

~~laissez faire et laissez passer~~

Hannah Beerman, Brian Yihurn Byun, Elizabeth Harney, Emily Janowick,
Judy Koo, Jessica Mensch, Patrick Carlin Mohundro, Andy Ralph, Jordan
Stohl

Hunter College
Fall 2019 Thesis Show - Group 2
205 Hudson Street,
New York, NY 10013

December 12, 2019–January 4, 2020
Opening December 12, 2019

Installation Images



- laissez faire et laissez passer

DECEMBER 12, 2019
—
JANUARY 4, 2020

The Ryerson Image Centre is grateful to the following individuals and organizations for their support:

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BRIAN YIHURN BYUN
ELIZABETH HARNEY
EMILY JANOWICK
JUDY KOO
JESSICA MENSCH
PATRICK CARLIN MOHUNDRO
ANDY RALPH
JORDAN STOHL























laissez faire et laissez passer

DECEMBER 12, 2019 — JANUARY 4, 2020

HANNAH BEERMAN

BRIAN YIHURN BYUN

ELIZABETH HARNEY

EMILY JANOWICK

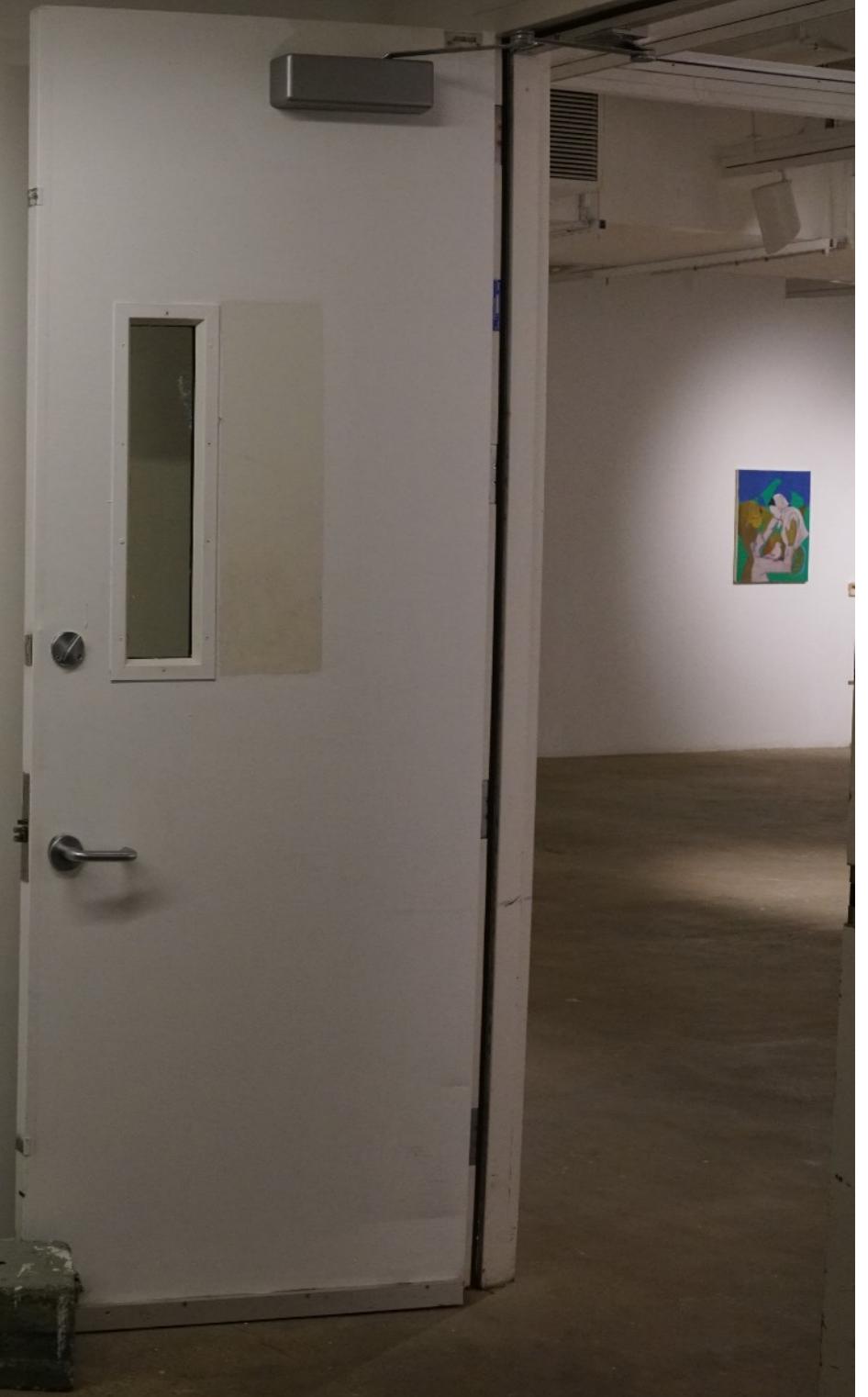
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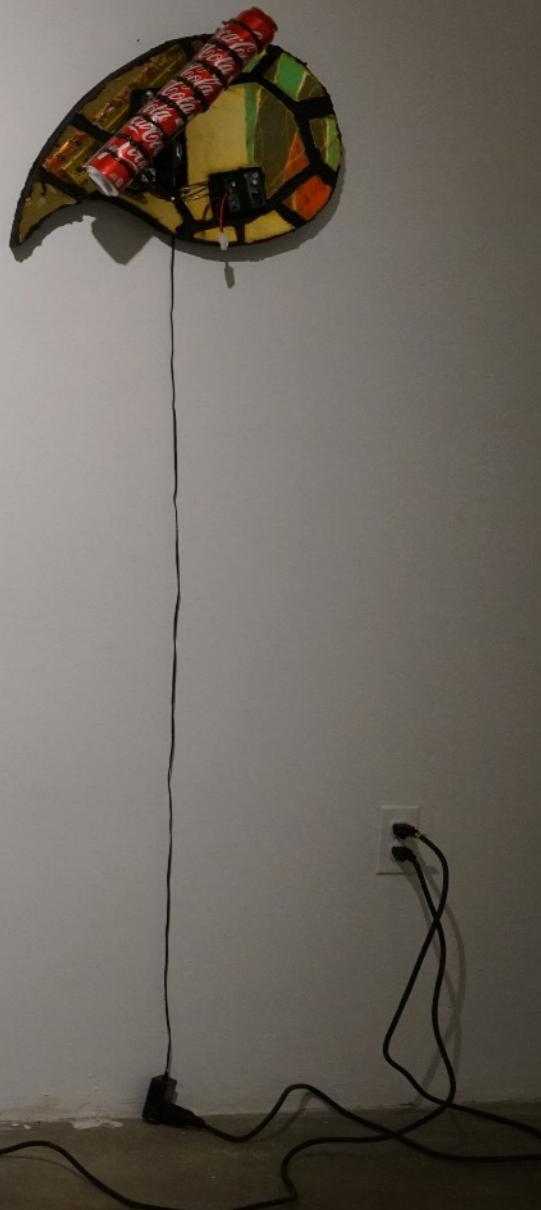








EXIT







Poster

Passer



EMILY JANOWICK JUDY KOO JESSICA MENSCH

BRIAN YIHURN BYUN ELIZABETH HARNEY

PATRICK CARLIN MOHUNDRO ANDY RALPH

HANNAH BEERMAN

JORDAN STOHL

curated by NICOLE KAACK

DECEMBER 12, 2019

JANUARY 4, 2020

Opening // December 12, 6-9PM

Performance // December 15, 4-6PM

Open // 7 days / week, 12-7PM

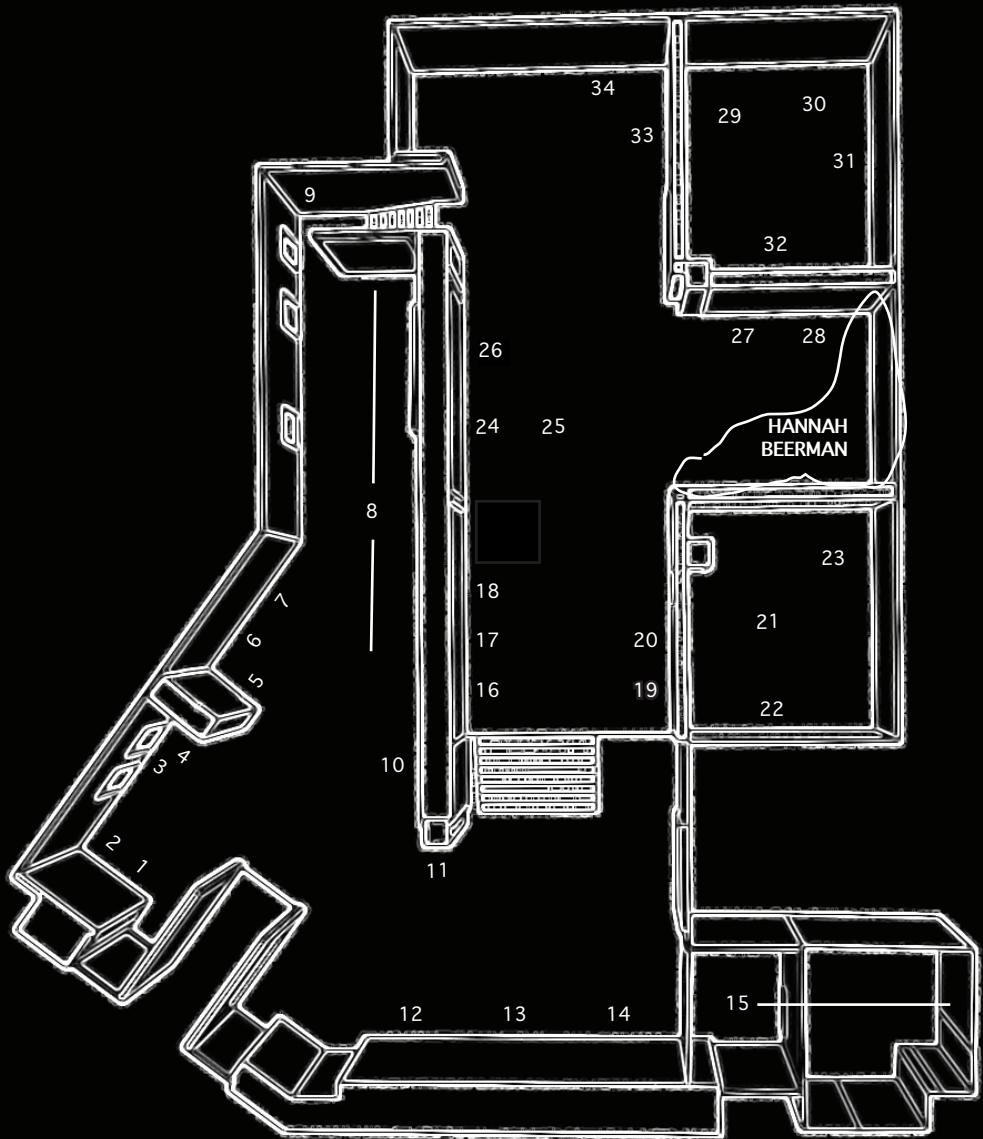
Closed // December 25 + January 1

205 HUDSON ST / NY NY 10013

mfa205hudson.org

Checklist

= *laissez faire et laissez passer*
FLOOR 1

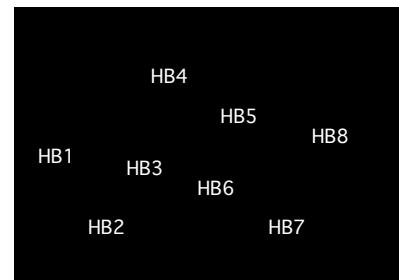


~~laissez faire et laissez passer~~

~~FLOOR 1~~

1. BRIAN YIHURN BYUN. JAW, 2019. ACRYLIC AND OIL PASTEL ON CANVAS. 24 X 30 IN.
2. BRIAN YIHURN BYUN. PINK PASLEY DREAM, 2019. ACRYLIC AND OIL PASTEL ON CANVAS. 24 X 30 IN.
3. JUDY KOO. MAGNOLIA, 2019. OIL ON LINEN. 9 X 12 IN.
4. BRIAN YIHURN BYUN. PALE HEARTED, 2019. ACRYLIC AND OIL PASTEL ON CANVAS. 60 X 80 IN.
5. JUDY KOO. BAD JOKE, 2019. OIL AND PERMANENT OIL MARKER ON CANVAS. 36 X 40 IN.
6. JUDY KOO. CHRISTMAS, 2019. OIL PASTEL AND OIL ON CANVAS. 42 X 54 IN.
7. JUDY KOO. SLENDER FRACTION, 2019. PENCIL, OIL PASTEL, AND OIL ON CANVAS. 40 X 50 IN.
8. PATRICK CARLIN MOHUNDRO. NOT MUCH Δ , 2019. ACRYLIC ON DELTA AIR LINES BLANKETS, CANNISTER VACUUMS, AND BALLISTIC GELATIN WITH COUGH SYRUP. DIMENSIONS VARY.
9. ANDY RALPH. UNTITLED (HAND MIRRORS), 2019. POLISHED BRONZE WITH TAR AND SANDED GROUT. 6 X 12 IN.
10. ANDY RALPH. UNTITLED (BRONZE M.C.), 2019. POLISHED BRONZE, TAR, SANDED GROUT, AND CERAMIC TITLE. 48 X 65 IN.
11. JUDY KOO. MY NAME IS RED, 2019. OIL ON CANVAS. 11 X 16 IN.
12. JORDAN STOHL. OVER / UNDER, 2019. NEWSPRINT, ACRYLIC, CHARCOAL, AND OIL ON CANVAS. 85 X 105 IN.
13. JORDAN STOHL. ALL SIGNS POINT TWO, 2019. ACRYLIC AND CHARCOAL ON CANVAS. 85 X 105 IN.
14. JORDAN STOHL. LEAP YEAR, 2019. NEWSPRINT, ACRYLIC, CHARCOAL, AND OIL ON CANVAS. 85 X 105 IN.
15. EMILY JANOWICK. FEAR NOT THE HARSH WINTER, 2019. TWO ROOMS, MAIL, WATER, NEW YORK CITY IN WINTER. DIMENSIONS VARY.
16. BRIAN YIHURN BYUN. HA-YEO-GA, 2019. ACRYLIC ON CANVAS. 20 X 24 IN.
17. JUDY KOO. WHAT PLANT SAYS, 2019. OIL STICK AND OIL ON CANVAS. 27 X 30 IN.
18. JUDY KOO. BORN WITH FAIR HAIR, 2018. PENCIL, OIL PASTEL, AND OIL ON CANVAS. 26 X 30 IN.
19. BRIAN YIHURN BYUN. SWAMP, 2019. ACRYLIC ON CANVAS. 12 X 18 IN.
20. JUDY KOO. WHEN I FEEL LONELY, 2017. OIL ON CANVAS. 24 X 30 IN.
21. ELIZABETH HARNEY. WE NO LONGER NEED TO THINK OF WHAT TO DO WITH LIFE, 2019. LEATHER, SAND, AND PARACORD. EACH 12 X 24 IN.
22. ELIZABETH HARNEY. DROWN PROOF, 2019. LEATHER. 60 X 108 IN.
23. ELIZABETH HARNEY. HERO BABY, 2019. VIDEO PROJECTION, LEATHER SANDBAG, T-SHIRTS, PILLOWS, AND PARACORD. DIMENSIONS VARY.
24. ANDY RALPH. UNTITLED (STAINLESS STEEL M.C.), 2019. POLISHED STAINLESS STEEL, SANDED GROUT, AND PEBBLES. 60 X 48 IN.
25. ANDY RALPH. ...A PLACEBO, AN EMBRYO, A MOSQUITO, MY LIBIDO, 2019. POWER CABLES, EXTENSION CORDS, COPPER WIRE, 6 VOLT BATTERIES, GLASS SHARDS, SANDED GROUT, BREAD CLIPS, WATER, CAR SPEAKERS, AND A PREAMP CIRCUIT. DIMENSIONS VARY.
26. JUDY KOO. I AM COMING TO A CLOSE, 2019. OIL PASTEL AND OIL ON CANVAS. 42 X 54 IN.
27. JUDY KOO. SLOW CUT, 2019. OIL ON CANVAS. 26 X 32 IN.
28. BRIAN YIHURN BYUN. CROWN / GROUND, 2019. ACRYLIC AND OIL PASTEL ON CANVAS. 30 X 36 IN.
29. JESSICA MENSCH. ASTRONOMICAL LOOP, 2019. ACRYLIC ON CANVAS, VIDEO PROJECTION, HUMIDIFIER, AND LED LIGHTBULB. 96 X 96 IN.
30. JESSICA MENSCH. SHE, 2019. LCD SCREEN, PLEXIGLASS PYRAMID, TABLE, MASK, PLEXIGLASS MIRROR, LED CANDLES, AND LATEX PAINT ON WALL. DIMENSIONS VARY.
31. JESSICA MENSCH. HECATE'S PALLADIO, 2019. DYE ON CANVAS, VIDEO PROJECTION, SHELF BRACKETS, AND WOOD. 124 X 156 X 12 IN.
32. JESSICA MENSCH. A DOOR, 2019. ACRYLIC ON CANVAS, VIDEO PROJECTION, AND 2 WEB CAMERAS. 120 X 120 IN.
33. BRIAN YIHURN BYUN. MILKY WAY, 2019. ACRYLIC AND OIL PASTEL ON CANVAS. 47 X 55 IN.
34. BRIAN YIHURN BYUN. FISH EYE, 2019. ACRYLIC AND OIL PASTEL ON CANVAS. 47 X 55 IN.

HANNAH BEERMAN



HB1. HANNAH BEERMAN. THE PINK SLIP ISN'T ALWAYS PINK, 2019. ACRYLIC, GLITTER, STICKERS, AND FOUND MATERIAL. 22 X 28 IN.

HB2. HANNAH BEERMAN. NORA BARNACLE'S ROMP, 2019. HOUSE PAINT, HOOK, AND PHONE CORD. 10 X 14 IN.

HB3. HANNAH BEERMAN. OLIVIA FUNK, 2019. THEATER PROP ROCK, PLASTER, ACRYLIC, AND HONEYWELL THERMOSTAT. 26 X 29 IN.

HB4. HANNAH BEERMAN. SARAH BERNHARDT'S DRESSING TABLE / SHY, 2019. FABRIC, ACRYLIC, BALL PIT BALLS, TALIA'S CLOGS, AND DOG TREATS. 21 X 16 IN.

HB5. HANNAH BEERMAN. BETA IMPOSTER, 2019. BIRD TOY AND RICECAKE. 5 X 5 IN.

HB6. HANNAH BEERMAN. MY VOCABULARY DID THIS TO ME, 2019. TWO CAPS. 16 X 11 IN.

HB7. HANNAH BEERMAN. BARBARA BEMOANING GREEN CINNABONS™, 2019. ACRYLIC AND MARKER ON CANVAS. 22 X 28 IN.

HB8. HANNAH BEERMAN. SOME OF THE POMP, A LITTLE OF THE CIRCUMSTANCE, 2019. DUSTER, HOUSEPAINT, AND CAKE GLITTER. 36 X 47 IN.

HB9. HANNAH BEERMAN. PALE KINK, 2019. PASTA, DRAWER LINER, AND WASHCLOTH. 30 X 40 IN.

HB10. HANNAH BEERMAN. PINKY, 2019. NETTI POT, ACRYLIC, AND CAT TOY. 7 X 9 IN.

HB11. HANNAH BEERMAN. I'M ONLY AS REAL AS NUMBERS, 2019. HOUSEPAINT, FOUND MATERIALS, WASH CLOTH, AND LAUNDRY DETERGENT. 36 X 48 IN.

HB12. HANNAH BEERMAN. SCT, 2019. BLOW DRYER, DOG TREATS, PILLOW, AND SHADOW BOX. 19 X 26 IN.

HB13. HANNAH BEERMAN. THIS ONE DOESN'T HAVE A NAME YET, 2019. FRUIT LOOPS AND THERMOMETER. 6 X 4 1/2 IN.

HB14. HANNAH BEERMAN. INDUSTRIAL STRENGTH CHARMER, 2019. ACRYLIC, "HI" PAINTING, AND RICE CAKES. 61 X 60 IN.

~~= laissez faire et laissez passer~~

FLOOR 2

1. PATRICK CARLIN MOHUNDR0. SOFT PAINTING, 2019. CAST COUGH SYRUP AND ARTIST WALL. DIMENSIONS VARY.

2. JUDY KOO. 玄, THE LAUGHING MAN, 2019. OIL ON CANVAS. 27 X 31 IN.

3. PATRICK CARLIN MOHUNDR0 / KRISTINA SCHMIDT. SWEET, CRYING MAN, 2019. CAST SUGAR GLASS AND ALABASTER. DIMENSIONS VARY.

4. BRIAN YIHURN BYUN. SMARF BLUE, 2019. ACRYLIC ON CANVAS. 14 X 18 IN.

5. EMILY JANOWICK. SNITCHES GET STITCHES, 2017. OIL ON CANVAS. 30 X 40 IN.

6. EMILY JANOWICK. HERON HEROIN, 2019. OIL ON CANVAS. 30 X 41 IN.

7. ANDY RALPH. NECTAR OF YOU & ME (WALL TROPHY), 2019. POLISHED BRONZE, TAR, SANDED GROUT, DC MOTOR AND SPEED CONTROLLER, ALUMINUM CHANNEL, AND COCA-COLA CANS. 14 X 23 X 8 IN.

8. ANDY RALPH. NECTAR OF YOU & ME (WALL TROPHY), 2019. POLISHED STAINLESS STEEL, TAR, SANDED GROUT, DC MOTOR AND SPEED CONTROLLER, ALUMINUM CHANNEL, AND COCA-COLA CANS. 16 X 29 X 8 IN.

9. HANNAH BEERMAN. FAYE, 2019. SUNFLOWER SEEDS, WIG, GREAT-GRANDMA'S DRESS. 9 X 12 IN.

10. BRIAN YIHURN BYUN. HOWLING, 2019. ACRYLIC AND OIL PASTEL ON CANVAS. 40 X 60 IN.

11. JESSICA MENSCH. THE DEMIMONDÉS BOUQUET, 2015. OIL ON CANVAS. 40 X 60 IN.

12. PATRICK CARLIN MOHUNDR0 / ANDREW MCNAY. CODES, 2019. GYPSUM CEMENT AND PIGMENT, PLASTERWELD, PLASTER, PLYWOOD ARTIST SHELF. 25 1/2 X 34 X 1 1/4 IN.

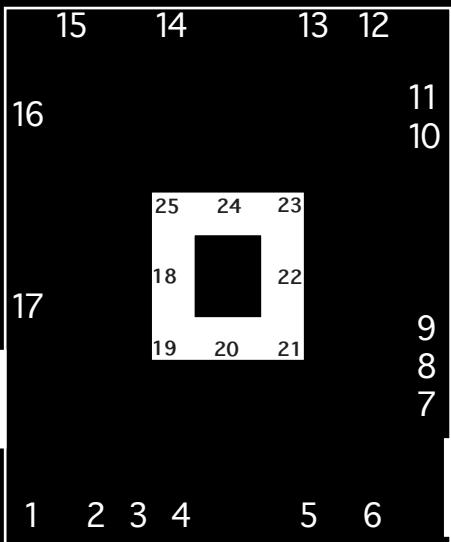
13. JUDY KOO. THE BIRD KNOWS, 2019. OIL AND PERMANENT OIL MARKER ON CANVAS. 26 X 30 IN.

14. JORDAN STOHL. UNTITLED, 2019. 2 CRT MONITORS. 36 X 24 X 24 IN.

15. HANNAH BEERMAN. TARGET, 2019. SHEETS, FAKE PONY TAIL, CHINATOWN SHOPPING BAG. 36 X 48 IN.

16. ELIZABETH HARNEY. CAVALRY, 2019. WOOD-BLOCK EMBOSsing ON LEATHER. 52 X 24 IN.

17. JESSICA MENSCH. THE GLADE, 2015. OIL ON CANVAS. 48 X 48 IN.



18. JESSICA MENSCH. [STAIRCASE MAquette], 2019. PAPER AND PEN. 12 X 24 X 12 IN.

19. EMILY JANIWICK. CAT LADY, 2018. VIDEO.

20. JUDY KOO. [SKETCHES], 2019. PEN AND PENCIL ON PAPER. DIMENSIONS VARY.

21. PATRICK CARLIN MOHUNDR0. COASTERS, 2019. MEDIA AND DIMENSIONS VARY.

22. PATRICK CARLIN MOHUNDR0. TO LIGHT A CANDLE IS TO CAST A SHADOW , 2019. SPEED STICK® DEODORANT, GLYCERIN, GELATIN, AND COTTON CANDLE WICK. DIMENSIONS VARY.

22. ELIZABETH HARNEY. HORSE HE WHORES, 2019. BALLISTIC GELATIN, METAL. 24 X 6 X 6 IN.

23. BRIAN YIHURN BYUN. [COLLAGES], 2019. FOUND MATERIALS AND ACRYLIC PAINT ON PAPER. DIMENSIONS VARY.

24. ANDY RALPH. UNTITLED (HAND MIRRORS), 2019. POLISHED BRONZE WITH TAR AND SANDED GROUT. 6 X 12 IN. EACH.

25. HANNAH BEERMAN. JAMES JOYCE AND I SHARE A BIRTHDAY, 2019. EXPIRED GESSO, NAIL DECALS, PHOTOGRAPH, GLUTEN FREE NOODLES, PAPER, AND STRESS RELIEF BANANA. 10 X 13 IN.

Press

HYPERALLERGIC

PHOTO ESSAYS

The Latest Hunter MFA Thesis Exhibition Highlights Collectivity

laissez faire et laissez passer, on view at 205 Hudson Gallery, mirrors the community of the program, demonstrating the ways in which students often act as their own advocates.

Monica Castillo December 20, 2019



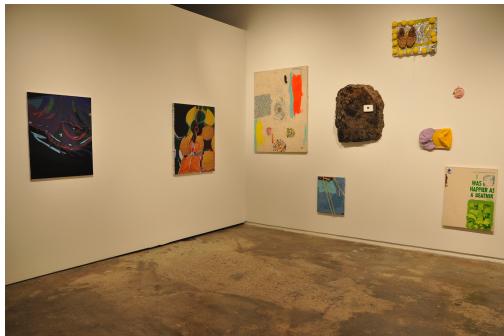
Installation view of *laissez faire et laissez passer*, featuring Andy Ralph, "...A Placebo, an Embryo, a Mosquito, My Libido" (2019) [front]; [from left to right] Brian Yihurn Byun, "Ha-Yeo-Ga" (2019); Judy Koo, "What Plants Says" (2019), "Born with Fair Hair" (2018); Andy Ralph, "Untitled" (2019); Judy Koo, "I am Coming to a Close" (2019) (all images by the author for Hyperallergic)

To cap off the year with art, the gallery space at 205 Hudson Street is now filled with the work of graduate students in Hunter College's MFA program. In their thesis show, *laissez faire et laissez passer*, the group represents a hopeful future of art that challenges and connects with its viewers. Each artist brings a different story to the space and different concepts to abstraction. The works span a range of mediums, practices and styles, the culmination of several years' work in and out of Hunter's program.

Looking to shake up the traditional mash-up of graduate thesis shows, curator Nicole Kaack sought to arrange the pieces in a way that seemed like they fit together. "Curating a thesis show is a very difficult thing," she said.

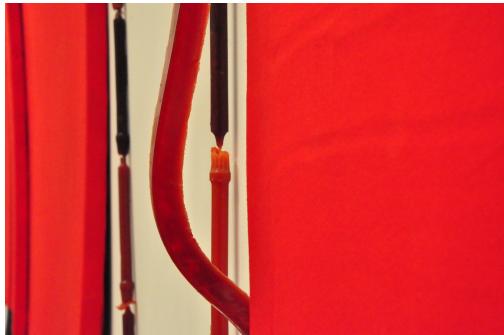
"Everyone comes in with such diverse projects that they've been working on for years. You can't necessarily pull a theme out of that."

Kaack eventually did find a through-line for the exhibition *laissez faire et laissez passer*. "It's important to remember that Hunter is a working-class school. It's more accessible than many other schools," she said. "The program forces and



Installation view of works by Judy Koo,
Brian Yihurn Byun, and Hannah Beerman
(all 2019)

facilitates that collectivity based around working together. I think it's very unique to the Hunter program." She said it was the student's idea to enlist a curator to organize their thesis works so that "the show could be more of a fluid experience, and less the different shows within a show."



Patrick Carlin Mohundro, "Not Much Δ"
(2019)



Emily Janowick, "Fear not the Harsh
Winter" (2019)

“When I was putting together the kind of language around the exhibition, I remembered our first meeting and I discovered around that time how involved the students have to be both in fighting for themselves inside the institution of Hunter and creating opportunities for themselves,” said Kaack. “In many ways, they’re their own advocates, and that’s very different than from other MFA programs, especially in the city.”

Using a guide and a free zine from the entrance, you can navigate through the two-story gallery and the ideas the graduate students have spent years wrestling with. Most notably, near the entrance is the work “Not Much Δ” by Patrick Carlin Mohundro. Using noisy canister vacuums, acrylic on red Delta blankets you would find on a flight and cough syrup mixed with ballistic gelatin, the work explores the notion of the toxicity of caregiving. Across the hall to the right in what looks like a sparse apartment — complete with a pile of mail and jackets on hooks — is an unassuming refrigerator door full of photos and magnets. Open it, and you’ll have a Narnia-like experience of moving into a cavernous space that leads to the street and the chilly air, which gives Emily Janowick’s work its name, “Fear not the Harsh Winter.”



Hannah Beerman, “Faye” (2019) (detail view)



Brian Yihurn Byun, “Milky Way” and “Fish Eye” (both 2019)

Between these pieces sits a trio of large sunny paintings by Jordan Stohl. Up a short flight of stairs, you’ll find the fleshy leatherwork of Elizabeth Harney, whose works deal with the military experience. Andy Ralph’s playfully chaotic mix of copper wire, batteries, and a mosaic tile bath full of water and plastic sits in front of colorful paintings by Judy Koo and Brian Yihurn Byun. That playful energy can also be found in the works of Hannah Beerman, whose loose and colorful works can be seen on both floors. Enter a curtained-off space for Jessica Mensch’s intricate trio of video installations, involving the Greek goddess Hecate, optical illusions, a live feed camera and a humidifier.



Jessica Mensch, "Hecate's Palladio"
(2019)

[laissez faire et laissez passer \(Hunter MFA Thesis Exhibition Part 2\)](#) continues at Hunter's 205 Hudson Gallery (205 Hudson Street, Tribeca) through January 4, 2020.



Installation view of a work by Andy Ralph

MORE FROM HYPERALLERGIC