DERRICK ADAMS  
B.F.A., ART AND DESIGN EDUCATION, 1996  
Derrick Adams is a multidisciplinary New York-based artist with a practice rooted in deconstructivist philosophy and the perception of objects attached to objects, colors, textures, symbols, and ideological. His work focuses on the fragmentation and manipulation of structure and surface while exploring the shape-shifting force of popular culture in our lives. He has exhibited and performed in New York at Tilton Gallery and The Kitchen. He participated in “The Bauwende Project” at The Studio Museum in Harlem in 2001 and the “Greatest New York” exhibition at MAMPS in 2005.

POLINA BARSKAYA  
M.F.A., PAINTING/DRAWING, 2010  
Rockefeller Center, 2011, watercolor, 33 x 37 inches. Also in the exhibition: Flora and Polya, 2011, watercolor, 19 x 13 inches; and Summermeet, 2011, watercolor, 24 x 24 inches.  
Polina Barskaya’s work focuses on the family and the individual’s relationship with the family. Born in Ukraine, she grew up in Brighton Beach, Brooklyn, where she witnessed the culture clash of the Old World mentally vs. New World ideals and traditions. Her work expresses the multitude of emotions and psychological complexities associated with these experiences. She has had solo exhibitions and participated in many group exhibitions in New York.

TRUDY BENSON  
M.F.A., PAINTING/DRAWING, 2010  
Trudy Benson bund on to the New York art scene soon after graduating from Pratt with solo exhibitions at Freight + Volume in 2010 and at Mike Weiss Gallery in 2011. Her take on abstract expressionism updates the history of a culture that took on the themes of a canvas as we know it now. Her work has been reviewed in many publications, including Artnews, Modern Painter, and The Huffington Post.

MATTHEW DELEGET  
COMBINED M.S.M.F.A., 1997  
They Don’t Lick You Like Love You, 2009, after acrylic paint on four panels, 20 x 2.5 x 24 inches. Courtesy of the artist.  
Matthew Deleget is an abstract painter, curator, and writer. He has exhibited nationally and internationally and has had solo and group exhibitions in Europe, Asia, and Australia. In 2003, Matthew founded MINUS SPACE, a platform for reductive art on the international level based in Brooklyn, New York. Matthew Deleget’s work has been reviewed in The New York Times, Flash Art, ArtHive Magazine, The Philadelphia Inquirer, and Blaster-Zunder, among others.

ELAINE KOMOROWSKI  
M.F.A., PAINTING, 1995  
Brooklyn Bush, 2010, oil on wood, 32 x 85 inches total dimensions, 16 x 40 inches each panel.Courtesy of Tanya Leighton Gallery, Berlin.  
Remnants of interiors such as old doors and shutters collected from her Brooklyn neighborhoods are the inspiration for Elaine Komorowski’s images. Before constructing her narrative on the surface of the wood, she often lives with these relics in her studio for many months, contemplating the potential of space... “...it is an untold story of the history imbedded in the object. She has had solo exhibitions at George Billis Gallery in New York and Los Angeles and her work is included in numerous private and corporate collections.

IL LEE  
M.F.A., PAINTING, 1982  
If Lee’s works on paper, created entirely with ballpoint pens, are unique in their ability to convey a patina and atmospheric visual field solely with the application of black ink and colored pen.  
M.F.A., PAINTING, 1985  
Carré Moyer’s seductive, abstract paintings, composed of bold shapes and lines of bright color, glitter, and raw canvas, vacillate between intimate personal experiences for both artist and viewer, loaded construct that references art history and feminist art history. In addition to her painting, Moyer co-founded DAM (Dyke Action Machine), an interdisciplinary group that promotes public space and publishes exhibitions such as Ant in America, Artforum, Flash Art, The New Yorker, and The New Times.

LISA SANDITZ  
M.F.A., PAINTING, 2001  
Facebook Server Farm #2, 2012, oil on canvas, 30 x 40 inches. Also in the exhibition: Fire, 2010, oil on canvas, 30 x 40 inches. Both courtesy of CRG Gallery, New York.  
Lisa Sanditz has a strong foothold on both coasts with past solo exhibitions in New York, Los Angeles, and San Francisco. Her quirky landscapes reflect her broad lens of the art world as observer. She focuses on ales that are politically charged and places where industry and the economy have severely transformed what nature intended. A recent visit to China also resulted in a critique of proliferating Chinese factory town. Sanditz’s work has been reviewed by The New York Times, Modern Painter, and Artnews; to name a few.

KRIS SCHEFELN  
M.F.A., PAINTING, 2000  
Draped Contortion, 2011, acrylic paint and acryl, 44 x 23 x 7.5 inches. Also in the exhibition: Gobled Fads, 2012, acrylic paint and acryl, 32 x 20 x 1 inches.  
Kris Scheifeln’s unique process strips paint from a support structure, freeing it from its two-dimensional bonds. Her paintings, which can also be considered relief sculpture, rely on the elabority of acrylic paints. In her Corinmone series, the modeled paint is pinned to the wall where it bends and contours, cleverly echoing drips and gestures of wet paint. Another series, Foxes, exploits her laping technique with a contemporary version of scarif—revealing layers beneath the surface through manipulated paint and decay. She is the recipient of an Arte Magistrana’s “30 Artists to Watch in 2012” list.

ANDREW SENDOR  
B.F.A., PAINTING, 2000  
Installation view: Dale Claudendor, Artist Unknown. 2020, human and mixed media, dimensions variable. This is the A Game, Max Chid, 1999, mural and mixed media, dimensions variable, 2011, oil on linen mounted on panel, 20 x 14 inches.  
Andrew Sendor plays with conventional ideas about museum and gallery display. He presents his subjects in an exhibition setting, depicting them on panels and behind vitrines. His mastery of traditional oil painting technique lends itself to the representation of historic looking characters, complete with realistic costumes, hairstyles, and facial hair. He juxtaposes these attributes with the monumental use of colored pencil in his landscapes. Sendor has had solo exhibitions at Richard Heller Gallery in Los Angeles and Caron Golden Fine Art and Stefan Simon Gallery in New York. He has been featured in numerous museum exhibitions including “Phantasmagoria” at the Kemper Museum of Art in Kansas City, MO; “SHOW LOVE” at the Arken Museum of Modern Art in Copenhagen, Denmark, and “Size-Matters” at the Hudson Valley Center for Contemporary Art in Peekskill, New York.

RUSSELL TYLER  
M.F.A., PAINTING, 2010  
Wolf Dream 4, 2011, oil, acrylic, and spray paint on canvas, 48 x 48 inches.  
An alter ego in the form of a wolf appears in many of Russell Tyler’s paintings. The wolf represents the brooding of his studio practice, where paintings are created in a state of chaos, and bold strokes are applied in frenzied, wild, thick strokes of oil and charcoal. His style could be characterized as “abstract expressionism extreme.” In 2010, he had a solo exhibition at Freight + Volume in New York, and in 2012 at Eberhard Moore Gallery in Chicago. He is currently preparing for an exhibition at Flat Projects in San Francisco.

TAKASHI USUI  
M.F.A., PAINTING, 1996  
Memory of Arena Civica, 2011, acrylic and colored pencil on paper, 20.5 x 40 inches. Also in the exhibition: New Year Dream--One Pitch by You. Peach Boy, 2011, acrylic and colored pencil on paper, 20.5 x 20 inches.  
Born in Yamaguchi, Japan, Takashi Usui explores both agency and esody in small, erotic works on paper that humorously reference traditional Japanese almond shapes which define the body. “The sexual instinct is deeply involved in emotion and death. Pain and ecstasy must exist together;...it is a part of the body dying while the mind is growing.” He has participated in numerous curated exhibitions in New York and Tokyo and he has received several awards including Artist’s Fellowships from the New York Foundation for the Arts in 2003 and 2005. In 2010, he had a solo exhibition titled “Dreams in the Pink World” at SE Cultural Foundation in New York.

MARC VAN CAUWENBERGH  
M.F.A., PAINTING, 1989  
Outside 2010, oil on linen, 60 x 60 inches.  
Inspiried by the human body in motion, Marc Van Cauwenbergh works with a well-defined visual language that is poetic and sensual. The final composition of his elegant paintings on raw linen seems spontaneous, but in fact the works are well choreographed, with gestures planned and practiced in advance. He has exhibited extensively in New York and Belgium as well as in Germany, France, and other European cities.

BLADE WYNNE  
B.F.A., PAINTING, 2002  
The Blu, 2008, gouache on paper, 10.75 x 13 inches. Also in the exhibition: Blackcap, 2008, gouache on paper, 8.5 x 13.75 inches; Pea Needle, 2008, gouache on paper, 9 x 12 inches; and Vel, 2008, gouache on paper, 11.25 x 11.25 inches.  
Blade Wynne began his post-graduate artistic career with a Pratt travel grant. However, he focuses his attention on a sense of home with charming paintings that depict his own home in Chesapeake, Virginia. His paintings examine the large and small scenes in our daily lives that may go unnoticed; a seemingly unremarkable, abandoned truck in a field, or details found in nature, such as pine needles and puddles. He works from memory, and his paintings are created in a state of chaos, and bold strokes are applied in frenzied, wild, thick strokes of oil and charcoal. His style could be characterized as “abstract expressionism extreme.”
The work of Pratt alumni has been displayed at many prominent museums including The Museum of Modern Art, The Metropolitan Museum of Art, and the Brooklyn Museum, as well as at museums and galleries internationally. This installment of the alumni exhibition series focuses on a small group of painters who graduated within the last three decades.

Curated by Nick Battis
Director of Exhibitions

Artists:
Derrick Adams
Polina Barskaya
Trudy Benson
Matthew Deleget
Elaine Komorowski
Il Lee
Carrie Moyer
Lisa Sanditz
Kris Scheifele
Andrew Sendor
Russell Tyler
Takashi Usui
Marc Van Cauwenbergh
Blade Wynne

Matthew Deleget, They Don’t Love You Like I Love You, 2009, silver acrylic paint on four panels, hit with a hammer, 16 x 60 inches overall, each panel 16 x 12 inches. Courtesy of Alejandra von Hartz Gallery, Miami.