

Myers Art Prize

TEACHERS COLLEGE  
COLUMBIA UNIVERSITY

# RESONANCE:

A Collective Forum for the Personally Meaningful

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Art Prize Judge: Michelle Y. Loh

Jan 18 – Feb 4, 2022

**Macy Art Gallery**  
[www.macyartgallery.com](http://www.macyartgallery.com)

# RESONANCE:

## A Collective Forum for the Personally

### Myers Art Prize 2022

**Olga Hubard, Program Director and Associate Professor**

The Myers Art Prize is an annual juried art competition open to all students in the Art and Art Education Program at Teachers College, Columbia University. The 2022 competition invited student artists to reflect on how issues that are meaningful to each of them can also find resonance in other people's experiences. We are honored that this year's juror was Michelle Loh, an accomplished curator, gallery director, and consultant. Loh works between New York and Asia, and is known for promoting generative dialogues and visionary collaborations. Please join us in celebrating our Myers Prize winners and their thought-provoking creations, which will also become part of the Teachers College Art and Art Education Program's permanent collection.

### The Juror's Statement

**Michelle Y. Loh**

This year's Myers Art Prize for Columbia Teachers College's Art and Art Education Program highlights *Resonance: Connecting through the Personally Meaningful*. The ten winning students from the doctoral and master's programs created a wide range of works from paintings to photographs to sculptures to animations.

The works by the Myers Art Prize winners include Sunggwe Kim's insightful and whimsical animation "Gender Representation." In Eric Mason's video,

race, social and individual responsibility are explored with personal and artistic integrity. And Chuzhe Wang's mixed media work, "Medicine" is an exercise in creative therapy, accepting and accommodating anxiety and uncertainty.

John Baldessari famously said "Great art is clear thinking about mixed feelings." These works are both personal and political, acute, yet optimistic and humorous. Our future art educators and artists offer a view of our society through a fresh and insightful lens. As we enter the third season of the pandemic, they invite us to dive into this brave uncertain world and surf the waves of change.

*Michelle Y. Loh is a New York based art advisor and curator. Loh was the founding director of Boers-Li Gallery New York. She represented Boers-Li at international art fairs including Frieze New York, Frieze Masters London, Art Basel Miami, Art Basel Hong Kong, and FIAC in Paris. Loh has curated museum exhibitions at the Bruce Museum in Greenwich, Connecticut, the Museum of Chinese in America in New York, and Today Art Museum in Beijing as well as at Christie's New York and the Ping Yao International Photo Festival.*

*Loh has lectured on contemporary Asian art at Columbia University, Pace University, the New York Academy of Art and other academic and cultural institutions. Loh was the publisher for the magazine Art Asia Pacific. She also serves on the Board of Directors of the Elizabeth Foundation for the Arts, and Silvermine Arts Center.*

## The Myers Art Prize Competition 2022



### Danielle Ayelet Aldouby Efraim

#### *Sea of Galilee Calligraphy*

*Digital photography and video*

*8 x 10 inches (3 digital photographs)*

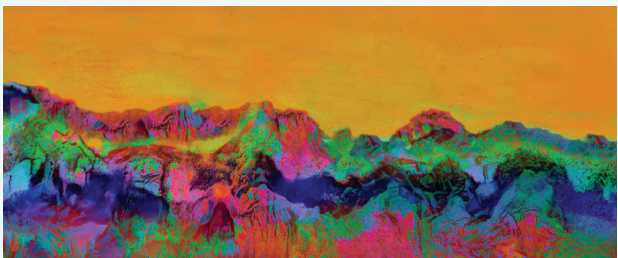
*55 seconds (video)*

*2021*

Nature is my collaborator. I immerse myself in the natural movement of the object - a paddleboard, sliding across the waterscape. This surrender to the lakes' topography enables me not only to create the angles to capture the image but provides the space to witness the calligraphic alignment of the reeds. Water as a site becomes the canvas to inform my artistic lexicon: the juxtaposition of materials and shapes facilitate the tangible and metaphoric connections. The site enables the deep, full, and reverberating colors and sounds of the habitat's ecosystem to be reflected on the water's surface through a synchronous vibration of the object with the reeds.

The artwork was created on the Sea of Galilee in northeast Israel. Better known as the Kinneret in Hebrew, the lake is nestled in the Jordan valley rift formed millions of years ago in the Miocene epoch and is subject to earthquakes and volcanic activity. It is a geological, historical, religious, and spiritual holy site for millions of believers who come to witness where Jesus walked on the water. It is also the cradle of my childhood, evoking memories, emotions, and images to rekindle creativity - A site for continuous contemplation.

This water calligraphy series is part of an on-going quest to connect to sites which promote healing and resonance during relentless times.



### Kelly Huang

#### *Motherland*

*Mixed media with turmeric*

*48 x 20 inches*

*2021*

I've been experimenting with unusual painting mediums, such as turmeric, which has been used in traditional Chinese medicine for thousands of years, to re-establish a sense of belonging to my motherland. Creating art with turmeric is like taking a trip to my home. The digital layer that I added to the original practice reflects my life as an interdisciplinary artist in the twenty-first century, striving to create a balance between conventional and digital art.



## Autumn Lin Kietpongler

*As I walked through the park, I saw a woman with  
17 swords in her heart. She glowed like the night  
sky at dawn, And in her footprints she said, Do  
unto others.....*

*Digital Drawing - Projection*

*3 x 4 feet*

*2021*

I didn't know Tessa Majors but her death two years ago left a profound mark on me that began seeping through into my artwork especially in my paintings. But I was afraid to make this work, as I am also afraid to walk the streets around our college after dark, as I am afraid to take the subway alone now. The world seems to have plunged into darkness. So I turned to the light and my religion...I feel that although Tessa died in violence that she transcended into the light and watches over us. I feel she cries with us when we lose yet another fellow student to violence and prays for our safety and well-being. In this artwork, I wanted to capture an ethereal spirit, a vibration, a resonance, more than anything else. Although Tessa's death inspired this work, it is not meant to resemble her, but for me she has become a symbol, and although I didn't know her, I wish never to forget. And I hope that she is remembered forever on the walls of our university. For this reason I chose to work in digital media projecting this image on the wall in an angelic aura, and image which we can see and feel but only exists now in an intangible place.



## Hyunsoo Alice Kim

### *Synthesis (Three Pieces)*

*Acrylic, Laser cutting*

*6.5 x 7 x 17.5 inches (Small)*

*7.5 x 10 x 25.5 inches (Large)*

*18 x 18 inches (Bottom)*

*2021*

My doctoral journey was the process of synthesizing knowledge—through collecting, combining different ideas, coming up with new perspectives, and encountering serendipity. Like the puzzles, you have no idea where you are going at the beginning, however when pieces are layered and assembled together over the time, only then you can see the holistic picture.

Inspired by the Woven Moonjar Collection, the shape and translucency derives from my ongoing research on textile-based modernized Korean Moonjar. The shape of the moonjar represents myself.

## The Myers Art Prize Competition 2022



### Sunggue Kim

#### *Gender Representation*

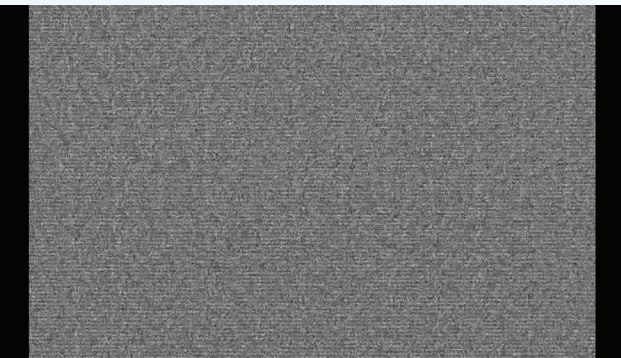
*Video*

*2 minute loop*

*2021*

I am a mother raising a girl and a boy. Although raising young kids is a progressive work, guiding children is something that is done on purpose. As a parent I started out with the belief that you could simply say all the right things to your kids, teach them the correct things to do, and then they would follow suit. Then I matured and discovered that more is caught than taught. I regret not having this insight when I guide their roles what they would love to do. How does a mother raise children and what exactly is required of a mother during their development in society?

Media often display both men and women in stereotypical forms. Embodying and producing the relationship between masculinity and femininity in social interaction is “doing gender” (West & Zimmerman, 1987), and the extent to which a hierarchical and complementary relationship between masculinity and femininity is institutionalized is gender structure. This offers a conceptual and empirical path out of conflating the practices of men and women with masculinity and femininity and allows for those occupying the social location “woman” to engage in practices or embody characteristics that are defined as masculine and for “men” to embody features of femininity. Masculinity and femininity and their constructed relationship to each other are an available rationale for practice and a referent with which to interpret and judge, not just the gender displays and practices of individuals, but all social relations, policy, rules, and institutional practice and structure.



### Eric Mason

#### *M.O.S.*

*Video*

*3 minutes 34 seconds*

*2021*

This work brings into focus the self, race, the larger social construct of society, and my grapple with them. The viewer is able to tune into myriad voices that develop a theme throughout the piece. I choose to use this method of making because it seems as though everyone has a platform and everyone has something to say. As a result, I gather and filter the barrage of information, piece it together and arrange it to represent my own thoughts or views. In other words, I use the previously broadcasted voices of others to say what I want to say, messages that align with my thinking and reflect where I am in the world.



## Ugochukwu Onyewuchi

### *AFQ in Fibonacci sequence (1/4)*

*Photography, inkjet print on matte paper*

*18 x 24 inches*

*2021*

This piece was cut, stitched, and photographed only on AFQ weekdays according to the Igbo calendar. In our Igbo system of time there are four weekdays: EKE, AFQ, NKWQ, and ORIE. The four weekdays repeating twice makes one week, translating to 8 days in a week, and 13 months in a calendar year. Additionally, the days of the week align with the four cardinal points: AFQ—NORTH; NKWQ—SOUTH; EKE—EAST; ORIE—WEST.

In the Fibonacci sequence [1, 1, 2, 3, 5, 8, 13, 21, 34, 55, etc.] the numbers 8 and 13 follow each other—hinting at a possible relationship between the Igbo system of time and the Fibonacci sequence, which is known as “Nature’s Code.” This relationship is explored through the colors and pattern of the stitching threads, which correlates to the aforementioned number sequence. Furthermore, the method and process used in making this piece offers an approach to dictate engagement with materials through an indigenous lens.

By deconstructing, reconstructing, and photographing cultural artifacts according to the Igbo calendar, I not only seek to dictate my physical engagement with materials, but also to shift my experience of time. With the aim of discovering new visual languages, patterns, textures, and ways of knowing not accessible through the ubiquitous Gregorian system of time.



## Robin Reczek

### *Superman 1 and 2*

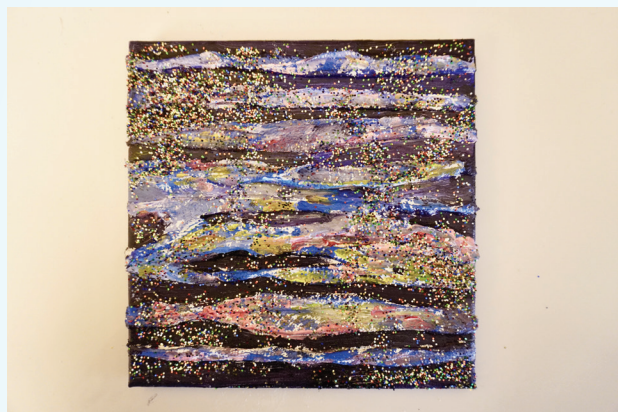
*Alcohol ink*

*12 x 9 inches*

*2021*

The pandemic magnified numerous aspects of life for many. For me, it was my relationship with art and teaching. At the beginning of the lockdown, teachers swiftly became recipients of public praise, as parents became privy to the time, effort, and patience it took to educate their children. Now, that perspective seems to have been lost. Unfortunately, it is not uncommon for the nightly news to report on a hostile school board meeting ending in confrontation or fear-mongering. How quickly we have forgotten. It is no wonder so many have left the profession. I turned to art to process these feelings, inevitably creating works that visually demonstrate the conflict I experienced balancing being an educator and artist. This series was created specifically after examining my role as a teacher in this current social climate and the ensuing struggle I feel as an artist in the midst of being an unappreciated educator. Inspiration came from a quote from George Bernard Shaw’s 1902 play, *Man and Superman*: “Those who can, do; those who can’t, teach.” Strategically cutting the famous quote around the free-flowing and vibrant alcohol ink was my attempt to represent society’s regard for educators and my endeavor to value my artistic self. These works aim to encourage my creative side to rise above the words that sometimes cut so deep they leave a permanent hole, while always understanding that ‘those who teach, do better.’

## The Myers Art Prize Competition 2022



### Chuzhe Wang

#### *Medicine (series with three works)*

*Mixed Media, Plaster bandage, acrylic, glitter powder*

*16 x 20 inches*

*8 x 8 inches (2 pieces)*

*2021*

The inspiration for this mixed media painting is from the Melatonin - a kind of sleep-aid medicine. I interviewed many students around me, and more or less, we all suffer from anxiety and pressure. I hope we can reconcile with these emotions because they are a part of growth. I shape this abstract emotion into an entity through acrylic paint, gesso, and glitter powder, and use the metaphor of "melatonin" to express my standpoint. Purple is the color of night, dream and meditation. In the whole creative process, I use plaster to pinch out some different materials and three-dimensional ups and downs. It is a very healing creative expression and has an art therapy function. Fascinated to the combination of these various media and visual language, at present, I have created three works. One is mainly purple, and others are adding some brighter paints to tell the different stages during sleep. In addition, the shape of the first work is like a curtain, which is a metaphor for the end of the day. The line of the second work is like ripples in a pond of water, projecting the fantasy and tranquility in my mind. The larger theme the work may evoke could be emotional narration or art therapy. My artistic exploration is mainly about adult art education, dealing with emotions and experiments on different materials. In the future, I will continue to use various abstract visual languages to express these themes in my painting.

### Jason Watson

#### *Letter Façade Series*

*Glazed ceramic*

*36 x 14 x 9 inches*

*2021*

I spent my first year of graduate study at Teachers College navigating the dream-like interior and exterior worlds of pandemic solitude. Long hours studying in my one room studio were punctuated by afternoon walks submersed in a streetscape of broken signs and endless scaffolding. Masked faces matched the buildings surrounding me, a collection of walls with windows for eyes, alluding to the lives concealed within. The Letter Façade Series echoes this personal architecture of wonder and isolation, in intimate miniature.

Like so many of my pieces, the series originated by pairing material experimentation with an urge to communicate an idea hovering just beyond the grasp of language. I had recently completed a relief printmaking class and had jumped across the hall to ceramics, where I began pulling and pressing the possibilities of clay. My cut linoleum plates presented a rich surface for creating texture, and soon I was carving more linoleum, specifically for the purpose of printing dimensional clay tablets. This led to pressing a series of slabs, all with the design of a scrambled alphabetic sampler, inspired by the fractured signage decorating the sidewalks and alleys of my wandering explorations. Attempting to make these tablets stand upright, I developed towers and struts to fix them vertically, inadvertently making ceramic sculptures with a recto and verso, a frontal façade and a "backstage" labyrinth of rounded corners and dark corridors. These final forms conveyed my magical sense of pandemic suspension, public navigation and private meditation, cryptic and silent as ancient ruins.

## 2022 Winners

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Ayelet Danielle Aldouby

Kelly Huang

Autumn Lin Kietpongert

Hyunsoo Kim

Sunggue Kim

Eric Mason

Ugochukwu Onyewuchi

Robin Reczek

Chuzhe Wang

Jason Watson

**Teachers College, Columbia University | Program in Art and Art Education**

Olga Hubard, Director | Carina Maye, Macy Art Gallery Coordinator

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**Tel** 212.678.3360 | **www.macyartgallery.com** | Mon–Thurs 11 AM–6 PM | Friday 11 AM–5 PM

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By Bus M4 & M104 on Broadway, M11 on Amsterdam Ave