

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

## Embodied Space

Shane Weiss and Giovanna Pedrinola explore themes of the body as it exists in and interacts with surrounding and internal space. In *Embodied Space*, Weiss and Pedrinola consider the formal elements of medium, material and activation of the space around their works.

Rigid architectural geometry meets the organic suppleness of fabric in Pedrinola's drawings and installations. Born in Brazil, Pedrinola utilizes her personal and artistic heritage in her works, which include drawing, sculpture, textile, and performance to engage with visual, auditory, and haptic sensation. In her drawing *Un Ricordo Toscano*, Pedrinola selects an architectural detail observed during her studies in Florence and magnifies this into a large-scale colored pencil work. The delicate, neatly colored shapes form geometric patterns, emphasizing the flatness of the drawing while evoking the three-dimensional source. Pedrinola accentuates physicality of craft, in particular quilt patterns, and the bodily intervention of the artist in her hand-dyed linen work *Untitled* 2020. This brightly colored geometric grid's loose and wavy forms highlight the hand-made nature of the piece, emphasizing the physical process of constructing its components. Her use of wearable materials underscores the physicality and malleability of fabric; when Pedrinola drapes her fabric pieces onto dancers in her *Untitled* performance piece, the fabric material is made bodily by the performer. Pedrinola uses these different media to engage with layered intersections between the body of the artist to the physicality of artwork as well as the viewer's sensory connection to the surfaces of her drawings and textile works.

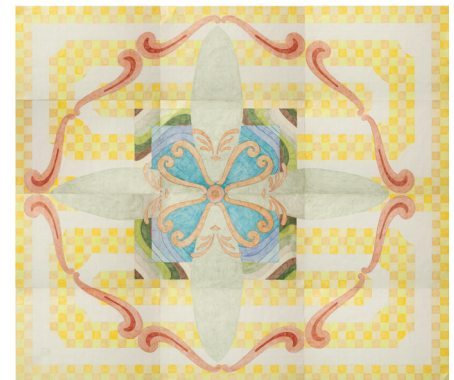
While Pedrinola considers the movement of the body within a space, Weiss highlights

the physical and corporeal experience of the body as a space. In *Caved, Poolside*, Weiss constructs an oozing black mass resembling an ambiguous visceral substance; however, at the same time, the form has an organic pumice-stone-like texture. Weiss utilizes scale to recontextualize this clot-like form, allowing the physical presence of bodily components to exist as both repelling and compelling. Weiss expands on their considerations of the body as a space in *Untitled* installation. Weiss takes apart components of the body and reassembles them, bringing the interior viscera into the open. They engage the viewer into the exploratory process of close looking through scale wherein the massive size leaves the work always partially obscured, forcing the viewer to interact with and therefore animate the space. The play between obscuring and revealing forms parallels performances of gender and experiences of embodiment. Utilizing prosthetics and special effects makeup, Weiss considers the body itself as a malleable medium, highlighting the flexibility and fluidity of physical presentation. Weiss incorporates these experimental facial transformations in performance to enliven and inject narrative into the installation.

Pedrinola and Weiss both consider interrelationships between bodies and the spaces they occupy through manipulation of scale. Pedrinola's process-oriented, meditative practice emphasizes the physical bodily intervention of the artist in a work and connects the viewer's physical presence to surface and texture. By contrast, Weiss considers the body in its corporeal physicality, breaking apart components to reconsider embodiment as a context. These two artists marshal their different media and approaches to consider the multifaceted aspects of embodiment as and within a physical space.



Shane Weiss  
*Caved, Poolside*, 2019  
Spray foam, chicken wire, burlap, plastic bags  
(mixed media)  
48 x 24 x 12 inches



Giovanna Pedrinola  
*Un Ricordo Toscano*, 2019  
Coloured pencils on graph paper  
44 x 51 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:

Nancy Deihl, Clinical Assistant Professor, Department Chair,  
Art & Art Professions, Steinhardt  
Shadi Harouni, Clinical Assistant Professor of  
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.