

Volume 7, 2020 - 2021

SENIOR HONORS STUDIO
EST. 2014



Introduction

The New York University Curatorial Collaborative began as a student initiative in 2014.

The program brings together artists, senior BFA students from the Studio Art Program, and curators, Masters and PhD candidates in art history from the Institute of Fine Arts, with tools and resources to organize a series of exhibitions and accompanying publications.

Each year, the thrust and significance of this collaboration is redefined by the participating artists and curators, and the team of faculty and staff that mentor and support them. In this sense, this year's Curatorial Collaborative is no exception; though it has been formed in exceptional circumstances. In the summer of 2020, when we began to consider the possibility of organizing these exhibitions, the world was engulfed in a fog of uncertainty, brought about by a global pandemic.

As it appeared nearly impossible to plan for such a collaborative effort in a moment of isolation and precarity, we found even greater significance in the act of planning itself. As we planned with uncertainty, we placed renewed value in the process of curatorial and artistic collaboration, in conversation, in mutual understanding and misunderstanding, and in the joyful and painful process of continuously shifting our fixed perspectives. This collaboration, the research, rigor, and challenge it embodies, is an expression of hope. It is, as with all meaningful artistic endeavors, an expression of the desire to reimagine the boundaries of individual and collective possibility.

Shadi Harouni
Clinical Assistant Professor of Studio Art
& Director of Undergraduate Studios,
Art & Art Professions, Steinhardt

There are as many definitions of "curating" as there are websites about the subject. I have found one (coschedule.com) that seems to present a sensible, if incomplete, description of the job of curator as someone "in charge of a collection of exhibits in a museum or art gallery. Their job is to build up collections...work with colleagues in areas such as conservation, education, design and marketing." Many years ago, curators were often called "Keepers" (this is still often the case in the UK) indicating that they were principally tasked with the preservation of permanent collections in museums. Now, it often seems as if anything may be curated, from a brand of coffee or clothing to one's own shoe or hat collection. In my estimation curating should still refer specifically to the act of choosing works of art for display, working with the artist (if it is an exhibition of contemporary art), create a pathway (through wall texts, catalogues etc.) for the viewer to understand what they are seeing and organize events in which the works are discussed and debated. All of this needs collaboration and team work. The Steinhardt-IFA Curatorial Collaborative was formed several years ago to provide synergies between promising undergraduate artists and MA and PhD students in Art History. Artists and scholars are mutually nourished by this important experience that gives the art historians a special entrée into the creative process that they do not always get listening to lectures and researching in archives and libraries. The art students are equally inspired to create their best work for individual or group exhibitions held in the spring term. It is a proverbial "WIN-WIN" situation for everyone involved.

Edward J. Sullivan
Deputy Director & Helen Gould Shepard
Professor in the History of Art, Institute of
Fine Arts

Naava Guaraca, Eleisha McCorkle,
and Tonisha McCorkle

Curator
Janelle Minitier

February 10 - February 13

Inside / Outside

Through their artistic practices Naava Guaraca, Eleisha McCorkle, and Tonisha McCorkle investigate their lived experiences through interior and exterior spaces. Hyper-aware that most spaces are not inherently designed for Black and Brown women, each artist produces works that reclaim space and assert their agency.

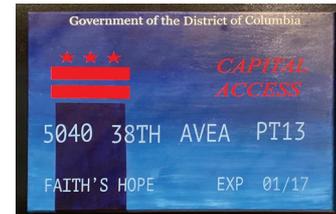
Naava Guaraca locates herself in the world by seeking the familiar. Although a native New Yorker, Guaraca is deeply connected to her family's hometown in Ecuador, where she returns often. As an inhabitant of public and private spaces in North and South America, Guaraca analyzes how the two cultures utilize space differently. For example, Guaraca notices an intense conflict exists between the man-made and natural environment in North America compared to South America. She investigates this conflicted relationship through the nuances of exterior and interior spaces. In *Bedroom Scene* (2020), a diptych, Guaraca melds interior and exterior worlds in her bedroom via the windows, which look out to her family's hometown in Ecuador. This brings the harmony of the outside into her interior space. Guaraca purposefully utilizes a heightened color palette of green, pink, purple, orange, yellow, and red set against the cool gray walls and warm brown furniture to blur the line between reality and fantasy. When viewers look closely at the diptych, the traditional pictorial perspective is maintained; when viewers look at it from a distance, the perspective skews subtly as their eyes are drawn to the gap between the two panels. Guaraca's painting physically materializes the safe haven that she carries in her mind as she moves through the world.

Twin sisters Eleisha and Tonisha McCorkle collaborate to produce interdisciplinary

artworks that depict the reality of black life, particularly black women. Eleisha, skilled in drawing and digital art, and Tonisha, skilled in painting and ceramics, create work that pays homage to their past, chronicles traditions, and reinforces the relationship between blackness and rituals of haircare, spirituality, food, and healing. In their painting, *EBT (Food Stamps)* (2019), they recreate their old electronic benefits transfer card. The card number is the address where they lived with their mother after their father left her. The address also designates where the twins first discovered their creativity through cooking, a necessary skill they acquired early in life to help care for their mother and themselves. The name, FAITH'S HOPE, combines their middle names. The expiration date is the month and year of their mother's passing from sarcoidosis, a rare lung disease, which accelerated after the twins' birth. This date also marks the last time they were eligible for food stamps. While expressing a personal experience, *EBT* also highlights the importance of this welfare program that helps disenfranchised, marginalized, and disabled Americans. Their collaborative work highlights the inequities black people experience in America and celebrates the power and resiliency black women foster through important rituals.



Naava Guaraca
Bedroom Scene, 2020
Acrylic and oil on canvas (Diptych)
40 x 60 inches



Eleisha Faith McCorkle & Tonisha Hope McCorkle
EBT (Food Stamps), 2019
Vinyl and acrylic paint on canvas
36 x 48 inches

Senior Honors Studio

February 10 - March 13, 2021

Gallery One

80 Washington Square East
New York, NY 10003

Senior Honors Studio 2020/21 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 curatorial Masters / PhD candidates 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:

Priyanka Dasgupta - Senior Studio Faculty & Program Coordinator
Charlotte Kinberger, Katie Maher, Kaitlin Ann Johndrow & Lilia Kudelia - NYU Curatorial Collaborative Coordinators
Tammy Lee Brown - Director, Planning and Communications
Lucas Quigley - Manager, 80WSE Gallery
Jon Huron - Exhibitions and Installation Administrator
Aaron Kissman - Operations & Facilities Manager
Olivia Andrews - Exhibitions Coordinator & Technician
Caleb Williams - Senior Studio Assistant
Jenny Noguchi - Publication Designer
Paula Rondon - Digital Studios & Technology Manager
Jason Varone - Web & Electronic Media Manager
Omer Ben Zvi - Photographer

Advisors:

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Art & Art Professions, Steinhardt
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Studio Art & Director of Undergraduate Studies,
Art & Art Professions, Steinhardt
Edward Sullivan, Deputy Director;
Helen Gould Shepard Professor in the History of Art;
the Institute of Fine Arts and the College of Arts and Science

Cover image:

Camila Rodriguez

Cover photo:

Omer Ben Zvi

Artists:

Oona Bebout, Yinan (Rebecca) Chen, Naava Guaraca,
Les-lie López, Eleisha Faith McCorkle & Tonisha Hope
McCorkle, Giovanna Pedrinola, Camila Rodriguez,
Isabella Wang, Shane Weiss, Derek Koffi-Ziter

Curators:

Chloë Courtney, Janelle Minter, Madeleine Morris,
Martina Lentino, Leigh Peterson

Acknowledgements:

Afroz Amighi, Noel Anderson, Olivia Andrews,
Lachlan Bebout, Mark Bebout, Sue de Beer,
Jonathan Berger, Lisa Birnbaum, Jesse Bransford,
Tammy Lee Brown, Sue Calcote, Ken Castronuovo,
Howie Chen, Sofia Cisneros, Priyanka Dasgupta,
Nancy Deihl, Monica Driscoll, Dana DeGuilio,
Neil Goldberg, Millicent Green, Stamatina Gregory,
Ilana Guaraca, Terike Haapoja, Evan Hanke,
Shadi Harouni, Lyle Ashton Harris, Aaron Kissman,
Jessica Lee, Les-lie López, Kevin McCoy,
Marlene McCarty, Vonetta Moses, Jenny Noguchi,
Julia Louise Olson, Isabelle Perkins, Christine Poggi,
Laurel Ptak, Lucas Quigley, Paula Rondon, Julia Seibolt,
Linda Sormin, Jamie Sterns, Edward Sullivan,
Hiroshi Sunairi, Rhiannon Thomas, Bella Wang,
Caleb Williams, Omer Ben Zvi, Vanessa Stone
and Conley Lowrance.