March 26 - April 9

Qualifying exhibition

This 2022 M.F.A. thesis exhibition is the culmination of two years of intensive work by M.F.A. candidates in the Division of Art and features works in a wide-ranging variety of styles and mediums.
Paint and plaster drips crowd the floor, revealing events that have already transpired, and providing context for a new experience.

A twisted wire arcs out of the wall, resting peacefully on its kickstand as it reaches the ground, undoubtedly dreaming of Richard Tuttle drawings.

Niva is not interested in covering his tracks, or tricking you. He wants you to see every material and every step along the way.

On the wall sits 5 rectangles, roughly installed along the same center line, and similar enough in size to create a semblance of unity. However, the small variations of scale and material generate a playful rhythm.

The first one is maybe an inch larger than the rest with dry shapes, made from the relief of a plaster pour and oil sticks, populating a black ground. One type of mark pays homage to its neighboring mark. The second has fuzzy gradations and spray painted blobs similar to the next. Shapes come into focus and then float away, almost like a time-lapse. The use of a quasi-frame in the third creates a different kind of shallow space. All are meditations on atmosphere and clarity. The fourth abandons an autonomous surface all together, fusing itself to the wall. The last of the rectangles slyly winks back at the first, reminding us where we came from. Chapters of a book.

These rectangles are Niva’s thoughts on real space and the illusion of space.

Layers, history, texture. Charming, clever, cyclical.

A stud wall acts as an armature and playground for thoughtfully curated, clunky constructions. This line points to that thing. A red laser skips across the concrete. The hum of the cheap electronic tool speaks on behalf of the arrangement. Construction-site and craft materials are assembled ever so nonchalantly. Niva is calculated here, resourceful and responsive, but the objects are too cool to care. A combination of fast and slow problem solving.

Niva leans back in his chair to observe the painting leaning back on the wall.

His objects engage the space as much as we engage the objects. They are as curious of their surroundings as we are of them. They find relationships to the architecture in the same way we find relationships to the objects. A love triangle.

He is painting as a reflection of self. He is painting as a curator. He is painting as a builder.

- Benjamin Terry
Horizons & Horizons, 2022
15” x 9”
Wood, Oil, Acrylic, Tape, Glue

Over and Under, 2021
18” x 12”
Wood, Plaster, Spray Paint, Acrylic and Oil

Aperture, 2021
20” x 14”
Tulle Fabric, Spray Paint, Charcoal, Acrylic, Wood

Studio Wall with Studies, 2021
Mixed Media
Chin Chin & Muck Muck, 2021
Dimensions Vary
Plaster, Wood, Fiberglass, Pigments
More Greens, 2021
7” x 5”
Wood, Oil, Acrylic, Glue