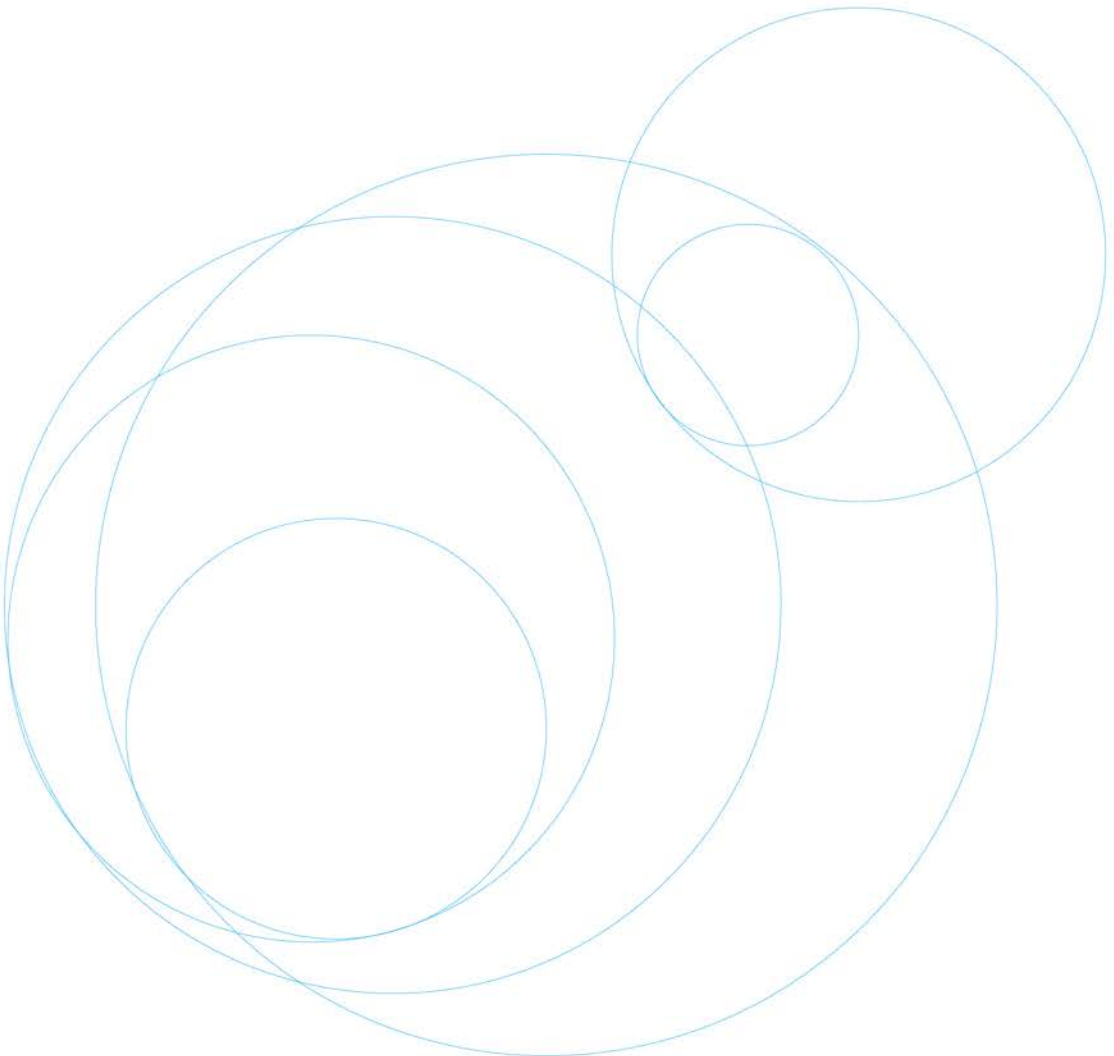


PSD

MFA Photography  
Volume 2.0





Photography has infinite possibilities and outcomes.

We must respect the potential of photography and its ability to be anything—a subject that knows no bounds. If an imagemaker wants to understand their own legacy, cement their *identity* or challenge the conventions of memory or history, there is photography. If a visual artist wants to push the boundaries of *documentary*, they can use their camera as a weapon or understand the dynamics of people within cities all over the world. If an artist is fascinated by *technology* and wants to create art pieces utilizing data visualization as a tool or hypnosis as an avenue to tap into the past then photography is there. When the camera is pointed towards a *body*, landscape, and/or spectacle, the imagemaker envisions the potential that exists and therefore becomes, creating a relationship that is: Art.

Photography can take on any *form*. It can be anything. The choices are infinite.

When we began this program, all of my colleagues and I would have liked to believe that we were a blank slate, but we were not. We all are defined by our own experiences, conversations and research. Our hands are sticky molding each other like a ball of clay.

Out of the many options that could have existed, we are only one beautiful possibility.

-Adrian White-



Identity

Steven Baboun



*Akansyè*  
2019  
Photography, Digital  
12" X 10"



*Rantre Wouj*  
2018  
Photography, Digital  
30" X 16"

Steven Baboun creates through photography, video, and performance art. His work explores diverse social issues within the Haitian community such as queerness, race and social class, politics, religion (namely Vodou and Catholicism), and multi-cultural identities. Baboun presents to the world the complexities of Haitian society and how Haiti is an incubator for innovation, creativity, and storytelling. Haiti has always been the center of negative attention in the media—often times depicting an inauthentic and sensationalized representation of the island. Through his work, he counters this toxic narrative by showing that Haiti is a country driven by racial and sexual diversity and dynamic spirituality. He is inspired by the ever-evolving nature of the self, his country, and its narratives.





*Rantre Tig*  
2018  
Photography, Digital  
30" X 16"







These pillars are not stagnant  
They are shaped by the wind's pattern  
forming magnificent coils,  
defying gravity

*Body as Sculpture*  
2019  
Chromogenic Print  
28" X 42"

Unbothered and unharmed  
but strengthened by sun and water

Petrified amber covers my facade and  
gives me a honey golden shine

My doors are solid ebony.  
Opaque to many  
but windows to the soul for others

There are few like me,  
architectural marvels.

Honey golden with wind formed coils

We are timeless structures assembled by the blood,  
sweat and tears of wiser minds

Conscious of the current but shaped by the past

Our pillars do not stray they are fortified in a concrete foundation

Our amber facade does not crack  
an ageless beauty unmarked by time.

## Body as...

The series, *Body as...* is a group of photographs juxtaposed to sculpture and a sound installation about Black femininity. The work detaches from the sexual associations of nudity and incorporates ideas of transforming the body into a sculptural entity. In a few images, the artist uses dramatic lighting techniques to obscure the body from the eye. This act questions whether the body is being hidden from sight or emerging from the darkness. *Untitled (Shea Bust)* represents the beauty standards imposed on women more specifically in this case, beauty standards imposed on Black women. While the sound installation, *Amber Facades and Magnificent Coils*, acts more like a reclamation of unaltered beauty and self-love while also uplifting and recognizing the strength of Black women.





*Communication*  
2019  
Inkjet Print  
20" X 30"

Centian Zhou



# Communication

This series is about my emotions and feelings with my father. I performed multiple characters of mine and bought the wig and suits to play the role of my father, trying to show the real condition of how I get along with my father as usual.



*The End of Xanadu*  
2018  
Video, 7 : 10  
Film Still

*“I died from minerality and became vegetable;  
And From vegetativeness I died and became animal.  
I died from animality and became man.  
Then why fear disappearance through death?  
Next time I shall die  
Bringing forth wings and feathers like angels;  
After that, soaring higher than angels -  
What you cannot imagine,  
I shall be that.”*

*-Rumi*

Xanadu Restaurant  
111 Phantom Avenue  
Vanishing Realm, 38193

Server: Chris      Station: 01

Order #: 900231      Dine In  
Table: A89      Guests: 12

Written and Directed by  
Zeta Gao

Starring  
Schuyler Press  
Louise Heller  
Tess Mcmillan  
Shuva Islam

Producer  
Sha Huang

1st Assistant Director  
Sha Huang  
2nd Assistant Director/MJA  
Madeline Eckert

Assistant Camera  
Peng Lyu

Gaffer  
Melissa Chu

Sound mixer  
Chayan Sanchez

Music  
Edward Elgar - Salut D Amour Op12  
Leonard Bernstein - Somewhere

Safe Trip!

# The End of Xanadu

The End of Xanadu is a seven-minute short film that depicts the relationship between a mom and a daughter and two best friends, as well as trauma and afterlives. Gao believes we all weave in and out of ceremony throughout our entire lives. Between our very own births and deaths, we celebrate rites of passage, we lose loved ones, we get married, birth our children, engage in personal rituals, or attend support circles. No matter what sort of ceremonies we find ourselves in, once we are there, we sense we're in the midst of some sort of tangible meaningfulness and at the feet of a mysterious invitation, and for that, our presence heightens and we're more likely to recognize our role in creating our lives.

**Steven Baboun** is a 23 year-old artist and photographer from Port-au-Prince, Haiti. He is a graduate from American University where he received a Bachelor's degree in Film and Media Arts and Education Studies. He's currently a graduate student at Parsons School of Design in New York City working toward his MFA in Photography. Steven has tackled several photojournalistic projects like documenting the Islamic religion in Haiti and the roles of women in Vodou. In summer 2015, he released a photobook called *Island Visuelle: La Femme*, which highlights Haitian women, their grace, and their importance in Haitian culture. Baboun is a versatile storyteller where he tackles issues of homosexuality, being multi-cultural, sex, love, and anger in the form of self-portraits. His self-portraits has caught the attention of many publications, one of them being NAKID Magazine, who featured Steven in their April online issue. Steven's art film *The Last Haiti: The Moving Portraits* has screened at the Haiti Film Festival in New York City as well as the District Cinema Film Festival in Washington, DC. His film has recently won a 2017 American University Vision's Award for best experimental piece. Baboun is currently the co-owner and head of photography & visuals at a creative agency and studio called 432 Agency.

**Amanda Johnson** is a South Bronx based artist and photographer. She obtained a Bachelor's degree in Fine Art with concentrations in photography and painting from Earlham College, a private liberal arts school in the Midwest. Currently, Amanda is in graduate school at Parsons School of Design where she will be receiving her Master's of Fine Arts in Photography. Much of Johnson's early work were studies of the Midwestern landscape. Her work has evolved and now focuses on Black femininity and the female body as represented in art history, the media and society. The work detaches from the sexual associations of nudity and incorporates ideas of transforming the body into a sculptural entity.

From the globe-impacting graffiti of the South Bronx where she grew up - to the renowned collections along museum mile of the Upper East Side where she attended school - and from the folkloric traditions of Cuba, Mexico and the Ukraine to the impressions and impressionism of France and England (all of which Amanda traveled to before 18) - her background is a diverse tapestry of influence that have helped shape her perspective and pursuits both artistically and professionally.

While Amanda Johnson studies and creates art, her educational background and professional choices have begun shaping her understanding of the depth of art history, the breadth of the art world and the role of galleries in contemporary society, she is constantly left with a deeper desire to learn more, experience more, and contribute more.

**Centian Zhou**, MFA Photography student of Parsons School of Design. She studied both economics and Japanese in the University of Oregon. She was an editor about three years in the Chinese television station.

**Zeta Gao** was born and raised in China, at age 14 she relocated to central London and continued doing what she loves at a higher level of profession. Gao received her BFA in photography from Parsons The New School for Design in 2015 and now pursuing her MFA in photography at the same school. Zeta Gao is currently based in New York.

Zeta Gao aims to envelop the viewer in image and sound, her works focus on universal human experiences—birth, death, the unfolding of consciousness and have roots in both Eastern and Western art as well as spiritual traditions, including Zen Buddhism (reincarnation) and Christian mysticism.



Body

Zhuoning Bi



*I have you fast in my fortress*

2018

Inkjet Print

36" X 54"



*And will not let  
you depart  
2018  
Inkjet Print  
36" X 54"*

I have 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 at late night.  
I'd like to be a farmer so that I could bury my body and my  
heart underearth, water them,  
nourish them, have them bloomed and fruited.  
I'd like to be anything so that I could let all my burdens off,  
so that I could live happily every after.



*But put you down into the dungeon,  
in the round-tower of my heart*

2018

Inkjet Print

54" X 36"





*There I will keep you forever*  
2018  
Inkjet Print  
36" X 54"

Janiuci Guntzel



*Goddess-Gaze*  
2019  
Digital Inkjet Print  
30" X 45"

“Clarified, composed, forever was I  
Meant by her to recognize a painting  
As beautiful or a movie stunning  
And to adore the finitude of words  
And understand as surfaces my dreams  
Know the eye the organ of affection  
And depths to be inflections  
Of her voice & wrist & smile.”

*(The Goddess Who Created This Passing World by Alice Notley)*

Spandita Malik



*Last Portraits of Her*  
2018  
Heat Transfer Print on Canvas,  
Smocking Embroidery  
30" X 16"

# Last Portraits of Her

'Last Portraits of Her' is an abstraction of the illegally printed photographs of the corpses of the gang rape victims in Indian print media in 2012 and 2018. The portraits of Jyoti Singh and Asifa Bano are turned into memoirs as an attempt to do justice to their last portraits. The sheer brutality of the gang rape and murder of the two victims does not suffice to describe them. The event of their death should not and cannot be the way we illustrate their last portraits. This work is an attempt to re-imagine them as women of various characteristics apart from their death. I want the viewer to look at these last portraits of them and tell me what they see, and what these portraits could be.

The resilient women of India carry the marks of brutality and injustice through their history of being treated as inferior beings. While misogyny is hardly exclusive to one country or culture, India bears particularly ghastly symptoms of it. In late 2012, the 23-year-old medical student died as a result of a brutal gang rape on a Delhi bus in India. Although I have heard about rapes frequently on the news, that incident affected me differently. It seemed less abstract, closer to home. It also confirmed something I had refused to believe in all my life, that for a lot of people, women were—I was—not just inferior, but less than human. The highly segregated society that has politicised rape today fails to understand women's fight for safety. The project becomes an abstraction of the found facts on rape reportage, media, and perception of rape through media in Indian culture.

## ***Zhuoning Bi***

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 in the world...but I'm the only Zhuoning Bi. Besides, this name is given by a prophet who used to serve the chinese emperor. SO YOU'D BETTER LEARN HOW TO PRONOUNCE IT.

Kisses and hugs.

Zhuoning Bi

***Janiuci Gützel*** is an emerging fashion photographer and videographer based in Brooklyn, New York. Following her degree in Fashion Design in São Paulo, Brazil, her work is an investigation of her own aesthetics, developing a unique identity. Her last photographic series is an investigation about the female gaze, generating answers about how woman must be portrayed in the fashion industry nowadays.

***Spandita Malik*** is a New York based artist and photographer from India. She started her Master of Fine Arts with a major in photography at Parsons School of Design, The New School in New York City in 2017. Malik's work is concerned with contemporary politics, with emphasis on women's rights and violence against women. Malik specialises in process-based work with photography. Her work experiments with fabric, gel transfers, heat transfers, embroidery, and silkscreen printing. Her work has been featured internationally in exhibitions in New York City, France, New Zealand, Italy and India.



Form

Victoria Leixin Qian

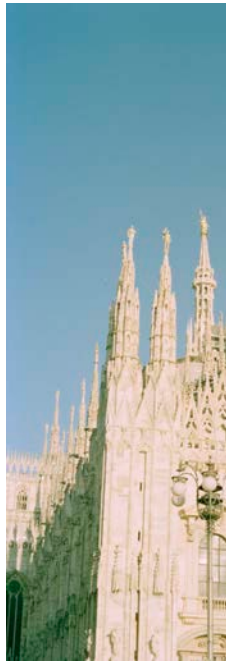


*Ricorda...*  
2018  
3D Prints, Installation  
30" X 40" X 70"

# Ricorda...

Moving is the key melody of my life, from apartments to apartments, cities to cities, countries to countries. As growing up, the excitement and curiosity of moving to a new place started to be replaced by the displacement of where my home is. On countless nostalgic nights, I think of distant, yet beloved, places and people. And I miss the intangible moments back then, laughter or tears.

I always remember the vase sitting on my piano, accompanying me for thousands of sleepless nights of practicing. It witnesses my past. It remembers. The bottles from different homes are now symbols of home and containers of preserved memories. I left, but they remained still.



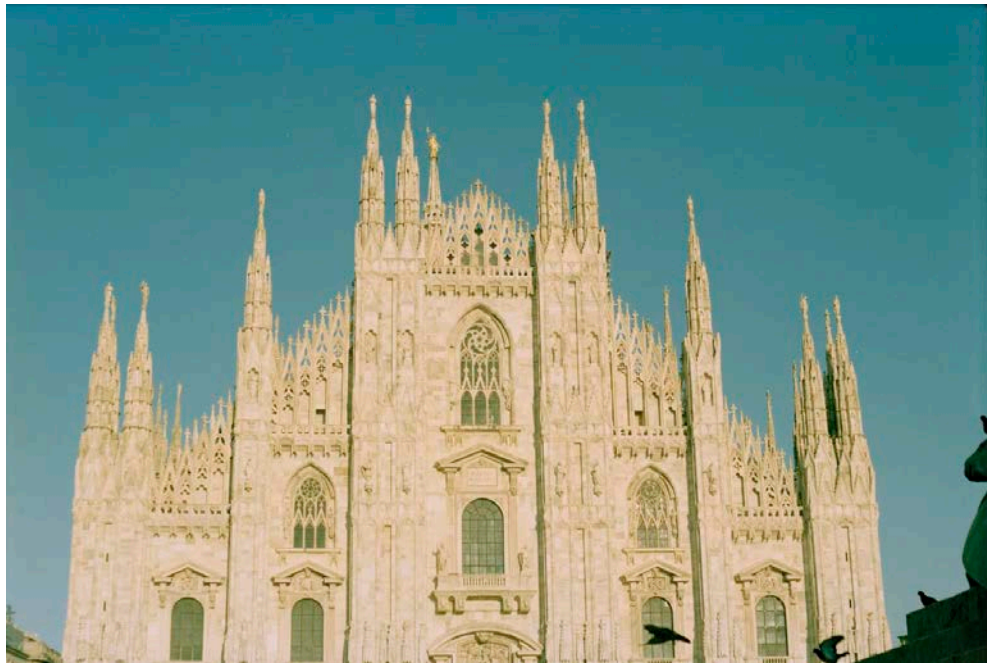
It remembers.  
The night facing the piano.  
The pen on my wrist.  
The tear on my face.

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

It remembers.  
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.



*Ricorda... Milano*  
2019  
Inkjet Print  
20" X 30"

Livia Prescha



*Still Life, 01*  
2019  
Installation



Within photography, Livia Prescha explores the equilibrium between the practices of the traditional still life and the free and unmannered way of looking. She explores how ordinary objects and intimacy, in everyday life and their meaning, can be transformed by how we choose to look at them, stressing the importance of curiosity and desire. Her work is about finding lyricism in the small and quiet.

Tere Garcia



*Lumen I*  
2018  
Digital Chromogenic Print  
16" X 20"

# Lumen

Growing up in the largest export city of concrete, and constantly being surrounded by construction, has influenced Garcia's art practice. Her pieces are always in constant change and constantly development, like a construction site. Her work is never about the finish, but highlights the importance of the process. She lets the process stand as the finished piece in a society that exalts achievements and completion.

Concrete, time, and light are the major variables in her image-making strategy. Her method allows the materials to develop naturally without stopping the developing process, mimicking the process of concrete that it never could. She uses light-sensitive paper and paints with concrete to let the paper develop under construction. The images will continue to develop until they are completely obscured and erased by light and time.

Materiality is important in her work. The soft, fragile, and delicate light-sensitive paper stands in contrast to the heavy, grey concrete. Garcia tells the story of her roots and memories through these materials.

Jiachen Zhong



*Untitled*  
2019  
Installation  
63" X 60" X 60"



This piece is talking about the relationship between human beings and the environment, and if human species is only the ordinary member of our grand nature, what makes human beings privileged to use other animals as sources for emotional satisfaction.

In the field of fashion and garment production, most brands use a lot of animal fur, especially rare animal fur to make clothing and handbags. To satisfy our vanity, we cause serious damage on the environment and ecological balance.

The sculpture I made was using the contours of the human body as a surface to map out the natural world. Hair as a sign of the natural growth of the human body, so I photographed women's hair, printed them on inkjet transfer paper and affixed them onto 40 black tote bags made from canvas cotton fabric. The bags are then attached to the dress. About the colors, I utilize the primary colors of light - RGB. The photographs are printed out in 3 different sizes. The waves of the hair in the photos and the shapes are representative of traditional Chinese landscape paintings.

## **Victoria Leixin Qian**

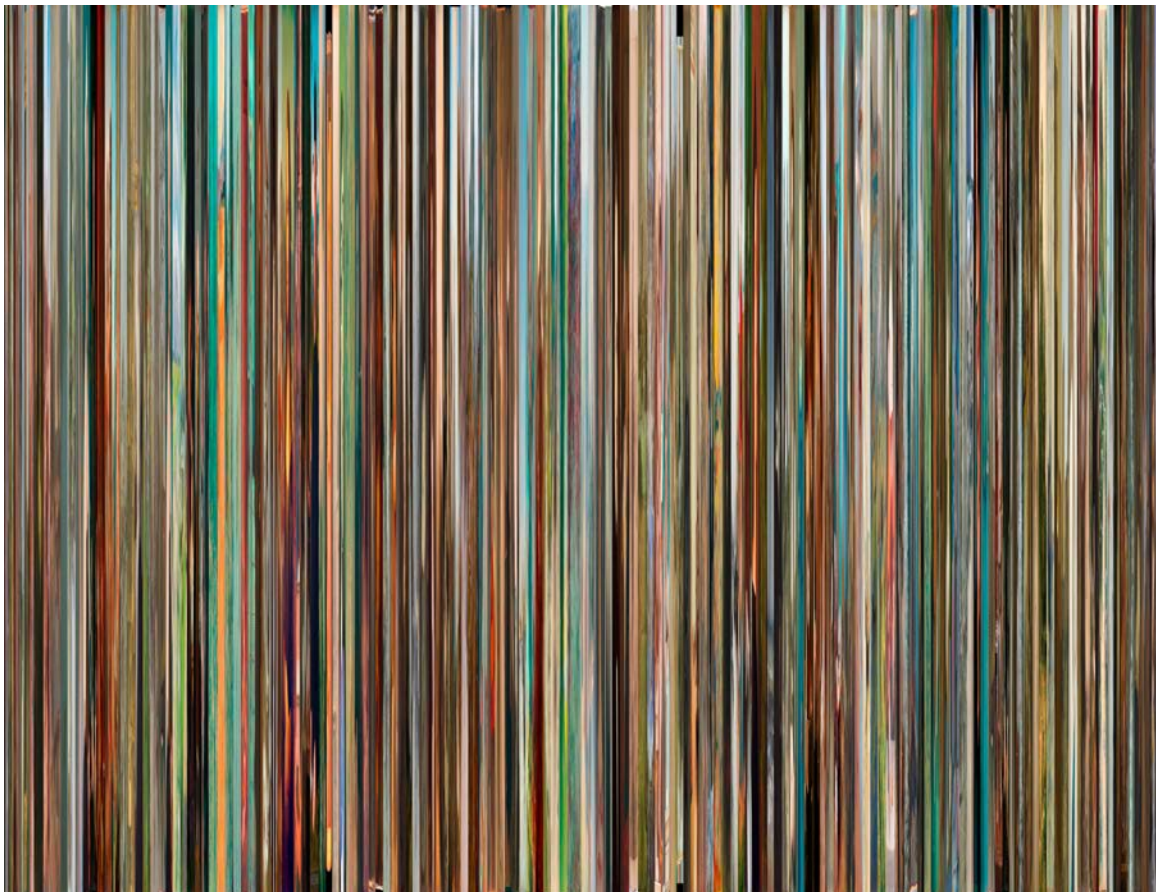
```
bool graduateInSummer2019 = true;
string basicInfo, undergraduate, studyAbroad, graduateSchool, currentWork;
void ofApp::setup () {
    basicInfo = "Victoria Qian is born and raised in Shenzhen, China.";
    undergraduate = "Macalester College, Studio Art";
    studyAbroad = "Milan, Italy and Paris, 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;
}
```

**Livia Prescha** is a multi-disciplinary artist currently based in New York City. She works with images and sound in order to create immersive room installations. Within photography she explores the equilibrium between the practices of the traditional still life and the free and unmannered way of looking. She explores how ordinary objects and intimacy in everyday life and their meaning can be transformed by how we choose to look at them, stressing the importance of curiosity and desire. Her work is about finding lyricism in the small and quiet.

**Tere Garcia** is originally from Monterrey, NL, Mexico. She graduated from the University of Houston with a BFA in Photography/Digital Media and currently pursuing her MFA in Photography at Parsons the New School for Design in New York City. Garcia works in a variety of media: video, sculpture, installation, traditional and digital photography. Her work employs conceptual and performative tactics to intervene in the photographic processes of cognition and to question the image as the repository of meaning. Her work turns on interventions into the image making process in order to destabilize the ground upon which it rests. "I aim to complicate the textuality of an image, how it is read, by exposing and complicating the space it seeks to naturalize (Garcia)." She has exhibited at The Houston Center for Photography, Blaffer Art Museum, Box 13, HCC Central Fine Art Gallery, Fotofest participating spaces, Rudolph Blume Fine Art Gallery, Los Angeles, CA, New York, NY

**Jiachen Zhong** (b. 1996) is a New York based Chinese photographer who graduated from State University of New York at Albany (BA, 2018). She is currently pursuing her MFA in photography, video and other related media from Parsons School of Design. As an artistic, she particularly likes to discover weirdness around her and rework them into art forms.

Technology



*174 Masters' Paintings*  
2019  
Digital Print  
40" X 50"

Xiang Geng

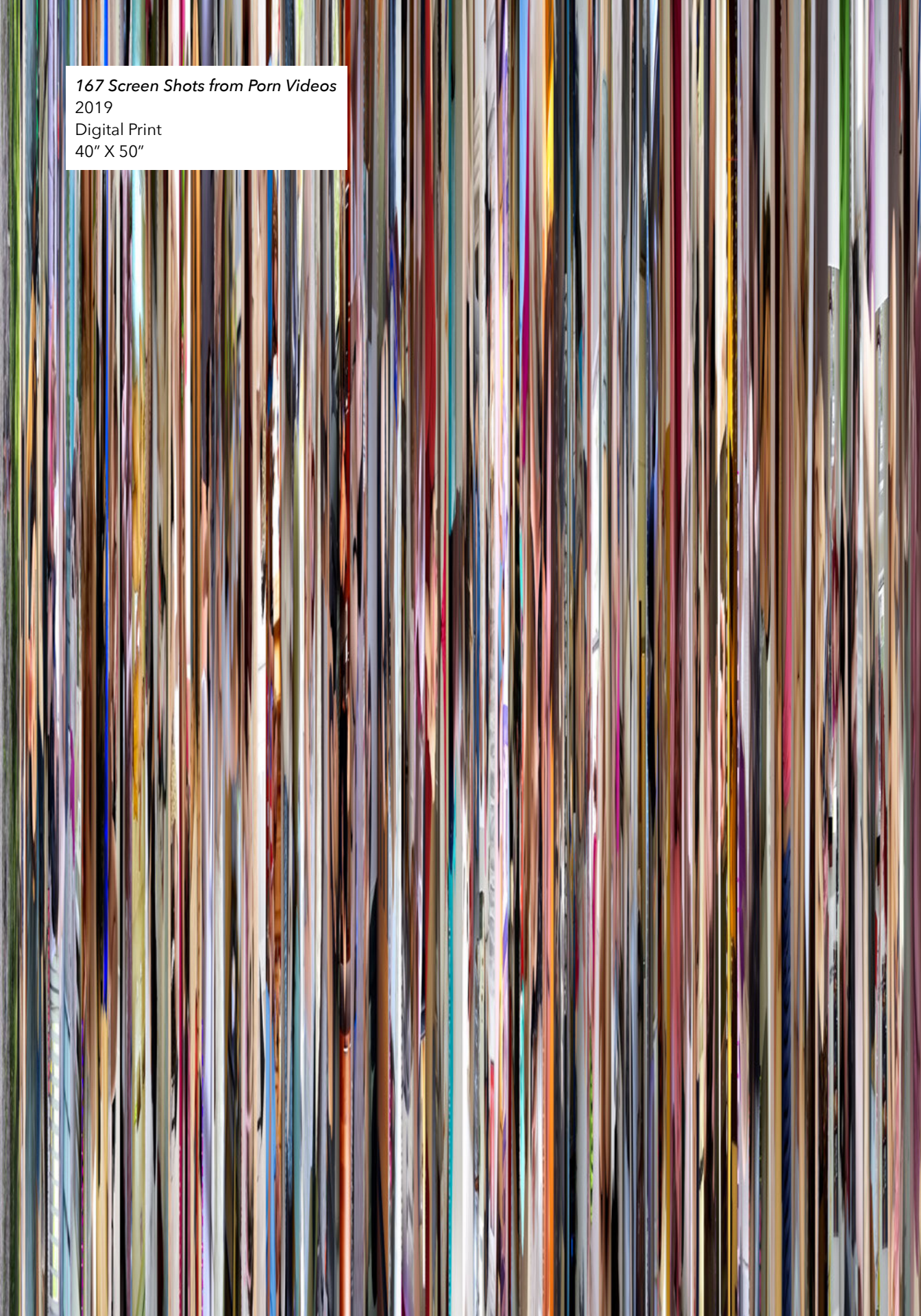


The artist conducts a digital analysis of hundreds of specific categories of photos (i.e. the works of contemporary art masters since 1900 and pictures taken from pornographic videos). He then sorts them into destruction in a specific way. Finally, a “squeezing” method is used to recombine a digitally synthesized image. Let them look like a colorful strip shape. Make the information contained in the original image illegible. The audience will re-read the picture based on their own experience.

Pictures may produce two outcomes, and an experienced audience may be able to get useful information from them, and most viewers will think of it as a completely recreated abstract digital art. This challenges the right to speak in the art world. Who defines the value of art? Whether people are subjectively appreciating art or being influenced by people with the right to speak and decide what is art.

Another level of understanding of this work can be done in a direction that bypasses the contemporary review of mechanism. The destruction and reorganization of information can effectively bypass the system of speech review by some authorities.

*167 Screen Shots from Porn Videos*  
2019  
Digital Print  
40" X 50"







Harold Lee



*Ambiguities*  
2018  
Archival Inkjet Print  
40" X 60"

# Ambiguities

My photographs crystalize different perspectives. I want the viewers to see within and outside of themselves through the environments, surfaces, and objects that I portray from multiple angles. I incorporated architecture as a tool for representing social and physical structures that capture our view of the world. The interplay between what's real and what's reflected serve what's real self versus what's self through the eyes of society.

We perceive an image of our body through many surfaces from what appears in the mirror, in our minds, and through hallucinations and dreams. Appearances can also shift under environmental and social pressures. We see ourselves through different mirrors, which can reflect and distort emotional recognition.

Ashveta Budhrani



*Space*  
2016  
Fine Art Prints  
13" X 17"



“I was trying not to take advantage.”

“He was so uncomfortable. I felt uncomfortable for him.”

“I wanted to get closer, but I wanted to respect her space.”

“I just wanted to kiss.”

“I was trying to shutdown emotionally.”

“I was mesmerized by her eyes.”

**Xiang Geng** was born in Wuhan and raised in Guangdong, China. He graduated from the University of Arkansas, Fayetteville in 2018 with a BFA in Fine Art Studio and is pursuing his MFA in Photography at Parsons School of Design, the New School in New York City.

Geng works in a variety of mediums such as installation, printmaking, video, performance, and traditional or digital photography. He tends to discuss serious social issues that are often ignored. Both oriental and western cultural backgrounds give his works dual meanings. Humor and political satire always play important roles in his works.

He has exhibited at Pingyao International Photo Festival in China, Photoville 2018 in New York City, Manifest Gallery, Cincinnati, OH, Univ. of Central Missouri, Univ. of Arkansas, Lalaland Gallery and sUgAR Gallery in Fayetteville, AR. He has been awarded twice in Photographer's Forum Magazine Annual Best of Photography Contest.

**Harold Lee** is a New York based artist. He was born and raised in Taipei, Taiwan. He earned Bachelor of Art in Studio Arts at the University of Wisconsin- La Crosse. He received MFA in Photography and related media program at Parsons School of Design. His work involves with printmaking, photography, and experimental media. Harold's work primarily dealing with people perception, inner emotion, and his struggle of life. His work has been exhibited internationally in New York City, South Korea, China, and Japan.

**Ashveta Budhrani** is an international artist living in New York. She is a merit scholars student at the Parsons School of Design pursuing her Masters in Photography & Related Media. She has an undergraduate degree in Software Engineering from Mumbai University, has a post-baccalaureate degree in Studio Arts from San Francisco Art Institute. She also studied abroad in Italy and Germany studying different global art exhibitions. She started as a self-taught photographer while she was pursuing her degree in Software Engineering she started working as Celebrity Music Photographer in Music Industry with big names like Sona Mohapatra, Hariharan, Zakir Hussain, Ram Sampath and many more. Her work currently revolves around doing interactive art installation merging photography, art, technology and design. She has exhibited in Europe, America and Asia. In 2017 she was also awarded one of the top Bay Area Artist in San Francisco.

Documentary



*The Reaction*  
2018  
Film Still  
13:13

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.

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?

Madeline Eckert



*The Realization*  
2018  
Film Still  
15:12



*The Reaction Of The Reaction*  
2019  
Film Still  
17:08



*The Reaction*  
2018  
Film Still  
13:13

*How Would You Feel*

2018

Film Still

10:12



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.

Ama Mbundu



*Untitled*  
2019  
Video Installation

A solution to unifying my different projects is by using my past cellphones to show what they have captured. 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 smart phones. This is why, for this installation, I am allowing the viewer to go through something personal to me, through my iPhone. Of course, I have curated what content the spectator views. The viewer will have access to my pictures of 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 lastly erased history.

As part of the installation, I have added banana trees which to me represent guerilla warfare and a war won in the bush. I like that the viewer has to interact with a tree that is native to my home while they watch the content on my phone. It forces you to enter my environment. Banana trees are native to Rwanda. The bush gave my people life.

# Pongsak Pattamasaevi



*Flare Station*  
2019  
Inkjet Print  
44" X 55"

Pongsak Pattamasaevi works primarily in photography and video to address environmental sustainability, and more generally the influence of human activity upon the natural world. His current project, Photographs from the Anthropocene, is an ongoing series of large format photographs documenting the highly ambitious and commendable land reclamation efforts around Freshkills Park on Staten Island. At three times the size of Central Park, Fresh Kills Landfill once held the title of the world's largest landfill before closing in 2001, releasing vast amounts of greenhouse gases during its operational period. As a beautiful landscape of engineered rolling hills and wildlife habitat, Freshkills Park is constructed atop 150 million tons of decomposing waste resulting from half a century of environmental abuse. Such extreme transformation of wasted land is a long and torturous process, requiring decades and millions of dollars per acre to complete, and is ultimately about damage control.



*Some Views of Tiananmen Square, I*  
2018  
Inkjet Print  
20" X 30"

Joshua Lee





*Some Views of Tiananmen Square, IV*  
2018  
Inkjet Print  
20" X 30"

**Madeline Eckert** is a twenty-four-year-old 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.

**Ama Mbundu** 26-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. Ama Mbundu was raised in Kigali, Rwanda until she was 12. At this time, she attended a private boarding school in Georgia before enrolling to Eckerd College, Florida, where she received her bachelor's degree in Political Science. She holds an MFA graduate degree from The New School, Parsons.

**Pongsak Pattamasaevi** works primarily in photography and video to address environmental sustainability and, more generally, the influence of human activity upon the natural world. His current project, Photographs from the Anthropocene is an ongoing series of large format photographs documenting the highly ambitious and commendable land reclamation efforts around Freshkills Park on Staten Island. At 3 times the size of Central Park, Fresh Kills Landfill once held the title of world's largest landfill before closing in 2001, releasing vast amounts of greenhouse gases during its operational period. On the surface a beautiful landscape of engineered rolling hills and wildlife habitat, Freshkills Park is constructed atop 150 million tons of decomposing waste resulting from half a century of environmental abuse. Such extreme transformation of wasted land is a long and torturous process, requiring decades and millions of dollars per acre to complete, and is ultimately about damage control.

**Joshua Lee** is an artist living in New York City. He graduated from Parsons School of Design at The New School with a Master in Fine Art in Photography in 2019. His work focuses on the concept of death from the perspective of photography. He has had exhibitions in New York, China, and Korea.

Highlights



*Tiananmen Square*  
2018

# Pingyao International Festival

*Written and Photographed by Miguel Gonzalez*

Currently, I see a rising increase and necessity in understanding and becoming aware of the effects of globalization especially in students within the New School institution who have always stood for “critical contemporary issues of all cultures”. With major shows happening recently in New York regarding the changing nature of contemporary China such as *Art and China after 1989: Theater of the World* (Guggenheim), *One Hand Clapping* (Guggenheim) and *Land: Zhang Huan and Li Binyuan* (MoMAPS1), now is the time to be educated and involved in this ongoing conversation that is China. Being a part of the MFA Photography Program, under the tutelage of director Jim Ramer, has allowed the students the opportunity to exhibit and curate their own student group show in China at the Pingyao international Photography Festival since 2011.

As someone who has been able to go on this trip as a Venezuelan American- New York based artist who is interested in globalization, the excursion represented an excellent opportunity for me to see China as a stage to open new semantic possibilities within my practice. Being immersed in the cities of Beijing and Pingyao, you are able to open up a whole new realm of adventure with your camera especially given China’s growing prominence and impact on the contemporary world. This annual three-week experience not only allows for student’s work to be exhibited, but also gives valuable hands-on experience in how to curate and install a group show. Students also have the opportunity to partake in global radio and video interviews, as well as networking with international artists, curators, and educators.

With this in mind, each year a panel of judges involved in the Pingyao festival honor students and teachers who have outstanding work exhibited in the show with prestigious awards that can change their future. In the 2018 China excursion, Parsons student Zeta Gao and Professor Arthur Ou were respectively recognized and awarded with Best Young Photographer and Best Print in Show by the Pingyao festival authorities.

Being a part of the 2018 excursion, I can proudly say it captured the imaginations of my fellow New York MFA class- as well as instilled a deep desire to express what we were able to create, produce, and absorb. Through this journey, we were able to really see China now and a little part of what China will mean in the future as young artists and to the world at large from both a foreign and domestic view.

Follow the China trip 2019 at: <http://amt.parsons.edu/mfaphoto/pingyao2019/>







*Installation View of Photoville by Rich Wade*



# Photoville

*Written and Photographed by* **Dawnja Burris**

In early fall, students have the unique opportunity to exhibit at Photoville, produced by United Photo Industries, as part of a group showing curated by Parsons MFA Photo Associate Director and practicing visual artist, Jeanine Oleson. Photoville is a large scale outdoor festival consisting of stacked shipping containers that serve as gallery spaces which feature 90+ exhibits along the Brooklyn DUMBO waterfront under the iconic Brooklyn Bridge. Parsons students exhibit alongside photographic collectives, organizations, publications and high profile independent photographers and have access to array of industry and educational talks and workshops. By participating in the exhibition, students gain experience with the logistics of installation and interact with the visiting public by serving as exhibition hosts and delivering artist talks. The most significant aspect of the experience is the exposure given to one's work as the estimated visiting audience over the three week run of the festival is 100,000+.

The Parsons exhibition title in 2018 was "In Relation" with its theme exploring relationships mediated by photography and featured work that formed complex and varied approaches to ideas of culture, history, experience and perception - pushing on the complicated ideas of connection. One of my images from a series probing the past and current function of the natural history museum diorama was selected for inclusion in the exhibit featured on the next page.



*Encounter*

2017

Digital C Print

24"X30"

During the heyday of taxidermy in the late Victorian era, natural history museums commissioned numerous expeditions to acquire animal specimens for catalog and display. Additional to hunters, technicians and researchers, artists accompanied the team observing and creating renderings to include in the immersive environments of the museum diorama. This image evidences the reaction of wonderment and awe often experienced in the encounter with the meticulously fabricated artificial scenes and re-animated animals within the diorama. Through the superimposition of an archival photo taken during a stage of its creation, the resulting composite seeks to bring forth a dimension of the original construction not seen. Visualizing this aspect of the embedded past seeks to reveal the operations concealed in the current day display and to acknowledge that the encounter with this early form of virtual reality includes a long lineage of artistic and social convention.

Diorama source: American Museum of Natural History, Mountain Goat, August, Tongass National Forest, Southern Alaska; scenic artist: Belmore Browne



# Stranger in Marseille

Written & Photographed by **Adrian White**

Each year, one Parsons student is chosen to participate in Studio Vortex, a rigorous two week residency led by Magnum photographer and filmmaker Antoine D'agata. This year I was lucky enough to be selected. April 2019 I headed to Arles, France to begin my residency with the world renown visual artist. He definitely pushed our group which consisted of fifteen other artists from all over the world. One of the most important lessons I learned on my residency in France with him is to inject yourself into your photography and filmmaking. The viewer should find evidence of the artist.



*Untitled*  
2019  
Digital C Print  
43" X 29"



*Untitled*  
2019  
Digital C Print  
43" X 29"

At the beginning of the residency, all artists were asked to present work from their portfolio and to complete a new body of work while there. He did not make it easy. He insisted I complete a project related to my thesis. I was forced to answer the tough questions in an unfamiliar space in a short period of time. How do I find subjects in less than one week? Much of my visual language deals with memory and history of black folk all over the world. How do I continue that visual language in a strange place? I travelled to Marseille, a city known for its diverse black population and used my limited contacts to find interesting people and places.

By the end of the residency, I was able to create a body of work that was in line with my own visual language. The two week residency culminated in a group show in the heart of Arles at Voie Off.



*Untitled*

2019

Digital C Print

29"X43"

# Travel Grant

Written and Photographed by **Jesse Egner**

After being a part of the MFA Photography program at Parsons for two semesters, my work developed in a manner that implored me to seek photographic opportunities outside of New York City. Making Queer work, I strive to challenge Queer norms that have established within these communities. One of my aspirations through this work is to challenge New York City as a utopia for Queer individuals, and rather look into the thriving communities of smaller towns and cities in America. This grant has been an integral part of my work, allowing me to travel outside the bubble of NYC to photograph queer identities in areas where they are forced to bond together in small, tight-knit communities in the face of adversarial social environments. This grant gave me the opportunity to explore more layers and diversity within my work and create photographs that have become a zenith of my progression as a visual artist.



*Untitled, from "Disidentifications" series*

2019

Digital C Print

32" X 40"





Untitled, from "Disidentifications" series

2019

Digital C Print

32" X 40"

[www.jesseegner.com](http://www.jesseegner.com)  
[egnej789@newschool.edu](mailto:egnej789@newschool.edu)



**EDITOR IN CHIEF / PRODUCER**

Adrian White  
Miguel Gonzalez

**GRAPHIC DESIGNER**

Victoria Leixin Qian  
Madeline Eckert

**SUBMISSIONS COORDINATOR**

Amanda Johnson  
Tere Garcia

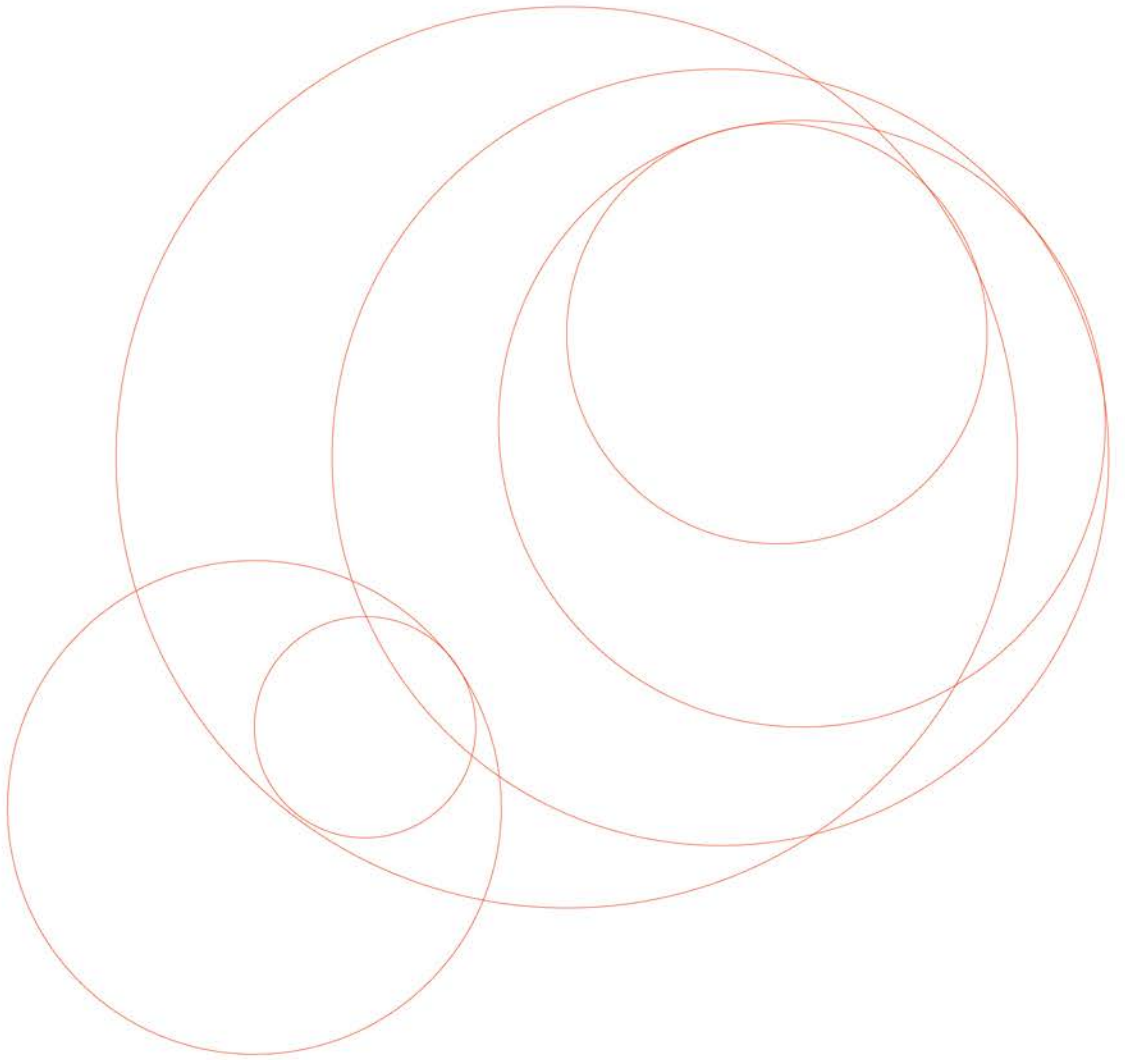
**PRINTING PRODUCTION**

Adrian White

**HIGHLIGHTS**

Dawnja Burris  
Jesse Egner  
Miguel Gonzalez  
Adrian White

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# Design

by Victoria Leixin Qian + Madeline Eckert