

Terrace House

Emily Wang & Iiana Bilor-Wesly

March 7 - 13, 2017

Curated by Eva Jensen

The New York University Curatorial Collaborative presents *Terrace House*, the final show of the 2017 Senior Honors Studio exhibition series. The series features five, single-week exhibitions and will run from February 7th through March 11th at the 80WSE Gallery Project Space. This is the third year of the student-led initiative designed to connect graduate students in art history from the Institute of Fine Arts with undergraduates in Steinhardt School's Department of Art and Art Professions.

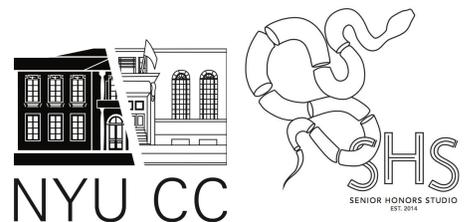
Terrace House is a meditation on rage. Rage is not necessarily loud or violent or obvious – it churns, brews, and sustains. There is a productivity born from rage, a motivating force necessary to exorcise the hum of anger, like the silent, slow leak of a balloon. Underpinning these works is a hostility not to be taken at face value. Considered together, Wang and Bilor-Wesly's works reflect on the characterization of their experience as "other", a taking up of space they have previously been denied. The works convey a frustration with outside attempts at politicization, when more accurately the works are political because they have to be. And yet, perhaps reaching a mutual understanding isn't the point at all. Even so, the quietness and coded materiality of these works present a choice of engagement; the experience could be one of tranquility or confrontation. Bilor-Wesly and Wang take refuge in this instability.

Bilor-Wesly's follows an instinctual, tangential working method, and the end result is a manifestation of distance, an objectification of the unattainable. Through their depiction, these objects, places, and individuals are brought into the artist's space and made to feel the way she does. An identity accused of otherness is reversed into a kind of ownership, a wielding of power within the frame.

Wang's use of oil and its discarded jugs, a full life cycle of the material, identifies oil as the life force it is - oil as economy, as community, as sustenance, as the subject of conflict and war. In the bowls, the stillness of the oil resembles a wishing well, its smooth surface interrupted by the tremors of its surroundings.

Terrace House is documented in an accompanying publication featuring a curatorial essay by Eva Jensen and reproduced images of additional works by Wang and Bilor-Wesly.

For further information please contact Rachel Harrison at rachel.harrison@nyu.edu or 80wsepress@nyu.edu.



List of Works

Emily Wang

zine stand

zines edition of 50, books
2017

the little destinies decide the destiny of the nation

ceramic bowl, oil, acrylic, water
2017

Undine

socks, ceramic bowl, dye, medical bill
2017

lamp

oil jugs, lamp, orange gel
2017

3x2

oil jugs, trash bags
2017

pebble growth

rocks from Isamu Noguchi museum
2016

Happy Hour Forever

blown glass bowl, ceramic dish, oil, miscellaneous
2017

Iiana Bilor-Wesly

Ahnsi'tem gyl denna metfer etelfessa e bôeta, mer llyene of ter stekewejs bes klethauewe

*(At the point where utility meets beauty, I am left beside the stony
path's feelings)*

acrylic, ink, coloured pencil on paper
2017

You or me

oil and acrylic on canvas
2017