

# PSD

VOLUME 1 : POST IDENTITY

**The works in this first edition of PSD  
are based off of the theme titled "Post-Identity."**

**We are currently living in a world  
where identity formation is a process of  
questioning and problematizing previous narratives  
that are constant undertones of  
social, cultural, political, and technological constructs.**

# EDITOR'S NOTE

Identity formation is not a consensual action - it is rooted in the histories of ancestors, forged through generations of cultural expectations and oppressions.

It is an understanding of ourselves through others,  
a challenge to this collective memory.

To move beyond identity towards a notion of Post-Identity requires contending with the stories our ancestors never told - the ingrained homophobia, the racism, the sexism, the unsuppressed fear. These complicated and often grotesque histories are quieted and replaced by visuals that support a superficial understanding of our global story.

Photography itself is uniquely situated to create an alternate version of this fabricated world. Countering a massive and seemingly factual visual history, contemporary photography sits poised to consider previously silenced narratives. Following the explosion of photography in the documentation of everyday lived experiences, this generation is contending with the world's muddled ideas of us, of who we are in reference to a century of photographic evidence.

Photography is not evidence.

It never has been.

This inaugural edition of PSD presents artists who interact with these thoughts.

- Hannah Harley



## Spaces We Build

By Shannon Flinnell

Space holds things

Holds the moments that are stuck in our chests

The things that speak to past dreams and  
future travels.

Spaces are sturdy and ever changing

They keep us safe

and allow us to welcome the self  
with a promise of safe havens

These are our homes

Built from the things we hold dear  
and the dreams we want  
to come true

*-Home is a space we build*

# SPACES

By Jenna Petrone

Ethnography, very much like photography, begins as an observational study.

Ethnographers use specific tools to document spaces, using interviews, observations, and field notes to carefully construct a structured understanding of an social environment. Documentary photographers can utilize the same tools to explore spaces. Individuals live in dramatically different ways, especially in the rapidly changing boroughs of New York City.

Translating their stories into a visual language is embedded in my practice, as I use ethnographic research as context a tool for image making.

Photographic processes can be affected by ethnographic methods, which encourage a merging of semi-directorial and documentary approaches to a creative practice. With these applied methods the photographer can become more observant of the environment that they are photographing, build meaningful relationships with their informants, collect research, and create a cohesive body of

images that generates discussion around an issue.

While combining ethnography and photography, one must consider the social practices behind the two modes of research, the integrity of photographs, and the viewer-readers as informers of the research. Photography presents a challenge in the ethnographic world of research because it can be considered both an art and a documentation of a subject, muddling scientific processes and artistic biases.

The studies I have conducted using ethnographic methods in my photographic practice have helped me build a network of informants who will help me connect with more individuals for my photographic project. Through this communication, I myself, previously seeking to be invisible within the process, have become a participant observer within my own community as well as the domestic spaces of my subjects, enabling me to ease into conversations and interviews about the subject at hand, and produce successful field notes to provide context for my images.



*"Gestural Response to Sexual Abuse in the Home Space"*  
explores the notion of losing one's sexual autonomy in  
the space that is supposed to be the most safe: the home.

*Losing the ability to consent chips away at a person's  
mental well-being, affecting feelings of safety, security,  
and stability. All of these elements make up parts of  
the identity, but when these aspects of life are  
disrupted by abuse, one can feel like their identity  
is no longer their own.*



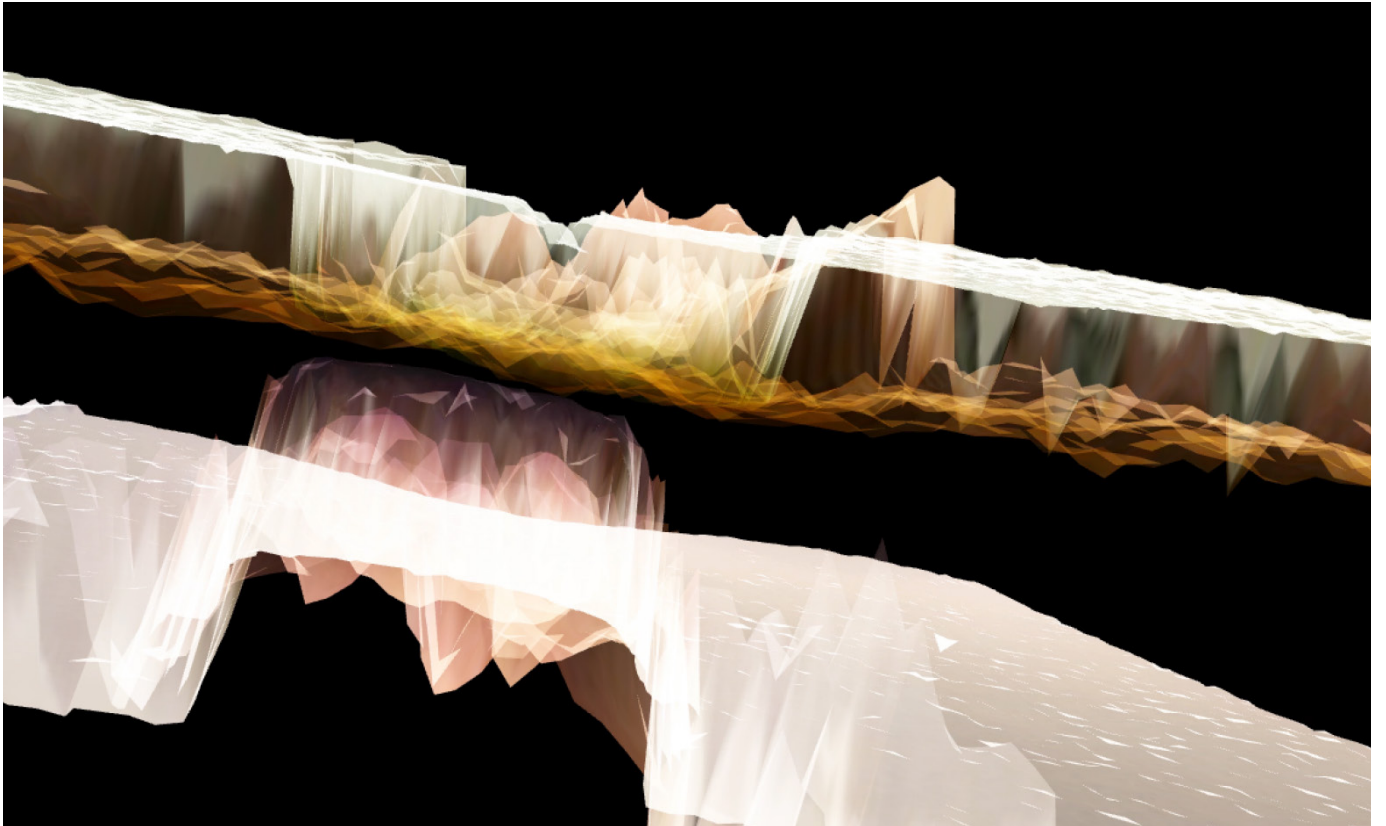


*Co-Individuality focuses on the concept of the individual. This piece becomes an exploration of a person's identity and their relationship with other identities when they feel isolated.*

*Two individuals interact with each other:  
one in New York and one in Barcelona  
through manipulated technology.*

*The goal is to answer one question:  
Is technology able to represent what happens  
in the liminal space of communication across a border?*

*Meanwhile, the fracture between Spain and Catalonia affects daily life, it generates anxiety and uncertainty among the population and, ultimately, isolation. Although this instance of isolation emerges from a political situation, the focus of the piece is not on the conflict itself. Instead, it approaches the point of view of a culturally uprooted person.*









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*The Puerto Rican has woken  
from its seemingly permanent state of  
unconsciousness, prefers to stare directly at the horizon:  
How this immense and powerful element comes  
to an unreal end, creating a thin line between  
the water and the sky.*

*Unreal is the end indeed, as we're still adrift  
in a limbo between conformity and refusal.  
I am standing on the ground, but I want to leave.  
I can't, I'm untangled.*

*As an ungrounded individual, I remain in a precarious state  
where I haven't yet achieved the stack.  
I remain a pile.*

—







*What does the body hide and what does it reveal?*

*What is a male body? What is a queer body?*

*Are our bodies reflective of our identities?*

# QUESTIONING GENDER AND ITS ROLE:

## Reaction to Borenstein's Gender Handbook

By Maryanne Braine

What does it mean to be a “real” woman? What does it mean to be feminine? How we define what a real man or woman is changes according to context, generation, race, culture, etc. It is incredibly subjective, so why do we cling on to these definitions of what “real” should and should not be. This is why gender labels end up feeling arbitrary. Why is it that switching from one label to the other carries so much weight when we change our identities constantly in other ways.

In small ways we change gender all the time, though we may not realize it. As Kate Bornstein notes, we change our genders in “response to each interaction we have with a new or different person, we subtly shift the kind of man or woman, boy or girl, or whatever gender we’re being at the moment. We’re usually not the same kind of man or woman with our lover as we are with our boss or a parent”. Perhaps this is what I do when I chose to perform and dress in a more feminine manner. I am changing my gender in a more subtle way to suit my environment or the people I am surrounded

by. Because of societal gender norms, I may perform in a more stereotypical feminine or submissive way when in the presence of someone I am attracted to.

Since I began reading theory about feminism and gender identity years ago, I have come to view gender as a fluid concept. Yet I find myself clinging tightly onto my own identity as a cis-gendered woman. Recently my own artistic practice has centered on exploring my relationship to femininity and my identity as a woman. Personally I have been exploring how I tend to use my femininity as an armor, dressing up in more feminine clothes when I feel down to counteract more negative thoughts. However, why is it that dressing more feminine boosts my confidence? Is it because I enjoy dressing up in more feminine outfits? Or is it because of the approval I get from society for fitting a certain mold?

Kate Bornstein says “[b]y trial and error we learn the reality of our real manhood and real womanhood. We build our own defi-

nitions for these, and we're very pleased to know people who agree with our definitions" The affirmation of others' agreement with our presentation implicates us in a cycle. When many people agree with these assumptions about gender we begin to believe that it is normal and 'natural'. We are by no means static beings. We are constantly evolving and growing as we move through the world in.

Keeping our gender locked within static parameters could hinder personal growth in

other ways. Many forms of transformation suggest growth in our society. So why is it that "some cultural phenomena are permitted to be dynamic and mutable, and transformative, while other cultural phenomena, including gender, are considered to be static?" (Bornstein).

Moving within society's structure of gender upholds patriarchal and problematic gender norms and ideas, perhaps the answer to dismantling the patriarchy is to abolish the gender binary all together.

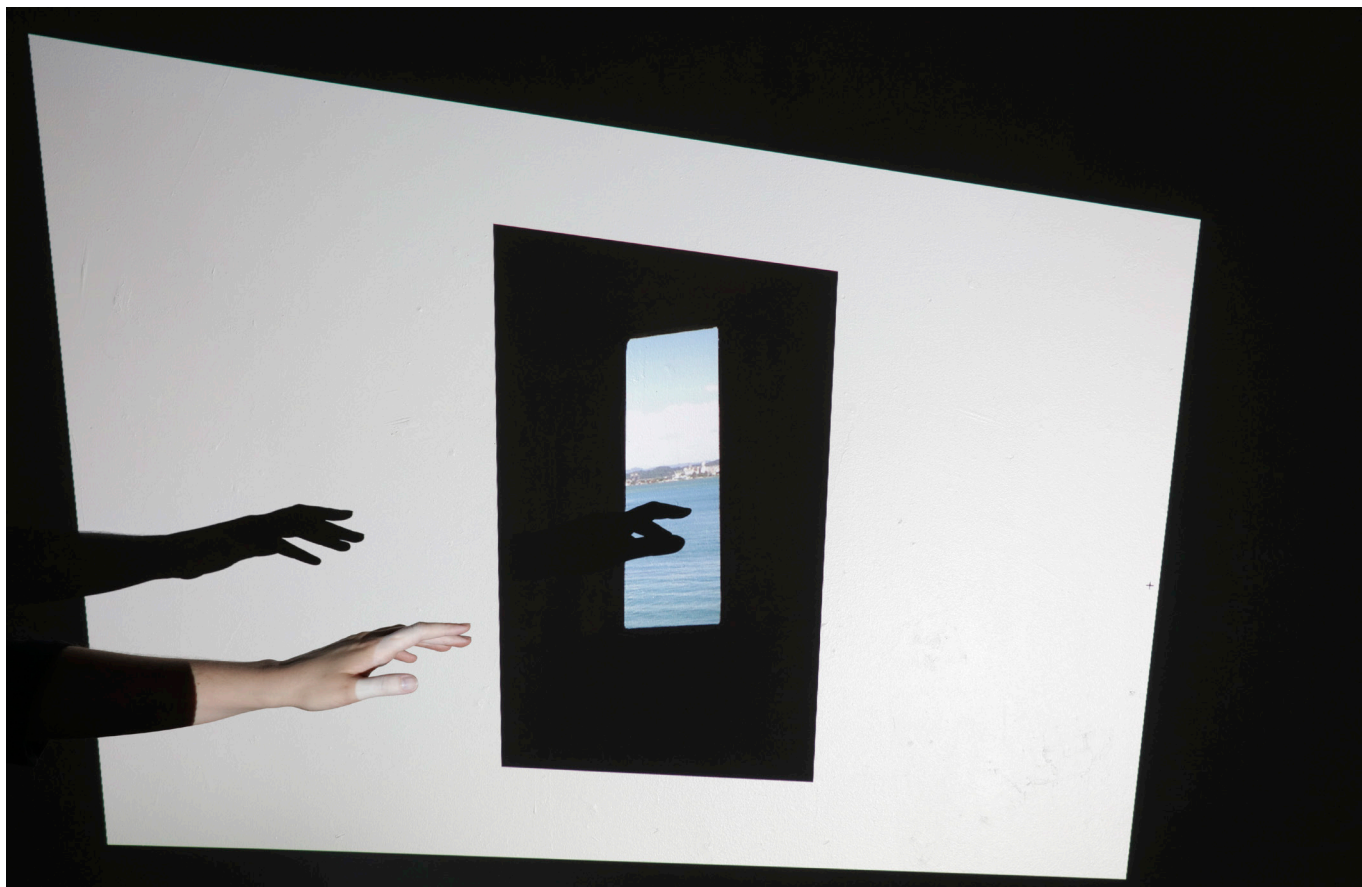


*Our bodies are bizarre flesh containers that we must probe and dig*



*to find what is beneath the surface*

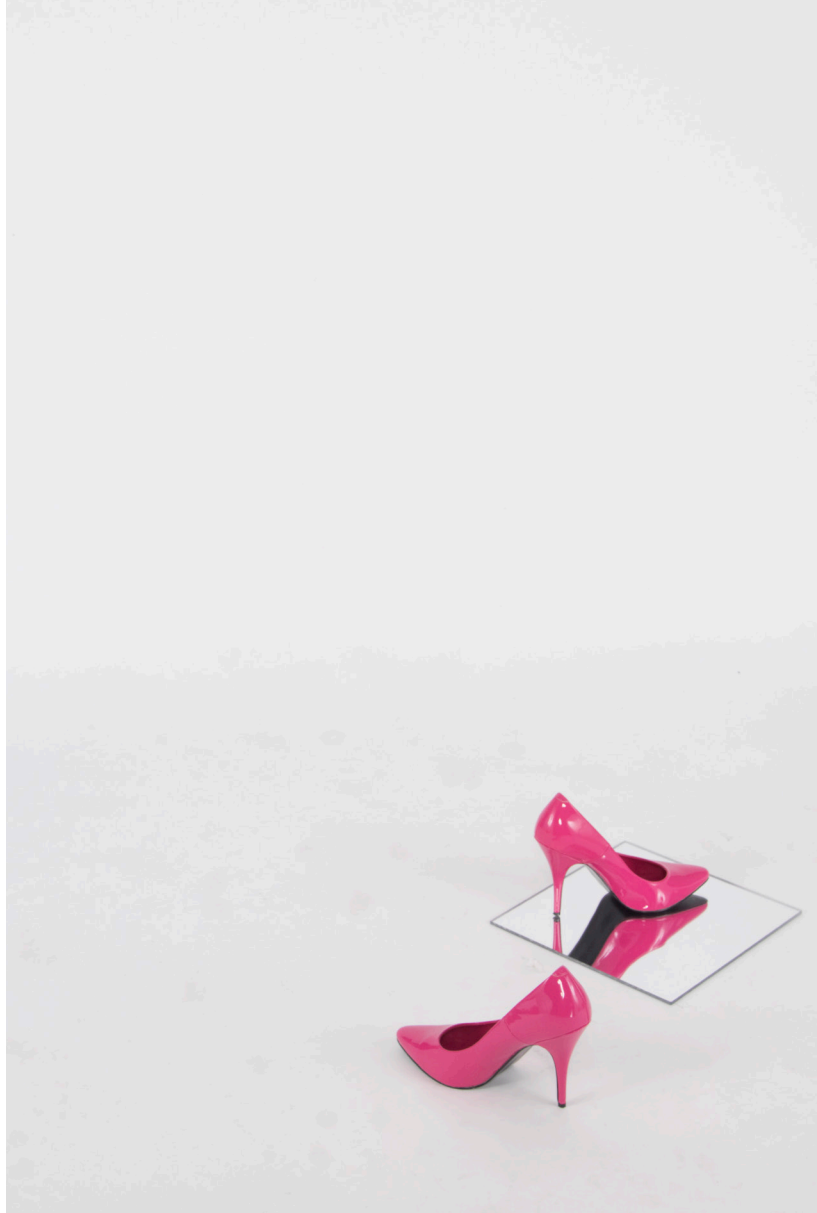












*"Post-Identity to me means a way of looking beyond what we see or how we view ourselves."*



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





## EID AT MY GRANDMOTHER'S HOME

FADE IN:

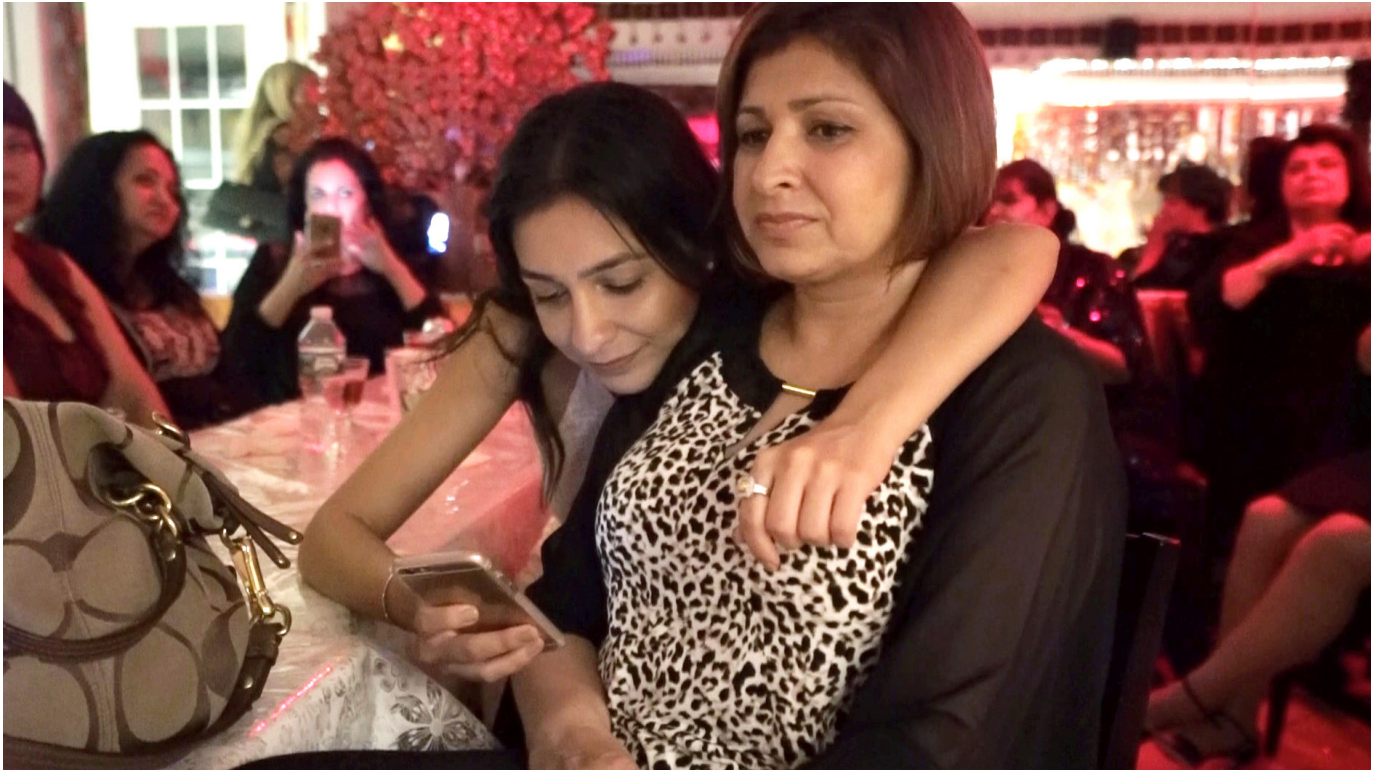
Close-up of my grandmother sitting on the floor as she speaks to my mother sitting above her. The planes of her face shift in and out of focus. She speaks indignantly, always ready to defend herself. She is talking about a very specific situation that occurred over a dozen years ago that was captured on camera. She resents the person and their actions to this day.

FADE OUT

She continues on and addresses me and my sister directly, stating how we should appreciate her, Sahera, for all that she has done for us. She has had a difficult life. She is caustic and often disagreeable, but she has done so much.

FADE IN:

*Afghan musician plays in background*







*Individuality within a collective*  
*Challenging notions of sameness*  
*Supporting yourself*  
*while being tied together*

# "I WANT YOU TO SEE ALL OF ME"

## COUNTERBALANCE SUPPORT AND BLACK LIVES MATTER

By Shannon Finnell

Alicia Garza, one of the founders of the Black Lives Matter movement (BLM), has been quoted saying "I want to make sure that people are not saying, 'Well, whatever you are, I don't care.' No, I want you to care. I want you to see all of me." Leaving the goal of tolerance in the past and striving for true support between people - something that will be referred to as "counterbalance support." Much like a counterbalance movement in dance or a counterbalance structure in architecture, this support is personalized, active and engaged. It is something that requires trust and reciprocity between two individuals. Actively embracing and seeing all of someone rather than being ambivalent is a pivotal concept towards being aware of your position and how you interact with social structures that influence communities. To say that something or someone is counterbalancing another is to imply that the action is constantly reevaluating the situation.

This goal of the BLM movement to see all of another person is why the movement often refers to itself as a "re-humanizing project"

- striving to have people outside and inside of the community embrace blackness as human. These efforts can be seen in their online presence, conversations stitched together across geographical and social borders through hashtags such as #blackgirlmagic and #blackboyjoy that share stories of joy and explore the depth of identity that oppressed communities must struggle to claim as their own. In a movement that was born out of a love letter written by Garza, it makes sense that BLM would centralize the people who need the most love, the most care, and the most support.

Centralizing the most marginalized is a key aspect of why the BLM organization and activists are actively seeking to create counterbalanced support. This movement, known for highlighting the needs of trans black women as a way to guide the movement to success, strives to reject past toxic systems.

Avoiding mistakes that the Civil Rights Movement made, BLM does not want to reenact sexism and transphobia while battling racism as the movements flagship.



In addition to needing the voices of trans black women specifically, the act in and of listening and amplifying the voices of the most marginalized is a counterbalanced act in itself. Practiced in being quiet and small, taking up as little space as possible and being brushed aside, marginalized communities taking up space is an act of rebellion and an important step in the right direction.

BLM is trying to change the terms of the social contract that we have shaped modern society around. If we give up destructive behaviors and agree to the code of conduct laid out by society, we have access to the resources of the communities we live in. This system is something that we as a human collective truly believe in.

However, there is evidence that this does not work. Police violence against innocent black men, trans women being murdered in the street, hate crimes in general; all are evidence that this social contract is broken. In contrast, the fact that white politicians can harm others for the sake of capitalism, and that white mass shooters are seen as “one

in a million” while black victims are seen as “part of the problem” is another example of the system flaws. The system is full of black people abiding by the code of conduct, yet not receiving the protection and resources from the contract, as well as full of white people who break the rules but are still protected by the system through the activation of white supremacy and systematic racism.

The system is broken. Innocent lives are lost, and the fabric of society is slowly being degraded with every moment we do not hold white supremacy accountable for the crimes it has committed. This highly volatile environment is where the re-humanizing aspects of BLM truly shine.

It is a moment of holding others accountable for their actions, to truly look someone in the eye and understand and see and hear and love the human that they are. Rather than reverting back to the lessons that a history of systematic racism has engrained, BLM asks and demands us to fight back and to say out loud with actions in spaces of oppression and in the privacy of our own hearts that Black Lives Matter.





*One cannot simply catch another  
to be in counterbalance and support with another.  
Instead, it requires the active engagement and trust  
of both parties to successfully counterbalance  
in mind, body and spirit.*





*The human, the animal and the machine are co-evolutionarily entwined,*



*bio and cybernetically engineered in familiar blends and*

*accepted as natural hybridity.*



## APOSEMATISM

*Developed in the Galapagos Islands, the idea of a human using modern materials to embody the adaptability of other forms of life is explored.*

*Selected materials were used to personify some successful strategies of adaptations.*

*In this case, aposematism is when an animal develops bright color through mutations, as a warning signal of its poison to the predator.*



## CAMOUFLAGE

*Developed in the Galapagos Islands, the idea of a human using modern materials to embody the adaptability of other forms of life is explored.*

*Selected materials were used to personify some successful strategies of adaptations.*

*In this case, camouflage is when an animal blends in the environment so well that the predator can't see it.*

# Recognizing our Hybridity through the Animal Image

By Dawnja Burris

We begin now - early Anthropocene. All humans may be seen as unabashed anthropomorphs; many remain and cannot see beyond anthropocentrism as an instinctual mode of living. The human, the animal, and the machine are co-evolutionarily entwined, bio and cybernetically engineered in familiar blends and accepted as natural hybridity. The human continues its species' planetary dominance with headlong dives toward technological progress, accompanied by romantic historical anxiety regarding Earth's habitat and its fellow non-human animal, plant - and machine species.

The post-industrialized, bio-technical urban human lives at a critical distance from nature and the animal, yet desires a connection to each to fulfill psychological and psychosocial instincts.

In order to experience such association, mediated contexts are created to enable imagined relationships. In experiencing itself in and through the animal image the human may be able to more comfortably confront its projected identification with the animal as friend, foe and food. The association with

the image and all that it represents - reveals and obscures - offers a means of identifying with the animal and through it, with our hybrid selves.

"Animal instances" offers itself as a useful term for citing points of contact humans experience and engineer with the non-human animal's image. Such instances, especially through signified occurrences function as moments of experiencing the concept of animal beyond a mere witnessing of it. These instances often result as embodiments of the animal before us, upon, with and through us, and ultimately, if only briefly, as us. "Animal instances" thus refer to the ways in which humans refer to, relate with, embody, represent, fear and revere animals through a virtual identification with them via the created image.

Perennial questions continue their effort to fix ontological difference between human and animal life. Newer assertions figure humans as machines; figure machines as animals; and amalgamate the three together producing a flux. The junction becomes innate and not directly attributed to another



source; assumed; conjoined; a multi-shifting identity.

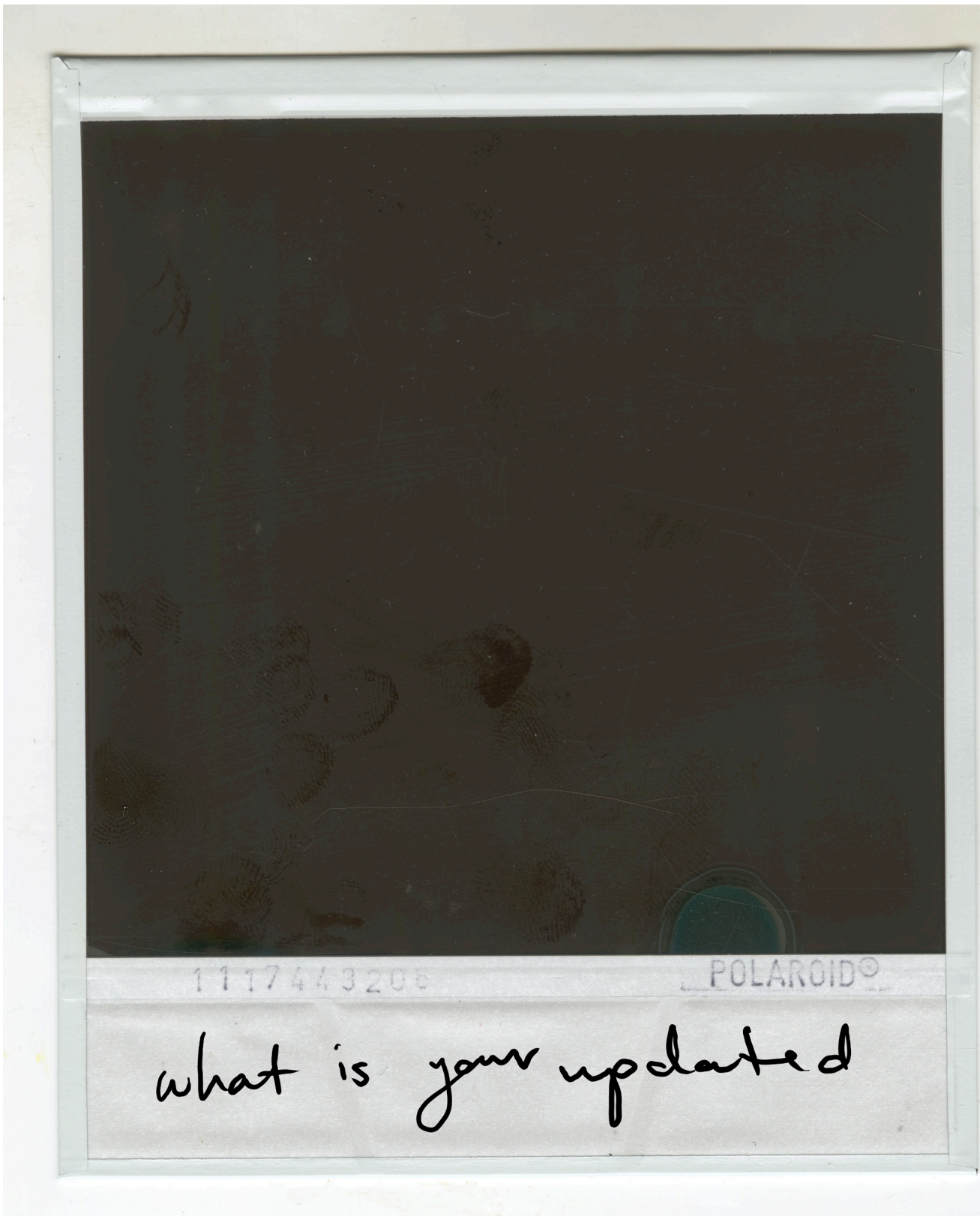
Yet, a persistent distancing from and disavowal of the animal and animality continues to exist though we continue live with and in many ways through it, by way of the images, or mediations, we create of them.

Where will we go from here, fitting the identities of post-human and late stage cyborg beings? Is the domesticated human not already akin to the confined non-human animal within the habitat of late stage capitalism with corporations as organisms; hos-

pitals and pharmaceutical industry as testing and holding facilities? Will we be eaten by the robot as by the wild animal? Who will tell us? The scientists are beholden to the aims of the state. The philosophers are cautious. Will it be the artists? The technologists? The animals and/or the machines?

Perhaps our best and only acceptance is to inhabit the artificial-by-nature status of the triadic relationship between human, non-human and artificial animal and be the hybrid; embrace all components of the constellation of the human self; be machine; be animal.





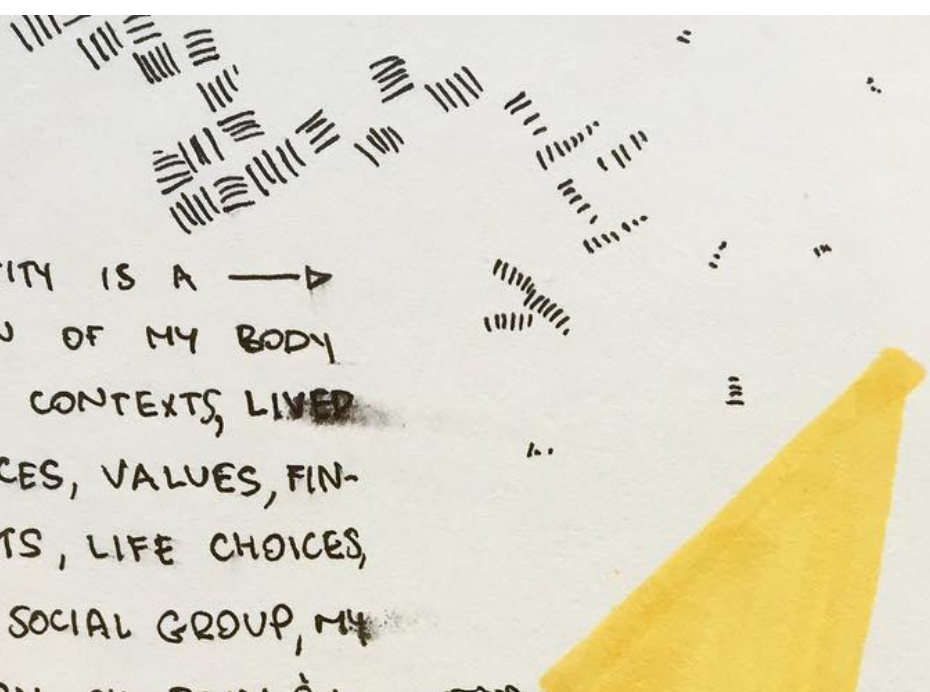


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POLAROID

definition  
of the self?

MY IDENTITY IS A →  
COLLECTION OF MY BODY  
HISTORICAL CONTEXTS, LIVED  
EXPERIENCES, VALUES, FIN-  
GER PRINTS, LIFE CHOICES,  
CLOTHING, SOCIAL GROUP, MY  
STYLIZATION OF PAIN & ←  
H A P P I N E S S



IS IT ENOUGH  
TO DEFINE WHO  
I AM? JUST 1  
SINGLE FINGER  
PRINT?

THE  
PERSON? →



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0 3 T.S.K.



# NON-CONSENSUAL IDENTITY FORMATION

By Hannah Harley

On a hospital bed, at the Country Club, next to a remote lake, my grandmother used an outdated digital camera to celebrate her world. Within each frame lies a tableau of white suburbia, scenes embracing complicated narratives swirling in unjust histories. She immersed herself within this community, documenting the banality of aging during shared meals and hospital visits.

These moments are captured through a precise and habitual methodology. She recaptures shots, as if following a specific itemized list of important moments, memories, and objects. She litters her archive with photographs of friends in nursing homes, grey birds eating from her bird feeders, flower arrangements perched on a weathered coffee table. She photographs with an innocent knowledge of visual language, enthusiastic and unrefined. She embraces her impulses, allowing them to guide her toward the subject. Her subsequent photographs have an elevated and instinctual sense of knowing, an inherent complexity.

My identity is completely, hopelessly intertwined with hers. Her lifetime of involvement in social clubs and park beautification projects is an intrinsic part of me. Her hatred, her fears, her unique strengths and weaknesses are blended into a shared memory written into symbols in our environments. Her surrounding lamps, paintings, manicured lawns, and brass plaques - each has a specific history. These histories, her stories, they have been imprinted into my being.



# OLYMPUS

*Photos taken from 2008-2018*







## Maryanne Braine

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Maryanne Braine is a photographer from Columbus, Ohio. Her work is concerned with the materiality of the photographic image, memory in relation to the snapshot, identity, and the body. She received her Bachelor of Arts in 2014 from Earlham College in Richmond, Indiana. She will receive her Master in Fine Arts in 2018 from Parsons School of Design, The New School in New York City. Braine specializes in alternative and analog photography processes such as cyanotypes, mordancage, and gel transfers. Her work has been featured in group exhibitions in Ohio, Indiana, Oregon, New York City, Russia, and China.

## Dawnja Burris

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Dawnja Burris (PhD ABD Media Philosophy; Master in Fine Art Photography in process; MA Media Studies) is a professor, practitioner and perpetual student of media studies and media practice. Her research, teaching and creative production have consistently explored cultural practice as expressed through media representation, focused broadly upon philosophies and politics of virtual identity construction and specifically upon the predominance of animals in and as media. Her professional training is in photography, video, film and multimedia production. She worked creatively and professionally with these media formats in the roles of producer, director and editor for many years and has recently committed her praxis to working with conceptual photography and video making.

## Luke Alan Davis

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Luke Alan Davis is an emerging, interdisciplinary artist based in New York City, whose work investigates identity utilizing explorations of observational association and understanding. Highly influenced by his prior career as a dancer, his studies are an immersive expression analyzed through a diaristic approach of image making.

# Shannon Finnell

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While strongly believing that the key to social change is compassionate relationships that lead to genuine support, Shannon Finnell's work attempts to embody that lesson through the exploration and deconstruction of supportive gestures and moments. Pulling from her undergraduate degree in Studio Art and Peace Studies from Goucher College, the marriage of visual art and questioning oppressive social structures is where Finnell finds inspiration for her work. Now at Parsons School of Design at The New School pursuing her Master in Fine Art Photography, these concepts of engaged support and movement are pushed through experimentation of video, installation and photographic practices in collaboration with modern and contemporary dancers.

# Isadora Frost

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Isadora Frost grew up in Brazil, where she graduated in Communication in The Arts of the Body with two majors, Performance Art and Dance, in 2009. In 2014 Frost completed a second degree in Fine Arts majoring in New Genres, with a minor in Photography at The San Francisco Art Institute. During the summer of 2013, Frost was part of an art residency on a boat on the international Arctic waters near Svalbard. After graduation, Isadora Frost moved to New York City where she started her a Master in Fine Art Photography at the New School. Isadora Frost work has been featured in different collective shows in Brazil, San Francisco and New York since 2008

# Brian Green

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Brian J Green is a twenty one year old artist that works within the mediums of photography and video. Brian's creative practice is informed by his experience growing up between the American north and south as a young gay man. His work examines the complexities of gender and sexuality by displacement. Today Brian lives in Brooklyn, NY and is completing his third year at Parsons School of Design where he is pursuing a BFA in Photography and a minor in Creative Entrepreneurship. Brian has worked within commercial photography, fashion and marketing for over a year but is excited to move on to work with an art foundation in NYC through the summer.

# Hannah Harley

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Hannah Harley is a visual artist exploring power structures within pornography and politics, exploring contemporary culture shifts. She is a Master of Fine Arts candidate at Parsons School of Design, The New School, NYC. She graduated from Point Park University with a Bachelor's of Fine Arts in Photography and minors in Psychology and French Studies.

# **María del Mar Hernández Gil de Lamadrid**

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@lamadrid\_gil

María del Mar Hernández Gil de Lamadrid is a visual artist and photographer from Puerto Rico in New York City. Her work explores how the body interacts within a space and place, using photography as a creative and conceptual process, approaching issues of identity in a political and philosophical context. Hernández Gil de Lamadrid completed a Bachelor of Arts degree from the University of Puerto Rico, Río Piedras Campus, and is a Master of Fine Arts candidate at the Photography program, from Parsons School of Design, The New School, NYC. She has exhibited nationally and internationally, including Governing Bodies, Arnold and Sheila Aronson Galleries, New York, Apparatus of Discomfort, Photoville, Brooklyn, Unfixed, Pingyao International Photography Festival, Pingyao, China, and Yokosuka Peace Art Exhibition & International Biennial of Prints, Japan. Currently, she divides her time between Puerto Rico and New York City.

# **Lindsay Hill**

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[www.lindsayalinehill.com](http://www.lindsayalinehill.com)

Lindsay Hill is a photographer, videographer and visual artist who lives and works in New York City. She graduated with a Bachelor of Fine Arts in Photography and Ceramics from Stephen F. Austin State University in Nacogdoches, Texas, and she is presently studying to acquire a Masters of Fine Arts in Photography from Parsons School of Design in New York, New York. She has worked as a teaching assistant at Parsons School of Design in Lighting Design. She is currently focusing on subject matter that explores familial and relationship boundaries through performance art. She has shown nationally and internationally, in China, South Korea, England, and Croatia.

# **Ta Suranart Kasitipradit**

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Ta Suranart Kasitipradit is a graphic and motion designer based in New York and Chiang Mai. Through the constraints of time, he creates works that are both technical and whimsical, analytical and artistic. He is currently studying in Communication Design and Sustainability Cities at Parsons School of Design.

# **June Kim**

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[www.junexkim.com](http://www.junexkim.com) | @junebugkim

June Kim is an artist and photographer based in Brooklyn, New York by way of her upbringing in the California Bay Area. Her photographic work is a depiction of the intimacies and relationships within the Asian diaspora across the United States and beyond. She has exhibited in group shows at the San Francisco Art Institute and Opiom Gallery in Opio, France since 2015.

# Carla Mollins Pitarch

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Carla Molins Pitarch, digital art director, and future creative technologist. Restless mind, idea creator, graphic designer & motion grapher. Passionate about science, art, and technology who is aiming to transform what is complex into simple, in order to help people understanding the world. Design & Technology Master of Fine Arts.

# Jenna Petrone

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Grounded in documentary traditions, Jenna Petrone investigates domestic and urban spaces, how individuals shape their environments, and the converse. The work depicts themes of relationships, individuality, meditations, and urban environments through an array of photographic narratives. Current work provides a contemporary look on how individuals live in the rapidly changing city of New York through thoughtful and intimate images of individuals and their homes. Additionally, ethnographic methods are utilized to research and inform the social elements of Petrone's photographic practice. Based in New York City, Petrone is a Master of Fine Art candidate at Parsons School of Design with a goal to pursue a career in higher education. She received a Bachelor in Fine Arts in Studio Art with specializations in photography and arts management from Cazenovia College.

# Ariana Sarwari

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Ariana Sarwari is a New York-based artist who grapples with how people both reveal and obscure themselves in front of the camera. After graduating with a bachelor degree in Psychology from Hofstra University, Sarwari enrolled in the Master of Fine Art Photography and Related Media department at Parsons School of Design in New York City. She is currently using photography and video art to explore the relationships and interactions that occur within her Afghan immigrant family. She is evaluating her place within traditional Afghan culture and the Western culture that she was raised in. Sarwari most recently exhibited her work at the Photoville Festival in Brooklyn and the Pingyao International Photography Festival.

# Adrian White

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[www.adrianwhitephotography.com](http://www.adrianwhitephotography.com) | @photographybyadubb

New York based photographer Adrian White creates portraiture primarily dealing with memory, history and trauma from the perspective of people of the African diaspora. People of African descent suffer from placelessness. After the Trans-Atlantic slave trade language, heritage and customs were ripped away from them. 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, NC. 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 Manhattan, NY.

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<b>MARYANNE BRAINE</b>	<b>SUBMISSIONS COORDINATOR</b>
<b>JENNA PETRONE</b>	<b>SUBMISSIONS COORDINATOR</b>
<b>DAWNJA BURRIS</b>	<b>LAYOUT</b>
<b>HUANG GUAIER</b>	<b>PRINTING PRODUCTION</b>
<b>WANG RUNZHONG</b>	<b>PRINTING PRODUCTION</b>
<b>ARIANA SARWARI</b>	<b>COPY EDITOR</b>

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*A special thanks to Jim Ramer,  
for throwing this project at us  
and knowing that we can pull it off.*

**THE  
NEW  
SCHOOL**

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# PARSONS