

NEW YORK ACADEMY OF ART

PARALLELS & PERIPHERIES

Practice
+
Presence

Curator
Larry Ossei-Mensah

Assistant Curator
Robyn Gibson
MFA 2018

February 10 – March 7, 2021

111 Franklin Street, NYC
nyaa.edu

AXA XL

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NEW YORK ACADEMY OF ART

presents

PARALLELS & PERIPHERIES

Practice + Presence

Curator

Larry Ossei-Mensah

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MFA 2018

Exhibition Hours

February 10 – March 7, 2021

open daily 10am-6pm EST

by appointment

New York Academy of Art

111 Franklin Street

New York, NY 10013

212.842.5133

nyaa.edu

[@NewYorkAcademyOfArt](https://www.instagram.com/NewYorkAcademyOfArt)

Virtual Exhibition

The virtual exhibition will be featured on the New York Academy of Art's website via Eazel

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PARALLELS & PERIPHERIES is an ongoing exhibition series curated by Larry Ossei-Mensah investigating how contemporary artists create work constructed from narratives, myths, experiences, and memories that shape personal, political, and societal identities. For this edition of the exhibition, the inquiry seeks to explore how BIPOC artists are cultivating dynamic artistic practices designed to amplify perspectives and points of view that historically have pushed to the margins.

PARALLELS & PERIPHERIES: Practice + Presence is the fifth iteration of the series focused on how the New York Academy of Art's BIPOC artistic community (i.e. students, faculty, alumni, and visiting critics) uses their practice and platform to assert their presence within the world while attempting to negotiate issues of race, identity, visibility, and invisibility in a time of social volatility. Moreover, **PARALLELS & PERIPHERIES: Practice + Presence** intends to use the exhibition as a forum for unpacking the question of what happens when the power dynamics between "center" and "periphery" shift?

Larry Ossei-Mensah

Curator

A PERIPHERAL VIEW

As a Black artist studying at the New York Academy of Art, I often asked myself “Where do I fit?” And more strongly, “Do I even belong here?” Black artists in predominately white institutions often experience a scarcity of faces like our own. We are also immersed in a history of art that excludes our ancestors from the conversation or curriculum. It can get exhausting, but there comes a time when you have to push back and create space for yourself.

It took some time, but I eventually learned how to own the space I occupied, even though it was not originally created with me in mind. I surrounded myself with things that I found inspirational, I researched Black artists who informed my work, I invited talented Black artists and critics into my studio to talk about my work, and I reached out to like-minded individuals to create a support system that became my art community. Taking ownership of one’s space is essential to navigating a society that has always limited access for people of color. The BIPOC community (Black, Indigenous, and other people of color) boldly does so on a daily basis. We take ownership of our narratives, affirming that we see each other, ourselves, and create space for one another in the midst of unfamiliar and sometimes even hostile territory. We are here and, therefore, we belong.

This exhibition is a celebration of the wonderful, dynamic BIPOC talent that has come through the New York Academy of Art. Each of us has had unique experiences, creates different work, and has diverse stories worth telling and sharing. So now we are telling those stories.

Robyn Gibson MFA 2018

Assistant Curator



Photo courtesy of Aaron Ramey

Larry Ossei-Mensah uses contemporary art as a vehicle to redefine how we see ourselves and the world around us. The Ghanaian-American curator and cultural critic has organized exhibitions and programs at commercial and nonprofit spaces around the globe from New York City to Rome featuring artists such as Firelei Baez, Allison Janae Hamilton, Ebony G. Patterson, and Stanley Whitney to name a few. Moreover, Ossei-Mensah has actively documented cultural happenings featuring the most dynamic visual artists working today such as Derrick Adams, Mickalene Thomas, and Njideka Akunyili Crosby.

Ossei-Mensah is the former Susanne Feld Hilberry Senior Curator at MOCAD in Detroit. He currently serves as Curator-at-Large at BAM, where he curated the NY Times heralded exhibition ***Let Freedom Ring*** January 2021. Additionally, he will be co-curating with Omsk Social Club 7th Athens Biennale in Athens, Greece in spring 2021. Ossei-Mensah has had recent profiles in such publications as The New York Times, Artsy, and Cultured Magazine, and was recently named to Artnet's 2020 Innovator List.



Robyn Gibson is an emerging artist and curator living and working in Brooklyn, New York. She completed her undergraduate studies at the University of Louisville in 2014, earning a BFA in Painting and a BSBA in Marketing. Since receiving her MFA in 2018 from the New York Academy of Art, Gibson has been developing her multidimensional art practice. In 2020 she completed a seven-month residency at the Armory Art Center in West Palm Beach, Florida.

After she started boxing in 2016, Gibson began incorporating it into her art practice. Larger-than-life-sized bold, gestural charcoal figures on canvas, a lyrical writing style meant to pack a punch, and voluptuous vessels inspired by her own curves all convey the movement and force important to her work and inspired by her boxing practice. The act of taking up space and claiming ownership of it is important to her work. As a Black artist focused on self-portraiture and the exploration of her trauma, Gibson grapples with Black identity, the depiction, perception, and value of Black bodies, and what it means to be authentic. “Parallels and Peripheries: Practice and Presence” is her first curatorial project born from the question, “How do we, as people of color, take ownership of our space?” She and curator Larry Ossei-Mensah have worked with the New York Academy of Art to put together an exhibition that addresses this question.

NEW YORK ACADEMY OF ART

Founded in 1982 by artists, scholars and patrons of the arts, including Andy Warhol, the New York Academy of Art is a not-for-profit educational and cultural institution which combines intensive technical training in drawing, painting and sculpture with active critical discourse. Academy students are taught traditional methods and techniques and encouraged to use these skills to make vital contemporary art. Through major exhibitions, a lively speaker series, and an ambitious educational program, the Academy serves as a creative and intellectual center for all artists dedicated to highly skilled, conceptually aware figurative and representational art.

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.

EXHIBITION ORGANIZERS

New York Academy of Art

Heidi Elbers, *Director of Exhibitions*

Gianna Putrino, *Manager of Exhibitions*

Angharad Coates, *Director of Communications*

Nicholas Burkhalter, *Creative Director*

SALE OF ARTWORK

Proceeds from the sale of work are split between the artist and the New York Academy of Art. The New York Academy of Art proceeds are in support of scholarships and public programs at the Academy. Payment by check, credit card, wire transfer, or cash is acceptable. At the close of the exhibition, buyers may contact the Exhibitions Department (exhibitions@nyaa.edu or 212-842-5133) to arrange for pickup or delivery of their work.

FOR MORE INFORMATION

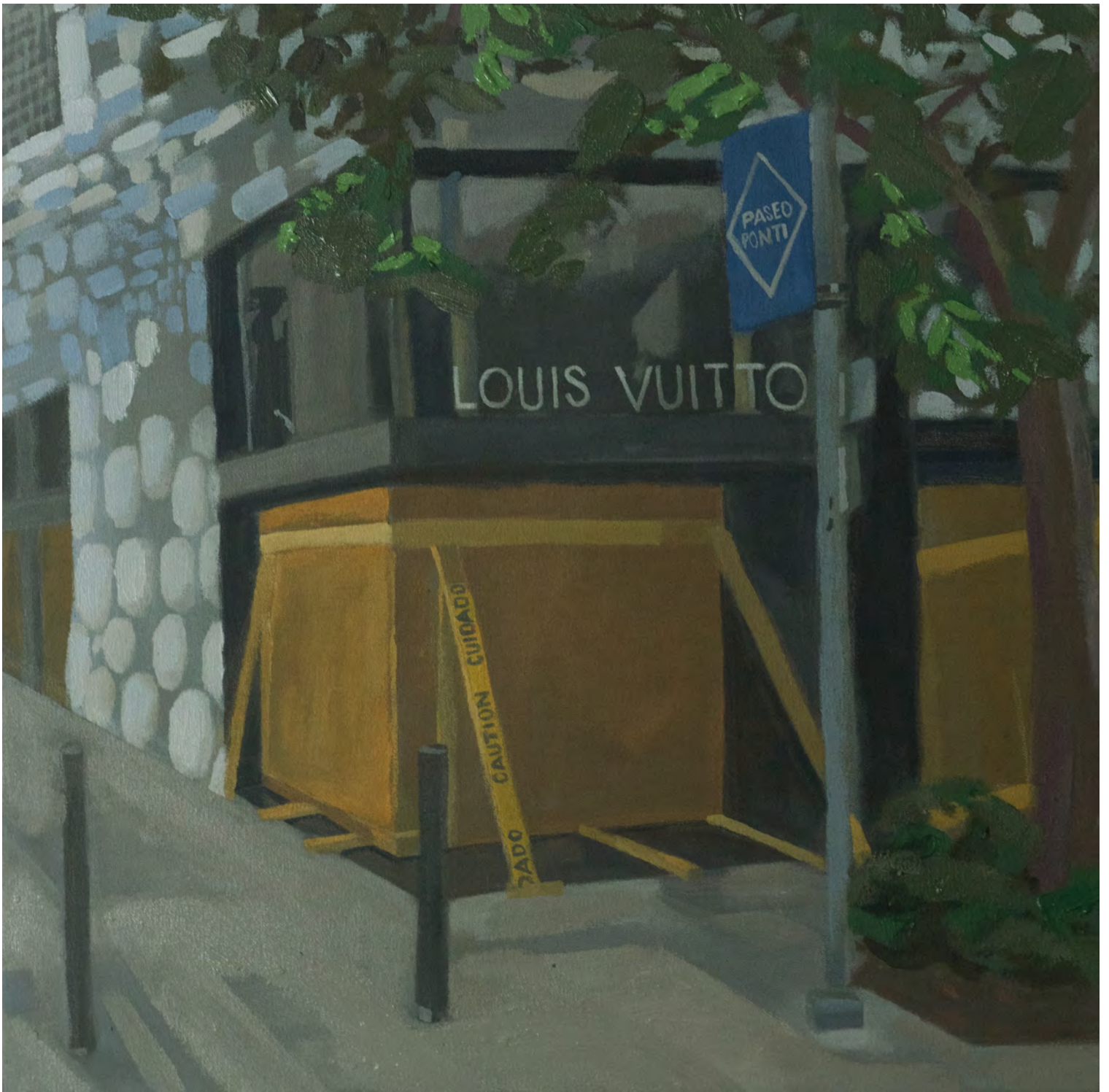
For inquiries regarding New York Academy of Art Events and Exhibitions please email exhibitions@nyaa.edu.



Olúwatósìn Adésànyà-Ọláléyẹ (MFA 2020)
Let Sleeping Dogs Lie, 2020
graphite and chalk on paper
12 x 16 inches, 14.75 x 18.75 inches framed



Jessica Alazraki (Continuing Education Student)
Cats and Kids on Yellow, 2020
oil on canvas
42 x 62.5 x 43.5 x 64 inches framed



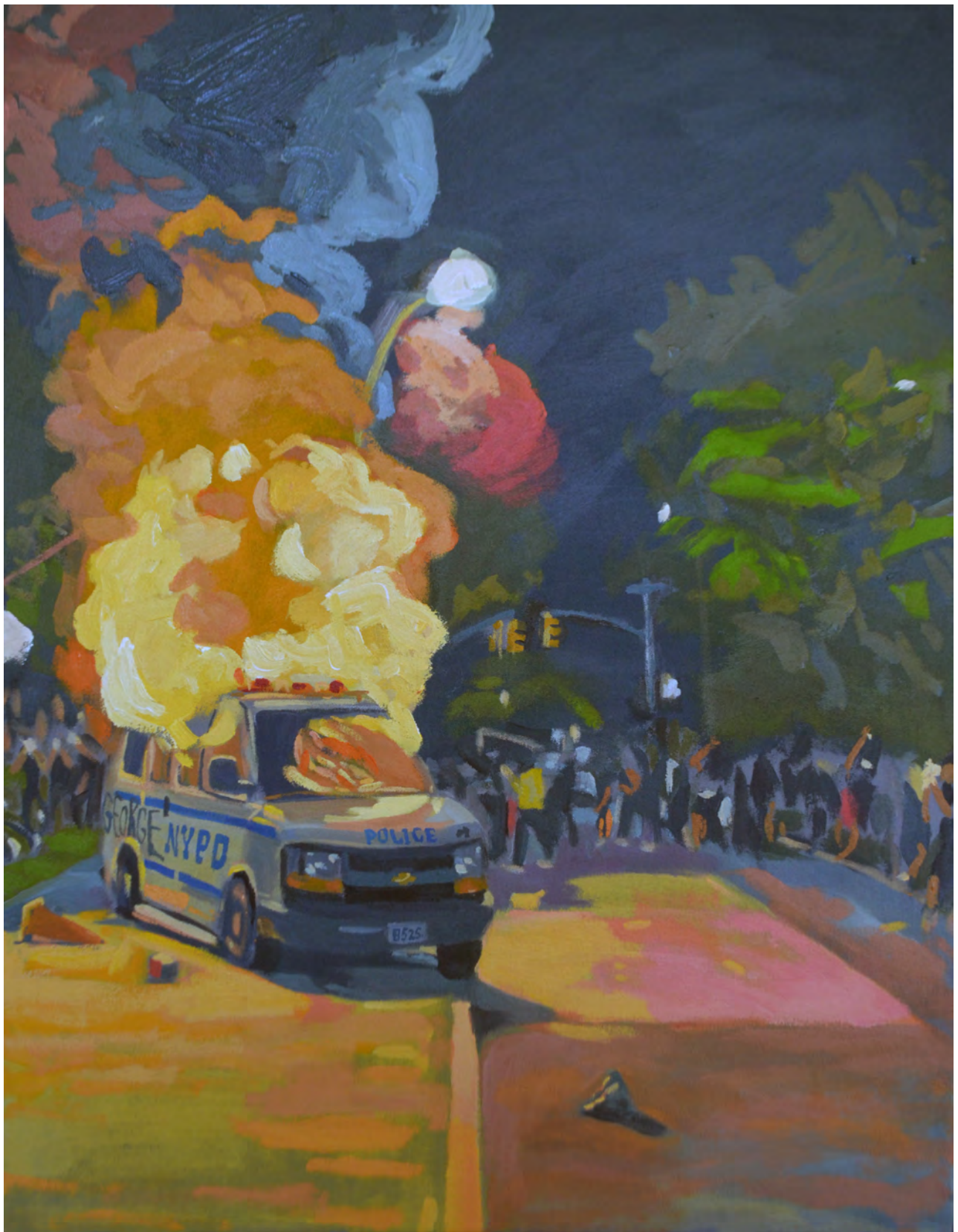
Eddie Arroyo (Visiting Speaker)

June 6, 2020. 140 NE 39th St., Miami, FL 33137, Louis Vuitton, 2020

acrylic on canvas

24 x 24 inches

Alexa and Adam Wolman collection



Eddie Arroyo (Visiting Speaker)

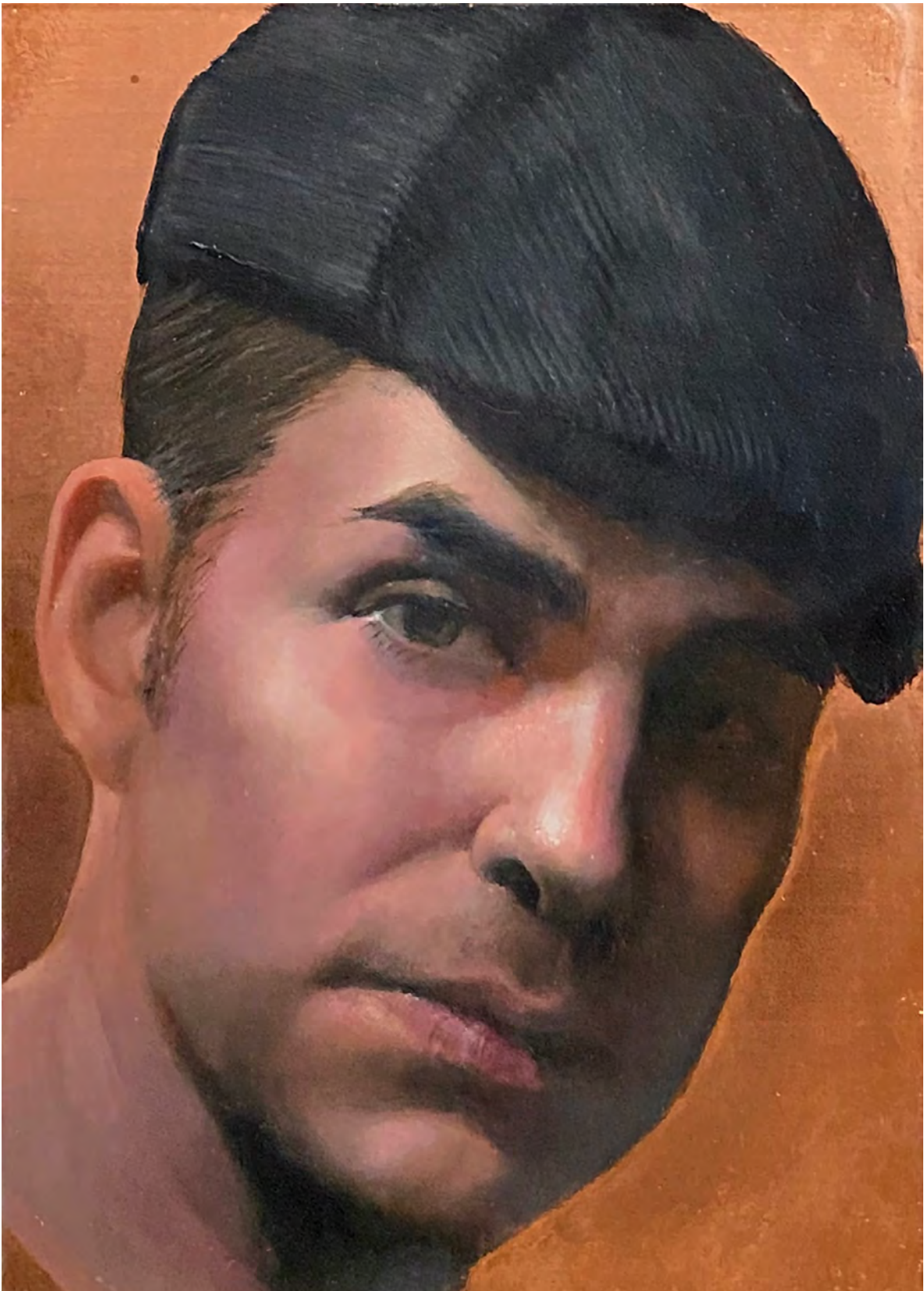
May 29th, 2020, 2020, 2020

acrylic on canvas

34 x 26 inches

photo reference provided by Mi Casa Resiste in Bushwick

courtesy of the artist and Spinello Projects



James Xavier Barbour (MFA 2000)
Self-Portrait on Copper, 2020
oil on copper panel
7 x 5 inches, 13.5 x 11.5 inches framed



Carlos Bautista (MFA 2018)
Vamos a Caminar, 2018
oil on canvas
38 x 32 inches



Dayana Beisenova (MFA 2021)
Gone 2, 2020
charcoal on paper
16 x 20 inches, 17 x 21 inches framed



Alicia Brown (MFA 2014)
Cameal, 2020
oil on canvas
12 x 12 inches



Ariel Cabrera Montejo (Faculty)

Immersion No. 5, 2021

oil on linen

75 x 100 inches

courtesy of the artist and Galleria Mazzoli, Modena, Italy



Leeanna Chipana (MFA 2017)
Woman with Alpaca, 2020
oil on canvas
48 x 36 inches, 50.25 x 38.25 inches framed



David Antonio Cruz (Visiting Speaker)
takeabite, elduendealwaystravels...light, 2013
video
00:13 minutes



Jaki Doyka (MFA 2022)
Self-Portrait in Cadmium Orange, 2020
oil on canvas
10 x 8 inches



Riham ElSadany (MFA 2022)
ULF Passport I, II, & III, 2020
 oil on wood
 9 x 12 inches each



Brittany A. Fields (MFA 2013)

Sage, 2019

multiplate etching and aquatint on paper

10 x 8 inches, 21 x 17 inches framed

edition unique



Julio Stanly Flores (MFA 2009)
Prone 1, 2019
Conte on paper
30 x 46 inches, 34 x 50 inches framed



Santiago Galeas (MFA 2021)
Alicia, 2020
oil on canvas
34.5 x 34.5 inches



Robyn Gibson (MFA 2018)
Collector, 2020
ceramic stoneware with terra sigillata
12.5 x 13.5 x 7.5 inches
courtesy of the artist and The Untitled Space



Robyn Gibson (MFA 2018)
Fused, 2020
ceramic stoneware with terra sigillata
14 x 12.5 x 9 inches



Ramiro Gomez (Visiting Speaker)

The Reflecting Pool (Madison Square Park), 2018

acrylic on canvas

72 x 144 inches

courtesy of the artist, Charlie James, Los Angeles, and P.P.O.W. Gallery, New York



Andrae Green (MFA 2008)
FREEDOM 017, 2020
oil on archival paper
12 x 9 inches, 16.75 x 13 inches framed



Andrae Green (MFA 2008)
FREEDOM 035, 2020
oil on archival paper
12 x 9 inches, 16.75 x 13 inches framed



David R. Ibata (MFA 2010)
The Things Your Father Survived, 2020
oil on canvas
40 x 30 inches



Monica Ikegwu (MFA 2022)

Slick Back, 2020

oil on canvas

36 x 12 inches

courtesy of the artist and Galerie Myrtis and Band of Vices



Steven Anthony Johnson II (MFA 2017)
Jaedea, 2020
ballpoint pen, ink, and watercolor on paper
4 x 5.75 inches, 5 x 7 inches framed



Rex Kare II (MFA 1996)

Close Enough, 2018

oil on linen mounted on wood panel

21 x 15 inches, 26.125 x 20.125 inches framed



Helena La Rota López (MFA 2019)
The Labyrinth: Prints of Performance Still No. 1, 2019
inkjet print on cold-pressed watercolor paper
20 x 16 inches, 21.25 x 17.25 inches framed
edition 1 of 10
photograph by Maegan Sundlie



Dik F. Liu (Faculty)
Cheez Doodles, 2005
oil on canvas
16 x 14 inches



Dik F. Liu (Faculty)
Flowers and Two Tangerines in Colored Light, 2020
oil on panel
12 x 12 inches



Dik F. Liu (Faculty)
Kool-Aid, 2005
oil on canvas
20 x 28 inches



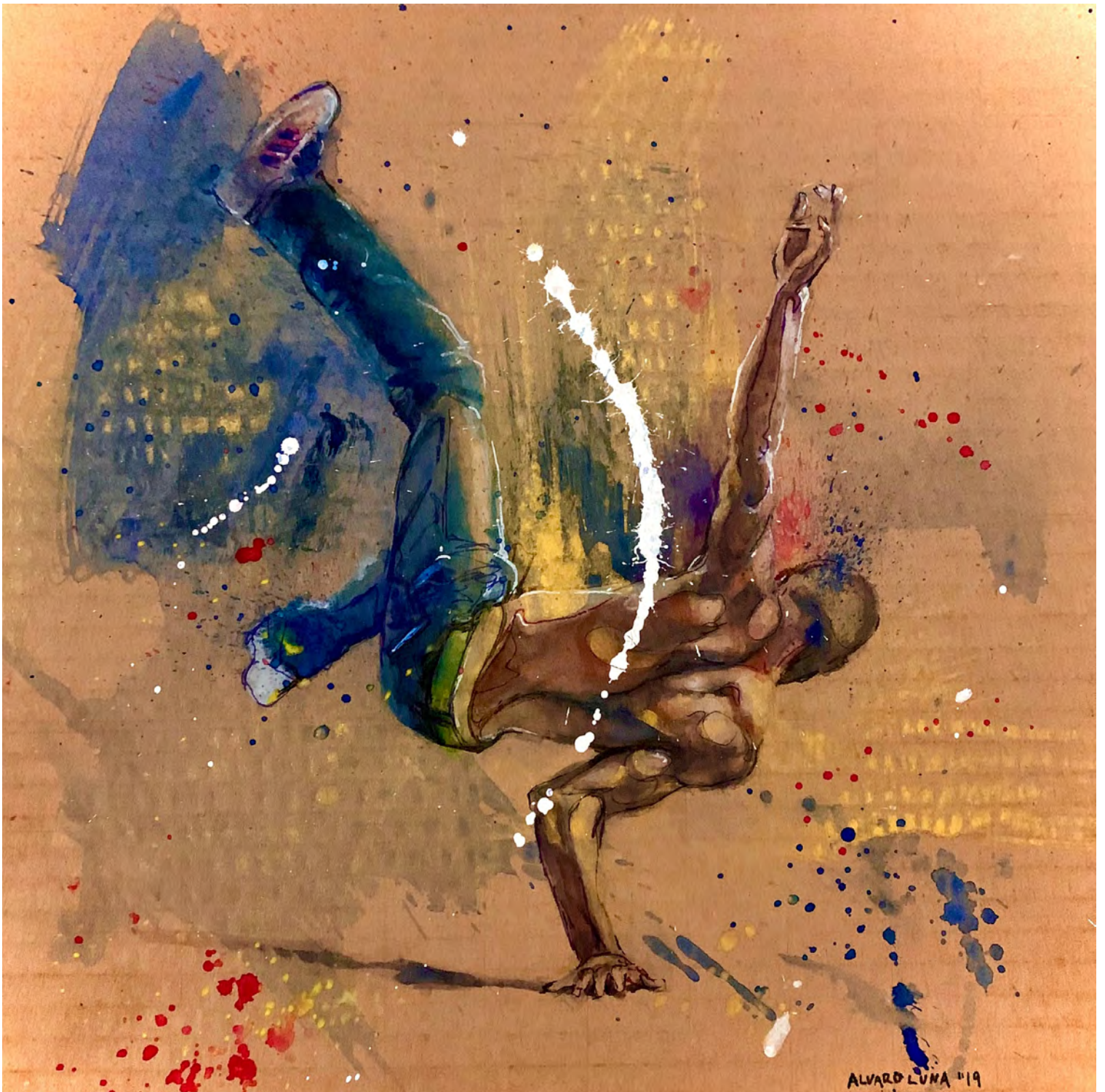
Dik F. Liu (Faculty)
Red Flower, 2016
oil on panel
12 x 12 inches



Dik F. Liu (Faculty)
Tang, 2006
oil on canvas
30 x 26 inches



Dik F. Liu (Faculty)
White Plums, 2015
oil on panel
12 x 12 inches



Alvaro Luna (MFA 2011)
Spinner, 2019
watercolor and acrylic on cardboard
11.5 x 11.7 inches, 20 x 20 inches framed



Beverly McIver (Visiting Speaker)
Can You Hear My Silent Screams?, 2004
oil on canvas
38 x 40 inches, 39.5 x 41.5 inches framed
courtesy of the artist and Betty Cuninghame Gallery



Beverly McIver (Visiting Speaker)

Loving Grace, 2016

collage and oil on canvas

30 x 30 inches

courtesy of the artist and Betty Cunningham Gallery



Rebecca Montes (MFA 2020)
Through the Grapevine, 2020
charcoal, graphite, and chalk on paper mounted to panel
30 x 25 inches



Prinston Nnanna (MFA 2019)
Henry Box Brown Paper, 2019
acrylic, gouache, glitter, ink, and charcoal on hand toned paper
44.5 x 38 inches, 55.25 x 43 inches framed



Prinston Nnanna (MFA 2019)

To Sunnyside With Love, 2020

acrylic, gouache, glitter, ink, and charcoal on hand toned paper
25 x 14 inches, 25.5 x 19 inches framed



Nelson Nuñez (MFA 2019)
The New Almighty Alma, 2020
 pen and ink on illustration board
 17 x 11 inches, 21 x 17 inches framed



Nelson Nuñez (MFA 2018)
New Alma Splash Page, 2020
 pen and ink on illustration board
 17 x 11 inches, 21 x 17 inches framed



Nelson Nuñez (MFA 2019)
New Alma Page 10, 2020
 pen and ink on illustration board
 17 x 11 inches, 20 x 16 inches framed



Nelson Nuñez (MFA 2019)
New Alma Page 11 and 12, 2020
 pen and ink on illustration board
 17 x 22 inches, 20.75 x 28.5 inches framed



Guno Park (MFA 2011, Faculty)
MTA Rider - UPS, 2018
watercolor on paper
15 x 11 inches, 19.75 x 15.75 inches framed



Eliana Perez (MFA 2018)
Embrace Yourself, 2019
ink and graphite on Denril
34 x 45 inches, 41.5 x 52.5 inches framed



Lauren Amalia Redding (MFA 2011)

Aries, Argonaut, Astronaut, 2020

silverpoint, goldpoint, and silverleaf on hand-gessoed panel

18 x 16 inches, 19.75 x 17.75 inches framed



Hernán J. Rivera (MFA 2000)
El Sermon, 2020
oil on canvas
20 x 16 inches, 24.5 x 20.5 inches framed



Audrey Rodriguez (MFA 2022)

Tacos Ivan, 2020

oil on linen

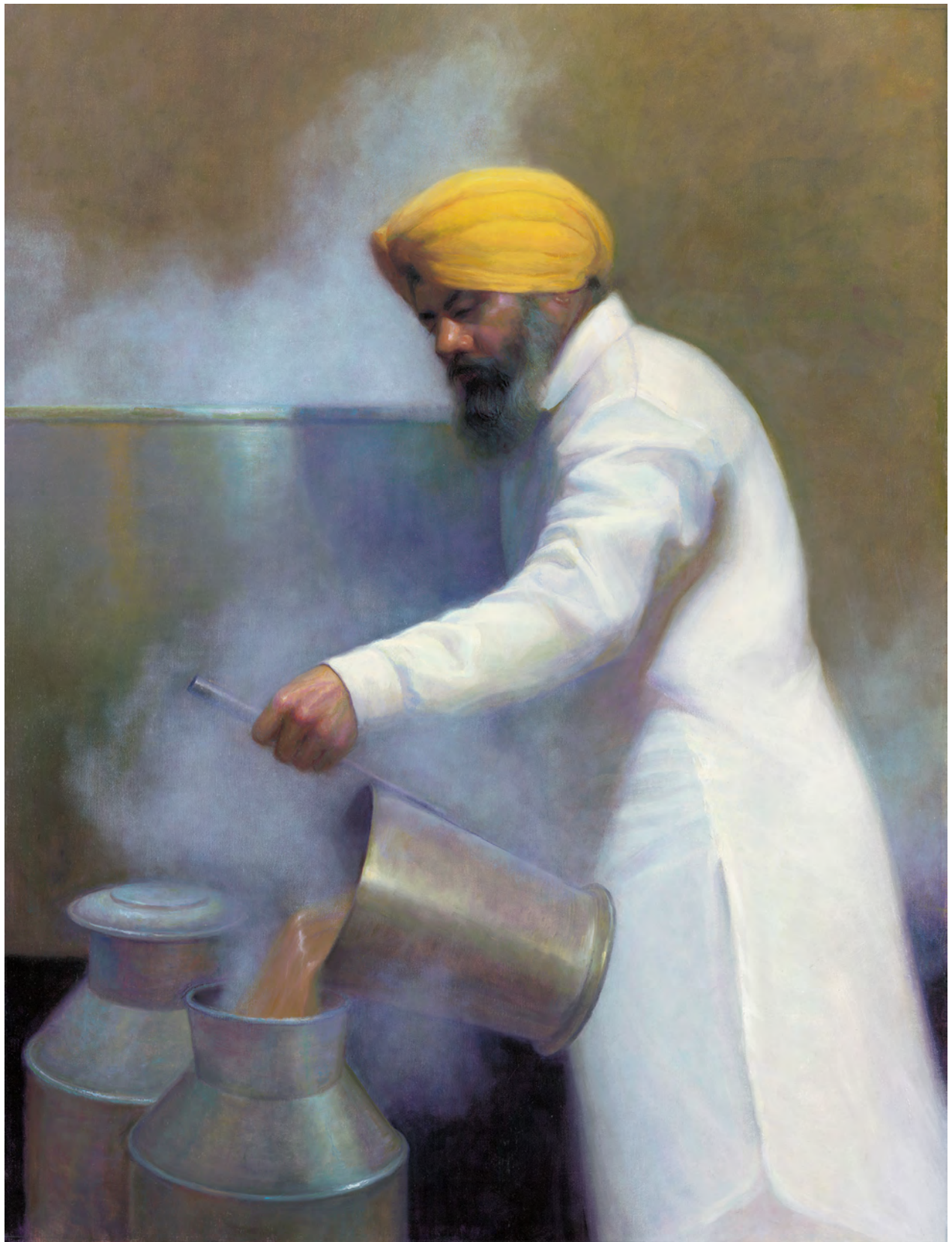
15 x 21 inches, 23.75 x 29.5 inches framed



Luis Rodriguez (MFA 2020)
Ante, 2020
graphite on paper
20 x 26 inches, 25 x 31 inches framed



Bahar Sabzevari (MFA 2018)
Party, 2019
oil and pen on wood panel
24 x 18 inches each, 24 x 36 inches total
courtesy of the artist and Leila Heller Gallery



Manu Saluja (MFA 2013, Faculty)
Cha Da Vela, 2020
oil on canvas
42 x 32 inches, 44 x 34 inches framed



Julie Severino (MFA 2019)
In Bed with Nora, 2020
oil, Magic Sculpt, glitter, rhinestones, and foil on panel
24 x 20 inches



Jean Shin (Visiting Speaker)

Projections, 2018

35 mm slides, carousel, pins, and lights

72 x 10 x 10 inches each

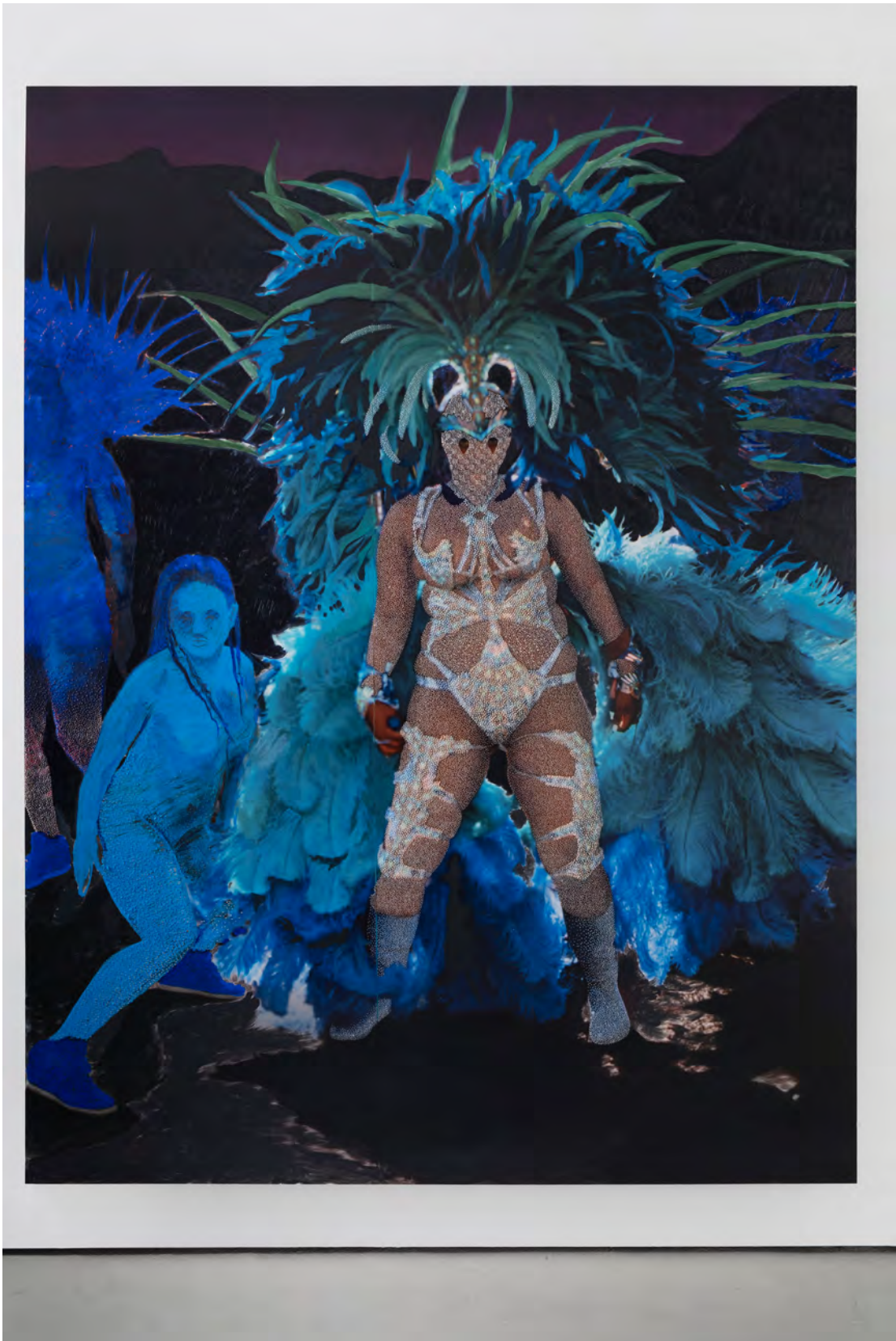


Darryl Babatunde Smith (MFA 2019)

Δύο Ἐρωσπεία (*Two Masks*), 2019

24 karat goldpoint and egg tempera on hand-gessoed panel

7 x 5 inches



Paul Anthony Smith (Visiting Speaker)

Midnight Blue #2, 2020-21

unique picotage on inkjet print, oil sticks, acrylic gouache, spray paint mounted on museum board and sintra panel

96 x 72 inches

© Paul Anthony Smith

courtesy of the artist and Jack Shainman Gallery, New York



Eric Telfort (MFA 2009)
Time Out, 2018
oil on canvas
48 x 30 inches



Phillip Thomas (MFA 2008, Fellow 2009)
If We Must Die, 2019
oil on canvas
86.5 x 53.5 inches
courtesy of the artist and RJD Gallery



Telvin Wallace (MFA 2022)

Ex Factor, 2019

screenprint on paper

21 x 15 inches, 21.25 x 17.25 inches framed

AP, edition 3 of 5



Telvin Wallace (MFA 2022)

Sojourner, 2019

screenprint on paper

24 x 19 inches, 31.25 x 25.25 inches framed

AP, edition 1 of 3



Jingyi Wang (MFA 2016)
Portrait with Mountain Hat, 2020
oil on panel
14 x 11 inches



Tabitha Whitley (MFA 2011)
Afro Flowers Red, 2020
linocut on paper
20 x 16 inches, 21 x 17 inches framed
edition 24 of 38



Jiannan Wu (MFA 2016, Faculty)
Country Love: Welcome the County Clerk, 2019
acrylic on resin and wood
9 x 11 x 2.5 inches



Jim Xu (MFA 2022)
Nameless King of NY, 2020
graphite and charcoal on paper
17 x 14 inches, 22 x 18 inches framed

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virtual gala

Monday, April 5, 6pm

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