

NEW YORK ACADEMY OF ART

MFA

2022

THESIS

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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 terracota 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 Ikegwu**'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 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 Riggava

Audrey Rodriguez

Laura Romaine

Megan Schauggaard

Kylee Snow

Dena Sturm

Arielle Tesoriero

Pedro Troncoso

Ed Vasquez

Telvin Wallace

Hao Wang

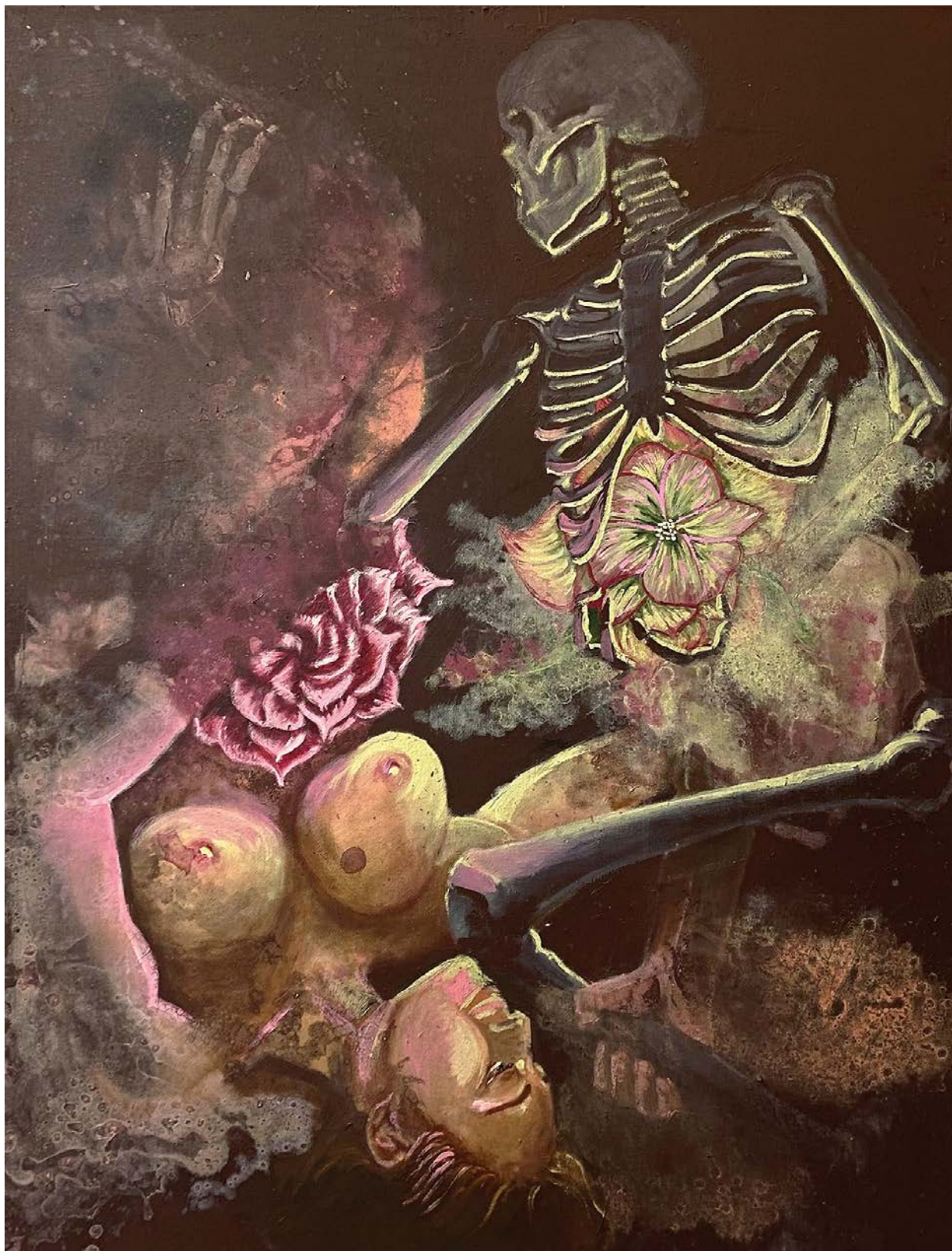
Patricia Wongkar

Jim Xu

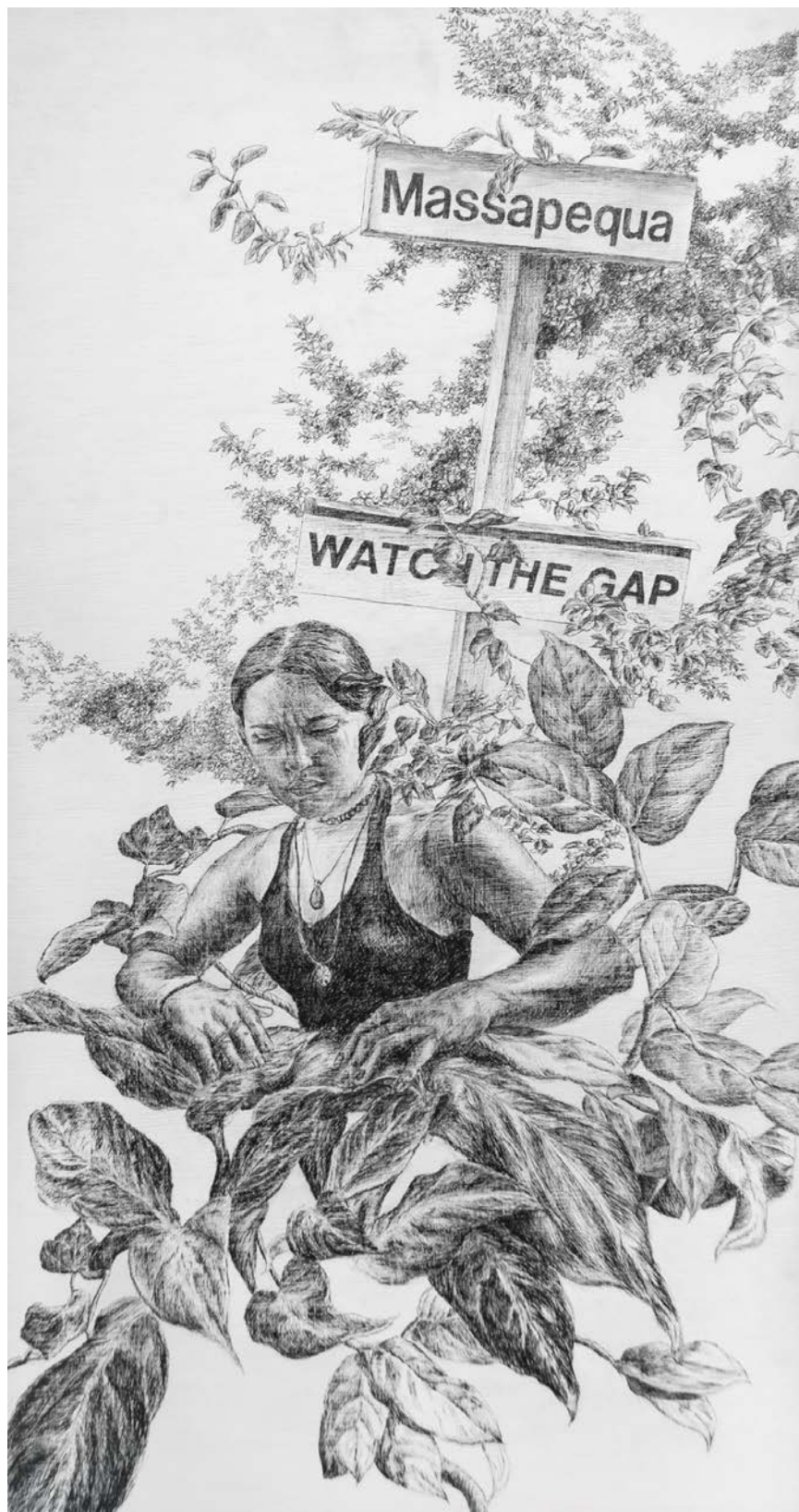
Shicheng Zhao



Asem Ahmed
The Wanderer, 2021
woodcut print
24 x 18 inches
edition unique



Carolina Amarillo
From Dualities & Fears, 2021
oil on canvas
40 x 30 inches



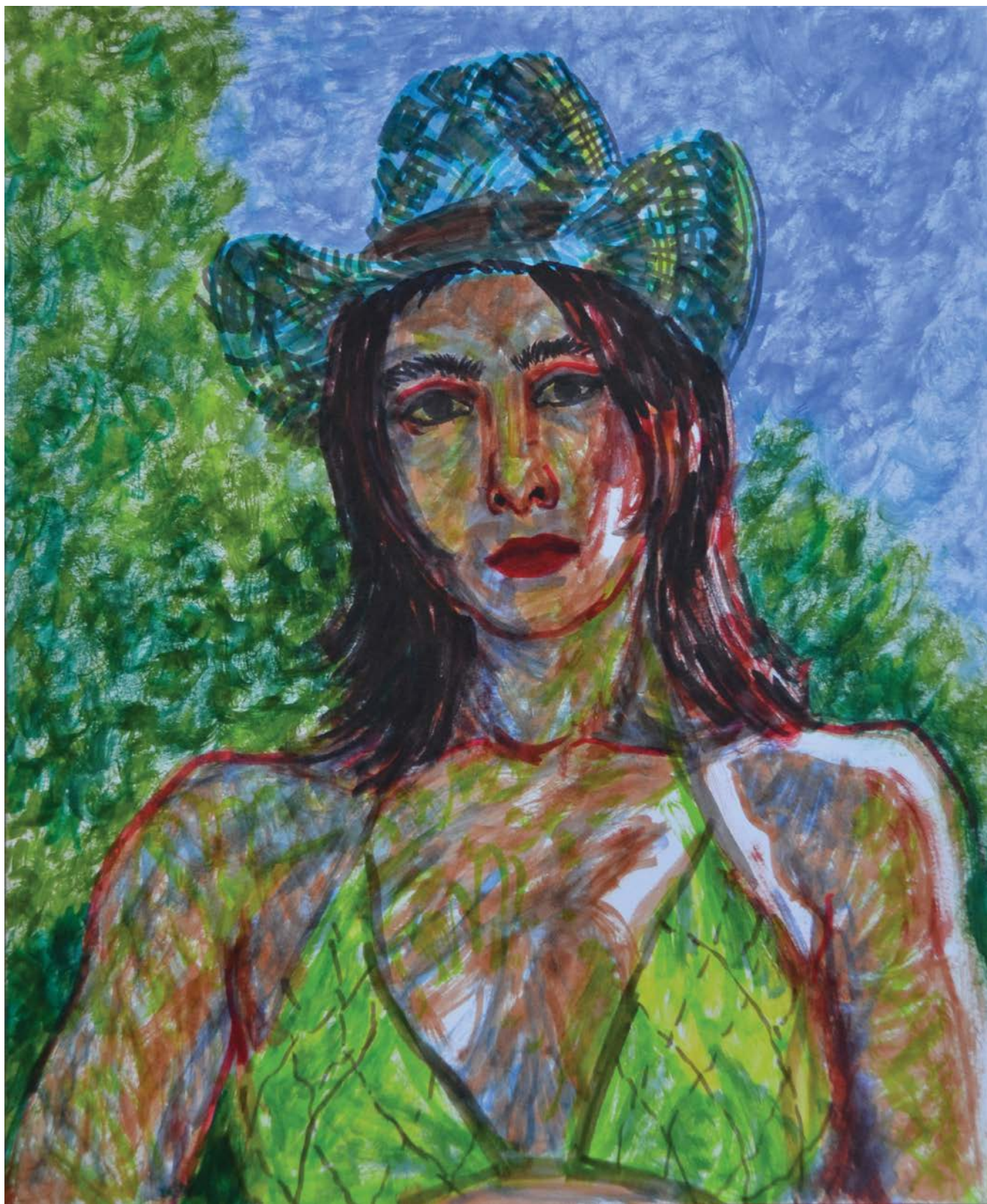
Jess Capobianco
Coming Home, 2021
pen and ink on wood panel
33 x 17.25 inches



Jacob Child
Breach, 2022
oil on canvas
26 x 20 inches



Ryan Davis
November 23, 2020, 2022
graphite on paper
18 x 24 inches



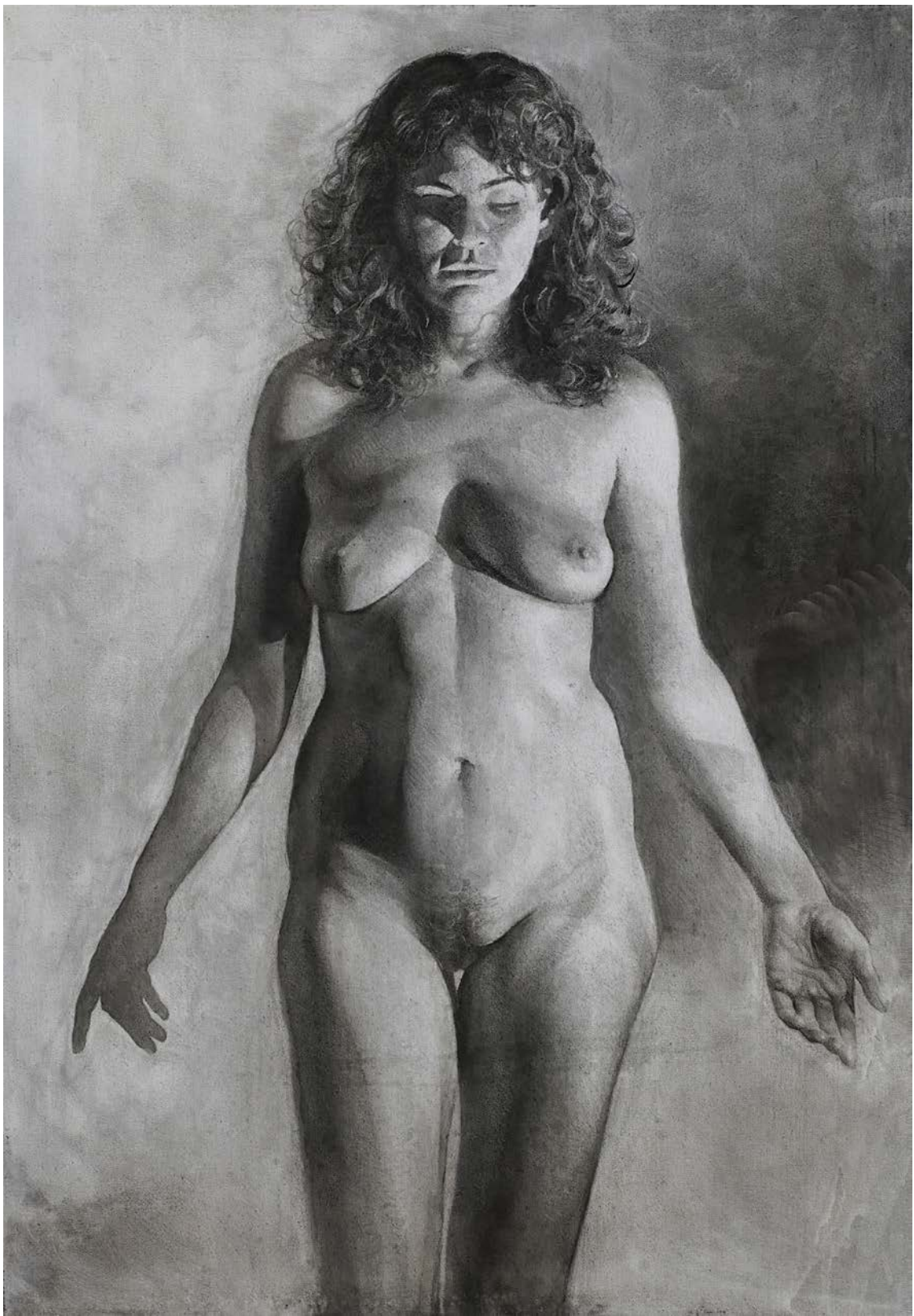
Jaki Doyka
Just Me and the Dragonflies, 2021
marker on paper
17 x 14 inches



Charlie Feeney
Sin I, 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



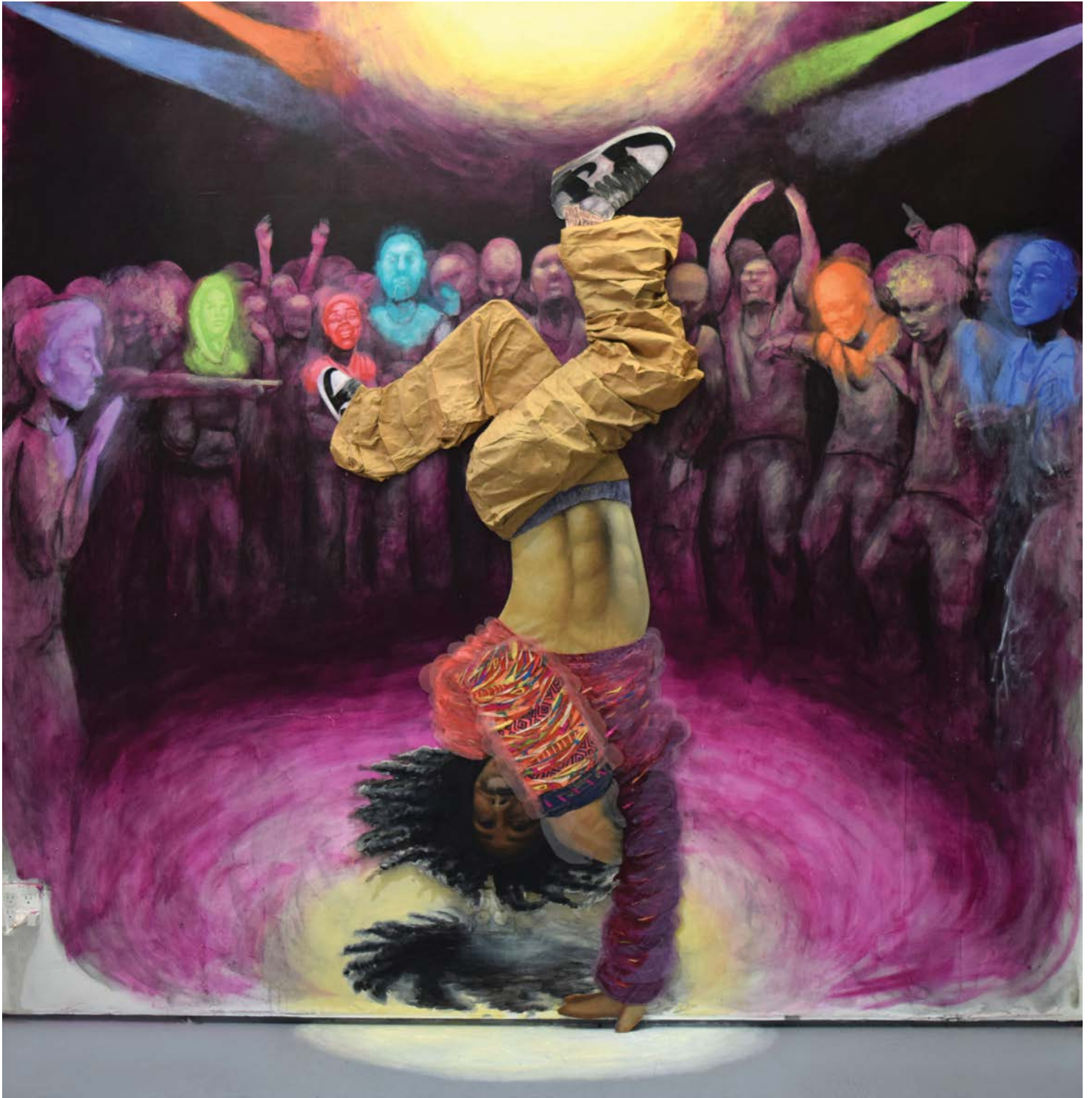
Emma Hapner
Deposition, 2022
oil on canvas
72 x 46 inches



Monica Ikegwu
Freeform, 2022
oil on canvas
36 x 36 inches



Ellen Jones
Still Life #3, 2020
charcoal on paper
32 x 28 inches

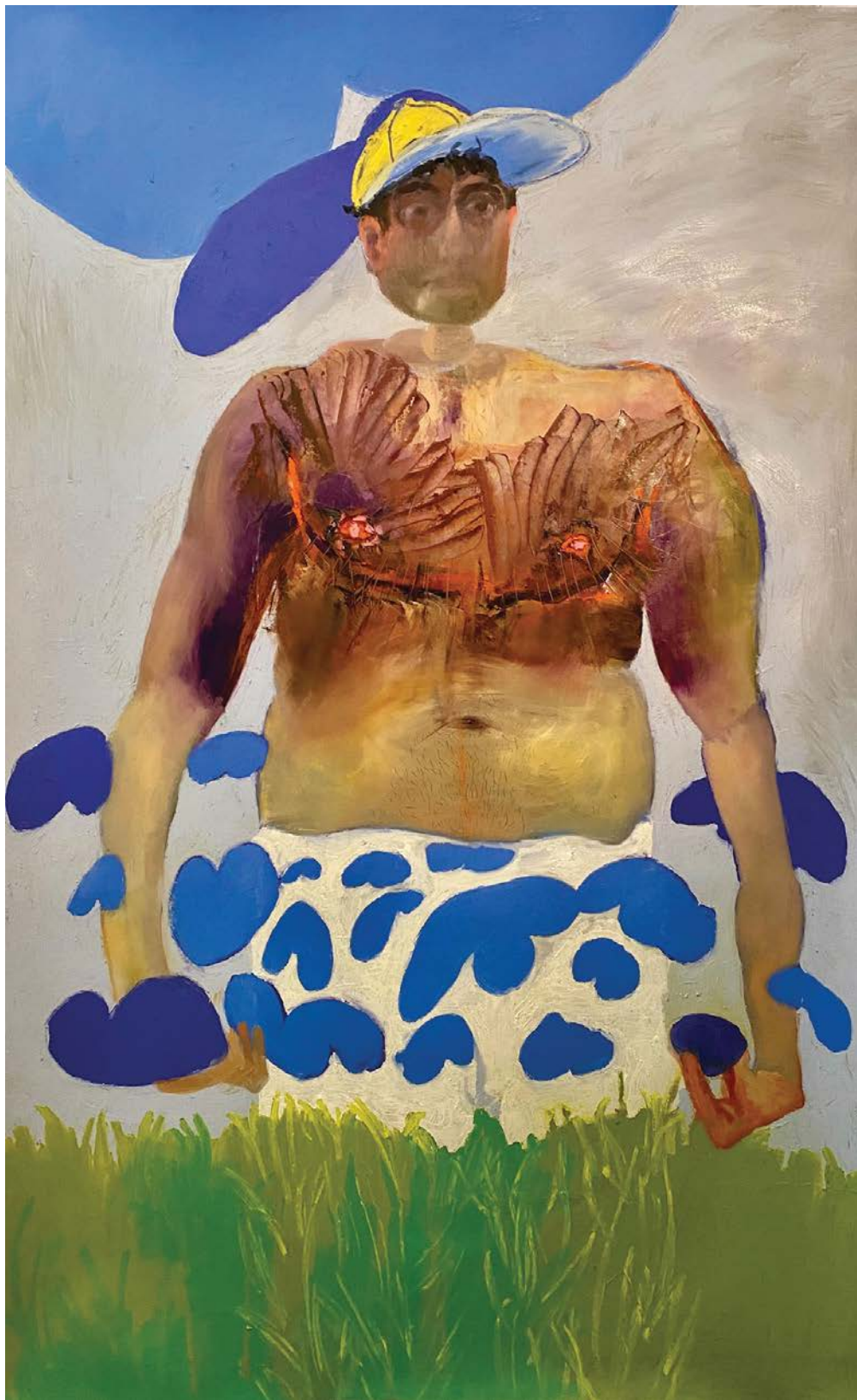


Antoinette Legnini

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



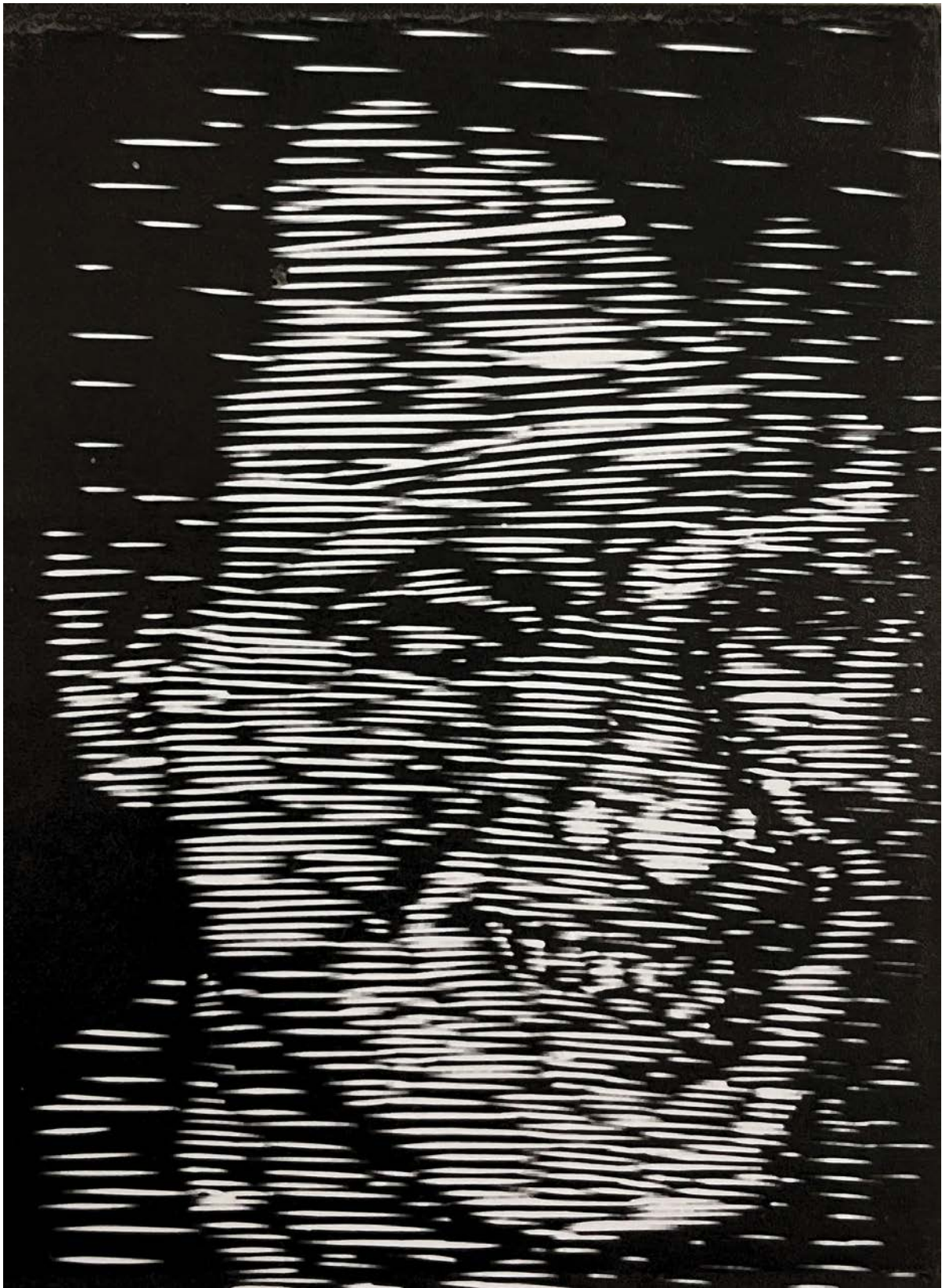
Elise Mills
Landslide, 2022
oil on linen
36 x 48 inches



Jill Moss-Getz
Nurse Nouvelle, 2021
plaster and casein
17.25 x 11.5 x 10 inches



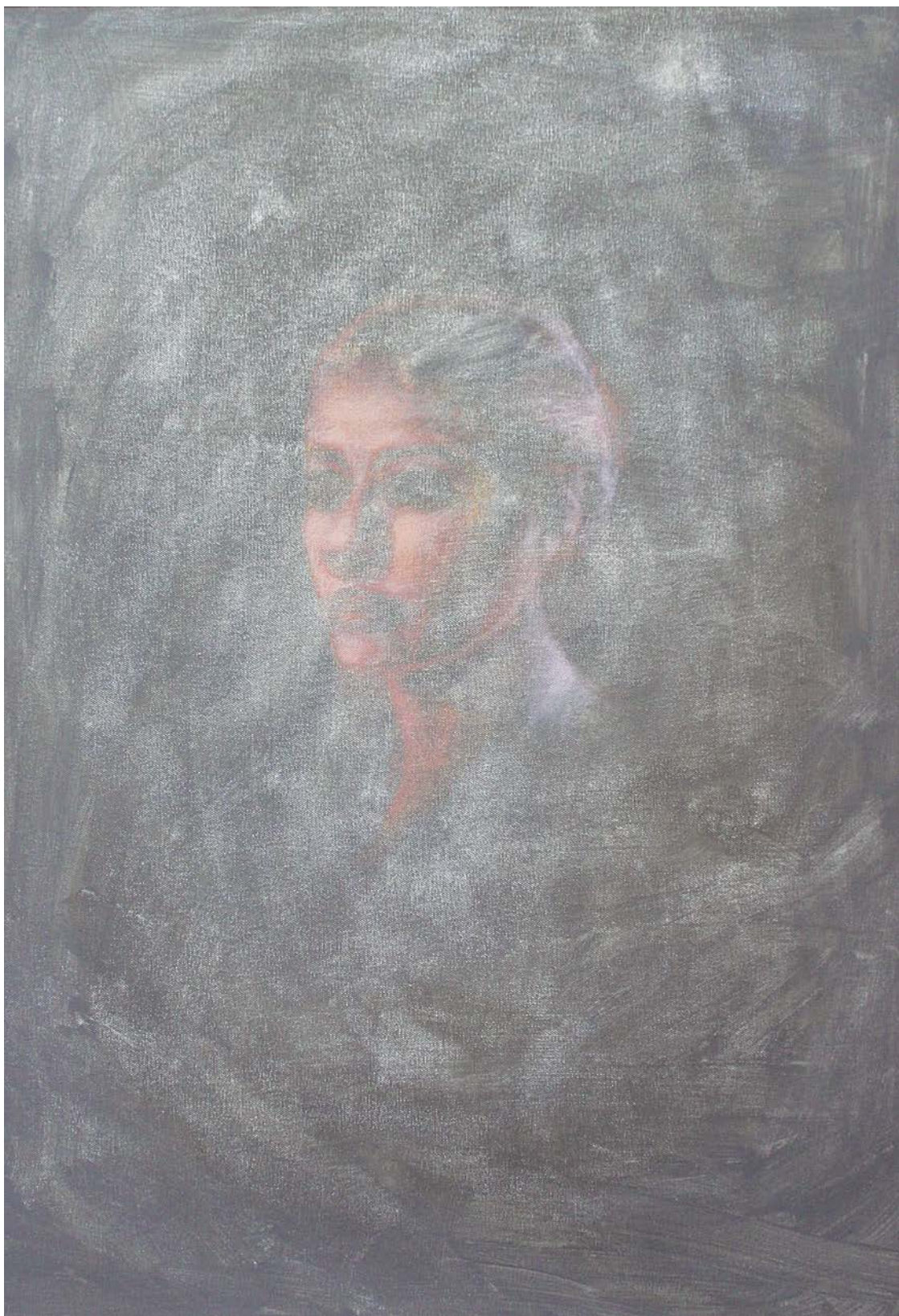
Anna Neu
The Light (Version 2), 2022
graphite on paper
24 x 18 inches



Bryan Pennington
#2, 2021
woodcut on paper
3.5 x 2.5 inches
edition 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 Riggava
Please Warm My Leg (After Pinocchio's Birthday), 2021
oil on canvas
48 x 23 inches



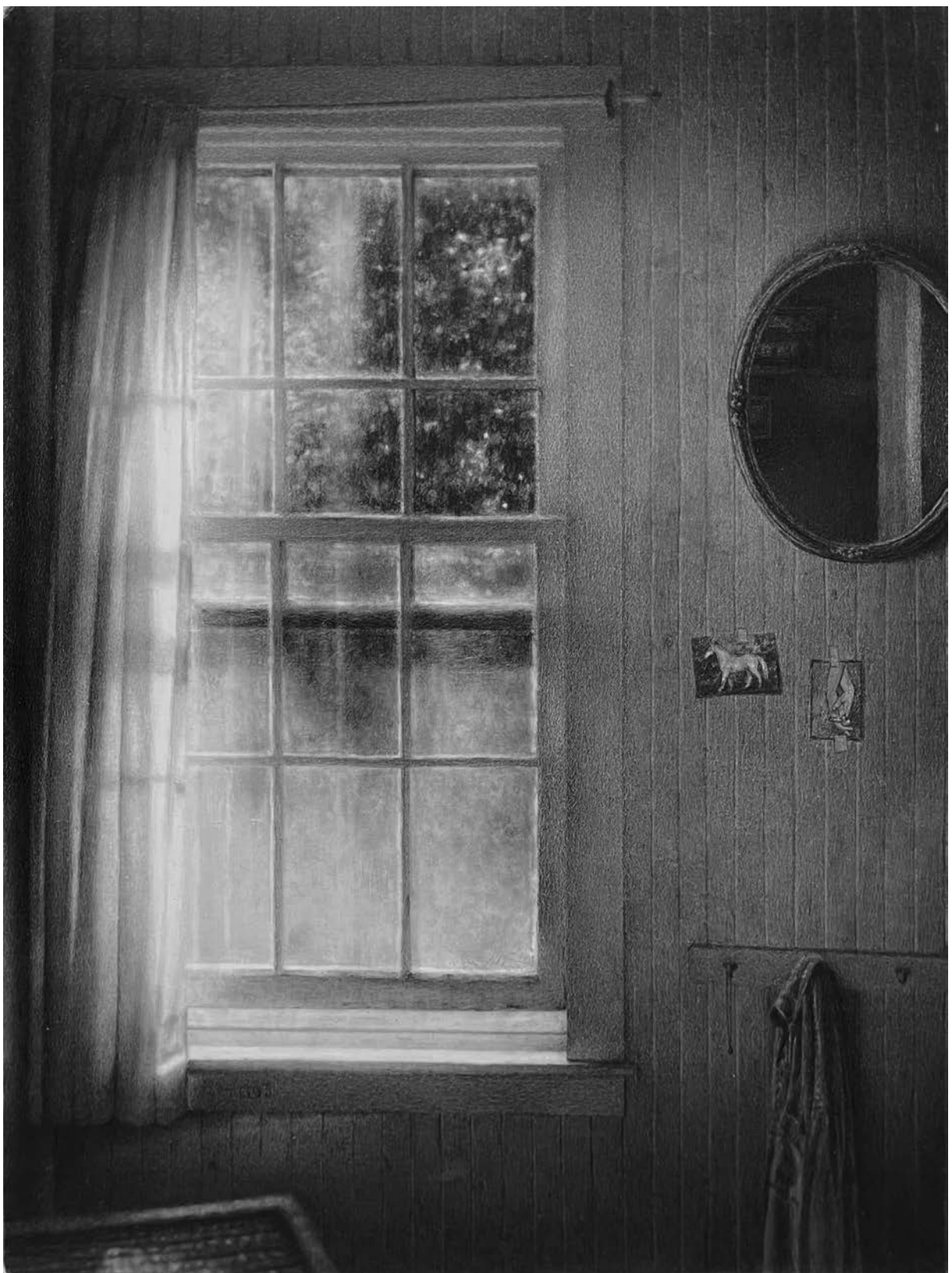
Audrey Rodriguez
Sweet Corn in Flatbush, 2021
oil on linen
16 x 20 inches



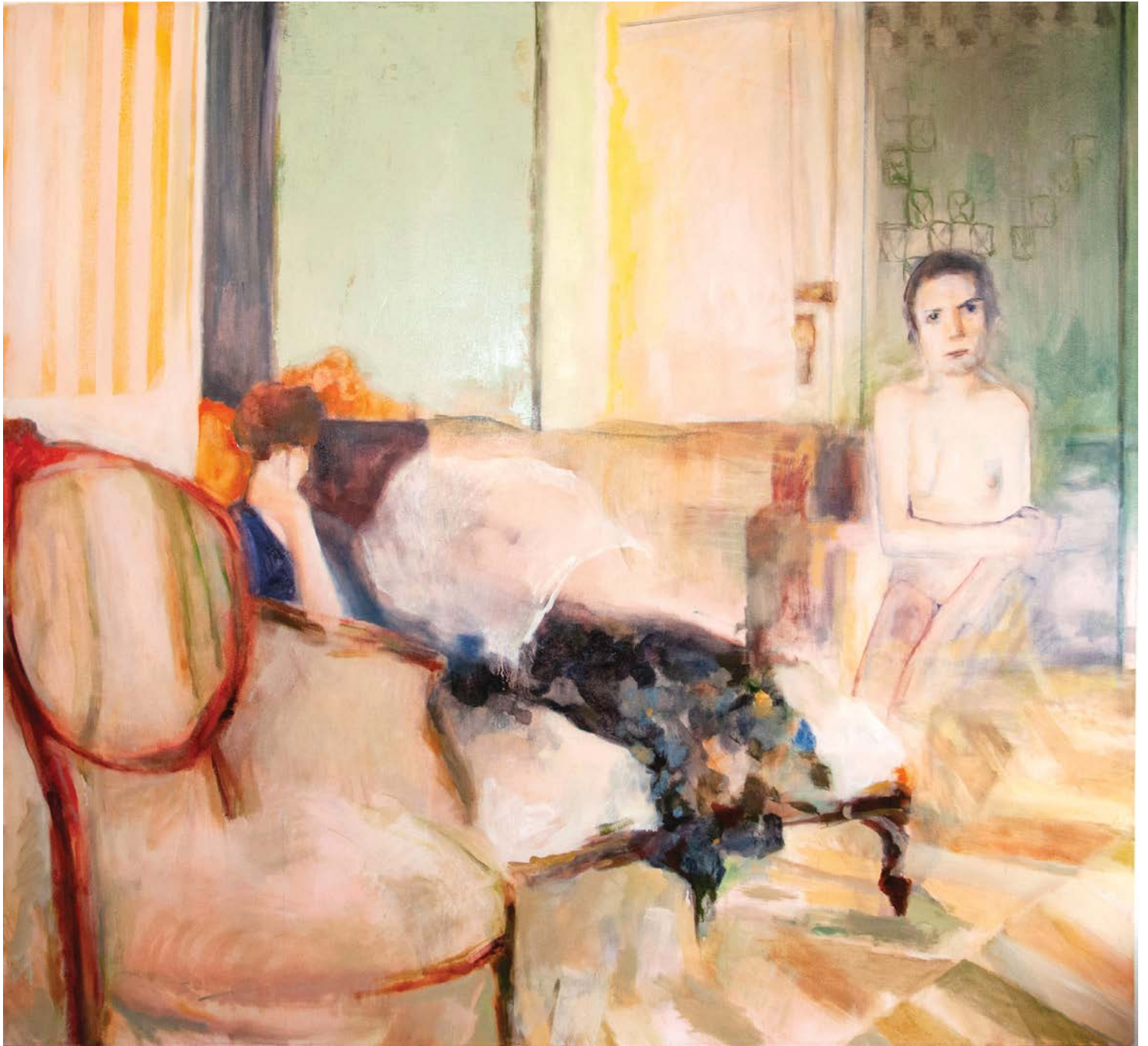
Laura Romaine
Honey, I'm Home, 2022
oil on wood panel
36 x 24 inches



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



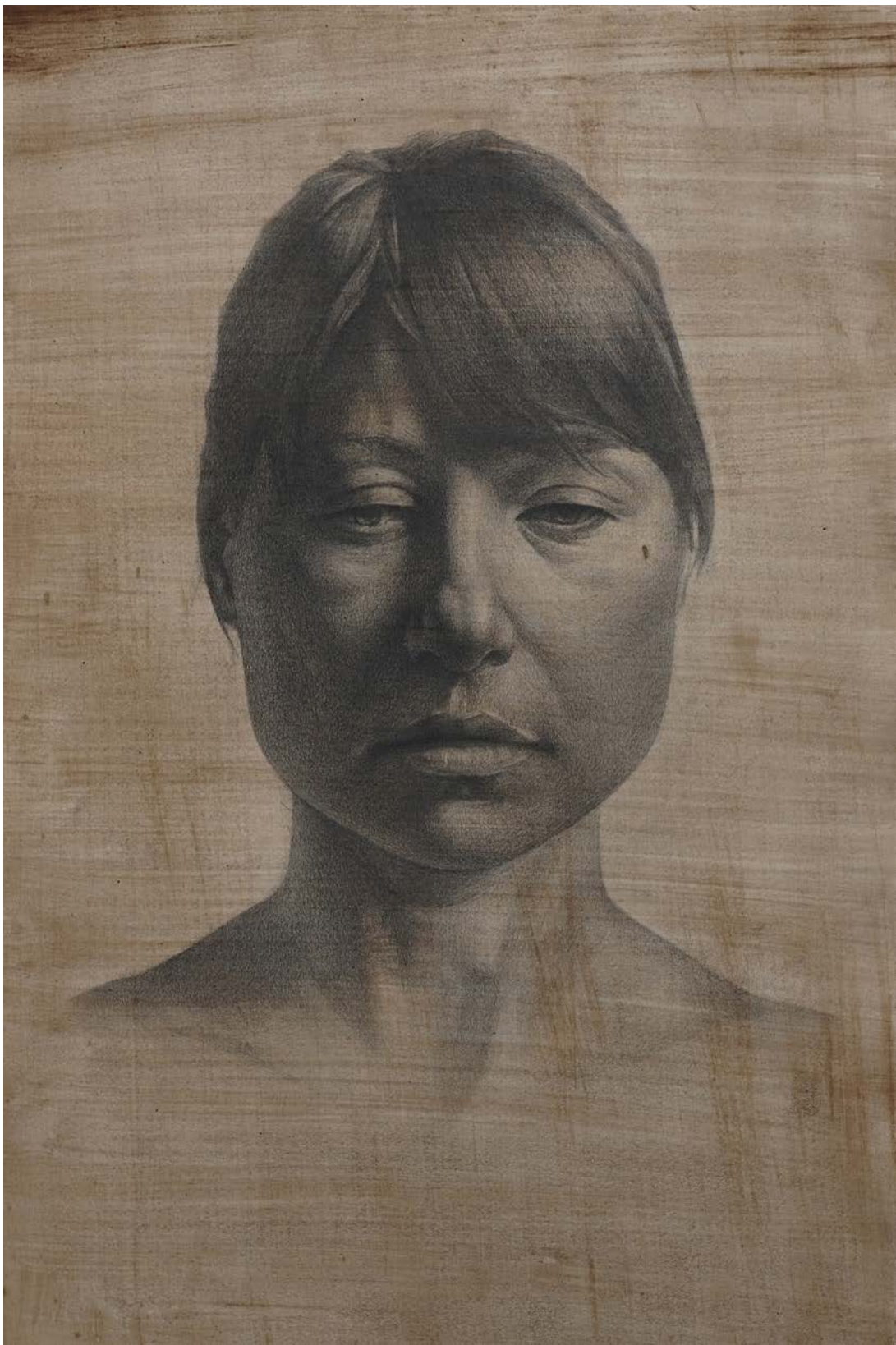
Arielle Tesoriero
Genesis, 2021
oil on canvas
36 x 48 inches



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

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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.

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Judy Fox, Sculpture

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Tschabalala Self, Painting

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Alexi Worth, Critical Studies & Painting

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