

NEW YORK ACADEMY OF ART

2018 MFA Thesis

NEW YORK ACADEMY OF ART
2018 MFA Thesis



Mission	1
Introduction	2
Chubb Postgraduate Fellows	5
Master of Fine Arts Graduates	9
Faculty	55
Administration	56

Mission

The New York Academy of Art is a graduate school that combines intensive technical training in the fine arts with active critical discourse. We believe that rigorously trained artists are best able to realize their artistic vision. Academy students are taught traditional methods and techniques and encouraged to use these skills to make vital contemporary art. The Academy serves as a creative and intellectual center for all artists dedicated to highly skilled, conceptually aware figurative and representational art.

Fragments for a History with the New York Academy of Art

Kurt Kauper

My first visit to the New York Academy of Art in the fall of 1985 was strange. Trips to New York back then were always strange, anyway: I would take the midnight bus from the Greyhound station in Boston—which, by that hour, was empty and quiet—and arrive at the brightly lit and slightly deranged Port Authority Bus Terminal in Hell’s Kitchen. From there, I’d go to one of the 24 hour diners I kept a list of, where I’d spend a couple of hours drinking coffee and reading until the sun came up. Then I’d head out to do whatever I needed to do. Inevitably, no matter what else I was there for, I’d end up at the Met, the Frick, or MOMA to look at Ingres, Vermeer, Holbein, Bronzino, Mondrian, Picabia, de Kooning...I could go on. Seeing the work of those artists was still both thrilling and strange for me, an inexperienced nineteen-year-old from the working-class suburbs of Boston.

That day, I had an interview scheduled with the Director of the New York Academy of Art at the time, Milet Andrejevic. I was early, so walked through the studios while waiting for my appointment. I had been studying at Boston University for a year, which was known as a strong drawing school. Nevertheless, I was frustrated: the supposedly traditional instruction I was receiving seemed watered down and incomplete, taught by artists who valued it but didn’t practice it themselves. I walked through the studios, and looked at the work hanging on the walls and positioned in the hallways: one beautifully crafted drawing, painting, or sculpture after another. After my year at Boston University and a year before that visiting art schools across the country, this was an unexpected and unfamiliar experience: being convinced, as I was at the time, that authentic traditional training didn’t exist, this was indeed a peculiar encounter. After my interview, as part of my application, I had to do a drawing of one of the antique casts in the Academy’s collection. I still clearly remember the strangeness of walking into the cast hall: I couldn’t quite believe that these beautiful, full sized remnants of nineteenth century art training and Enlightenment culture had somehow made it, intact, to 419 Lafayette Street in New York City.

Finding things strange and destabilizing has been a recurring theme of experiences with the Academy, both my own and those I've observed in others. Just recently, for example, I hired a recent graduate of the MFA program at NYU to help me take photos of a model at the Academy. After we finished, he looked at the paintings hanging near the elevators on the fifth floor, and was surprised that students "really do learn how to paint here." And not long before that, I had a conversation with a former colleague at Yale, an esteemed member of the conceptual art generation who lives in a loft across from the Academy's current home in Tribeca. I ran into him on the street near the school. He expressed bewilderment that the "Discobolus" of Myron and Polykleitos' "Doryphorus" gazed out through the school's windows onto the passersby on Franklin Street. He asked me "What the hell goes on in there?" At about the same time, another former colleague, a respected artist associated with Social Practice, complained that those same "weird sculptures" have to greet her every day as she walks through her neighborhood. What a shame not to see the uncanny beauty of the casts!

I celebrate the strangeness of the Academy, in all the ways it expresses itself. "Strangeness" is, after all, the antidote to the automatic and habitual, the dull way most of us experience the world in our daily lives. Victor Shklovsky, in his modest but important essay "Art as Device," beautifully describes this state: speaking of everyday perception and the objects of the world, he says:

"We do not see them, we merely recognize them by their primary characteristics. The object passes before us, as if it were prepackaged. We know that it exists because of its position in space, but we see only its surface. Gradually, under the influence of this generalizing perception, the object fades away..."

And so, held accountable for nothing, life fades into nothingness. Automatization eats away at things, at clothes, at furniture, at our spouses, and at our fear of war.

If the complex life of many people takes place entirely on the level of the unconscious, then it's as if this life had never been."¹

This passage may have been written in 1917, but with its reference to "prepackaged" experience, and dullness to the realities of the world—whether they are the most mundane of life's experiences, or the horrors of war—it's hard not to see its particular relevance to us living in America today, where most of our culture is designed to cultivate that very dullness, delivering nothing but quickly consumed visuals and loud, inchoate assertions. For Shklovsky, however, there was an alternative to automatized experience:

And so, in order to return sensation to our limbs, in order to make us feel objects...man has been given the tool of art. The purpose of art, then, is to lead us to a knowledge of a thing through the organ of sight instead of recognition. By "enstranging" [emphasis mine] objects and complicating form, the device of art makes perception long and "laborious." ²

The function of art was to “enstrate” experience so that our perception of the world doesn’t become automatized; so that seeing becomes “laborious” and extended, instead of just a collection of passing appearances; so that the awareness of reality doesn’t die; so that life doesn’t fade “into nothingness.” For all the alternative definitions of art that have been offered since; for all our hand wringing as to its status; for all the challenges to our ability to define it at all, Shklovsky’s “enstrangement” remains, for me, the most convincing description of the power and continued relevance of art that I’ve encountered.

The New York Academy is a wonderfully strange place, because it refuses the kind of complacent, automatized thinking—regrettably common even at many art schools— that Victor Shklovsky described, and which he was convinced that art remedied. And students at the New York Academy consistently refuse it too, by altering—sometime subtly, sometimes radically—the traditional forms they have struggled with for two years. They offer us art that was developed over an extended period, and rewards deep looking. The drawings, paintings, prints, and sculptures that result are, as Shklovsky put it, “removed from the domain of automatized perception.” ³ Experiencing the beautifully crafted, strange objects that one regularly encounters at the New York Academy of Art, we “see” instead of merely “recognize,” and are given the opportunity to remain active and engaged participants in the world.

¹ Shklovsky, Viktor. “Art as Device.” Theory of Prose, Dalkey Archive Press, 1990, p. 5

² Shklovsky, p. 6

³ Shklovsky, p. 12

Chubb Postgraduate Fellows

Eleni Giannopoulou

Danica Lundy

Isaac Mann



It all comes together to an effort of narration of the current state of humanity by zooming in on the simplest objects that we humans use daily, marking them with our bodily fluids and shaping them subconsciously.

Eleni Giannopoulou
My Bed, Part of "Sleep Installation", 2018
fabric, nails, wood, aluminum, and wire
48 x 26 x 16 inches



Danica Lundy
Bonfire, 2017
oil on canvas
60 x 72 inches



Isaac Mann
The Kiss, 2018
oil on panel
30 x 24 inches

2018 MFA Graduates

Emily Acheson-Adams

Walker Augustyniak

Mary Ball

Aidan Barker-Hill

Carlos Bautista

Amanda Borosavage

Katie Bosch

Yang Cao

Emily Carrig

Herbert B. Danielson

Shiqing Deng

Lou Eberhard

Emily Ezell

Michael Fusco

Cesar Gabriotti

Robyn Gibson

Christina Lucia Giuffrida

Lucy Han

Zachary Lank

Courtney Lindhorst

Sirun Maloney

María Elena Manero

Victoria Martinotti

Lauren Maxwell

Alexandra Mirzayantz

Ayna Musayeva

Naomi Nakazato

Salome Pereira

Eliana Perez

Erin Pollock

Bahar Sabzevari

Sarah Sager

Rochelle Schaevitz

Arngrimur Sigurdsson

Kate Sinclair

Sian Smith

Liza Sokolovskaya

Brendan Sullivan

Sarah Szabo

Zeynep Tekiner

Helena Vallée Dallaire

Ruth Whaley

Atalanta Xanthe

Yicheng Zhang



Emily Acheson-Adams

Playscape, 2017

oil on canvas

40 x 30 inches



Walker Augustyniak

Ready for Anything, 2018

oil on linen

48 x 36 inches



Mary Ball

Reluctant, 2018
acrylic on canvas
40 x 40 inches



Aidan Barker-Hill

Xanthe in Red, 2018

oil on canvas

48 x 36 inches



Carlos Bautista

Soldier vs. Soldier, 2018

oil on canvas

96 x 120 inches



Amanda Borosavage

Lost Within, 2018

woodcut

11 x 20 inches

edition of 4



Katie Bosch

Emaciation, 2018

water-based clay

35 x 18 x 24 inches



Yang Cao

Liminal XVIII, 2017

oil on canvas
24 x 18 inches

From the beginning of my career, I had an intense fascination with diverse human conditions. The exploration of these conditions permits a connection between the viewers and my work.



Emily Carrig

The Artist's Grandmother, 2017
oil on paper mounted on panel
10 x 8 inches



Of course, I love California Days, driving, listening to Troye Sivan's "Cool", unapologetically yearning for the same thing he is. All the while, the sun takes its sweet time to set. That golden, warm light encircling me like a lover's embrace.

And ya, a really rainy day in New York City is incredibly magical. Everything twinkling, everything cleansing, everything darker in saturation like an old movie. Those repeated droplets containing you, keeping you together.

But gray days, those days where everything in sight is in low contrast, velvety to the eyes. Where ambient light quiets all and makes sure nothing really happens. Those days are the days I feel like I can do everything - those days make everything so familiar to my soul. They dull the fear I can't seem to rid myself of whenever I want to walk outside by myself. Every color mutes... these colors match my hopes of what a great day should look like. There's no threat to me when I can feel akin to everything.

Herbert B. Danielson

Gray Days, 2018

watercolor, silverpoint, graphite, and silverpoint primer on Claybord
24 x 18 inches

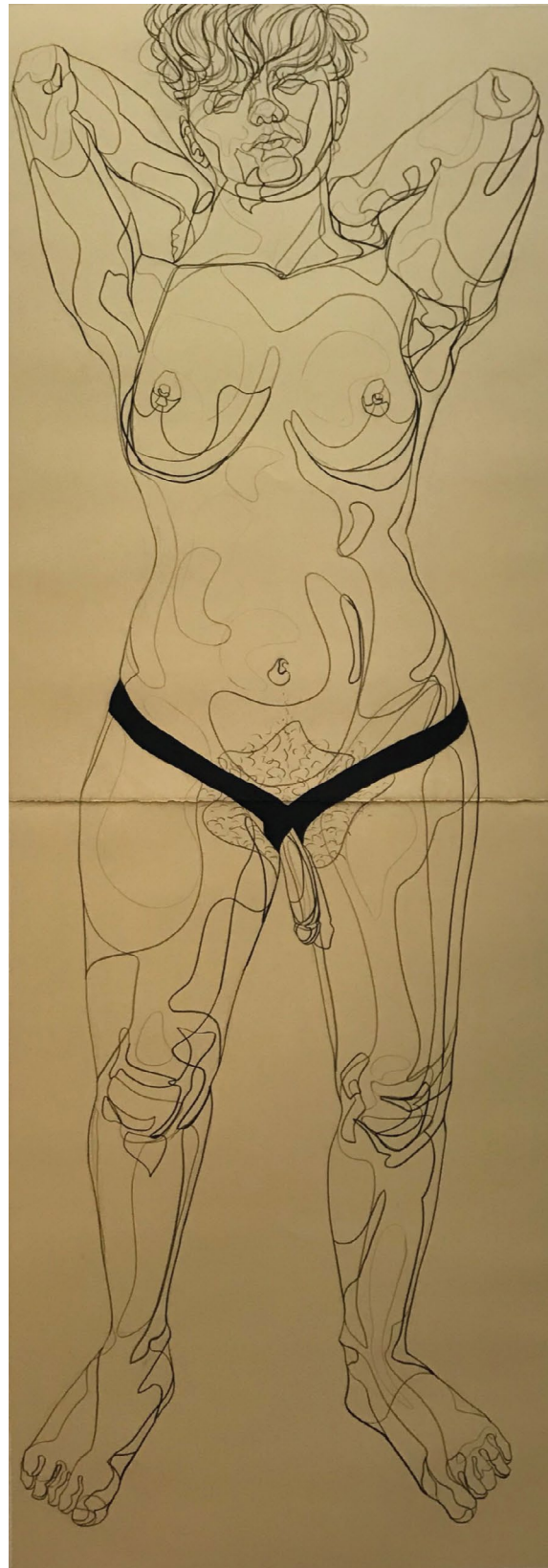


Shiqing Deng

Restrict Zone, 2018

oil on linen

60 x 44 inches



Lou Eberhard

Self-Portrait 3, 2018

graphite and Stabilo pencil on paper

84 x 30 inches



Emily Ezell
Go Cup, 2018
acrylic on paper
12 x 9 inches



Michael Fusco

Pre-existing Condition, 2017

ballpoint pen on paper

39.5 x 29.25 inches



Cesar Gabriotti

Sexta-feira VI (Friday VI), 2018

oil on hemp

26 x 60 inches



Robyn Gibson

Southpaw, 2017

charcoal and white chalk on canvas

72 x 75 inches



Christina Lucia Giuffrida

The Shark Is My Icon - I Built My Own Church, 2018
ceramic, glass, vegetable ink, dispersion pigment, raw clay
62 x 36 x 48 inches



Lucy Han

The Panmure Basin, 2018
oil on panel
35 x 35 inches



Zachary Lank
Creeps, 2018
oil on linen
50 x 80 inches



Courtney Lindhorst

Crowman, 2018

digital art

16.5 x 9.5 inches



Sirun Maloney

Flower Whisper, 2017
oil on linen
30 x 24 inches



María Elena Manero

Weight, 2018
oil on canvas
30 x 40 inches



Victoria Martinotti
Laundry, 2018
charcoal on board
32 x 32 inches



Lauren Maxwell

Seasons, 2018
oil on paper
44 x 44 inches



Alexandra Mirzayantz

Umbrellas, 2018

ink on paper

12 x 16 inches

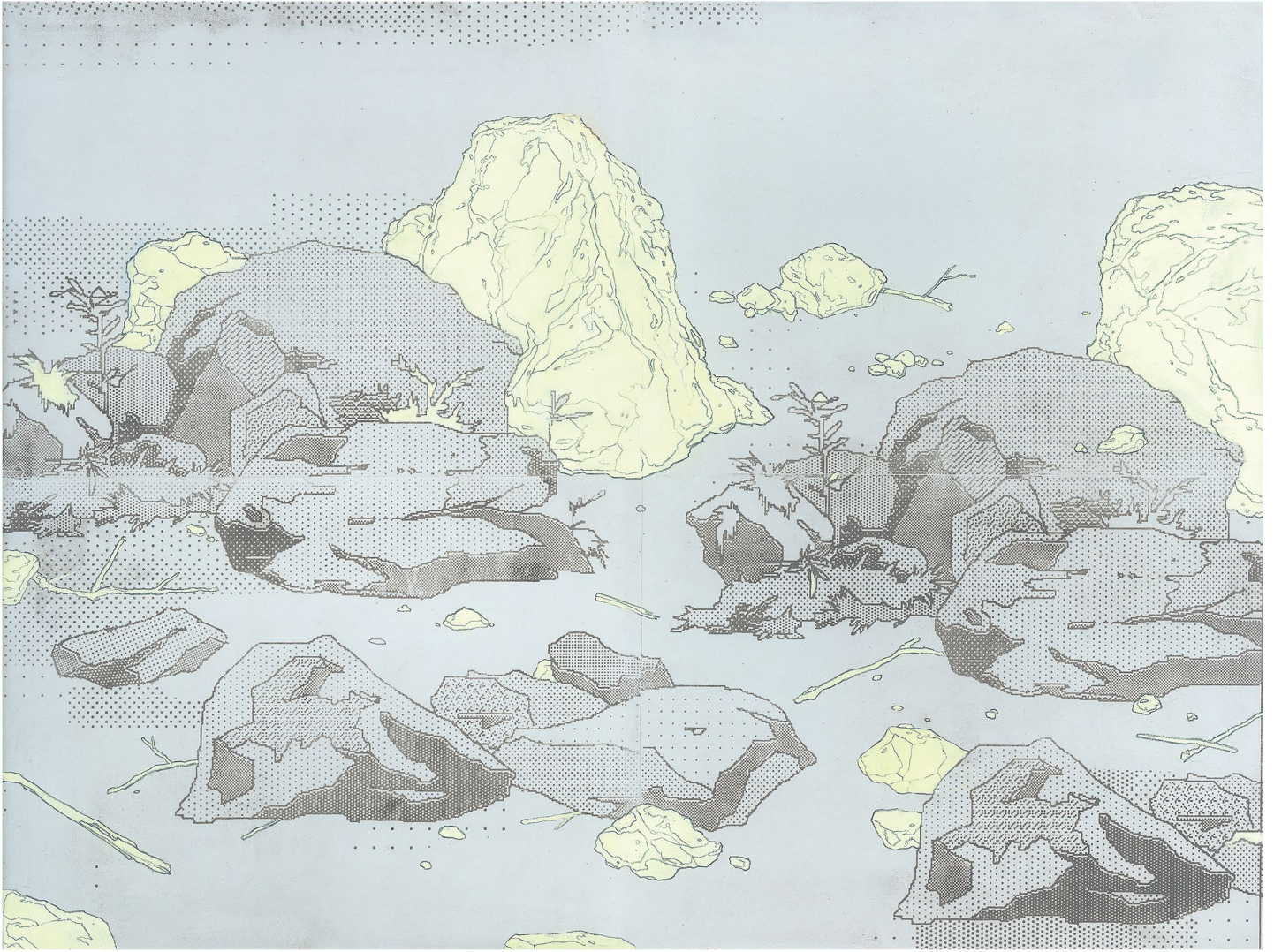


Ayna Musayeva

Untitled, 2017

oil on linen

12 x 9.25 inches



Naomi Nakazato

A Suspended Flinch, 2018

acrylic, colored pencil, and lithograph print mounted on panel

18 x 24 inches



Salome Pereira

Victoria, 2018
oil on canvas
30 x 36 inches



Eliana Perez

Grounded, 2018

ink and graphite on vellum

36 x 47.5 inches



Erin Pollock

Sui Generis, 2018
mixed media animation
18:00
edition of 5

The clay creatures in my animations are violent and impulsive. They suffer physical and emotional imperfections but, like humans, they are in a constant state of transformation. They destroy and rebuild themselves, again and again. Amid the cruelty and selfishness there is also remorse and self-reflection that sometimes lead to tender moments of connection. I hope you can relate to their struggle, forgive their missteps, and accept them for what they are right now.



Bahar Sabzevari

My Little Dragon, 2017

oil on linen

36 x 24 inches



Sarah Sager

The Patron Saint of Fried Pickles, 2017

oil on linen

60 x 36 inches



Rochelle Schaevitz

Serenity Amidst Chaos, 2018
charcoal and shellac on canvas
32 x 34 inches



Arngrimur Sigurdsson

Merman, 2017

silicone and hydrocal

18 x 30 x 15 inches



I am a creature of comfort.

Kate Sinclair

Banana Leaves and Tar, 2018

tar, enamel, and oil on canvas

38 x 48 inches



Sian Smith

Suspended, 2017

oil on chiffon

98 x 58 inches



Liza Sokolovskaya
Babushka (Red Lips), 2018
watercolor monotype
22 x 15 inches



Brendan Sullivan

Grin and Bear It, 2017

oil on canvas

40 x 36 inches



Sarah Szabo

Rock of Discovery, 2018

oil on canvas

60 x 84 inches



Zeynep Tekiner

Relativity, 2017
oil on linen
24 x 36 inches



Helena Vallée Dallaire

Sound, 2018
oil on Claybord
24 x 18 inches



Ruth Whaley

The Waves, The Waves, 2018

oil on linen

30 x 49 inches total, diptych 30 x 20 inches each



Atalanta Xanthe

In Bed, 2017

fired clay

22 x 10 x 3.5 inches



Yicheng Zhang

Dream, 2017
oil on canvas
62 x 82 inches

In everyday life, we all come into contact with dreams. Illusions can be called miracles. Some people think it doesn't matter, but for artists, dreams or hallucinations are the source of our inspiration.

Faculty

Full-Time Faculty

Michael Grimaldi, Faculty Chair
Harvey Citron
Catherine Howe
John Jacobsmeyer
Wade Schuman

Half-Time Faculty

Jean-Pierre Roy

Senior Critics

Steven Assael
Will Cotton
Vincent Desiderio
Eric Fischl

Judy Fox
Kurt Kauper
Sharon Louden
Jenny Saville

Edward Schmidt
Alexi Worth

Adjunct Faculty

John Berlaro
Kajahl Benes
Amy Bennett
Margaret Bowland
Deborah Chaney
Aleah Chapin
Jiwoong Cheh
Jennifer Coates
Rob Colvin
Patrick Connors
Monica Cook
Cynthia Eardley
David Ebony
Stephen Ellis
Inka Essenhigh
Michele Fenniak
Audrey Flack
Laura Frazure

Thomas Germano
Graham Guerra
Amaya Gurpide
Werner Hoeflich
John Horn
Vera Iliatova
Edgar Jerins
Ken Johnson
Marshall Jones
Will Kurtz
Andrew Lenaghan
Leonid Lerman
Nina Levy
Dik Liu
Margaret McCann
Randy McIver
Mark Mennin
Frederick Mershimer

Alyssa Monks
Steve Mumford
Roberto Osti
Mu Pan
Colette Robbins
Sarah Schmerler
Stephen Shaheen
Barbara Segal
Bernardo Siciliano
Robert Simon
Russ Spitkovsky
Robert Taplin
Dan Thompson
Melanie Vote
Steve Walker
Amy Weiskopf
Zane York

Administration

David Kratz	President
Peter Drake	Provost
Nicole Aiello	Exhibitions Registrar
Jessica Augier	Faculty Liaison & Admissions Officer, Recruitment & Outreach
Tim Buckley	Studio Manager
Nicholas Burkhalter	Creative Director
Kelly Carr	Director of Events
Angharad Coates	Director of Communications
Heidi Elbers	Director of Exhibitions & Alumni Affairs
Holly Frisbee	Director of Library & Special Collections
Katie Hemmer	Director of Admissions & Registrar, Accreditation Liaison Officer
Amy Hughes	Assistant Director of Continuing Studies
Stephan Korsakov	CFO & Director of Human Resources
Harry Michas	Chief of Staff
Michael Morgan	Assistant to the Provost, Director of Student Affairs
Patrick Okundaye	Building Manager
Hilary Peck	Director of Corporate Development
Patrick Romine	Front Desk
Kaiser Shakoor	Staff Accountant
Anna Skutelnikova	Director of Financial Aid
Michael Wayne Smith	Director of Operations
Nodira Subikhonora	Junior Accountant & Database Administrator
Gregory Thornbury	Vice President of Development
Noelle Timmons	Front Desk Receptionist & Model Coordinator
John Volk	Director of Continuing Studies

Board of Trustees

Eileen Guggenheim, Ph.D., Chair

David Schafer, Vice Chair

David Kratz, President

Richard Segal, Treasurer

Ippolita Rostagno, Secretary

Curtis Bashaw

Alain Bernard

Nicolas Bos

Maureen Chiquet

Bob Cochran

Valerie Cooper

Christina Di Donna

Sara Dodd

Eric Fischl

Alexander Gilkes

Margot Gordon

Sharon Jacob

Alina Lundry

Scott Moger

Alyssa Monks

Bob O'Leary

Jessica Rossman

Nicole Salmasi

Brooke Shields

Jonathan Tibett

Naomi Watts

Island Weiss

Russell Wilkinson

Trustees Emeriti

Gordon Bethune

Richard Blumenthal

Christopher Forbes

Tom Wolfe

President's Advisory Board

Fabiola Beracasa

Bob Colacello

Zani Gugelmann

Gabby Karan

Zoya Loeb

Michael Moore

Misha Nonoo

John Richardson

Andy Spade

Artist Advisory Council

John Alexander

Ali Banisadr

Will Cotton

Eric Fischl

Natalie Frank

Hilary Harkness

Michael Joo

Damian Loeb

Enoc Perez

Alexis Rockman

Bosco Sodi

NEW YORK ACADEMY OF ART

111 Franklin Street, NYC
212 966 0300



The New York Academy of Art is institutionally accredited by the New York State Board of Regents (Regents) and the New York State Commissioner of Education acting under their standing as a nationally recognized accrediting agency. The Academy was granted an Absolute Charter on June 24, 1994, by the Board of Regents of The University of the State of New York, for and on behalf of the State Education Department, and executed under the seal of said University and recorded as Number 21, 661.NYSED Office of Higher Education, 89 Washington Ave., Albany, NY 12234, p: 518.474.2593

The purposes for which such corporation is to be formed are:

To conduct studio art education programs (painting, drawing, and sculpture) leading to the Master of Fine Arts degree, which offer college graduates intensive advanced education in the classical tradition of figurative art, and to assure that such academically trained artists will continue to be available in sufficient numbers to our schools and the society at large.



The New York Academy of Art is an accredited Associate member of the National Association of Schools of Art and Design (NASAD) effective as of April 2013. NASAD is a specialized accrediting agency for schools of art and design and is recognized by the U.S. Department of Education. NASAD 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, 20190, p: 703.437.0700



The New York Academy of Art is accredited by the Middle States Commission on Higher Education (MSCHE). The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council for Higher Education Accreditation.

MSCHE 3624 Market Street, Philadelphia, PA 19104, (p) 267-284-5000

Office of College and University Evaluation
Attention: Accreditation State Education Department
89 Washington Avenue, 5 North Mezzanine
Albany, NY 12234
p: 518.474.1551 f: 518.486.2779

A low-angle photograph of a grand, classical-style building facade, likely the New York Academy of Art building. The building features multiple stories with arched windows and a prominent balcony with a decorative metal railing. The scene is set against a bright blue sky with scattered white clouds. The lighting is warm, suggesting a late afternoon or early morning setting.

NEW YORK
ACADEMY
OF ART

nyaa.edu