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Founded in 1982 by artists, scholars and patrons of the arts, including Andy Warhol, the New York Academy of Art is a graduate school and cultural institution that combines intensive technical training in the fine arts with active critical discourse.

The Academy believes 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. Through major exhibitions, a lively speaker series and an ambitious curriculum, the Academy serves as a creative and intellectual center for all artists dedicated to highly skilled, conceptually aware figurative and representational art.
New York Academy of Art 2022 Thesis Exhibition

Osman Can Yerebakan

Reality has rarely been as malleable and subjective as it has in the last two years—gloriously coinciding with a wave of figurative art that has swept studios, museums, and galleries. The pandemic’s tolling impact on the sense of time, the urgency of representation in the face of social justice, and the drastic deterioration of natural wonders urge artists to mirror and echo what the eye sees and the mind absorbs. The 2022 MFA graduates of New York Academy of Art are stepping into a cultural landscape marked by a revival of representational art—particularly one focusing on the face and the body—with a perspective determined by the institution’s decades-long commitment to the genre. Thirty-seven graduates and three Chubb Fellows emerge from a hands-on, intellectual training that grasps the mysteries of an expression and the promises of a gesture. From the experiences of the body to the stories of a face, the reality of our world is mimicked in the thesis work of students who hail from an array of geographies and experiences.

Asem Ahmed’s woodcut print, The Wanderer, illustrates a contemplative Native man watching the horizon where a long stretching path meets the sky through the artist’s hand-carved gestures. Carolina Amarillo’s painting From Dualities & Fears is a baroque interpretation of life and death, a mysterious encounter between a woman and a skeleton adorned with a bleeding rose in nocturnal light. Jess Capobianco’s Coming Home shows a young woman immersed in nature, surrounded by memories of a place, Massapequa on Long Island, rendered with the intimacy of pen and ink drawing. In Breach, Jacob Child captures a clash of reality and the subconscious, leaving the mind’s door ajar in unsettlingly bright hues from the perspective of the intruder. November 23, 2020, Ryan Davis’s graphite drawing of fishermen on the backdrop of gruesome waves, ponders the fleeting nature of time and the endless give-and-take of our chaotic relationship with nature.

Jaki Doyka’s self-portrait, Just Me and the Dragonflies, is an honest response to our relationship with introspection, rendering a piercing facial expression in vibrant spring colors through the immediacy of marker on paper. In Sin #1, Charlie Feeney pairs a flamboyant performativity with the weight of reality, a perplexing juxtaposition of characters engaged in a mysterious exchange between figures and shadows.
Dream, Sonja Renee Fuenzalida’s terracotta bust of a woman entrenched in sleep, embodies the dream-state when the conscious surrenders to fluidity, in contrast with the tactile treatment of the work’s surface. Demetre Gelbakhiani’s charcoal on linen drawing, Brette, waltzes between light and the body, accenting the subjects’s naked form with a gentle touch of luminescence that casts a layer of introspection.

Emma Hapner’s painting, Deposition, is an energetic commentary on the self: the representation of identity filtered through the excess and visual lexicon of pop culture and media. Monika Ikekewu’s Freeform salutes the lineage of Black portraiture with her painting of a young man whose absorbing eye contact and self-fashioning radiates through the artist’s vibrant colors and energetic composition. Still Life #3 by Ellen Jones meditates on the timelessness of still life tradition through the haziness of charcoal which here serves to encapsulate the mistiness of a mundane memory. In Danny (The Dancer), Antoinette Legnini orchestrates a large, mixed media collage of exuberance, materializing the joy of dance through her use of a range of materials, including laminating sheets, recycled shopping bags, and linoleum tile, all in celebration of community. Alessandro Levato’s oil stick painting, Keeping Score, humorously questions the human condition—failure and glory as well as gain and loss—while capturing an painterly moment with loose touches and pockets of bold colors on Evolon paper.

Liza Little’s host of pâte de verre and glazed terracotta Wall of Masks invites the viewer to travel through the multitude of the self, with expressions and identities that vary in texture, color, and scale. Hero, Juanwen “Amy” Liu’s charcoal drawing of a young man, is a piercing expression of strength and vulnerability, captured through the subject’s sharp expression and determined hand gesture over his chest. Vitaly Lopez’s intimate painting, Friendship, is a heartwarming depiction of camaraderie and harmony presented through the enigmatic juxtaposition of two sitters with theatrical gestures and singular self-fashioning. Lee Martin’s large-scale sewn fabric collage, Techno Governance, is both poetic and harrowing, absorbing the viewer in a pitch–black realm of soft fabric and alarming immersion. In Landslide, Elise Mills seizes a dog’s motion with photographic precision while not compromising the loose effect of oil paint on linen, emphasized by the animal’s erratic posture. Jill Moss-Getz’s plaster and casein bust, Nurse Nouvelle, is a romantic interpretation made with pop colors, oozing texture, and the muse’s confident expression, accentuated by bold lips, blue eye shadow, and vibrant cheeks.
In Dinner at Pearl’s, Hannah Murray, one of this year’s Chubb Fellows, paints a nearly photo-realistic depiction of a young woman, her expression fixed far away while she clutches her satin dress in a domestic kitchen setting. Anna Neu’s graphite drawing, The Light (Version 2), is an ode to inestimable role of light in figurative art, illustrating the haste of the morning with the early rays of the sun emanating through a window. Bryan Pennington’s portrait, #2, is a captivating depiction of the human face made with the persistent lines of woodcut and an eerie expression somewhere between a smile and disarray.

Katherine Pope’s Self-Portrait is an introspective look at the self and a celebration of singularity communicated by the artist’s handling of the eyes and the depth and emotionality of the lush palette. In Out of Something, Lucy Rahner paints a smokey portrait of a woman behind a veil of silver-colored brushstrokes, which speaks for the figure’s melancholy expression. Salome Rigvava’s Please Warm My Leg (After Pinocchio’s Birthday) presents a humorous perspective on self-portraiture, with the artist painting herself from a first-person point of view within a domestic setting. Audrey Rodriguez’s Sweet Corn in Flatbush is an honest portrait of community and labor, a corn seller in Brooklyn is made visible by a light bulb in his street cart on an otherwise dark corner. In Honey, I’m Home, Laura Romaine’s oil on wood panel painting, a generously smiling man presents a bowl of food while wearing a pearl necklace, a pair of denim shorts, and a white shirt knotted upwards to reveal a tattooed belly, blending satire and theatricality with a questioning of masculinity. Megan Schaugaard’s gentle painting, Still Blooming, depicts a woman’s serene exchange between water and a plant, hope and anticipation, as well as reality and dream.

Another Chubb Fellow, Wilba Simson, presents a large scale three-panel charcoal painting. The Boys in Grey Suits emanates the energy of Abstract Expression with a captivating mobility, conveying tumultuous gestures across a surface that holds two geometric openings on the right corner which add a sculptural element to the immersive juxtaposition. The third Chubb Fellow, Jed Webster Smith, offers John’s Up, a painting that portrays a cowboy in the midst of a jump, made clear by the swaying tips of his chaps and the blown earth beneath his boots. The character, somewhere between flamboyantly glorious and disarmingly real, conveys a sense of menace beyond the myth.
Kylee Snow’s *Little Airs*, a graphite on clapboard drawing of an interior, with nature visible through the window, has the romantic quality of a film-still: sunlight radiates on the trees, penetrating into the room where a mirror holds a partial view of the other side. In *Sabrina and Me*, Dena Sturm paints a psychological conversation between two figures with dense brushstrokes and textures as one nude figure stares at the viewer while the other is depicted with a layer of mystery. Arielle Tesoriero’s *Genesis* shows two naked women clutching a snake that carries an apple in its sharp fangs. The artist’s references, from Édouard Manet’s “Le Déjeuner sur l’herbe” to comics and pop culture, riff on art history as well as the representation of female sexuality.

Pedro Troncoso, in *La Boda*, satirizes the contemporary human condition and our struggle to process the excessive imagery of social media. He does so with an iconography that pays homage to comics and science fiction while inviting us to speculate on the future. Ed Vasquez’s *Manufacture Child* sets a subliminal scene that conjures a museum or a corporate environment where labor is both invisible and odd, leaving the narrative open-ended enough for the viewer to determine the subjects’ motivations. *Repression* is Hao Wang’s graphite on paper drawing of a woman that nears photo-realism with its stark rendition of the human face and the dream-like quality of the sitter’s dramatic expression. Patricia Wongkar’s *Untitled* painting of a nude man in front of an array of fruit salutes a Greco-Roman understanding of aesthetics, a Narcissus narrative on the ideal beauty, his bronze-colored lower body and arms hint at a Galatea-like transformation of art into life. Jim Xu’s *YoKai Tattoo* shows a devilish character with sinister eyes and sharp horns, framed by a circular flame. Besides the figure’s connection to the mythical creatures of ancient Japan, the ink drawing is a celebration of tattoo culture and the interconnectedness between disciplines and genres. Shicheng Zhao’s *Seeking* is a lyrical landscape dotted by people in search of the unknown, a subjective journey through the artist’s fall-hued depiction of nature that stretches as far as the eye sees.

The Academy offers its students access to a highly comprehensive visual language. But the truly remarkable thing as evidenced by this show is how varied and deeply personal each artist’s interpretation of that language is.
2022 Chubb Postgraduate Fellows

Hannah Murray

Wilba Simson

Jed Webster Smith
Hannah Murray
*Dinner at Pearl’s*, 2021
oil on linen
48 x 40 inches
Wilba Simson
*The Boys in Grey Suits, 2022*
charcoal on board and canvas mounted to board
78 x 173 inches
Jed Webster Smith
*John's Up*, 2021
watercolor on paper mounted to canvas
80 x 51.75 inches
2022 Master of Fine Arts Graduates

Asem Ahmed
Carolina Amarillo
Jess Capobianco
Jacob Child
Ryan Davis
Jaki Doyka
Charlie Feeney
Sonja Renee Fuenzalida
Demetre Gelbakhiani
Emma Hapner
Monica Ikegwu
Ellen Jones
Antoinette Legnini
Alessandro Levato
Liza Little
Juanwen “Amy” Liu
Vitaly Lopez
Lee Martin
Elise Mills
Jill Moss-Getz
Anna Neu
Bryan Pennington
Katherine Pope
Lucy Rahner
Salome Rigvava
Audrey Rodriguez
Laura Romaine
Megan Schaugaard
Kylee Snow
Dena Sturm
Arielle Tesoriero
Pedro Troncoso
Ed Vasquez
Telvin Wallace
Hao Wang
Patricia Wongkar
Jim Xu
Shicheng Zhao
Asem Ahmed
The Wanderer, 2021
woodcut print
24 x 18 inches
dition unique
Carolina Amarillo
*From Dualities & Fears, 2021*

oil on canvas

40 x 30 inches
Jess Capobianco

Coming Home, 2021

pen and ink on wood panel

33 x 17.25 inches
Jacob Child
Breach, 2022
oil on canvas
26 x 20 inches
Ryan Davis
*November 23, 2020, 2022*
graphite on paper
18 x 24 inches
Jaki Doyka
*Just Me and the Dragonflies*, 2021
marker on paper
17 x 14 inches
Charlie Feeney

*Sin 1, 2022*

oil and acrylic on canvas

48 x 42 inches
Sonja Renee Fuenzalida
_Dream_, 2022
terracotta with glaze
15 x 15 x 16 inches
Demetre Gelbakhiani

Brette, 2022
charcoal on linen
39 x 27 inches
Emma Hapner
Deposition, 2022
oil on canvas
72 x 46 inches
Monica Ikegwu
*Freeform*, 2022
oil on canvas
36 x 36 inches
Ellen Jones

*Still Life #3*, 2020
charcoal on paper
32 x 28 inches
Antoinette Legnini

_Danny (The Dancer), 2022_

oil, acrylic, laminating sheets, Walgreen's recyclable bags, and linoleum tile on Arches watercolor paper, adhered to shaped chipboard

101 x 110 x 6 inches
Alessandro Levato
Keeping Score, 2022
oil stick on Evolon paper
80 x 50 inches
Liza Little
*Wall of Masks*, 2022
pâte de verre and glazed terracotta
26 x 8 x 45 inches
Juanwen “Amy” Liu

_Hero_, 2021

charcoal on canvas

60 x 36 inches
Vitaly Lopez
*Friendship*, 2021
oil on canvas
40 x 30 inches
Lee Martin

*Techno Governance*, 2022
fabric
50 x 108 inches
Elise Mills

_Landslide_, 2022
oil on linen
36 x 48 inches
Jill Moss-Getz
*Nurse Nouvelle*, 2021
plaster and casein
17.25 x 11.5 x 10 inches
Anna Neu
*The Light (Version 2), 2022*
graphite on paper
24 x 18 inches
Bryan Pennington
#2, 2021
woodcut on paper
3.5 x 2.5 inches
dition 2 of 10
Katherine Pope
Self-Portrait, 2021
oil on canvas
11 x 14 inches
Lucy Rahner  
*Out of Something*, 2022  
oil and acrylic on canvas  
31 x 20.5 inches
Salome Rigvava
*Please Warm My Leg (After Pinocchio’s Birthday)*, 2021
oil on canvas
48 x 23 inches
Audrey Rodriguez
*Sweet Corn in Flatbush*, 2021
oil on linen
16 x 20 inches
Laura Romaine
_Honey, I’m Home_, 2022
oil on wood panel
36 x 24 inches
Megan Schaugaard
Still Blooming, 2022
oil and acrylic on canvas
48 x 36 inches
Kylee Snow

*Little Airs*, 2021

graphite on clayboard

12 x 9 inches
Dena Sturm
Sabrina and Me, 2022
oil on canvas
50 x 54 inches
Arielle Tesoriero

*Genesis*, 2021

oil on canvas

36 x 48 inches
Pedro Troncoso

La Boda, 2021

oil on canvas

40 x 36 inches
Ed Vasquez
*Manufacture Child, 2021*

oil on canvas

24 x 18 inches
Hao Wang
*Repression*, 2022
graphite on paper
18 x 12 inches
Patricia Wongkar
*Untitled, 2021*

oil on canvas

14 x 11 inches
Jim Xu
YoKai Tattoo, 2022
ink on paper
6 x 6 inches
Shicheng Zhao
*Seeking*, 2022
oil on canvas
23.5 x 36 inches
SENIOR CRITICS
Some of today’s most respected figurative artists serve our students as Senior Critics. They regularly offer Master Classes and special critiques in conjunction with the core MFA curriculum.

Steven Assael, Drawing & Painting
Will Cotton, Painting
Vincent Desiderio, Drawing & Painting
Eric Fischl, Painting
Judy Fox, Sculpture
Edward Schmidt, Drawing
Tschabalala Self, Painting
Dexter Wimberly, Professional Practice
Alexi Worth, Critical Studies & Painting

FULL-TIME FACULTY
The full-time faculty are responsible for safeguarding the integrity of the MFA & CFA curriculums and insuring their proper delivery.

Michael Grimaldi, Faculty Chair, Director of Drawing & Anatomy
Nina Levy, Director of Sculpture
John Jacobsmeyer, Director of Printmaking
Clifford Owens, Director of Critical Studies
Wade Schuman, Director of Painting
Dan Thompson, CFA Faculty Chair

ADJUNCT FACULTY
Adjunct faculty vary each year depending on the curricular needs of the Academy and their own professional commitments.

Cori Beardsley, Sculpture
John Belardo, Sculpture
Kajahl Benes, Painting
Lisa Blas, Critical Studies
Margaret Bowland, Drawing & Painting
Sharon Butler, Critical Studies
Marcelo Daldoce, Drawing
Jon DeMartin, Drawing
Cynthia Eardley, Anatomy & Sculpture
David Ebony, Critical Studies
Audrey Flack, Drawing & Painting
Steve Forster, Painting
Louis Fratino, Painting
Michiyo Fukushima, Painting
Chris Gallego, Drawing
Thomas Germano, Critical Studies
Gianluca Giarrizzo, Sculpture
Christina Giuffrida, Sculpture
Elizabeth Glaessner, Drawing & Printmaking
David Gothard, Drawing
Nora Griffin, Critical Studies
Amaya Gurpide, Drawing
Heidi Hahn, Critical Studies
Rie Hasegawa, Printmaking
John Horn, Anatomy & Sculpture
Catherine Howe, Critical Studies & Printmaking
Vera Iliatova, Critical Studies
Edgar Jerins, Drawing
Marshall Jones, Drawing & Painting
Kurt Kauper, Drawing & Painting
Evan Kitson, Anatomy & Drawing
Jessica Leo, Drawing
Greg Lindquist, Critical Studies
Dik Liu, Painting
Margaret McCann, Painting & Critical Studies
Randy McIver, Anatomy
Fred Mershimer, Printmaking
Steve Mumford, Painting
Rose Ojo-Ajayi, Critical Studies
Roberto Osti, Anatomy & Drawing
Mu Pan, Drawing
Guno Park, Drawing
Heather Personett, Sculpture
Colette Robbins, Sculpture
Mario Robinson, Drawing
Edmond Rochat, Anatomy
Jean-Pierre Roy, Painting
Manu Saluja, Painting
Justin Sanz, Printmaking
Sarah Schmerler, Critical Studies
Chie Schimizu, Sculpture
Barbara Segal, Sculpture
Bernardo Siciliano, Painting
Robert Simon, Critical Studies & Sculpture
Jordan Sokol, Drawing
Melanie Vote, Painting
Steve Walker, Drawing
Yuqi Wang, Painting
John Wellington, Painting
Jiannan Wu, Sculpture
Zane York, Painting
### ADMINISTRATION

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<tr>
<td>David Kratz</td>
<td>President</td>
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<tr>
<td>Peter Drake</td>
<td>Provost</td>
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<tr>
<td>Gregory Thornbury</td>
<td>Vice President of Development</td>
</tr>
<tr>
<td>Francesca Antonello</td>
<td>Exhibitions Assistant</td>
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<tr>
<td>Elena Baybakova</td>
<td>Junior Accountant</td>
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<tr>
<td>Tim Buckley</td>
<td>Building Manager</td>
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<tr>
<td>Nicholas Burkhalter</td>
<td>Creative Director</td>
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<tr>
<td>Angharad Coates</td>
<td>Director of Communications</td>
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<tr>
<td>Heidi Elbers</td>
<td>Director of Exhibitions</td>
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<tr>
<td>Christina Giuffrida</td>
<td>Sculpture Technician</td>
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<tr>
<td>Ashley Hinshaw</td>
<td>Director of Library &amp; Archives, Accreditation Liaison Officer</td>
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<tr>
<td>Gabrielle Jobity</td>
<td>Human Resources Manager, Title IX Officer</td>
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<tr>
<td>Anthony Joseph</td>
<td>Chief of Maintenance</td>
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<td>Stephan Korsakov</td>
<td>Chief Financial Officer</td>
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<td>Jess Leo</td>
<td>Frame Shop Manager</td>
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<td>Owen Lynskey</td>
<td>Preparator</td>
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<td>Harry Michas</td>
<td>Chief of Staff</td>
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<td>Patrick Okundaye</td>
<td>Security &amp; Reception</td>
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<tr>
<td>Gianna Putrino</td>
<td>Manager of Exhibitions</td>
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<tr>
<td>Erica Rochelle</td>
<td>Assistant to the Director of Continuing Studies</td>
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<td>Patrick Romine</td>
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<td>Sarah Sager</td>
<td>Registrar</td>
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<td>Paige Schaefer</td>
<td>Director of Events</td>
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<td>Kaiser Shakoor</td>
<td>Staff Accountant</td>
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<td>Zachary Sitrin</td>
<td>Weekend &amp; Night Manager, Model Coordinator</td>
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<tr>
<td>Anna Skutelnikova</td>
<td>Financial Aid Director, Veterans Affairs Representative</td>
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<td>Michael Wayne Smith</td>
<td>Director of Operations</td>
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<td>Noelle Timmons</td>
<td>Director of Admissions &amp; Recruitment</td>
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<td>Javier Tovias</td>
<td>Admissions Officer</td>
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<tr>
<td>John Volk</td>
<td>Director of Continuing Studies</td>
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