



2020



A NOTE FROM THE CHAIR

During a long career as a visual artist, I have witnessed numerous changes regarding the resources and opportunities that are open to fine artists. From classic representations in painting and their abstract counterparts, to the influence of media imagery and the moving image, artists choose from a wide range of possible styles, genres and materials. With the onslaught of the digital world in which pictures can be reduced to code and transferred to places around the globe, the fine artist becomes acquainted with various perspectives addressing art-making processes and issues. Whereas once the fine artist was viewed as being confined to a life of insecurity, this is no longer the case.

The many options to image-making range from working with oil and acrylic pigments, graphite, silkscreen and computer-driven programs, to installation formats and sculpture. Artists simply reinvent the ways their tools at hand can be expanded to create original forms. At SVA, the fine artist learns skill sets that can be put to use in the gallery and museum worlds, industry, education and business. Our graduates have found employment at museums and galleries such as MoMA, the Whitney Museum of American Art and the New Museum. In the business world, several of our students have started their own businesses in fabrication and design. They have acquired jobs in animation, illustration, set design and at ateliers, working for national and international companies. Some have pursued the education field, teaching in primary, secondary and college-level institutions. Many of our fine arts students pursue graduate level study—we are pleased to say that our students are admitted to top tier institutions including Columbia University, Yale University, Hunter College, the Rhode Island School of Design, the Art Institute of Chicago, Rutgers and the Royal College of Art in London. And others make their way into opportunities to exhibit their work in New York City and around the world.

The artist's palette is one of creativity, turning the ordinary into the extraordinary, making images and objects that reflect their generation's concerns and attitudes. They create the visual markers of our time, in all mediums and speak to diverse audiences at home and abroad. With the rise of Instagram as a social force, for example, the image becomes an immediate instrument of communication. As the world stage is now everywhere at once, intersections with new technology are absorbed into many art practices, ranging from painting and drawing, to printmaking and sculpture as well as video and film.

The fine artist at the School of Visual Arts is equipped with tools for the 21st century. Creative problem solving is perhaps the strongest asset for the fine artist who can think outside the box and form new connections between images and materials. Such innate skills are fostered in the name of innovation. At SVA, our department is both traditional and experimental, with students choosing which paths they wish to explore in-depth. Our state-of-the-art building in Chelsea permits them to experience a future that they will share and help direct.

Suzanne Anker, Chair

Fine Arts Department
SVA/NYC

PERFECT VISION

BOB NICKAS

20/20 is the term by which we refer to perfect vision, the clear focus one would have looking at something or someone from a distance of twenty feet. 20/20 vision is considered normal visual acuity. When I first learned in junior high school that I needed glasses, the optometrist said that my vision was 20/2000. I thought he was joking. Apparently not. Let's put this, appropriately enough, in perspective. 20/200 vision means that you need to be 20 feet away from what people with perfect vision can clearly see from a distance of 200 feet. 20/2000 crazily takes this to another power of ten. Not only would I need glasses to drive a car, I would need them just to walk down the street. Mainly, as a disengaged teenager in the classroom, I needed them to see what was written on the blackboard at the front of the room. (Of course I was seated at the back, in one of the last rows.) I had no trouble reading books and writing in my notebook. I was nearsighted. Outside of school, I wore glasses when I went to concerts and to the movies, to sports events, to look out over the far landscape, to mountaintops and the ocean, to the desert horizon, up into the sky at night, to stars and constellations.

By the time I entered the art world, having arrived in New York in the early '80s, the glasses came off when I went on studio visits. I understood how important it was to be in close proximity to, for example, the surface of a painting or the finish on an object, simply to speak with the person who made what I was there to see. Artists were always impressed by this proximity to their work, to really getting up close, being serious about examining what they had done. They thought: *Now someone is in my studio and really looking!* But honestly, getting up close is the only way to appreciate anything in detail, and being nearsighted, my close vision is perfect. Of course to look carefully and thoroughly at artwork, larger works in particular, you need to be both near and far. What can be discerned from two feet away? How does it appear from 20? Happily, as the years have gone by, my visual acuity has improved, physiologically as well as intellectually. I've been looking at art for more than 35 years. Had I not gotten any better at looking, at thinking about what I see, articulating those thoughts and observations, I would have certainly retired by now. Had I lost my sense of curiosity for what others do, I would also have moved on, though to what or to where, who can say?

I still go to art schools from time to time, as I went to the School of Visual Arts this past April 29, to see what the BFA Fine Arts graduating students are up to, visiting the open studios just as last-minute preparations were being made. Going to a school to look at art, to see things you've never laid eyes on before, to be unprepared for what will be there, may be likened to an experience with a visual correlation, the blind date,

to which I have only once subjected myself. It didn't go well. This was a very long time ago, in many ways another lifetime. Today, I suppose, people meet online, as they also encounter artworks, more and more, whether on websites or Instagram, in photos others have taken in studios and exhibitions. But is it really looking? Not if you ask me. Or it's a form of looking that will either entice or dissuade, going one way or the other, and backfire. You can never be sure if what looked good in the picture will hold up in real life, if it photographs better or worse. You really have to be in front of an artwork, as a person, to know for sure. Some artists. I'm told, make art that's intentionally Instagram and photo-friendly. I don't recall that any of the art I saw at SVA seemed to be "designed" in this calculated way. It all needed to be looked at, and the longer you looked the more there was to see, especially with the art that was beautifully elusive. If the artists want more from the viewer, it goes to reason that they want this for themselves as well. Works of art don't necessarily look the same from one day to the next.

This occurs to me as I'm reviewing images of works by the 20 artists chosen during my visit to the school. It's exactly four weeks to the day since I was there; my enthusiasm for what I chose, not necessarily under ideal circumstances, and in spite of the fact that I'm more of a love-at-first-sight person, I haven't in any way changed my mind. All too often the things which attract us in the short term are only that, having an immediate pull which doesn't last. There's that old expression: *it's all coming back to me now.* . . . And it is. Everything I was drawn to in the moment registers once more, even as the images are just that, images on an illuminated screen, traces of what was seen, what happened in person, an attraction to things not previously known. The art wanted you in proximity, wanted you there, looking and engaged, and it took time. In fact I went through all the rooms, the stairwells, and every corner of the building twice to be certain I had seen everything, as well as, importantly, having a second look to play off the first. Looking at the notes I'd taken, none of my choices were changed from one go through to the next. Then, as now, I had the feeling that everyone I saw was articulating a vision that was their own, but meant to be shared, that at times was related to issues in the larger world, to others and to other concerns. Here, I'm reminded of how Martin Kippenberger turned around a famous declaration made by Joseph Beuys: "Every person is an artist." Kippenberger's response: "Every artist is also a person."

At the risk of disappointment, I'm going to list, in a form of shorthand, what's most strongly recalled from the day, but without attaching any names of artists. They will, in any case, recognize their own images and objects and the orchestration of them, and the reproductions in this book offer correspondence. In the activity of the moment, theirs and my own, I only managed to speak to three or four of the 20 whose works were chosen, and so almost all the interactions were with, and decisions were taken on the strength of, the artworks themselves, at times based on their presentation. As modest as many of the spaces were, it was clear that the arrangement

of works was well considered—exhibition-oriented some might say, though that’s not at all a criticism—intelligently, thoughtfully staged.

Objects that are transparent, looking through them, through glass, plastic or bubble wrap, light reflected on the surface, shadows cast. Shallow space, narrow depth of field. Phenomenology, as with Morandi, painted.

A monument . . . to what? Bricks, a sense of construction, but of something being built or falling apart? Or both? Entropic, then. An anti-monument. Maybe the only kind this time requires.

An installation of works based on family photos, “maps” of memories, how to make one’s way from the past to where we find ourselves today. Home . . . a roof over one’s head, that we built ourselves and take with us, across the borders of memory.

A young woman and her dogs, on top of, almost obscuring her, comically so. Birds . . . a rhinoceros! An octopus. German shepherds, a police dog, deer on the run. And then, unexpectedly, a shrine of balloons, flowers and stuffed animals . . . the death of children, and a sign: *Pray For Newtown*.

Refrigerated display case from a supermarket, posters advertising “Fresh Meat / Victim of the Day,” and “Human Thigh, \$39 a pound.” Stylized body parts, hands, fingers, a mask-like woman’s face. An installation suggests gas station mini-mart, a convenience store, but with a product that claims “Kills Over 100 Predators and Pervs,” a poster declaring: “#1 Bitch in America . . . Relentless . . . Unstoppable.” On the shelves, boxes labeled “My Feelings” and “My Baggage.” Tough stuff, fueled by a sense of humor not everyone is meant to find amusing.

A sign hung from above declares: *Consensual Convenience*.

A sensual con? Intentionally inconvenient?

Nature unveiled, made strange, in a time when it faces its greatest assault.

A staging, stage sets, theater in miniature, drawing us closer.

A mix/re-mix visual language, collaged reality—is that a hand or a glove? Could be both, different feet attached to the same body, no legs below the knee!, an eye on a plate. Some sort of voodoo?

Fiber . . . Optics. Subtle opticality.

Bodies simultaneously in motion and at rest. Still image choreography.

Ceramic clusters (a bee’s hive?) and a butterfly on a wood support collaged with cannabis leaves (?), amid the glow cast by a citrus neon.

The Pyramids (captioned “An Arab”) appear in a video, The Yellow Stranger, a figure who is also its star, as well as the subject of many small paintings, grouped together, rising up the wall, a friendly ghost of sorts, in proliferation, a comical apparition.

A crystal chandelier blown gently back and forth by a fan, a carpet of faux grass upon which we see a mannequin head, a video projection, milky crates as pedestals for mannequin hand “vases.”

Miniature closely-cropped portraits on square wooden blocks, a balance of fragility . . . a column of stacked sheets of paper, wire, a small graphite drawing of a woman’s breasts bared from her top, thin strings attached to her nipples. A cool perversity. A room with white sand on the floor, an enigmatic cast mound at its center.

A vertical tent structure made of plastic bags, alternately colorful and blanched white, appearing as almost a standing figure. A small head-sized opening to look inside, and what’s there? Another world. Beyond recycling, an idea to re-animate trash joyfully, as in the see-through quilt wall hanging, though not unconcernedly. In the mouth of a Happy Face, stretched almost taut, the smile appears forced.

Collaged images of retro car culture, engines, hot rods, muscle cars, young women posing in front of them, the checked flag of the race track, and for one a custom frame seemingly made from sections of a model race track. In this work there’s a recipe for baked trout! and in another a note from husband to wife, mention of a sleeping child and dinner in the oven. Domesticity behind the smell of gas and motors revved.

A visual travel diary to where? The Pacific South Seas—a place identified as Coral Island—images as a form of writing, though writing appears—Star Gazing meets the barcode, the means to scan objects—images with material support, ropes holding it together, the feel of them in our hands. . . .

Balance and delicacy, trussed bone-white abstract composite bodies, surrealist, dangling or poised on slender metal stands, mysterious figures as if Bellmer dolls have ossified.

Gently threaded together receipts from CVS and Duane Reade—Rewards, Rewards, Share Your Feedback. Another small piece made up of bags with the Recycling logo—Please Return This Bag. . . . A blank TV set on the floor amid a sea of empty bottles. The party’s over. Perpetually.

Color-by-numbers drawings, mounted on board, turn what would be incendiary images—hooded Klan members—into camouflage patterns. Their intimate scale asks you to come closer to see what’s going on, catches us in the act of looking.

And isn’t that what art is meant to do?

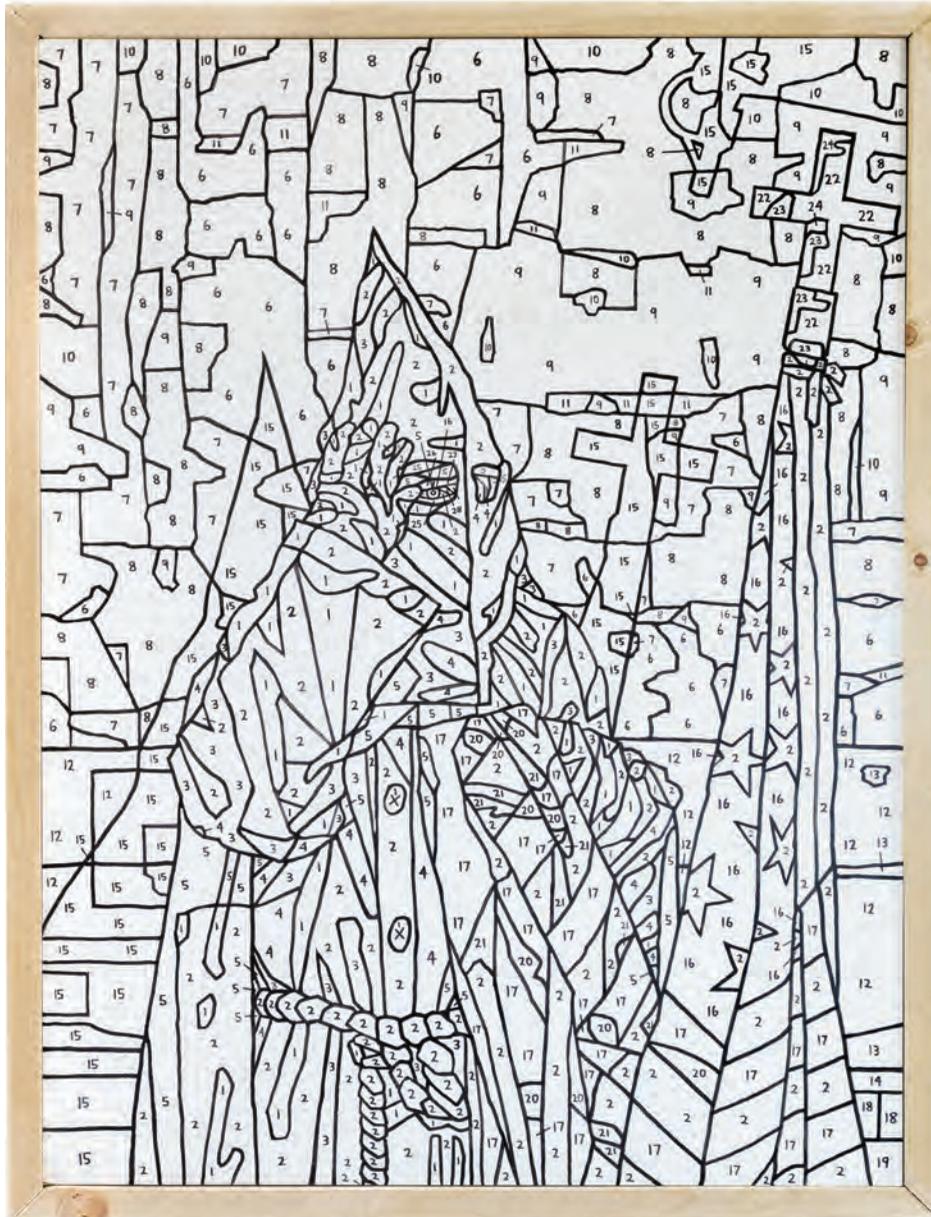
CURATOR'S



CHOICES



TIMOTHY BAIR



Salute · 2019 · paint marker on wood · 18 x 24" · photo: Raul Valverde

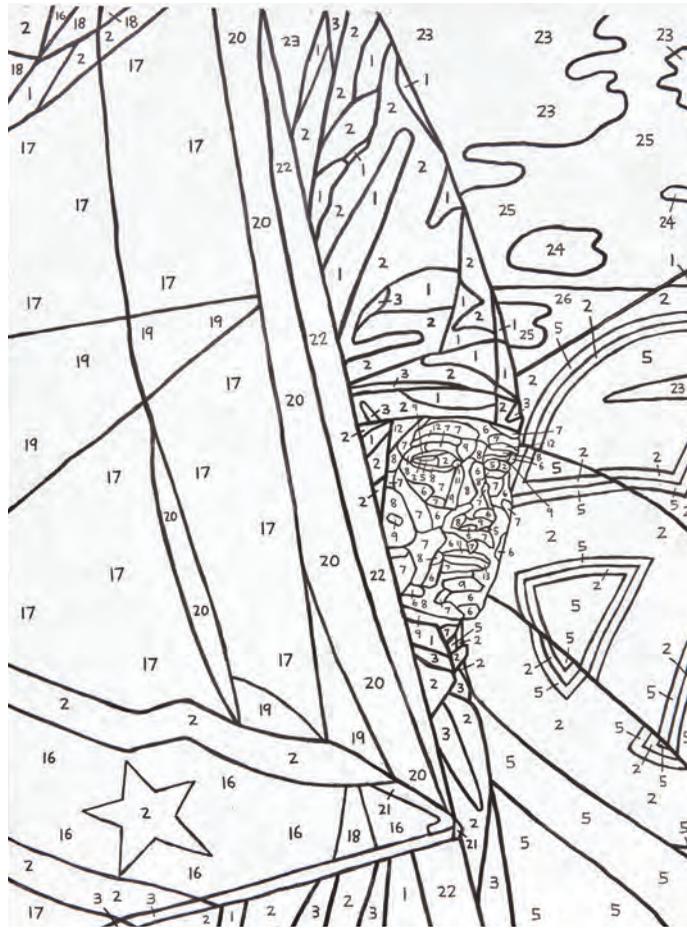


Gathering of Old Friends · 2019 · paint marker on wood · 30 x 40" · photo: Beatriz Meseguer

TIMOTHY BAIR



Installation · 2019 · paint marker on wood · photo: Raul Valverde



Parade · 2019 · paint marker on wood · 11 x 14" · photo: Beatriz Meseguer



Mother and Child · 2019 · paint marker on wood · 10 x 10" · photo: Beatriz Meseguer

RON BURGOS CAVALIÉ



ABOVE AND OPPOSITE TOP: *Bouquets, Hands, Sermons* (installation view) · 2018 · suspended and hand painted bouquets soaking in bottles filled with dye and aspirin, suspended 3D printed right hands, 3D printed right hand soaking in bleach filled jar, suspended chandelier, two video projections accompanied by audio and smell · photo: Raul Valverde



Chandelier, Projected Nature, Sermons (installation view) · 2019 · chandelier suspended by glitter rope, 3D printed right hands stuck in milk crates, 3D printed glitter head with internal speaker playing bird sounds, three video projections accompanied by audio, smell and wind · photo: Raul Valverde

RON BURGOS CAVALIÉ





ABOVE AND LEFT: **Chandelier, Projected Nature, Sermons** (installation view) · 2019 · chandelier suspended by glitter rope, 3D printed right hands stuck in milk crates, 3D printed glitter head with internal speaker playing bird sounds, three video projections accompanied by audio, smell and wind · photo: Raul Valverde

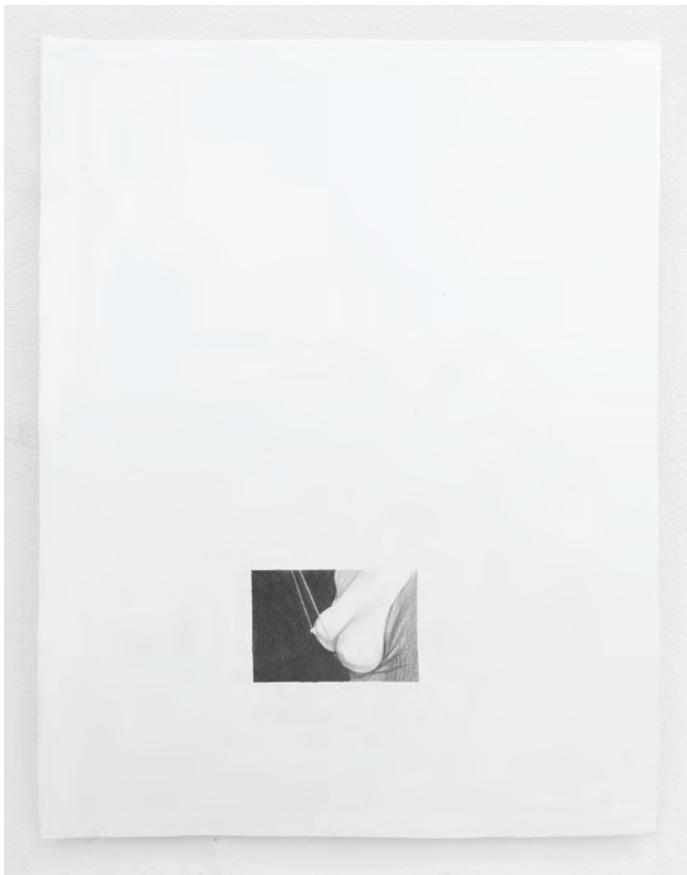


More Fine, More Fragile · 2018 · porcelain · 3 x 3 x 4 cm each · photo: Raul Valverde



Wait Until (installation view) · 2019 · slow down the time using wood, glue, water and silk · photo: Beatriz Meseguer

RUOFAN CHEN



Tension · 2019 · oil painting · 1 x 1.5" · photo: Raul Valverde



Shower Soap (installation view) · 2019 · soap, rice paper, one month shower · photo: Beatriz Meseguer



(28.115086, 24.783803) · 2019 · ceramic, white sand · 48 x 25 x 10" · photo: Beatriz Meseguer

SOPHY CHANG



Recycling Project_4 · 2019 · found plastic, thread, armature, monofilament, glossy vinyl, semi-transparency paper and display trans backlit paper · 98 x 50 x 30" ·
photo: Raul Valverde



Recycling Project_3 · 2018 · found plastic, monofilament and fans · 78 x 95 x 60" · photo: Raul Valverde



The world is superficially beautiful



ABOVE AND LEFT: **Recycling Project_1** · 2018 · found plastic, yarn and cellophane · 64 x 27" · photo: Beatriz Meseguer

because we hide our absurdities.

JESSE CRUZ FERRAO

Simultaneously Anymore · 2019 · scrap wood, acrylic paint, lapis lazuli and a log · 24 x 16 x 5" · photo: Raul Valverde



A Clicking Tree, Bah · 2018-19, 2019 · ink on toned paper · 11 x 6," 16 x 11" · photo: Raul Valverde





Surraj · 2018-19 · scrap wood, acrylic paint, lapis lazuli, various stones, metals and found objects from machinery, toned paper, ink, masonite · photo: Raul Valverde

JESSE CRUZ FERRAO



Untitled · 2019 · scrap wood, acrylic paint, lapis lazuli, various stones, metals and found objects from machinery · photo: Raul Valverde



Back · 2019 · scrap wood, acrylic paint, lapis lazuli, various stones, metals and found objects from machinery · 13 x 8 x 7" · photo: Raul Valverde



Please · 2018 · scrap wood · 41 x 60 x 65" · photo: Jung Hee Mun

LEWIS DEROGENE



Preoccupied Spirits series: Chris · 2019 · digital photography on lightweight matte paper · 69 x 44" · photo: Raul Valverde



Preoccupied Spirits series: Terrence · 2019 · digital photography on lightweight matte paper · 88 x 44" · photo: Raul Valverde



Preoccupied Spirits series: Leah · 2019 · digital photography on lightweight matte paper · 88 x 44"

LEWIS DEROGENE

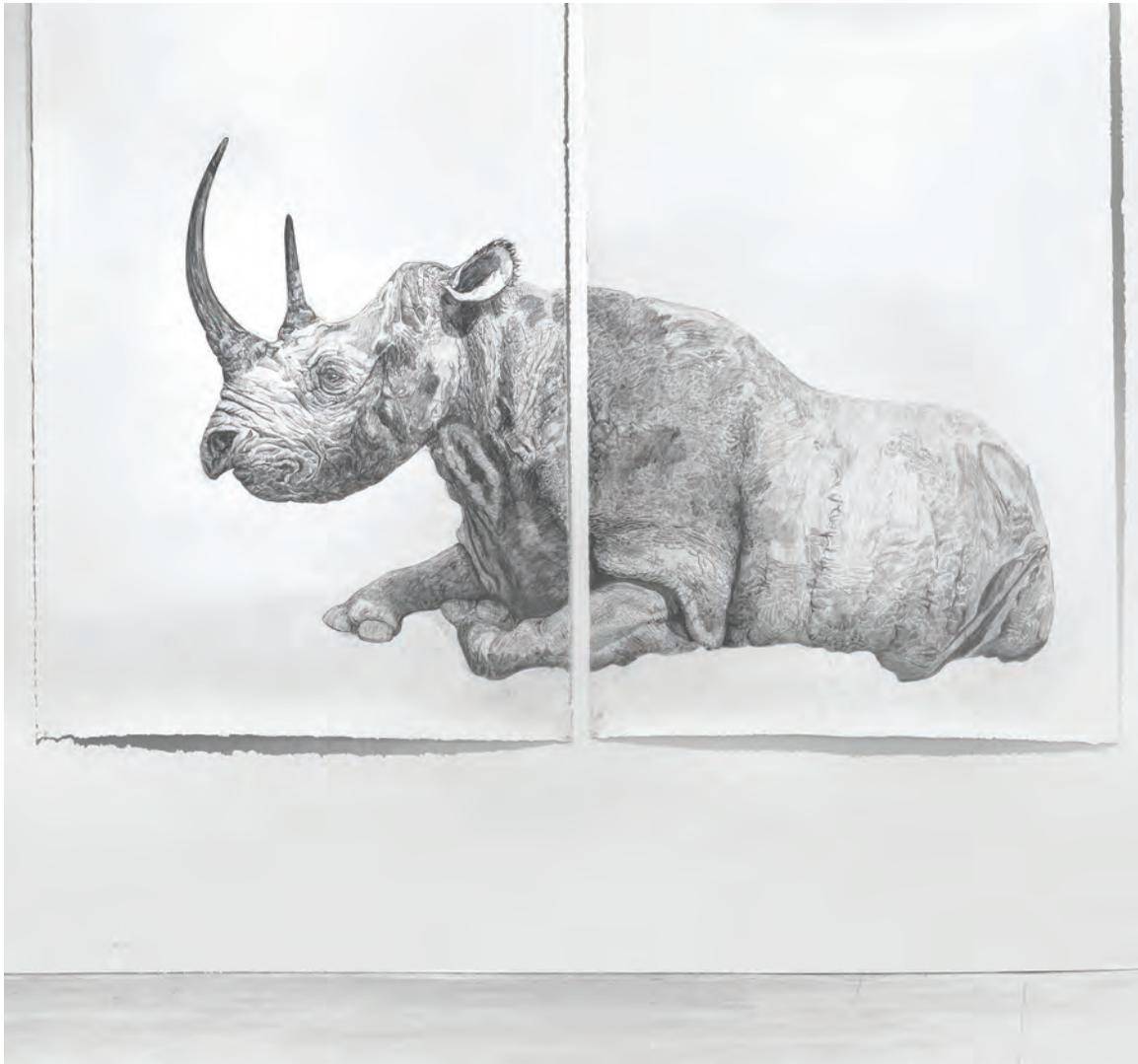


Preoccupied Spirits series: Bryan · 2019 · digital photography on lightweight matte paper · 88 x 44" · photo: Beatriz Meseguer



Preoccupied Spirits series: Angelica & Heeyoung · 2019 · digital photography on lightweight matte paper · 88 x 44" ·
photo: Raul Valverde

HANNAH FITZGERALD



ABOVE AND RIGHT: **A212** · 2019 · graphite, paper · 96 x 84" ·
photo: Raul Valverde



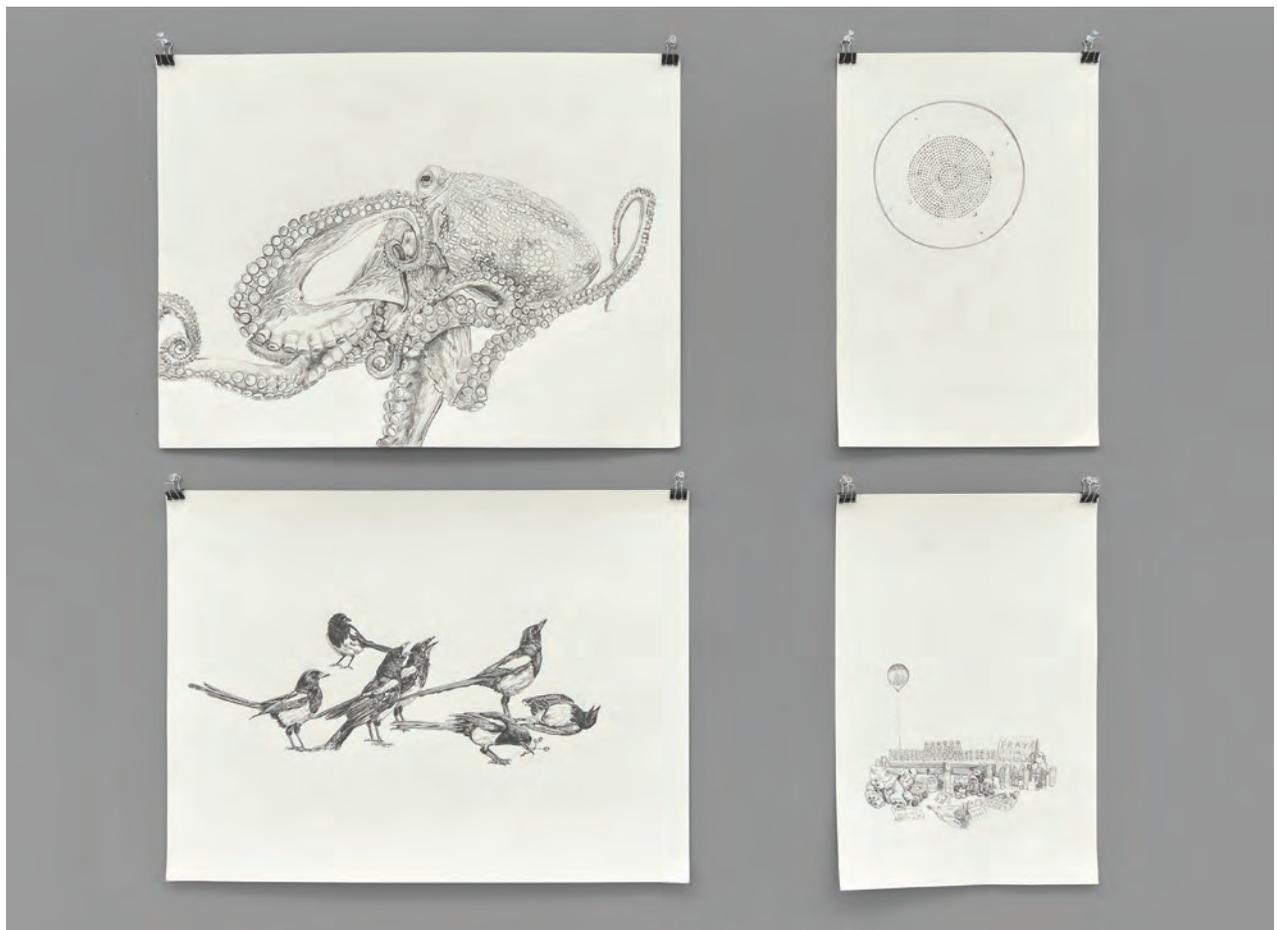


Comfort · 2019 · graphite, paper · 64 x 51" · photo: Raul Valverde

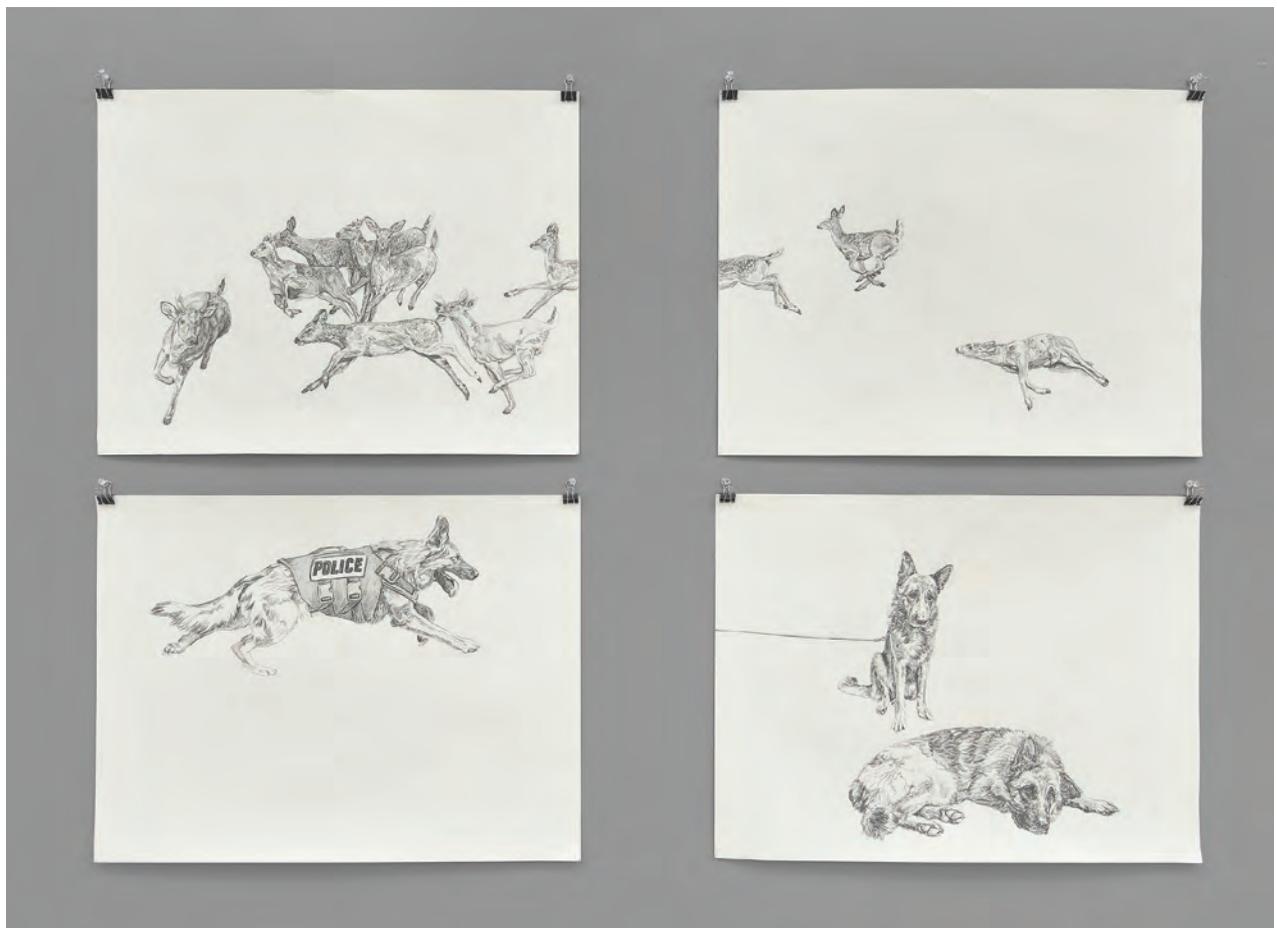
HANNAH FITZGERALD



Comfort · 2019 · graphite, paper · 64 x 51" · photo: Raul Valverde



Mother, Memorial · 2018 · graphite, paper · 18 x 24", 18 x 12" · photo: Jung Hee Mun



Shelter In Place, First Responder · 2018 · graphite, paper · 18 x 24", 18 x 12" · photo: Jung Hee Mun

TILLY GRIFFITHS



FROM LEFT TO RIGHT: *A Twinge of Then*, *The Reconstruction of Speed, Time* · 2018 · paper collage, ink, wood, acrylic paint, oil paint, Plexiglas · 36 x 24", 60 x 84", 36 x 24" · photo: Raul Valverde



The Reconstruction of Speed (detail) · 2018 · paper collage, ink, wood, acrylic paint, oil paint, Plexiglas · 60 x 84" · photo: Raul Valverde



Dusk Flames · 2019 · paper collage, ink, wood, acrylic paint, oil paint, Plexiglas · 40 x 84" · photo: Raul Valverde



Dusk Flames (detail) · 2019 · paper collage, ink, wood, acrylic paint, oil paint, Plexiglas · 40 x 84" · photo: Raul Valverde

TILLY GRIFFITHS



Dusk Flames · 2019 · paper collage, ink, wood, acrylic paint, oil paint, Plexiglas · 40 x 84" · photo: Raul Valverde



Classic Frames (detail) · 2019 · paper collage, ink, wood, acrylic paint, oil paint, Plexiglas · 40 x 72" · photo: Beatriz Meseguer

VIENO JAMES



LEFT: *Provider #1, Fish #2, Fish Deity, Hotpot, Mosque, Coral Island* · 2019 · mixed media (burlap, preserved palm frond, sugar, wood, solar panel cells, sand, rope, coconut husk, paint, oil stick, glitter, coffee, ash, pineapple, coconut husks, carved rock from Hawaii, coconut oil), · 102 x 76"

CENTER: *Star Gazing, Moon River* · 2019 · mixed media on watercolor paper (sand, glitter, paint, colored pencil, chalk on digital print) · 13 x 19" each

RIGHT: *Eyes Low Chin Heavy Shoe Gazing* · 2019 · mixed media on watercolor paper (paint, chalk, colored pencil, glitter on digital print) · 13 x 19" · photo: Jung Hee Mun



FROM LEFT TO RIGHT: **Time** · 2019 · mixed media (burlap, sand, paint, melted sugar, oil stick, glitter, liquid coffee, ash, pineapple, coconut, ink, rock from Hawaii) · 46 x 28" · **Ahchie Bay** · 2019 · mixed media (burlap, sand, paint, sugar, oil stick, coconut husks, coconut oil, glitter, ash, coconut, rock from Australia) · 72 x 65" · **APEC 2018** · 2019 · mixed media (burlap, sand, paint, preserved palm frond, sugar, oil stick, glitter, ash, rock from Australia) · 44 X 58" · **Provider** · 2019 · mixed media (burlap, wood, sand, paint, sugar, oil stick, glitter, coffee, ash, pineapple, coconut, rock from Easter Island, cow spinal cord bone) · 48 X 74" ·
photo: Beatriz Meseguer

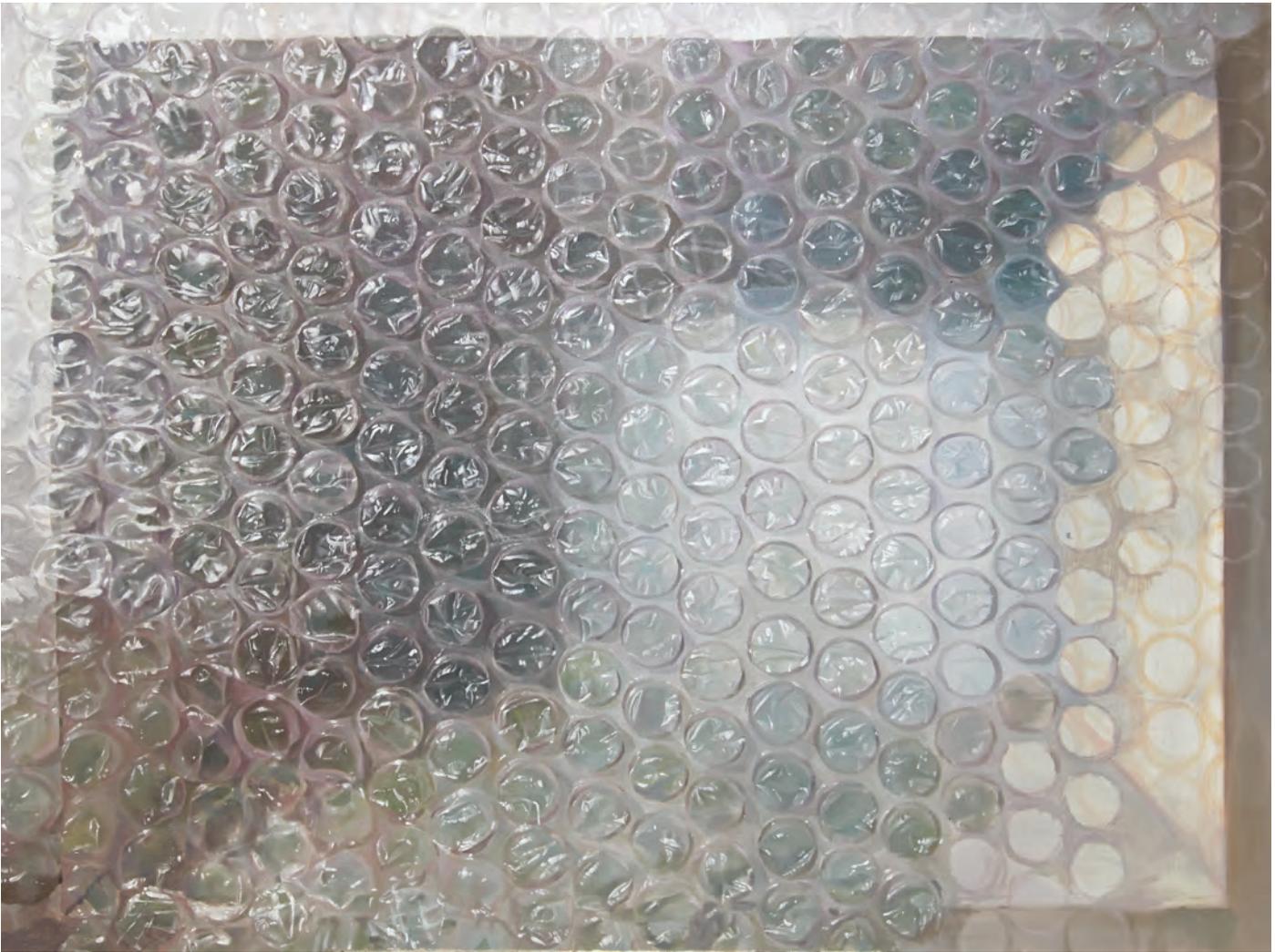


Untitled (Polynesian Boy With Spear) · 2019 · mixed media on cotton (sand, pigment stick, glitter, paint, QR code on digital print) · 44 x 31" · photo: Beatriz Meseguer



FROM LEFT TO RIGHT (1ST ROW): **Provider #1** · **Compass** · **Moai and Sun Wukong** · **Fish Bones On Easter Island** · (2ND ROW) · **Fish On Easter Island** · **R.I.P Moses** · **Fish continued** · (3RD ROW) · **Provider #1** · **Coral Island** · **Milne Bay** · 2019 · mixed media on watercolor paper (paint, glitter, chalk, colored pencil on digital print) · 13 x 19" each · photo: Beatriz Meseguer

BREEZE LI



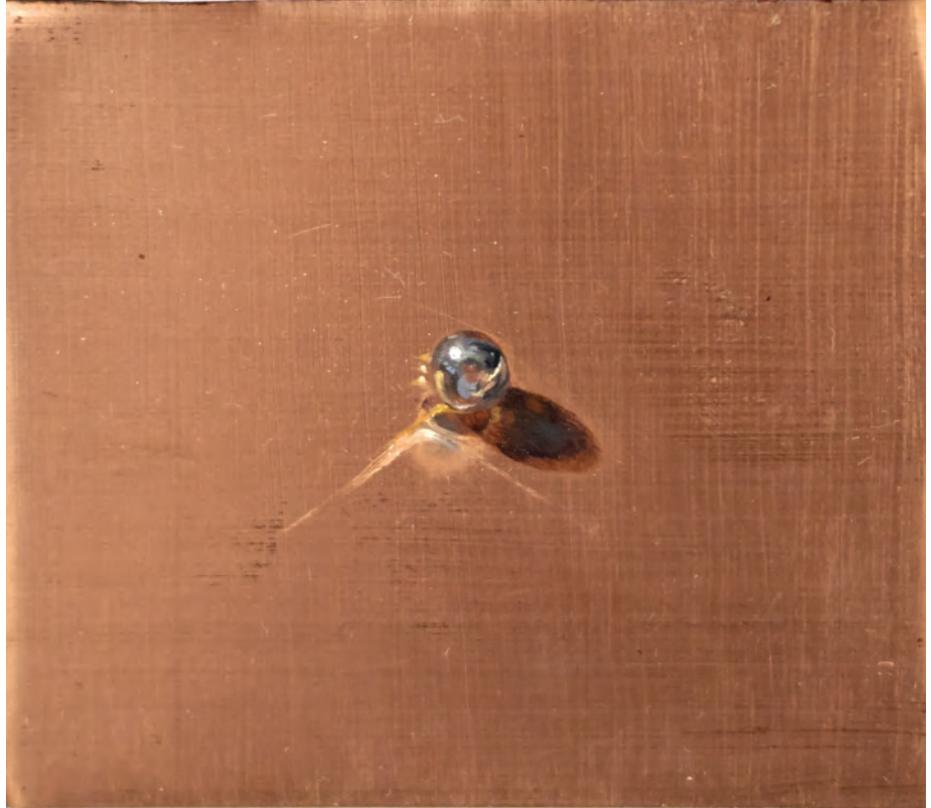
Wrap with Space · 2018 · oil on canvas · 36 x 48" · photo: Raul Valverde



In and Out · 2018 · oil on canvas · 36 x 48" · photo: Raul Valverde

BREEZE LI

Self-Portrait in a Silver Bead
2019 · oil on copper · 2.5 x 3" ·
photo: Raul Valverde



Objects · 2019 · oil on copper · 6 x 8" ·
photo: Beatriz Meseguer





Jar Shadow II & III · 2018 · oil on canvas · photo: Jung Hee Mun

LALA LEE (YUN LI)

Moral Kidnapping · 2019 · plaster, plastic,
spray foam, manila string, steel stand ·
photo: Beatriz Meseguer



Moral Kidnapping · 2019 · plaster, plastic,
bronze, spray foam, manila string, steel stand ·
photo: Beatriz Meseguer





Moral Kidnapping (installation) · 2019 · plaster, plastic, bronze, spray foam, manila string, steel stand · photo: Raul Valverde

LALA LEE (YUN LI)



Intestine Barnacle (front), *Bone Flower* (back) · 2019 · plaster, plastic, spray foam, manila string, steel stand · 9 x 9 x 9", 13 x 11 x 8" · photo: Beatriz Meseguer



Intestine Barnacle · 2019 · plaster, manila string, steel stand · 9 x 9 x 9" · photo: Beatriz Meseguer



Ear Worm (front), *Goddess of Fertility* (back) · 2018 · plaster, manila string, steel stand · photo: Beatriz Meseguer

BRIANA MARINO



FROM LEFT TO RIGHT: *Untitled* · *Year Three* · *Untitled* · 2019 · mixed media · 18 x 12", 16 x 16 x 48", 24 x 36" · photo: Beatriz Meseguer



FROM LEFT TO RIGHT: *Year Three · The Room to the Right* · 2019 · mixed media · 16 x 16 x 48", 48 x 36" · photo: Raul Valverde



Untitled · 2019 · mixed media · 18 x 36" · photo: Raul Valverde

BRIANA MARINO



The Room to the Right · 2019 · mixed media · 48 x 36" · photo: Raul Valverde

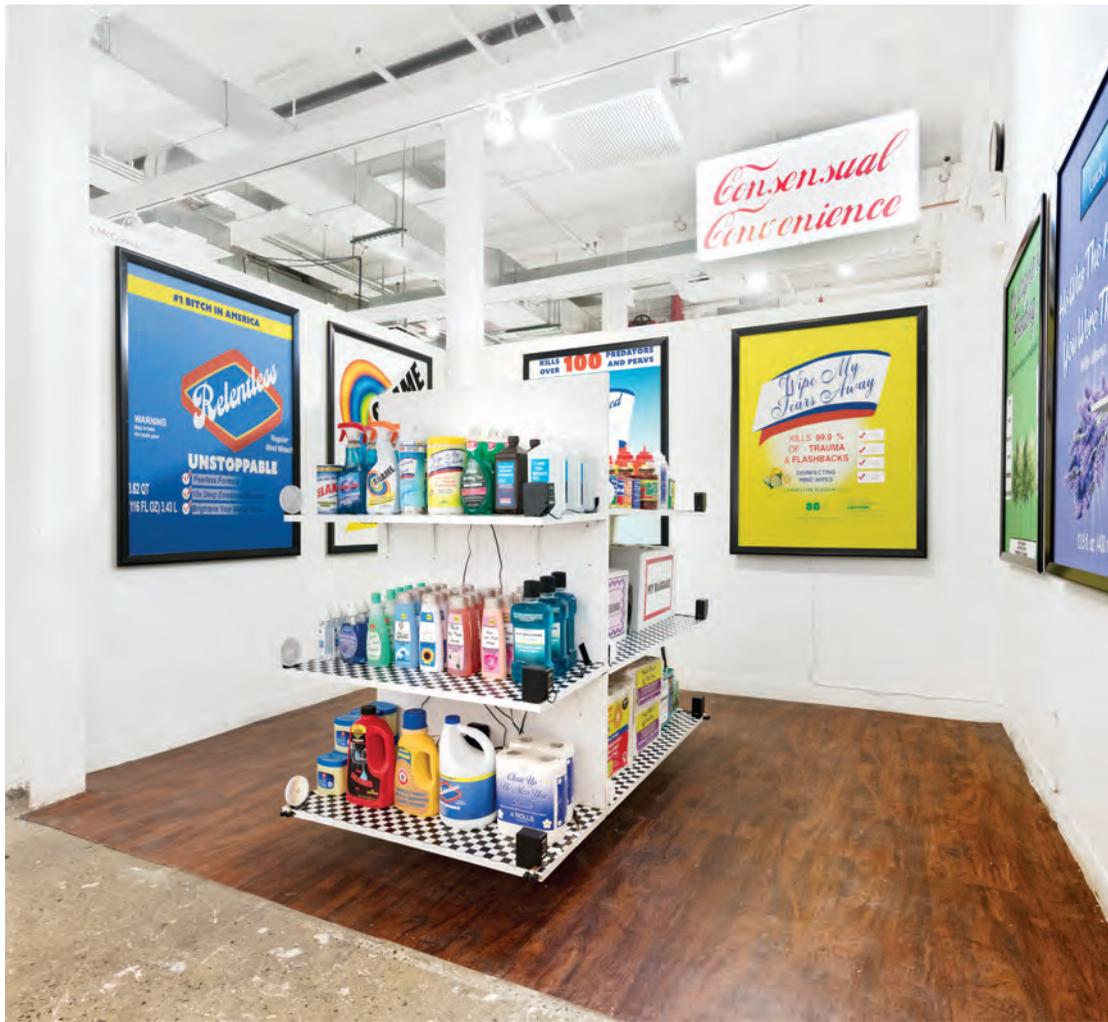


Untitled · 2018 · mixed media · 18 x 28" · photo: Jung Hee Mun

HAYLEY McCORMACK



Consensual Convenience · 2019 · mixed media · 60 x 36 x 48" · photo: Raul Valverde



Consensual Convenience (installation) · 2019 · mixed media · 60 x 36 x 48" · photo: Mauro Vallejo



Consensual Convenience (detail) · 2019 · mixed media · 60 x 36 x 48" · photo: Raul Valverde

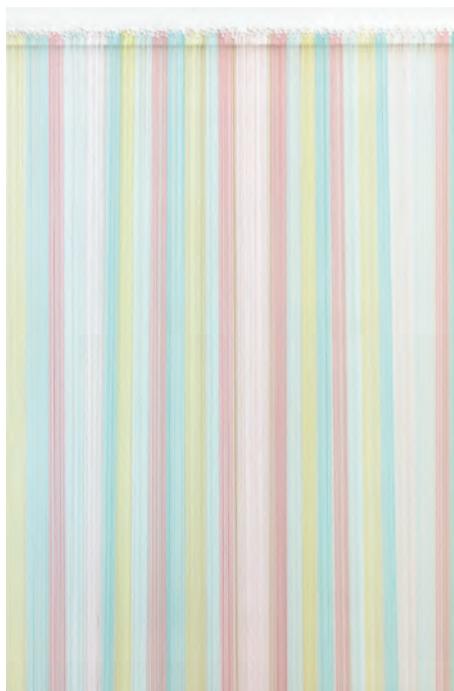


Fresh Meat · 2019 · mixed media · 108 x 36 x 60" · photo: Raul Valverde



Fresh Meat (detail) · 2019 · mixed media · 108 x 36 x 60" · photo: Raul Valverde

KIMBERLY MORENO



String Installation I · 2019 · cotton thread · 75 x 70" · photo: Beatriz Meseguer



String Installation I · 2019 · cotton thread · 75 x 70" · photo: Raul Valverde



String Installation II (detail) · 2019 · cotton thread · 36 x 60" · photo: Raul Valverde

KIMBERLY MORENO



Los Gemelos · 2019 · cotton thread, plastic cotton blend thread, metal rod · 40 x 50" · photo: Beatriz Meseguer



Studio overview · 2019 · cotton thread, nylon thread, plastic cotton blend thread, machete, metal rod · photo: Raul Valverde

HALEY PEACOCK

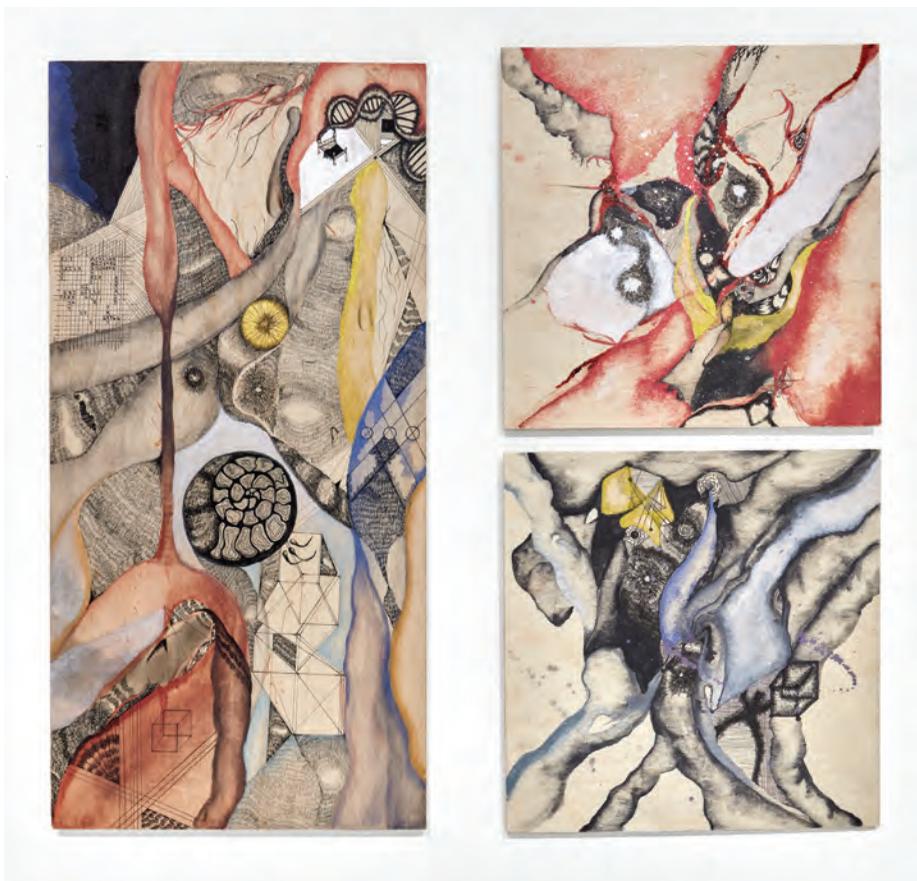


Oblivion · 2019 · acrylic and charcoal on wood · 2 x 3" · photo: Raul Valverde

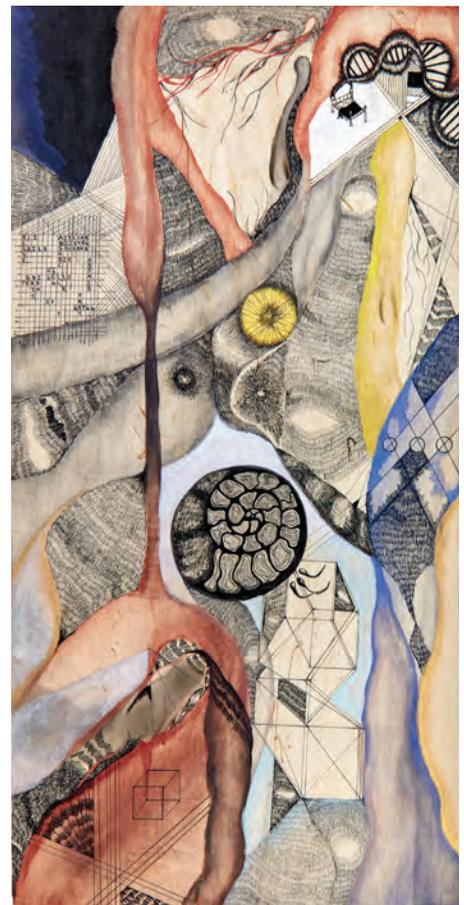


FROM TOP TO BOTTOM: **Oblivion · White Dreams** (diptych) · 2019 · mixed media · 2 x 3", 3 x 3", 6 x 4" · photo: Raul Valverde

HALEY PEACOCK



FROM LEFT TO RIGHT: *A Collective Myth - Dearm vs. Nightmare* (diptych) · 2019 · pearlescent watercolor and marker on wood · 12 x 30", 12 x 12" each · photo: Raul Valverde



A Collective Myth · 2019 · pearlescent watercolor and marker on wood · 12 x 30" · photo: Raul Valverde



2012 · 2019 · marker and pearlescent watercolor on wood · 18 x 24" · photo: Raul Valverde

MELISSA ROSE PRESSLER



FROM LEFT TO RIGHT: *Interconnection IX* · *Interconnection II* · *Interconnection III* · *Interconnection I* · 2019 · wood burnt geometric design, preserved insect resin, crystals · 6 x 8", 4 x 4", 6 x 9", 4 x 4" · photo: Beatriz Meseguer

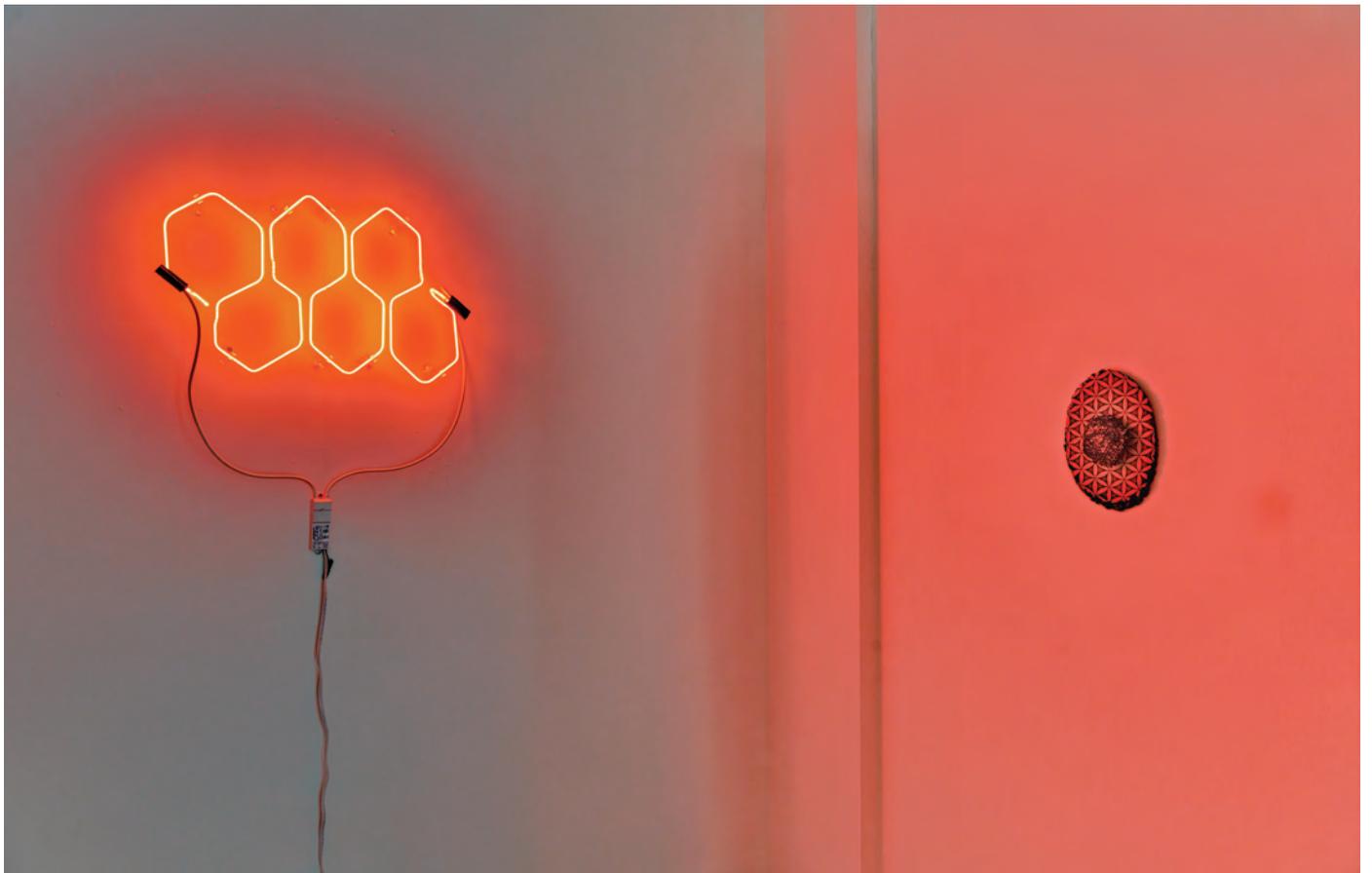


Interconnection IX · 2019 · wood burnt geometric design, preserved insect resin, crystals · 6 x 8" · photo: Beatriz Meseguer



Neon Hive · 2018-19 ·
neon sign · 12 x14" ·
photo: Beatriz Meseguer

FROM LEFT TO RIGHT: **Neon Hive · Interconnection IX** · 2018-2019
· neon sign, wood burnt geometric design, preserved insect
resin, crystals · 12 x14", 6 x 8" · photo: Beatriz Meseguer



MELISSA ROSE PRESSLER



Interconnection VI · 2019 · wood burnt geometric design, preserved insect resin, crystals · 6 x 8" · photo: Beatriz Meseguer



Installation view · 2019 · photo: Beatriz Meseguer

NANCY RAZK



The Yellow Stranger series · 2019 · oil paint on canvas · each canvas ranges from 2 x 2 - 24 x 36" · photo: Beatriz Meseguer



The Yellow Stranger series · 2019 · oil paint on canvas · each canvas ranges from 2 x 2 - 24 x 36" · photo: Raul Valverde

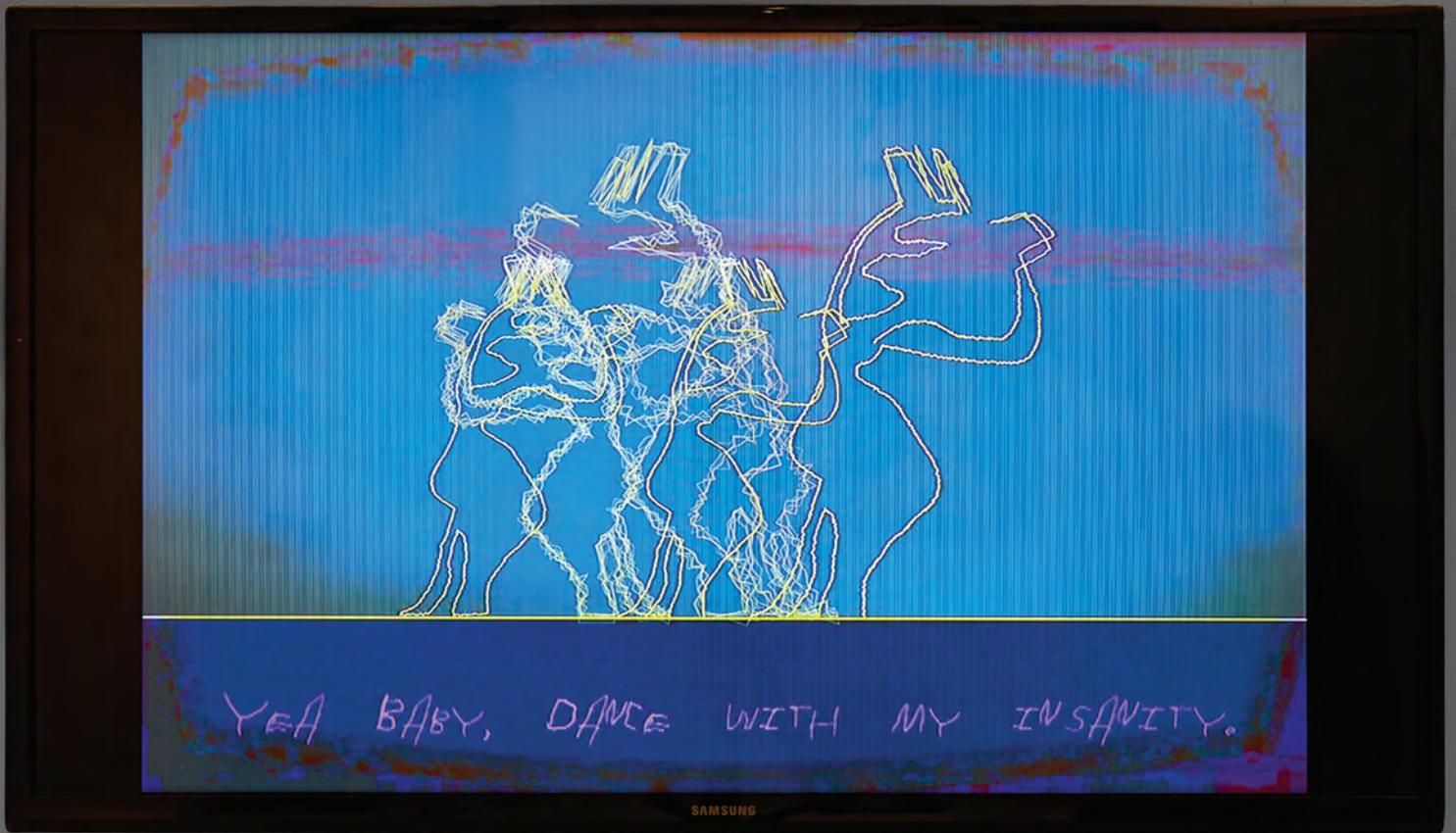


The Dance of the Stranger · 2019 · 3:16 · photo: Raul Valverde

NANCY RAZK



THIS PAGE AND OPPOSITE: *The Dance of the Stranger* · 2019 · 3:16 · photo: Raul Valverde



JOHN RIVAS



Sin Ti · 2018 · acrylic, oil, pastel, on glass · 12 x 10" · WALL, FROM LEFT TO RIGHT: **Flako** · 2018 · oil, pastel, wax, string on panel · 5 x 4" · **Café** · 2017 · acrylic, pastel, collage on wood · 7 x 9" · **Cajon Café** · 2017 · oil, acrylic, pastel, cardboard on box · 43 x 22" · **Papi Rene** · 2018 · oil, acrylic, paste on cement · 14 x 8" · **Juan** · 2017 · oil, acrylic, pastel, shoe on wood · 14 x 10" · **Pan y Frijoles** · 2017 · oil, acrylic, oil pastel, screen, plastic on wood · 21.5 x 16 x 4.5" · photo: Raul Valverde



Prima Tranquille · 2019 · mixed media on wood · 45 x 36" · photo: Raul Valverde

JOHN RIVAS

Tamales pis que (top) (installation view) ·
2019 · mixed media on duct tape and fabric ·
71 x 88" · photo: Beatriz Meseguer



Untitled · mixed media collage on ceramic plate ·
8 x 8" · photo: Beatriz Meseguer





Ma, por favor · 2019 · mixed media on fabric · 46 x 36" · photo: Raul Valverde

Untitled · 2018 · mixed media on newsprint paper · 14 x 22" each · photo: Jung Hee Mun





Untitled Collage · 2019 · receipts and thread · 10 x 5" · photo: Beatriz Meseguer

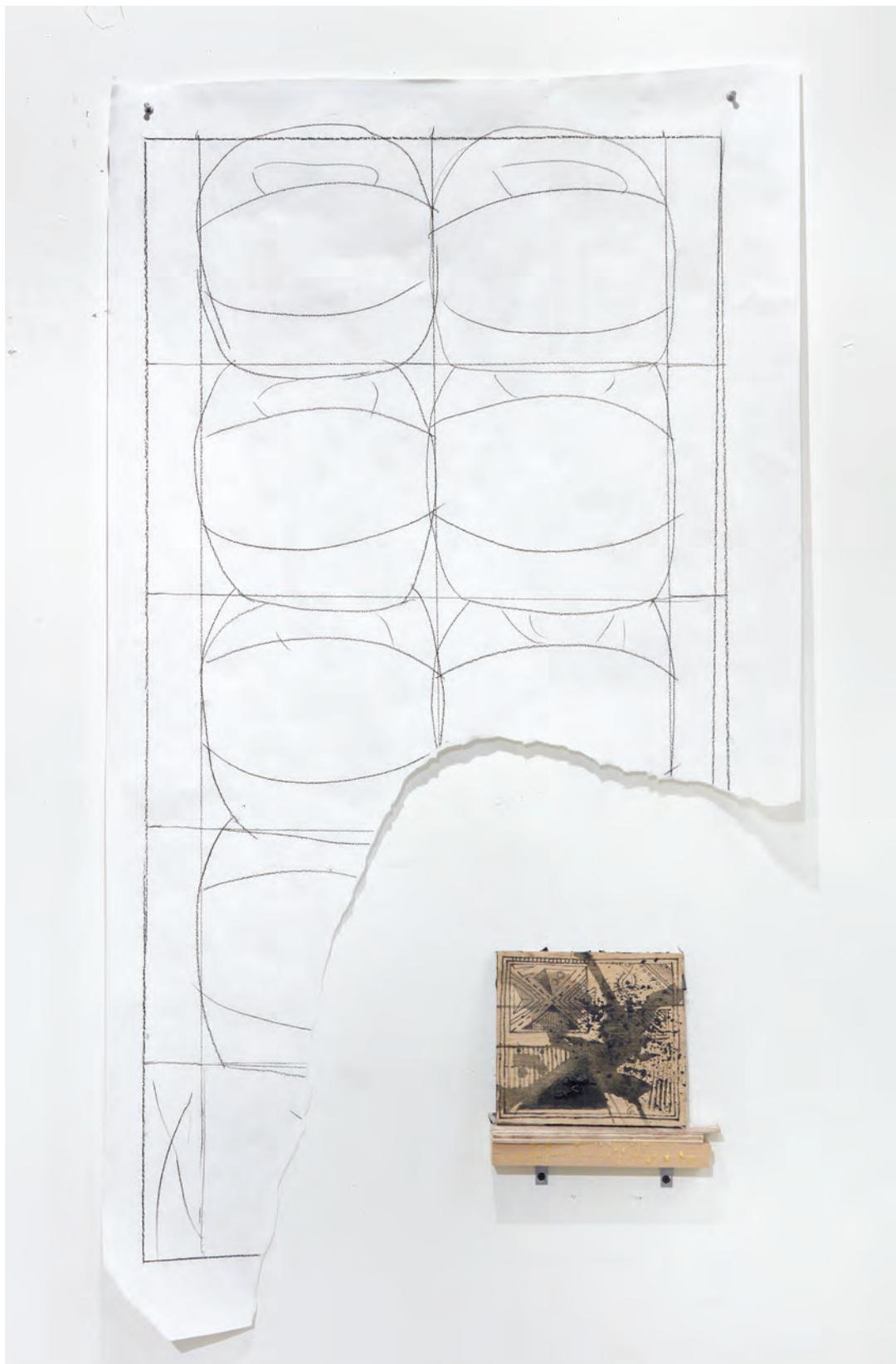


Untitled Collage · 2019 · receipts and thread · 12 x 10" · photo: Beatriz Meseguer



Installation view of studio · 2019 · photo: Raul Valverde

ZIWEI DAVID SHAO



Random Access 853 · 2019 · ceramic · 37 x 27 x 22" · photo: Raul Valverde



Installation view of studio · 2019 · photo: Raul Valverde

CARLOS VELA CASTILLO



Anonymous, Familia, Three Sisters · 2019 · silkscreen, wood, paper · 18 x 8", 18 x 16", 18 x 12" · photo: Beatriz Meseguer



Calendario (installation) · 2019 · dimensions variable · Raul Valverde

CARLOS VELA CASTILLO



Milagros (installation) · *Immigrant Alter* · 2018 · wood, acrylic, clay · 52" x 30" x 24" · photo: Jung Hee Mun



Calendario (installation) · 2019 · cardboard, silk screen, wood, acrylic, paper · dimensions variable · photo: Raul Valverde



CHAIR'S



CHOICES





To Utter a Neigh · 2018 · cast ceramic, rubber, latex paint, leather bridle · 50 x 20 x 15" · photo: Raul Valverde



To Utter a Neigh · 2018 · cast ceramic, rubber, latex paint, leather bridle · 50 x 20 x 15" · photo: Raul Valverde



The Pied Piper · 2019 · wood, taxidermied rats, golden flute · 22 x 6 x 23" · photo: Raul Valverde



Leaven Pictures Sin · 2019 · wood, inkjet
print photography, apoxie sculpt, motors ·
dimensions variable · photo: Mauro Vallejo



Leaven Pictures Sin · 2019 · wood, quilt, silicone
rubber, motors, wheat grain, taxidermied rat ·
dimensions variable · photo: Mauro Vallejo

KEIKA OKAMOTO



breathe · 2018 · crystals, projectors, stones, bullet shells, lunaria, agapanthus, fungi, faux fur, water, glass jars, fishbowl, ladder, scoby, ceramics, plastic scraps, threads, tractor seat, chair legs, flashlights, sounds of water and evening cicada · dimensions variable · photo: Raul Valverde



breathe · 2018 · crystals, projectors, stones, bullet shells, lunaria, agapanthus, fungi, faux fur, water, glass jars, fishbowl, ladder, scoby, ceramics, plastic scraps, threads, tractor seat, chair legs, flashlights, sounds of water and evening cicada · dimensions variable · photo: Raul Valverde

KEIKA OKAMOTO



pluto · 2018 · ceramics, stones, driftwood, metal sheet, acrylic, charcoal, marble dust, various size of canvases · dimensions variable · photo: Jung Hee Mun



post apocalypse · 2018 · chair, faux fur, scoby, soil, driftwood, Plexiglas, stone · dimensions variable · photo: Raul Valverde

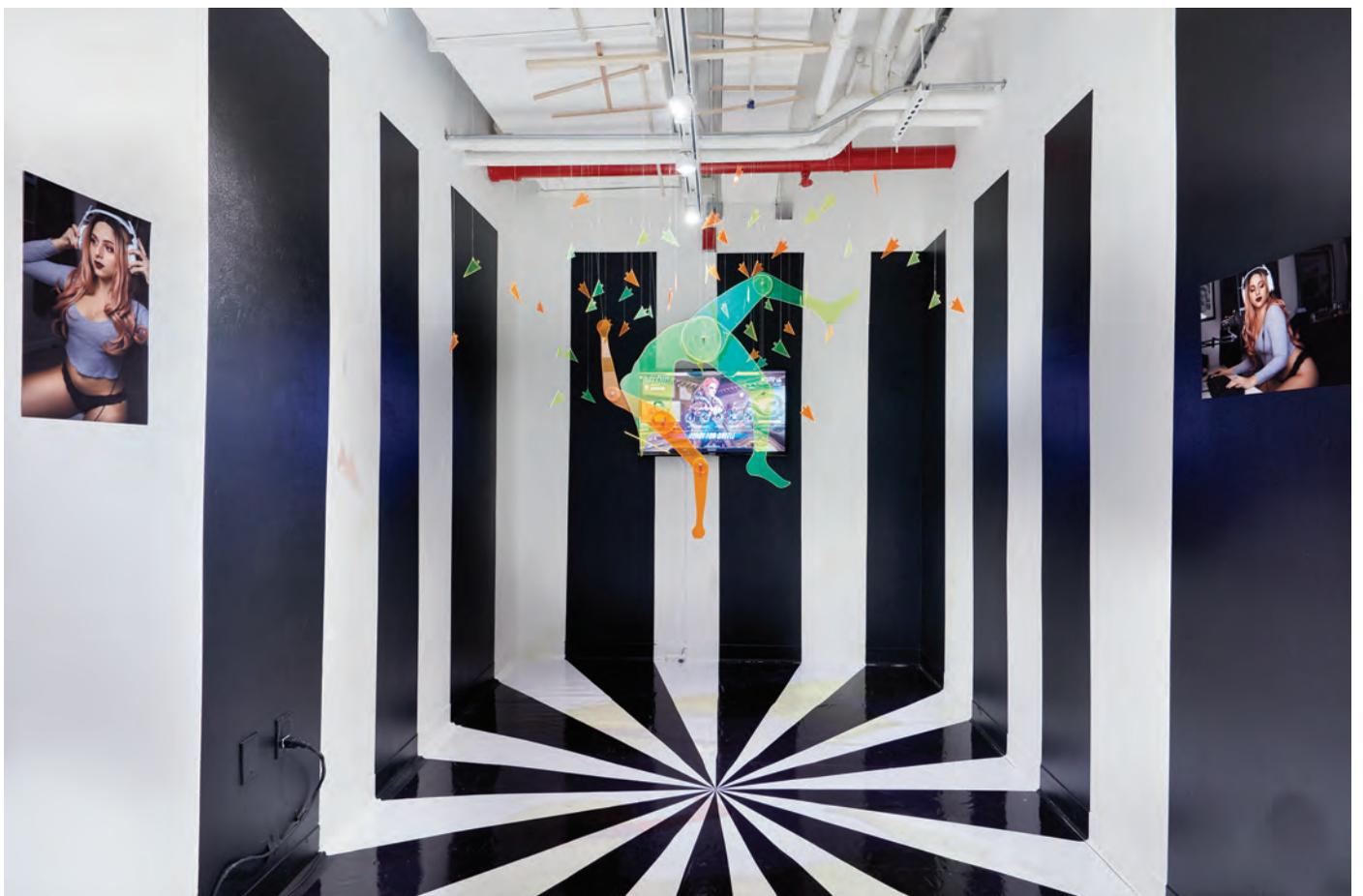
BETHANY ROBINSON



"I need healing" pink · 2018 · digital collage and computer parts; pressing the keys below each piece plays a sound byte of online harassment I've received playing video games. · 27 x 16" · photo: Jung Hee Mun



joysticks · 2018 · game controllers, clay and a VR installation; VR installation inserts you in tranquil settings while listening to the audio of many enraged and misogynistic gamers. · dimensions variable · photo: Jung Hee Mun



Welcome to my stream · 2019 · installation with acrylic, photography, and video; The video playing behind the acrylic figure is a past stream of myself playing Overwatch. · dimensions variable · photo: Mauro Vallejo

BETHANY ROBINSON



LEFT: *Organic pixels* · 2019 · wood, vinyl · 48 x 24" · RIGHT: *Fuck I died* · 2019 · acrylic, vinyl, neon sign and rotation motor · 18 x 24" · photo: Beatriz Meseguer



Fuck I died · 2019 · acrylic, vinyl, neon sign and rotation motor · 18 x 24" · photo: Beatriz Meseguer

EDGAR ALAN RODRIGUEZ CASTILLO



Virgin Marry (Me) · 2019 · silk, digital print on fabric, silkscreen on shirt, digital print on plastic, Yu-gi-oh plastic figure, spray paint · 58 x 40 x 1.3" · photo: Jung Hee Mun



Sothebys Solemn Warning (foreground), **Elizabeth ft. Lewis** (background) · 2018 · plexiglas, wood, dice algo sweatshirt used on the film, 3D stickers, pink horse candle, print, spray paint, Yu-gi-oh card · 27 x 18.5 x 3.5" · photo: Jung Hee Mun

EDGAR ALAN RODRIGUEZ CASTILLO



TOP: *Buzz and Light* · 2018 · digital painting · variable dimensions; BOTTOM · *Jess and Chris Before the Break Up* · 2018 · 3D plaster color print · 8 x 2 x 2" · photos: Edgar Alan Rodriguez Castillo



End (installation) · 2018 · variable dimensions · photo: Edgar Alan Rodriguez Castillo

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BFA FINE ARTS

ABOUT THE PROGRAM

In addition to traditional media, SVA offers experimental practices in digital sculpture and the emerging field of bio-art. From figure studies to cutting-edge conceptual approaches, our department prepares the fine arts student to enter a myriad of professions and graduate programs. Courses in art history and contemporary art theory inform creative approaches to diverse aesthetic practices.

The Fine Arts Department at the School of Visual Arts is unique. The fine arts student at SVA can choose an individualized course of study. Our new Fine Arts Digital Lab hosts private workstations equipped with up-to-the-minute software and instruction. Our digital sculpture initiative boasts computer-driven cutting machines for fabricating sculpture. Painting classes include projects in direct observation or photography, and/or abstract methods. Our faculty consists of professional artists, critics and curators whose work has achieved both national and international recognition. In addition, the Fine Arts Department sponsors many events and field trips to museums, galleries and artists' studios to prepare the student for professional-level experience in the fine arts. With Chelsea's art scene at our back door, students stay tuned in to art history in the making.

Networking opportunities inside and outside SVA prepare our students for job placements and career development. For example, you might land a studio job assisting an instructor or a visiting artist, which could become access to a gallery, which could lead to your first show. In senior year, we invite dealers and curators to open-studio events showcasing your work, a twice-yearly chance for you to make important connections. In addition, we focus on all avenues of creative production. Our alumni have worked at top art museums, animation studios, education venues, art therapy practices, public art and other allied professions.

You have access to more than 90 instructors in the studio department, a number unmatched in size and excellence anywhere else. These artists of stature are a vital part of the New York creative scene, whose work you can see in the galleries, museums and even the public spaces of the city. Connect with the one who inspires and supports your creative efforts the most—the artist you gravitate toward will act as your mentor to help you achieve your artistic goals.

Becoming a fine artist in New York is to see and feel the fluent dynamics of creation as a public phenomenon and an interchange of ideas. Your individual gift, your voice, is made public in exhibition venues.

20TWENTY





