

BEING



Zhuoning Bi



Dawnja Burris



Madeline Eckert



Zeta Gao



Miguel Gonzalez



June Kim



Harold Lee



Joshua Lee



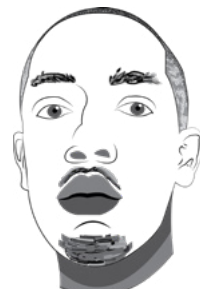
Lyu Peng



Spandita Malik



Ama Mbundu



Dorian Purse



Victoria Leixin Qian



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Jim Ramer
Associate Professor
MFA Director

“To look on BEING bare, we must strip it of signs.”

- William H. Gass, *Representation & The War for Reality*

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BEING BARE

Preservation of a Portrait

2019

Digital Silver Print

60" x 40"

It is in the remembering
that I believe that we can begin to heal.

As evidence of how, when, and where
black bodies existed is erased,
the remnants persist.
My visibility is my weapon.

My ancestors have scars and, like the
family photographs that I study and
create, those scars tell a story.
Both love and loss
exist in family photographs.
That love and those scars are
the reason I create my art.

It's this push and pull that I explore.



"My photographic process places as much an emphasis on preserving memories as it does creating images. Memories have the power to heal. We just have to pay attention to what they're trying to tell us."

Adrian White

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New York based photographer Adrian White creates portraits primarily dealing with memory, trauma, and history from the perspective of people of the African diaspora. His goal is to connect with his ancestors by remembering the past, documenting the present, and imaging a utopian future.

White was born and raised in the small tobacco and cotton town of Stantonsburg, North Carolina. He studied at North Carolina Central University in Durham, NC (BA, 2002), Brooks Institute of Photography (BFA, 2014) and is currently pursuing his MFA in photography, video and other related media from Parsons School of Design in New York City.

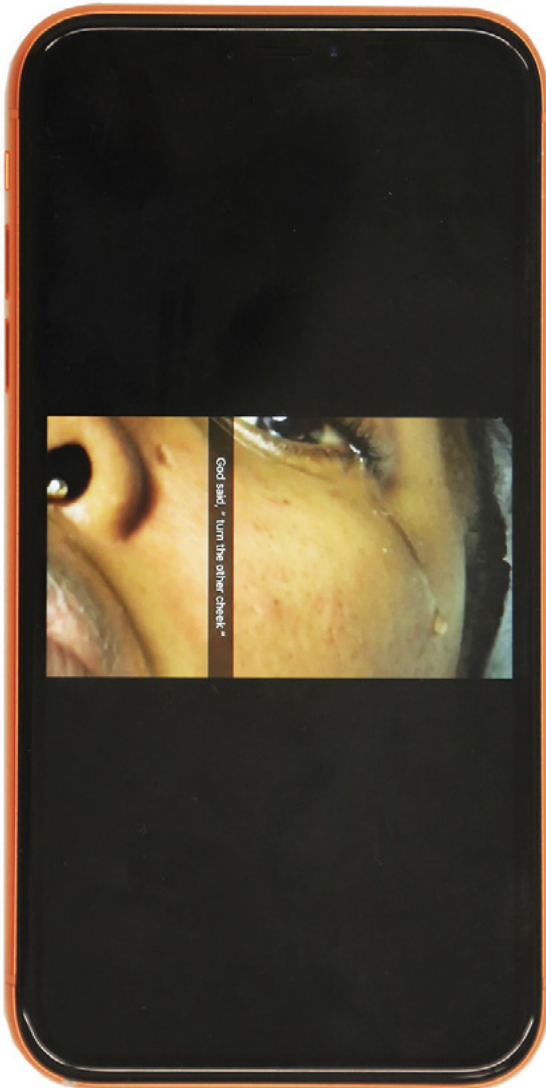


The Pickled Memory Project: For White's Only
2018, Digital C-Print
43" x 29"

The Pickled Memory Project: White's Only

Grappling with its false allure of truth, I document the African diaspora in an effort to connect with my ancestors. Photography is a malleable medium, shaping the world through lenses and biases.

History is manipulated and reconfigured to fit agendas. My ancestors' systematic extermination has been erased from history and silenced in classrooms. I remember them, I connect with them so that we can begin to heal. I document the future; I remember the past; I imagine a utopian future. By connecting with my ancestors, I learn about myself.



God Said Turn the Other Cheek
2018
Installation

Ama Mbundu

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“When I was a child in Kampala, my dad took me to the clinic for malaria or something... When he left me in the room with the nurse, she began to prep the needle in order to give me a shot. I begged her to let me inject myself and she eventually allowed. I was no older than 5 years. I wrapped my small fingers around the needle and carefully jammed it into my body. In that moment, I found that seeing, understanding when and why I was in pain, was less painful than shutting my eyes and looking away in blind anticipation and ignorance.”

Twenty-six-year-old conceptual artist Ama Mbundu considers herself to be bicultural. A lot of her work has to do with analyzing the black American experience through the lens of a Rwandese woman. Her current work focuses on sharing experiences that validate the insecure feeling that comes with being black in America.

Untitled

I have had a fascination with my iPhone since I began school at Parsons. I am interested in the information that it holds, as well as how much we, as a society, depend on our smartphones. A solution to unifying my various projects is by using my cellphone to show what it captured. For this installation, I am allowing the viewer to go through something personal to me, my iPhone, and allowing them to see my content—not in some haphazard way, but the curated things which are most urgent to me.



Joy
2019
Digital C-Print
20" X 30"



Boat 33
2019
Installation



Malcolm X 1963
2019
Installation

The viewer, as spectator, will have access to NYC architecture, boats, skin, and voice note projects. These sections are categorized by what I look at, what I hear, what I feel, what I write, and erased history. Additionally, the viewer will interact with a tree that is native to my home country while they watch the content on my phone, forcing their entry into my living environments.

June Kim

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June Kim (b. 1990) is a photographer and artist from the San Francisco Bay Area now based in Brooklyn, NY. Flowing between fine art, fashion, and editorial photography, Kim imbues all of her work with a sense of care, intimacy, and poise. Recent exhibitions include Photoville 2018 in Brooklyn Bridge Park, New York; Incheon International Festival of Photography and Video; and Walk the Line at OPIOM Gallery in Opio, France. Her work has been published in Fisheye Magazine (FR) and Aesthetica (UK) as well as online by Ignant, Gestalten, and Nowness. After receiving her MFA from Parsons she will continue to live and work in New York City.

Untitled (Ryan)
2019
Digital C-Print
20" x 25"



Untitled

My work uses the portrayal of human figures, gestures, and surfaces to create representations of my Asian-American community. They are my tribe: those who not only look like me but also in whom I see in some way myself, all of them creative performers and artists. The viewer is invited to gaze upon them with a sense of intimacy, given the closeness and bareness of their figures. And yet the subjects also refuse to be totally seen: you will only be able to know them based on the surface of the photograph.



Untitled (Dasol)
2019
Digital C-Print
30" x 24"



Untitled (Troy)
2019
Digital C-Print
30" x 24"

Through video I explore the ways in which our experience is in constant oscillation, a duality of ascension into the cultural spotlight and a fall from significance. Taking found footage of celebrities, cultural producers, and prominent figures, I remix the narrative and re-represent them in tandem with the movement of the body.

With every photograph or video I am constantly attempting to get closer to a true expression of experience. How can I photograph an experience that is unseen yet deeply felt? How can I photograph air?



The Reactions
2018
Video Film Stills
Video Length 27:13

Madeline Eckert

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Madeline Eckert is a New York based artist currently living in the East Village. She received a Bachelor of Fine Arts from the University of Michigan. Eckert's work is composed of drawing, painting, photography, and video. In her current work, she places a microscope on her personal life by dealing with the harsh reality of a past trauma. Through the lens of her friends, she uses their voices to show and examine how they feel about what happened to her over four years ago.

Eckert's work touches upon issues of rape, sexual objectification/assault, gender roles, and heterosexual dating culture in America. As a rape survivor, her goal is to use her artistic voice as a way to open up and face these current issues that people constantly face when grappling with simply talking about rape.

How Would You Feel

The NSVRC (National Sexual Violence Resource Center) says that one in five women and one in seventy-one men in the United States will be raped at some point in their lives.

I am that one female.

For my thesis, I interviewed my friends and asked them about dating culture as a 23/24 year-old living in a big city. But what my male friends didn't see coming were the last two questions: how would you feel if someone you knew has been raped, and what if that person was sitting right in front of you?

I decided not to say much when my male friends found out I was raped so that their voice is the one being heard and their response becomes the central focus. I then made a sound piece with my voice repeating their responses to my last two questions, changing the conversation so that my voice now controls theirs.

My female friends already know the answer to these last two questions. So instead, I asked them to describe the time I first told them I was raped and then showed them the videos of our male friends finding out I was raped and their reaction.

How Would You Feel

2018, Film Still, Video Length 10:24

In this video piece, I am applying makeup to my face as I repeat the last two questions as if it was a ritual, but also as a form of practice for me while preparing for each interview. By taking the viewer outside the space of each interview and into the intimate space of my bedroom, the viewer can see my reaction to how these last two questions have haunted, been accepted, and become a part of me.



Four years have gone by,
And yet I feel like
it was just yesterday.
Like an anchor
That weighs heavy on my soul,
And a compass with no direction.

My roommates found me unconscious,
Laying on our ugly floral couch,
Tights completely ripped.

A broken window,
And a broken me.

I get flash backs
From that fall night
In what was once called
My home.

I feel paralyzed,
Alone,
And destroyed

Like an old ruin
Where tourists visit
To see the beauty that once was,
That once existed
In perfect form.



Fozia
2019, 13.5" x 16.5"
Heat transfer print, embroidery

Spandita Malik

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Spandita Malik is a New York based artist from India. She finishes her Master of Fine Arts in photography at Parsons School of Design in 2019. Malik's work is concerned with the current socio-political scenario, with emphasis on women's rights and violence against women. Malik specializes in process-based work in photography. Her work experiments with fabric, gel transfers, heat transfers, embroidery, and silkscreen printing.

Her current project uses photography and is made by collaborating with women in India. Malik is a recipient of Parsons Graduate Travel Grant Award and Dean's Merit Scholarship. She was chosen for Studio Vortex Residency in France. Her work has been featured internationally in China, France, India, Italy, New York City, and New Zealand.

Nāri

In Sanskrit, nārī means woman, wife, female, or an object regarded as feminine. But it can also mean sacrifice. For the project, nārī, Malik researched villages in India with small communities of women who use fabric and embroidery as a way of gaining financial independence. She traveled to Lucknow, Jaipur, and Chamkaur Sahib where she photographed and interviewed several women. By gaining access to these individuals, she was able to ask them about their thoughts on misogynistic structures of Indian society and about their harsh economic and social realities.

From these conversations, Malik decided to create artworks where the women embroidered on top of their photographic portraits and printed on the fabric used in the women's specific communities.



Kirna Devi
2019, 16.5" x 11.5"
Heat transfer print on Khaddar fabric, *phulkari* silk thread embroidery



Kosar
2019, 30.75" x 20.75"
Heat transfer print, Gotta Patti, and mirror embroidery

These artistic collaborations subvert the idea of the artist as the sole maker by giving each woman her own creative entity within her own craft. The project also engages the problem of representation in portrait photography as addressed by giving the women control over their image rather than being only subjects.

By traveling to these women's private spaces, Malik seeks an understanding that is possible through her presence and collaboration and wishes to create a connection between her and her subjects through the language of art; by listening, Malik tries to learn the true meaning of nārī.

Zhuoning Bi

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My name is Zhuoning Bi. Or Zoey, if you can't pronounce Zhuoning.

Zhuoning Bi is a unique name. One of a kind. You know, there are tons of Zoey's in the world...but I'm the only Zhuoning Bi. Besides this, the name was given by a prophet who used to serve the Chinese emperor.

SO YOU'D BETTER LEARN HOW TO PRONOUNCE IT.

Ok, enough of name stories. Let's get straight to the point.

I am someone who has absolutely no intention of becoming an artist. Artists are too sad: they bear too much sorrow and woe. I'd like to be a free soul so that I could fly high up in the sky and swim deep down under the ocean. I'd like to be a prominent spirit under soft skin so that I could comfort and warm wandering ghosts late at night. I'd like to be a farmer so that I could bury my body and my heart under earth, water them, nourish them, have them bloom and bear fruit. I'd like to be anything so that I live happily ever after.

Kisses and hugs.

Sincerely,
Zhuoning Bi



There I will keep you forever
2018
Digital C Print
16" x 20"

Everything I Never Told You

To my dear mom and dad,

Please don't worry about me.

The spring is coming. The spring is always coming.

And thank you for not giving up on me.

Your daughter,

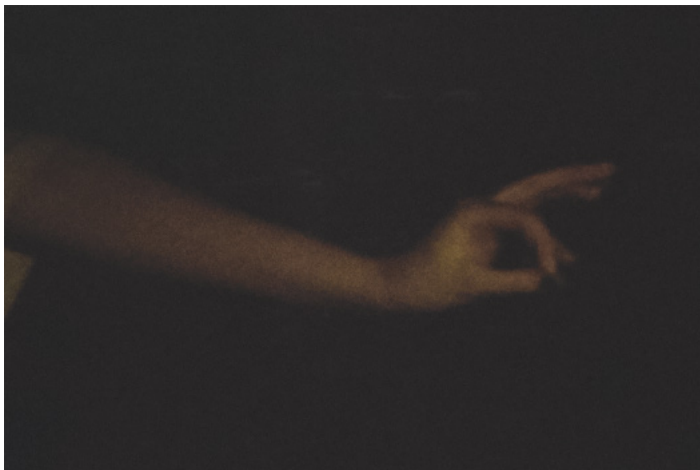
Zhuoning

I live in the negatives—at times near the core of the earth, sometimes 30,000 feet below sea level.

This is starting to sound too depressing. Let me put it in a different way: I am alive. Though sometimes I'm forced to walk under a sun that never sets and though sometimes I have to battle underwater with monsters that want me to drown to death, I am still alive.

Sometimes I even dance.

*But put you
down into the
dungeon, in the
round-tower of
my heart
2018
Inkjet Print
54" x 36"*



Untitled
2019
Digital C Print
16" x 20"

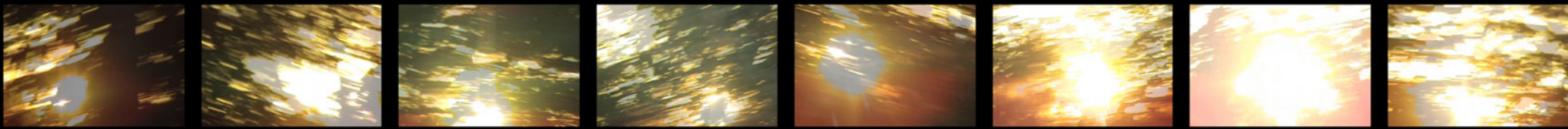
Now do you understand how my life feels? You still don't get it? It's all right, you don't have to. This work is dedicated to my parents who have been trying to understand their little girl since she was born. It's my apology for everything I have put them through, and for forgetting how much it hurts them to watch me suffering at the bottom of those watery trenches. Hopefully it will explain me a little and ease their pain a little.

Peng Lyu

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Peng Lyu was born and raised in China. After graduating with a degree in filmmaking in China, she started her Master of Fine Arts degree in photography at Parsons School of Design. Using her background in filmmaking, Lyu mostly deals with moving images. Her interests are in lights, projection, expanded cinema, performance, and the relationship between art and technology.

Still from Flare
2019
2 Channel Videos
Video Length 5:00



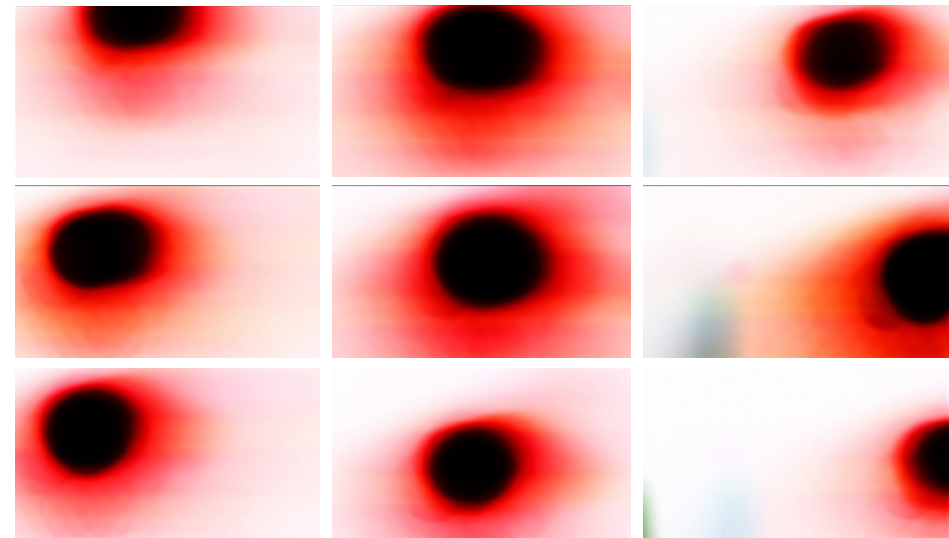
Continuous Still from Flare
 2019, 2 Channel Videos
 Video Length 5:00

Flare

Light, with its origins in nature, penetrates the camera lens in an artful way and is transformed and stored. Doing so relentlessly and continuously in time results in a tremendous amount of coded light, which later will be able to present the phenomenon of motion—in time and, hence, in reality. This presentation, when realized digitally, consists of an artificial light shouting out of a box, preserving the coded light in indivisible, yet discrete, time units whose length is decided by the particulars of the box. The light enliven surfaces that got in the way with an ungraspable magical reality. This work will present musically this story of light,



Installation Shot
 2019



Continuous Still from Flare
 2019
 2 Channel Videos
 Video Length 5:00

in which the light is the subject of both videos; the method (i.e. the projector); the form (i.e. projection); and, overall, the air—not the substantial air, but that which silently fills the space, reserving all the possibilities for our becoming.

“SUMMERTIME”

Essay by Emmanuel Olunkwa

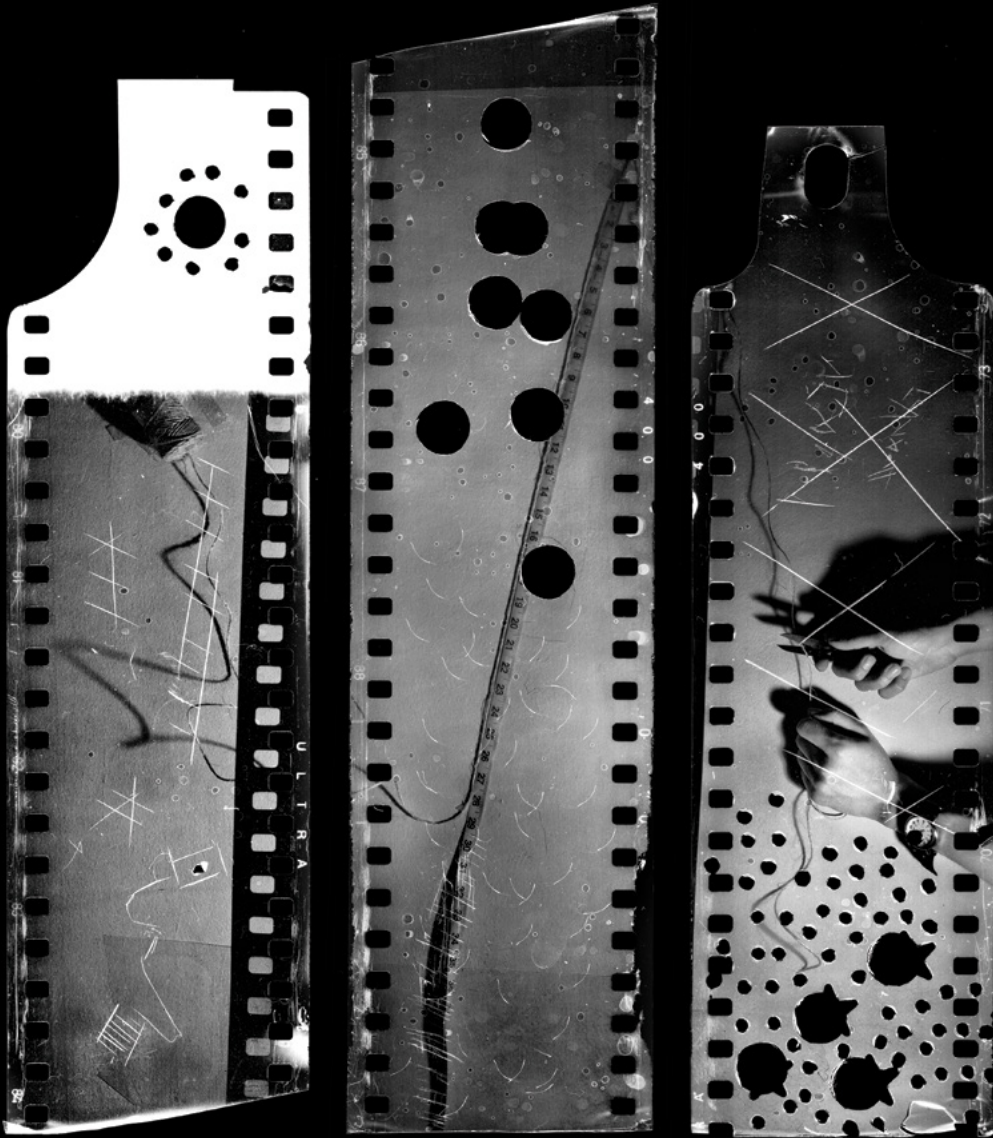
Summers for me are a period of self-transformation. Often masked as an idling of time, I have come to understand the heat as humbling, the humidity as a guide, an excuse to slow down and reflect on where I went, who I was, and who I want to be by the end of it all come August. I can't be anyone else in the summer, I can only exist on a temporal plane where time isn't what propels me forward so much as traveling does, or stoop conversations with friends. **Being Bare** is a moment of triumph, a coming alive that only happens when you listen to what the world is telling you, when you shift from subject to witness.

To see is to remember, to remember means to listen, and to listen you must believe. How do you make visible something that lives in the hearts of many as inconsequential? William H. Gass writes in *Representation & The War for Reality*; “It became fashionable to describe existence as a relation between things, and not a thing of property itself; it was a condition,” and continues, “Existence is infinitely, randomly, pointlessly changeable; yet, although it does change constantly, we insist on seeing the same face in our mirror or across the breakfast table, our eyes sew up all the holes in our clothes; habits like a healthy heartbeat are never heard; we live in the comfortable communities of cliché.”

Emmanuel Olunkwa is an artist and writer based in Brooklyn, New York. He is currently pursuing a masters at the Graduate School of Architecture at Columbia University in Critical, Curatorial, and Conceptual Practices.

Being a minority is not something I think about as often as I do my youth and the freedom I had before I possessed a knowing. As a child, I wasn't thinking about being black or gay. They were merely attributes of my character, the bedrock. My identity, to me, was not made a marker or reflection of my success or what I could achieve. I simply liked what I liked, dared when I dared, and thrived at what I felt to be most worthy of my time. I was fearless, blanketed with the realism my mom fed me at the time, unbeknownst to me, which has comforted me since, and yet I remained fearful of all the things that I didn't yet know that I couldn't know until I knew it in my own way.

Where do you disappear to when you can't see or feel yourself in the world? In a society, where everything is a political gesture, we have to move past representational antics that flatten or reduce the nuances of who we are and explore our desires independent of our race. How do you know if you are living a life? You possess an undeniable will, conscious-ness, and a knowing, independent of where you are from. Summer isn't the only time for transformation.



three thread 02
2019
Inkjet Print
40" x 32"

Joshua Lee

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Joshua Lee is an artist living in New York City. He graduated from Parsons School of Design at The New School with an MFA in photography in 2019. His work focuses on the concepts of death from the perspective of photography.

He is currently working on a project involving triptychs and violence. He does this by making three images on film taken on a large format camera, printing them as a set, making marks on the film by punching holes and cutting the negatives, printing the altered set, attempting to fix the images using the spot heal tool in Photoshop, and finally printing the so-called "healed" set.

amor fati

amor fati is a project involved in exploring the concept of death through use of photography. Through the triptych form, one sees a progression from whole to damaged to repaired. Of course, the repair never fully restores—likewise, in that final step, the image shifts from analogue to digital by creating something from nothing as well as from figurative to something more abstract.

The images are shot on a 4x5 camera, a format which typically demands precision and lacks spontaneity, and then the negatives are disastrously abused through cutting, scoring, punched holes, and/or crumpling. In this way, the 'master record' from which countless copies are made, is irrevocably changed. But even from the beginning there is no preciousness going on with the materials: one can often see dust, water marks, moiré, chipped edges, etc. We may be conceived in darkness and birthed in light, but from that very moment we must fend for ourselves against the effects of the world birthed in light, but from that very moment we must fend for ourselves against the effects of the world.

self-portrait 02
2019
Inkjet Print
40" x 32"
(left)

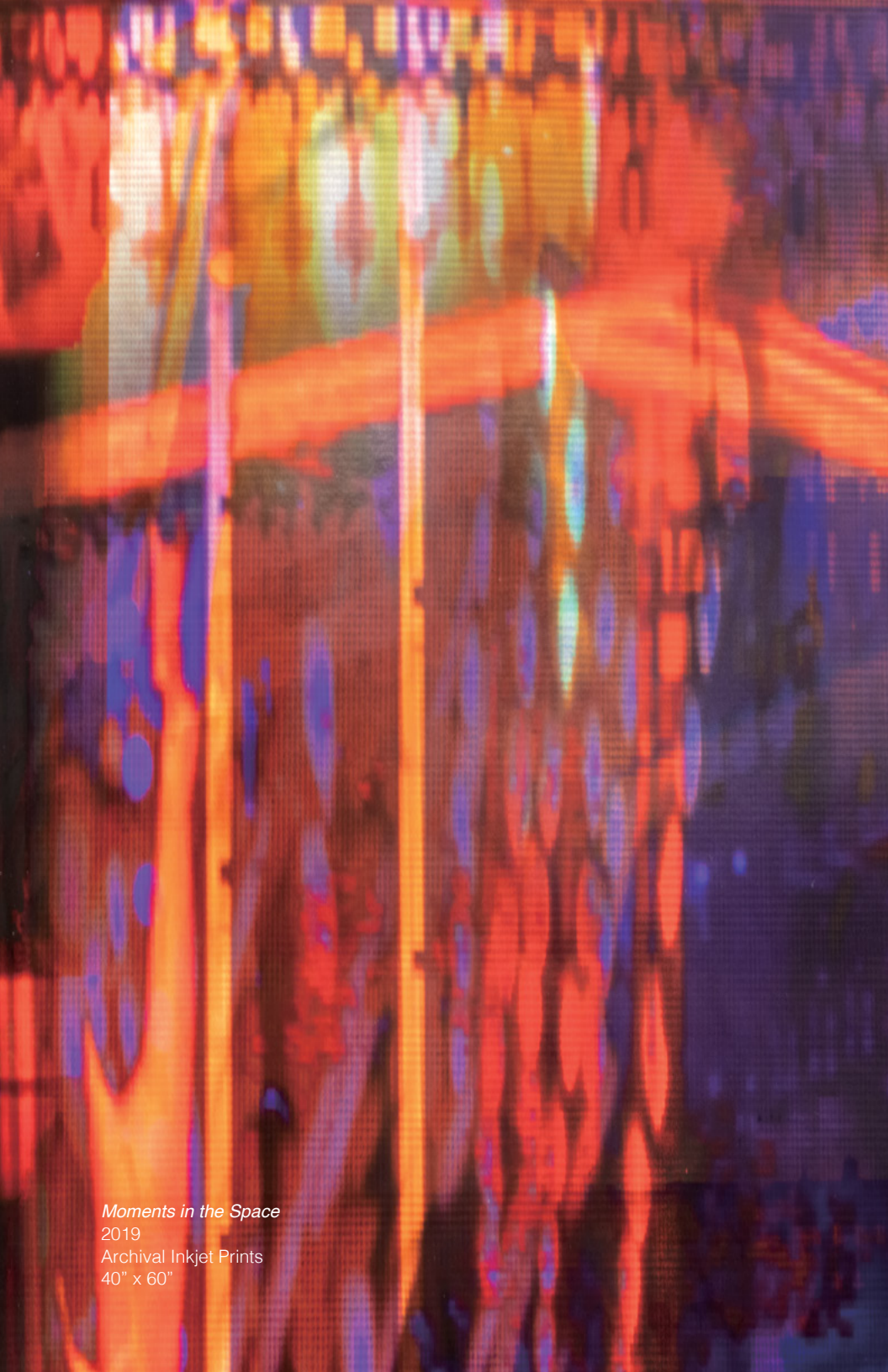
barrier 01
2019
Inkjet Print
40" x 32"
(right)



*"Summer after summer has ended,
balm after violence:
it does me no good
to be good to me now;
violence has changed me."
-Louise Glück, "October"*

chain 02
2019
Inkjet Print
40" x 32"





Moments in the Space
2019
Archival Inkjet Prints
40" x 60"

Harold Lee

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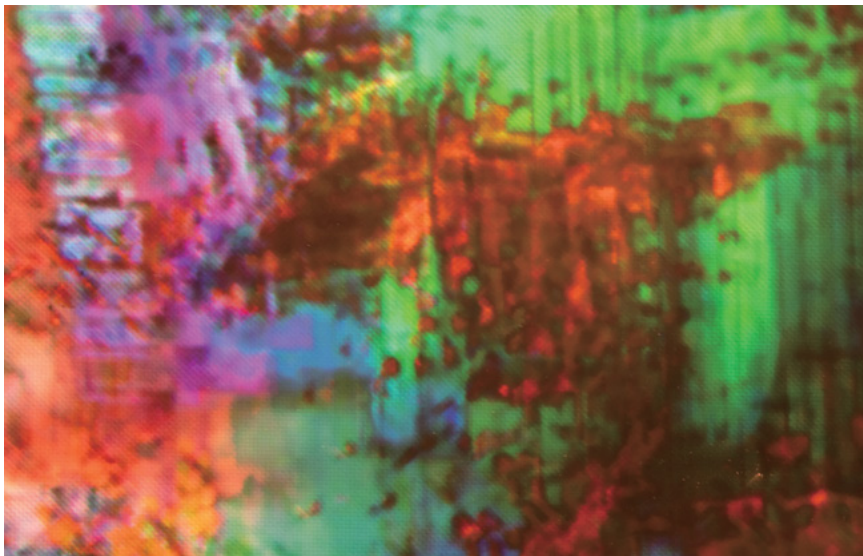
Harold Lee is a New York based artist. He was born and raised in Taipei, Taiwan. He earned a Bachelor of Fine Arts in studio arts at the University of Wisconsin-La Crosse. He received his Master of Fine Arts in photography at Parsons.

His work involves printmaking, photography, and experimental media. Lee's work primarily deals with people, perceptions, inner emotions, and his struggles in life. His work has been exhibited internationally in New York City, South Korea, China, and Japan.

Moment in the Space

I want to convey the complexity of peoples' inner emotions. The work is a multiplied result of superimposing thirty-two or more potential moments in space and time.

The work comprises multiplied time and multiple moments, containing eight different worlds in four different moments. The two-dimensional world displays motion and time with a singular capture. But it's possible a moment may not capture just a single place, but the imaginings of multiple places and times.



Moments in the Space
2019
Archival Inkjet Print
40" x 60"



Moments in the Space
2019
Archival Inkjet Prints
40" x 60"

While the viewer sees a two-dimensional image, the truth is they are perceiving multiple two-dimensional worlds in parallel time. These different times contribute to the decisions behind my process and printing procedures.

I wish to explore the boundary of reality and virtual reality by making work based off the idea of two-dimensional worlds multiple over a period of time. The two-dimensional world displays emotion in time with a singular capture.



Fajada Butte Unfixed
2019
Archival Inkjet Print
30" x 90"

"Though fictional in appearance, the composite result presents an account of the referenced reality outside of and additional to its constituent parts."

Dawnja Burris

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Born in Colorado, and raised in west Texas and southern New Mexico, Dawnja Burris is a psycho-geographer who has lived for many years in New York City but remains drawn to her native U.S. Southwest. She sees art, theory, technology, and nature as interlaced and concentrates on making imagery that is self-reflexive, comingling the boundaries between reality and fiction.

She uses the technique of re-photography to create images that are recursively fictional. Admitting and elaborating upon the artificial aspects of their process, they encourage a questioning of the established status of the real or the true—ultimately demonstrating that each photographic instance is always an account, at once elusive, located in-between the fictions of reality, yet persistently present.

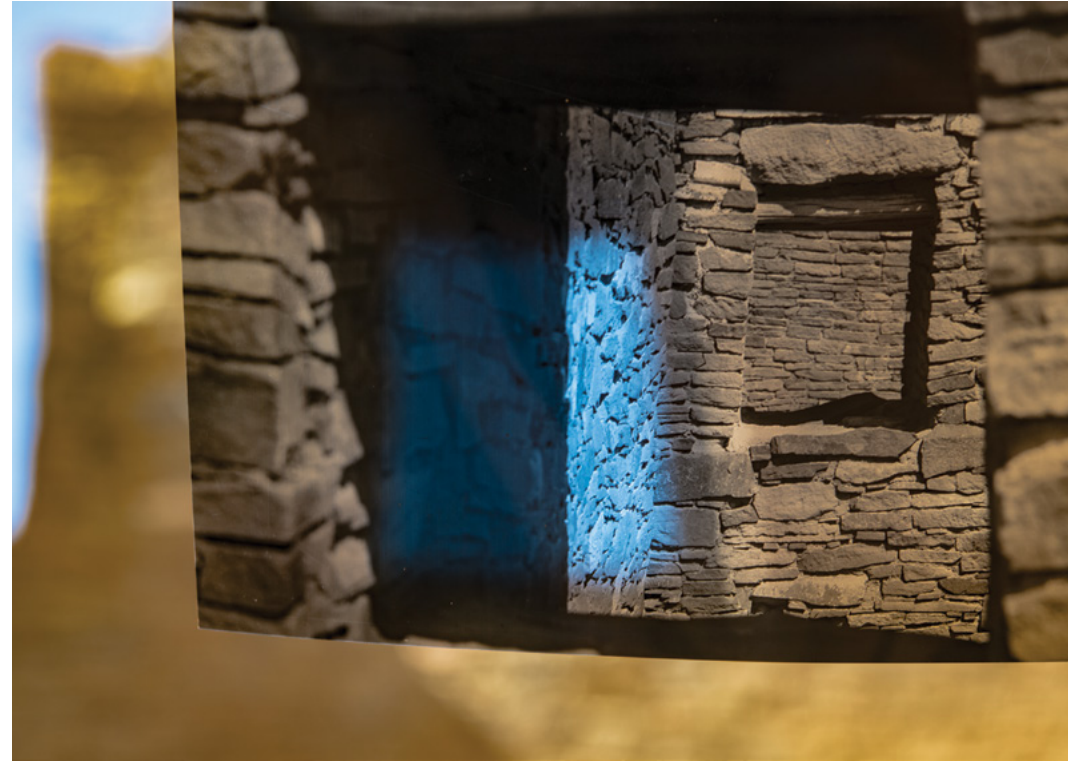
Chaco Reimagined

Within Chaco Culture National Historical Park, located in northwestern New Mexico, the landforms and architecture built and inhabited by the ancestral Puebloan people have been mapped and photographed extensively since the mid 19th century.

Challenging the constrictions of photography as an objective and indexed representation of reality, the doubled imagery produced during an artist's residency at the site in April 2019 presents itself as fiction in order to be perceived on its own terms—admitting its historical precedence but with deviant adherence to it.



Masonry Detachment
2019
Archival Inkjet Print
24" x 36"



Pueblo Arroyo, SE
2019
Archival Inkjet Print
24" x 36"

With the transparent images held off-register from the alignment of the actual landscape and architectural walls, the resulting double image produces a wavering, non-static result, suggesting the time that has and will continue to pass and the number of ways it and life within it may be conceived—beyond the archaeological research record. The images simultaneously create and critique in order to bypass prescriptive readings of the narratives ascribed to the landscape, the 900-year-old architecture, and the original, descendant and affiliated people who hold diverse beliefs regarding the history and meaning of the site.

Miguel Gonzalez

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The silence of the universe is deeper than space's;
it announces a purposeless and meaningless structure.
Every apple forever and always will fall from the tree by law.
Don't fool yourself: every breath announces a break,
a fall eternally late. The rebellion of the apple,
of fire, of meaning, of pain.
It announces evolution's mistake.

Your head is a place, where things happen.
Consciousness and thought pass through uninvited.
Your body is no horizon or container.
Inside and outside is an illusion.
Everything is continuous and the same.
Until you put it in words.



De_American/Landscape
2019
Film Still

De_Absorption

The house that I am building is a collection of poems about the everyday. Each image and installation I create are poems—not of words but of experiences.

My practice tries to illustrate the functioning of my life in a world dissected, invaded, and understood through modern technology. In such a world, past, present, and future collapse into an unrepresentable now. Even more so in such an understanding, the world and the body are continuous and unseparated. Everything is everything.

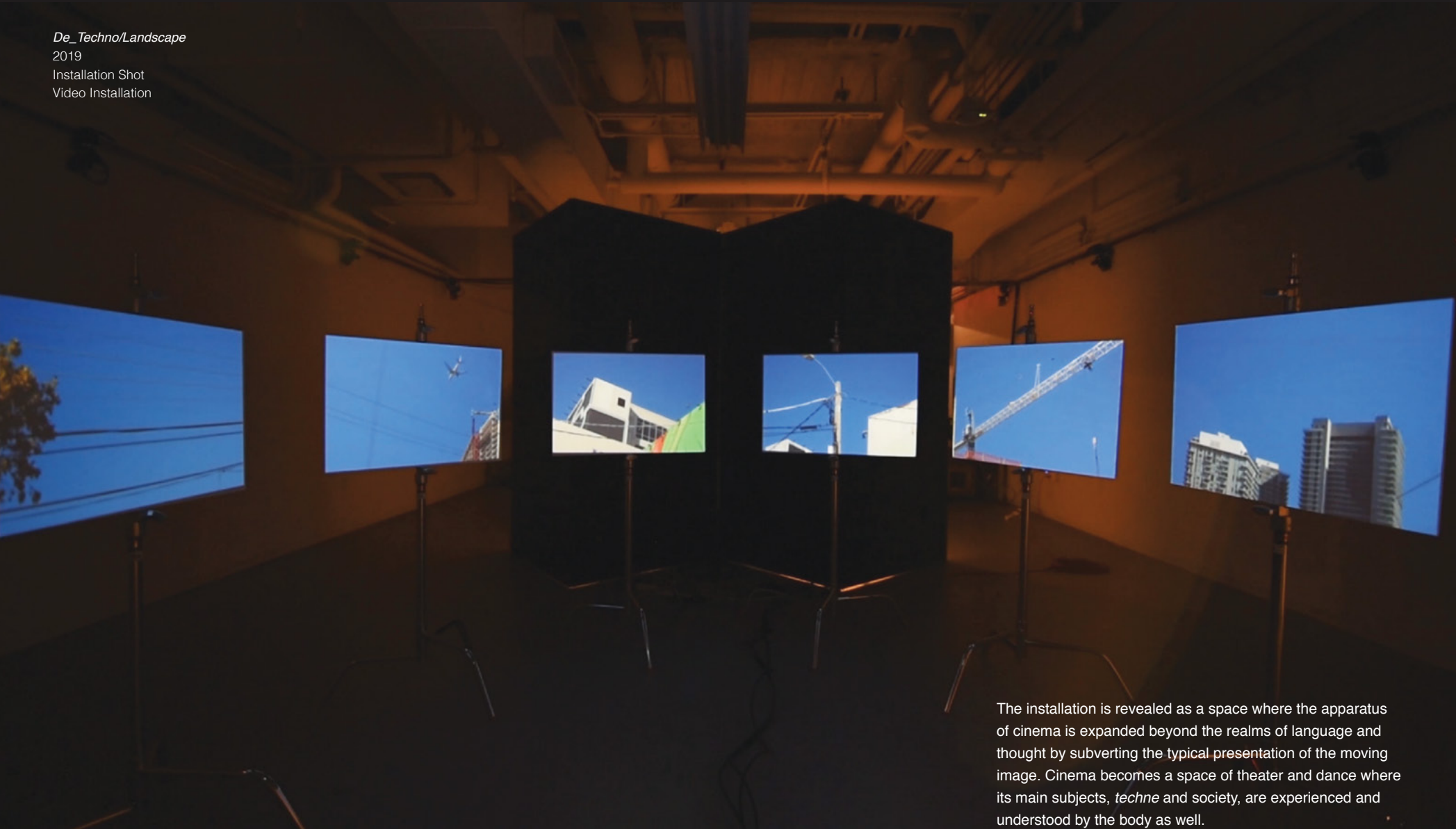
The human psyche is overdetermined by words, and this psyche is our only window to the world; language becomes the divisive theater stage where perception and matter battle for agency over creation. Such a triangular dance of language, perception, and matter is my life and the world I try to illustrate.

De_Techno/Landscape

2019

Installation Shot

Video Installation



The installation is revealed as a space where the apparatus of cinema is expanded beyond the realms of language and thought by subverting the typical presentation of the moving image. Cinema becomes a space of theater and dance where its main subjects, *techne* and society, are experienced and understood by the body as well.

HOUSED
2019
3D Illustration
VR Installation



Zeta Gao

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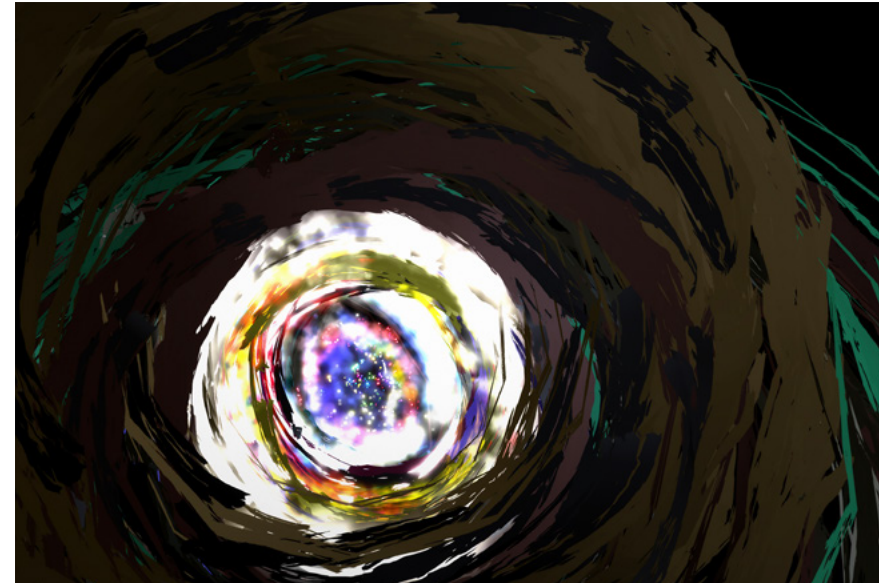
Zeta Gao was born in China and then spent half of her life growing up in the city of London. She went on to receive a Bachelors of Fine Arts degree in photography from Parsons School of Design in 2015. After graduating, Gao's work from her Senior Thesis was solely chosen to be debuted at the Max Mara store in Soho, New York City, from August to November of 2015. For the following two years, Gao studied filmmaking and then decided to pursue a Masters of Fine Arts degree in photography at her alma mater in 2017. During her graduate study, Gao was featured in the Pingyao International Photography Festival where she received the Young Photographer Award for her outstanding work. She is currently based in New York City working primarily in the mediums of photography, video, and virtual reality.

HOUSED

Drawing from her background in filmmaking, Zeta Gao directs her work about familial relationships, childhood trauma, a friend's death, and past life regression. She creates an archetypical experience of traumatizing narratives based on her hypnosis. Gao approaches her work through a lens of Eastern and Western art, as well as spiritual traditions such as reincarnation as described by Zen Buddhism and Christian mysticism.



VR Installation On View
2019



HOUSED
2019
3-D Illustration
VR Installation

In her current work, Gao puts her vision of past life regression seen under hypnosis into the world of virtual reality by painting with 3-D brushes. She creates an immersive experience and also stirs a feeling that is qualitatively new. She connects strongly with the idea of escaping completely into another dimension, and wants viewers to be able to find their own way to that surreal vision of self-discovery, to have their own aesthetic, artistic, and conceptual revelation.



Mirrored Community
2017
Digital C-Print
17" X 22"

Dorian Purse

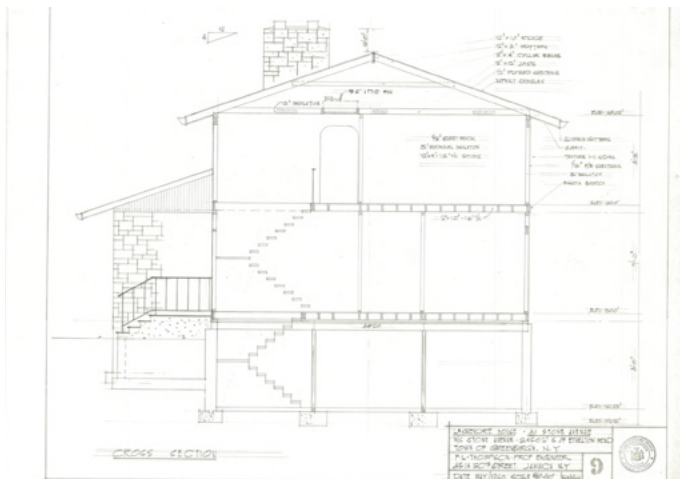
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Dorian Purse was born in New York, and raised in the D.C., Maryland, and Virginia area. Purse earned a Bachelor of Arts in cinema, television, and emerging media studies from Morehouse College in 2017, and is pursuing an Master of Fine Arts in photography from Parsons School of Design. His work aims to convey the black experience and body in relation to space and architecture through photography, video, and architectural models.

House on the Hill

I am a storyteller. I enjoy documenting personal narratives, specifically the narratives of my family and seeing how my documentation of my unique family background can add to the ever changing concept of the black experience.

Growing up with a mother and grandfather who are both architects, I was constantly surrounded by their work, ideas, and conceptual opinions regarding architecture. I was able to see their work on drafting paper transformed into a final built product. I was always fascinated by how architecture served as a time capsule, a cultural vessel, and a foundational idea of personal expression. So I took all of these ideas and applied them to documenting the house that my grandfather designed that would serve as our family home.



Original Blueprint of House on the Hill
1960
17" X 22"



Joan Crawford Stairs, 2017, Digital C-Print, 17" X 22"

House on the Hill is my exploration of my grandfather's standing architectural expression. I examine the design characteristics of the house, showing the generational impact that the house embedded in its inhabitants.

This project stemmed from a multi-generational desire to see myself reflected in spaces of residence, community, and socialization. It was easy for me to find imagery of the black body in spaces of impoverished and oppressive living environments, and it was easy to find images of the black upper class living experience. But I am neither of those. I saw the importance of contributing to a contemporary conversation of architectural reclamation in relation to the black experience. This project birthed the need to analyze and address how the black experience in residential spaces has progressed and stagnated over decades.

Victoria Leixin Qian

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```
bool graduateInSummer2019 = true;
string basicInfo, undergraduate, studyAbroad, graduateSchool, current-
Work;
void ofApp:setup () {
    basicInfo = "Victoria Qian is born and raised in Shenzhen, China.";
    undergraduate = "Macalester College, Studio Art";
    studyAbroad = "Milan, Italy and Paris, France";
    char background [3] = {design, painting, photography};
}
void ofApp:update () {
    graduateSchool = "Parsons School of Design, MFA Photography";
    currentWork = "Qian's current work is related to her experiences
of being an immigrant, addressing the displacement of where the
home is. A shift from traditional medium to include technology into
her work is shown."
}
void ofApp:draw () {
    cout << undergraduate << studyAbroad << background << endl;
    cout << graduateSchool << endl;
    cout << currentWork << endl;
    if (graduateInSummer2019)
        cout << "Work as designer." << endl;
}
}
```



It Remembers, 2018, 3D Prints, Installation



It Remembers

Moving is the key melody of my life—from apartments to apartments, cities to cities, countries to countries. Now that I've grown, the feeling of being displaced from home has taken over the excitement and curiosity of moving to a new place. On countless nostalgic nights, I think of the vase sitting on my piano that accompanied me for thousands of sleepless nights of practicing.

The 3-D printed objects, though generic in form, are recreations of a significant bottle from each of my homes. They are personal symbols of home, containers of my past, and portable self-portraits. I left, yet they remained still. The lights inside the vases light up my way home, while the images are reminiscent of places beloved by me.

It remembers.
The night facing the piano.
The pen on my wrist.
The tear on my face.

It remembers.
The room full of lights.
The sorrow in February.
The snow outside the window.

It Remembers, Milano
2019
Inkjet Print
12" x 18"

It remembers.
The smell of a cigarette.
The sound of a motorbike.
The terrace bathed in moonlight.

It remembers.
The green outside the house.
The quietness in the air.
The secrets in my heart.

It is empty.
It is full.
It forgets.
It remembers.



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GNIBBEING BARE

This catalogue and exhibition were produced by a team of especially talented and dedicated people. Thank you to Joel Towers, Executive Dean of Parsons School of Design and to the Dean's Office for the invaluable support of this photography program. Thank you also to Anne Gaines, Dean of The School of Art, Media and Technology for the leadership, guidance, and consistent commitment. My respect and appreciation to the extraordinary faculty for their dedication, enthusiasm, and valuable hard work. Special thanks to the departmental staff for their tireless attention and contributions to the success of this program. Finally, I would like to express my recognition of the efforts and talents of Victoria Leixin Qian, Madeline Eckert, and Dawnja Burris for the excellent design of this catalogue, and Joshua Lee for its copyediting.

Jim Ramer
Associate Professor
MFA Director

“To look on BEING bare, we must strip it of signs.”

- William H. Gass, Representation & The War for Reality



Zhuoning Bi



Dawnja Burris



Madeline Eckert



Zeta Gao



Miguel Gonzalez



June Kim



Harold Lee



Joshua Lee



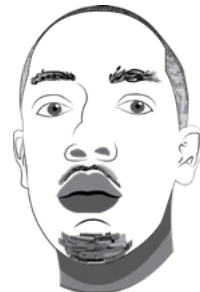
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Ama Mbundu



Dorian Purse



Victoria Leixin Qian



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