

PARSONS MFA PHOTOGRAPHY 2008

PARSONS THE NEW SCHOOL FOR DESIGN

BRETT BELL | MARK FERNANDES | NATHAN HARGER
MEGHAN MCINNIS | KYUNG MI PARK | HALEY JANE
SAMUELSON | SEAN SIMPSON | KIRSTEN C. SPRINGER
MENG SHUN WU | GRACE WAWA YANG | TING TING XU

Parsons MFA Photography 2008
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FOREWORD by Jim Ramer

It is my great pleasure to introduce the MFA in Photography Class of 2008. As you will see in this catalogue and exhibition, their work represents a wide range of interests, research, methodologies and techniques. These are reflective of the complex and plural nature of the world they’re participating in. They are talented, intelligent, committed, and ambitious. Over the past two years they have exhibited an unyielding dedication to their vision, developing mature attitudes and practices. It has been an honor to work with this group of emerging artists. I wish them well in all their future endeavors, and as they continue to strive for the highest possible standard of excellence, I look forward to witnessing their ongoing growth and success.

This catalogue and exhibition were made possible through the combined efforts of many dedicated and talented people. I would like to thank Dean Tim Marshall and the Dean’s Office for their ongoing support of this program. An enormous thank you to Simone Douglas for spearheading the catalogue initiative and development. A heartfelt thank you to the faculty for their extraordinary commitment, hard work, and dedication. To the departmental staff: special thanks for your tireless contributions to this program’s success. This project would have been impossible without a grant from the Parsons Special Projects Fund and additional support from the D.A.P. Distributed Art Publishers Inc. Thank you to these benefactors. Finally, thanks to Mark Fernandes for the exceptional design of this catalogue.

Jim Ramer, MFA Director

SHAPE SHIFTERS

by Simone Douglas and Jim Ramer

Like the era in which we live, these artists are full of seeming contradictions. They do not subscribe to a single unified style or theory. They have not chosen to take a purely observational stance. Rather they offer an alternative to the world we see. They take us into the domains of the lyrical, the prosaic, and the fantastical. Coming of age in a post 9/11 world, they seek to make sense of and to illuminate the chaos they perceive.

Their work all refers to aspects of the world they inhabit and, collectively, they have chosen to confront the larger questions that often do not reflect light, to grapple with the possibilities and conundrums. This act of illumination is not necessarily the one we associate with photographic light, it is the space beyond sight, into the unseen, the unsaid and the yet to be discovered. Photographic images, however abstract, are primarily understood as a record of the material world and consequently there

is an expectation that a particular kind of material understanding will be derived from any image that emerges from the photographic process. There is often an unchallenged belief that a photograph will refer to the real because it is assumed that the photograph can only be of something that existed in the moment of exposure (and, therefore, resembles or is of something that existed). How do we address a photographic image that simultaneously depends on this-it-existed and undermines the veracity of such visual moments?

Mark Fernandes transforms the conventional veil of photographic reality to reveal alternative visual truths. His images offer, and are constructed from, multiple points of perspective, space and time, subverting the familiarity of photographic vision. They are painterly in concept and construction. The veracity of the photographic moment is subverted as time is collapsed into singular internal moments.

Using the quiet stillness of his images he guides us through a mystical elemental landscape, offering us a lyrical journey through alternative realities and worlds. The images describe thresholds and have a quietude that derives its drama from the elemental forces of flood and fire and of light touching skin to imbue a sense of otherness.

Haley Samuelson's work is also engaged in subverting the assumed materiality of the medium but carries the more obvious imprint of digital manipulation. This deliberate ploy alerts us to the heightened state of reality expressed in her images. With love as the central principle, these complex works simultaneously explore the relationships between the internal and the external, the emotional and the analytic. Narrative operates in a multitude of ways in Samuelson's images, the interiority of emotional forces against the exteriority of an ever-shifting world.

Samuelson is developing her own visual vocabulary, which she embeds in each image, teasing out a narrative across the images. We see emotional play between her and her partner using an idiosyncratic visual language that she has created. An example of this is the pink balloons that appear in a sequence of images. They are the contained passage of breath and suggest the soft pulse of the human heart. These internal narratives are played out across the images, the exterior narrative only becoming visible when seen in situ with the other. In *Levitation* (from the series *UNTITLED 2007*), the artist is suspended forming an arc over a dresser, while below a single pink balloon is grounded, juxtaposing the rise against the fall. In *Coney Island* (from the series *UNTITLED 2007*), the artist stands with her partner against a background of Coney Island – fiction as fact, pink balloons suspended at odds with the passage of wind. All is not as it seems.

A photograph can bear witness to the vastness of the natural world and take us beyond sight to see what is there but hidden from our human sight. It can encapsulate our sense of awe and wonder at what is there although it is normally imperceptible. Graham Wood writes poetically on this: "...the ether. The basic difference between the old alchemy and the modern idea that 90% of the universe's matter is invisible, unknown – dark matter? What's the difference between any ideas? The scientist replies –...like the suggestion that every thing and every being in the universe depends on every other thing and every other being for their existence. Every particle is made up of all others...."¹

The slippage between our desire to see this-it-existed in a photographic image and the abstract is a central tenet in **Tingting Xu's** work. Beginning with the most ephemeral of objects she creates works

that speak about the perfection of being, temporality and the fragility of existence. In the spirit of scientific investigation she flashes short bursts of light at the formation and inevitable rupture of a bubble, in order to bring us visually closer to endings and beginnings. Images of bubbles hold us in their visual thrall; close up and against the infinite black of a night sky they speak also of the larger forces of the universe. Here the photographic image offers us a visual conundrum, appearance as disappearance, absence within presence.

Grace Yang offers us hope and faith, remembrance and resurrection. She continues with the indexical conundrum, her images travel to us at light speed, but the mute figures of young children appear held in the pause between life and death or infinite sleep. Duration is implied; there is no decisive photographic moment. Instead, in this undefined period of pause,

¹ Wood, Graham, 2001, *tycho's nova, A tomato project, Tomato*, distributed by Ginko Press, UK.

we are visually slowed in order to consider the unsettling stillness of the figures. At what point will change occur? When will the children wake back into life?

In **UNTITLED #4** (from the series **MEMENTO MORI**), a young girl moves away from us, she is facing into the dark towards a receding light. Is she guiding us into darkness or towards the light?

The poetics of form are explored in **Nathaniel Harger's** work as he seeks to find order in contemporary urban environments. He is a classical observer reporting on what is in sight. Unashamedly passionate about the act of photographing, of visually collecting and making evident things that may otherwise pass unnoticed, he makes a photographic accumulation of the prosaic, finding the epic in the everyday. In Harger's images, planes are brought to a standstill, suspended against the sky, cars rushing by under an overpass are caught in eternal holding patterns, their destinations

unknown, their purposes removed. They are held mid-flight, mid-transit, for observation. He seeks to make sense of seemingly random information, to find order and pattern within the apparently chaotic demands of quotidian life.

Meghan McInnis explores the complexity of female friendship and personal evolution. The friendships she references are the emotional anchors of her past and the work is driven by her rising anxiety as these inevitably slacken their grip. In **TOUCH 2** we see the artist supported by another young woman in the act of a handstand. The intense red of an unnamed desert floor heightens the emotional play. In yet another image we see a close-up portrait of the artist, eyes closed with 'hold fast' drawn across her eyelids, the graphics suggestive of a tattoo, the red of the clothing reminiscent of the red of the desert. With the eyes closed, we are left to consider the significance of 'hold fast' – hold fast to the past or is it a play to the

future? A video shows the artist and friend jumping in and out of sync, the source of elevation is not revealed, the rise and fall of their bodies uncoordinated, emblematic of the passage of their friendship. While **McInnis** makes images of this-it-existed she also tampers with the indexicality of the image, performing rituals of friendships from the past, once made as a child, but re-enacted as a young adult as a way of holding fast simultaneously to both past and future.

Brett Bell finds nostalgia in the present. He explores the parallel reality of post-adolescent perception. His photographs move fluidly between fact and fiction, then and now, past and present. At first glance his subjects rest in an apparent idyll but quickly reveal themselves to be paused between their past future past. **Bell** directs and embeds visual clues in the images he constructs: a body slumped awkwardly, at odds with the location and surroundings;

a bruised gaze; a trumpet waiting to proclaim. He tampers with the documentary aspect of his work, the characters are a construction, and they become an amalgam of their relationship with him and of his dreams and desires.

A war hero, criminal, ninja, ballerina, and flesh-eating zombie, director, camera-man, and protagonist, **Meng Hsun Wu**, projects himself into each of these archetypal character roles. The cinematic moment he chooses is one immediately after action: a baseball player sits slumped in a locker room seemingly contemplating the big play; in **Survivor** a soldier sits by a fire holding his rifle unable to release it, re-experiencing the charge, apparently the sole survivor. These are open-ended narratives indicative of a larger narrative that we are left to imagine. **Wu** plays out his fantasies utilizing his acting ability, he invites us to speculate on his cinematic stills, to elaborate our own fantasies.

At first glance, **Kirsten C. Springer** appears to reverse the traditional role of artist and model but she is actually simultaneously artist and model. Springer's models are photographed during a single session and retain their anonymity. They are previously unknown to her. Fragments of their bodies and homes are revealed to us but within the wealth of these details their identity is concealed. The images are accompanied by Springer's text, which mirrors the fragmented details of her subjects and their homes. The text becomes a conduit for fragments of her life, such as the song she was listening to on the way to and from photographing them or the time of travel on her one-off visits. These excerpts, visual and written, act as a strobe: in the act of illuminating they conceal the subject and frustrate the searcher. The rub is that these excerpts may or may not be fact, we, the viewers, make the assumptions, form the connections, construct the dialogue

based on our belief in the veracity of the photograph. Springer encourages us in this assumption with the cascade of photographic detail.

Kyung Park is also interested in fact but hers is observational fact, she seeks beauty and order in our evolving natural environment. Environments in which resources are being reconstituted and redistributed at a dizzying pace come to a disturbing still point in her images. In the light of this stillness we pause to reflect on the correlation between what is natural and what is becoming natural and at what point we will no longer see the difference. She seeks to make beautiful that which arguably is not and thus demonstrates photography's compelling power to transform. The beauty she discovers in her images of fetid water and seashore littered with our traces exists only in the photographic plane. Park points to the act of unstoppable pollution and what the future of our 'natural' environment

might be. She pre-empts the future in the right here, right now of her images.

Sean Simpson thumbs his nose at apocalyptic visions of the future and mocks past predictions of our demise. He offers a technological seashell through which, in place of the murmuring of the ocean, we hear only the emptiness of digital feedback. Information comes to us without pause, we may be knocked senseless by it. Simpson celebrates our inability to fully grasp the frenetic nature of our time fueled by technological advances. Simultaneously, he offers us both a warning and reassurance about the future. His images and videos subvert our obsession with disaster (as encouraged and fed by mass media) by not showing the event, the disaster itself, but the corpse of it, a site for post-apocalyptic contemplation. Yaaaahoo Major Kong.

The world is large but in us it is as deep as the sea.
R. M. Rilke

This group of young artists are bound not by a single vision of the future or past but are actively engaged in shaping the future, reconsidering the past. They are a group of individuals who recognize the necessity for community. They are engaged in this most elusive of things, creative process and inspiration. Their work is reflective of their research, thought, consideration, debate, and argument. It is not easy to engage in a life of creative practice. It takes courage to contribute through the field of imagining to the shape of the future, to inspire. It is not for the faint of heart.

They are ready.

Simone Douglas
Jim Ramer

ON TRAJECTORIES

by Lauren O'Neill Butler

Eleven MFA candidates, five premeditated questions, two days of studio visits, and one day later a picture emerged in my mind of trajectories. Not the kind of movement we predict through equations, number crunching, tallies, or forecasts. No, none of that, since a trajectory is a chosen or taken course; a style. Although everything seems random today, especially in contemporary art, perhaps here it is worthwhile to stop dwelling on the heterogeneity of art objects and focus instead on metaphoric trajectories.

Yet, it's difficult to think about trajectories without also imagining the conditions of artistic production in the future – and the truth is that we're not good at predicting the future. The future is capricious by nature. We're not living in the clean and smarter world of 2001: Space Odyssey (1968), we don't have a completed international space station, and we're far from world peace. Many of us are apprehensive about today's uncertainties – the upcoming election, the

ongoing war, global climate change – and how they will affect tomorrow.

Recent art, film, literature, and even the nightly news seem to suggest that we're missing a strong sense of the present moment. We are hovering between then and now in a drifting limbo while the Bush administration nears its end. Perhaps this new way of life – one of absence – is the modus operandi of our post-9/11 society.

Millennial fears linger as well, which make these uncertainties stronger. As I write this, there are three gallery shows and one museum exhibition on view in Manhattan that incorporate science fiction and apocalyptic themes. While apocalyptic art has been a seductive genre for thousands of years, the recent influx of art about the future has been ubiquitous; contemporary artists estimate and give approximations of tomorrow without trying to predict what might happen.

Meanwhile, the flood of sixties- and seventies-inspired images and engagements with artists such as Robert Smithson and Gordon Matta-Clark, point to a past that has never been overturned, and that continuously builds and assimilates critical models.

Perhaps we should heed the words of art historian Richard Schiff, who recently noted in an interview in The Brooklyn Rail with Katy Siegel, "Some of my peers seem to be in the habit of transposing historical moments, oversimplifying what they see as the social and political crises of the relatively recent past. They seem to think that history repeats itself. I don't."

What follows are responses to my premeditated questions about the past, present, and future that tap into the collective intelligence of a group. As you'll see, many of these artists feel the same way as Schiff. No subject in particular connects the photographs of this graduating class, just as no thread connects their replies.

By learning to work together for nearly three years, they have harvested a sense of collectivity, which informs and shapes each of their practices. Yet, in each of my studio visits I was struck again and again by the individual nature of their work.

I omitted the names attached to each response, since the particulars aren't important here. Instead, some context, a framework, or just free association is offered, all demonstrating a shared passion, commitment, and knowledge of what has been and what is now possible. The pursuit of a master's degree inevitably results in various successes, failures, and discoveries. Such experiences may allow greater foresight into the future, but to a larger extent, they create a momentum in the present moment that decisively influences the trajectories of these graduates.

Lauren O'Neill-Butler

ON TRAJECTORIES

by Lauren O'Neill Butler

WHAT DO YOU THINK THE FUTURE WILL BE LIKE?

I think the future will be moving away from objects in general. Communication is re-sizing the world while it is becoming a smaller space. • A satire • There is no so-called future. It is just a word created to make people feel secure and give them hope. • When I think about my future I automatically attempt to place myself in a life common to people I grew up with or similar to my family. That seems so foreign to me and the thought immediately slips away. • The main theme for the future that I see is readjustment. I think people over the next

ten years are going to have to reevaluate what is important and markets are going to reevaluate what is financially valuable. • The other night I had a dream I met J. G. Ballard on the street. I insulted him for some unknown reason. I have a feeling it has something to do with this question. • Expensive. • I can't see past today. I am an optimist though. As bad as things might get in a worldly sense, my world will always be a happy and exciting one. • In a constant state of flux, forever evolving, whether we're here to see it or not.

WHAT DO YOU THINK YOUR FUTURE WILL BE LIKE?

To me, life is as splendid and animated as drama. In the future, I wish I could make impossible life become possible, and that I could live out my fantasy and make it happen. • Learning to have a relationship

with what lies around corner. • As Bruce Nauman once wrote in a neon sculpture, "The true artist helps the world by revealing mystic truths." I think my future plays an important role that will help put together the

puzzles of our existence to understand "now" • I see the future as a green and sunny place. A golden retriever. A husband coming home and undoing his tie. • Whatever comes will come and what ever happens will happen. • I don't really know. I feel as if I'm stuck in some Kafka story, or, heaven forbid, Dostoevsky novel where the protagonist is trying desperately, and without hope, to come to some conclusion or solve some problem. Yet the problem has never been clearly presented to him and there is no right or wrong answer. There seems to be an overwhelming pressure to perform, to produce,

and to succeed. • Professionally I will continue to work in museums and galleries despite the crappy pay because I really believe that art is important, maybe the most important thing advanced civilizations do. That belief is what will guide my practice and I will someday make "the thing" and maybe after that I will stop making work all together (hope springs eternal). • One of two things . . . either stick it out in New York and go bald, or move to Maine and grow trees (and go bald). • I do not think of my future at all because I believe it would devalue the present.

WHAT'S MISSING NOW FROM THE PAST?

The past without our present. • Things that I did not even experience, things that went on in a parallel space within the same timeline. (Like what it would have been like to grow up in New York in the eighties, so everything within the possible.) • Nothing. Everything

has already taken place and is going to happen again and again, repeating. • I think our global economy, ability to access information, and our image-saturated environment has made my generation indifferent to their surroundings and to one

ON TRAJECTORIES

by Lauren O'Neill Butler

another. I think what is missing from the past is a sense that there are still things left to discover. The idea of progress is dead and has been replaced by the idea of evolution. There seems to be a tendency toward cynicism and a belief that what we are approaching is not better, but far worse, perhaps even ultimate destruction. Consequently, I think that most people have become very self-involved, not consciously

but instinctually. There are fewer resources available—less oil, fewer jobs, less money – and everyone is just trying to survive. • I think we, as a society, are missing from our past. We only have faith in what will be true or present tomorrow. • Love. • Authenticity, passion, emotion, realness, spontaneity, love, joy. • The past is what you can't subtract or add.

WHAT DO YOU THINK IS THE BEST THING ABOUT RIGHT NOW?

Hannah Montana? • The best things about right now are the moments I feel most alive. ... When I achieve something I'm proud of (that only comes with growing and learning). • The best thing is that I'm living in this time and space. • Female icons of today are pretty exciting and reflective of society as a whole and what we really want and desire. • Learning to live into the now. • Monday afternoons off to write about what is the best

thing about now. • Ready to move on from life as preparation for the future to living in it. • The best thing is that all the old modes of production, all our former ways of approaching the world, all our methods of working and relating to one another and our environment no longer make sense. It is exciting to be part of the generation at the beginning of this paradigm shift. • Not having to think about what was important in the past. •

WHAT ARE YOU ANXIOUS ABOUT?

Anxious about being anxious so much that it led to the awareness of how pointless it is. • That I am a pop culture creation with no identity of my own, and that as such I will always be the girl whose "heaven is never enough." • Nothing. I'm an outsider watching everything happen to me. • I am anxious about money and success and death. •

Most of the anxiety I feel about the future is losing a sense of community I had in Florida and have struggled to build up several times in the new cities I've dropped anchor in for a bit. • I am anxious about my next project. • Not anxious about anything. • All of the above. • Pick one.

Lauren O'Neill-Butler is a writer and art historian based in New York. A frequent contributor to Artforum, Artforum.com, Time Out New York and also to Rhizome among others, she has recently been a visiting critic at the Minneapolis College of Art and Design and PS 122 Gallery, New York. She received a MA in art history from Hunter College.

BRETT BELL

born Sullivan, Missouri, USA

My photographs embody the unspoken dreams and passions that hide behind each moment. In my images, places, figures, and objects together capture the vibrant vulnerable sense of unrealized dreams. While my images broach the dream world, they also have a tangible, familiar sense of place. This delicate balance between place and imagination allows for capturing the subtleties of emotional experience.

brettbell.net



Frank in the morning. 2007, C-Print, 17"×17". From the series LIFE IS MEANT TO BE SHARED



Goth kid at park, 2008, C-Print, 20" x 20". From the series UNTITLED



Boy with four wheeler, 2008, C-Print, 20" x 20". From the series UNTITLED

MARK WILLIAM FERNANDES

born Munich, Germany

My work deals with themes based on space and time, specifically the way in which these inform the creation of memory.

My inspiration is an experience of my grandmother's struggle with Alzheimers. In her altered state of consciousness, she reconstructs events from recollections of her past. This inspired the collapse of space and time in my work. These images are built from multiple moments. I merge several shots of a scene, taken over various periods of time, into a single field of vision.

Manipulating the border between fiction and reality, I create my own visual truth.

markfernandes.net



Untitled (Fire), 2008, digital C-Print, 30"×29". From the series ELEMENTAL



Untitled (Fire), 2008, Digital C-Print, 10" x 10". From the series ELEMENTAL



Untitled #4 (Grandmother), 2008, Digital C-Print, 20" x 20". From the series ELEMENTAL

NATHAN HARGER

born Cleveland, Ohio, USA

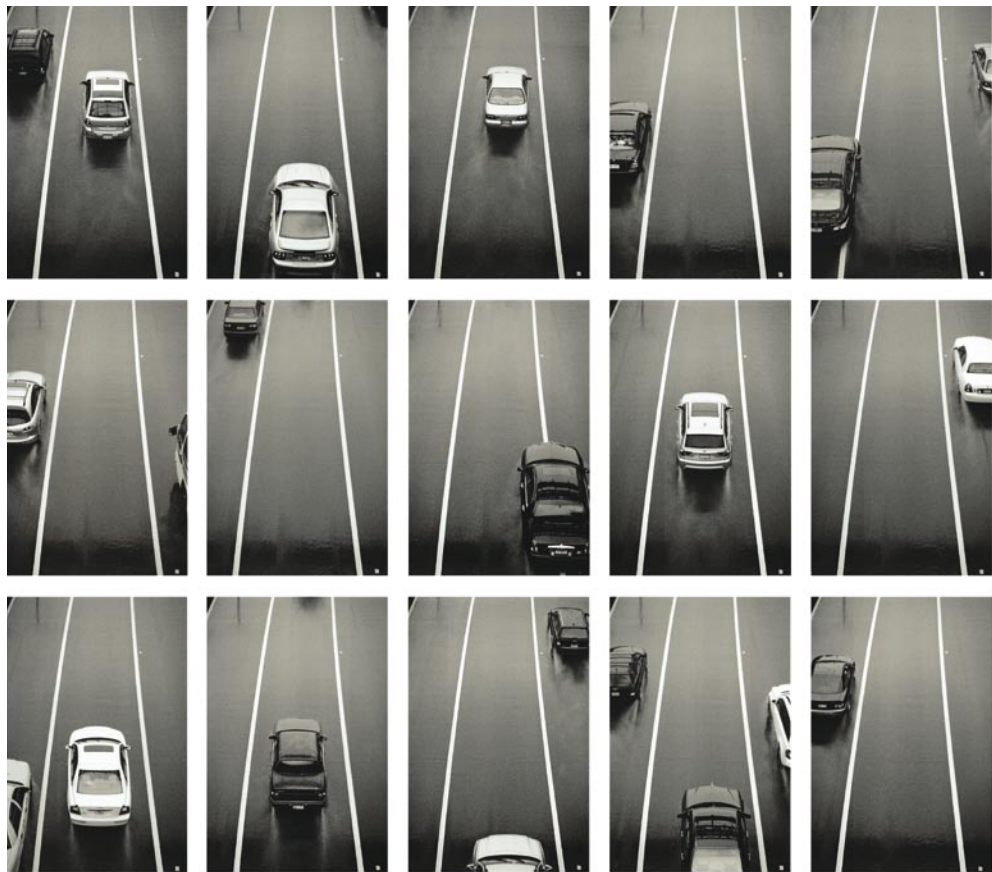
I photograph objects, scenes and spaces such as freeways, pavements, cranes, bridges and airplanes, as well as ephemeral things like shadows and the movement of water, all within an urban environment. I abstract these spaces by treating them as patterns and lines to create a different interpretation of the ordinary things that exist as the visual back drops of our lives.

I see a correlation between the visual and the experiential patterns of place and time. I arrange the photographs into a grid to underscore these themes and create tension between the images. In the grid the eye is directed from image to image to compare and contrast in anticipation of an action or looking for minute variations in similar subjects.

nathanhargerphotography.com



Untitled (Neighborhood), Brooklyn, NY, 2007, Digital C-Print, 24" x 140" (Installation Detail)



Untitled [Overpass] Queens, NY, 2007, Digital C-Print, 65" x 43" (Installation Detail)



Untitled [Holding Patterns] Brooklyn, NY, 2008, Digital C-Print, 56" x 45" (Installation Detail)

MEGHAN MCINNIS

born North Fort Myers, Florida, USA

There is a time in my past where bonds between friends were unbreakable. Those days of forming bonds from parallel experiences are fading away as I watch my friends enter life phases that confirm the split in our paths. WHEN ALL IS GOLD is an exploration of this age of in-between, the isolation of transition, the uncertainty of the future and the hope of reconnection as we each face our own trajectories.

meghanmcinnis.com



Hold Fast, 2008, Digital C-Print, 45" x 30"



Touch 3, 2008, Digital C-Print, 45"×30"



Touch 2, 2008, Digital C-Print, 45"×30"

KYUNG MI PARK

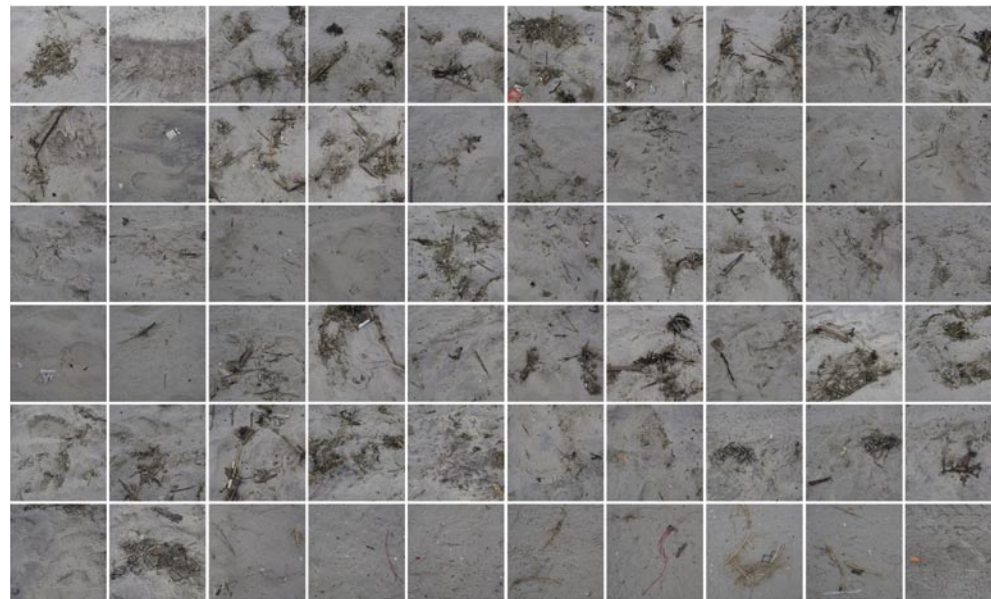
born Seoul, South Korea

THE SECOND NATURE

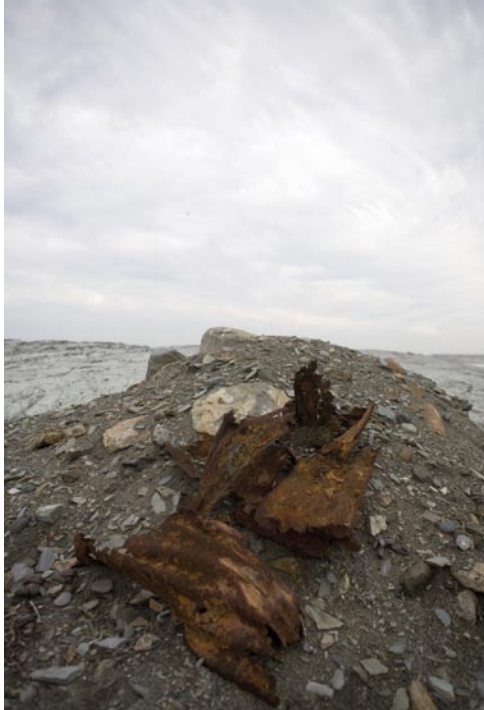
Nature + human and the things made by
human = the Second Nature

Pictures of dumps and polluted rivers and smoky skies cover the fronts of newspapers. These images are meant to reveal something dirty, but the trash and debris can be seen as beautiful. My photography is an exploration of what we see as nature and what we see as pollution, and how the line between the two can often be very thin. I find the dumped metal or piece of dirty cloth on a beach can be aesthetically pleasing. It is a part of the forever-changing character of the natural world.

kyungmipark.com



Rhode Island 1-2, 2007, Digital C-Print, 167"×101" (Installation)



Rhode Island 1-2, 2007, Digital C-Print, 16"×24"



New Jersey 1-1, 2008, Digital C-Print, 16"×24"



Tae An 1-2, 2008, Digital C-Print, 16"×24"



Long Island 1-1, 2008, Digital C-Print, 16"×24"

HALEY JANE SAMUELSON

born Denver, Colorado, USA

I am both the casualty and consequence
of many dichotomies. I am caught between
an overly cerebral mind and an utterly
irrational heart.

haleyjsamuelson.com



Levitation, 2008, Digital C-Print, 24" x 24". From the series UNTITLED



Untitled, 2008, Digital C-Print, 20" x 32". From the series UNTITLED



Coney Island, 2007, Digital C-Print, 20" x 30". From the series UNTITLED

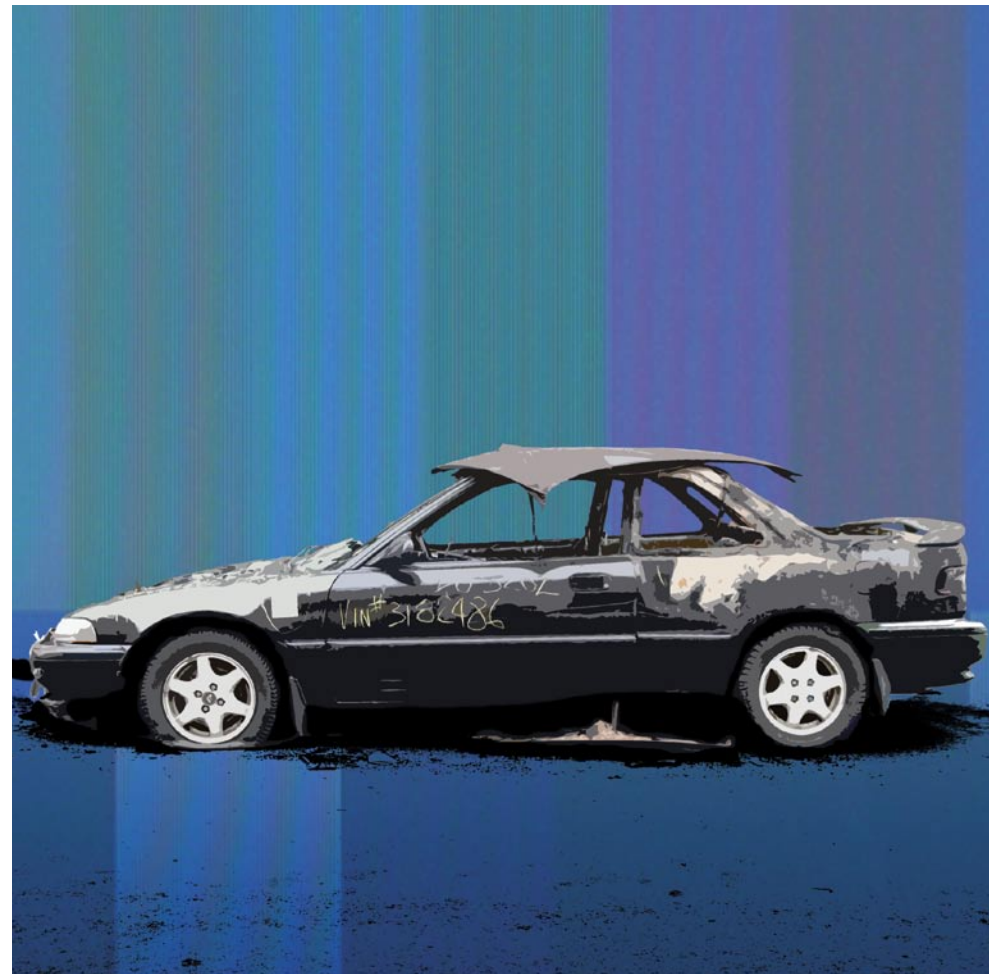
SEAN SIMPSON

Born Fall River, Massachusetts, USA

"You call me a circle; but in reality I am not a circle, but an infinite number of circles... For even a Sphere which is my proper name in my own country, if he manifest himself at all to an inhabitant of Flatland must needs manifest himself as a circle."

Edwin A. Abbott, from the book Flatland

I follow the blurred path of an electronic experience, it is a technological web of infinite direction. I am forced to adapt. Unlike A. Squared, I can digest the multiplicity of this experience.



American Gothic (Xiamen, China) #3, 2008, oil on canvas, 60" × 70"



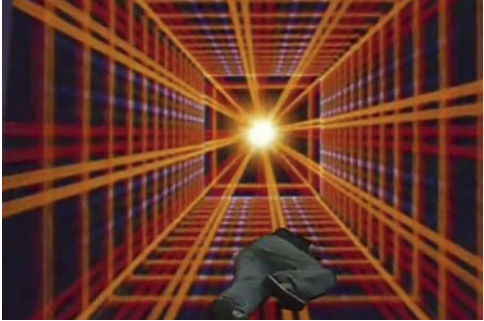
Blood and Iron | Bars and Tone, 2008, Video, 3' 13"



Blood and Iron | Bars and Tone, 2008, Video, 3' 13"



Lightspeed, 2007, Video, 2' 41"



Lightspeed, 2007, Video, 2' 41"

KIRSTEN C. SPRINGER

born El Paso, Texas, USA

BOY PARTS

Wall text for Untitled (Shoot #5)

Shoot #5 the electrician (?)

Train/Travel Time/ Destination:

F was fucked up. 2 busses to Park Slope.

1 1/2 hours

Last song before I got there:

Boy From School (Erol Alkan remix)

First song after I left:

No More Sorry

Notes:

I didn't see a guitar for the amp, but he did have a gun. His dog's name was Lucy.

kirstencspringer.com



Untitled (from Shoot #5), 2008, Gelatin silver print, 16" x 20"



Untitled (from Shoot #5), 2008, C-Print, 16" × 20"



Untitled (from Shoot #5), 2008, Gelatin silver print, 16" × 10"

MENG SHUN WU

born Taipei, Taiwan

My childhood dream was to be an actor, as an adult this has manifested in my photographic work. I create, direct and act out theatrical dramas in still images. As the leading character I portray a number of archetypal, cross-cultural roles. I construct images to look like they are stills from a movie, implied narratives rich with emotions and fantasies. This work has become my way to overcome my language barrier and interact and communicate with the general public.



Survival, 2008, Digital C-Print, 15,5" x 10"



Zombie, 2008, Digital C-Print, 15,5" × 10"



Cowboy, 2008, Digital C-Print, 15,5" × 10"

GRACE WAWA YANG

born Taipei, Taiwan

Inspired by fairytales and dreams, my work is an intuitive response to my own childhood experiences.

The children in my images are caught, held in stasis in the pause between life and death. The costumes enter us into the realm of fairytales. Fairytales deliver us warnings, in this instance enabling us to question what death symbolizes and the projection of the judgment day, that awaits us all.

Through creating art, I seek to understand my place in the world, and to forge my identity.

graceyang.ca



Untitled #14, 2007, Digital C-Print, 40"×30". From the series MEMENTO MORI



Untitled #4, 2007, Digital C-Print, 40" x 30". From the series MEMENTO MORI



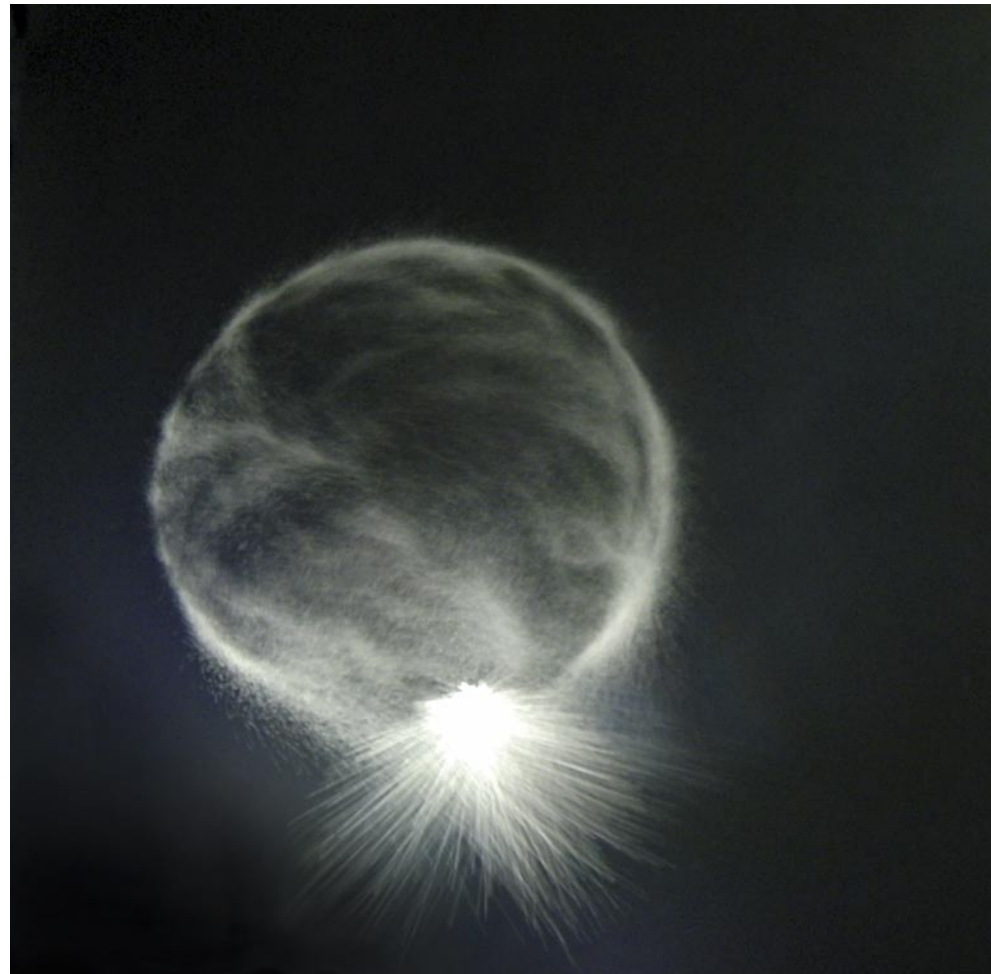
Untitled #10, 2008, Digital C-Print, 40" x 30". From the series THE REALM OF PLAY

TING TING XU

born Beijing, China

I believe that things are more complex than they seem. I am endlessly seeking the paradoxes and contradictions in single objects like those as tiny as a bubble, which are reflective of events and ideas as gigantic as the cosmos. I engage in an ongoing search for meaning expressed through visual symbols. My work is visually symbolic of the concepts most resonant to me, those of transformation and resurrection.

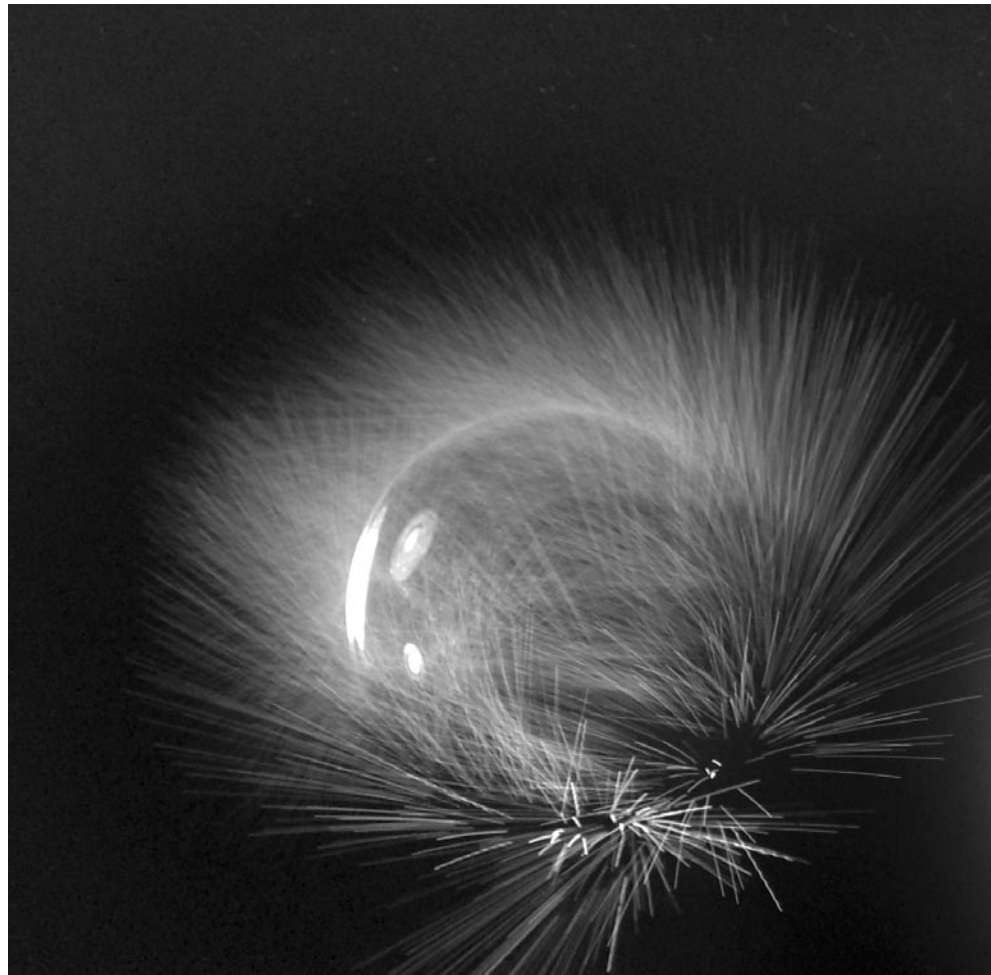
xutingting.com



Bubble 9, 2008, Inkjet Print, 8" × 8"



Bubble 12, 2008, Inkjet Print, 8"×8"



Bubble 8, 2008, Inkjet Print, 8"×8"

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MFA Class of 2008

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