic when an unexpected, sometimes contradictory, element is introduced. Through figurative paintings and sculptural works, I aim to create visual harmonies that mirror the conceptual complexities of nature, people, and experiences. Specifically, I address a dichotomy persistent within the female experience — the hauntingly beautiful desire to be seen and the fear of being consumed by the institutions and people that surround us.

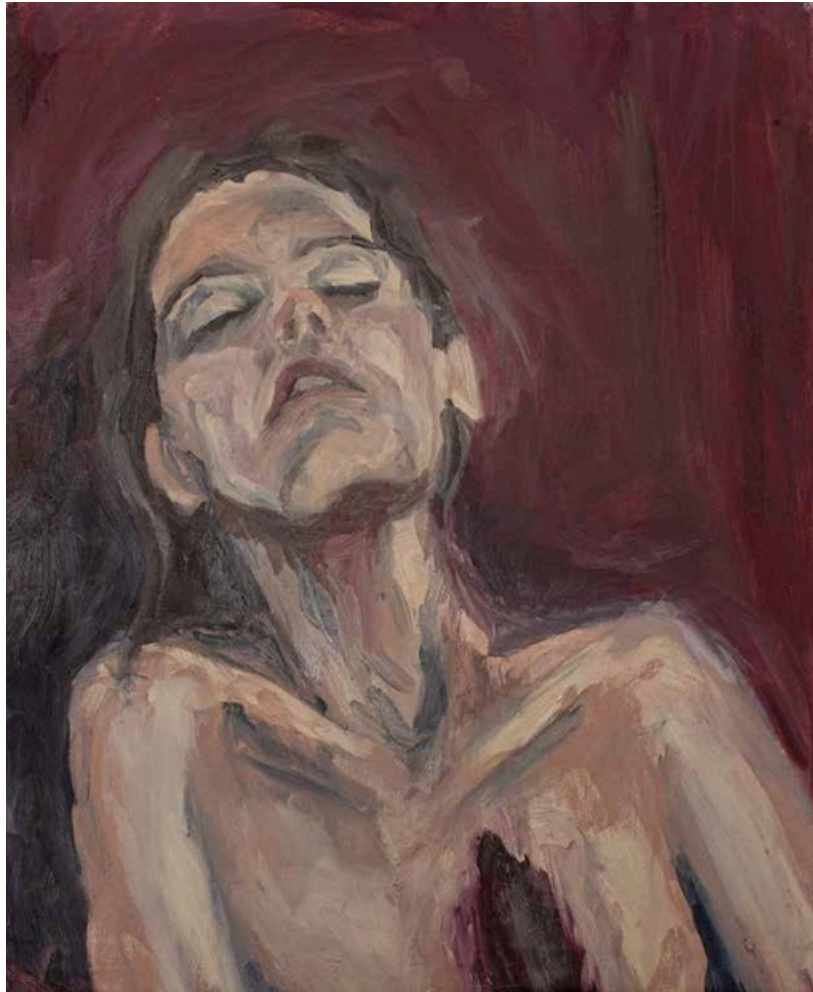
While exploring this duality, my process embraced it. My brushwork is at times

spontaneous and at others, more methodical. My colors are chosen for their symbolism, but also for their pure aesthetic value. My female forms are not self-portraits, yet, they can subconsciously turn out to be. These images then become the paradox personified: intentional yet accidental, free yet confined, passionate yet suffering, strong yet vulnerable.

Deeply referential to poetry and medieval iconography, my work is not meant to comfort. The blending of styles and references confronts the viewer with the anguish and longing that accompanies contemporary female love, sacrifice, disillusionment, and the search for the sacred.



Kiss of Judas, oil on canvas, wood, 78 x 66 cm, 2025



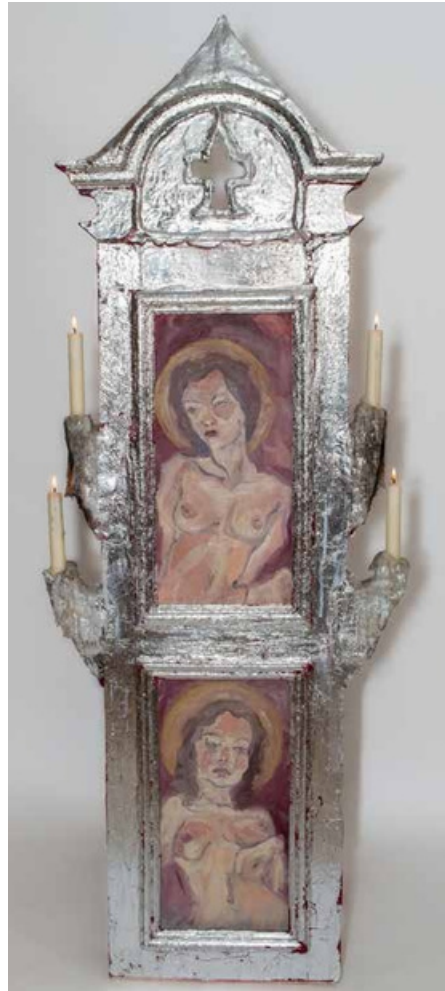
Entombment,
oil on canvas,
wood, 70 x 59
cm, 2025

Resurrection,
oil on canvas,
wood,
70 x 59 cm,
2025





The Garden of Love, oil on canvas, wood, 70 x 120 cm, 2025

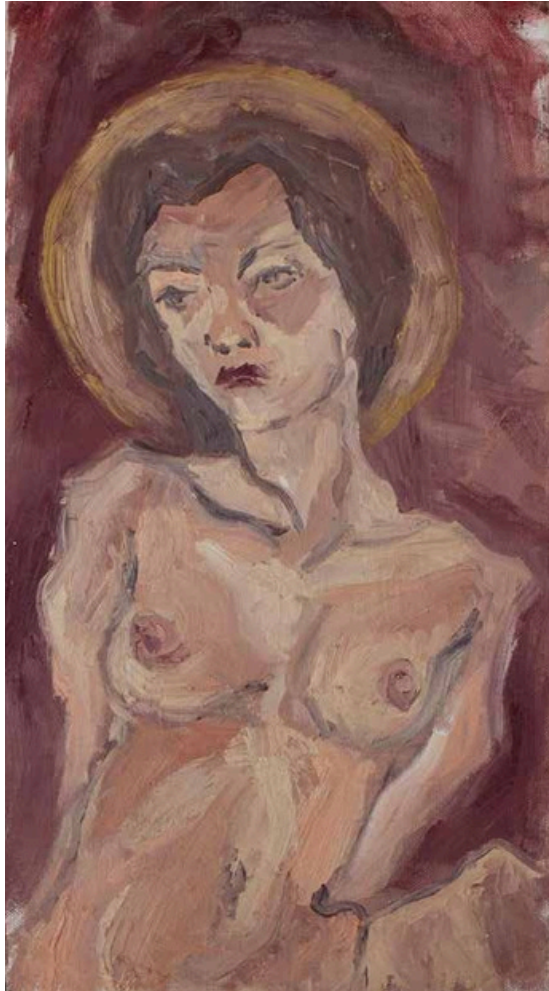


L'Orle Sacré,
wood, silver leaf,
ceramic,
wax,
147 x 51 x 5 cm,
2025



Sainte Sébastienne,
oil on canvas,
wood,
43 x 23 cm,
2025

Sainte Sébastienne,
oil on canvas,
wood,
45 x 23 cm,
2025





My Mother's Mother,
ceramic,
silver leaf,
graphite on paper,
43 x 17 x 2 cm,
2025

Ode to Michelangelo,
wood,
silver leaf,
graphite on paper,
23 x 21 cm,
2025





L'APPAUL A
PARKER

My paintings reveal my experiences feeling loneliness, anger, and a constant intense desire for pleasure and joy. When I paint, I sing and dance. You can hear my paintbrush, tapping the surface like a drumstick. Sound, rhythm, and performance are important to my artistic practice.

I've grown up singing and modeling, pretending to be a fierce seductress for the public when oftentimes, inside I was unsure of myself. As a painter, that insecurity moves me. I work quickly, manically setting up a stage for the story I want to tell. I create mutated figures who relish in their beauty and their uniqueness. I use bold colors, intricate patterns, and eye contact

to invite viewers to run their eyes lustfully up and down my pieces.

I love to paint; it keeps me honest. I can't ignore my insecurities or my need to please myself. And still, I create art refusing to be limited by my Blackness, femininity, and sexuality. My mom's ringing voice in my head telling me I'm somebody. I want people to see and be a part of my process. As I'm learning more about my desires, sometimes I birth things that are clashing, amusing, or scary.

I can't be who you want me to be, but I can create someone who can.



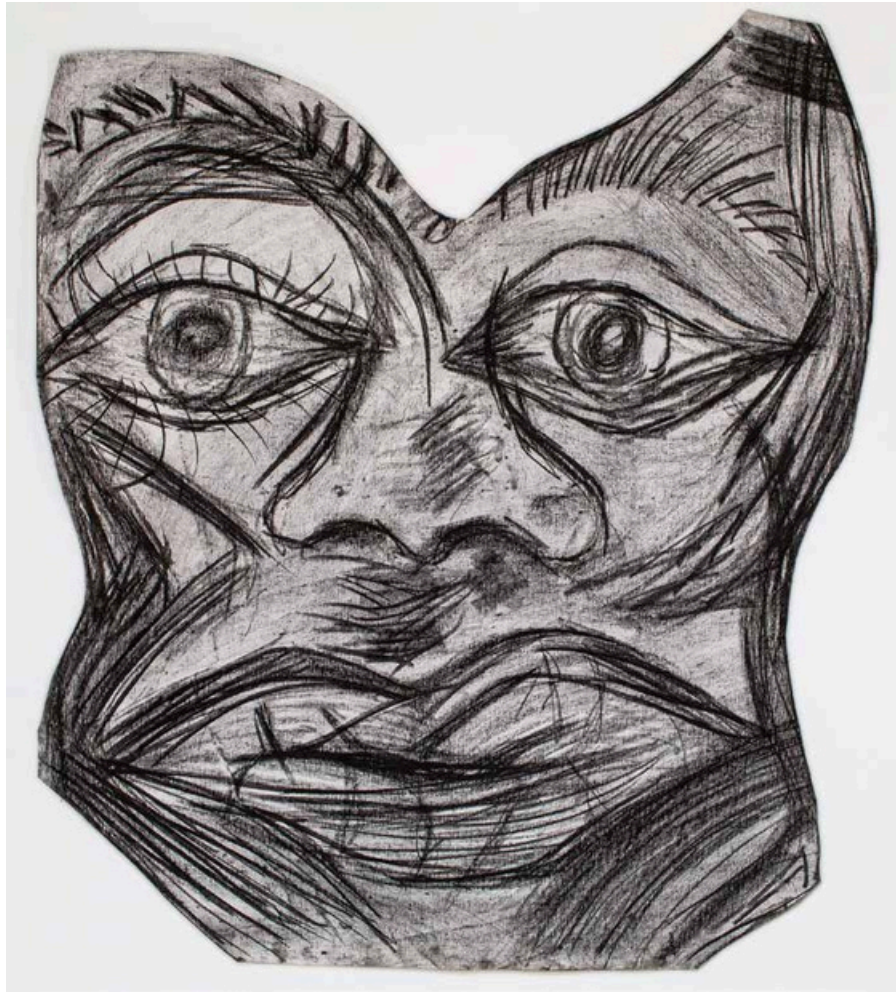
Daemon: Sweet Insides, digital drawing, 778×902 mm, 2024



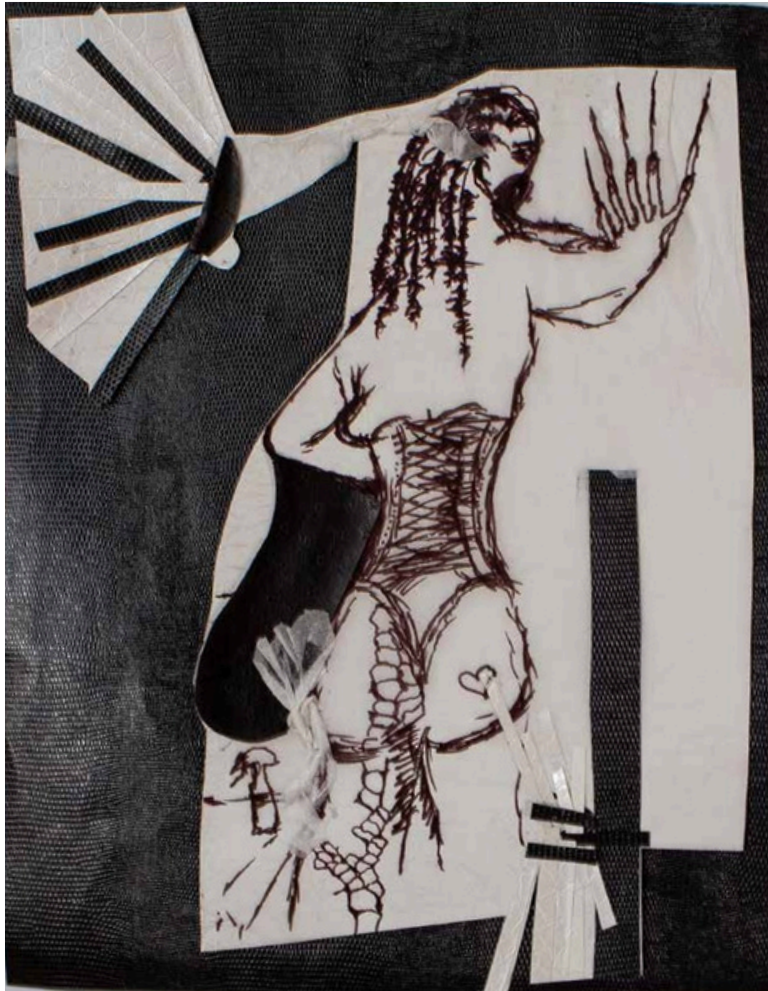
Aria Love, oil on oil paper, 56 x 76 cm, 2024



Cookie,
oil and charcoal
on paper,
50 x 65 cm,
2025



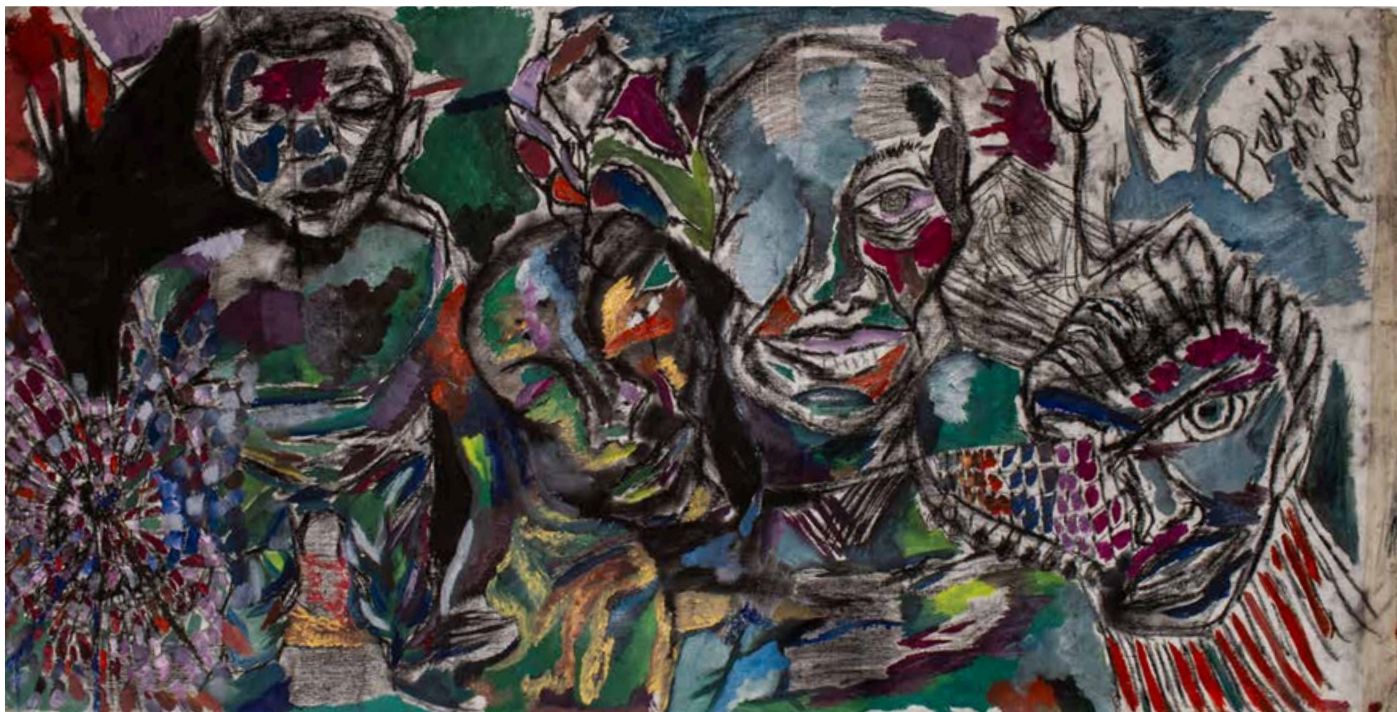
*The details of
LaPaula's face,
charcoal on canvas,
87 x 108 cm,
2025*



Chatgpt: "How to call forth my wedding?", mixed media framed, 30.5 x 40.5 cm, 2025



Gameboy Plumbing, oil on canvas, 74 x 120 cm, 2025



I got a little sister, oil and charcoal on canvas, 90 x 120 cm, 2024



Relief of Sun,
mixed media on paper,
167 x 107 cm,
2024

Relief of Sun (detail),
mixed media on paper,
167 x 107 cm,
2024



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