20/20

BFA FINE ARTS

2014

SVA NYC

20/20

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2014

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Students experience their graduate exhibition differently. Some will be thrilled with their show and view it as the crowning achievement of their time in school. Others will be more doubtful. Maybe it wasn't their best work. Maybe it could have been better. Maybe it should have been better.

Thankfully, none of these concerns will be of any consequence in a couple of years. Whatever the success of a graduation show may be, it's ultimately the start, not the finish of a project that will last the rest of your career. That project is your creative life.

There are a lot of ways to embark on this project, but it's important to know from the outset, that living the life of a professional artist requires more than just going to the studio. It's figuring out how to get the bills paid and the hours free to spend the time you need to on your art. For the many who will graduate with student loans, it will mean taking on another job. My advice to students who need to do this: choose your day job wisely. A job that pays well, but offers no satisfaction, can kill the creative spirit.

Maintaining a life in the arts involves sacrifice. Sometimes it's financial; investing in yourself costs money. Sometimes it's social; investing in yourself takes time that might otherwise be spent with friends and family. Sometimes it's studio time—investing in an art-making practice means getting out of the studio, attending gallery and museum openings and visiting other studios.

Some of these sacrifices won't seem like sacrifices at all, but others can be painful. There's always something you don't want to do, or wish you could do without giving up something else in return. In my experience, though, the benefits of a creative life far outweigh the costs. Nothing is more satisfying than solving problems, which is something I see artists doing all the time, inside and out of their studios.

There are more problems than ever to be solved by artists. Living in city centers means dealing with rising real estate prices. Finding support for projects outside the commercial market has never been more difficult. And yet, despite these challenges, today's young artists are making some of the best and most challenging work we see today.

At SVA's BFA Fine Arts Open Studios we get a glimpse at some of that emerging talent. Perhaps on a foundational level there is a real thirst for change amongst many students—coupled by a sense of disenfranchisement. **Cassidy Toner** addressed some of these issues by launching 30 events in 30 days; the project seeks to curtail a general malaise and apathy amongst SVA students. A color-coded calendar with events like business card exchange day and Easter egg painting day decorated the walls of her studio. When I visited, she was preparing for an opening in the Fine Arts building's lobby—a brilliant activation of a pre-existing space.

Similarly creating public space interventions, **Andrew K. Phan** chose a place outside the studio and created fake subway advertisements. "Looking directly at a passenger directly across from you may cause them discomfort" reads one announcement. In true New York fashion, no one seems to notice.

SVA students engage in, and are critical of a variety of issues affecting their lives. **Christine Dulgarian** examines the structural problems of the art world, writing in a piece reasons why she doesn't want to be an artist—that committing to a life of uncertainty has more drawbacks then perks. Meanwhile **Daniel Fairbanks** examines gay sexual identity and discrimination by creating works that give importance to the anonymous gay men in his work by partially obscuring images of their faces and placing them on a pedestal or on the wall. The works look like relics from another time—a memory not so distant, yet not clear enough to see.

Material, always a source of inspiration amongst artists, brings to life the work of many artists at SVA. **Kate O'Dell's** beautiful, colorful, abstract assemblages made with window blinds and other common materials are a joy to look at, as are **Sojung Kim's** paintings of lush interiors and architectural spaces, and **Gabriella Price's** molds of sealed bags make the eye linger.

Many artists engage digital technology. The possibilities of 3D printing are brought to life by **Thibaut Dapoigny's** enormous rhino resting on its nose. The scale alone impresses. **Jeremiah Lewis** started with a maquette of an apartment building filled with live cockroaches and mercifully encased in Plexiglas, and then pointed small video cameras at the art work. The artist projected the results of the surveillance live. The piece speaks to the subpar living conditions in the city.

Some works defy categorization or interpretation. **Jun Sung Kim's** video of a group of dancers in athletic wear projected in the loading dock is one such work. We saw dancers in American Apparel-type wear workout and dance in a gym against glittering gold backdrops and create a multi-armed Indian God. It could have been a portrait of youth in New York, but then again, it could also have been a simple non-linear narrative, defying any interpretation.

Perhaps most remarkable of all, though, is the ambition many SVA students bring to their studios. From Toner's energizing and seemingly endless efforts to engage public space and other students to Lewis's live building surveillance, it's clear students are pushing art in new directions. That makes this next stage in the life of an artist—building and sustaining a creative practice—all the more exciting.

PADDY JOHNSON

2014

IRENE CHIN

Left Untitled, 2013, plastic, acrylic paint, cinderblock, dimensions variable (photo: Irene Chin)
Right Untitled, 2013, Barbie doll clothes, wire, 9 x 10' (photo: Raul Gomez Valverde)

Left and right *The Bachelorette Party,* 2014, HD video, 11:19 min, dimensions variable (photo: Irene Chin)

ANNE CLINTON

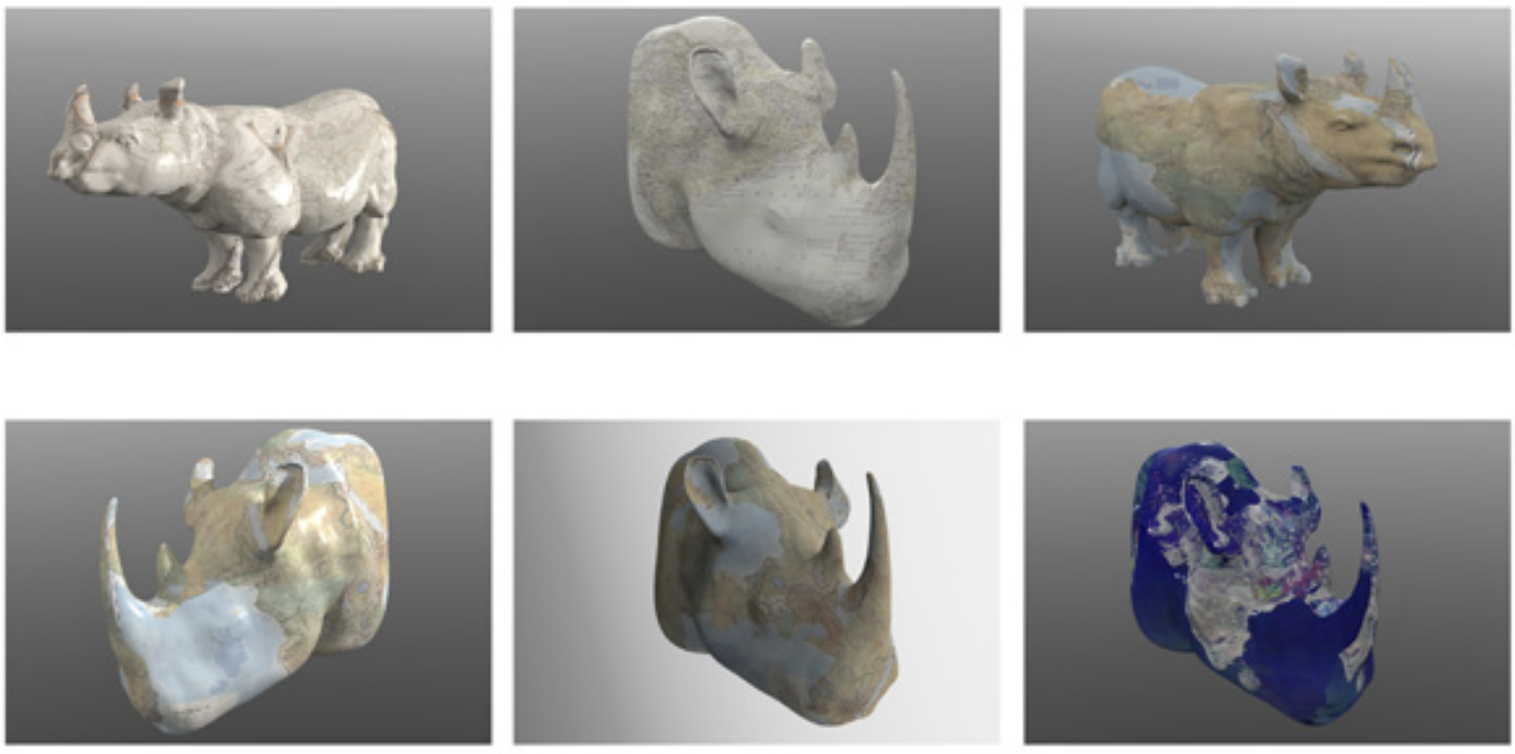
Brandon's Frog, 2013, colored plaster rapid protoype, petri dish, 4 x 3 x 2" (photo: Raul Gomez Valverde)

lalla

Mother Monster, 2014, vinyl adhesive, dimensions variable (photo: Raul Gomez Valverde)

Left top *Deer Lady 3* (left), *Deer 1* (middle), *Deer 2* (right), 2014, colored plaster rapid prototype, 7 x 3 x 2", 5 x 5 x 4", 4 x 3 x 3" (photo: Henry G. Sanchez)
Left bottom *Deer Lady 1* (left), *Dear Lady 2* (right), 2014, colored plaster rapid prototype, 7 x 3 x 2" each (photo: Henry G. Sanchez)
Right *Deer Lady 1*, 2013, computer model tif, dimensions variable (photo: Anne Clinton)

THIBAUT DAPOIGNY



Left and right bottom *Rhinos,* 2014, colored plaster rapid prototypes, 5 x 2 x 2" each and 2 x 2 x 2" each (photo: Beatriz Meseguer)
Right top *6 prototypes* (render of the project *Légère Absurdité – Absurde Légèreté*), 2014, digital inkjet print, 24 x 46" (photo: Thibaut Dapoigny)

Left and right *Légère Absurdité – Absurde Légèreté,* 2014, CNC cut foam, resin, fiberglass, wood and video projection (untitled), 7 x 4 x 4' (photo: Henry G. Sanchez)

MARTHA DIMITRATOU

Navigators, 2014, video stills, dimensions variable (photo: Martha Dimitratou)

Left and right *Navigators,* 2014, video stills and multimedia installation, dimensions variable (photo left: Martha Dimitratou, right: Raul Gomez Valverde)

DANIEL FAIRBANKS

All of My Boyfriends, 2014, plaster, archival prints, acrylic, 12 x 16" (photo: Daniel Fairbanks)

Top left *Luigi's Gayz,* 2014, pillowcase, laser jet prints, acrylic picture frame, 8 x 17" (photo: Daniel Fairbanks)
Top right *Layered Boxer,* 2014, magazine covers, laser jet prints, 9 x 11" (photo: Daniel Fairbanks)
Right *Red Triangle* (left), *Layered Boxer* (center), *All of My Boyfriends* (right), 2014, mixed media, dimensions variable (photo: Daniel Fairbanks)

Left *Myrtle Heart* (detail), 2014, shadowbox, glass, sand, 16 x 20" (photo: Raul Gomez Valverde)
Right *Luigi's Gayz* (left), *Myrtle Heart* (center), *A Roll in the Hay* (right), 2014, mixed media, dimensions variable (photo: Raul Gomez Valverde)

JORDANY GENAO

Left *Ambiguous Gaze,* 2013, unprimed canvas, rose pink thread, gold button, gold zipper, oil, 18 x 15" (photo: Henry G. Sanchez)
Right, upper left *Creating a habitat out of habituated forms,* 2013, unprimed canvas, pastel blue thread, 15 x 33" (photo: Henry G. Sanchez)
Right, upper right and below *El Ombrigo Frio (Cold Belly Button),* 2013, oil, packing tape, green felt, dark green thread, 15 x 10" (photo: Henry G. Sanchez)

Left Untitled (detail), 2013, photograph, fabric, foam, 12 x 3 x 14" (photo: Henry G. Sanchez)
Right Untitled, 2013, foam, dyed athletic fabric, yellow athletic fabric, photograph, sheer fabric, avocado seeds, 14 x 13" (photo: Henry G. Sanchez)

SEONG WON JEON

Left *Landscape,* 2014, oil on canvas, 48 x 36" (photo: Henry G. Sanchez)
Right *Landscape,* 2014, oil on canvas, 30 x 24" (photo: Henry G. Sanchez)

Installation view, (left) *Landscape*, 2014, oil on canvas, 30 x 24", (center) Untitled, 2014, oil on canvas, 19 x 14", (right) *Landscape*, 2014 oil on canvas, 48 x 36"
(photo: Henry G. Sanchez)

ALEXA KESHTGAR

Left Untitled, 2014, ink, thread, stuffing, fabric, 43 x 20 x 20" (photo: Raul Gomez Valverde)
Right Untitled, 2013, silkscreened on fabric, dimensions variable (photo: Henry G. Sanchez)

Left Untitled, 2014, standard Barbie doll, plaster, liquid plastic, 15 x 10.5" (photo: Henry G. Sanchez)
Right Installation view, 2014, mixed media, dimensions variable (photo: Raul Gomez Valverde)

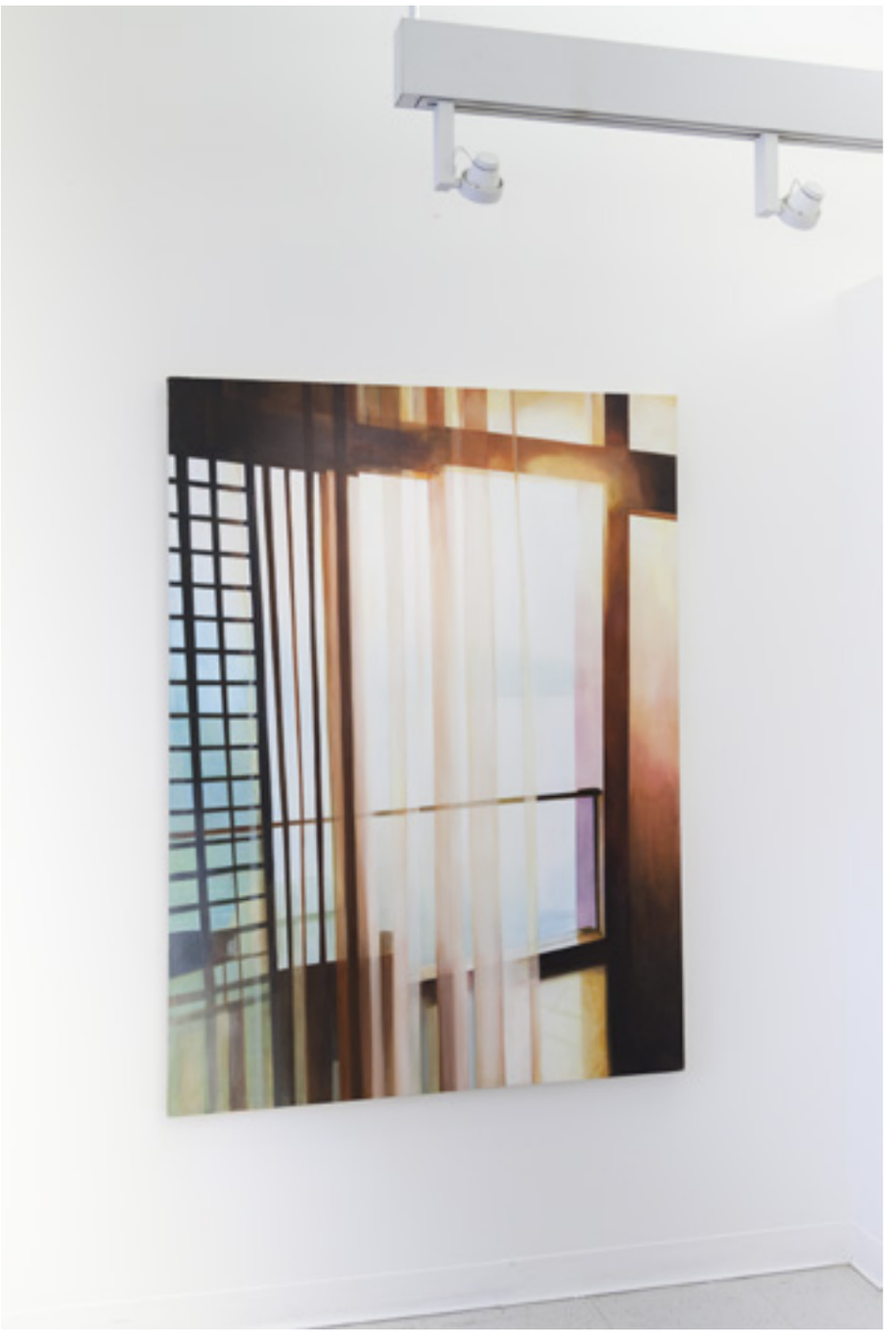
MINCHAE KIM

House, 2013, 35mm black-and-white photo, dimensions variable (photo: Minchae Kim)

Left top Untitled (detail), 2014, photos, dimensions variable (photo: Henry G. Sanchez)
Left bottom Installation view, 2014, photos, flat screen monitor, videos, mixed media, dimensions variable (photo: Henry G. Sanchez)
Right *House,* 2013, 35mm black-and-white photograph, dimensions variable (photo: Minchae Kim)

SOJUNG KIM

Left *Where I Am,* 2013, acrylic on canvas, 46 x 36" (photo: Sojung Kim)
Right *With You (II),* 2014, acrylic on canvas, 48 x 64" (photo: Sojung Kim)



Left *With You* (detail), 2014, acrylic on canvas, 48 x 64" (photo: Raul Gomez Valverde)
Right *With You,* 2014, acrylic on canvas, 48 x 64" (photo: Raul Gomez Valverde)

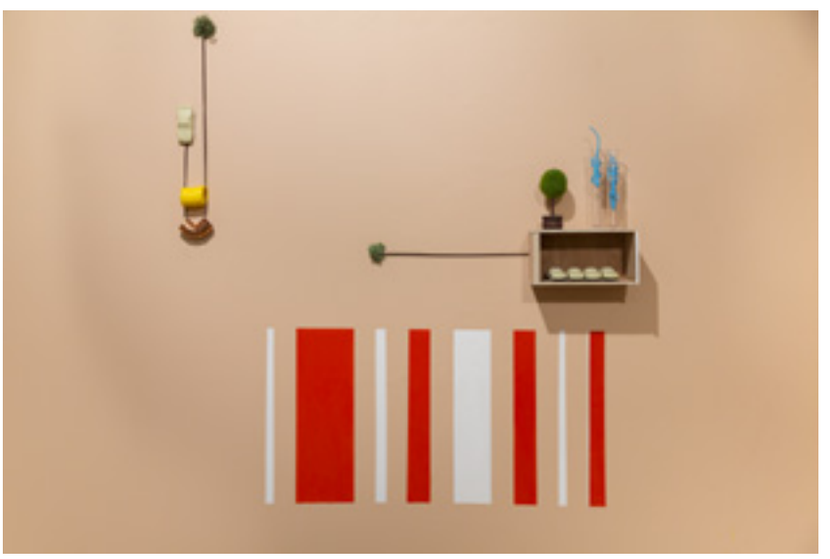
PAUL ARTHUR LEMARQUIS

Greenland Landscape, 2014, digital inkjet print, 44 x 65" (photo: Paul Arthur Lemarquis)

Left *Gowanus Landscape,* 2012, digital inkjet print, 44 x 66" (photo: Paul Arthur Lemarquis)
Right *EU Dreams,* 2015, multimedia installation, European Union flag, hazmat suit, 23 min video: *EU Dreams* (produced by Résultat d'Experience), dimensions variable (photo: Henry G. Sanchez)

KATE O'DELL

Installation view, 2014, mixed media, dimensions variable (photo: Raul Gomez Valverde)

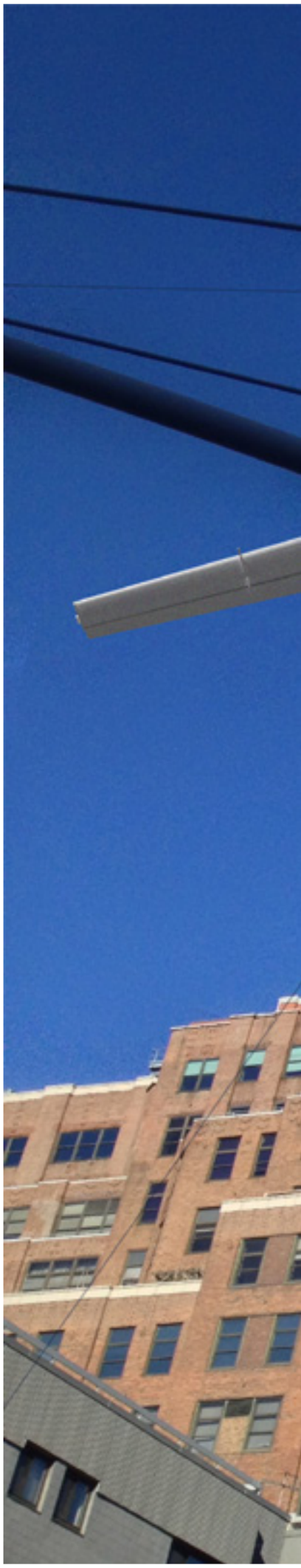


Left and right top *4 us* (detail), 2014, mixed media, 94 x 109" (photo: Raul Gomez Valverde)
Right bottom *4 us*, 2014, mixed media, 94 x 109" (photo: Raul Gomez Valverde)

Europe's Edges Ice Core Sampling, 2012, HD video, projection, multi-coated perspex screens, dimensions variable (photo: Raul Gomez Valverde)

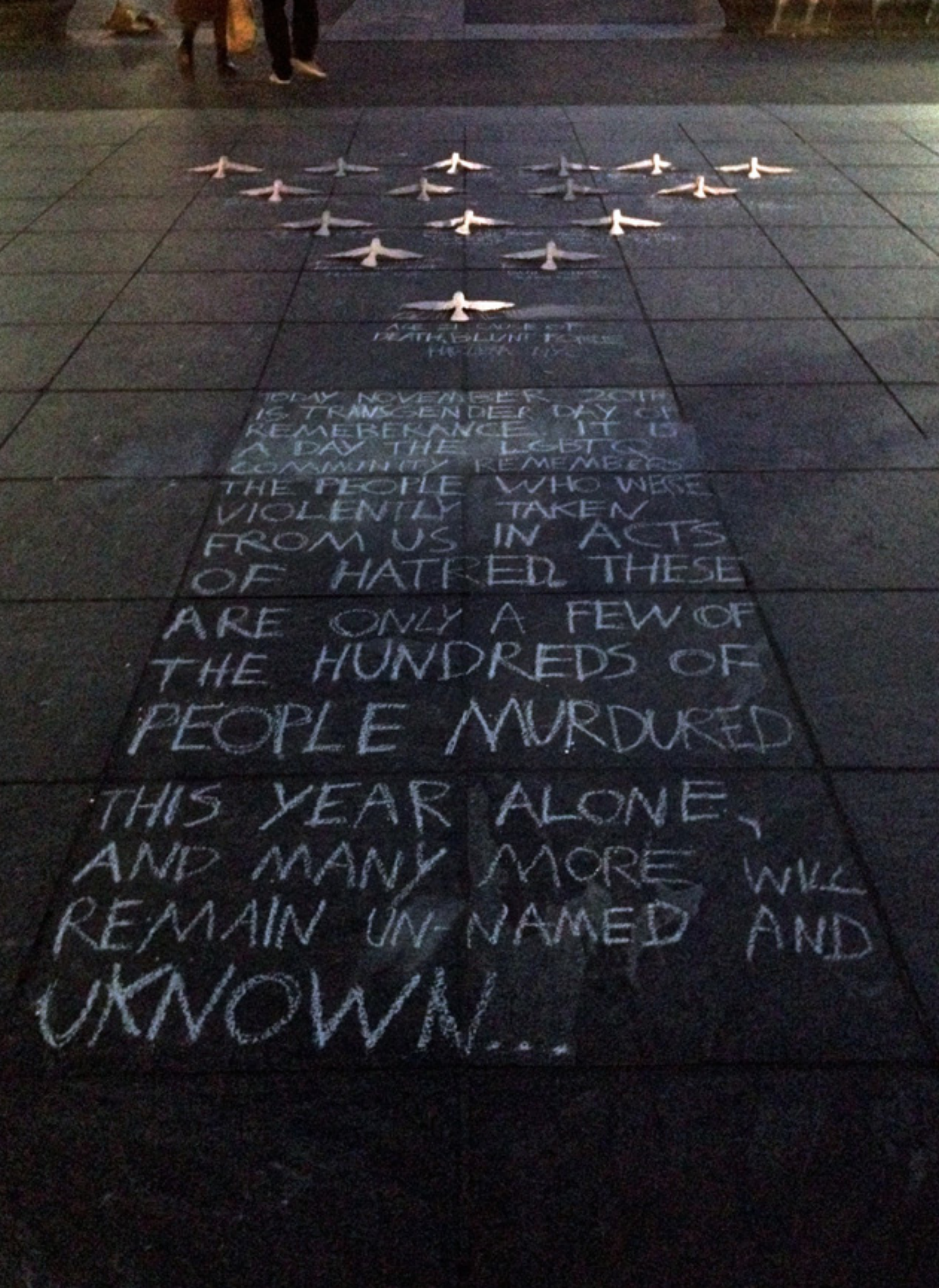
Left and right *Europe's Edges Ice Core Sampling,* 2012, HD video, projection, multi-coated perspex screens, dimensions variable
(photo left: Raul Gomez Valverde, right: Frederick Paxton)

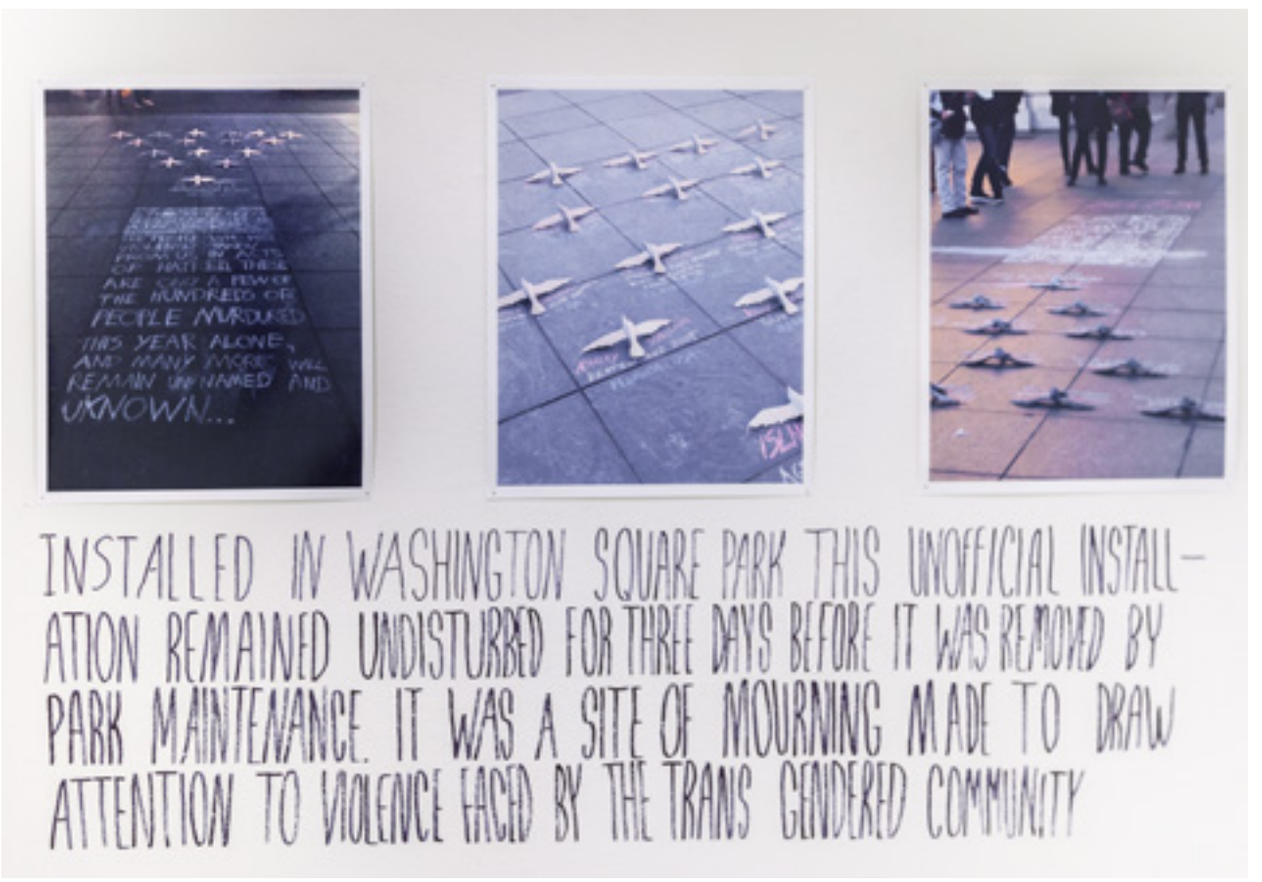
ANDREW K. PHAN



Visualizing Surveillance, 2014, computer graphics, appropriated image, dimensions variable (photo: Andrew K. Phan)

W


TODAY NOVEMBER 20TH
IS TRANSGENDER DAY OF
REMEBERANCE. IT IS
A DAY THE LGBTQ
COMMUNITY REMEMBERS
THE PEOPLE WHO WERE
VIOLENTLY TAKEN
FROM US IN ACTS
OF HATRED. THESE
ARE ONLY A FEW OF
THE HUNDREDS OF
PEOPLE MURDURED
THIS YEAR ALONE,
AND MANY MORE WILL
REMAIN UN-NAMED AND
UKNOWN...



Left and right bottom *TDOR 2013,* 2013, chalk, lasercut cardboard, acrylic paint, dimensions variable (photo: Andrew K. Phan)
Right top *Visualizing Surveillance,* 2014, computer graphics, appropriated images, mylar, dimensions variable (photo: Andrew K. Phan)

Installation view, 2014, silicone, urethane foam, plaster, acrylic paint, dimensions variable (photo: Henry G. Sanchez)

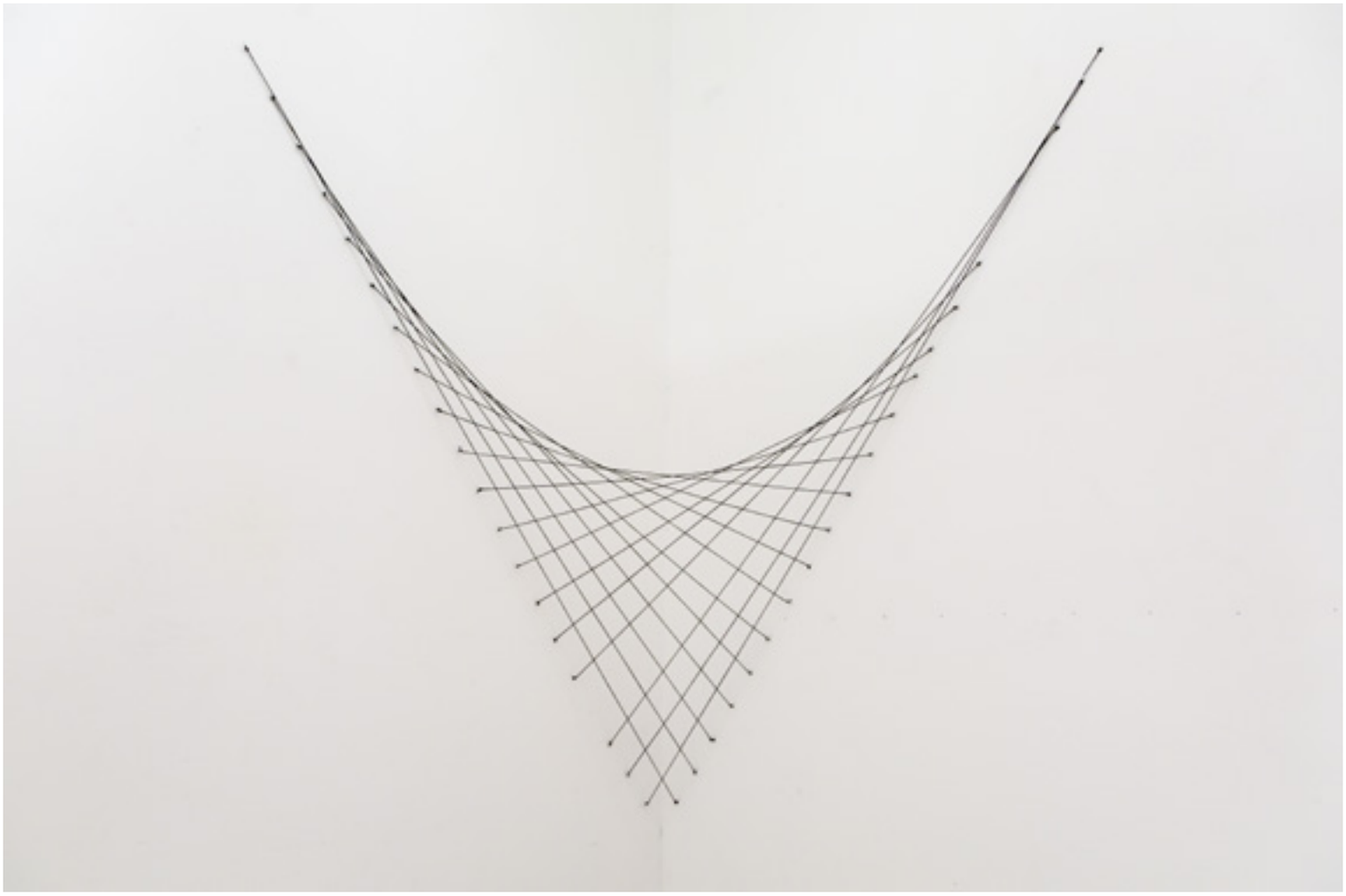
Left Untitled, 2014, plaster, mesh, acrylic paint, 7 x 3.5 x 9" (photo: Henry G. Sanchez)
Right top Untitled, 2014, plaster, wool, 7 x 8 x 5" (photo: Henry G. Sanchez)
Right bottom Installation view, 2014, silicone, urethane foam, plaster, acrylic paint, dimensions variable (photo: Henry G. Sanchez)

Left *(Big title) Self portrait,* 2014, mixed media, 90 x 80" (photo: Henry G. Sanchez)
Right *Self portrait,* 2014, glass, bottles, acrylic paint, 20 x 10 x 16" (photo: Henry G. Sanchez)

(Left) *Sweetie,* (center left) *When I looking at you I feel,* (center right) *State of liberation,* (right) *Red house on the cloud,* 2014, mixed media, dimensions variable (photo: Henry G. Sanchez)

SIERRA VILLAREAL SANTIAGO

Left and right *In her armor: Frail salvation,* 2013, lucite, string, dimensions variable (photo: Sierra Villarreal Santiago)



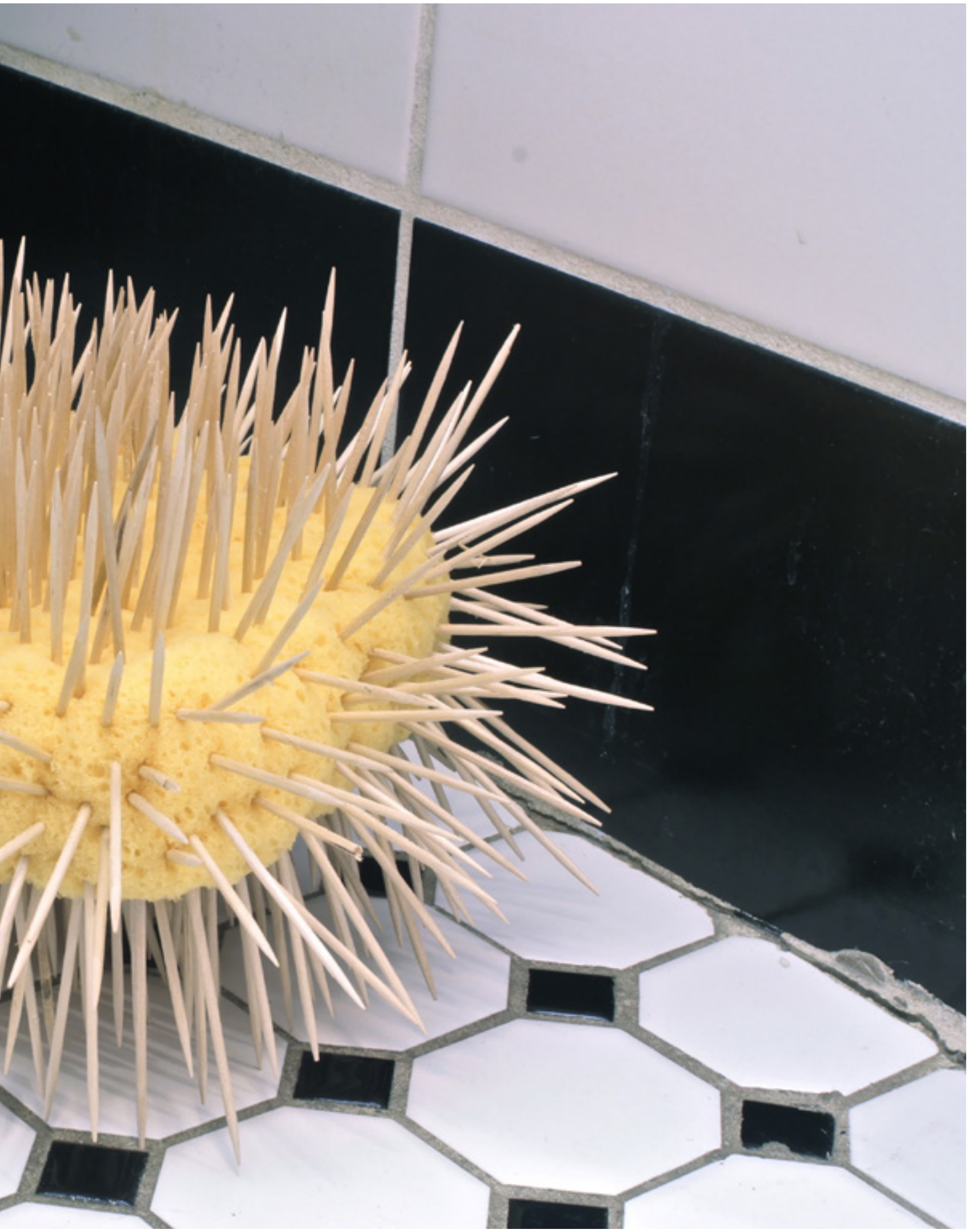
Left *Through the skin,* 2014, lucite, latex, wood stand, 8 x 4' (photo: Raul Gomez Valverde)
Right *Barrier,* 2014, fabric, trimming, 6 x 6' (photo: Raul Gomez Valverde)

MAXIMILIANO SINAÑI

Left *Slipper,* 2011, slipper, blue dispersion, 5 x 4 x 3" (photo: Maximiliano Siñani)
Right *Cup,* 2012, McDonald's cup, human hair, 6 x 3 x 3" (photo: Maximiliano Siñani)

NO PARKING
IN DRIVEWAY
24 HOURS

Left and right *Beetles,* 2014, 1972 & 1974 Volkswagen Beetles, 160 x 120 x 58" (photo left: Henry G. Sanchez, right: Raul Gomez Valverde)



Sponge, 2013, sponge, toothpicks, 4 x 6 x 12" (photo: Maximiliano Siñani)

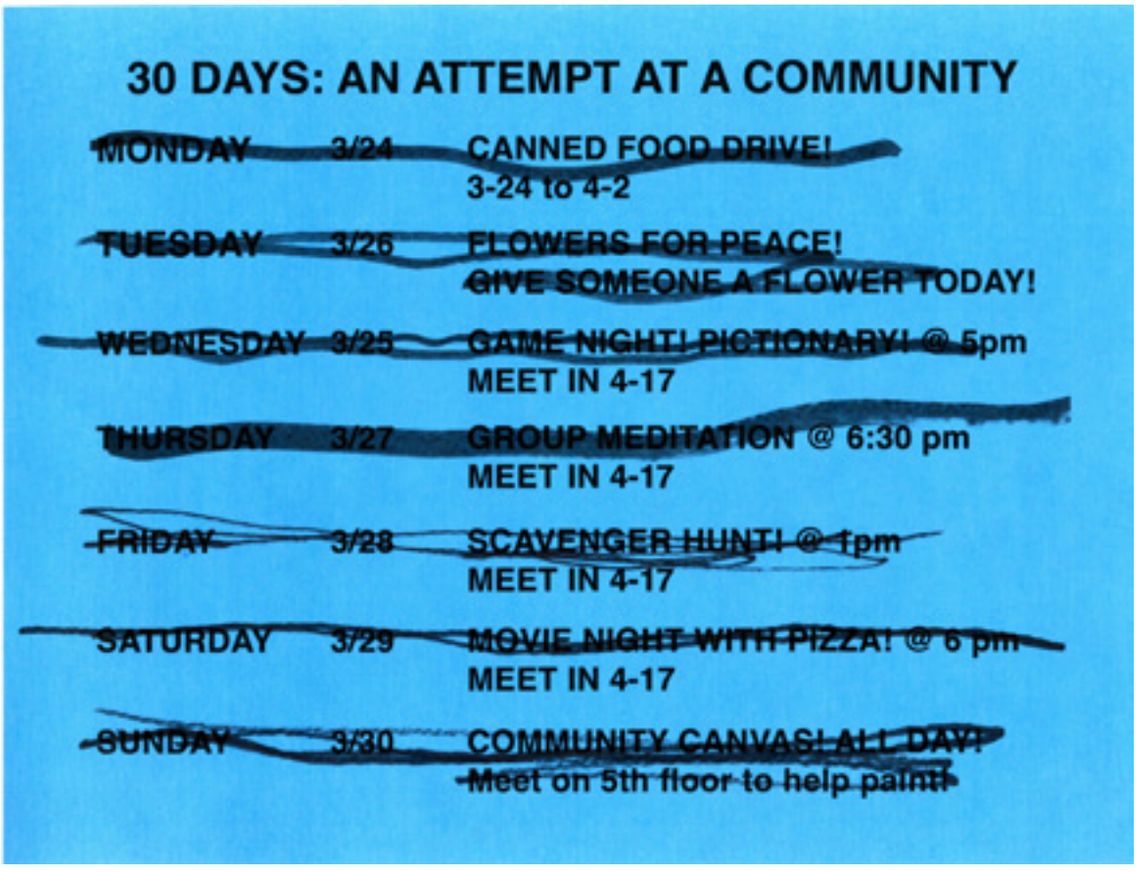
NOE SOSA

Left *Sueño profundo y no puede ser nada (Deep sleep and I couldn't help them)* (left), *The tree house that feeds itself* (center), *Into and out of* (right), 2014, fabric, lumber, oil, dimensions variable (photo: Henry G. Sanchez)

Right *Into and out of,* 2014, AC plywood, pine, scrap lumber, oil, dimensions variable (photo: Henry G. Sanchez)

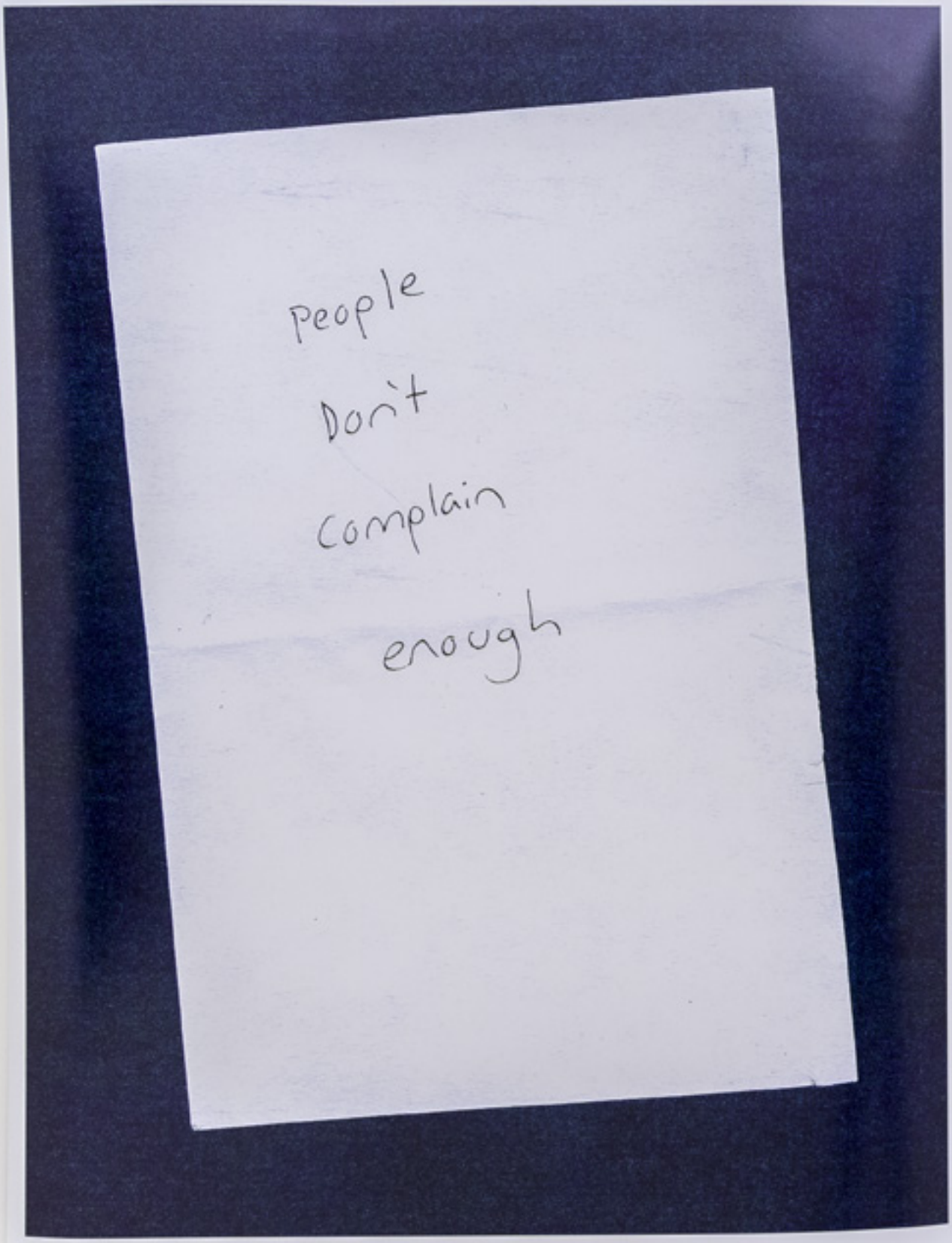
Left *Sueño profundo y no puede ser nada (Deep sleep and I couldn't help them),* 2014, fabric, oil on wood, 6 x 8' (photo: Henry G. Sanchez)
Right *Su pelo era café y su amiga era una niña (Her hair was brown and her friend was a little girl),* 2014, fabric, oil on wood, 8 x 5' (photo: Henry G. Sanchez)

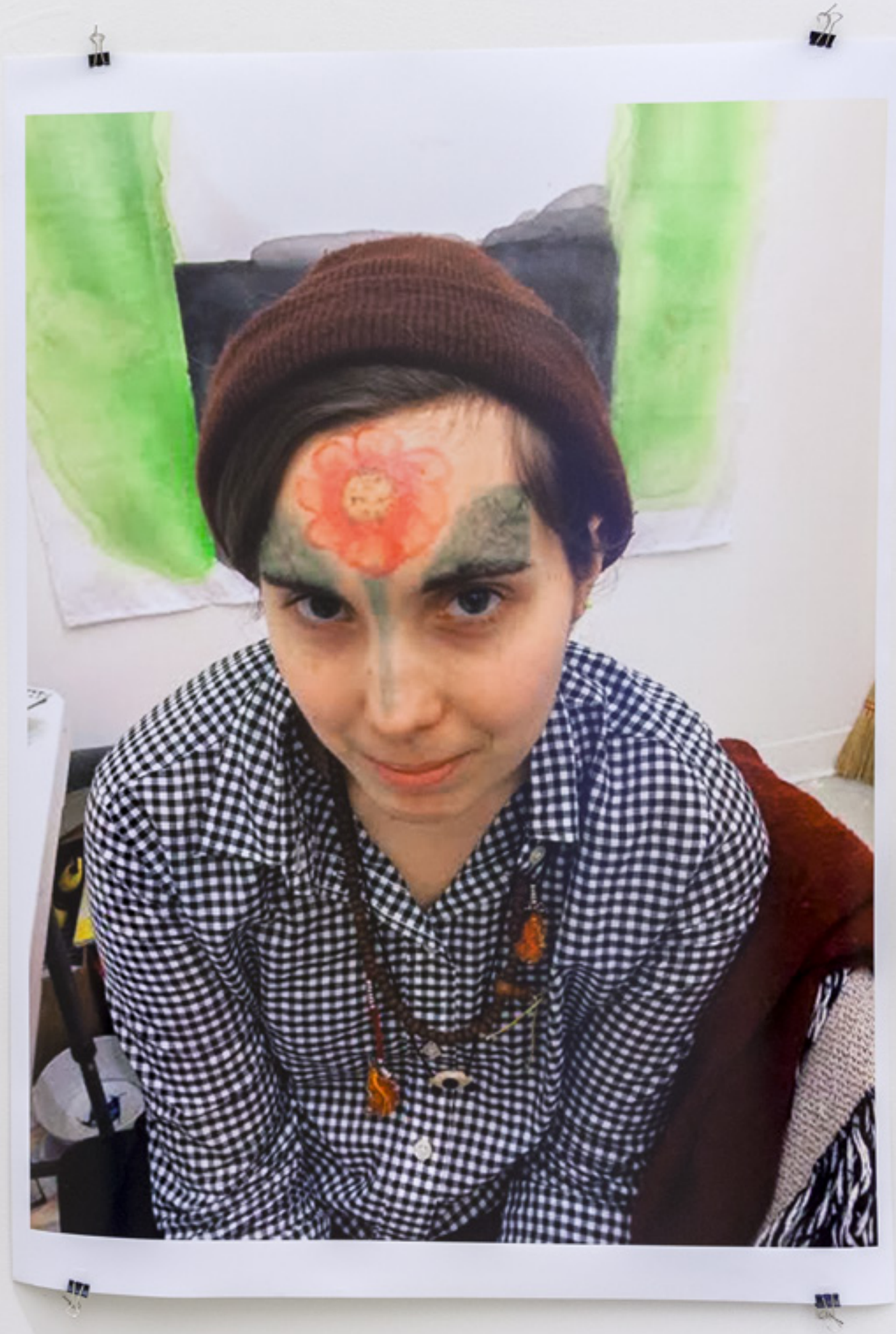
CASSIDY TONER



Left top *30 Days: An Attempt at a Community (Week 1 Schedule Crossed-out),* 2014, digital inkjet print, A.P., 16 x 20" (photo: Raul Gomez Valverde)
Left bottom *30 Days: An Attempt at a Community (Weeks 1-5 Crossed-out),* 2014, digital inkjet print, A.P., 16 x 20" each (photo: Raul Gomez Valverde)
Right *30 Days: An Attempt at a Community,* 2014, mixed media, dimensions variable (photo: Raul Gomez Valverde)

SECRET HANDSHAKES ALL DAY
RAFFLE
WINNER
PIZZA
We Value Your Opinion
TELL US WHAT YOU THINK!
COMPLAINT DAY
COMMUNITY CANVAS
TRUST FALLS ALL DAY
MINI HOUSES FOR SVA MICE
STARTS @1pm IN 4-17
STRESS AWARENESS DAY WITH SIDEWALK CHALK DRAWING!
CANNED FOOD DRIVE
EXORCISM!
@7pm IN 4-17


People
Don't
complain
enough

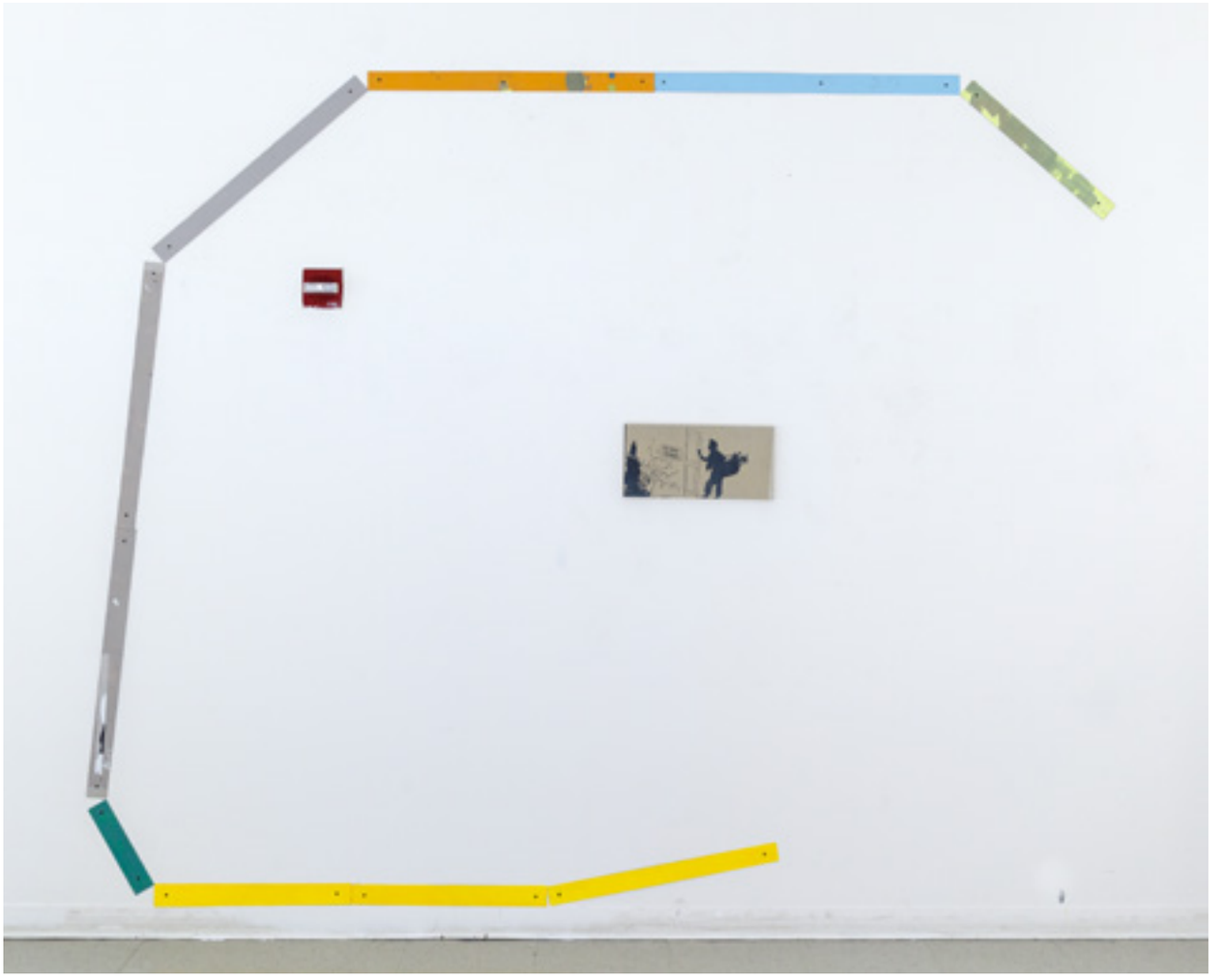


30 Days: An Attempt at a Community (Complaint Day) (left), *30 Days: An Attempt at a Community (Face Painting Day)* (right), 2014, digital inkjet print, A.P., 40 x 30”
(photo: Raul Gomez Valverde)

20/20

CHAIR'S CHOICES

S IS NO PLACE
REAM SMALL
IN NEW YORK STATE, A BUSINESS CAN GROW
AS BIG AS ANYONE CAN POSSIBLY IMAGINE.



Left (above) *C*, 2014, acrylic, magnets, screws on steel in 6 parts, 130 x 65"; (center) *News*, 2014, acrylic on steel, 24 x 36"; (photo: Henry G. Sanchez)
Right top (above) *C*, 2014, acrylic, magnets, screws on steel in 9 parts, 130 x 105"; (center) *Comic*, 2014, acrylic on steel, 10 x 17", (photo: Henry G. Sanchez)
Right bottom Installation view, 2014, mixed media, dimensions variable (photo: Henry G. Sanchez)

Nephew

Left *Nephew,* 2014, oil and acrylic on canvas, 78 x 82" (photo: Henry G. Sanchez)
Right *Swope,* 2014, acrylic on steel, 27 x 29" (photo: Henry G. Sanchez)

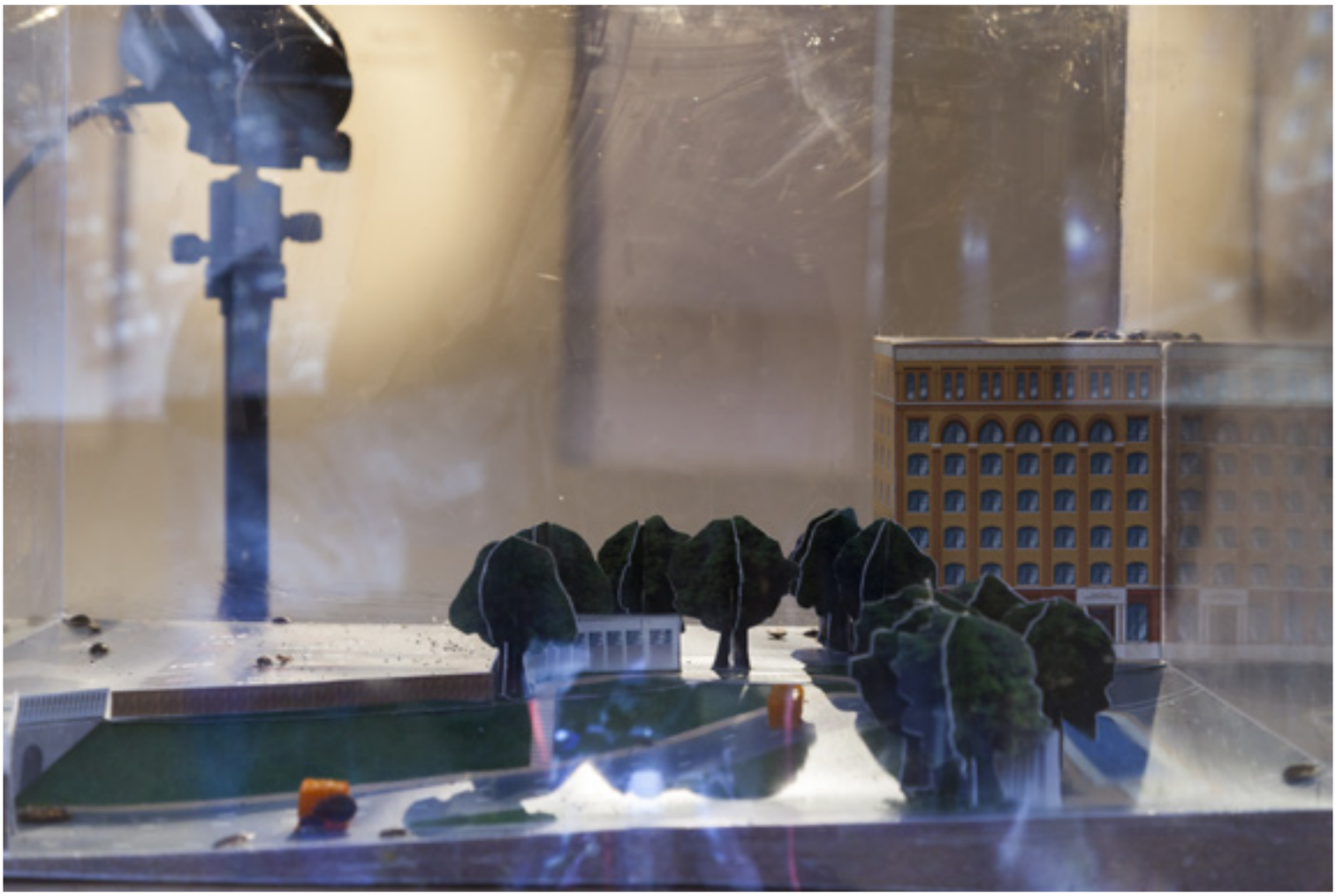
Left Untitled, 2014, ceramics, rocks, acrylic, wood, dimensions variable (photo: Raul Gomez Valverde)
Right Untitled (detail), 2014, ceramics, rocks, acrylic, wood, dimensions variable (photo: Raul Gomez Valverde)

Left top Installation view, 2013, telescope, electrical pipe, plaster, burlap, hydrocal, dimensions variable (photo: Raul Gomez Valverde)
Left bottom Untitled, 2014, plaster, wood, burlap, 8 x 8 x 8' (photo: Henry G. Sanchez)
Right Installation view, 2014, mixed media, dimensions variable (photo: Henry G. Sanchez)

ARBEIT MACHT FREI

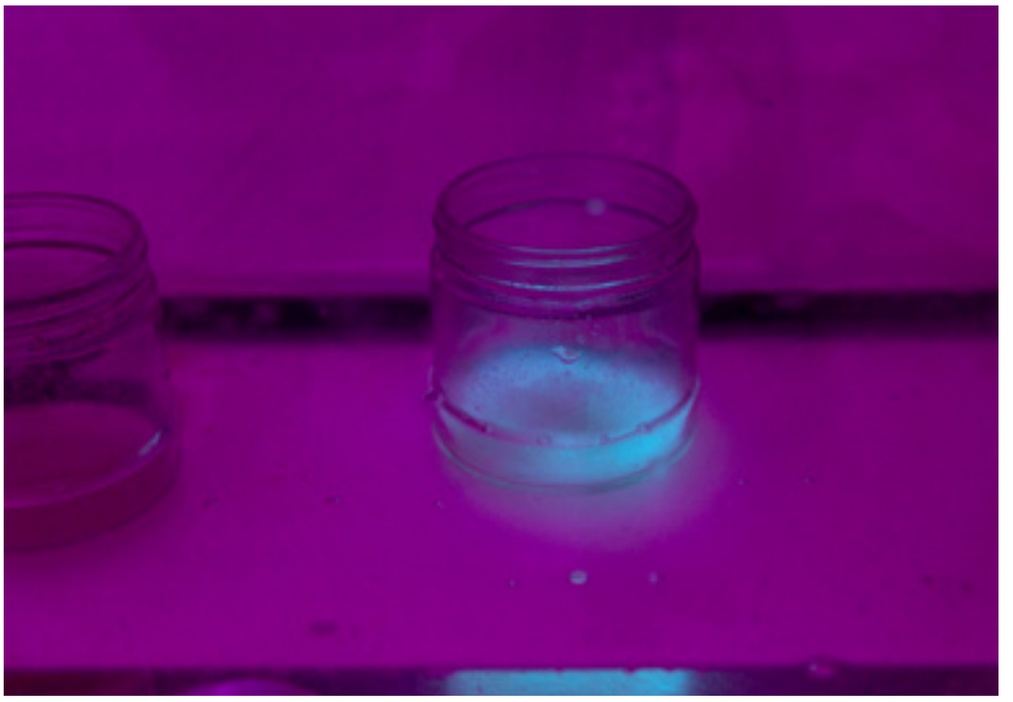
JEREMIAH LEWIS

Left *Déjà Vu,* 2013, casters, epoxy adhesive, inkjet print, 4 x 3 x 2.5" each (photo: Jeremiah Lewis)
Right *Sitting at the Dock,* 2013, video projection, house lamp, studio trash, plastic vellum, trunk, pillows, dimensions variable (photo: Raul Gomez Valverde)



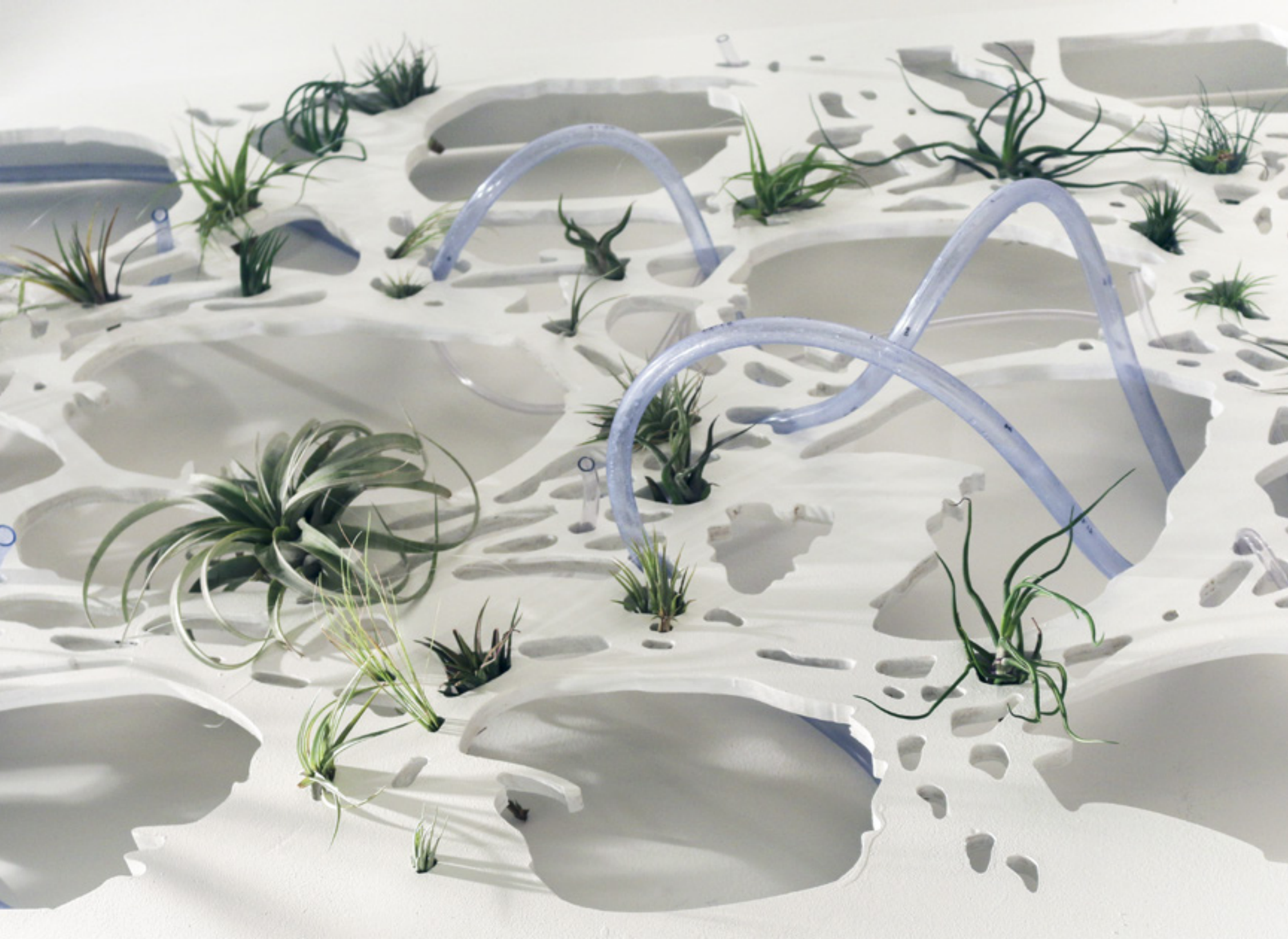
Left and right *Dealey Plaza,* 2014, live video projections, HD video cameras, paper, wood, Plexiglas, live dubia roaches, dimensions variable (photo: Raul Gomez Valverde)

DARYA WARNER



Left and right top *Pirocystis Fusiformis* (detail), 2014, fabric, foam, LED lights, fish tanks, Plexiglas, aeration, pumps, tubes, inoculation rods, flagellate microorganisms, 111 x 168 x 96" (photo: Henry G. Sanchez)

Right bottom *Musa (banana stack),* 2013, glass, 8 x 10" (photo: Raul Gomez Valverde)



Left and right top *Tribute to Epiphytes,* 2013, wood, airplants, tubes, acrylic paint, 96 x 6 x 48" (photo: Raul Gomez Valverde)
Right (bottom) *String Theory 42,* 2014, neon light, hemp string, mirrored mylar, 15 x 20 x 40" (photo: Raul Gomez Valverde)

JUN SUNG KIM

Left and right *Archaeology of SVA,* 2014, HD video still, multimedia, HD video projection, 18 min, dimensions variable (photo: Henry G. Sanchez)

Left and right *Archaeology of SVA*, 2014, HD video projection, multimedia, dimensions variable (photo: Henry G. Sanchez)

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