



Lobby/Project Space

Robin Gammons

1–9 *Foldings*, 2024
Folded laser print
15" × 12.5"

10–12 *Sky Collage (1–3)*, 2024

Collage on newsprint
27.5" × 21.5"

Ruoxin Sun

13 *Elephant in the Room/大象无形*
Four-channel audio and an elephant
3' 40", 43" × 90" × 60"

Gallery One | Forrest Knight

14 *Untitled*, 2023
Oil, acrylic, crayon, and mixed media on canvas
10" × 8"

15 *Self portrait as a drone strike*, 2024
Oil, acrylic, and photographs on dyed canvas
over panel
60" × 48"

16 *Self portrait as open heart surgery*, 2024
Oil, acrylic, and photograph on dyed canvas
over panel
60" × 48"

17 *Self portrait as a basking shark*, 2024
Oil, acrylic, crayon, photographs, and found
materials on dyed canvas over panel
60" × 48"

18 *Self portrait as a red shoe*, 2023
Oil, acrylic, crayon, photographs, and found
materials on dyed canvas over panel
60" × 48"

19 *Self portrait as a crowd of people*, 2024
Oil on dyed canvas over panel
72" × 60"

Gallery Two | Samuel Alexander Forest

20 *Sea—Shore—Sky I*, 2024
Pastels on paper, foam board
30" × 59" × 4"

21 *Skin—Shower*, 2024
Colored pencils and pastels on paper,
foam board
3.5" × 22" × 3.5"

22 *Kin—Morning Dew*, 2024
Colored pencils and pastels on paper,
foam board
17" × 27" × 3.5"

23 *Dear Someone—The Water is Wide—The World
All Blue—Bridges and Balloons*, 2024
Colored pencils and pastels on paper,
foam board, metal, and wood
86" × 98" × 24"

24 *Waterfall—Four Sunsets—Rock*, 2024
Colored pencils and pastels on paper,
foam board
14.5" × 14" × 8"

25 *Skin*, 2024
Colored pencils and pastels on paper,
foam board
3.5" × 22" × 3.5"

26 *Kin*, 2024
Colored pencils and pastels on paper,
foam board
26" × 33" × 3.5"

27 *Sea—Shore—Sky II*, 2024
Pastels on paper, foam board
30" × 55" × 4"

Gallery Three | Ruoxin Sun

28 *Snail, You Are on Camera*, 2024
Ceramics and CCTV cameras
Dimensions variable

29 *Because Teeth Can Fly*, 2024
3D print, book, metal, and wood
36" × 84" × 36"

Gallery Four | Robin Gammons

30 *Hot Shot*, 2023
Acrylic on panel
48" × 48"

31 *I Could Not Ignore The Flame*, 2024
Acrylic on panel
96" × 80"

32 *I Know It Was There Because I Miss It*, 2023
Oil on panel
48" × 48"

33 *The Doves From My Dream*, 2023
Oil on panel
48" × 40"

Gallery Five | Virgil Warren

34 *ABC Rex*, 2024
Oil and collage on canvas
48" × 55"

35 *Dino*, 2024
Ceramic, spray paint
19" × 14" × 8"

36 *Paradise 615*, 2024
Pastel and acrylic on composite canvas, glue,
staples, and basketball hoop
144" × 96"

37 *Daywalker*, 2024
Oil and acrylic on canvas
77" × 77"

38 *How It Is*, 2023
Oil, acrylic, spray paint on canvas
48" × 136"

39 *Othello Bust*, 2024
Ceramic, spray paint
10" × 8" × 10"

40 *Last Black Man on Krypton*, 2024
Acrylic and oil on canvas, comic books, glue
48" × 84"

41 *Homer*, 2024
Childhood effigy
9" × 4" × 4"

42 *African-American Confederate Man*, 2024
Oil on paper, wooden frame, door hinges
50" × 36"

43 *Easter*, 2023
Oil on paper
40" × 60"

With the show looming and plans barely materialized, our intrepid group gathered to discuss our show title. Names are fickle, funny things that tend to invoke conflict. They erect a sense of ownership. They are presumptuous and scary as they are always considered before the artwork they supposedly summate.

The narrow bar in which we had decided to meet held a red hue and blared horse racing from a flatscreen tucked in the back. Many racehorses have seemingly absurd names which we deemed a suitable criterion for our title. A winning horse! So which horse to choose? Which equestrian will dictate our title, the very essence of our show? Only two immediately presented themselves as viable. First was Blue Sky Painter, apt for an art show sure, but almost too obvious... plus not all of us are painters. But then... Spyglass! So well-wrought and completely unobjectionable. We nodded our heads in mute ascension over our half-drunk beer cans.

The conventions of art shows and horse racing force similar superstitions on jockeys and artists alike. What if we don't measure up? What kind of opportunities might be missed if our performance isn't perfect? What if some unforeseen circumstance destroys my chances? What if, what if, what if? So, the solution in both art and horses can be to choose a name that is simple, honest, and maybe even a little silly.

Spyglass worked, works, is working. Alluding to vision and technology and pirates and curiosity and anything that can be viewed with our Earthly eyes. We look, constantly peering from a pedestal of memories, trying to communicate. Although we've only been acquainted for two years, we have developed closer and closer. Each identity gradually becomes focused, forgoing the blurred borders of the stranger. Of uncertainty. It's clarifying, crystalline, to be gifted to those willing to reveal themselves. Through our work, the insatiable odyssey of creation, plodding through waves of frustration and storms of discontent.

Somewhere on the horizon is the ideal, the truly real thing that ducks its head just below the clouds. Together we have committed to the horizon, to the expanse, to our spyglass that little by little shows the way. Like Turner in his crow's nest, boat violently rocking to and fro... His frenzied painting as uninterrupted and passionate as the raging storm that blots out the sky. It is not helpful for health to consider the wealth of choices good or bad that we could have or should have made. Such things can only be seen as such from a distance, in time, preserved like all those slices of history decorating our lives, our narratives.

Seen from a distance...
Through our spyglass...
Intrepid as ever...

Written by Virgil Warren

NYU Steinhardt
MFA Class of 2024
Thesis Part 1

Spyglass

80WSE
April 3—20, 2024

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