

Volume 4, 2017-2018

SENIOR HONORS STUDIO  
EST. 2014



NYU CC

# Introduction

This is a difficult time for artists and curators. They face not only the standard difficulties of cultural producers—the struggle to find a voice, the need to remake the world and push against the burden of their predecessors—nor just the ever-present pressures of economic well-being. They are also making work in a time of tremendous precarity for the world at large, threatened by specters of fascism and conflict, and the fact that their future horizon disappears daily as the global temperature rises. The group of undergraduate students involved in this catalogue are representative of a larger student body, all of whom are finding themselves in a process of negotiating their place in the world, both as artists and citizens.

One of the means artists have always used to forge their visions in times of crisis is collaboration. From medieval guilds to modernist movements, artists find strength and expressive capacity through alignment. The collaboration between NYU BFA Program in Studio Art and The Institute of Fine Arts is part of this history. The New York University Curatorial Collaborative began in 2014, initiated by both students and faculty and designed to bring graduate students in art history into contact with senior undergraduate students of the BFA Program. In so doing, they were not thinking in the standard terms of “networking,” but in the art historical vision of community-building.

The collaborative processes will be made public through several two-person exhibitions at 80WSE Gallery and one curated group exhibition organized in galleries of the Barney Building, home to the Studio Art Program. The students

chosen were selected by a combination of factors, including their commitment to work, their interest in the project, the diversity they manifest (diversity being a central component of coalition-building), and the contingent alignments between curatorial and artistic visions that make shows like this possible. Like all community-formations, these shows are both organic and artificial, both institutional and experimental. These tensions make the collaboration unique and full of the unexpected.

The works you will see in this catalogue are the result of research, trial and error, learning, feedback, and the enthusiasm of these students to realize their visions. As faculty, we embrace the multiplicity of backgrounds and approaches that these students represent. As the Director of the BFA Program, I am proud that the work showcased in the exhibition is a testament both to the efforts of these young artists, and to the extraordinary faculty that have guided them through their time here.

This catalogue marks a point in the students' journey as artists. It is not the end of their journey, nor the ultimate expression of their vision for the world. It is a proposition for a conversation with you, the viewer. The catalogue is thus more a pause than a completion, a space to recognize and to honor the interests, ideas and efforts of our students and the curators who have engaged with and expanded their visions. We thank you for joining them in this journey as they confront the difficult times we live in, and help make possible a future full of the values seen herein, including community, creativity, engagement as well as resistance.

Shadi Harouni  
BFA Program Director  
Department of Art and Art Professions  
New York University

**Jackie Kong**  
**Nathan Storey Freeman**

**Curated by:**  
**Phoebe Herland**

**March 7 – 11**

## Body Building, Body Blurring, Body Breaking



Jackie Kong  
Artist Studio (Detail), 2017



Nathan Storey Freeman  
*Pink Triangle Performance*, 2017  
Dimensions Variable

Jackie Kong and Nathan Storey Freeman both approach art-making through regimented exercises and performance pieces, aimed at deconstructing movement, images, and paradigms therein. Kong spent her formative years at the barre of a ballet studio, pointing, stretching, repeating, perfecting. Her work continues to engage with and regulate the body—sometimes her own body, sometimes the bodies of her peers, often negotiating the boundary between the two. In a 2015 series of 50 choreographed instructions, she condenses movement into sparse directions:

1. *Choreography in four parts (1)*
2. *Hand on your hips*
3. *Heels touching*
4. *Bend your knees*
5. *Straighten your knees.*

The simple, organic gesture is deconstructed and reassembled in language. There is room in this translation for misinterpretation. Indeed, she invites the viewer to transgress the classical ballet of her youth, opening it to the masses. The tidy compartments of her conceptual project are muddled through their various and numerous interpretations. Her more recent work calls for viewers to enact change upon her own body, further problematizing and blurring the body and its autonomy. Reversing traditional roles, the viewer's body becomes active while the artist's body becomes passive, while still retaining authorial voice.

Similarly vested in the body, Freeman's work interrogates the concept of masculinity and the veracity of its image. Indeed the image itself, as he positions it, is gendered with male pronouns. Through relentless reproduction and dissemination, the photographic image constructs damaging masculine paradigms for its fellow male bodies. Part III of Freeman's thesis is titled "Guidebook: How to Destroy Image, Language, and The Male Body." Under the heading "Men's Health Magazine November 2017 Edition," Freeman instructs the reader to: *I. Purchase the magazine for \$4.99 II. Read the magazine in full however do not read the last page III. Place your fingers on the men's faces on their fingers IV. Prepare the fork and knife V. Cut the bodies out of their home VI. Re-structure an image that has never existed, could never have existed VII. The boys are so tickled, a home away from home.*

That these instructions are at times impossibly specific, at times confusingly vague, mirrors the way Freeman believes images direct us and trap us. In his work, Freeman actualizes this process. He accumulates words and images, feels for their boundaries, cuts them out, displaces their contents, examines their innards, and assembles them on walls—a home away from home. In doing so, he transitions the men of item III to the boys of item VII. Thus, the image he reconstructs is an innocent one, a de-socialized one, a queer one.

Kong is not interested in destroying media so much as slipping its noose altogether. Unlike Freeman, her performance pieces rarely leave residue beyond a drawing in a private notebook. In fact, there are hardly any objects in this exhibition at all, only a clipboard facilitating Kong's conceptual piece and the wall-bound assemblages contributed by Freeman. The walls, too, may have been deconstructed by the artists had they not been structurally necessary.

# 80WSE

**Senior Honors Studio**  
**February 7 — March 12, 2018**

**Gallery One**  
**80 Washington Square East**  
**New York, NY 10003**

Senior Honors Studio 2017 / 18 chronicles a series of five, week-long exhibitions featuring pairs of BFA Studio Art majors from the New York University Steinhardt School of Culture, Education and Human Development's Department of Art & Art Professions, working in close collaboration with a curatorial Masters / PhD candidate from New York University's Institute of Fine Arts. The exhibitions are conceived under the dual auspices of the student organized NYU Curatorial collaborative and the Senior Honors Studio Program.

#### Organizers

Tammy Lee Brown - Director, Planning & Communications  
Priyanka Dasgupta - Senior Studio Faculty & Program Coordinator  
Kathleen Joyce & Haley Pierce -  
NYU Curatorial Collaborative Coordinator

Nicola Lees - Director, 80WSE Gallery  
Ben Hatcher - Exhibitions Coordinator, 80WSE Gallery  
Hugh O'Rourke - Gallery Manager, 80WSE Gallery  
Olivia Andrews - Exhibition Technician  
Sasha Ballard, Byron Kim, Hannah Sage Murphy, David Stapleton, Alston Watson, Kara Kendal - Exhibition Assistants

Jenny Noguchi - Publication Designer  
Maral Babai - Copy Editor  
Emily Ruth Olsen, Briana Zimmerman - Publication Assistant  
Jason Varone - Web & Electronic Media Manager  
Benjamin Lozovsky - Photographer

Cover image:  
Marta Murray, *Workhorse*, 2017, Monoprint, gouache acrylic and oil on paper, 9 x 3.5 ft.

<http://www.nyucuratorialcollaborative.org/>

#### Advisors

Jesse Bransford, Clinical Associate Professor, Dept. Chair,  
Art & Art Professions, Steinhardt  
Shadi Harouni, Visiting Assistant Professor, BFA Director, Art & Art Professions, Steinhardt  
Edward Sullivan, Deputy Director, NYU Institute of Fine Arts and College of Arts and Sciences

#### Artists

Lilli Biltucci, Olivia Chou, Daniel Evanko, Nathan Storey Freeman, Catalina Granados, Monilola Ilupeju, Elexa Jefferson, Jackie Kong, Jongho Lee, Marta Murray

#### Curators

Samuel Corey Allen, Phoebe Herland, Amelia Russo, Jiajing Sun, Mengyao Wang

#### Acknowledgements

Afruz Amighi, Noel Anderson, Maral Babai, Seesaw Ballard, Xena Becker, Sue de Beer, Jonathan Berger, Jesse Bransford, Tammy Lee Brown, Ken Castronovo, Howie Chen, Hans Chou, Isabelle Chou, Min Chou, Oliver Chou, Priyanka Dasgupta, Monica Driscoll, Alejandro Flores, Kirby Gookin, Agustin Granados, Jimena Granados, Dana de Giulio, Claire Deieso, Julian Gonzalez de Leon, Shadi Harouni, Lyle Ashton Harris, Ben Hatcher, Juliet Jacobson, Rindon Johnson, Kathleen Joyce, Kara Kendall, Jonghyun Kim, Okyu Kim, Sekwon Kong, Youngbin Kong, Mara Dawn Kravitz, Rachel Lacoste, Nicola Lees, Felicia Leung, Benjamin Lozovsky, Sara Magenheimer, Marlene McCarty, Billie Murray, Patrick Murray, Terry Murray, Michelle Ng, Jenny Noguchi, Emily Ruth Olsen, Hugh O'Rourke, Carla Herrera Pratts, Haley Pierce, Phoebe Potter, Gerald Pryor, Paula Rondon, Jisoo Shin, Edward Sullivan, Hiroshi Sunairi, Jamie Stern, Gustavo Velasquez, Christopher Yang, Briana Zimmerman, Omer Ben Zvi, and the children and families of the theater collective community Cuauhtémoc, specially Emmanuel, Azul, Anuar, Abraham, Sayuri, Mónica and Natalia.