

Still,
And

Parsons School of Design

MFA Photography 2022 Thesis Exhibition

Anna-Maria and Stephen Kellen Gallery

66 Fifth Ave, New York, NY

Open Daily 12–6pm

August 19 – September 22, 2022

Opening Reception August 25, 6–8pm

@parsonsmfaphoto

www.stillandexhibition.com

LETTER FROM THE DIRECTOR

It is my great pleasure to introduce the Parsons, MFA in Photography, class of 2022. This intrepid class began its journey in the Spring of 2020. The pandemic was raging, the world seemed dark and the shape of the future seemed very much in question. Throughout the following two years each of these talented artists reached down and summoned a core strength. In the face of all the disruptions and inconveniences they persisted to create and despite everything the world threw at them, they persevered. They came through the fire emerging on the other side tempered and stronger.

This catalogue documents the individual work of these twelve remarkable artists. It is evidence of their innovation and resilience. I applaud and personally wish to congratulate each of them whose work is highlighted in this catalogue for having successfully completed this significant achievement. It has been a privilege and complete honor to be part of their artistic journey. They have my ultimate respect. I wish them all the best in their future successes which will be many.

The catalogue and exhibition were made possible through the combined efforts of many dedicated and talented people. I would like to give Parsons Dean Rachel Schreiber and the Dean's Office an enormous thank you for the ongoing support of this program. A massive thank you to AMT Dean Shana Agid for their steadfast leadership and guidance. A heartfelt thank you to the faculty for their extraordinary commitment, hard work, and dedication. To Hashem Eaddy and the departmental staff a gigantic thanks for your tireless and unflagging efforts, and constant contributions to the program's success. Finally, sincerest thanks go to Federica Berra, Nicholas DuPont, Riley Palmer and their colleagues for the outstanding design of the catalog, to Eliza Newman and Isaiah Winters for heading up the Social Media efforts, and to Grant Hao-Wei Lin for leading out the website and all who served on the essential committees.



Jim Ramer

STILL,

There is a Greek phrase—*panta rhei*—whose reputation oscillates somewhere between philosophical staple and pithy aphorism. The loose translation, “all is flux” or “everything flows,” is often paired with a metaphorized river. The story goes that at any observable moment, the river occupies an entirely unique state. Never again will the flow of the water be precisely the same. The animals amble up and down the shoreline, sunbathing and swimming and aging, and the people who visit it, especially, are never identical to the past versions of themselves who stumbled on the riverbanks for the first time. Every moment it is a new thing. On and on this metaphor scales into something grander—the idea that life is ever-flowing, that people are ever-changing, that the only constant is inconstancy and as microorganisms floating through the current, we must bend and be carried into the future, let the world make canyons of us.

Still, And offers a different idea. Captured by the late Daryl Hines in his poem “Panta Rhei:”

But what if all this flim-flam simply means
Ourselves apart, that nothing moves at all?

· · ·

In fact the world stands still and still we flow

Uniting the twelve theses that form *Still, And* is a collective question, an invitation to consider the ways in which the world remains stubbornly the same. Rather, people are the origin for the immense diversification of lived experience and the main instigator of the immense change we see at cultural and environmental levels. We may all occupy the same river, but its landscape is handcrafted by the inventions and whims of humanity. There are whirlpools, rapids, hundred-foot dams, estuaries, deltas where life used to flourish, plush and green, and now lay barren from overuse. Structures of power and systemic failure live even in the imaginary.

Through photography, film, philosophy, and other multimedia elements, this Parsons MFA class offers viewers time to pause: if we are the purveyors of change in the world, what do we do with this responsibility, with this life? Moving from more microscopic, individualized experiences into more macro observations about culture and the physical spaces humanity occupies, *Still, And* does not ask for answers, but gives something far more valuable: an open space to think, to choose, to be in-progress and imperfect.

AND

SOMEWHERE NEARBY, NICK ALVAREZ

When Alvarez first moved to New York, the mysticism of the city and all of the art and music it has inspired for centuries was expected. But what he did not expect was the normalcy of coexisting with pollution that, in the suburbs where he had grown up, were relegated or hidden away. He was shocked—not because New Yorkers had a distinctly larger carbon footprint, but by the visibility of it, the normalcy in comparison to places he previously lived. It disgusted him until it didn’t. As months passed, he, too, became desensitized to the pollution permeating his environment. He adapted to his surroundings, as others had before him, and what was once bewildering faded into the background.

Somewhere Nearby is a partial reckoning of our culture’s complacency to the continued proliferation of pollution and the rising concerns of climate change’s irreversible effects on our planet. The project showcases images from Superfund sites—ecological hazards that require intervention and mediation per assessments from the Environmental Protection Agency—throughout New Jersey and New York. Many of these locations are located in the midst of bustling communities or a mere 15-minute drive away.

Alvarez pushes viewers to interrogate their own feelings around toxicity and its encroachment on our communities. To what degree are we complicit in our own destruction, and at what point, if any, might we trade our security for the present for the possibility of a stable, ecologically-sound future.

LANGUAGE WOULD BE ALL — WITHOUT, FEDERICA BERRA

Language would be all — without is a conceptual expansion on an emerging field of study surrounding language, translation, and obscurity.

The development of this particular collection utilizes Jorge Luis Borges’s short story, “The Library of Babel,” as a launch pad. The story tells of a hexagonal building containing the universe—the Library—and with it, every possible iteration of a 25-character set of symbols written in an infinite amount of books, all with exactly 410 pages. The collection of books is infinite, which implies that across the library exists every piece of writing to ever exist, and every piece of writing that could ever be. With each book

holding a different combination of symbols and words, changing onto infinity, the Library theoretically holds a “total” book amongst all the shelves. One book to explain all other books that have ever been or will be. One set of symbols—a language—to understand all others.

Alas, as humans often do, the Librarians fall into despair and disarray in the search for the “total book,” splitting into sects and warring with one another. What we are left with are fragments of language and understanding, a splintered human race that lacks a common language. Even with translation and multilingualism, there are those elements of life and culture—the nebulous and minute characteristics that distinguish all individual experiences—that cannot be captured perfectly across languages. Such a translation was lost in the infinite halls of the Library.

This “unlanguage,” as Berra and other artists in this field refer to it, is the center around which the project orbits. Berra utilizes mixed media to show the process from Borges’s philosophical story to the application of that translation on a famous historical Italian poem, with each imprecisely translated work gradually stripped away.

Language would be all — without asks: how do we describe those parts of life that live in the undefinable gap between one language and another? What do we call these gaps and cracks and imperfections? How does one characterize these moments of without-ness?

CAIYING AND LIZHANG, HUAN CHEN

At its core, *Caiyang and Lizhang* is a love letter.

At her family’s suggestion, Huan Chen began accompanying her grandfather to routine check-ups with his physician in rural China to ensure his diabetes was being properly maintained. Immediately, she noticed how the aspects of her daily life that were convenient—namely how she navigated the world of healthcare through her smartphone and computer—were alienating and inaccessible to her grandparents, who were never formally taught to read or write.

With the Chinese medical industrial complex so highly digitalized, the artist’s grandfather struggled to manage his disease, prescriptions, and communications with his doctor without a phone. Even in-person, elderly patients like the artist’s grandfather fight an uphill battle just to communicate their concerns about their health, as the elderly Chinese population maintains significant levels of illiteracy. The gap in accessibility is felt most acutely in communities like that of Chen’s grandparents, and as she visited more frequently, she began to catalog the small, daily moments in their lives that would otherwise be unobserved or antiquated in the bustle of modern life—the two of them hugging in the cold of morning, bundled in parkas and knit hats as they lay in bed; collecting beans and corn in woven baskets, trading produce for freshly-made dumplings from a neighbor.

Caiyang and Lizhang is a living archive. Even as our culture becomes increasingly digitized, the project showcases the kinder, more tender moments of life, the quiet power of family and love, treasures that can sometimes feel lost in the noise of modern city living, and with it the implication—in the race to move our society forward, who are we leaving behind?

DAMP BONES, IRON MOON, HELENA DE BRAGANÇA

Damp Bones, Iron Moon invites viewers to open their minds to new perspectives, new vocabularies, new places, and new ways in which Bragança occupies her new world, molded forever by events of tragedy and connectedness that occurred over the past two years.

Bragança reckons with an immense amount of material for this project. As the pandemic began to emerge, the artist captured her children in a pseudo post-apocalyptic landscape, encapsulating many of the feelings of isolation and impermanence that dictated humanity throughout so much of 2020.

Bragança then explores the intrinsic, layered connections between herself and collaborator and friend, Danniell Swatosh. These photographs and sounds carry viewers into a world of energetic and synergetic exchange between the artists, the communities that surrounded them (often in the throes of deep emotional pain themselves), and the many places they visited together while investigating the themes of premonitions, mysticism and mythologies, foreboding, and parallel realities that are woven throughout the work.

For the artist, there is no such thing as mere coincidence. Rather, *Damp Bones, Iron Moon* moves to demonstrate the deep interconnection between events that at first glimpse might be unrelated but, beneath the surface, share an occult and tumultuous connection that cannot be precisely explained. Instead, we are left in a space of the unknown and are left to question and wonder.

TREAD LIGHTLY, NICHOLAS DUPONT

DuPont opens a world of purposeful obscurity and harsh juxtaposition. Overlaying natural sources of softness and rigidity—mountainscapes and canyons over the curve of the human body, raw mesh wire indenting skin—*Tread Lightly* is a deep dive into a textural mystique that evokes a sense of polarity between the physical and the emotional, the gentle and the unforgiving.

For DuPont, this polarity is inherently queer. The harsh darkness of secrecy shown in tandem with the overwhelming light and brilliance of being known: these dynamics are intrinsic to the identity battles many queer people are destined to reckon with in their journey to occupying a more absolute self.

Beyond the initial investigation of the presented imagery, viewers are left to navigate and carefully contemplate DuPont's characterizations of fluidity in sexuality, identity, and being in this multifaceted body of work.

***BLUR*, ANNI FANG**

Fang's exhibit is a mix of acceptance and resistance. For the majority of her life, the artist has lived with severe myopia. Her ability to navigate her surroundings and live productively are dictated by her ability to see clearly. In part, our technology-dominant culture demands visual attention, and with the added stress of overuse from daily exposure to phones, computers, and artificial lighting, it's inevitable that our vision will grow worse as we age more exponentially than previous generations.

Over the years, Fang slowly released the feelings of frustration and inconvenience she experienced without her glasses to bring the world into focus, and she found herself wondering if this version of her world might be beautiful, too. She also became fascinated with stories of others with more advanced visual disorders, from glaucoma to total blindness.

Blur is an experimentation in acceptance of the world through an unaltered gaze, and in some ways, an appreciation for what may be more or less of an inevitability for those with visual afflictions. These photographs offer a simulated reality meant to challenge the relationship between clarity and beauty, and a glimpse of a world of atmospheric haloes, magnified color, streaks of comet-light, and maybe—if we extrapolate—our own private piece of the galaxy sky.

***COVENANT EYES*, GRANT HAO-WEI LIN**

Dichotomy is inherently biblical. God designed man as a whole split into two—body and spirit—and all resounding judgments of those parts can only ever seem to be similarly duplicitous: a man is either pious or wicked, indulgent or tempering, chaste or wanton, good or evil. For each measure of goodness, there is a staunch reminder of its corrupt counterpart lurking just beneath.

Covenant Eyes acts Lin's interrogation of how his membership in a devout Christian Baptist sect, and the moral appraisal that dictated his life for three years, exposed the chasms of his own identity as a closeted gay man sworn to abstinence and heteronormativity in the search for a community who understood him. Digitally rendered through 3D modeling and world-building in Blender, Lin offers a meta-perspective on how the Church controlled and altered his ideas about himself to invoke larger hypotheses about the private lives we all keep behind closed doors.

Working off of man's inherent dichotomy, Lin contrasts the ways in which natural pairs sometimes work in antithesis to one another—"real" life versus digital behaviors,

honesty versus infringement, control versus guidance, God versus disciple. Through *Covenant Eyes* viewers can immerse themselves in the reconstructed reality and confounding experiences of a cult survivor, from recruitment to escape.

***GUILTY FEET HAVE NO RHYTHM*, CATHERINE MAO**

Splicing analog video with natural soundscape and Mao's own poetry, *GUILTY FEET HAVE NO RHYTHM* is a meditation on water—as a body, an apparatus, a vessel for community. Mao's moving triptych is a poetic and amorphous study, featuring clips of bodies of water and the people who live amongst them, capturing water and its propensity for connection and power beyond the temporal.

Mao's poetry maps her experience as the daughter of Chinese immigrants, as a person non-conforming in body and in identity. The feeling of being adrift in foreign places has been a throughline in her experiences, prompting questions about how to navigate feelings of liminality, how to communicate experiences that leave her inherently untethered, apart.

In this way, her life has been defined by the presence of water and the communities that often surround it. While they are not a monolith, these bodies of water possess a common speech. From the way water moves as its own entity to the way all creatures move around and inside it—and, as humans are bodies made mostly of water, maybe how we move ourselves. *GUILTY FEET HAVE NO RHYTHM* asks us to view our bodies and our existence as fluid and unbound as the substance it honors.

***THANKS WACO*, ELIZA LOUISE NEWMAN**

Newman's project hovers at the crossroads of self and place. *Thanks Waco* perpetuates a truth we all know well—there is nowhere as tantalizing and bittersweet as one's hometown.

When she left her native central Texas for New York, Newman expected the oft-discussed mix of relief and homesickness that washed over her. As she traveled back and forth between her old home and her new one, she gradually became exposed to the underbelly of the Texas that she loved. A place where her family cherished and tended to her, where she roamed vivid plains and soaked in the sun, also nursed a history of racism and oppression that continue today, and a new, complicated relationship with gentrification that is affecting native Texans across the state.

Still, Newman can't help but look back on Texas with fondness. Her project drips with admiration and melancholia for her home. In some ways the photographs feel like equal parts tribute and eulogy, a simultaneous mourning and appreciation for those parts of her that she left behind, buried in the central Texas desert, and what parts she will carry with her forever.

STOP LOOKING FOR SOMETHING THAT ISN'T THERE, RILEY PALMER

In the ways the *Still, And* exhibition offers a broad array of interpretations about how the self, society, and place interact with various themes, Palmer’s project is the exception to the rule.

Viewers can take the title as a precise directive. Palmer has no interest in didacticism; her work is composed with specific aesthetics in mind with little to no interest in projecting her affections or concerns onto the work. For her, there is no hidden core or meaning. She applies trained technique and restraint when capturing her images, but does little to interfere with the nature of the image itself with either editing or metaphorical extrapolation once it has been captured.

Her radical rejection of a premise, of a “why” for the project as it stands beyond aesthetic assembly, is almost poetic when considered in conjunction with the work of her peers and the themes of *Still, And* as a whole. Palmer knows that despite her insistence that the images hold no deeper meaning, viewers have an instinct to make sense of the disorienting or unfamiliar, and she is okay with that.

PORTRAITS OF EPHEMERALITY, RYLAND WEST

It’s difficult not to think of glaciers as gorgeous, alien titans. The youngest of them are thousands of years old, hovering in the most remote areas of our world, domineering and beautiful and rapidly disappearing. But West’s *Portraits of Ephemerality* is the antithesis of aestheticized disaster. The project transforms classical observations of ecological disaster into an intimate encounter with these remote glaciers.

West applies portraiture techniques to distinguish individual land glaciers from their surrounding environments. The images offer viewers a chance to stare in the face of these dwindling behemoths, highlighting their distinct personalities and details.

This isn’t to say that West is unaware of the ecological consequences of shrinking glaciers. There is an implied element of tragedy in memorializing their appearance, not dissimilar to long-term portraiture projects that depict people aging. These glaciers will never appear the way they do outside of these images ever again. Each day they melt and shift and break a little more, a trickling that is literally felt in the foundations of human ecology. But West’s project suggests there can be activism in beauty, too. By offering viewers a front-row seat to the status of these glaciers, he showcases how alive the inanimate can really be, and helps us humanize these gods on Earth.

THIS LAND IS YOUR LAND, ISAIAH WINTERS

In search of healing and contemplation from his time in the U.S. Air Force and a traumatizing close-call from a fellow wingman, Winters began visiting Glacier National Park in northern Montana in hopes of escape. He answered the call to the wild that many naturalists, artists, and writers have answered before him, but beyond the alluring

landscapes and solitude that were promised, Winters found that the influences of imperialism and the fetishization of the American outdoors were not unlike those he encountered during his time in service.

The irony was not lost on Winters that the very thing that disillusioned him—his time serving in the American military—was also what lent him unmitigated access to the National Park system, and to a more nuanced degree, access to rural, majority-white spaces where a Black man in America would rarely tread alone. As he spent more time in Glacier and the surrounding Blackfeet reservations, Winters compiled a significant archive of highly saturated, near-propaganda, selling the platitudinous image of America the Beautiful, a wild and opulent place made tame by the same hands that plundered it.

But as the name suggests, *This Land Your Land* encourages viewers to parse through contrasting materials that paint this area of northern Montana as both intrinsically “American” and intrinsically stolen and Indigenous. Viewers will be encouraged to reconcile their own ideas and emotions regarding American mysticism and the colonialism that permeates all facets of our culture, even those as remote and “untouched” as rural Montana.

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For as much time spent as each artist within this exhibition spends carefully crafting their perspective, they are ultimately at the mercy of the viewer. Whether or not their intended message was what resonated is uncontrollable, and arguably, it is of little consequence. What is photography or art writ large but an endless loop of subjective interpretation upon subjective interpretation?

Still, And invites that messiness and uncertainty, that impartiality, that openness. The exhibition is not a solicitation for answers, but an echochamber, a microbiome where the interactions between viewer, art, and artist are not a means to an end, but the means themselves—where it ends is for us to decide.

–*Jessika Bouvier*
Guest Writer

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NICK ALVAREZ



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Nick Alvarez is a Mexican-American Photographer, Artist, and Multidisciplinary Storyteller residing in Brooklyn, New York.

With a background in Psychology, Nick's fascination in considering patterns of human thought and their influence on peoples' behaviors has motivated much of his work. Nick's most recent work – an ongoing documentary photography project titled, *Somewhere Nearby* (2022) – investigates environmentally compromised Superfund Sites in New York and New Jersey, raising questions regarding the visual appearance of toxicity and our apparent habituation to its integration into our communities.

Alongside finding fulfillment in documentary work, Nick also collaborates with small teams to bring artistic concepts to life through filmmaking, creative portraiture, editorial, and commercial work, yet however possible, he continues to expand the foundation of his practice.



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FEDERICA BERRA

Federica (b. 1997, Milano) is a visual artist, designer and art director based in New York City. She received a BS in Industrial Design from the Politecnico di Milano in 2020 and is currently a MFA Photography student at Parsons. During her undergraduate years, she received formal photography training from the renowned photographer Max Vadukul, and collaborated in various fashion events in Milan.

Her current practice addresses the concept of mistranslation using the tools of photography and visual design to create new possibilities for decoding language. In her recent work *Language would be all – without* she investigates how mistranslation can produce new forms of knowledge, and translates these new possibilities into an immersive visual language.

In 2021, she moved to New York and worked for the Art Department of Oscar de la Renta. In 2022 she started a collaboration as art director with Jay Fielden, former editor of Esquire. In the future, Federica wants to keep producing art and working in design, exploring new tools and media and experimenting with new concepts and solutions.



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HUAN CHEN

Huan Chen is a photographer based in China who focuses on people of more senior age and explores the distinctions between older and younger people. The education rate in China was relatively low sixty years ago, leading to a significant number of older adults living now being illiterate and unable to adjust to a rapidly globalized culture. This has led to a huge gap between the older and younger generations now, both in terms of lifestyle and ideology. *Caiying and Lizhang* is a project she created to capture her grandparents' way of life from a young person's viewpoint and this work acts as a connection between the younger and older generations. Also, this group of photographs documents the final generation of people disconnected from the digital world.



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HELENA DE BRAGANÇA

Helena De Bragança, born to Portuguese and Polish immigrants in London, England, is a photography and video artist residing in New York City. *Damp Bones, Iron Moon* is a photo, book and sound installation that began in the beginning of the Covid-19 pandemic. She found herself roaming rural, desolate land in northern Vermont with her children scouring for signs that would explain a strange post-apocalyptic world. In 2022, De Bragança returned to Bombay Beach, California with her artistic partner and friend, Danniell Swatosh, almost a year after traveling there for the first time. They returned to a community that was traumatized and splintered after two of their members who they collaborated with, took their own lives in separate circumstances. They responded to the land, the sky, the wind, the dust, the iron, the bones, the moon, the darkness, and lightness. The jagged cracks burrow through the earth begging for water to return to them.



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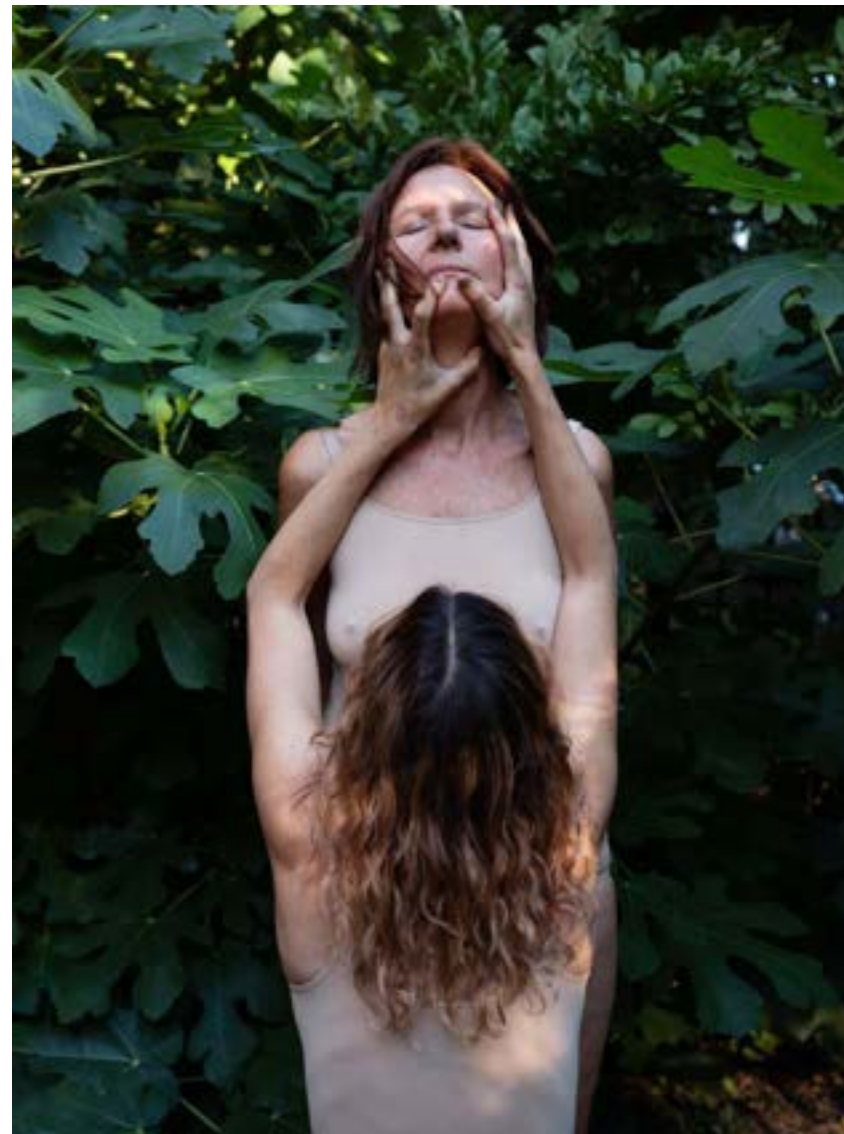
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NICHOLAS DUPONT

Nicholas DuPont is a photographer and mixed media artist currently residing in Brooklyn, New York. Originally from Rhode Island, he began photography primarily focusing on self-portraiture in the woods or by the ocean to visually explore his identity within the surrounding environment. In 2016, Nicholas received his BA in Human Ecology from College of the Atlantic in Bar Harbor, Maine, where he focused on interdisciplinary studies of human relationships within natural and built environments from a visual perspective.

In his current body of work *Tread Lightly*, Nicholas uses a combination of his own images, magazine cutouts, postcards, and other various materials to create obscured depictions that build a space for queer reflection. The photographs, collages, and photo transfers build regenerative spaces that find new ways of seeing and understanding, where expressions of intimacy and tenderness take shape out of abstracted representations. Together the imagery visualizes themes that look towards queerness as multiple ways of being – through rigidity and softness, evolution and disintegration, connection and disconnection. Their disorienting perspectives question what is alive, what is breathing, what is decaying, and what is changing. Queerness here is not defined, but offered instead as a fluid identity encompassing sexual freedom, transformation, and expansive ways of becoming.



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ANNI FANG



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Anni Fang is a photographer raised in Shanghai, China and residing in New York City. Anni received her BA in Business Economics from University of California, Irvine. She moved from California to New York after she graduated from college, and she is currently a MFA student at Parsons.

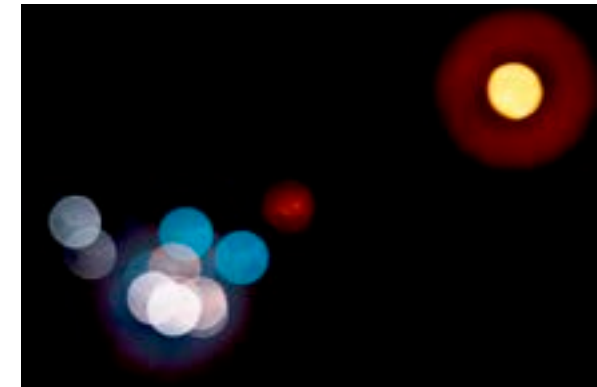
This project *Blur* serves to imitate and investigate the qualities of vision impairment that are often thought of as detrimental. Anni is a highly myopic patient and she utilized her own experience as a key for creativity to enter another spiritual world. She uses different methods to simulate the world in her eyes and promote people with 'normal' vision to reconsider the way they see.



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GRANT HAO-WEI LIN

Grant Hao-Wei Lin received a BA in Cognitive Science and a minor in Art Practice from the University of California at Berkeley in 2015. Since then, Lin has worked as a UI/UX Designer and started to experiment with photographic portraiture in his spare time. His practice eventually led him to pursue an MFA in Photography at Parsons in 2020, where he used digital tools such as Unity, Oculus, and Blender to create virtual spaces and explore the relationship between memory and photography from an autobiographical perspective. Lin's thesis work *Covenant Eyes* tackles the duality of masculinity, queerness, and oppression through recreating 3D scenes from the memory of the three years he spent at a religious cult as a gay man that he eventually escaped from. *Covenant Eyes* is an ongoing project that will continue to evolve in the forms of a comic novel and a virtual reality installation.



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CATHERINE MAO

Catherine Mao (b.1995) is a visual artist based in Brooklyn and Far Rockaway, NY. Before pursuing her MFA, Mao received her BS in Economics and Public Policy.

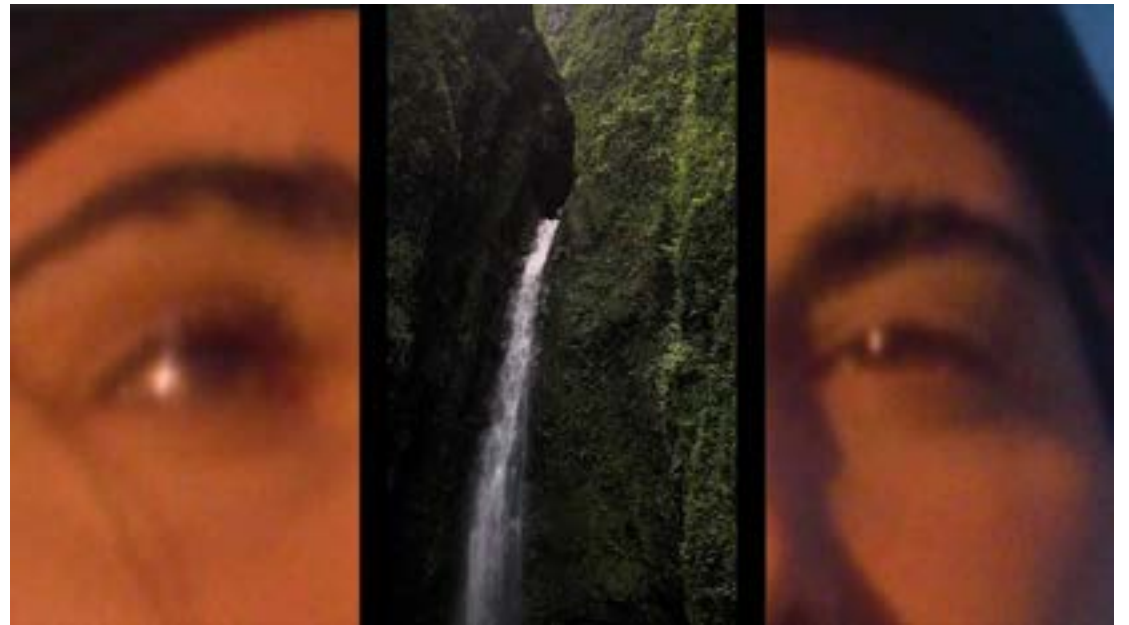
GUILTY FEET HAVE NO RHYTHM is a three-channel film presented as a triptych. Collaging both analog and digital video, recorded natural soundscapes, and her own spoken poetry, Mao chronicles a constant traversing to or in water. The poetic film ties textures of water to the gestures of beings that move through it. This serves as meditation on water as both entity and apparatus. Mao asks, can mapping watery places teach us new ways to navigate as tetherless and non-conforming? How can we learn from those who have been growing different kinds of worlds in the hinges of our oceans, creeks, rivers, and lakes?

Alterity and relation is re-visualised and re-articulated through an understanding of water as body, water as communicator between bodies, water as access between bodies and the natural world. We are no longer solitary islands. We become fluid - in constant motion. We are temporal bodies of water who drip, pour, flow, pool, crash and entangle into each other and into diverse existences.





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ELIZA LOUISE NEWMAN

Eliza Newman is a photographer whose work focuses on natural landscapes and man-made environments. *Thanks Waco* is an exploration of self by interacting with familiar and unfamiliar places in Texas. As Eliza reexamines her home state with a critical eye, melancholic, yet confusing, feelings erupt. Waco is a complex place with a complex history, and overwhelming feelings of love, sadness, conflict, and not belonging anymore take precedence. After moving to New York, recognition of living in a sheltered small town set in. Through the act of photographing, a personal visual narrative of Waco forms, which is, conservative, utopic, oppressive, and home.



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RILEY PALMER

Riley Palmer was born and raised in a suburb of Detroit, Michigan. She received her BFA in photography from the University of Arizona. Riley's work is an ode to the famous photographers she grew up looking at such as Ansel Adams, Frank Gohlke and John Schott.

Stop Looking For Something That Isn't There is a play on traditional landscape photography. With her photographs, Riley aims to decontextualize the landscape and disorient the viewer as to where their position in the photograph would be. The imposing size of the photographs allows the viewer space to explore the details of the landscape, but makes viewing the photo as a whole even more difficult.

"A lot of people seem to think that art or photography is about the way things look, or the surface of things. That's not what it's about for me. It's really about relationships and feelings, their scale, featureless surfaces, and simple repetitive forms gained a hold on my imagination that I could not fully comprehend. In one moment would you capture it, or just let it slip; how the shadows of the elm trees that once lined most Minneapolis streets were momentarily materialized on the bodies of passing trucks. I think the ordinary is a very under-exploited aspect of our lives because it's so familiar."

– This artist statement is composed of quotes from Nan Goldin, Frank Gohlke, Eminem, and Martin Parr.



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RYLAND WEST

Ryland West is a photographer based in New York that specializes in climate change. After a brief stint as a professional snowboarder, West received his BA in multimedia and journalism from Sierra Nevada University. During this time, he experimented with drone lighting in landscapes and created the series, *Highlight*. The project has been recognized by Adobe, The Weather Channel, PetaPixel and many others.

Now as a graduating MFA student at Parsons he has been working on his series *Portraits of Ephemerality*, combining traditional landscape photography with contemporary portrait lighting to isolate the fragile elements of the natural environment most immediately impacted by climate change. Like fossils these photographs create an impression of their physical form in an ever-changing environment. West continues to treat Climate Change as a multi-faceted issue and aligning his work with the scientific community's evolving approach to its resolve.



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ISAIAH WINTERS

Isaiah Winters is a photographer and artist based in Brooklyn, NY. Isaiah received his BA in Sociology and is an Air Force veteran with a background in linguistics.

This Land Is Your Land is a multimedia project that explores the history of our nation's National Park system and the lands upon which they have been created. The work is an examination of recreation upon and the seizure of ancestral Indigenous lands from the perspective of a Black veteran.

Colonialist ideals, erasure and western myths continue to run rampant in contemporary times. The ways in which ideas can become imprinted within our culture drew him further into his research. Through these themes and hegemonic systems, the imperialist gaze or learned views about the "West" reinforce themselves into everyday life.



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Anni Fong



Nick Alvarez



CATHERINE MAO



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Huan Chen



Grant Hao-Wei Lin



FE ☺



Sarah Winters



Julia Brinson



Eliza



Nicholas DuPont



Ryland West ♡

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NICK ALVAREZ page 1

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- 1 – *Chemical Spill in the Riverview Court Community next to Diamond Alkali Superfund Site – Newark, NJ*, inkjet print on luster photo paper, 17" x 26"
- 2 – *Hamilton Stansteel Asphalt Plant Gravel Mounds, Gowanus Canal Superfund Site – Brooklyn, NY*, inkjet print on luster photo paper, 24" x 30"
- 3 – *Raritan Riverbank, Federal Creosote Superfund Site – Manville, NJ*, Durst digital c-print on FujiClear substrate, 8" x 10"
- 4 – *Hamilton Stansteel Asphalt Plant, Gowanus Canal Superfund Site – Brooklyn, NY*, Durst digital c-print on FujiClear substrate, 10" x 7"
- 5 – *RedBull Arena across the Passaic River, Diamond Alkali Superfund Site – Newark, NJ*, Durst digital c-print on FujiClear substrate, 5" x 8"

FEDERICA BERRA page 5

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- 1 – *Uncoding Language*, video, 16:9
- 2 – *Language would be all - without*, c-print, 12" x 19"
- 3 – *The Space of Mistranslation*, c-print on lightbox, 48" x 24"

HUAN CHEN page 9

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- 1–4 – *Caiyin and Lizhang* series, inkjet print on enhanced matte paper, mounted on gator board, 17" x 22" each

HELENA DE BRAGANÇA page 13

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- 1 – *Transcending Time, 2022* archival pigment print, 30" x 45"
- 2 – *Oasis, 2022* archival pigment print, 21" x 31.5"
- 3 – *Still, And, 2020* archival pigment print, 21" x 31.5"
- 4 – *Daniel's Eyes, 2021* archival pigment print, 9" x 13.5"
- 5 – *Lifting up into the Brightest Eyes within the Darkest Clouds, 2021* archival pigment print, 15" x 20"

NICHOLAS DUPONT page 17

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- 1 – Detail of *Soft Impressions*, encaustic photo transfers on tiles, 32" x 47"
- 2 – *It gushed out of the mountain one hundred years*, magazine cutouts and inkjet print on matte photo rag paper, 5" x 7"
- 3 – *Self Imprint*, inkjet print on matte photo rag paper, 12" x 8"
- 4 – Detail of *Wide Open Spaces*, installation of magazine cutouts, postcards, and inkjet prints taped onto matte photo rag print, 72" x 48"
- 5 – Detail of *Whiskers*, silk habotai prints, 55" x 65"

ANNI FANG page 21

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- 1–6 – *Blur* series, inkjet print on matte photo rag paper, 20" x 30" each

GRANT HAO-WEI LIN page 25

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- 1 – *Dealing with Pornography and Sexual Attractions*, inkjet print on matte archival paper, luster lamination mounted on black sintra, 48" x 27"
- 2 – *Post Service Reflection Time*, inkjet print on matte archival paper, luster lamination mounted on black sintra, 48" x 27"
- 3 – *Weekly Workouts with Christian Brothers*, inkjet print on matte archival paper, luster lamination mounted on black sintra, 48" x 27"
- 4 – *Tuesday Small Group Prayer Meetings*, inkjet print on matte archival paper, luster lamination mounted on black sintra, 48" x 27"
- 5 – *Daily Personal Devotional Time*, inkjet print on matte archival paper, luster lamination mounted on black sintra, 48" x 27"
- 6 + 7 – *Covenant Eyes* zine prototype

CATHERINE MAO page 29

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- 1–4 – Stills from three-channel film, each channel 16:9, 8mm and digital video

ELIZA LOUISE NEWMAN page 33

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- 1 – *Wildflowers*, inkjet print on rag matte paper, mounted on sintra, 16" x 20"
- 2 – *301 Bosque*, inkjet print on rag matte paper, mounted on sintra, 16" x 20"
- 3 – *Thanks Waco Sign*, inkjet print on rag matte paper, mounted on sintra, 24" x 30"
- 4 – *166 Texas*, inkjet print on rag matte paper, mounted on sintra, 20" x 24"
- 5 – *Piano Room*, inkjet print on rag matte paper, mounted on sintra, 20" x 24"

RILEY PALMER page 37

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- 1 – *Panther Beach*, medium format photograph, 45" x 45"
- 2 – *Sleeping Bear Dunes*, medium format photograph, 45" x 45"
- 3 – *Lake Michigan*, medium format photograph, 45" x 45"

RYLAND WEST page 41

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- 1 – *Knik Glacier #1*, inkjet print on cotton rag, 42" x 31"
- 2 – *Knik Glacier #3*, inkjet print on cotton rag, 28.5" x 40"
- 3 – *Kennecott Glacier #1*, inkjet print on cotton rag, 83" x 61"

ISAIAH WINTERS page 45

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- 1 – *Self-Portrait in Park*, gelatin silver print, 20" x 24"
- 2 – *Montanan Church*, 35mm print, 4" x 6"
- 3 – *Homesteaders Antiques*, 35mm print, 4" x 6"
- 4 – Stills from *i feel peace*, 16mm motion picture, approx. 4:3
- 5 – *West Glacier Gifts*, gelatin silver print, 16" x 20"
- 6 – *Pioneer*, 35mm print, 4" x 6"

JESSIKA BOUVIER, GUEST WRITER Introduction

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thank you

Jim Ramer

Simone Douglas

Arthur Ou

Stacy Miller

Song Chong

Joseph Wolin

MarieVic

Sandra Erbacher

Sarah Palmer

Will Lamson

Ceaphas Stubbs

m Burgess

Sammy Cucher

Keisha Scarville

Jesse Chun

Laura Parnes

Natasha Chuk

Elizabeth Heskin

Hashem Eaddy

Jacqueline Slanley

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