

Volume 3, 2016-2017

SHS

SENIOR HONORS STUDIO
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NYU CC

Introduction

In the academic arena it's very popular to throw around the word interdisciplinary. I know. I just visited 14 colleges this past year with my daughter. It's a trending buzz-word so overused it has become meaningless. Flying in the face of this, the Senior Honors Studio of the NYU Steinhardt BFA Program (SHS) serves as nexus for a vibrant, successful and very real inter-disciplinary project bringing together two NYU schools, the Steinhardt School of Culture, Education, and Human Development and the venerable Institute of Fine Arts – producer of many of the world's leading art historians, museum directors, and curators. At this intersection, several programs come into the mix: the outstanding BFA program and the acclaimed 80WSE Gallery – both thriving in the Department of Art and Art Professions – as well as the Institute of Fine Arts PhD and Masters programs harboring a range of focus from contemporary to historical art. All these participants coalesce together as the *New York University Curatorial Collaboration* known as NYUCC.

Grown out of the desire to bridge the gap between theory and practice – a shared sentiment between the aspiring curators and young artists both – the NYUCC's formation created a rare platform for students to engage in close discourse across degree levels. Over the past three years uncommon opportunities have evolved for the students involved: Curators become privy to the inception and production of new art, while art students gain experience working with a curator, something not feasibly taught in school. The fruits of their labors are then showcased in the renowned 80WSE Gallery. The practitioners exhibit their artwork, and the theoreticians organize the shows and write texts to accompany them. It is rare that a BFA student leave

their undergraduate studies with a text written on their work by a curator, and equally rare for a graduate student to be published while still in school. This thriving interdisciplinary project between SHS and NYUCC is undoubtedly THE characteristic that sets the Steinhardt BFA experience apart from the vast array of other American schools of art and reflects the benefit of a university setting, as opposed to a conventional art school.

As director of the BFA program I would like to thank all seniors for their work over the last four years. Our program is ambitious, and it's exhilarating to see students evolve over their tenure. I am also extremely proud of how vocal and opinionated seniors are. As a direct result of their comments the NYUCC engagement has expanded to include more opportunity for more students. As of this year, all seniors now engage with IFA students by way of intensive one-on-one meetings in the context of their thesis exhibitions. Walking a curator through a show is another professional exercise that is critical for artists to experience, yet nearly impossible to offer in an academic setting.

This vital interdisciplinary work would not be possible without the vision and undying enthusiasm of our Department Chair, Jesse Bransford, and Senior Studio Program Coordinator, Ian Cooper, as well as NYUCC Coordinators, Ksenia Soboleva and Madeline Turner. For the continued support of 80WSE many thanks to Director and Curator, Nicola Lees and her team. Special thanks to our home team: Tammy Lee Brown, Ken Castronuovo, Lonnie Woods III, and to the numerous others who have given time and energy to this project, thank you.

Marlene McCarty
Clinical Associate Professor
BFA Program Director
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Digital Surface, Mutable Apparatus

In *Surface: Matters of Aesthetics, Materiality, and Media*, Giuliana Bruno defines projection as a form of tapestry. Despite being unfamiliar with Bruno, Dylan Riley echoes her sentiments throughout his work. By handpicking, cutting, and incorporating his own cotton blended scrim, Riley has transformed them into not only the skin of his projections but an unmistakably essential element of the artwork itself. Riley uses his scrim to illustrate his interest in grounding digital creations within the material realm. Often using Java and archaic Flash languages to author algorithms, he projects a rhythmic mass of color onto the cloth.

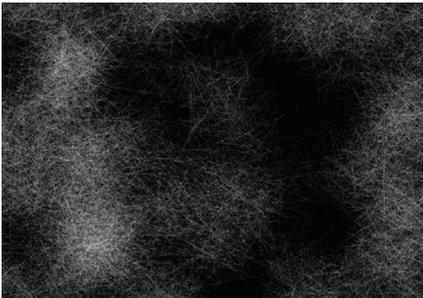
Daniel Mock, like Riley, is also in conscious conversation with object relationships and surfaces. Mock becomes arrested by various found objects, valuing their rugged or, conversely, overly polished character. These forms become a personal entity onto which the artist imprints himself. Representative of his own growth, he alters iterations continuously, even well after they leave the studio. For *Appliance Stand-In*, he converts the radiator, otherwise overlooked or even interfering with the space, into an integral element of the show. Mock's interest in transforming surfaces within the exhibition space itself is in alignment with his desire to create show-specific variants.

Mock's *Dolly*, utilized as a frame, is unlike the traditional artist frame. As Mock often alters each found object's utility, as a constant reflection of himself, *Dolly* can stand alone and will likely be reconstructed into different objects altogether for future exhibitions. Similar to Riley's scrim, frames are a perpetual theme in Mock's work. Riley's projection fleetingly utilizes Mock's *Dolly*, attaching his scrim to the interior. Riley's work remains in conversation with a history of time-based media, recalling yet expanding on works such as Tinguely's painting machines or Mohr's Plotter drawings. Controlled randomization, or what Riley calls *Fallibility*, has a genuineness in its computerized, automatist chance in comparison to what would be achieved purely by human hand. This evokes a repositioned interpretation of automatism in Breton's first Surrealist Manifesto; There is a sense of displacement, in how the inner workings of the computer's mind are expressed, merely hinting at the programming language and psyche of the artist behind it.

The relationship between the conventionally tangible and the digital is not only highlighted in Riley's scrim but also his printed books. While the printed image acts as a defining moment, it's more than merely an indexical element of his ephemeral works. He values the distinct entity of the image stilled as well as its relationship to palpable material. Mock creates *Pulpit*, a utilitarian stand, for Riley's books, injecting his own relationship with Catholicism onto this standalone work. Throughout this exhibition, whether attention is drawn to the texture of a screen or the shift in utility of otherwise mundane objects, these surfaces are considered instead of overlooked.



Daniel Mock
Dolly (Detail), 2016
Wood, steel, casters, adhesive, hardware
15 x 40 x 40 inches



Dylan Riley
Versions 0-10, 2016
(Detail: Book 1, Page 26)
Edition of ten, 8 x 10 inch artist books

80WSE

Senior Honors Studio

February 7 — March 11, 2017

Gallery One

80 Washington Square East
New York, NY 10003

Senior Honors Studio 2016/17 chronicles a series of five, week-long exhibitions specifically conceived of by pairs of BFA candidate Studio Art majors from the New York University Steinhardt School of Culture, Education and Human Development's Department of Art & Art Professions working closely with a curatorial Masters/PhD candidate from New York University's Institute of Fine Arts under the dual auspices of the student-organized NYU Curatorial Collaborative and the Senior Honors Studio program.

Organizers

Tammy Lee Brown - Director, Planning & Communications
Ian Cooper - Senior Studio Program Coordinator
Ksenia M. Soboleva & Madeline Murphy Turner -
NYU Curatorial Collaborative Coordinator

Nicola Lees - Director, 80WSE Gallery
Ben Hatcher - Exhibitions Coordinator, 80WSE Gallery
Hugh O'Rourke - Gallery Manager, 80WSE Gallery
Pete Valenti - Exhibition Technician
Lilli Rose Biltucci, Olivia Chou, Catalina Granados,
Anika Larsen, Jongho Lee - Exhibition Assistants

Jenny Noguchi - Publication Designer
Maral Babai - Copy Editor
Jason Varone - Web & Electronic Media Manager

Artists

Olivia Andrews, Iana Bilor-Wesly, Jóa, Ila Krishnamoorthy, Anna Marchisello, Daniel Mock, Phoebe Louise Randall, Dylan Riley, Kiyomi Taylor, Emily Wang

Curators

Julia Bozer, Megan DiNoia, Regina Harsanyi, Eva Jensen, Haley Pierce

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