Table of Contents

Mission Statement 1

MFA Thesis Essay 2
by Carlo McCormick

2023 Chubb Postgraduate Fellows 6

2023 Master of Fine Arts Graduates 10

Faculty 58

Leadership 59

Administration 60
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.
History, perpetually a work in progress, feigns a 20/20 hindsight with the distant past in perfect focus, but with congenital hyperopia fails to read the recent, proximate and contemporary with much clarity. With art it’s often easier to see how certain works (or movements) can represent an age than it is to recognize how our own times are represented in art it creates. Much like picture-making it’s a problem of perspective, or more simply that the historical perspective is supposed to be situated at the end, when the constant march of time tells us we are forever in the middle of it all. This conundrum comes to mind when we consider the exceptionally diverse subject matter and styles of this year’s crop of MFA grads from the New York Academy of Art, as well as the legacy of this dynamic institution itself. We all know the histories of figuration, representation and narrative in fine art, but sometimes we are less certain about how and why this visual language functions today. The breadth and brilliance of this class doesn’t so much explain the cause and effect of contemporary figuration than it revels in complications and contradictions of storytelling at this point in time.

For those among us of a certain age it is not hard to remember how the long march of Modernism involved a gradual avant-garde progression into abstraction, and how as recently as fifty years ago to be a representational artist was to be somehow horribly passé and déclassé. In fact, many of the founders of the Academy shared a delirious appreciation for William-Adolphe Bouguereau, the preeminent academic painter who the modernists had relegated to the historical dustbin- the very concept seemed as perversely post-modern as it was traditional. To appreciate why such classically informed work matters now in 2023 is to acknowledge what that break meant, how the entire legacy of this kind of pictorial tradition had seemingly come to a terminus and what it meant to jump back into that unfathomable chasm. It did not mean then, nor does it mean now, to return unchanged to the genres of historical, allegorical, landscape, portraiture and the like, but rather to arrive anew at these tropes and strategies in far more personal ways, as expressions of self and reflections of society. The art these graduating students show us offers subject in the spirit of subjectivity, explores content in a generation where content has become a marketing term, and begins to tell its stories in the wake of a broken narrative.
If we must measure the critical distance between the long history of representations prior and what these artists choose to represent today, time itself is a crucial element. That is, the notion that great art must be timeless is, if not entirely abandoned at least contingent on expressing the complications and confusions of the present. The wide range by which contemporary perspectives can fundamentally shift traditional subjects is evident in the work of Chubb Fellows Antoinette Legnini, whose multimedia assemblage tableau, with its cryptic title I’ll Tell You When You’re Older II, at once implies and suspends narrative, and Audrey Rodriguez, whose stoic naturalistic depiction of street food vendors at work, Chalupas Poblanas El Tlecuile infuses the naturalistic with a monumental grace and dignity. So too can we register the psychology and politics of our age in the isolation and anxiety of Olivia Chigas Sloppy Joe Xanadu, the emotional and disconnect of Jiwoo Choi’s Two Characters, the emblazoned identity and cultural pride of Fez by Manuel Hernandez Sanchez, or the richly personal iconography catalogued in the domestic tableau of Sofiya Kuzmina’s Self-Portrait in My Room.

The contemporary is of course not simply our position in time as a way of using the present as a way to look forward from the past but of tracking our situation within broader cultural histories. It is in short an act of memory, a conjuring of lingering legacies, ennobled pasts and historical burdens we sense in Hats Were Always Worn on Sunday Morning by Terry Plater, and Kenol Lamour’s satirically revisionist We Retired Now! Here too we must think of the manner in which portraiture no longer privileges the few but speaks to the many, embracing a diversity in our body politic that manifests and exteriorizes humanity and love, epitomized by Barbara Sharp’s family portrait Doctor, Teacher and Son, and the sensuously sharing couple in Untitled by Chinedu Victor.

As we see the return to portraiture, long held somewhat contemptuously as a mercantile art form of commissioned flattery, into an expansive field of psychological investigation and political signification, the ideologically fraught anatomy of the human form itself has offered up the body as a kind of still life, a meditation on being as nature morte. Such is the hushed still, vulnerable yet vital, of Contained by Kirubel Mandefro, the verdant anthropomorphic hybridity of Antônia Bara’s Hand-Flower, the visceral, almost violent, claustraphobia of Consumption by Ava Bramlett, the sacro-biologically eviscerated form of Hope Buzzelli’s Crucifixion, and the virtuosic molded paper sculpture, Paper Study I, by Jenny Lula Challa. At once literal and metaphorical the body in art evinces an emotional elasticity that registers in soul, psyche and soma, extending our understanding of physique into the philosophical be it the
coupled contortions of *Existing Together* by Alayna Coverly, the dichotomy of disclosure and reserve in Rene Grgic-Dakovic’s portrait *Dayna*, the whimsical clay relief sculpture of paper-doll accessories *Summer Outfit* by Ling Gui, the emotionally fraught cruciform expressionism of Jay Peterzell’s *The Two Thieves*, the simmering emotive quietude of *Still* by Jane Philips, the stark grace of the silhouetted portrait $(P^2)^2$ by Keith Rehm, or the melancholic poise of Rin Lee’s *Sunnyeoo* (仙女).

Much as we witness a renewed vitality of portraiture in this work, we also see a similar revisiting of traditional genre painting throughout. Here we find charm in the quotidian as the scrutiny of the artist's gaze and the wilds of their imagination enliven the material world, such as Norie Morimoto’s elegant *Onions*, the culinary absurdity of *Red Snapper on a Bun* by Haley Pisciotta, the nature morte array of a past repast deftly assembled in *What We Left Behind* by Claudio Cecchetti. The process-based self-examination of Alex Hewitt’s *Self-Portrait in Prismacolor Pencil*, or the memory-infused landscape of an illuminated mountainside *Sunshower* by Lucy Kay Plowe. Yet, amidst these simple joys in the pleasure of appearances, there is much that complicates representation in the art of those who explore myth and metaphor in their work, evident in the homespun Americana road trip adventure and opportunity of conjured by Lauren Faulkner’s *Go West*, the dreamy noire of *Wilderness* by Jackson Hill, the synaesthetic abstraction of Yiting Liu’s *The Origin of the Sound*, the self-reflexive reimagining of Narcissus in *See Me, Please* by Michela Josephine Antonette Roman, the sacrificially beheaded offering of Stefania Salles Bruins’ *All I’ve Got*, the stunning goddess of birth and death at the center of Tsilil Tsemet’s *The Prom Queen* and the enigmatically elegiac mindscape of Darlene Thevenin’s portrait with bubbles *Memento Mori*.

Abstraction itself is never fully abandoned in the figurative and narrative program at the New York Academy of Art, but operates rather as another potent tool of discovery and disclosure. Un-tethered from the formalism of modernist abstraction, still insistently determined to depict an emphatic actuality, this new generation of painters somehow conjures the discrete spectrum of representational dissolve in the various terms of deep space, vestigial traces and overriding patterning, diverse strategies of psychological implication ranging from the shimmering mark making of Laurel Boeck’s *Chutes*, the dense visceral serpentine baroque of Ouroboros Knot #2 by Miriam Carothers, the distressed picture plane of a kind of digital interference evoked by Cheyenne Earp’s
Ritual Glitz, the dancing flesh-toned miasma of Stephen Gay’s Untitled, the intricate hypnotic cross-hatching around the characters in Carla Leo’s Linocut No. 1, the tempestuous atmospherics of Fugue by Yanqing Low, as well as the skewed temporality and ruptured vision of Bo Prather’s Non-obsession with Non-obsession.

It is easy to focus on the technical rigor that the Academy brings to traditional academic techniques, as this is a nearly unique attribute among current art schools, but it is equally important to understand how these skills and methodologies serve a wholly contemporary art vernacular. In this there is a genuine pleasure to see how this kind of mastery works to reflect upon the visual languages and expressions that have developed in more than century-long span since the heyday of traditional academic art. Resonant of deeper histories, these artists are similarly engaged in the modes of contemporary communication, infusing their pictures with an array of styles and sensibilities that reflect how we tell stories today, from the cinematic to the comic, along with developments in conceptual practice and radical distortion. The traditional makes a strange but fruitful bedfellow with our collective understanding now that anything is possible, be it the tortured Western of Chubb Fellow Zachary Lank’s Destino Camino, the taught filmic noire of Citizen Kane by Jordan Acosta, the absurdist cartoon contortions of Todd Cramer’s Trampoline, the patent idiosyncrasy and peculiar voyeurism at play in Scene at the Pool by Marisha Falkovich, the richly textured intensity and brooding ambiguity of Jonathan Harmon’s Kirubel, the anxious architecturally fragmented comic storyboard narrative of Page 6 from Alexia Papavasilakis, and the biomorphic mutant humor of Curiosity by Joshua Ramos.

When emerging generations of artists in that late Seventies and early Eighties disinterred the exquisite corpse of painting—so recently declared as dead—and began foraging again in the possibilities of representational figurative art, it came as a fresh breeze to an art world that was wholly fatigued by the great endeavor of modernism’s assault on tradition. We understand that moment now as the genesis of our post-modern condition, but as we celebrated it as an end to the tyranny of perpetual novelty it came with a certain dread that maybe we had run out of anything truly new to say. What we experience now with this latest wave of visual iconoclasts is the earnest comprehension that as long as art continues to speak from the intimate perspective of self, registers the dynamic changes of the world around us and treasures those elusive tendencies of the informal and personal, we will never run out of meaningful stories to tell.
2023 Chubb Postgraduate Fellows

Zachary Lank

Antoinette Legnini

Audrey Rodriguez
Zachary Lank
Destino Camino, 2022
oil on canvas
46 x 46 inches
Antoinette Legnini
*I’ll Tell You When You’re Older II*, 2022

oil, acrylic, pastel, charcoal, pencil, pen, colored pencil, watercolor paper, sandpaper, playing cards, Halls cough drop wrappers, Halls cough drop bag, coin wrappers, Lipton tea foil wrap, iridescent cellophane wrap, and index cards on chipboard

40 x 36 inches
Audrey Rodriguez
Chalupas Poblanas El Tlecuile, 2023
oil on canvas
36 x 48 inches
2023 Master of Fine Arts Graduates

Jordan Acosta
Antônia Bara
Laurel Boeck
Ava Bramlett
Hope Buzzelli
Miriam Carothers
Claudio Cecchetti
Jenny Lula Challa
Olivia Chigas
Jiwoo Choi
Alayna Coverly
Todd Cramer
Cheyenne Earp
Marisha Falkovich
Lauren Faulkner
Stephen Gay
Rene Grgic-Dakovic
Ling Gui
Jonathan Harmon
Manuel Hernandez Sanchez
Alex Hewitt
Jackson Hill
Sofiya Kuzmina
Kenol Lamour
Rin Lee
Carla Leo
Yiting Liu
Yanqing Low
Kirubel Mandefro
Norie Morimoto
Alexia Papavasilakis
Jay Peterzell
Jane Philips
Haley Pisciotta
Terry Plater
Lucy Kay Plowe
Bo Prather
Joshua Ramos
Keith Rehm
Michela Josephine Antonette Roman
Stefania Salles Bruins
Barbara Sharp
Darlene Thevenin
Tslil Tsemet
Chinedu Victor
Jordan Acosta
*Citizen Kane*, 2022
lithograph on Kitakata paper
12 x 15.25 inches
dition 2 of 4
Antônia Bara
*Hand-Flower*, 2023
graphite on cotton paper
12 x 12 inches
Laurel Boeck

Chutes, 2023
oil on panel
12 x 9 inches
Hope Buzzelli

*Crucifixion*, 2022

colored graphite and marker on raw canvas

72 x 45 inches
Miriam Carothers  
*Ouroboros Knot #2, 2023*  
oil on wood panel  
36 x 36 inches
Claudio Cecchetti  
*What We Left Behind*, 2023  
graphite on paper  
44 x 30 inches
Jenny Lula Challa
Paper Study 1, 2023
cast paper and pastel
18 x 6 x 3 inches
Olivia Chigas
*Sloppy Joe Xanadu*, 2022
oil on canvas
31 x 24 inches
Jiwoo Choi

Two Characters, 2022
oil on canvas
24 x 40 inches
Alayna Coverly
*Existing Together*, 2022
oil on canvas
24 x 18 inches
Todd Cramer
Trampoline, 2023
ink on watercolor paper
51 x 80 inches
Cheyenne Earp
*Ritual Glitch*, 2023
oil on panel
8 x 8 inches
Marisha Falkovich
*Scene at the Pool*, 2023
soft ground etching, ink, and watercolor crayon on paper
7.5 x 10 inches
dition AP
Lauren Faulkner

*Go West*, 2022

oil on embossed paper mounted on canvas

14 x 24 inches
Stephen Gay
*Untitled, 2023*

oil on canvas

28 x 26 inches
Rene Grgic-Dakovic

*Dayna*, 2022
oil on canvas
48 x 24 inches
Ling Gui
Summer Outfit, 2022
water-based clay and glaze
9 x 6.5 inches
Jonathan Harmon

*Kirubel*, 2023

oil, coffee, and ink on canvas

40 x 30 inches
Manuel Hernandez Sanchez

Fez, 2023

acrylic on shaped canvas

84 x 60 inches
Alex Hewitt

_Self-Portrait in Prismacolor Pencil, 2021_

Prismacolor pencil on paper

11 x 9 inches
Jackson Hill
*Wilderness*, 2023
oil on canvas
60 x 48 inches
Sofiya Kuzmina
Self-Portrait in My Room, 2022
oil on canvas
24 x 20 inches
Kenol Lamour
We Retired Now!, 2022
acrylic, ink, conte crayon, paper, and cotton cheese cloth collage on canvas
36 x 24 inches
Rin Lee
*Sunnyeo* (仙女), 2022
oil on linen
48 x 36 inches
Yiting Liu
*The Origin of the Sound, 2023*

oil on canvas

60 x 48 inches
Yanqing Low

Fugue, 2023

oil on canvas

63 x 98.25 inches
Kirubel Mandefro

*Contained, 2022*

oil on canvas

30 x 24 inches
Norie Morimoto

Onions, 2022
oil on panel
12 x 16 inches
Alexia Papavasilakis
Page 6, 2022
ink on comic book art board
17 x 11 inches
Jay Peterzell
*The Two Thieves*, 2022
oil and charcoal on canvas
64 x 39 inches
Jane Philips

Still, 2023
oil on canvas
40 x 30 inches
Haley Pisciotta

*Red Snapper on a Bun*, 2022
colored pencil on paper
7 x 9.5 inches
Terry Plater
*Hats Were Always Worn on Sunday Morning, 2023*

oil on prepared paper

47 x 36 inches
Lucy Kay Plowe

Sunshower, 2023

oil, oil stick, and wax on linen

51 x 62 inches
Bo Prather
*Non-obsession with Non-obsession, 2022*
charcoal on paper
30 x 22 inches
Joshua Ramos

Curiosity, 2022

charcoal, soft pastel, and acrylic on paper mounted on canvas

36 x 48 inches
Keith Rehm

(P2)2, 2022
oil on panel
18 x 18 inches
Michela Josephine Antonette Roman

*See Me, Please*, 2022

Hydrocal with casein, powdered pigment patina, and mirror

10 x 20 x 17 inches

edition unique
Stefania Salles Bruins
*All I've Got*, 2022
oil on aluminum panel
20 x 24 inches
Barbara Sharp
*Doctor, Teacher and Son*, 2023
oil on Arches oil paper with hand stamped background
30 x 22 inches
Darlene Thevenin

Memento Mori, 2022
charcoal and graphite on paper
12.5 x 23 inches
Tslil Tsemet

The Prom Queen, 2022
oil on canvas
56 x 56 inches
Chinedu Victor

*Untitled*, 2022
oil on canvas
60 x 48 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
Tracey Emin, Drawing
Eric Fischl, Painting

Judy Fox, Sculpture
Edward Schmidt, Drawing
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.

John Jacobsmeyer, Faculty Chair, Director of Printmaking
Michael Grimaldi, Director of Drawing & Anatomy
Nina Levy, Director of Sculpture

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
Lisa Blas, Critical Studies
Margaret Bowland, Drawing & Painting
Sharon Butler, Critical Studies
Adam Cvijanovic, Painting
Marcelo Daldoce, Drawing
Jon DeMartin, Drawing
Cynthia Eardley, Anatomy & Sculpture
David Ebony, Critical Studies
Audrey Flack, Drawing & Painting
Steve Forster, Painting
Thomas Germano, Critical Studies
Gianluca Giarrizzo, Sculpture
Aaron Gilbert, Painting
Christina Giuffrida, Sculpture
Elizabeth Glaessner, Drawing & Printmaking
David Gothard, Drawing
Heidi Hahn, Critical Studies
Rie Hasegawa, Printmaking
John Horn, Anatomy & Sculpture
Scott Hunt, Drawing
Vera Iliatova, Critical Studies
Edgar Jerins, Drawing
Kyle Johanson, Critical Studies
Marshall Jones, Drawing & Painting

Kurt Kauper, Drawing & Painting
Evan Kitson, Anatomy & Drawing
Jessica Leo, Drawing
Greg Lindquist, Critical Studies
Dik Liu, Painting
Randy McIver, Anatomy
Fred Mershimer, Printmaking
Steve Mumford, Painting
Gina Miccinilli, Sculpture
Roberto Osti, Anatomy & Drawing
Guno Park, Drawing
Heather Personett, Sculpture
Colette Robbins, Sculpture
Mario Robinson, Drawing
Jean-Pierre Roy, Painting
Manu Saluja, Painting
Justin Sanz, Printmaking
Sarah Schmerler, Critical Studies
Chie Shimizu, Sculpture
Bernardo Siciliano, Painting
Robert Simon, Critical Studies & Sculpture
Dan Thompson, Drawing & Painting
Melanie Vote, Painting
Steve Walker, Drawing
Jiannan Wu, Sculpture
Zane York, Painting
BOARD OF TRUSTEES
Eileen Guggenheim, Ph.D., Chair
David Schafer, Co-Vice Chair
Rick Segal, Co-Vice Chair
David Kratz, President, ex officio
Susan Wasserstein, Secretary
Bob Cochran, Treasurer

Ashley Abess
Curtis Bashaw
Alain Bernard
Richard Blumenthal
Nicolas Bos
Renée Fields
Eric Fischl
Bridget Gless Keller
Jennifer Gilbert
Alexander Gilkes
Margot Gordon
Marsha Haygood
Allison Hill-Edgar
Sharon Jacob
Helen King

Kamie Lightburn
Adam Lindemann
Alyssa Monks
Nicole Salmasi
Jennifer Schipf
Brooke Shields
Sam Shikiar
Hank Snyder
Whitney Stevens
Jonathan Tibett
David Walentas
Tabitha Whitley
Russell Wilkinson
Chris Wilson

PRESIDENT’S ADVISORY BOARD
Bob Colacello
Joe Dunning
Vincent Fremont
Zani Gugelmann
Gabby Karan

Zoya Loeb
Justin Mohr
Carrie Rebora Barrett
Stephanie Roach
Jordan Tamagni

ARTIST ADVISORY COUNCIL
John Alexander
Ali Banisadr
Will Cotton
Eric Fischl

Hilary Harkness
Damian Loeb
Enoc Perez
Alexis Rockman
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Kratz</td>
<td>President</td>
</tr>
<tr>
<td>Peter Drake</td>
<td>Provost</td>
</tr>
<tr>
<td>Carolina Amarillo</td>
<td>Assistant Director of Continuing Studies</td>
</tr>
<tr>
<td>Elena Baybakova</td>
<td>Junior Accountant</td>
</tr>
<tr>
<td>Tim Buckley</td>
<td>Building Manager</td>
</tr>
<tr>
<td>Nicholas Burkhalter</td>
<td>Creative Director</td>
</tr>
<tr>
<td>Heidi Elbers</td>
<td>Director of Exhibitions</td>
</tr>
<tr>
<td>Alexandra Evans</td>
<td>Program Coordinator in Continuing Studies</td>
</tr>
<tr>
<td>Jessica Hill</td>
<td>Exhibitions Assistant</td>
</tr>
<tr>
<td>Ashley Hinshaw</td>
<td>Librarian, Accreditation Liaison Officer</td>
</tr>
<tr>
<td>Amy Hughes</td>
<td>Director of Student Services</td>
</tr>
<tr>
<td>Gabrielle Jobity</td>
<td>Human Resources Manager, Title IX Officer</td>
</tr>
<tr>
<td>Anthony Joseph</td>
<td>Maintenance</td>
</tr>
<tr>
<td>Jonathan Juarbe</td>
<td>Director of Admissions &amp; Recruitment</td>
</tr>
<tr>
<td>Stephan Korsakov</td>
<td>Chief Financial Officer</td>
</tr>
<tr>
<td>Jess Leo</td>
<td>Night &amp; Weekend Manager, Frame Shop Manager</td>
</tr>
<tr>
<td>Jared Lilly</td>
<td>Director of Advancement</td>
</tr>
<tr>
<td>Owen Lynskey</td>
<td>Preparator</td>
</tr>
<tr>
<td>Harry Michas</td>
<td>Chief of Staff</td>
</tr>
<tr>
<td>Tun Myaing</td>
<td>Director of Studio Production</td>
</tr>
<tr>
<td>Tiffany Omotunde</td>
<td>Faculty Liaison &amp; Library Assistant</td>
</tr>
<tr>
<td>Patrick Okundaye</td>
<td>Security &amp; Reception</td>
</tr>
<tr>
<td>Bhagwhat Paltoo</td>
<td>Security &amp; Reception</td>
</tr>
<tr>
<td>Bobby Peretti</td>
<td>Staff Copywriter</td>
</tr>
<tr>
<td>Kim Power</td>
<td>Admissions Officer &amp; Faculty Liaison</td>
</tr>
<tr>
<td>Gianna Putrino</td>
<td>Manager of Exhibitions</td>
</tr>
<tr>
<td>Sarah Sager</td>
<td>Registrar</td>
</tr>
<tr>
<td>Kaiser Shakoor</td>
<td>Staff Accountant</td>
</tr>
<tr>
<td>Anna Skutelnikova</td>
<td>Financial Aid Director, Veterans Affairs Representative</td>
</tr>
<tr>
<td>Arielle Tesoriero</td>
<td>Model Coordinator</td>
</tr>
<tr>
<td>Michael Wayne Smith</td>
<td>Director of Operations</td>
</tr>
<tr>
<td>Anthony Wu</td>
<td>Database Administrator</td>
</tr>
<tr>
<td>John Volk</td>
<td>Director of Continuing Studies</td>
</tr>
</tbody>
</table>
NEW YORK ACADEMY OF ART

111 Franklin Street, NYC
nyaa.edu