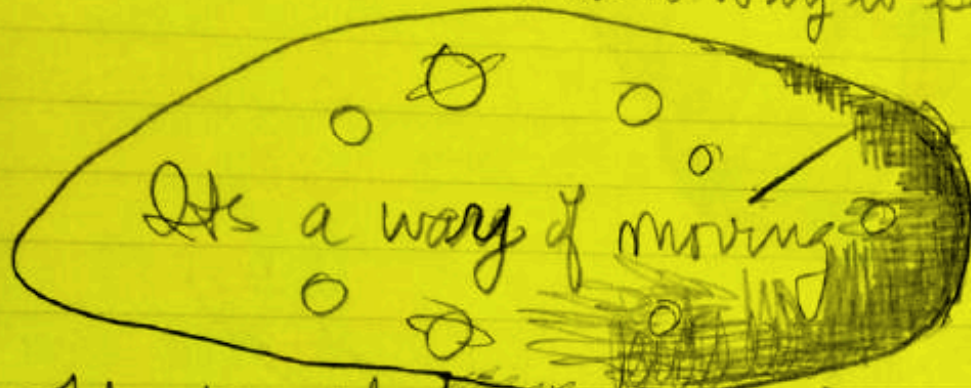


SAVE STRENGTH!

Use weakness as a way to people, not strength.



**SAVE STRENGTH:
USE WEAKNESS**

The trouble with tricks is after.

I feel lonely and full.

Learn how to break the ice.

SVA Senior
Workshop
Spring 2020
Professor
Schachter

① LONG TIME
Chinese Grace

COMING AND GOING

IT'S NO ROSE GARDEN, IT'S A ROSE.
I want to cry, but keep laughing.

SAVE STRENGTH: USE WEAKNESS

SAVE STRENGTH

Use weakness as a way to people, not strength.

It's a way of moving

I want to cry, but keep laughing.

Paul Thek sketchbook page, 1969.

In these tragic times, where we exist in a state of global lockdown, in an unprecedented state of fear (even more so than usual), with countless lives prematurely lost, Paul Thek and his notions of art are more relevant than ever. Yes, we are universally compromised, but out of the heartrending upheaval and sickness, the stream of creativity continues, unabated (or at least only partially abated). This Instagram show of School of Visual Art students from my senior studio workshop is proof that despite the cancellation of their final public exhibition by Covid, we can still wend our way to an audience. And though Insta and digital viewing rooms are in general a (very) weak substitute for looking at art, as Malcolm X said: “By any means necessary”.

These works were crafted in bedrooms, hallways, in showers and on stovetops (literally) but nevertheless they were completed despite the students being robbed of physical studio space. In art schools 20 years from now, I can imagine an assignment simulating quarantine and making do with nothing more than what surrounds them at home. The art presented today is characterized by nothing more than love and blind faith—conviction and devotion make for some mighty effective art supplies.

This class has been eye-opening for someone like me, mired in the daily machinations of fairs, auctions and the market in general. Being self-taught (in what, don't answer), this is the first art studio class I've ever been in, yet taught; and, typically in the art business, no one wants to hear about art, only who's buying, selling and showing it. I will surely miss the class and students and hope it won't be the last.

Kenny Schachter

TIFFANY ALFONSECA

@TiffanyAlfonseca



Tiffany Alfonseca (1994) is a Bronx-born Dominican-American mixed media artist who creates work that celebrates Black and Afro-Latinx diasporic communities and culture.

Often situating her subjects within bold and colorful settings, Alfonseca explores the nuances of these communities in order to construct new narratives reflective of her upbringing as a Dominican-American woman. Her works frequently highlight her subjects within moments of intimacy and leisure, while analyzing questions of identity and race. Cultural symbolism such as foliage and vibrant color choices remain consistent throughout her practice.

Education

The School of Visual Arts, BFA
Class of 2020

Instagram

@TiffanyAlfonseca

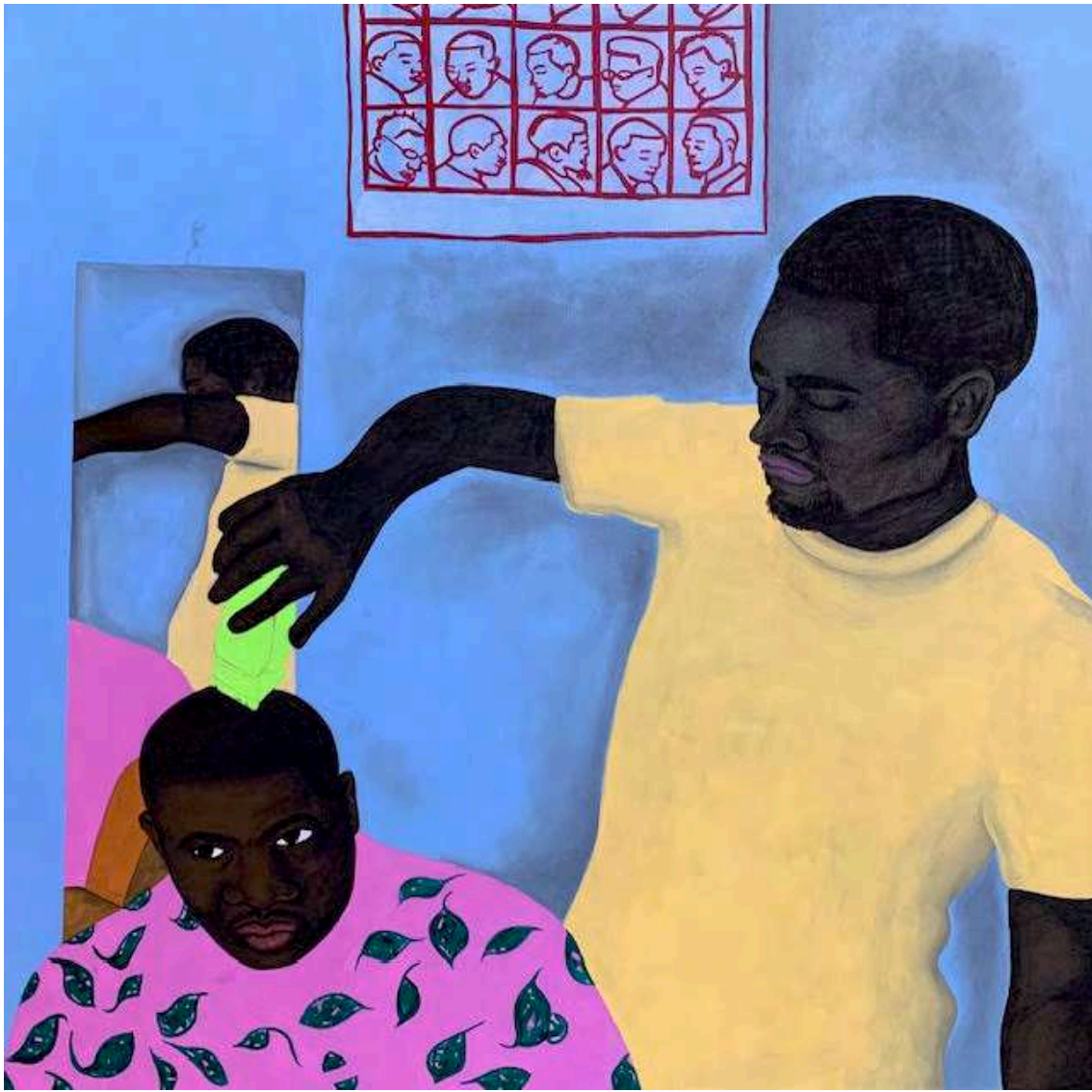


"Iglesia"

2020

Acrylic paint and glitter on stretched
canvas

48x60 inches



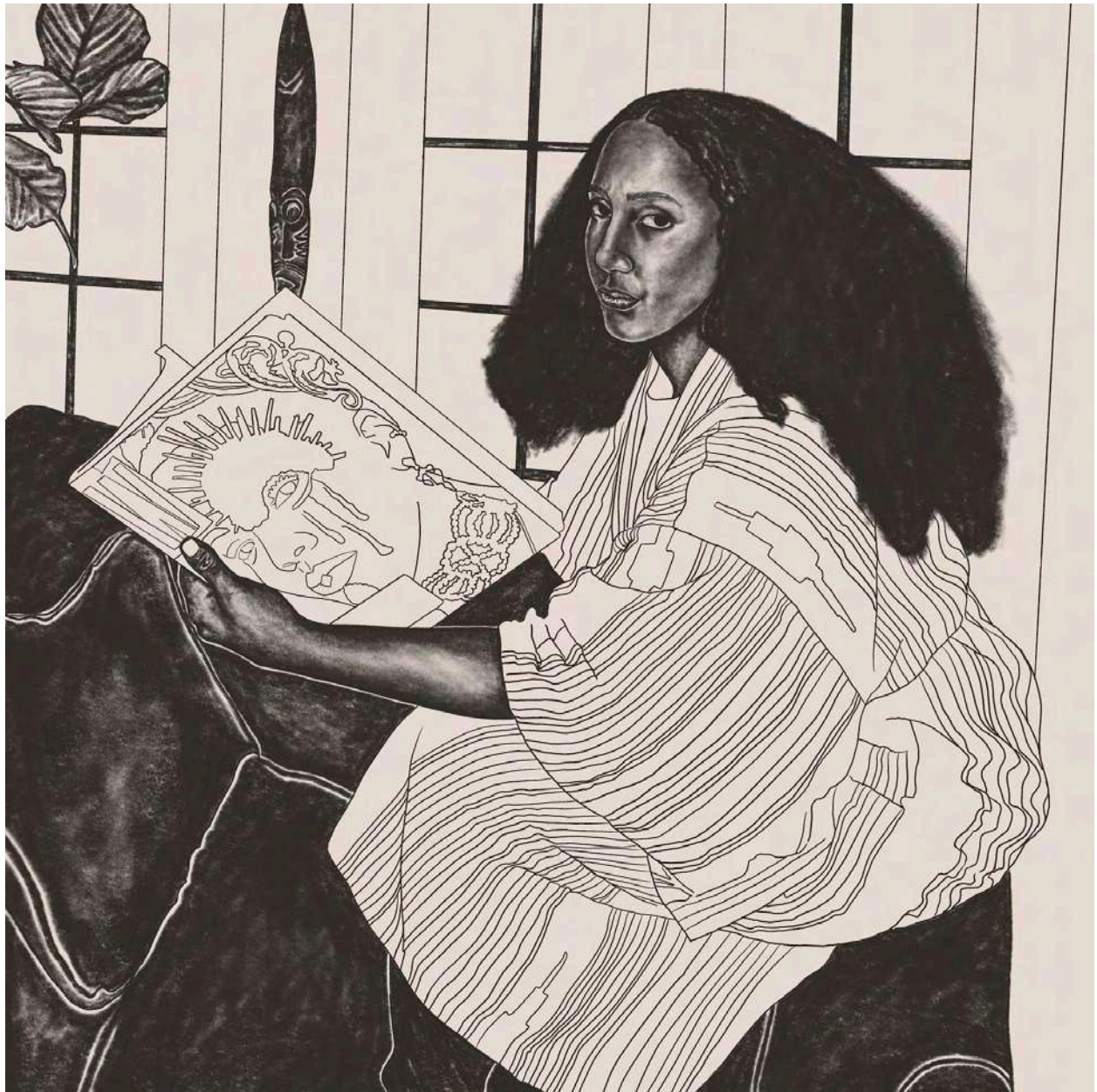
"Iglesia Para Hombre"

2020

Acrylic paint on
stretched canvas
36x36 inches



"Rose Aiello" (In Quarantine Series)
2020
Graphite on paper
16x16 inches



"Jane Aiello" (In Quarantine Series)

2020

Graphite on paper

16x16 inches

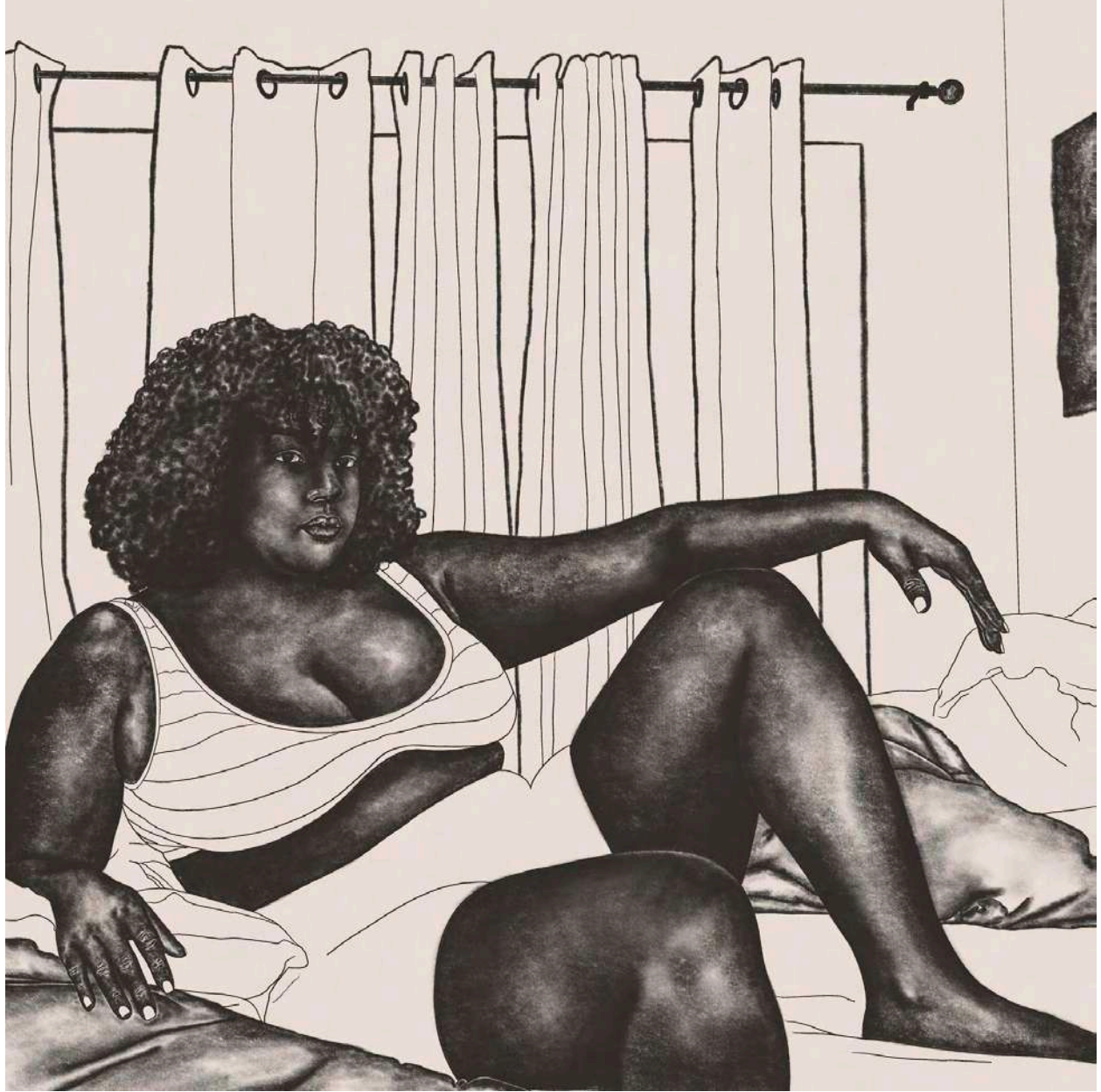


"Josephine&Davone" (In Quarantine Series)

2020

Graphite on paper

16x16 inches



"Malthelis Santana" (In Quarantine Series)
2020
Graphite on paper
16x16 inches



"Bryce Alexander" (In Quarantine Series)
2020
Graphite on paper
16x16 inches



"Natalie Matos" (In Quarantine Series)
2020
Graphite on paper
16x16 inches



"Tiffany Alfonseca" (In Quarantine Series)
2020
Graphite on paper
16x16 inches

EMMA FASCIOLO

@egf.art



Chainmail Mask, Aluminum, 3 x 8 in, 2020



Chainmail Mask, Aluminum, 3 x 8 in, 2020



Checked Blanket, Wool, 48 x 60 in, 2020



Chainmail Blanket, Aluminum, 36 x 48 in, 2019



Checked Blanket, Wool, 48 x 60 in, 2020



Checkered Blanket Detail, Wool, 48 x 60 in, 2020

Since being in quarantine, my sense of comfort and safety has naturally become even more vulnerable. In response to this heightened sense of uncertainty, I find myself fighting resentment towards the fact that my future as a young person who is trying to gain independence as an adult is being compromised. Knowing it is important to bring out the best in my character, and without the ability to work in my studio, I have disciplined myself to focus on staying positive. Without the ability to use hard materials I would traditionally work with, I turned to a soft material and to the comfort in the rhythm of knitting. Hence, my final project this semester is a knit checkered print wool blanket. Though the material I am using now may not be consistent with my previous work, this project maintains the rhythm and pattern involved in the process of chains and links and continues to explore the theme of comfort.



Senior Studio, Neon, Steel, Ceramic, Sandstone 3D Print, Plexiglass, Installation, 2020

Last semester I primarily focused on the many meanings of control and strength by using fragile materials to contradict the chosen symbols of strength. I used chains, fences, thorns and webs to explore the meanings of vulnerability and safe spaces. Rhythm and pattern are also strong elements in my work.



Senior Studio, Neon, Steel, Ceramic, Sandstone 3D Print, Plexiglass, Installation, 2020



Chainmail Blanket, Aluminum, 36 x 48 in, 2019



Chainmail Blanket Detail, Aluminum, 36 x 48 in, 2019

Prior to Covid-19, I had been working with aluminum chain links to create a life-size chainmail "blanket." The blanket is installed on a bed with cotton pillows and a comforter. The soft material of the pillows juxtaposes the cold and hard materials of the blanket portraying a warped perspective of comfort. Multiple meanings continue to be apparent in this installation. It invites the viewer to question ideas behind pain, pleasure, comfort and safe spaces, something that I have contemplated for a long time. I have purposefully chosen hard materials to work with.

TYLER GLENN

@megabuswifi



Tyler Nicole Glenn was born in 1996 in Tampa, Florida. They have been living in New York City for five years now and are a graduating senior in the BFA Fine Arts program at the School of Visual Arts. They work with sculpture, video, performance and installation in order to convey ideas regarding perception and concepts of reality. They prefer multidisciplinary and accessible experiences over all else. Post-grad, they have been awarded the Fulbright Student Grant to Mongolia to teach English at a university level and work alongside the artistic community.

Instagram: @megabuswifi

The actual link to the piece Rough Natural Charm is <https://youtu.be/KJnzwgweMJs>

Rough Natural Charm. 360-degree Video, extruded polystyrene, sanded grout, pigment, acrylic, human hair. 2020.

Rough Natural Charm. Installation Shot. 2020.



Rough Natural Charm. Installation Shot. 2020.



Rough Natural Charm. Installation Shot. 2020.



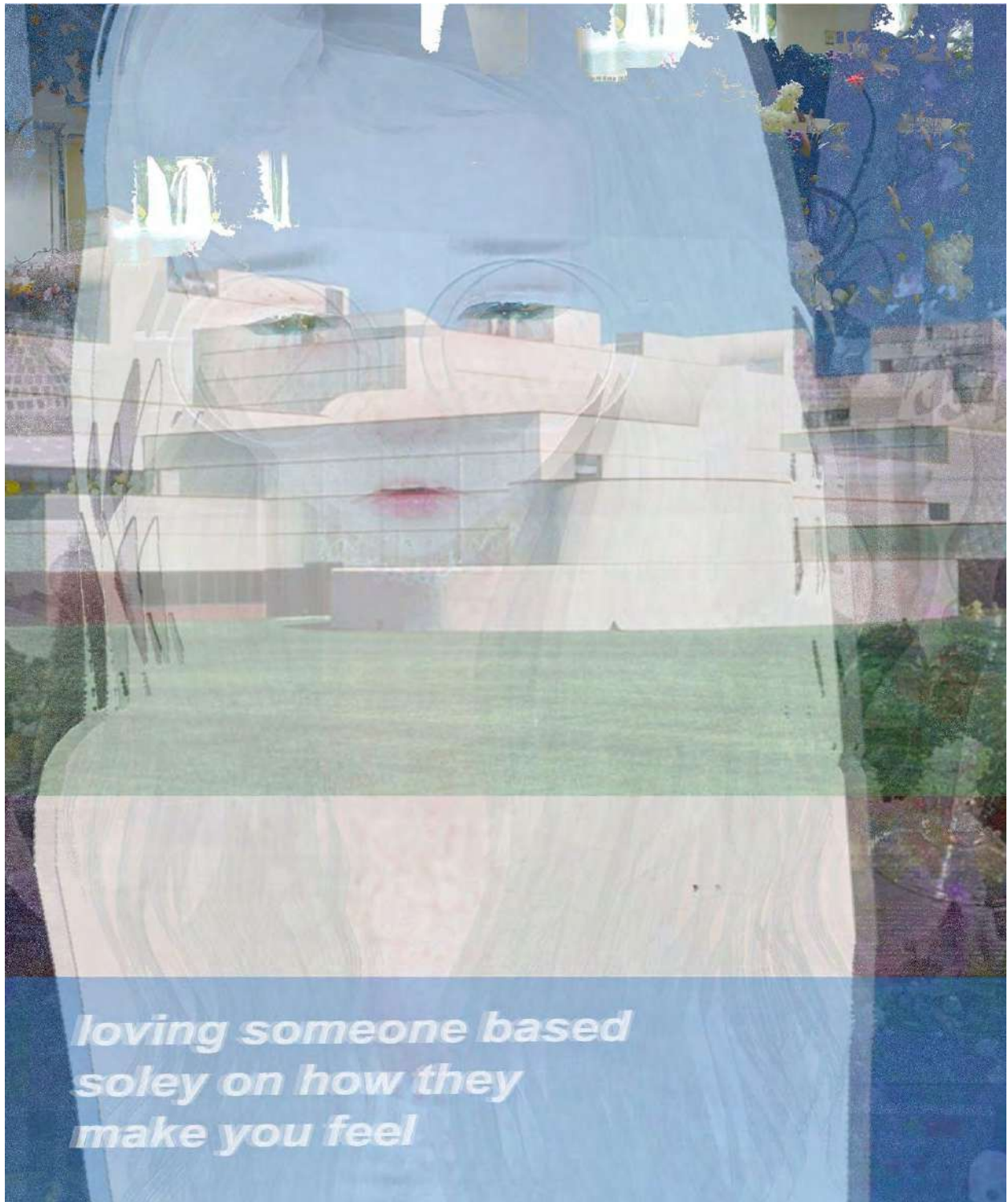
Rough Natural Charm. Installation Shot. 2020.



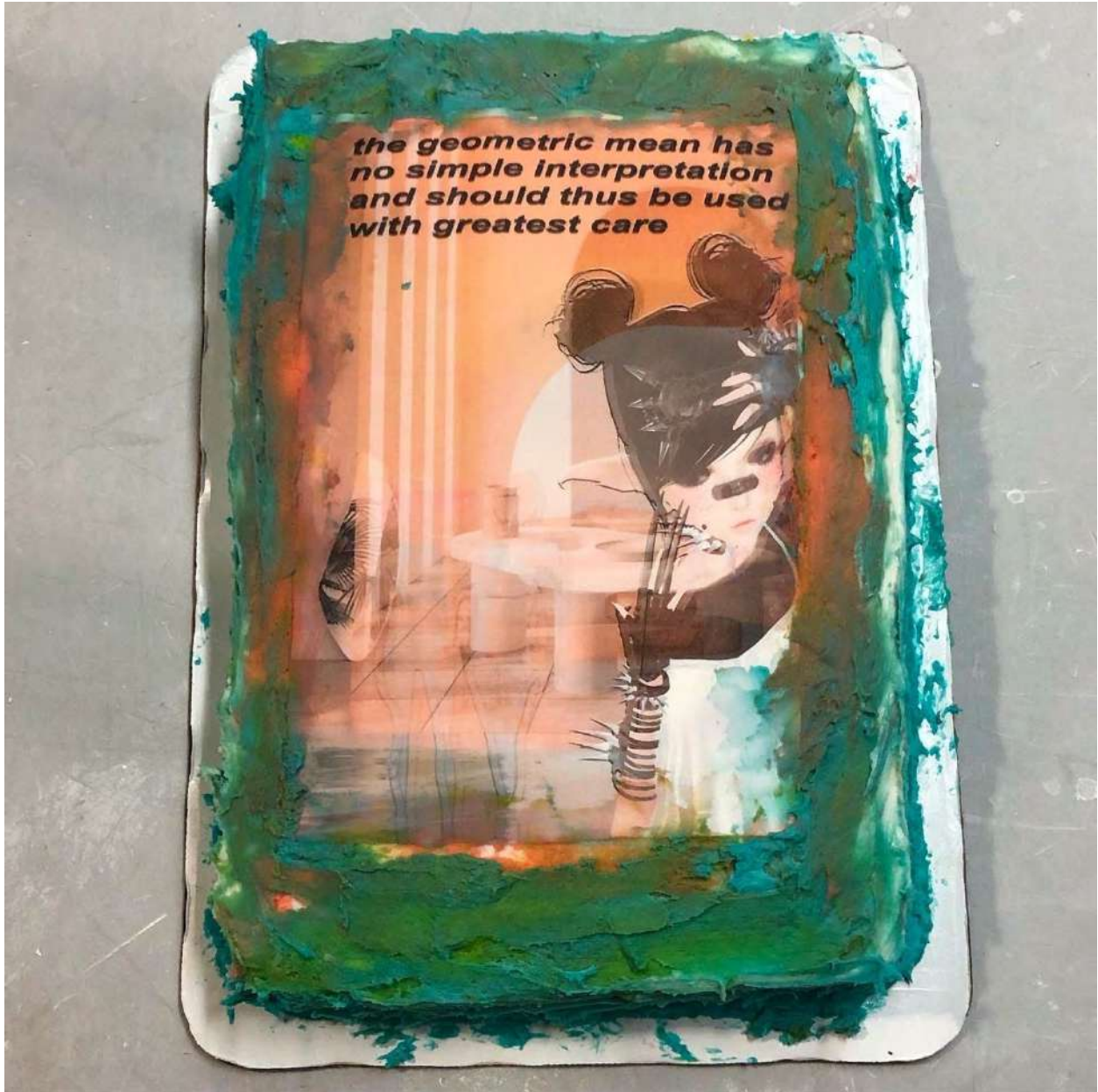
Untitled. Digital collage. 8" x 9.6" 2020.



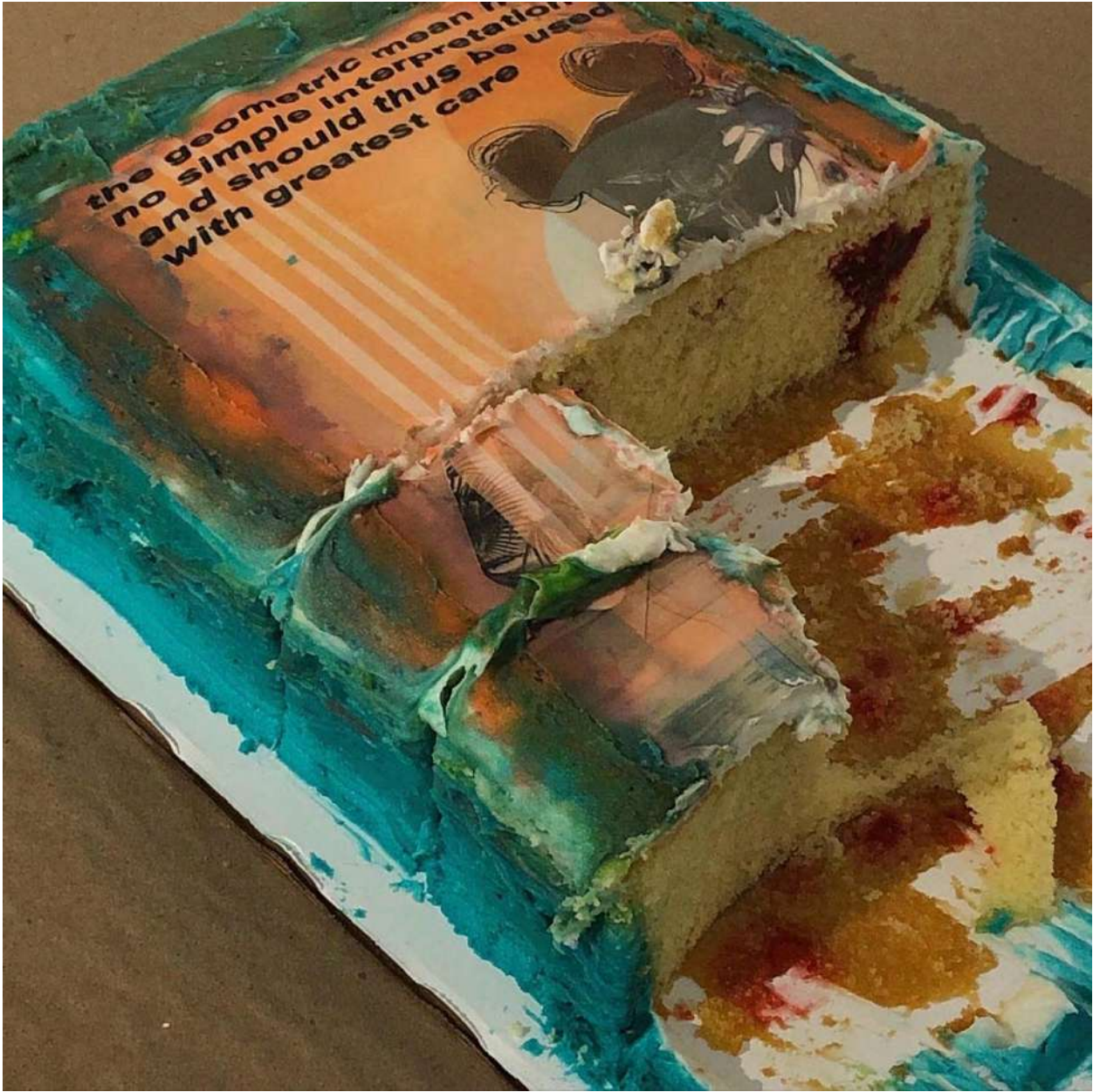
Untitled. Digital collage. 8" x 9.6" 2020.



Untitled Cake. Frosting print on cake. 8" x 10" 2020.



Untitled Cake. Frosting print on cake. 8" x 10" 2020.



Cyber Bunnies

A performance series via Zoom aimed to support nightlife professionals in New York City amidst the COVID-19 pandemic.

Cyber Bunnies. Performance documentation. 2020.



My contribution to Cyber Bunnies is a collaborative performance with another performer who I am in quarantine with. I create a video mapped projection with virtual avatars with exaggerated and idealized features. We dance alongside these avatars for the zoom stream for our virtual audience.

Cyber Bunnies. Performance documentation. 2020.



Cyber Bunnies. Performance documentation. 2020.



The perception of each person experiencing this performance contributes to the overall energy of Cyber Bunnies. Each member of the audience is a performer in this respect. This promotes a dematerialized and accessible experience where everybody has fun performing in their own way while supporting a local community. This piece is purely experiential and ephemeral.

Cyber Bunnies. Performance documentation. 2020.



Cyber Bunnies. Performance documentation. 2020.



Please support us by following our instagram @cyber.bunnies.sunday and by purchasing a donation-based ticket to our next hows on Sunday, May 3rd and 17th at 9PM EST.
<https://www.eventbrite.com/e/cyber-bunnies-tickets-101829819732>

Cyber Bunnies. Performance documentation. 2020.



XINYU HAN

@suki.rar



Green Painting
2019
oil on canvas
49*26inches



Red Painting
2019
oil on canvas
70*49inches



Blue Painting
2020
oil on canvas



Next Question
2020
oil on wood
18*24inches



Snow Globe
2020
oil on canvas
18*24inches



Room
2020
oil on canvas
24*36inches



Upside Down
2020
size various



Shaking
2020
oil on canvas
18*24inches



Chair
2020
size various

HAYOUNG KIM

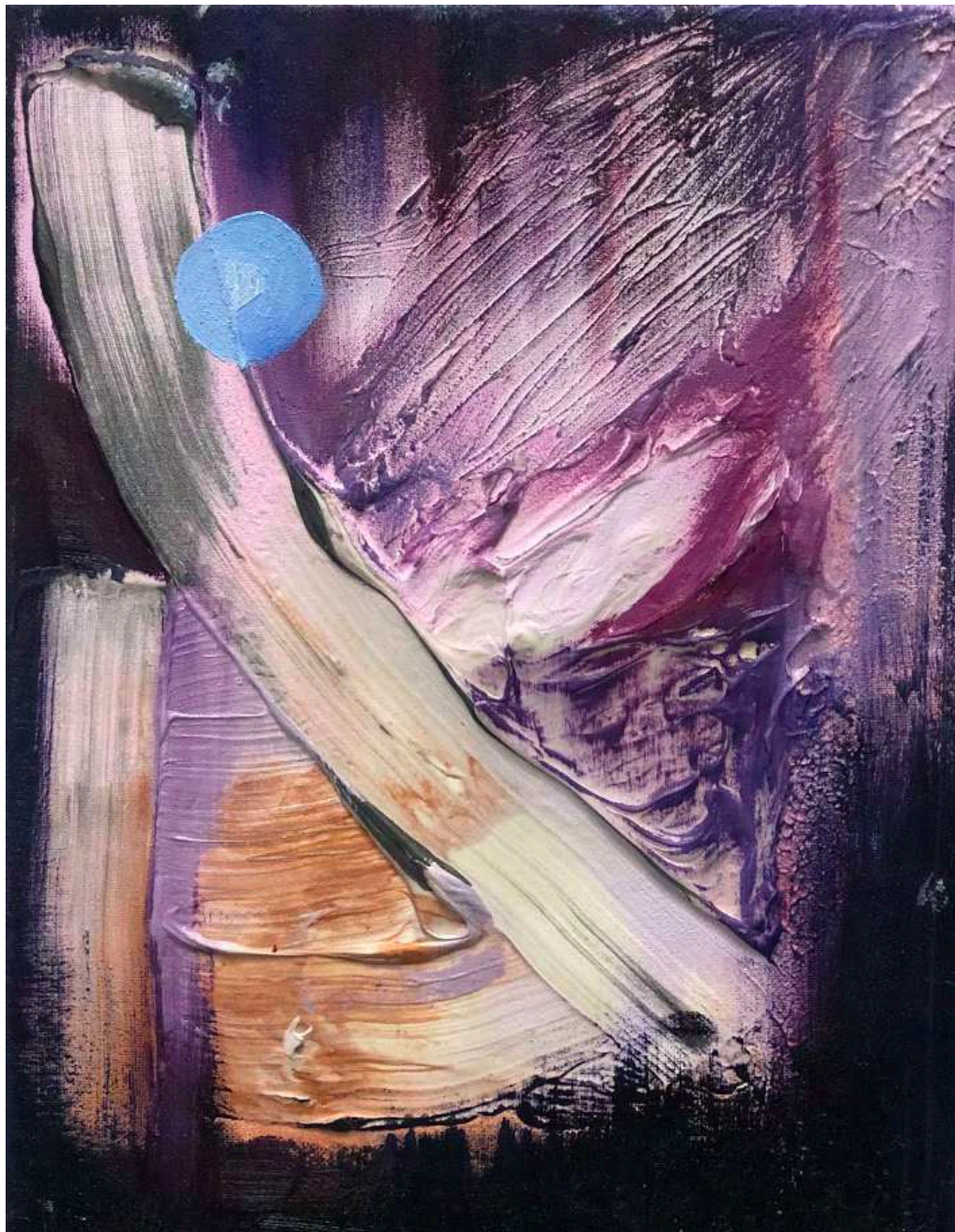
@hyklhlh



colorspace sound movements
acrylic and oil on canvas
20 in × 30 in
2019



pinkgate
acrylic and oil on canvas
11 in × 14 in
2019



purple series
mix media on canvas
11 in × 14 in
2019



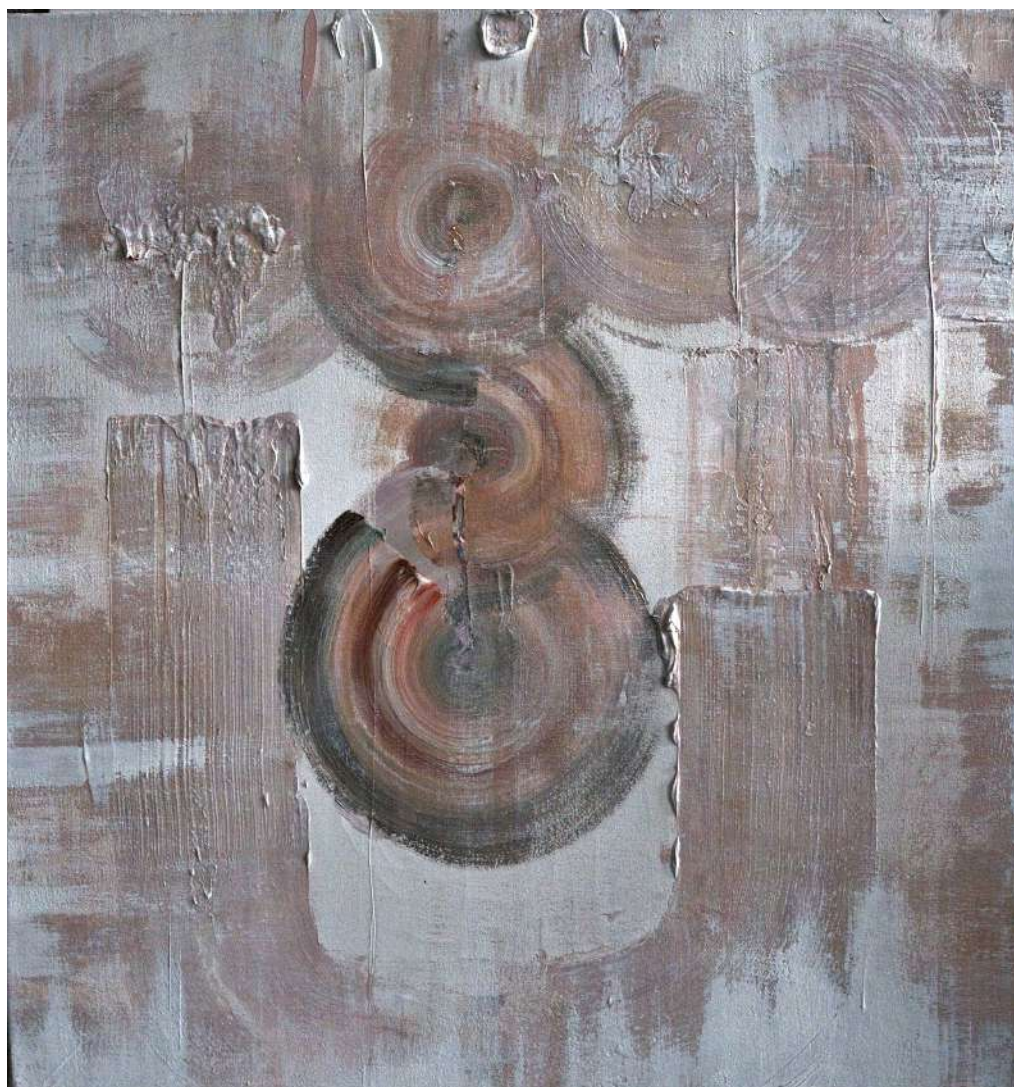
purple series
mix media on canvas
11 in × 14 in
2019



moon to be
mix media on canvas
11 in × 14 in
2019



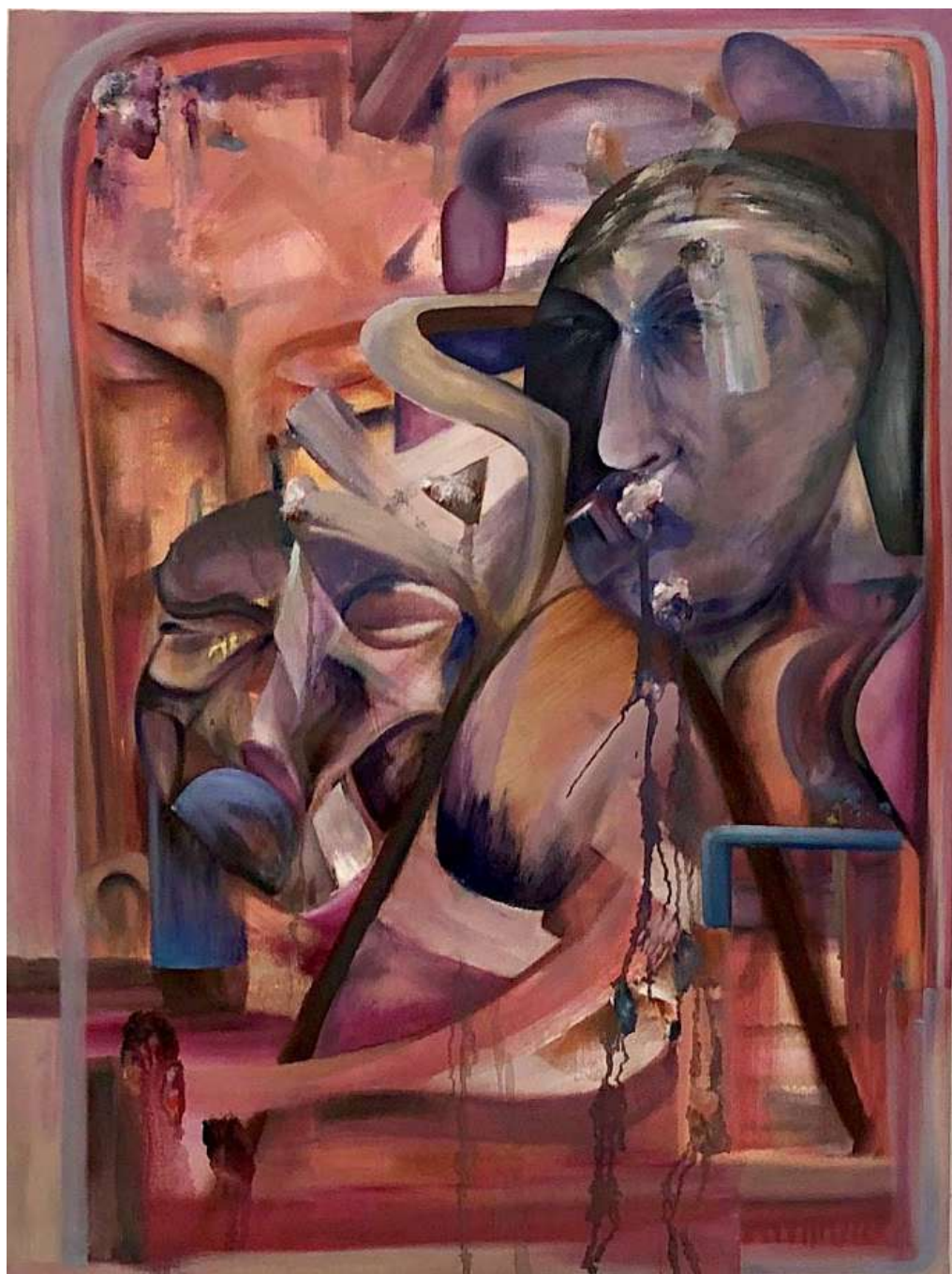
dream
mix media on canvas
12 in × 12 in
2019



balance
mix media on canvas
30 in × 30 in
2019



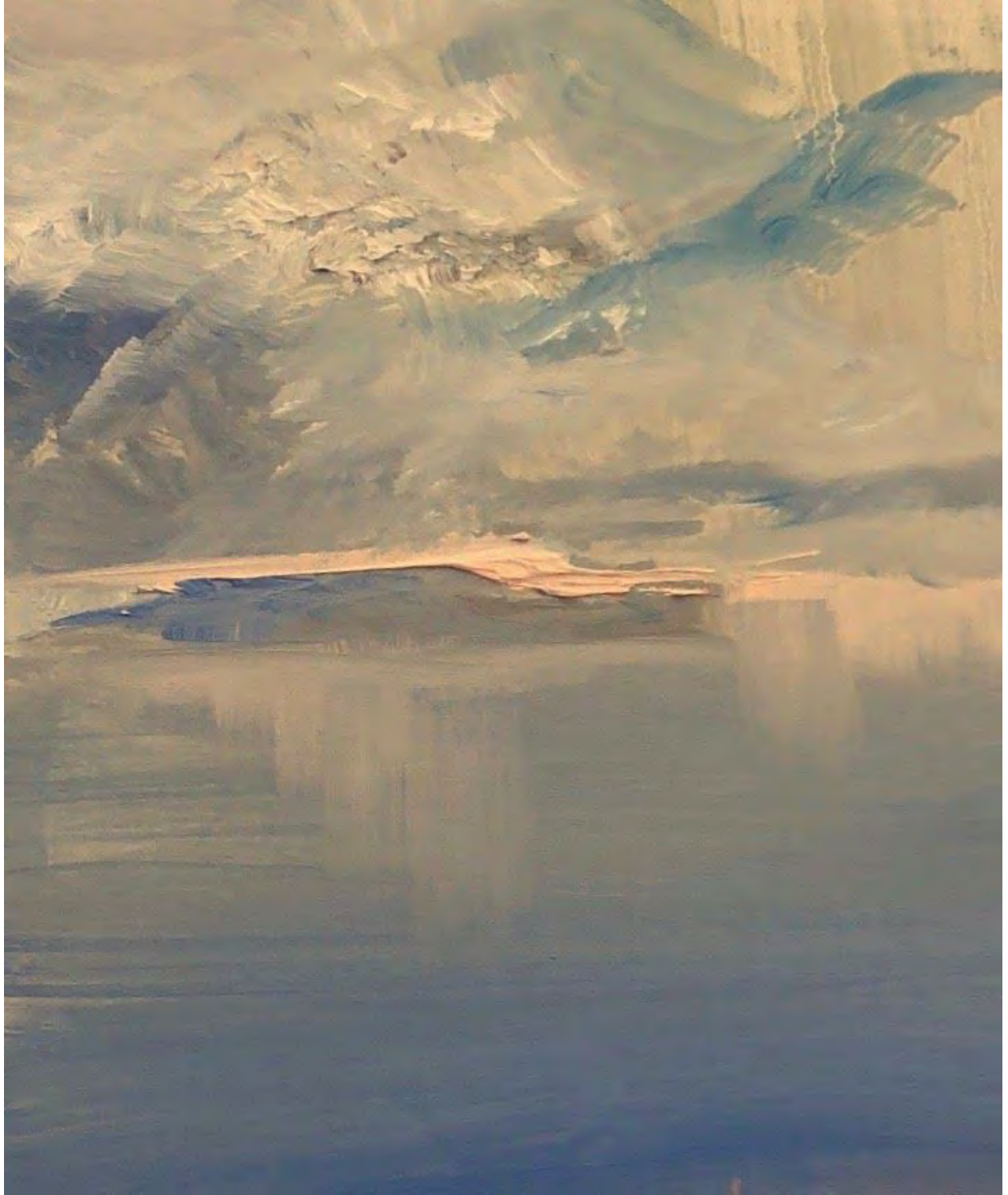
self-portrait
oil on canvas
18 in × 24 in
2019



duplicity
oil on canvas
30 in × 36 in
2019

KAITLYN LASHENDOCK

katielashendock@gmail.com



Between Sea and Sky

12x16

Oil

2020



Pink House in Bermuda
5x7
Acrylic
2020



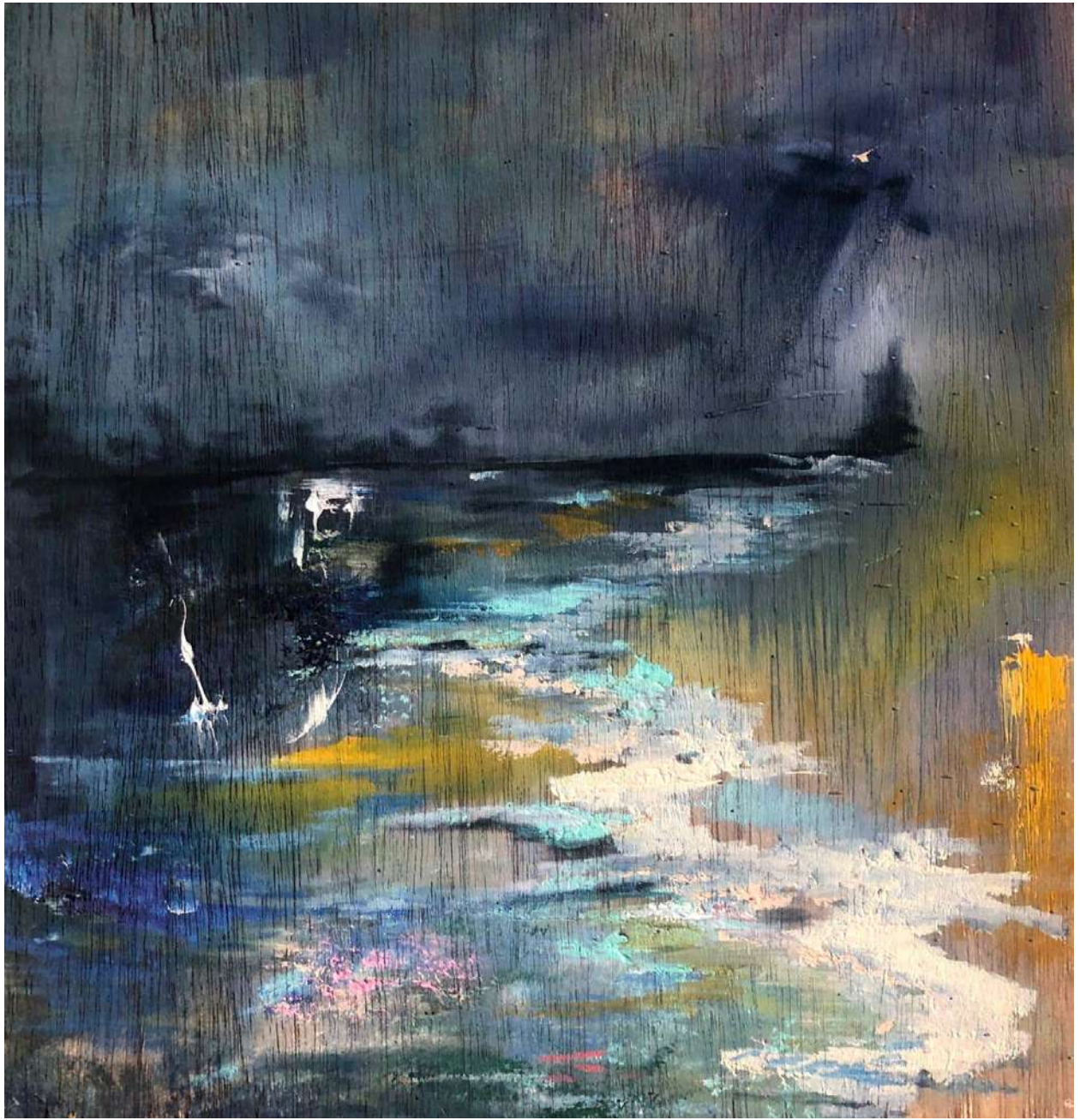
Lost
16x24
Oil on wood



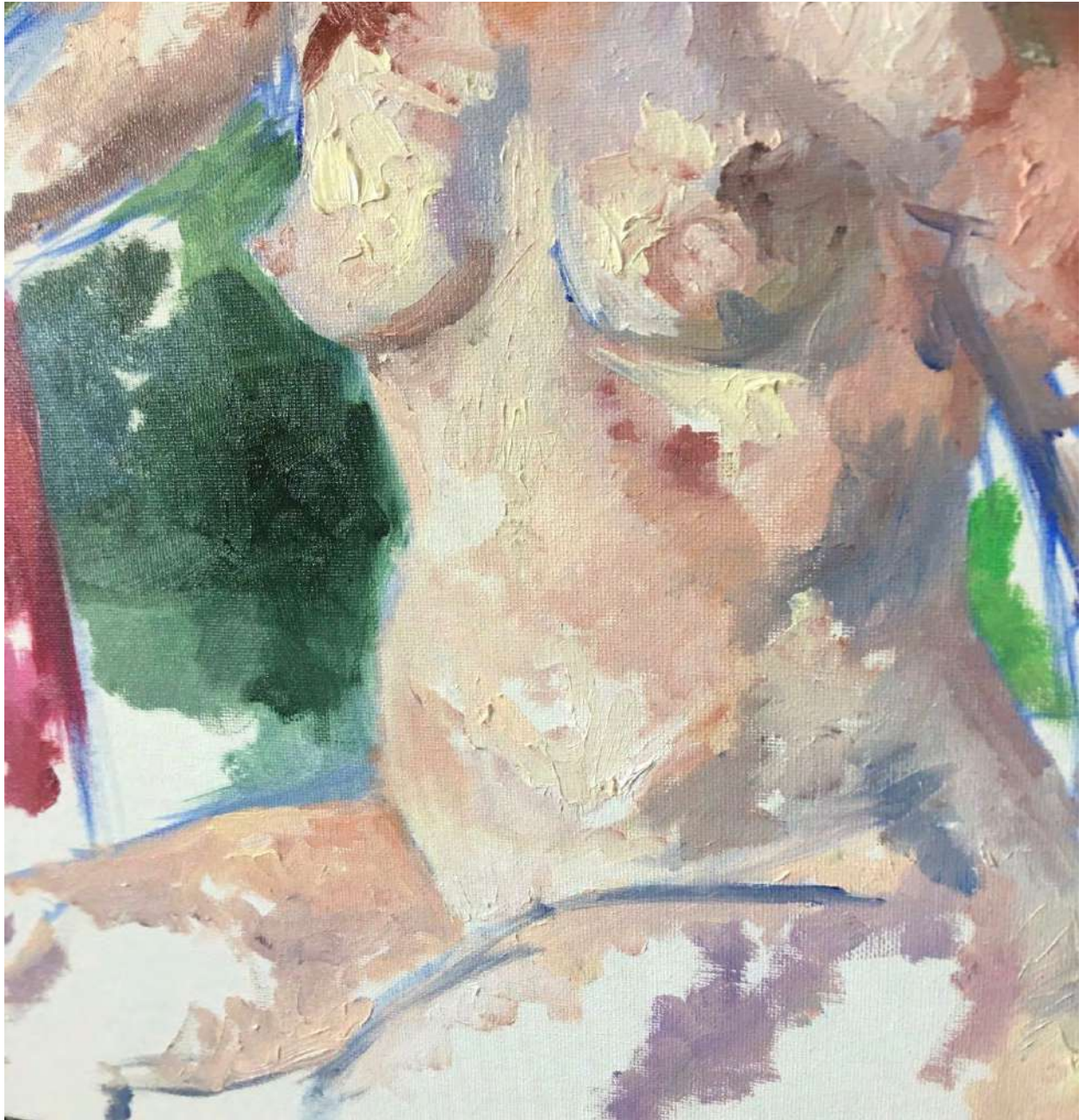
Where I'd rather be Quarantined
Pen on paper
2020



Silence
14x18
Oil on wood
2019



Forgotten places
14x20
Oil on wood



Don't Touch Me
24x36
Oil on canvas
2019



Alone
18x24
Charcoal
2019

YUE LIU

@thebeatmoon



400 Discarded Objects

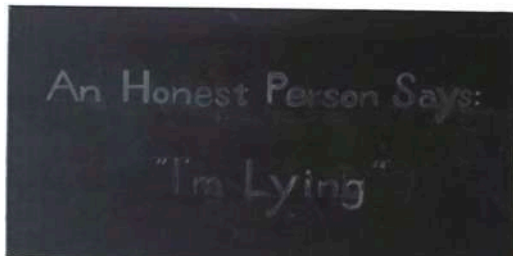
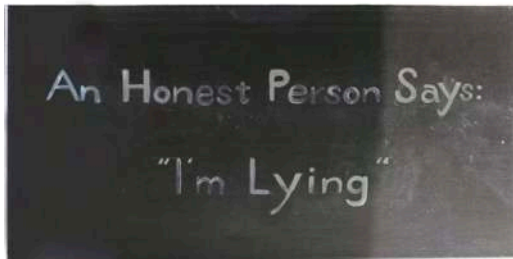
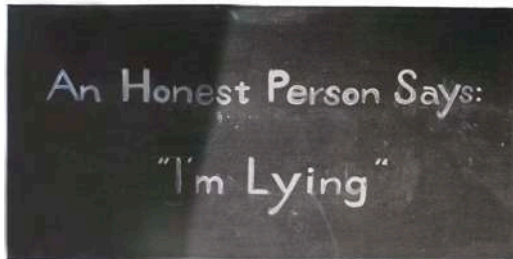
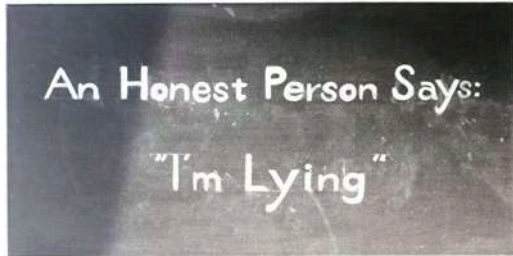
Acrylic Printing
2m*2m 4pieces
2020.04

When we are unable to communicate with the outside world for months during quarantine, these objects- like containers of time and space provide us with the convenience of daily life and become your friend, your comfort. Objects are more crucial than ever before, and this phenomenon has never been considered as now. Now, "Danshari" has become a contradictory concept. The dependence of people on objects is reasonable. Objectives are a kind of existence representing warmth. Everyone has unique and different emotions for each object, and this emotion is worth being valued and respected.

Because of the pandemic, I must leave my place and return to my hometown. The work- 400 discarded objects contains 400 items that I have to discard. Each recorded image of the objects can be viewed by the audience since they were printed 20cm*20cm. Under the influence of uncertainty and random changes in the disaster, 'unforgettable past, the anxiety of future and escape from reality' are all manifested in the behavior of "discarding these 400 items". There is a type of sorrow like losing a friend when these objects are being discarded. "feeling sad to discard objects" is a very common psychological phenomenon. The recording of this behavior is not to express the artist's nostalgia for the objects, but a re-statement of the relationship between people and objects.

In a peaceful age, uncertainty is hailed as a "fate." But in the pandemic nowadays, I just understand that the "uncertainty" is the root of all suffering—no need for praising.



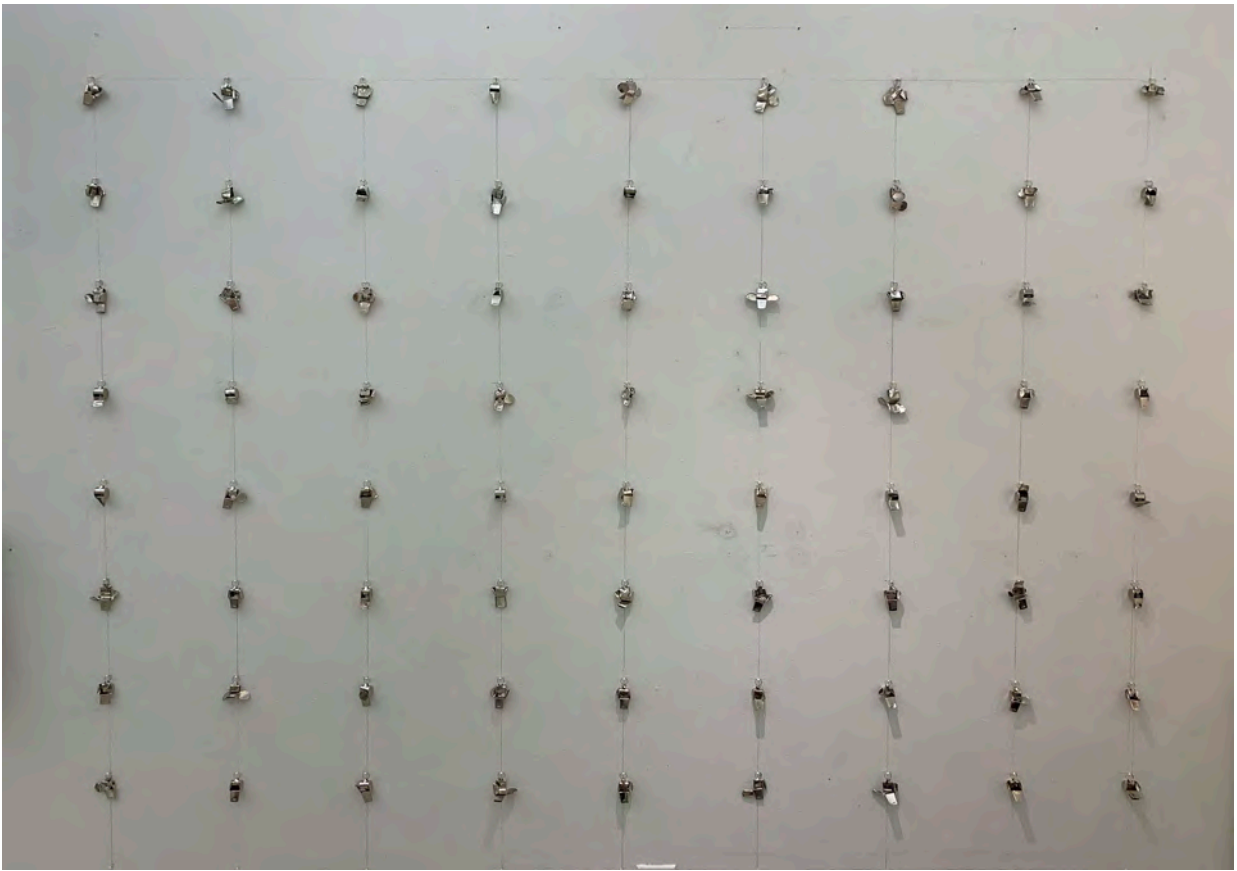


Faded Language

Clear gesso on Arylic
12 inches*48 inches
2020.04.02

Language is only a part of the world, and it is unable to describe the whole world. There must be a part of the world that cannot be described in language. Wittgenstein believes that the appearance of these unspeakable things is mysterious, and this appearance is a type of truth. A proposition cannot express the logical form behind it, and the logical structure manifests itself. Language cannot reveal those unspeakable things. The sentence of "an honest person says: 'I'm lying'" cannot indicate the contradiction. The untenable logic only emerges when you are repeatedly pondering the logical relationship. The truth shows up in the process of your consideration. If "I'm lying" is said by an honest person, the content must be true, then he/she must be lying, and he/she is no longer an honest person. Then he/she is a liar. But if he/she is a liar, and he/she says he/she is lying, then he/she is an honest person. At this time, truth appears in this infinite loop.

Thus, we can conclude that the language we use has very great limitations towards this world. Language is a series of symbols with a sequential order. Temporality is transformed into spatiality when the language is written down. And while the language is being readout, the spatiality has turned back into temporality. Therefore, our existing language is fixed in time and space, time and space are the conditions of language. As the work- Faded Language depicts, as time goes by, the daylights is disappearing, and the written language is fading.



I can't,I don't understand



Deleting Buddha

11*14 inches

Video duration: 21 Minutes 48 Seconds

Mineral paints on wood

Ipad and wall mount

2019.03



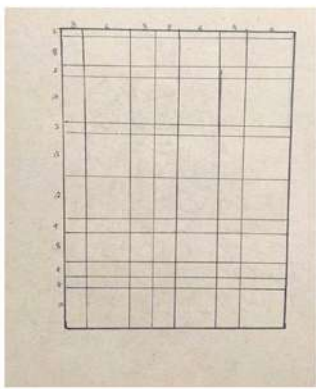
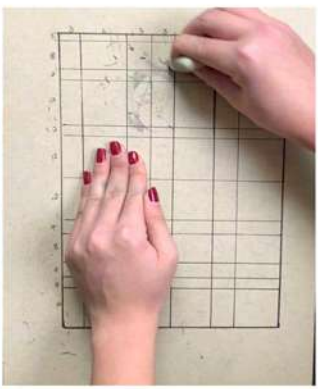
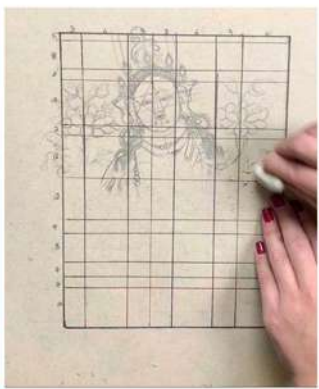
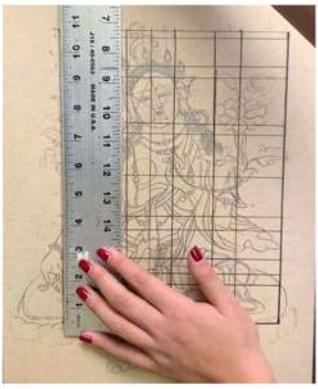
According to the ancient tradition of Tibetan Buddhism, all the divine figures have to be painted under an exacting system of measurement, intended to ensure that figures are drawn in proper proportion.

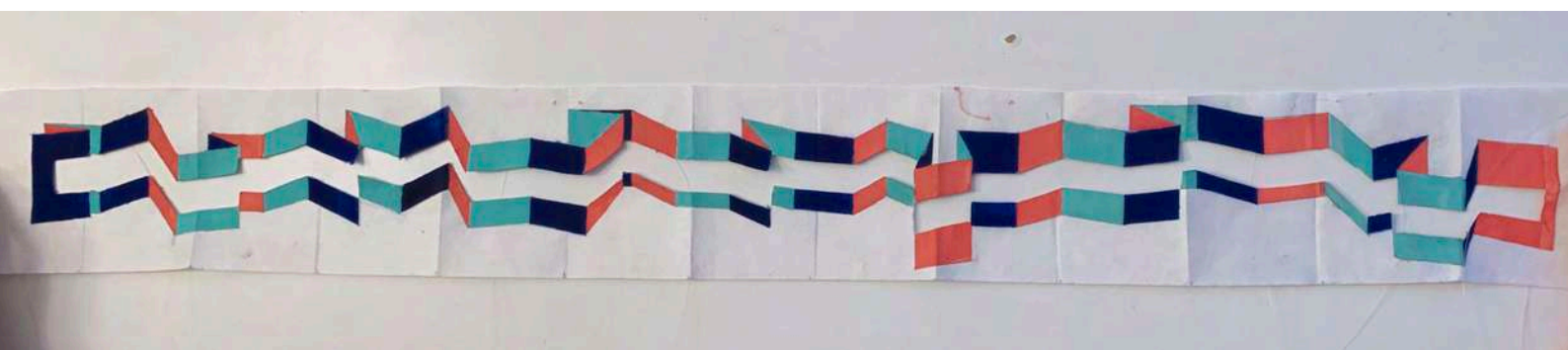
For example, Green Tara's proportion is:

6 12 6 6 12 6 x 2 2 2 4 4 12 4 12 12 4 5 5 8 4 4

Since the invention of this proportion in the fourth century, the sacred proportion of Thangka has been used for thousands of years. In this millennium process, each repetition of the proportion increases the energy of the proportion itself, just like how believers repeatedly read scripts. In this case, is the proportion can produce the higher level of spiritual energy and even more than the Buddha figure? Is the energy comes from worshippers attached more on the superficial Buddha figure or the ratio behind it? Deleting the apparent Buddha image, the underlying logic behind the Buddha image are presented, which as the Taoism said, The Dao produced One; One produced Two; Two produced Three; Three produced All things, all beings. The proportion is the 'one' produced by the already existed rule(which is 'dao'). And every different thanka paintings are 'all things'. the subjective component of the painter cannot be excluded in one painting, but the ratio behind it is always eternal.

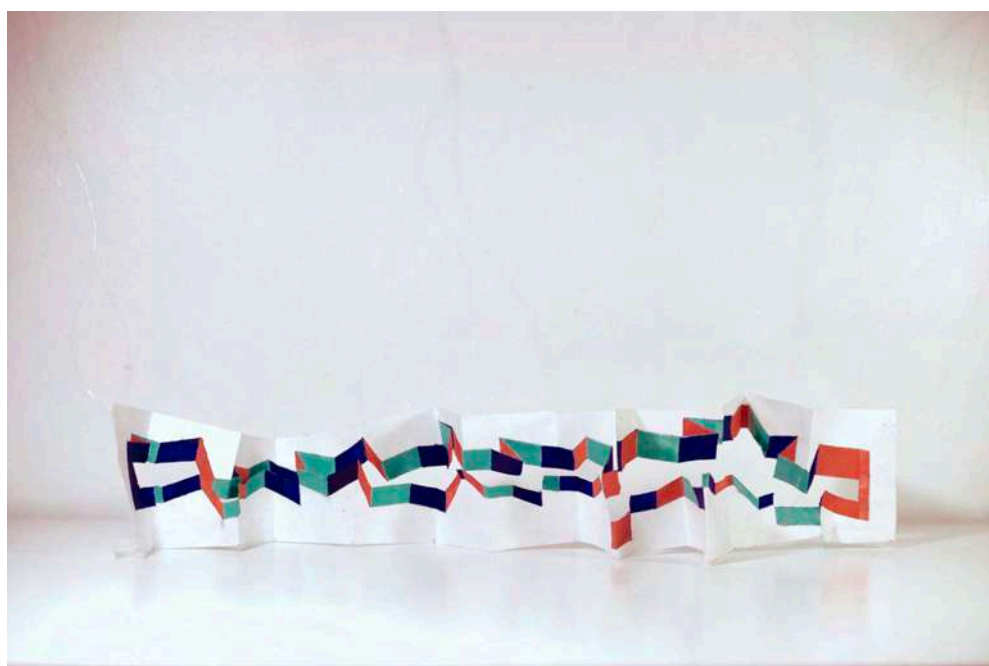
The works are based on 8 certain proportions of 8 buddha (or bodhisattava) and the certain color matching that each of them has, plus the subjective arrangement of the color from the spiritual point of view, creating the language that belongs to the "proportion" itself.

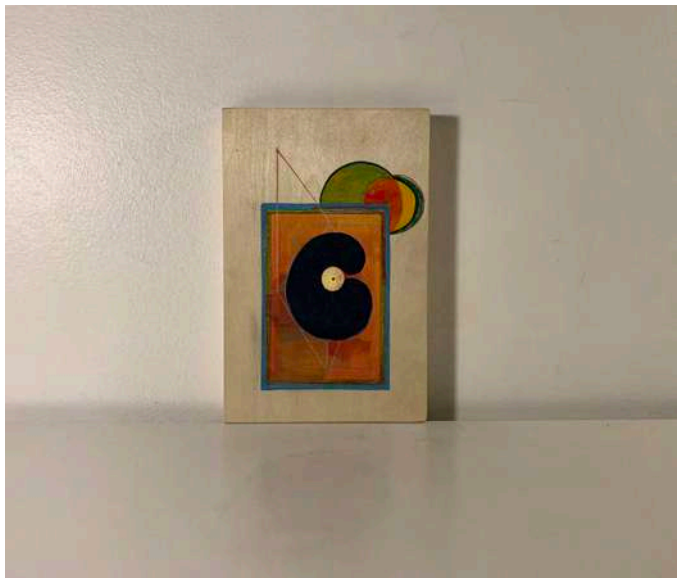




Dimensions in Dimensions
Mineral pigments on rice paper
3 inches*20 inches
2020.04

There is no doubt that we are now in three dimensions. If we stare at a flat piece of paper, we see it as two dimensions. I folded this two-dimensional paper, and it can be presented with the three-dimensional length, width, and height. Then flatten it again, draw the folded piece of paper we just saw on this flattened one, and the three-dimensional is presented in the way of two-dimensional. At this time, the three-dimensional paper exists in four-dimensional space (we are always surrounded and incorporated by high dimensions), and the two-dimensional paper appears on three dimensions. Then, I cut off the center part of the two-dimensional paper I drew. Now, what is the relationship between this two-dimensional appearance and four-dimensional? For our vision, it is an inclusive relationship, but is it true?





TITUS MCBEATH

@titus_mcbeath



Cain and Able (Able), 2019
3D Printed and Electronic parts Mounted on Drywall and Wood
3 x 3 feet (36 x 36 in) (14.17 x 14.17cm)



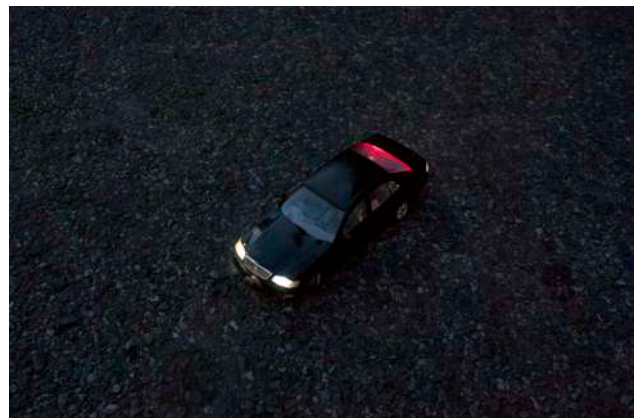
Portrait of a Young Midwestern Man in the State of Nudity, 2019/2020
Electronic parts, Steel, Fabric, Acrylic paint
11 x 11 x 89 in (4.33 x 4.33 x 35.03cm)



Wall Construction 2 (Charmed Wall) Front, 2020
Popsicel Sticks and Cardboard
4 x 6 x 2 in (1.57 x 2.36 x 0.78cm)



Tree From Nowhere, Here Now From Tree, 2020
Plastic and Electronic parts, Acrylic, Spray paint, and Paper
8 x 3 x 2.5 in (3.14 x 1.18 x 0.98cm)





Putting on the Miles, 2019
3D Printed Sandstone
Various Sizes

LISHA YAN

@moonchild_lisha

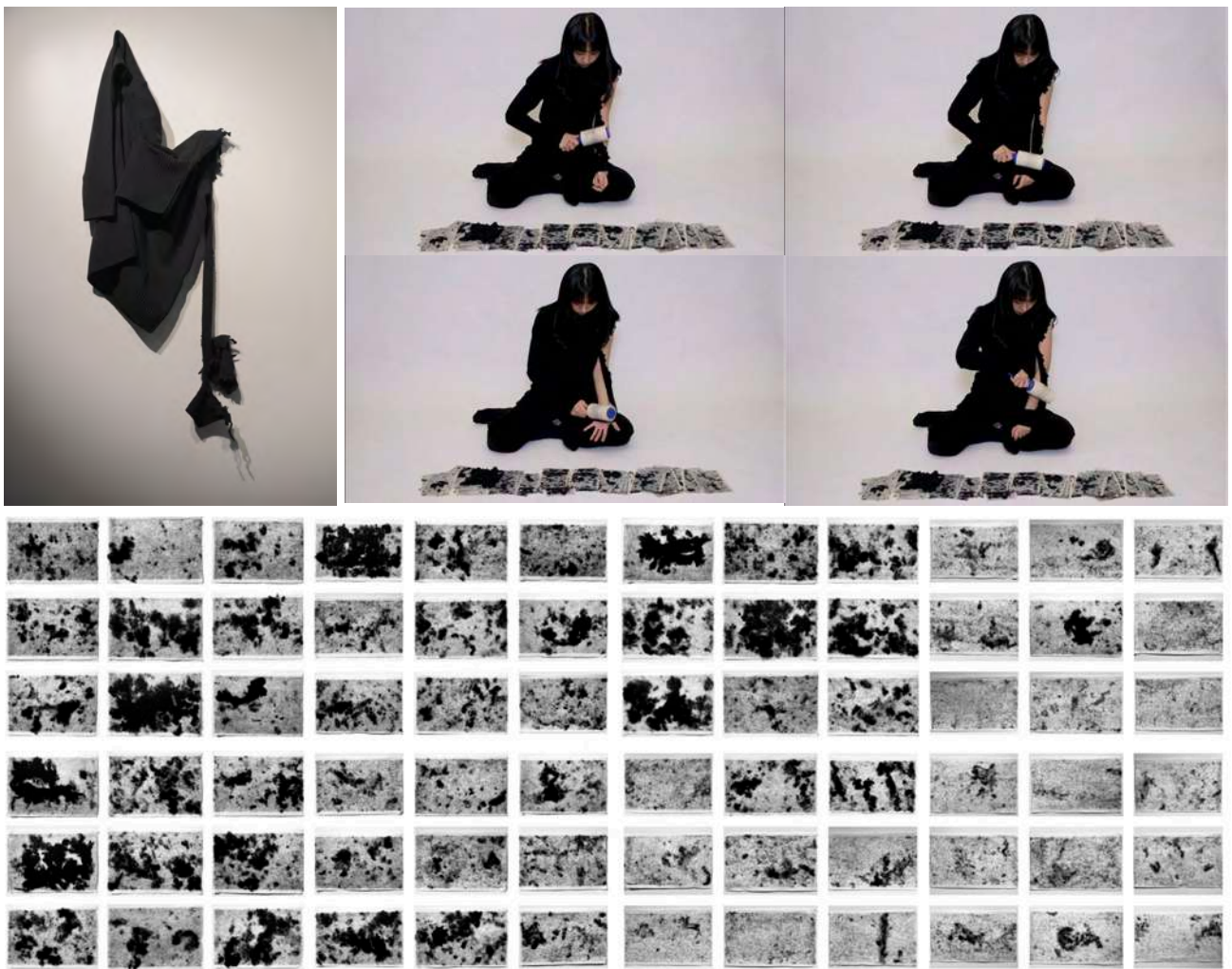
顏麗莎

Lisha Yan

From Suzhou, China

Instagram @moonchild_lisha

*If I lay on the floor, I would not visualize a complete elephant.
Therefore, I stood up and looked around.*



Armforce (A Sexual Assault)

Sweater, lint roller, video installation
6.5" x 4.5" 75 pcs

I rolled off an entire sleeve of a sweater, which I was wearing when I experienced a sexual assault, with lint roller. The felt from the sleeve stuck to the lint roller sheets and formed a series of drawings.

2019. 11



Infant Kiss: so you can suck both ends

Wood, jade, rubber pacifier, gold leaf
12" x 11.5" x 10"

A metaphorical reenactment of a girl raped by a man next to his baby—a scene from my dream

2019. 2



Still we share the slice

Plastic clock
Radius 10"

2018. 11

"No Word For Time"

Plastic clocks
Radius 13"

2019. 10



Valentine, Inseparable Hug

I inserted one book into the other page by page without any glue. The two books held each other so firmly that I could not pull them apart. The almost inseparable hug of the Lover's Discourse describes my ideal relationship of romance.

A Lover's Discourse by Roland Barthes

Video performance

6" x 8.5"

2019. 10



"Who do you take after?"
My mother asked.

Wood panel, needles, iron
10" x 8"

2019. 11

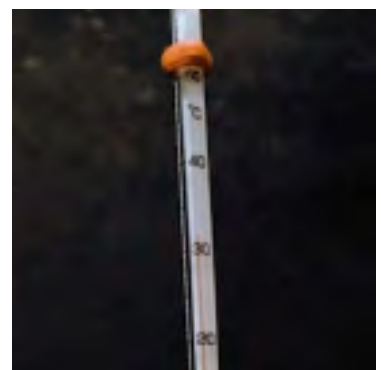
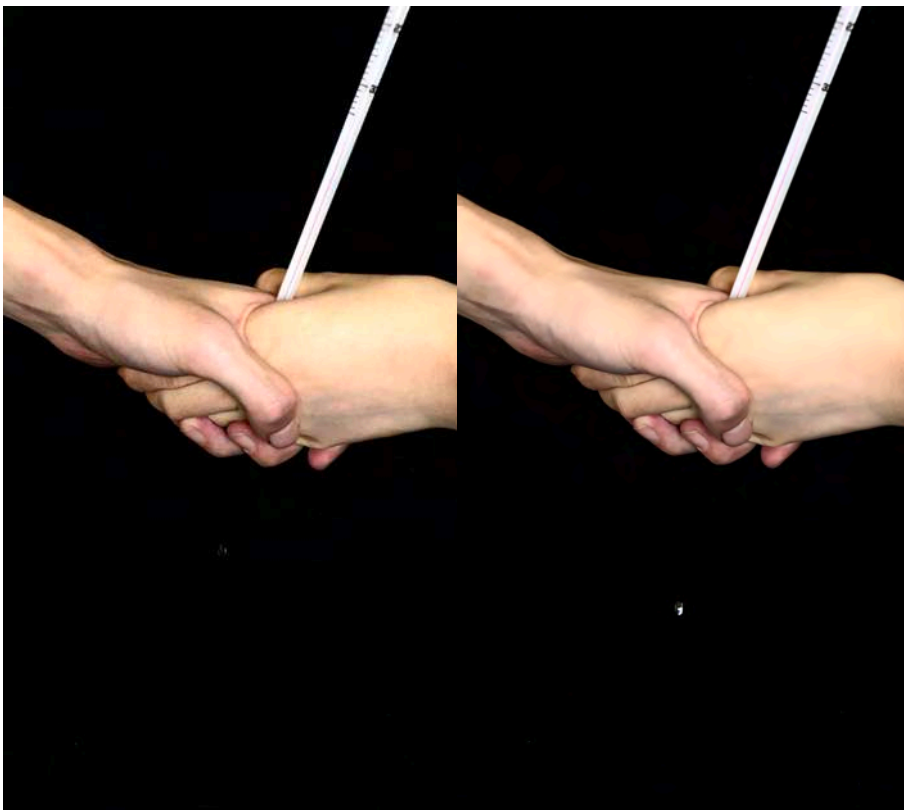


Ice-Breaking

Performance duration: variable depending on different participant

I invited the viewer to melt an ice cube with me by holding hands, the thermometer between the palm read from 0 degrees to body temperature.

2019. 10





Let's all together lift the earth!

Metal handles attached to the ground. I invited the audience to lift the earth with me.
4" 10 pcs

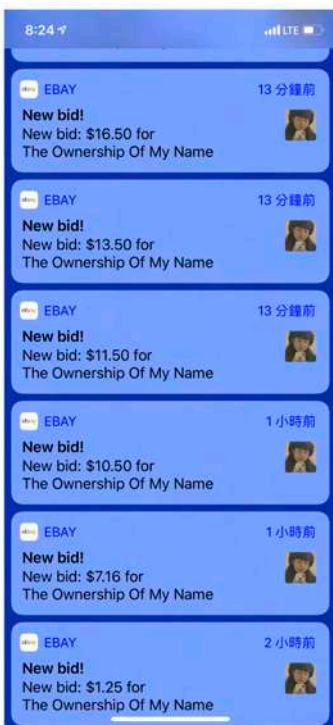
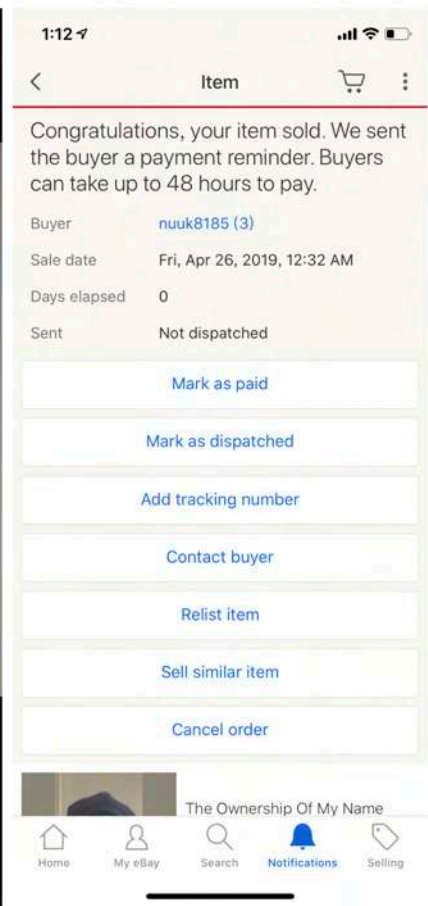
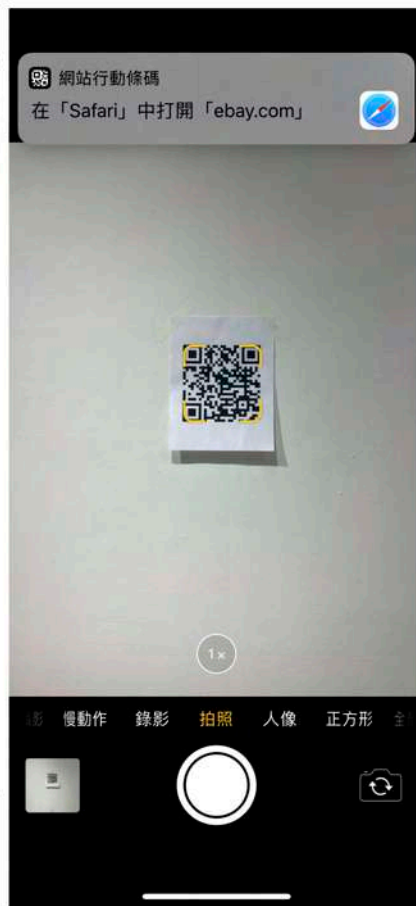
2019. 3



Digging All the Way to China

Dirt, Cellphone, Facetime
I invited my friend to dig a hole in a backyard in our hometown, Suzhou, which is right on the opposite side of the earth. Here I dug a hole in New York. Then we did FaceTime video chat. In this way, we dug though the Earth!

2018. 10



“Lisha Yan” as a noun

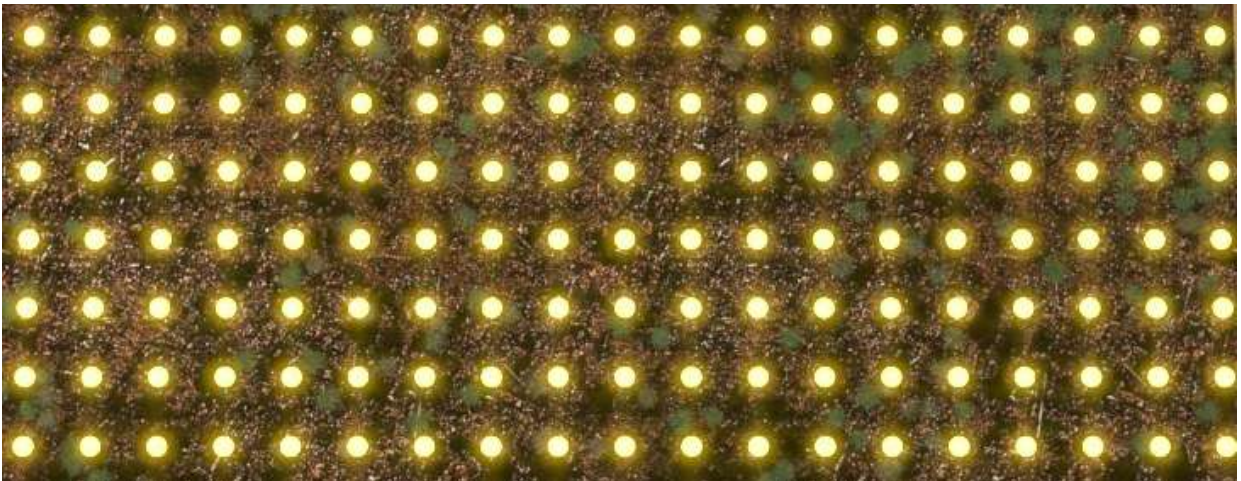
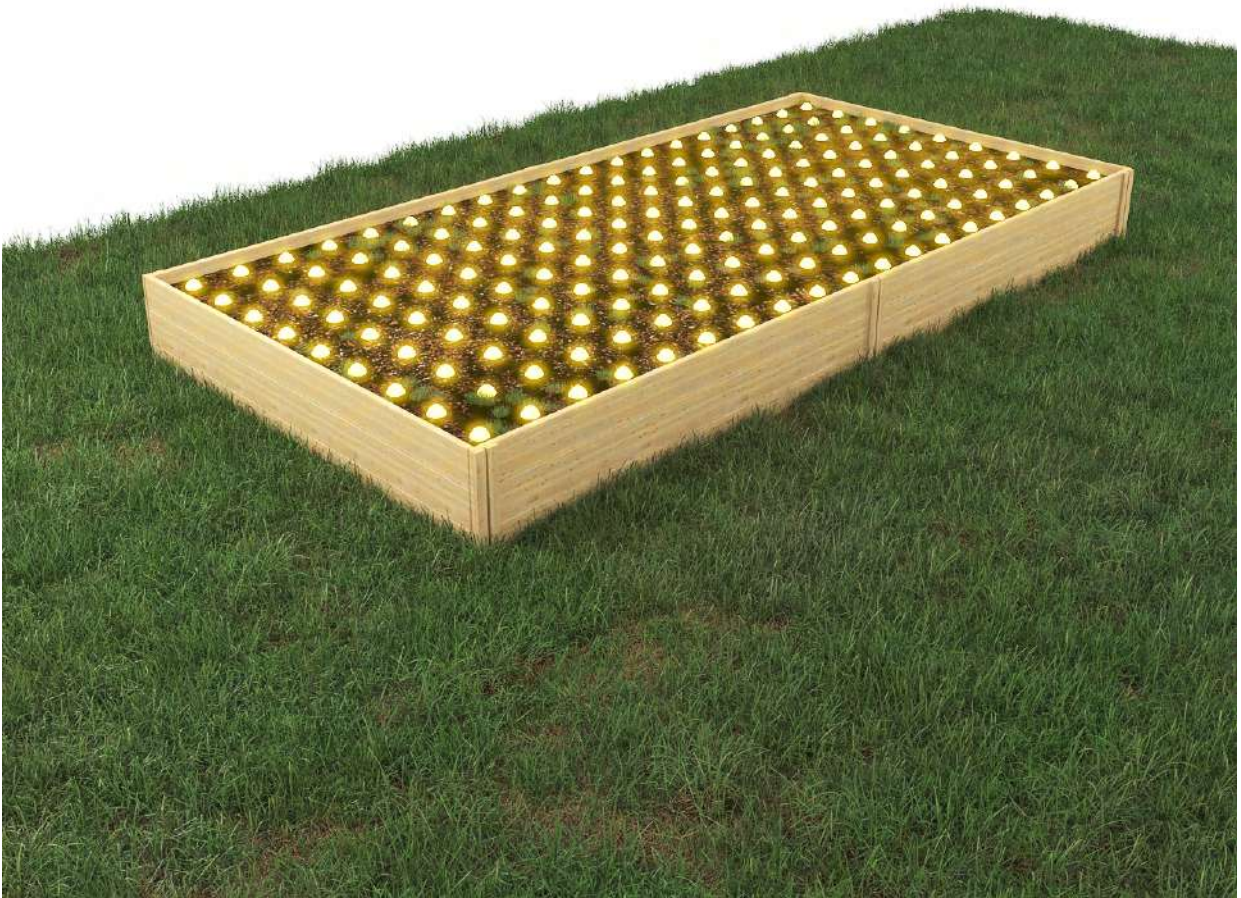
Online Performance

I listed my name on eBay, everyone can scan the QR code, log in and place a bid for the “Ownership of my name”. I posted the code on all my social media and stuck prints around the campus. The auction was listed for 10 days, which is the maximum on eBay for a listing. I began the auction with 10 cents and it ended with 710 US dollars. However, the highest bidder has never paid the bill, therefore, luckily I still have my name.

Interestingly, in the end, some stranger who had the same name as me told me not to auction it off because it was her name too.

2019.4





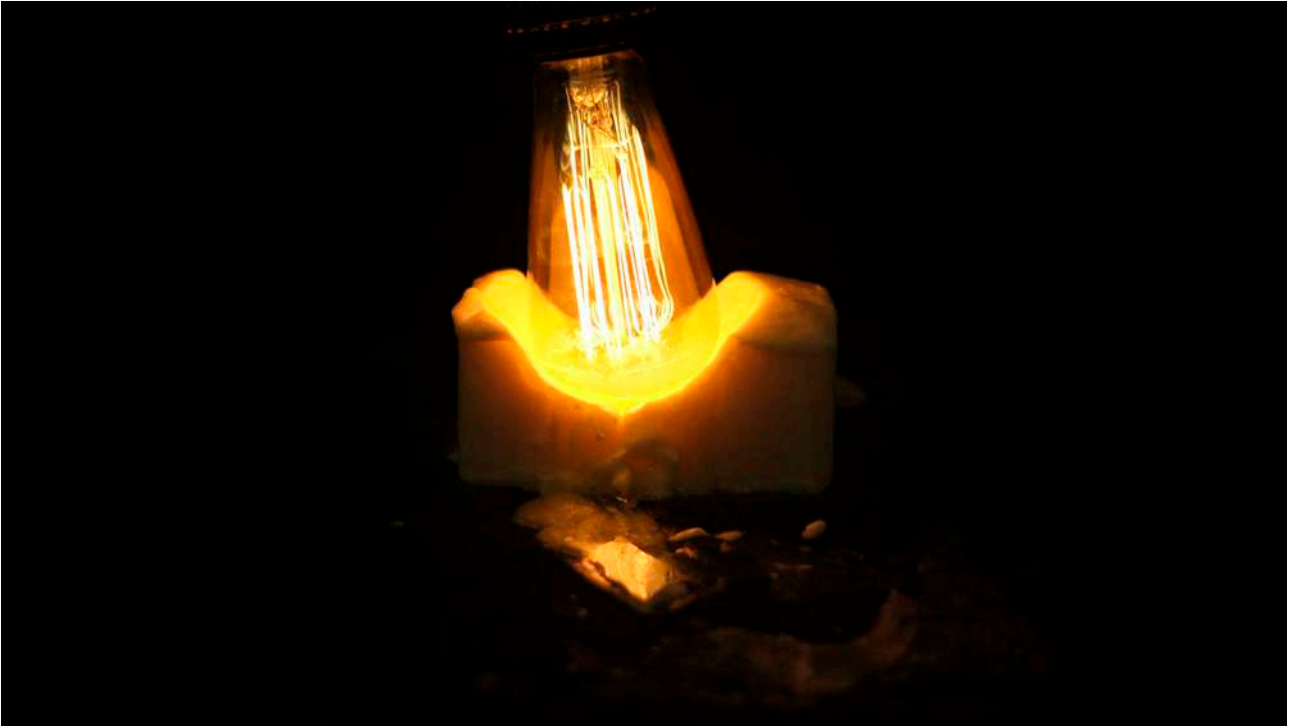
Power Plant: "If I plant some light, I might harvest some hope."

Wood garden bed, Lightbulb, Dirt, Grass

48" x 96" x 11"

2020. 4

8/10



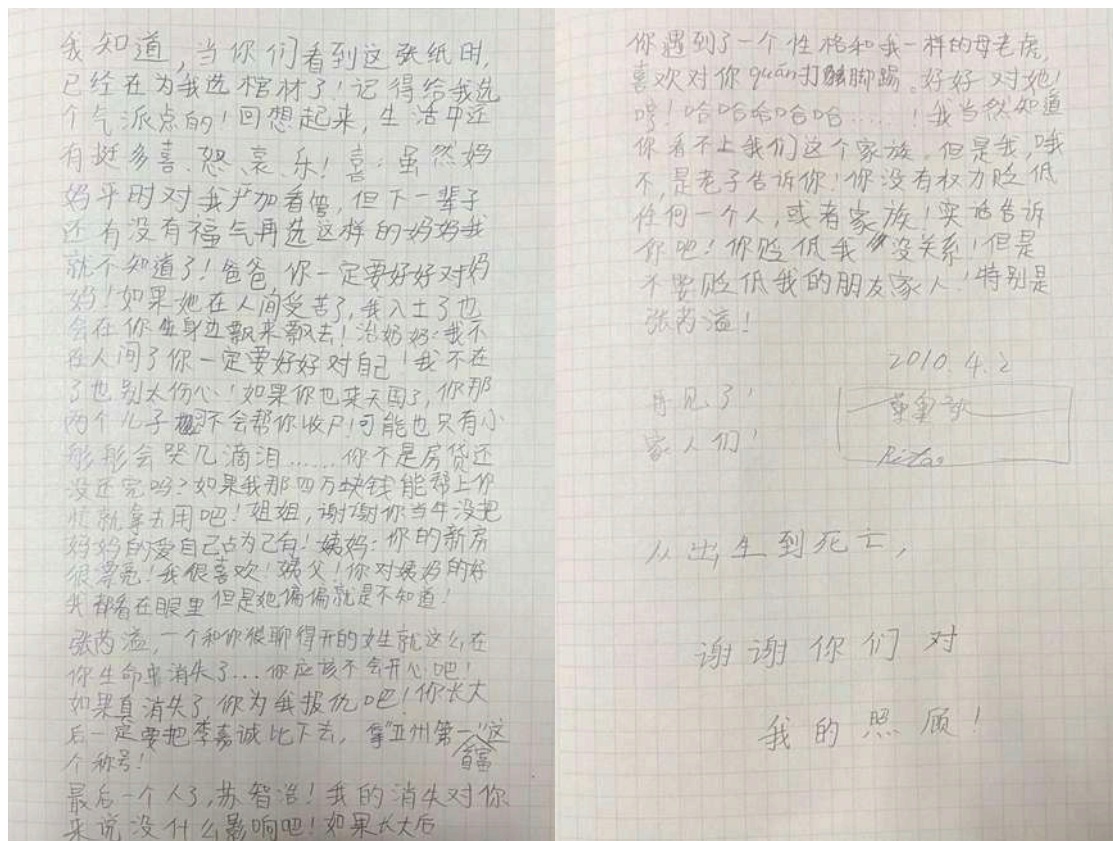
Butter Light (But Light)

Butter, Lightbulb

I created a candle with lightbulb and butter so that even when the butter completely melt down, the light still keeps going on. I wish "hope" works the same way.

10" x 10" x 10"

2020. 4



On February 21st, 2020, my 9-year-old sister thought she was going to die of the Coronavirus watching all the sad news and updates on the number confirmed cases as well as the death rates. She decided to write a letter of her last note for the family and dated the letter as her birthday—April 2nd, 2010.

I know, when you see this paper, you're already choosing a coffin for me! Remember to pick a decent one! In retrospect, life is full of happiness, anger, sadness, and joy! Although Mum is really strict with me, I don't know if I'll still be lucky enough to have a good mother like her for the next life. Dad, you must take good care of Mum! If she suffers, my ghost will be flying around you after I die! Nanna, when I'm away, you have to be nice to yourself! Don't be too sad! If you come to heaven, too, your sons probably won't host your funeral! Maybe only Little Tongtong would cry a little bit... Don't you still have a house loan to pay? If my red packet money from spring Festival could help you, just take it! Sister Lisha, thank you for sharing Mum with me! Auntie, your new house is very beautiful! I like it a lot! Uncle, I know you treat Auntie really nicely, but she always ignores that!

Ruiyi Zhang, your best friend simply disappears from your life... You probably won't be glad! If I really disappear, will you revenge for me? When you grow up, you must be richer than Sir Ka-Shing Li, and become the wealthiest person in Asia!

Last, Zhihao Su! My disappearance might be nothing for you, right? When you grow up, and you meet someone who is a tigress like me, she likes to beat you up all the time, be kind to her! Hahaha...! Of course, I know that you don't like my family. But, let me tell you, you have no right to despise anybody or any family! Let me tell you the truth; I don't care if you're mean to me! But, don't look down upon my friends and family, especially Ruiyi Zhang!

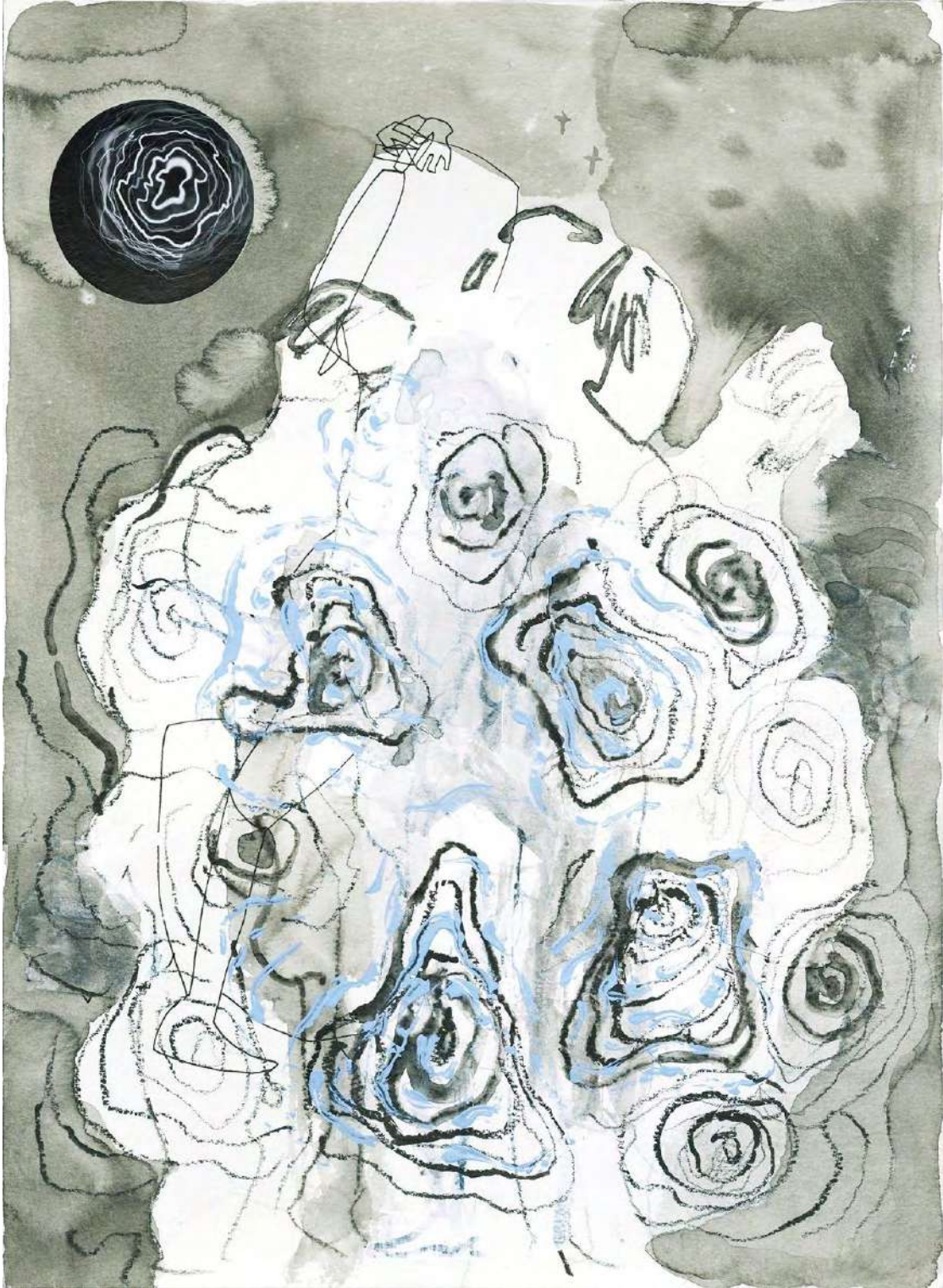
Goodbye!
Family!

From birth to death, thank you for taking care of me!

2010.4.2

YIWEI ZHANG

@annnnnnette



Yiwei Zhang_2017_The Aura_11x15 inch @annnnnette
: Acrylic, ink, charcoal, printed sticker on paper



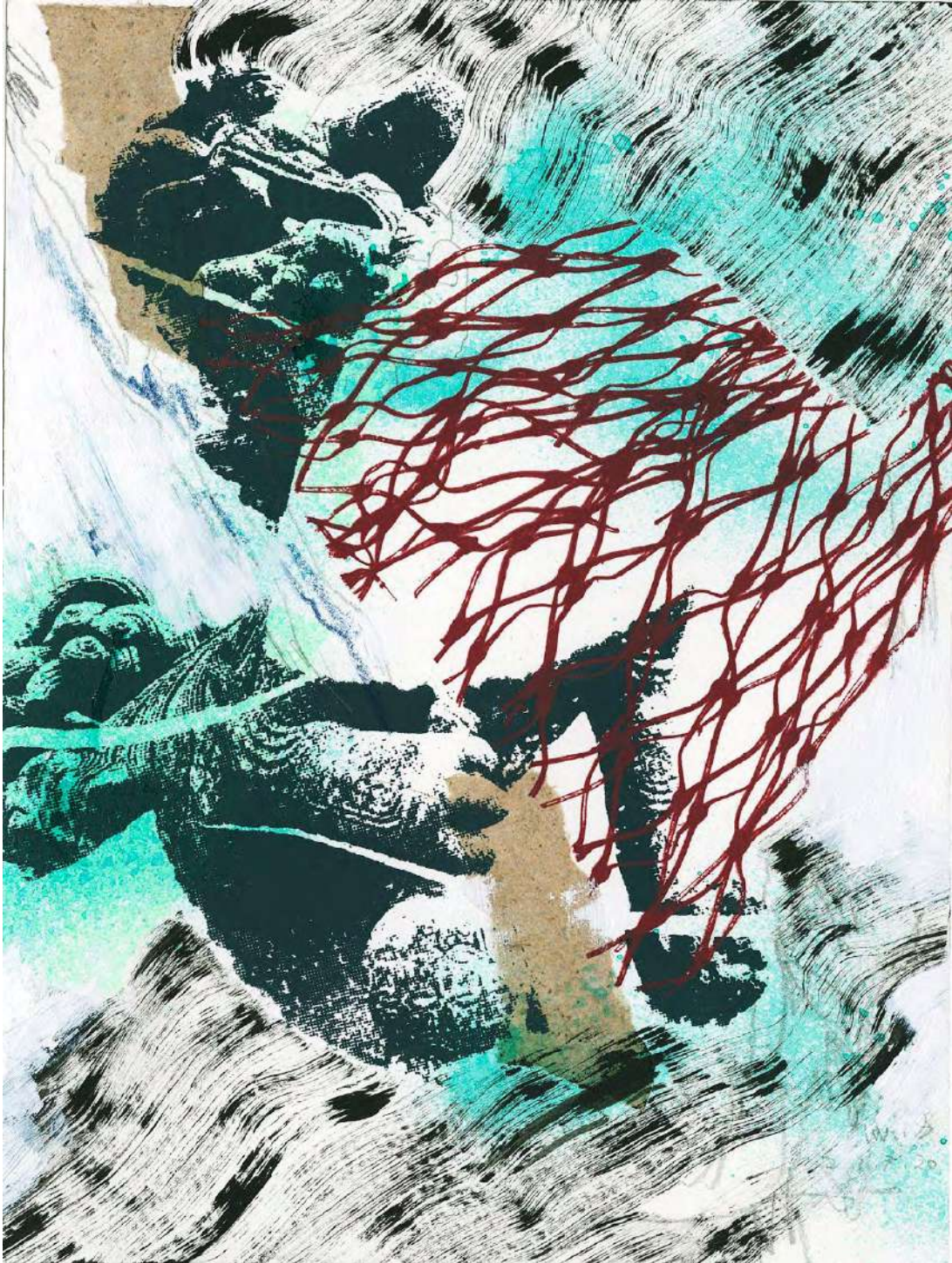
Yiwei Zhang_2017_The Prime_11x15 inch @annnnnette
Acrylic, handmade paper, ink, on paper



Yiwei Zhang_2019_With The Wind_6x9 inch @annnnnette
Acrylic, ink, charcoal on paper



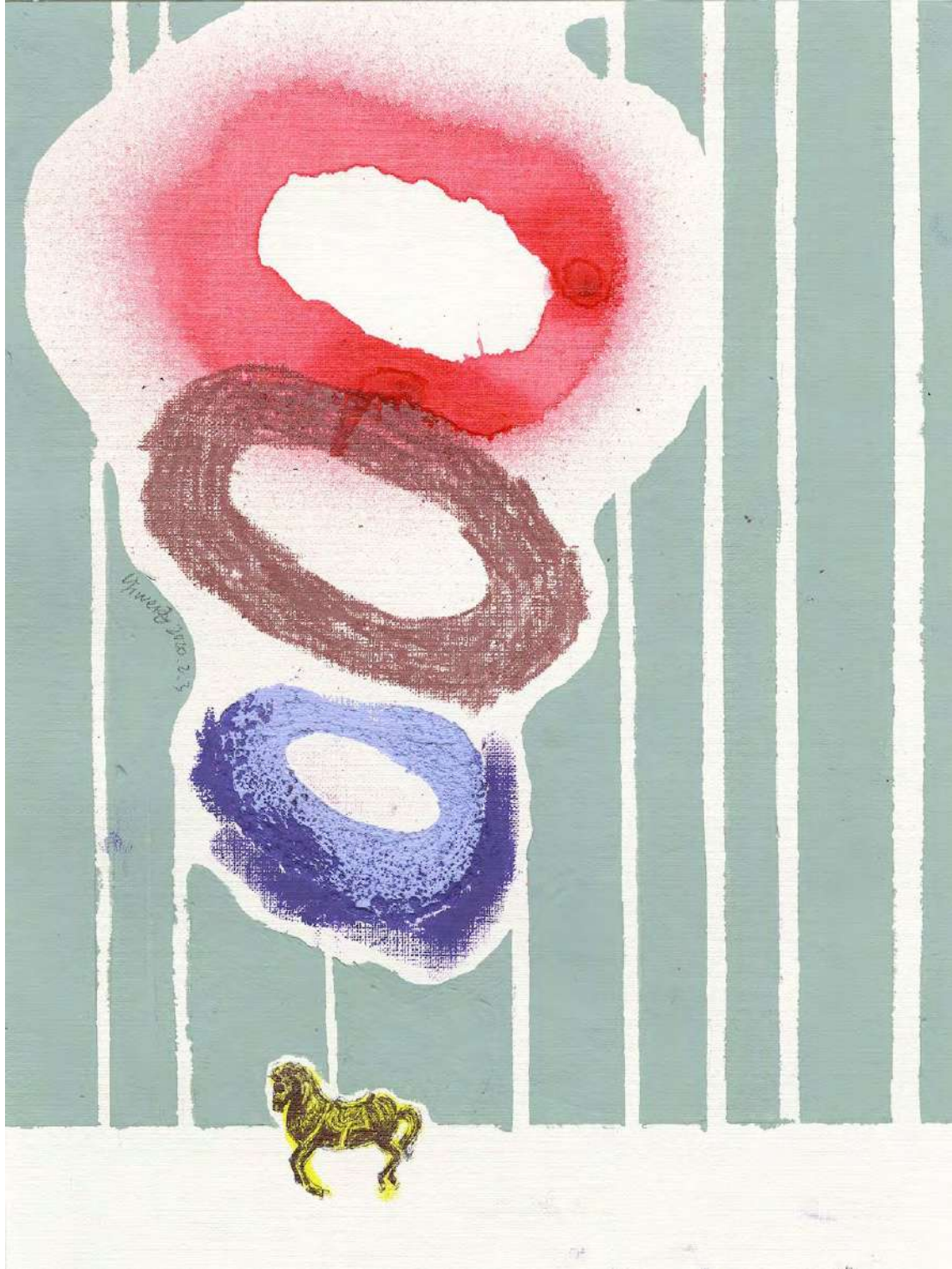
Yiwei Zhang_2018_The Alcohol City_11x15 inch @annnnnette
Acrylic, ink, charcoal, oil pastel, aluminum foil on paper



Yiwei Zhang_2019_River I_9x12 inch @annnnnette
Acrylic, ink, spray, silkscreen, rice paper on paper



Yiwei Zhang_2019_River II_9x12 inch @annnnnette
Acrylic, ink, charcoal, silkscreen, rice paper on paper



Yiwei Zhang_2020_Merry-Go-Round I_9x12 inch @annnnnette

Acrylic, oil pastel, spray, ball pen on paper



Yiwei Zhang_2020_Merry-Go-Round II_9x12 inch @annnnnette

Acrylic, oil pastel, spray, pencil on paper



Yiwei Zhang_2020_Merry-Go-Round III_9x12 inch @annnnnette

Acrylic, oil pastel, spray, ball pen on paper



Yiwei Zhang_2020_Morning Glory_9x12 inch @annnnnette

Acrylic, marker, spray, oil pastel on paper