
BENEATH THEM WAS FOREVER

PARSONS FINE ARTS
2019 MFA THESIS EXHIBITION

THE
NEW
SCHOOL

PARSONS

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FOREWORD

We are proud to present Beneath Them Was Forever, an exhibition featuring the thesis work of the 2019 Parsons Fine Arts MFA graduates.

The decision to attend a graduate program in fine arts is to stand for knowledge that creative action is fundamental to our future. It is a commitment to be an artist and to embark on a life in pursuit of questions that are urgent, personal and political. Finding form for these questions is a lifelong task that will be both challenging and stimulating for our graduating artists. Their time in the Parsons Fine Arts MFA program has given them tools to help them make this journey, and a community who will continue to support them long after their graduation. The Thesis exhibition is an important threshold –the impressive quality of the artwork in this exhibition, and the communality that has supported each moment of its making are a testament to many great things yet to come.

Over the last two years these artists have learned to trust the hepatic, the unconscious of their eyes and the hunch that sets each artwork in motion. They have also practiced stepping back and questioning and reflecting on why they do what they do and then if needed, how they can do things differently –indeed, how they can reimagine the world around them. This combination of honestly following one's heart while criticality reflecting on one's relation to the world, will continue to guide each of them through their individual yet deeply imbricated paths.

As they cross the threshold into their professional lives and step forward into their varied journeys, we ask them to take the many late-night fevered conversations in their studios, the fundamental questions that stopped them in their tracks, the ideas that suddenly opened their eyes to new possibilities. Further, to reflect and act on the inspirations and the provocations that have shaped their time at Parsons and will continue to shape them as artists.

Graduating from Parsons they will not find themselves alone. They will join the vibrant diverse community of prior generations of Parsons Fine Arts MFA alumni, and will enrich the many generations yet to come, who in turn will look up to them for support and advice. They are part of a legacy always in the making.

The class of 2019 has risen to many challenges with determination, conviviality and friendship. These rare qualities will stand them in good stead and carry them forward, helping them continue to create and enrich communities beyond this one.

My thanks to our brilliant curator Kathleen Forde, and also to the dedicated faculty and staff who have stood in unwavering support of the students.

It has been a great privilege to work with this group of emerging artists.

The end is the beginning.

Simone Douglas, Associate Professor
MFA Fine Arts Program Director

1. Smit T. "Dancing Lessons from God" in *Planetary Echoes*, ed. Lukas Feireiss and Michael Najjar. Leipzig, Germany, 2018.

BENEATH THEM WAS FOREVER

When astronaut Buzz Aldrin was once asked if he ever felt fearful up in space his answer was that there was a moment, when looking down on the earth from a distance, that he had the impression that beneath him was... forever. While this response may suggest that he felt an¹ atmosphere of extreme isolation, he also describes his perspective of viewing the earth from space as a sensation of intense interconnectedness with our planet and all of the people on it. This is not a singular story but common to many space explorers who've experienced radical shifts in consciousness, some of which were deeply emotional and promoted a sense of empathy towards the humankind on Earth. It has been described by many astronauts as one of the most meaningful moments of their lives.

As a thesis exhibition, *Beneath Them Was Forever...* presents artists at a moment of transformation at a radical scale. The artists on view here are launching from their recent pasts, from incubations as students or interims in professional practices, and looking directly outward into their future working lives. It is a moment of trust — trust in progress, in the continuing evolution and power of their art and vision.

In ways, both deliberate and unconscious, their work distills many common threads: the risk of exploration and experimentation; the hybridity of practice that dissolves standard boundaries of genre and the inquiry into the desire to empathize, with each other and in broader, more global terms.

Having confidence in one's progress means facing an unknown future, and risking a brief glimpse of the grand expanse and momentum of Time, infinite and utterly unknowable. It's no wonder that the encounter with space provoked both terror and peace for Aldrin and other explorers. For the artists on view in this exhibition, having survived transformative cycles of their practice, this moment, as contrived as it may seem, is an opportunity to argue for the power of art-making to manifest the past and to construct the future.

Walter Benjamin described progress as a storm, powerful and irresistible. He was interpreting a painting by Paul Klee of the Angel of History, whose eyes are fixed on the events of the past and whose heart sees every cycle of change as devastation. Like the Angel, who is determined to remain in the past to repair the damage, the storm of progress is about to overwhelm these artists, fiercely and absolutely.

Kathleen Forde

Kathleen Forde is an independent curator based in Brooklyn, NY and the Artistic Director at Large for Borusan Contemporary, Istanbul.

ARTISTS



Alex Dolores Salerno

At Work (In Protest and In Care), 2018
Used memory foam mattress topper and diamond
Plated rubber flooring
54 x 75 in.



Pillow Fight, 2019
Sweat stained pillow cases and used medical paraphernalia
23 x 32 x 9 in.



Alex Dolores Salerno

Bond, 2018
Bondage tape and steel
30 x 18 x 14 in.



Support Structures (01), 2018 - ongoing
Mycelium with kenaf substrate
Dimensions variable



Alonso Cartú

The Memory of Absence, 2018
Head casted with butter and plaster
Dimensions variable





Alonso Cartú

The Liders, 2018
Concrete, plaster, wood, canvas and frozen ink
Dimensions Variable

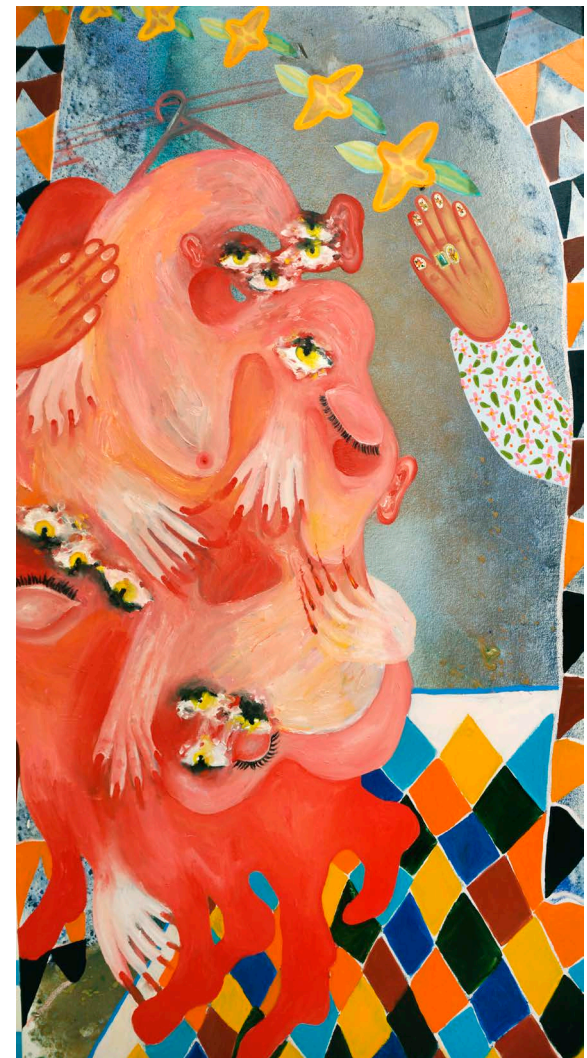


Materiality of Abjection, 2018
Concrete, plaster, wood, canvas and frozen ink
Dimensions Variable



Alymamah Rashed

Qūt Al Qūlūb (back view), 2019
Oil on canvas, acrylic (floor), oil pastel (walls), paper, and thread
38 x 83 in. (canvas)

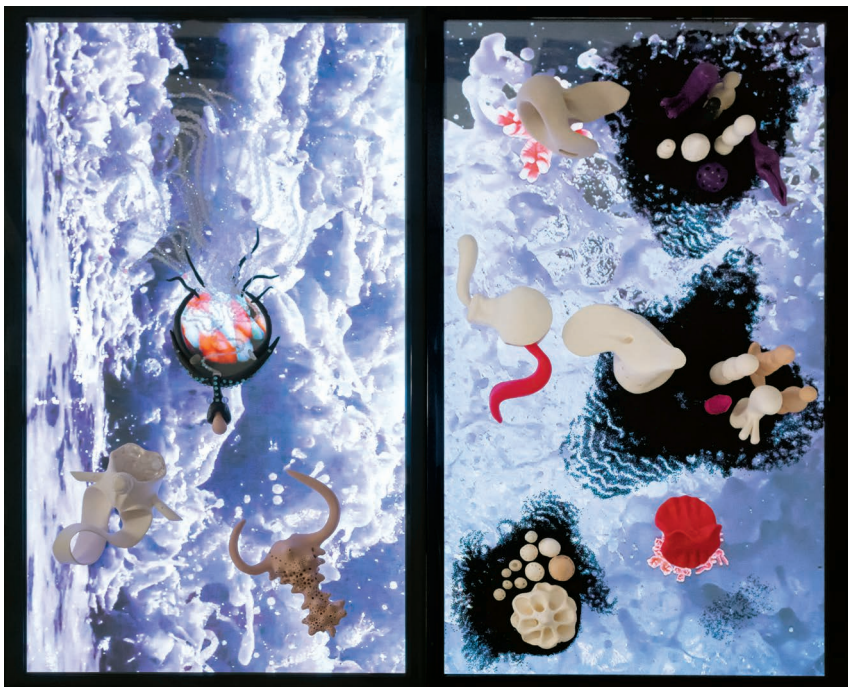


Qūt Al Qūlūb (front view), 2019
Oil on canvas, acrylic (floor), oil pastel (walls), paper, and thread
38 x 83 in. (canvas)



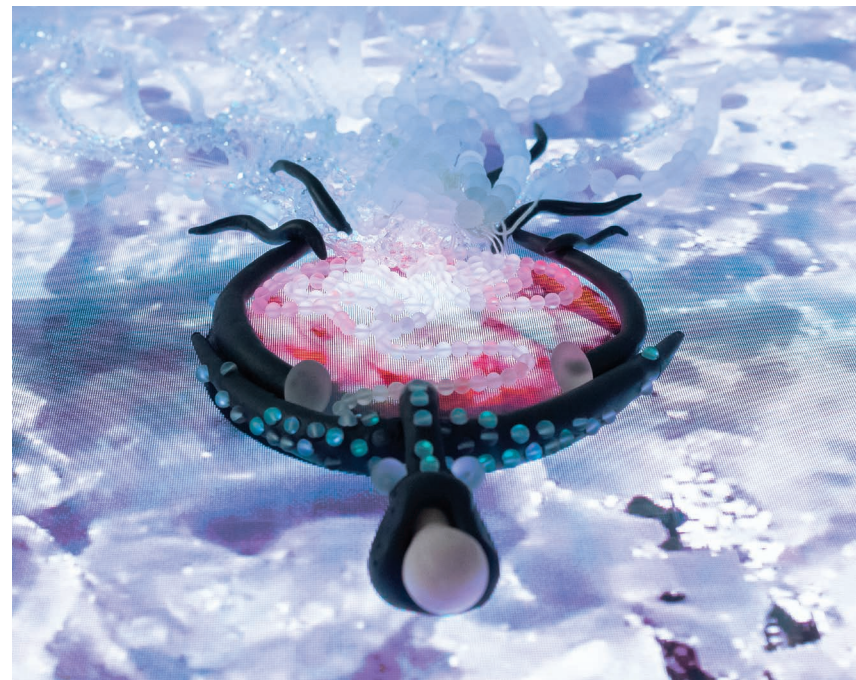
Alymamah Rashed

I Do Not Repeat Myself (I Forget Because I Repeat), 2018
Oil on canvas, acrylic and graphite on wall
35 x 72 in.



Arpi Adamyan

The City of Dove Women, 2019
Video, clay, porcelain, beads and sand
Video installation in loop





Arpi Adamyan

The City of Dove Women, 2019
Video, clay, porcelain, beads and sand
Video installation in loop





Elyse Johnson

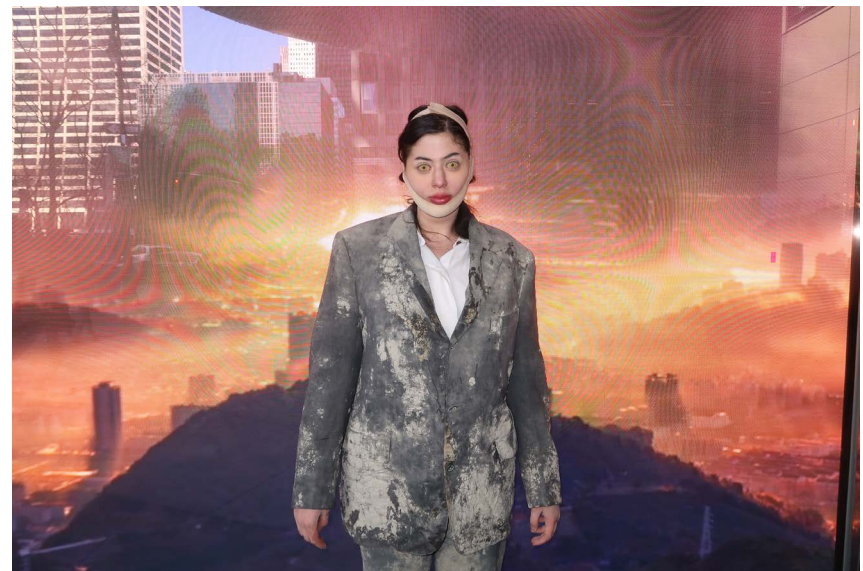
Bull Market, 2019
 Performance documentation
 Beer bong three 20 oz. Red Bull energy drinks on Time Square
 Made in collaboration with Zacry Spears





Elyse Johnson

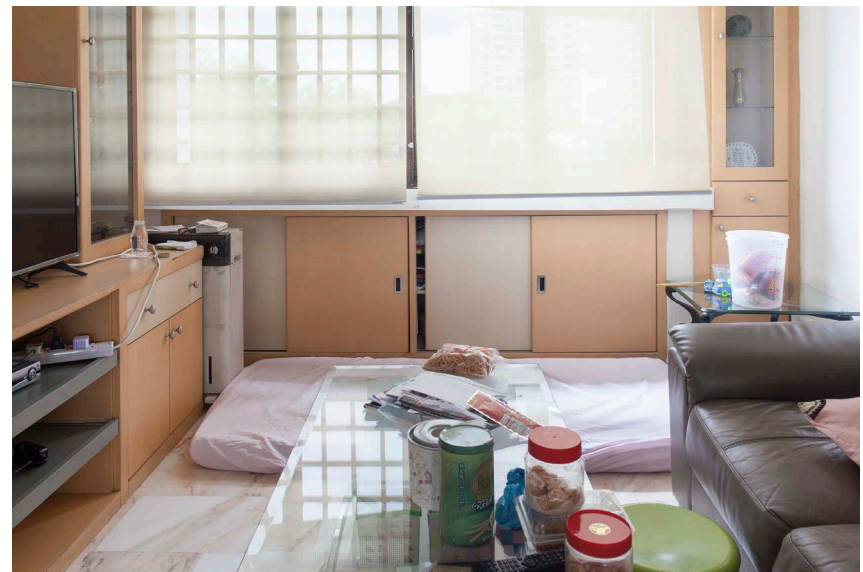
The Lesser of Two Evils, 2019
Performance documentation
Made in collaboration with Zacry Spears

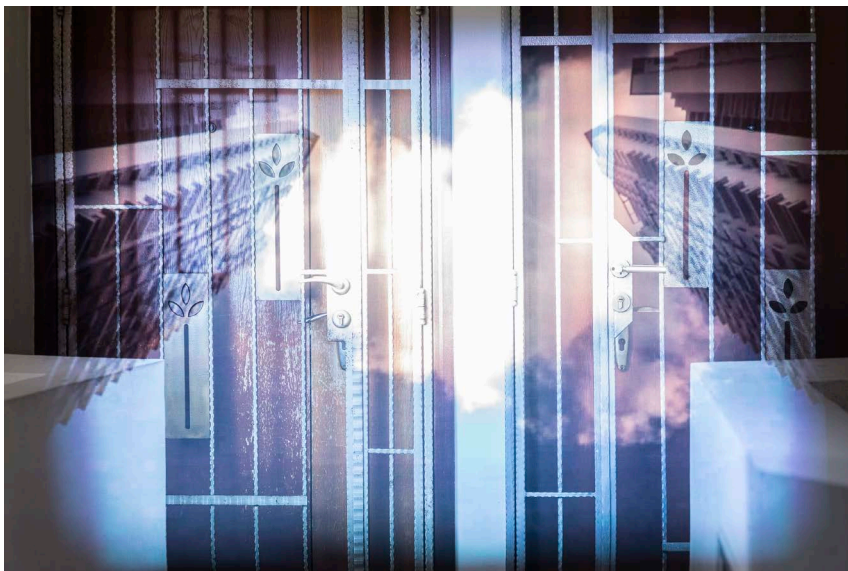




Geraldine Kang

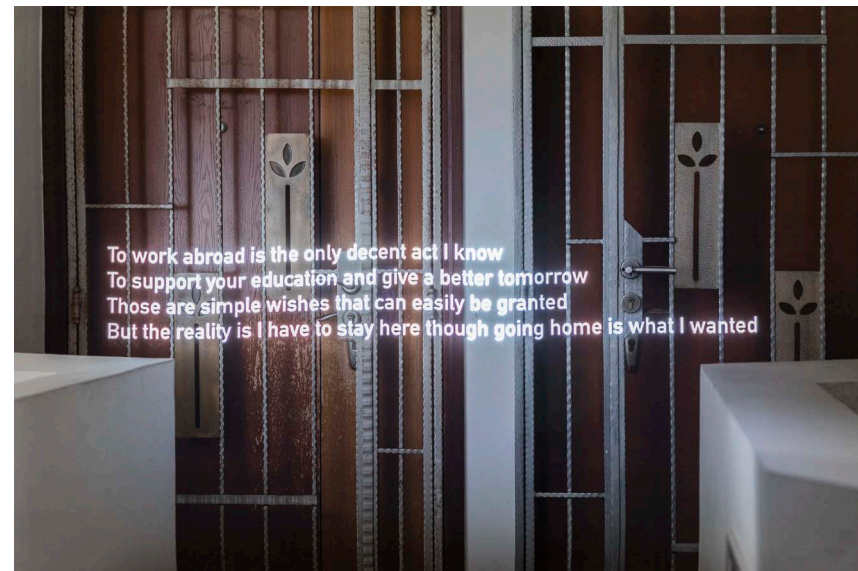
From the series "Live-in (Mattress provided)", 2018-ongoing
 UV print on acrylic
 10 x 7 x 0.5 in.





Geraldine Kang

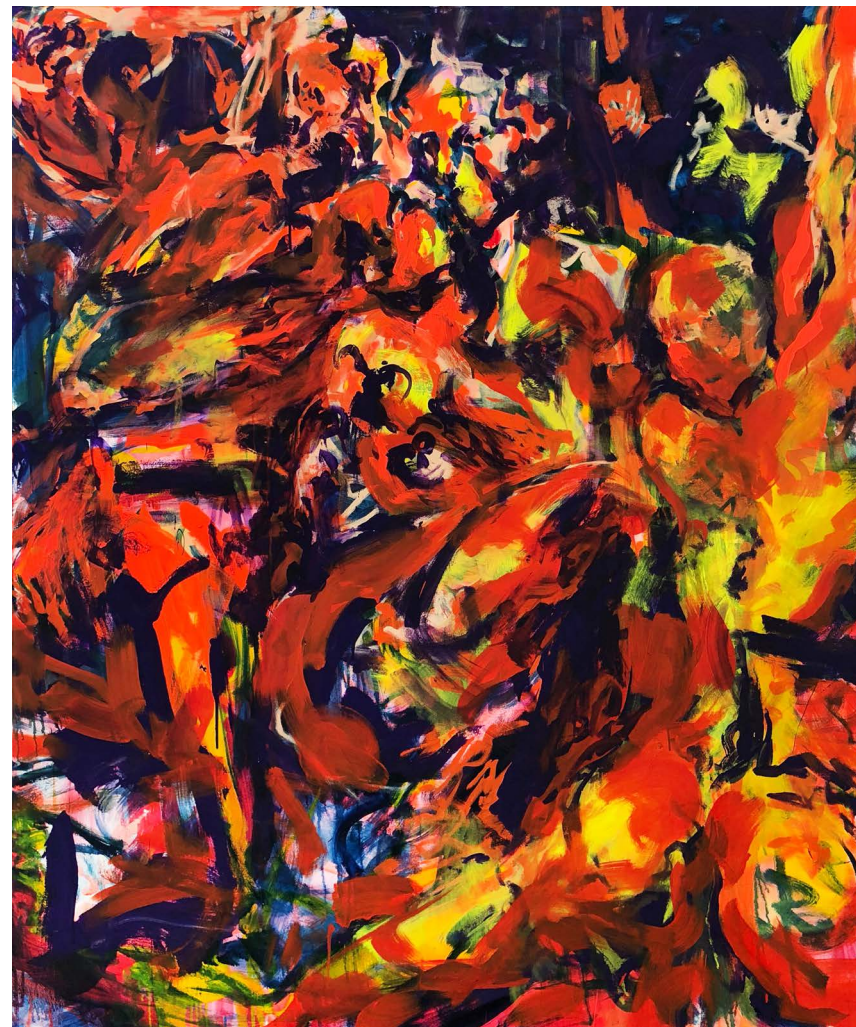
"Neither In Nor Out" In collaboration with Rolinda Espanola, 2019
Video projection on print





Julia Jueun Jo

Head Over Heels, 2018
Oil on canvas
60 x 60 in.



Untitled, 2018
Oil, acrylic, flashe on canvas
72 x 60 in.



Julia Jueun Jo

Bedtime Blues, 2018
Oil, acrylic, and sand on canvas
60 x 72 in.



Mulberry, 2019
Oil and flashe on canvas
72 x 60 in.



Laina Michelle Weiss

Poop Bath, 2019
Acrylic on wood panel
9 x 12 in.



Corpse Bath, 2018
Acrylic on canvas
18 x 24 in.



Laina Michelle Weiss

Cleansing, 2018
Performance
30 min.



Death: A Triptych, 2018
Acrylic on canvas
18 x 26 in.

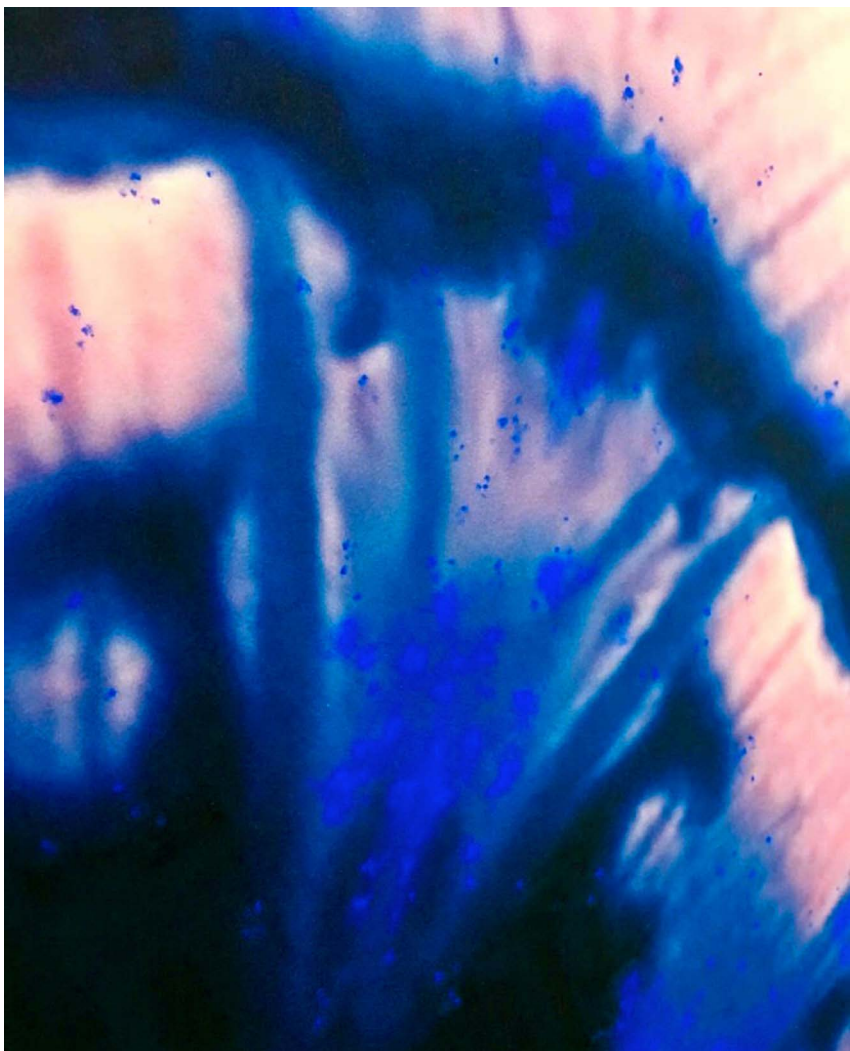


Laramie Marshall

Bacteria / Botanica, 2019
Soil bacteria, indigo, oak charcoal, pomegranate seed,
and turmeric powder on cotton/hemp fabric
60 in. circumference, ½ in. depth



Wakame, 2019
Soil bacteria, oak charcoal, and wakame seaweed
on cotton/hemp fabric
60 in. circumference

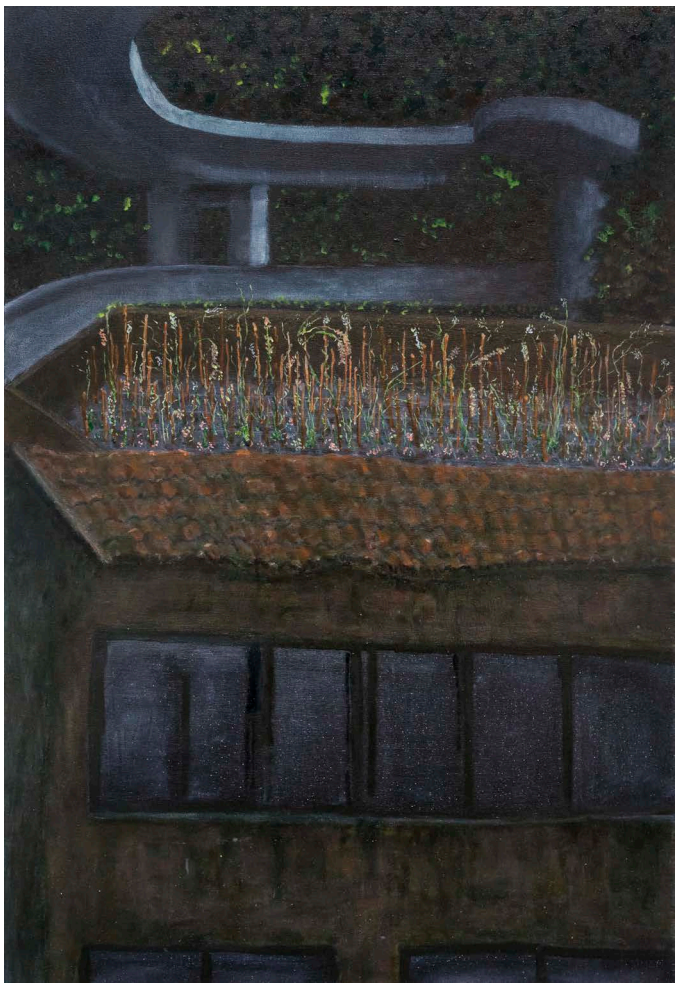


Laramie Marshall

Bacteria / Botanica (detail), 2019
Soil bacteria, indigo, oak charcoal, pomegranate seed,
and turmeric powder on cotton/hemp blend fabric
60 in. circumference, ½ in. depth



A Change, A Growth, 2018
Soil bacteria, indigo, and oak charcoal
on cotton/hemp blend fabric
3-yard textile



Leonard Yang

Old Houses no.1, 2018
Oil on canvas
26 x 39.5 in.

next page:
The Third Island, 2018
Oil on linen with acrylic transfer of drawing
38 x 39.5 in.

Land of the Midnight Sun, 2018
Oil on linen with Acrylic transfer of photograph
26 x 39.5 in.





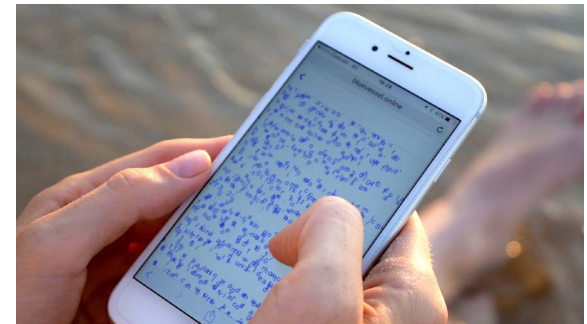
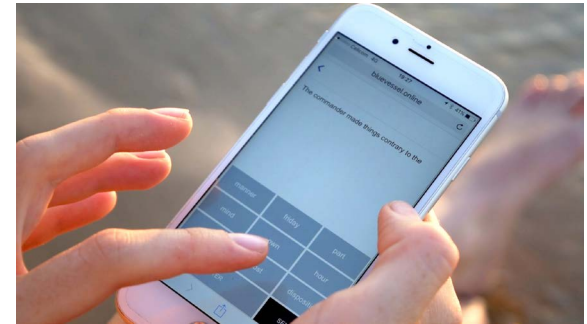
Leonard Yang

The Great Wave Over the Island of Yesterday, 2019
Oil on canvas
36 x 72 in.



Liliana Farber

Anonymous, 2019
Video, 2 channels
1:20:00



Blue Vessel, 2017
Mobile app

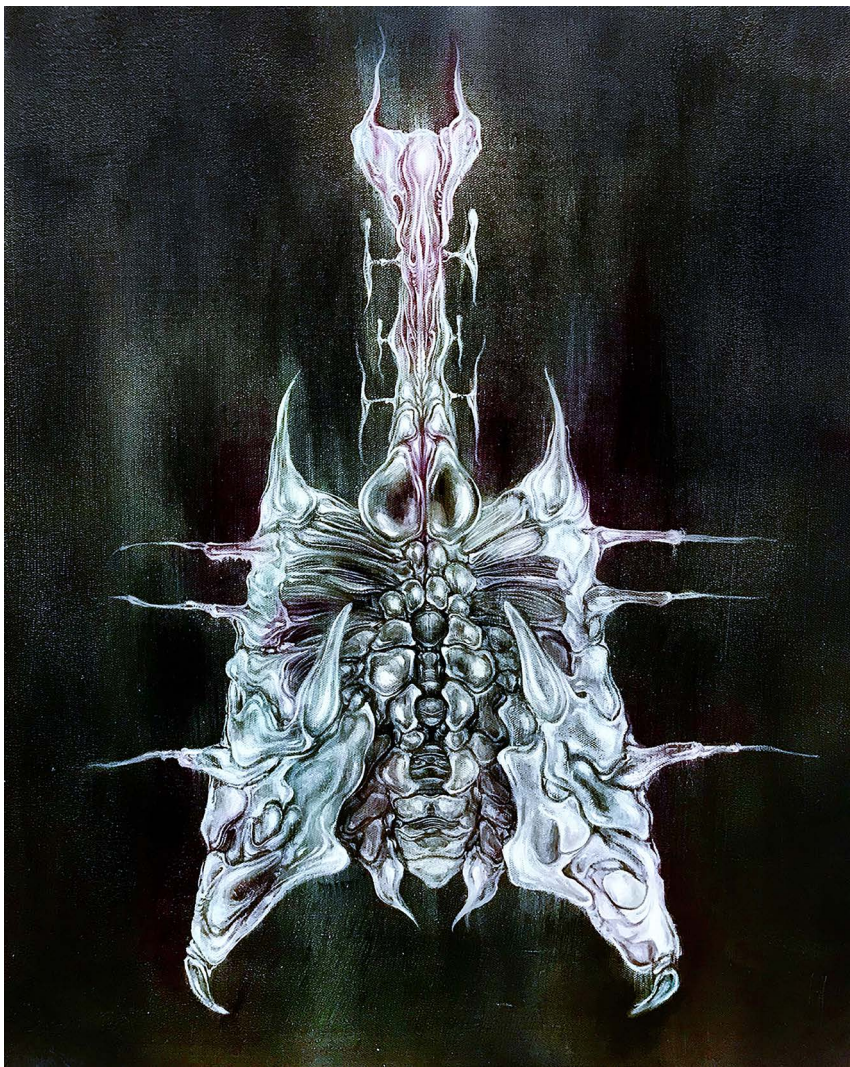


Liliana Farber

Terram in Aspectu, 2018
Ink-jet prints
Variable measures



Taprobana, 7.30 N 80.44 E, 290 BC - Unknown



Liyen Chen

Bug Bell, 2018
Oil paint
22 x 30 in.



The Song of Bugs-Chapter Bee, 2019
Oil paint
36 x 24 in.



Liyen Chen

Time for a Cicada, 2018
Oil paint
60 x 36 in.



Not Alive, 2019
Oil paint
30 x 40 in.



Michael Grasso

Old Time Photo Booths, 2019
Video still



Flight of The Jersey Devil, 2019
Video still



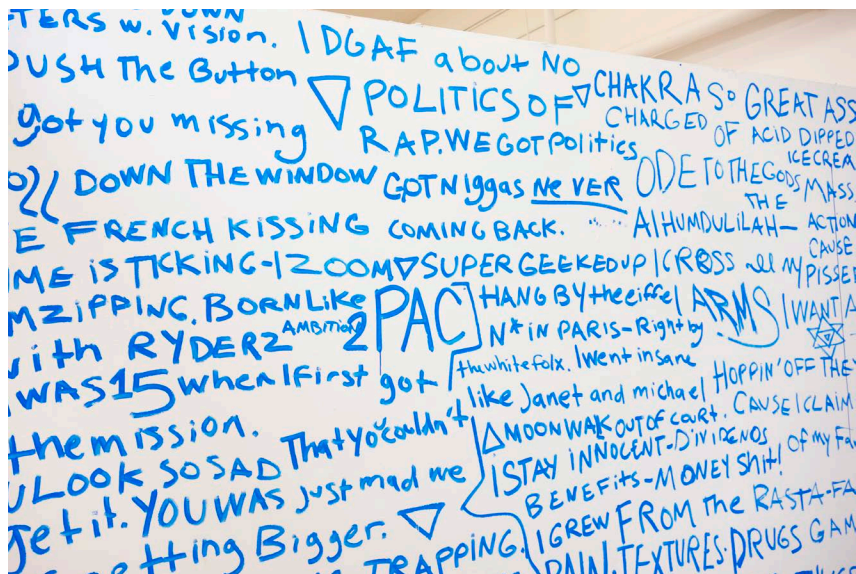
Michael Grasso

Dolphin Watch, 2019
Video still



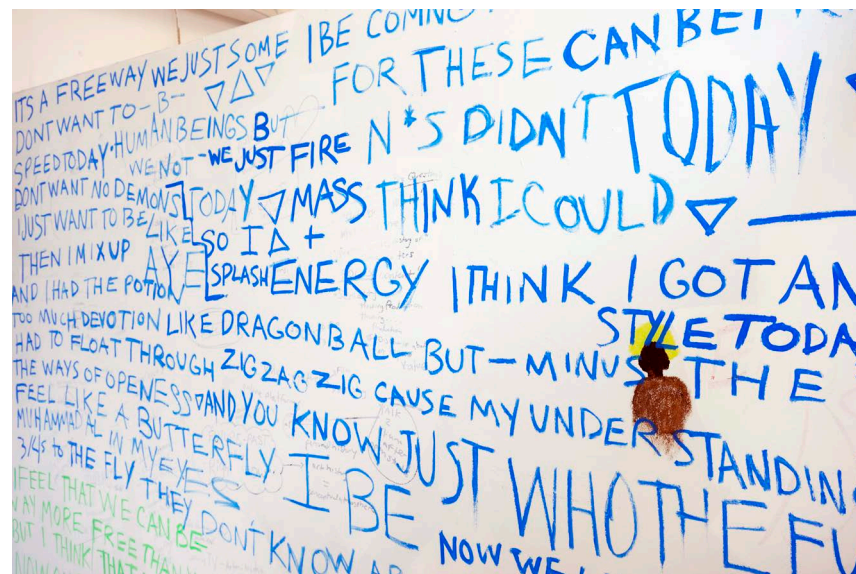
Mylo MU

Doors of Perception, Butterflying, 2019
Video monitor, 3d rendering, paint and metal
60 x 36 in.



Mylo MU

Doors of Perception, Butterflying, 2019
Video monitor, 3d rendering, paint and metal
60 x 36 in.



MYLO MU



Nadine Käser Cenoz

The Truth Is, 2019
Oil and synthetic polymer paint on vinyl
54 x 78 in.

BENEATH THEM WAS FOREVER



NADINE KÄSER CENOZ



Nadine Käser Cenoz

The Truth Is, 2019
Oil and synthetic polymer paint on vinyl
54 x 78 in.



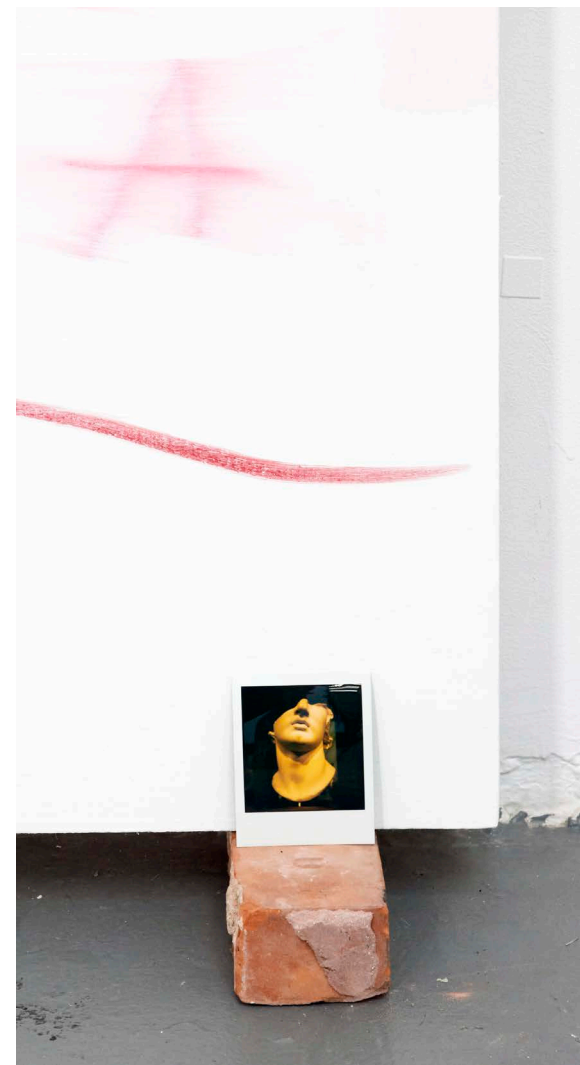


Natalia Almonte

Tourist Taino, 2019
Video
1 min 37 sec



Miss Porto Rico, 2018
Scan of film photograph and found archival photograph
Dimensions variable

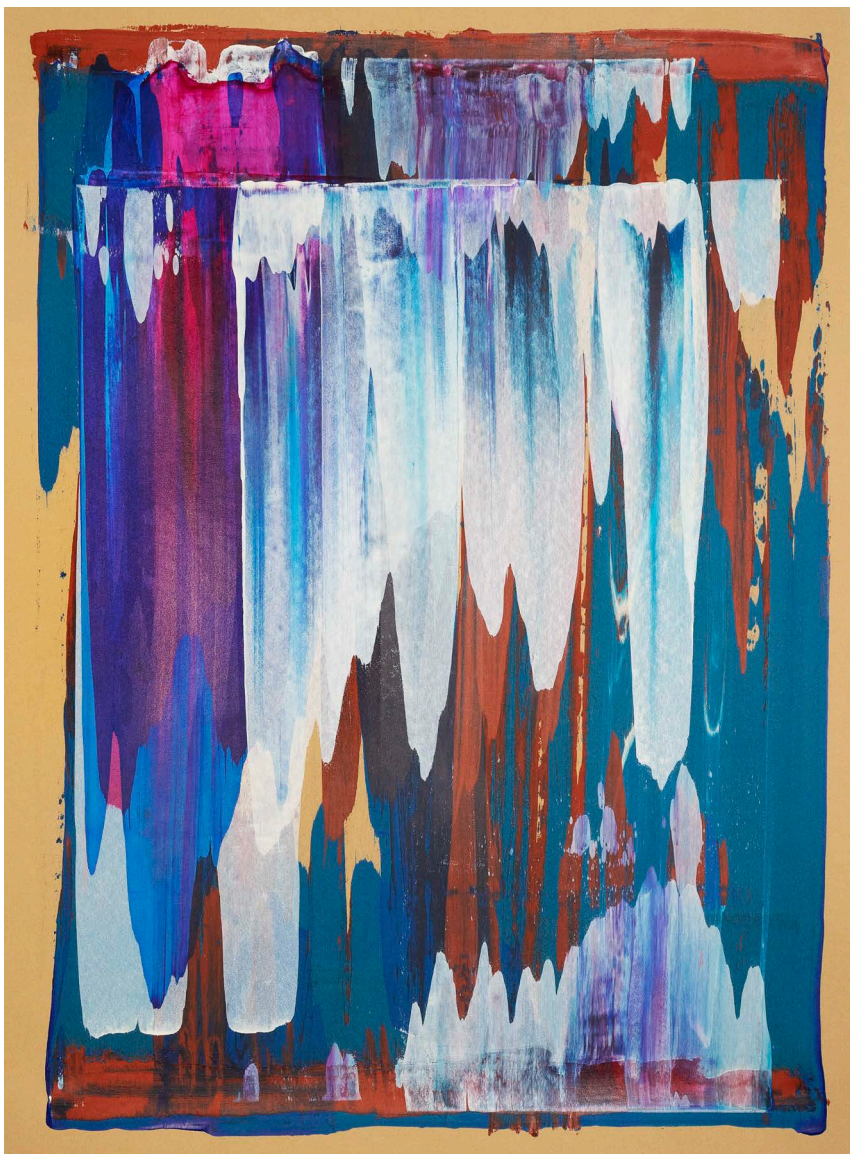


Apollo, 2019
Oil on canvas, bricks, polaroid.
96 x 55 in.



Nicole Economides

Instruction, 2019
Oil and wax on canvas; pencil, tracing paper and polaroid on wall.
96 x 78 in



Sarra Margaret Hochberg

Ineffable Peripheries #1, 2019
Acrylic on Paper
22.5 x 30 in.



Ineffable Peripheries #2, 2019
Acrylic on Paper
18 x 24 in.



Sarra Margaret Hochberg

Ineffable Peripheries #3, 2019
Acrylic on Paper
22.5 x 30 in.

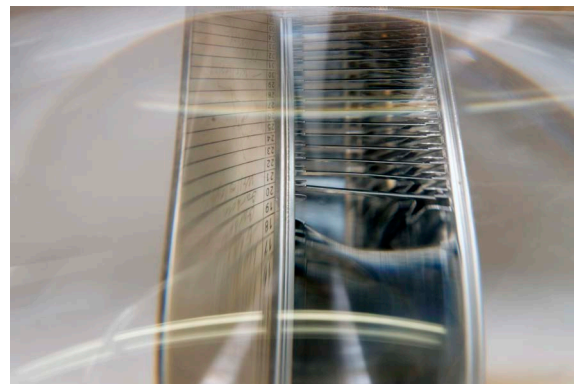


Ineffable Peripheries #4, 2019
Acrylic on Paper
22.5 x 30 in.



Tunie Lauren Betesh

Shelves #1, 2018,
30 x 108 x 13 in.



Detail Shelves #1, 2018
30 x 108 x 13 in.

Detail Shelves #1, 2018
30 x 108 x 13 in.



Tunie Lauren Betesh

Broken Perspectives, 2018
Oil on canvas
60 x 72 in.



Snake Act, 2018
Oil on canvas
60 x 72 in.



Utsa Hazarika

Subtexts in Utopia, 2018
Video
30 min.



Utsa Hazarika

Two Yards of Delhi
Video, work in progress

BIOS

Alex Dolores Salerno
Washington D.C. 1994

pages 10-13
alexdoloressalerno.com

Alex Dolores Salerno is a conceptual interdisciplinary artist. Salerno received their B.S. in Studio Art at Skidmore College and is an M.F.A. candidate at Parsons School of Design. They received the Jules Maidoff Award for Best Student Artwork (2016) at Studio Arts College International in Florence, Italy, and the Jesse Solomon Memorial Award (2016) at Skidmore College. Salerno has exhibited at The Frances Young Tang Teaching Museum, The New School, IA&A at Hillyer, among others. They live and work in New York City. In their practice, Salerno explores the labor of embodiment to disrupt the self as singular, legible, linear, and normatively human. Their work is informed by issues of care, interdependency, and the mutability and multiplicity of bodies as well as theoretical concepts such as opacity, the rhizome and the non-human turn. Their work incorporates a range of materials and structures that support or share intimacy with bodies, such as medical paraphernalia or memory foam. They envision a notion of care in more than human worlds in which care is not predicted on exchange, and to be in solidarity does not mean merely acceptance of difference, but rather to honors one's opacity, acceptance not premised on transparent understanding.

Alonso Cartú
Mexico City, 1987

pages 14-17
cartu.tv

Alonso Cartú is a New York-based Mexican artist currently enrolled in the Parsons MFA Fine Arts program (2019). For the past ten years he has dedicated his practice to the fields of architecture, sculpture and design in different schools and workshops in Mexico City, Paris, London, New York and Japan. Cartú is an artist committed to exploring materiality through different time-activated elements such as frozen ink, melting wax, ice and butter, combined with the more stable structures of plaster, concrete, ceramics, wood and canvas. In his work he portrays the concepts of absence, loss, death and spirituality along with joy, mystery, pain and nostalgia. By delving into this interconnectedness, he attempts to reach emotions and ways of being that connect materiality with the ideas of a universal human experience.

Alymamah Rashed
Kuwait, 1994

pages 18-21
www.alymamahrashed.com

Alymamah Rashed received her BFA in Fine Arts at The School of Visual Arts, New York, NY in 2016. She is currently pursuing her MFA in Fine Arts at Parsons School of Design and is expected to graduate during May 2019. She participated in various exhibitions in New York City including the Czech Center, Parsol Projects, and The New School. She is a recipient of the Masters Scholarship and the Merit Scholarship program by the Kuwait Ministry of Higher Education. She was also a fellow at the Professional Development Initiative Program sponsored by the National U.S-Arab Chamber of Commerce.

The *Muslima Cyborg body/Al-Jism/ (جسم)* conceptually exists within the spatiality of anti-self orientalizing, chromophobia, and in between internationalization and self localization. *Muslima Cyborg* is not a terminology. It is a self-preserved social identity. The *Muslima Cyborg* is then established through three physical presences: the naked body, the prayer thob, and the combination of the two.

The *Muslima Cyborg body/Al-Jism/ (جسم)* does not exoticize or self-orientalize itself. The *Muslima Cyborg* does not caress the commodification of symbols, monuments, and ornaments. The *Muslima Cyborg* exists within its boundary. The *Muslima Cyborg* transcends territory through its urgency to de-contextualize cultural traditions that have been mistaken for religious acquisitions.

Arpi Adamyan
Armenia, 1985

pages 22-25
arpiadamyan.com

Adamyan is a multimedia artist currently based in New York City. She received her BA and first MFA degrees from Yerevan State Academy of Fine Arts in 2007. She was one of the board members of Utopiana Swiss Armenian cultural organization from 2006-2009. In 2007 she co-founded Queering Yerevan Collective with fellow artists, writers, curators and activists. Her works were shown at EV+A International Biennial of Contemporary Art Give(a)way (2006, Ireland), VI Gyumri International Biennial of Contemporary Art (2008, Armenia), FilmIdyll Festival (2009, Sweden), Decolonizing the City (2012, Germany), Take Place by VBKÖ (2013, Austria), Suzanne Lacy's International Dinner Party in Feminist Curatorial Thought (2015, Switzerland), etc. She will receive her second MFA degree from Parsons School of Design at The New School in 2019.

Adamyan is building queer-feminist utopian worlds. Her multimedia installations are hybridized pasts (Soviet, Armenian) and futures (bio-techno-utopian) that form complex fictions through historical citations and possible futures. Adamyan merges fairy tales and toys of the infant's world with architectural and natural environments of grown-ups. These installations combine screens (TV monitors, tablets), with fabric, paper and clay sculptures. In some of her works Adamyan creates objects or organisms made partially from physical materials and partially digital. Her method of art making is hybridization of multiple contradictions and in some cases through ironic tales. Adamyan's works communicate several realities and are not possible to grasp through one only lens.

Elyse Johnson
Michigan, 1992

pages 26-29
elysejohnsonartist.com

Elyse Johnson is a queer, mixed American artist working in video and performance. Raised in Memphis, Tennessee and currently based in New York, her practice investigates hybrid identity, strategic illegibility, spectacle, and power. Johnson graduated from the Art Academy of Cincinnati (2015) where she was awarded the Stephen H. Wilder Traveling Scholarship, a grant awarded to two graduating seniors each year. With this award, Johnson travelled to Nova Scotia, Canada, where she completed a performance series in the Bay of Fundy, a location renowned for having the highest vertical tides in the world. Johnson has exhibited in the US and Berlin and was featured in the most recent edition of Hiss Magazine (Issue 3, 2018) and screening at the Wexner Center for the Arts in Columbus, Ohio (2018). Johnson maintains a curatorial practice that centers liveness and shifting perceptions of identity, culturally and individually. She is a current MFA Fine Arts student at Parsons School of Design and will graduate in Spring 2019.

Johnson is a performance and video artist investigating imperialism, power, and spectacle as they apply to contemporary American identities, politics, and culture. Raised in the Southern United States, her practice is heavily influenced by Western Christianity and its relationship to abstraction. Within her performance practice, she engages physical and ethereal subjects and materials through ritual and repetition. Johnson's practice centers ideas of deicide and prodigal identity using faith as a methodology for research. While maintaining a critical perspective, Johnson fosters emotional and spiritual connections to facts and information, regardless of their relationship to evidence. These belief systems manifest in her life and practice through altering forces of possession and disembodiment, urgency and unbelonging.

Geraldine Kang
Singapore, 1988

pages 30-33
geraldinekang.info

Geraldine Kang is a visual artist working with photography, video and installation. Her work focuses on unearthing overlooked spaces and power dynamics pertaining to the living situations of precarious transient migrant workers in Singapore. She has exhibited widely in Singapore. Solo presentations include: Grey Projects (2014), the Institute for Contemporary Art Singapore (2015), and the NTU Centre for Contemporary Art (2015). She was artist-in-residence at Nau Coclea, Spain in 2013 and at the NTU Centre for Contemporary Art in 2017. Kang has exhibited internationally, participating in group exhibitions at the Tokyo Photographic Art Museum, The Artists' Village in Taipei, ifa-Galerie in Berlin and Stuttgart, Het Nutshuis in Den Haag, and Selasar Sunaryo in Bandung. Aside from her own work, Kang involves herself in a wide variety of projects, ranging from community-based efforts to art publications. She is based in Singapore and New York City. She is currently a MFA candidate in Fine Art at Parsons School of Design.

Kang uses photography, sculpture, video and installation to allude to the systemic problems affecting migrant workers in Singapore, a population making up one-fifth of her country. She embodies a position of privilege. She strives to create awareness and evoke empathy in the viewer.

Her projects combine the poetic and the didactic, and often feature uncharted or overlooked architectural spaces relating to these migrant bodies. Aesthetic Screening and Lived-in (Mattress provided) focus on a photographic index of living situations of two groups of migrant workers, while Seeing Witnesses emphasises the power and voice of the witness to acts of injustice committed against migrant workers.

Julia Jueun Jo
Seoul, 1991

pages 34-37
juliajjo.com

Julia Jueun Jo is a Korean American painter who works primarily in oil, acrylic, and flashe on large scale canvas. She received her BA in fine art at Smith College in Northampton, Massachusetts and is a current MFA candidate in fine art at Parsons School of Design at The New School. Born in Seoul, South Korea, she currently resides and works in New York City. Julia Jo's paintings oscillate between the figurative and abstract. She chases after difficult to verbalize states of being. Her paintings chase after the emotional and psychological, and of those more subtle and delicate moments of intimacy layered atop another. It is essential for her that these paintings to exist in a place of vagueness, so that it is not over-defined by narrative or imagery. Through her paintings, Julia Jo seeks the companionship between abstraction and figuration to reveal and capture fleeting, intangible, and invisible moments.

Laina Michelle Weiss
Cleveland, 1994

pages 38-41
lainamichelleweiss.com

Laina Michelle Weiss is an interdisciplinary artist working between painting, sculpture, and performance. She received a BFA in Illustration from Parsons The New School for Design in 2016 and is currently working towards an MFA, also at Parsons. Her work has been shown in The Parsons Festival (2013) and The Beachwood Art Show (2016). Through her work, She investigates purity. Her interests are in the physical sense as well as the ideological. She understands hygiene as a metaphor for rituals of atonement, and both as the maintenance of a 'self'; identity being constructed through boundaries. She is interested in the slippage of boundaries and breaching through porousness and fluidity. She makes fountains relating to cleaning as well as excrement, and produce ceramic works, referencing the sterile materiality of bathrooms, as well as goopy paintings referencing the bodily. Her practice also includes performance, in which she enacts upon herself rituals of purification, highlighting their inherent violence. Her work is gruesome, yet playful, and employs kitsch as a contaminant, irreverently defusing abjection.

Laramie Marshall
Denver, 1991

pages 42-45

Laramie Marshall holds a BFA from Metropolitan University, and is an MFA candidate at Parsons School of Design in New York. She lives and works in New York. Her solo and collaborative work has been shown at galleries 199, Emmanuel, Redline, and Art Corp in Denver, CO, West/ East End Gallery in San Diego, CA, Darah Collins Gallery in Portland, OR, and Viridian Cage in Amsterdam, Netherlands.

She has shown in Ferme ta boîte as part of the Bieniale International d'estampe Contemporaine de Troi-Rivieres, in Québec, Canada in 2015. She is part of the Amsterdam-based collective Viridian Cage, and the Denver-based collective Gilles Falko, which both focus on the intersections between art, design, and sustainability.

Marshall explores contemporary modes of mass production that interfere with the symbiotic systems of existence on our planet. She works with a pigment-producing soil-bacterium that ferments and grows on fabric in reaction to botanical ingredients. Through her practice she is exploring how fermentation represents a flourishing ecosystem, where each fragment is essential to the whole. These reactions create micro-bacterial, vibrantly colored, dyed fabric paintings. She uses fabric as her substrate to represent an object associated with modes of commercial material production that are detrimental to the intricacies of our ecosystem.

The aesthetics in her work derive from microscopic investigations of bacterial growth and fermentation. The molecular actions in these investigations provide physical and metaphorical illustrations of symbiotic living systems. In her work, fermentation serves as an imperative framework for ways to acknowledge and care for all forms of existence. Fermentation serves as a vital and viable space to re-conceive the ways that earth-dwellers collaborate.

Leonard Yang
Singapore, 1989

pages 46-49
leonardyang.com

Leonard Yang is an artist living and working in New York. Working primarily in painting, his practice also spans photography, video, printmaking and drawing. Born in Singapore, Leonard graduated from Nanyang Technological University with a BFA in Photography and Digital Imaging in 2015. He is currently pursuing his MFA at Parsons Fine Arts, New York and will graduate in May 2019. Yang works with an open-ended approach, using intuition to guide the marks he is making at the moment. From layers of thin and thick paint mixed with a medium of poppy and linseed oil to blurred and fuzzy insets and dashes of ink on a monotype, each and every piece invokes a very different mood and visceral feeling, dilating the temporal and spatial. Every painting is a portal to an alternate time and space, creating a world that appears to be made up of the familiar and the everyday, yet exists within the realm of the imaginary. At times, he ungrounds the present moment by layering these medium-loaded oil paints on top of photographs, lending them an ephemeral quality and fusing two disparate worlds together.

Liliana Farber
Uruguay

pages 50-53
lilianafarber.com

Liliana Farber is a new media artist born in Uruguay, currently living and working in New York. She is an MFA candidate at Parsons School of Design, previously she completed the Postgraduate Fine Art Studies at the Hamidrasha School of Art in Israel, and holds a BA in Graphic Design from O.R.T University in Uruguay. Farber had solo shows at Arebyte gallery, London; Dodecá Center, Marte UpMarket gallery,

and at the Education and Culture Ministry in Montevideo, Uruguay. She participated in numerous collective shows at Glassbox Art Space, Paris; Ars Electronica Festival, Austria; WRO Media Art Biennale, Poland; FILE Festival, Brazil; The National Museum of Visual Arts, Uruguay; Raw Art Gallery, Tel Aviv; Katonah Museum of Art, NY; MECA Mediterráneo Centro Artístico, Spain; and National Museum of Fine Arts, Chile. She received the Network Culture Award from the Stuttgarter Filmwinter Festival, Germany; The Art and Technology Award from the Montevideo City Hall, Uruguay; and the Prize for Excellence in Art from the Ministry of Immigration, Israel. Farber is one of the 100 artists surveyed in the book "Panorama of Uruguayan Contemporary Art" published by the Uruguayan Ministry of Culture and Education. Liliana Farber investigates ways the virtual redefines the physical world. Using custom-made software and collected material from Internet, she creates images, installations, and interactive works. These are product of research-based processes, and condense an abundance of information into unsuccessful data visualizations. Farber is interested in the politics embedded in the algorithms we use daily, and in her work she highlights their design ramifications. She builds interfaces that celebrate chaos, and experiences that use frustration as strategy. As potential cartographies of space between the online and offline worlds, her artworks evoke existential reflections to a world co-habited by humans and algorithms.

Liyen Chen
Taipei, 1994

pages 54-57
liyenchen.wixsite.com/liyenchen

Liyen Chen received a BFA in Fine Arts at National Taiwan Normal University (2016). She moved to New York in 2017 to complete her MFA in Fine Arts at Parsons School of Design. Liyen Chen's paintings speculate on the structure, hierarchy, and history of a fantasy universe, developed over several years, in which insects inspire all forms of creation, from organic life to architecture. Each work offers fragments of information from this other world.

Michael Grasso
Pennsylvania, 1995

pages 58-61
artistgrasso.wixsite.com/jazzmint

Michael Grasso is currently pursuing a Masters in Fine Art at Parsons, the New School in New York, New York, and received a Bachelor's in Fine Art from The Pennsylvania State University in 2017. Grasso organized a solo senior thesis exhibition in a moving truck in the spring of 2017. Additionally they have participated in several group exhibitions including the HumpDay Gallery, the Patterson Gallery, 25 East Gallery, and the Spidermother Series at 8 Ball Community. Their work has been featured in online gallery platforms and publications such as Slayer Mag, and Hiss Mag. Grasso was the featured "Cover Star" for Valley Magazine in fall 2016. Grasso was the recipient of both the Kara D. Bergeren Award, and Outstanding Merit Award at the 2016, and 2017 undergraduate juried exhibitions at Penn State's Zoller Gallery. Michael Grasso is an artist investigating the historical signifiers of utopianism and how they manifest visually specifically in the town of Wildwood, New Jersey. They work to re-imagine the island from how it presents itself

BENEATH THEM WAS FOREVER

as a utopia, into a queer paradise. Wildwood self-legislates to demand community wide participation in maintaining a framework of 1950's architectural aesthetics, as a mode for continuing utopia. This pursuit produces a unique flamboyance amongst the tourist population and lore of the town.

Grasso is able to "paradise" Wildwood by imaging themselves, and various locations throughout the island as exaggerated alternatives to their realities. Through an interdisciplinary practice of sewing, performance for the camera, drawing, and painting, they layer and saturate locations and characters, in order to imagine their queer possibilities.

Mylo MU
Inglewood, 1994
pages 62-65

mylomu.com

Mylo MU is a music producer and visual artist utilizing music to design a new world for his listeners. Hailing from Inglewood, CA, Mylo's music was birthed in the heart of Leimert Park's rap scene. MU layers metaphors, life experiences, and sparks of knowledge over creamy jazz and spaced out memorable hip-hop rhythms converting abstraction into a witty sonic aesthetic. While living in the Bay Area, Mylo released "Black Power and Flowers" which set the stage for multiple self-produced projects he has since released. Producing music videos to address pertinent topics, performing at live shows and sharing his art practice through new media installations are the ways Mylo is seeking to leave a mark in history. He is a candidate for MFA Fine Arts at The New School -Parsons School of Design.

Mylo MU explores a mode of making that opens up the possibilities of the music he produces. Mylo MU uses music, installation, photography, video and performance to explore themes of personal and public mythology in digital space. His recent body of work utilizes video projections, photography and music recordings as a primary resource. The themes are influenced by consumer culture, fashion, surrealism, math, philosophy, and history. Mylo produces music which prompts him to imagine what material language is vital to physicalizing the video in the installation world. MU is most interested in process as a meta narrative; a narrative of discovery, a narrative of considering the multiplicities of who you may be, a narrative of an music artist from South Central LA in the art world.

Nadine Käser Cenoz
Buenos Aires, 1989

pages 66-69
nadinekcenoz.com

Nadine Käser Cenoz is an Argentinian-Swiss artist working in different media. She's currently living and working in New York, where she's pursuing her master studies in Fine Arts. She studied at Eidgenössische Technische Hochschule Zürich, where she received her Bachelor and Master of Science in Architecture. Käser Cenoz work recognizes and re-purposes existing structures, by rejecting their prescribed use value and generating an individual set of rules, which becomes autonomous and defines its own space. Käser Cenoz work draws on contextual references such as photographs from The New York Times.

BIOS

Through a process of selection, reduction, rearrangement, and mapping of her source materials—subjective modes of translation—the artist arrives at a vocabulary that is at once systematic and subjective. Her drawings, paintings and installations are anchored by what is encoded in a distinct visual language and is identified as a particular image choice, and as such a specific method of information distribution.

Natalia Almonte
Puerto Rico, 1988

pages 70-73
@n.almonte.studio

Natalia Almonte (b.1988) was born in San Juan, Puerto Rico, and currently lives and works in Brooklyn, New York. Almonte has an MA from Christie's Education, New York, for Art History and the Art Market: Modern and Contemporary Art (2013), a Post-Baccalaureate from the School of the Museum of Fine Arts, Boston (2011), and a BA from Boston College for Studio Art and Italian (2010). While at Christie's she received the Alumni Association Award for Contemporary Art Connoisseurship. Her solo and collaborative work has been shown at galleries in Puerto Rico such as Área: Lugar de Proyectos (2017), La Casa Ashford (2016) and Flight Cult (2015), and the Arnold and Sheila Aronson Gallery in New York (2018). Almonte co-founded Stripes Studio and Gallery in Tannersville, New York (2012-15). She was acknowledged for the aiding in the publishing of the monograph written by Elizabeth Frank, Karen Gunderson: The Dark World of Light (Abbeville Press, 2016). Natalia Almonte practices tradition and awareness of history as a method for protesting the current status of Puerto Rico as a politically unrecognized country. Almonte coined the term "melancolonia" to define colonialism as a state of being, manifesting on the body, psyche and land. Almonte makes site specific installations composed of video, sound, light, text, found objects, sculptures, and works on paper. By reconfiguring archival material, contemporary culture, and science, she emphasizes that despite being more than a century since the island became a US colony, it continues to encounter neglect.

Nicole Economides
New York, 1992

pages 74-77
nicoleeconomides.com

Nicole Economides is an Athens based artist born in New York. She received her BA/BFA degree from the Department of Fine Arts and Arts Sciences at the University of Ioannina Greece (2015). She is currently a graduate MFA Fine Arts student at Parsons, The New School. Economides has been an artist-in-residence at the Agora Collective: WHILE WE WORK in Berlin, Germany (2016) and at the Macedonian Museum of Contemporary Art in Thessaloniki, Greece (2014). She was awarded the Elizabeth Greenshields Scholarship for Painters (2017) and the Artists' Grant from Gerondelis Foundation Inc (2018). She has shown her work in many group exhibitions in Crete, Ioannina, Athens, Thessaloniki, Paris, Berlin and New York City. She currently lives and works in New York City. Economides' work reflects on the appropriation of Greek antiquity in Western culture and its romanticization throughout art history. By merging elements of the semiotic system in painting: symbols, icons and indexes; she questions

narratives of the existing hierarchical systems within the cultural capital. Writing in Greek letters and juxtaposing tracings of polaroid pictures, her painting-installations invite the viewer to decipher the content of her work and to inevitably project their desires on it. Economides explores her own liminal typology on canvas, which obscures the lines between Greece and the West and questions the ownership of history.

Sarra Margaret Hochberg
New York, 1995

pages 78-81
smhartwork.com

Sarra Margaret Hochberg is an artist and designer working in New York. She received her BFA from The Pennsylvania State University (2017) and is currently working towards her MFA at Parsons School of Design at The New School. Her work has shown in group exhibitions including Discovering Our Wild Side, Ground Floor Coworking Gallery, New Rochelle, NY (2017), Evolving Systems: Cohesion, Change, Collaboration Keller Collective Gallery, University Park, PA (2018) and 103rd Annual Open Juried Show The New Rochelle Public Library, New Rochelle, NY (2018). She was honored with first place in Mixed Media at the 103rd Annual Open Juried Show (2018). She has been an active member of the New Rochelle Art Association since 2018. Sarra Margaret Hochberg works with abstraction, perspective, gesture, color, and movement in the construction of her paintings. She applies layered paint with a squeegee or a brush, in order to show the labor and history of the paintings. Hochberg's work references lived experiences, like views from mountaintops or traveling on water. The paintings emphasize the perspective of an aerial view. Hochberg works with acrylic and oil paint on paper and canvas. The scale and planes of perception position the viewer as if looking from above, falling into the artwork.

Tunie Lauren Betesh
New York, 1991

pages 82-85
tunielauren.com

Tunie Lauren Betesh is an artist, born and raised in Brooklyn and currently based in New York City. Tunie received her undergraduate degree at New York University (2013), where she studied Applied Psychology with a focus on music therapy. She was the dark room labs manager at Tisch school of the arts, NYU between 2012-2013. She studied Hebrew while living in Israel in 2013. Tunie worked independently as a painter whilst taking classes at the Art Students League in Manhattan between 2014-2016. Tunie has shown her work publicly at Two hands restaurant, NYC, 2016, Gender Studies Labors of Love, The New School, 2017, and Venice Art Crawl Fundraiser, Los Angeles, CA, 2018. Tunie is a 2019 graduating MFA Fine Arts student at Parsons School of Design. Betesh's practice is a progression of keenly attentive movements, located in the day-to-day shifting of work in the studio. Paintings, mono-prints, photographs, objects, and text, become part of installations that grow over time. Tunie is currently exploring her relationship with technical objects such as drains, magnets, batteries, lights, and circuits, and how gender informs these relationships.

Some objects are obsolete, and others are essential components in the surrounding infrastructures of the city and domestic spaces. Ultimately through their appropriation, and distortion, their form, function, and representation becomes abstracted. They ask the spectator to re-evaluate them as both technical and aesthetic objects.

Utsa Hazarika
Delhi, 1987

pages 86-89
utsahazarika.weebly.com/

Utsa Hazarika is currently based in New York. Her video projects have been screened at the Whitechapel Gallery's Open Screenings (London, UK), Berkshire Art Association (MA, USA) and Target Gallery (VA, USA). She has been an Artist in Residence at Khoj International Artists' Association and the Serendipity Arts Trust in Delhi, and at TIFA Working Studios in Pune, India. She was a resident scholar at the BASE centre in Tamil Nadu, in collaboration with GRENZ film based in Vienna, Austria. She is in the MFA program in Fine Arts at Parsons School of Design at The New School, where she is a recipient of the President's Scholarship and the University Scholarship, and is supported by the Asian Cultural Council. She holds an undergraduate degree in Philosophy from the London School of Economics, and an MPhil in Social Anthropology from the University of Cambridge, where she was awarded Christ College's Levy-Plumb Award for the Humanities. Her art and academic research has been published in *Ethnos: Journal of Anthropology*, *Trans Asia Photography Review* and *The Caravan*.

Hazarika's practice is interdisciplinary and is shaped by her research in social anthropology and philosophy. Her work is influenced by studies of deconstruction in social analysis, and this is reflected in her approach to narrative, and the kind of images she creates. The content of her work draws on the anthropological focus on social spaces, structures and identities, while her method for sound and video recording relies on an ethnographic approach to observation. She explores post-colonial intellectual movements through current works in progress, and her recurring curatorial project *Convergence*, which address the underlying political assumptions of dominant Western artistic discourse.

TOP 5

TOP 5

In the spirit of Artforum magazine's monthly TOP 10 SECTION, in which artists are invited to share an open ended list of creative influences that run the gamut from exhibitions and authors to restaurants and twitter feeds, the students of the 2019 MFA class share their own TOP 5 lists.

Alex Dolores Salerno

1. For Opacity, by Édouard Glissant

For Opacity is an essay in Glissant's book, Poetics of Relation. He explains that acceptance in Western thought is predicated on understanding, and he demands the right to opacity for all. As Glissant so perfectly puts it, "As far as my identity is concerned, I will take care of it myself."

2. Prison Abolition

"Prisons do not disappear social problems, they disappear human beings. Homelessness, unemployment, drug addiction, mental illness, and illiteracy are only a few of the problems that disappear from public view when the human beings contending with them are relegated to cages." -Angela Davis

3. Laura Aguilar, Grounded #114, 2006

Aguilar sits hunched over in front of a boulder. "Aguilar's inhuman intimacy with an occupied landscape might be read as recalling the presence of these pasts, the objectification of indigenous populations. Conversely, her determined alignment with this space could signal a mode of decolonization" -Dana Luciano and Mel Y. Chen

4. Care

"Once we are all ill and confined to the bed...prioritizing the care and love of our sick, pained, expensive, sensitive, fantastic bodies, and there is no one left to go to work, perhaps then, finally, capitalism will screech to its much-needed, long-overdue, and motherfucking glorious halt." -Johanna Hedva

5. Turmeric

Good for inflammation and pain relief, including arthritis. It can also aid digestion and has antioxidant abilities. Like a ginger root, it's also a rhizome.

Alonso Cartú

1. Carlo Scarpa

One of the most enigmatic architects of the 20th century and one of the few who truly understood what timelessness in architecture really means.

2. Kiyomizu-dera temple in Kyoto

The pilgrimage walking up to Otowa hill through the shops and tea houses, lead to one of the most beautiful wooden structures I've ever seen. The view from the top is breathtaking.

3. Kolumba Museum

A silent construction in the middle of Cologne, Germany that stands on top of the traces of history and hides mysterious and unexpected surprises.

4. The Fountainhead

A book that raises so many questions on how we perceive human behavior and the understanding of pathological love, obsession, integrity and destruction.

5. Butter

The secret to happiness.

Alymamah Rashed

1. The Polished Mirror by Cyrus Ali Zargar

Zargar's book has been a major reference for me during the past year. Zargar offers the discourse of many Islamic philosophers, theologians, scientists, and poets such as Avicenna, Al Ghazali, Ibn Tufay's, Suhrawardi, and many more. This book is always in my bag wherever I go. I hope to meet Zargar very soon. He's my mentor's childhood friend and we have communicated via email. It's meant to be!

2. Ibrahim Al Salahi's poetry/drawings

I fell in love with Ibrahim Al Salahi's sketchbook when I was offered the chance to translate it while I was interning in MoMA in early 2017. I just went through a rough patch in my life and I have not visited home for more than a year due to work. I started crying in my desk as I was translating it since he was speaking from his imprisonment in Sudan. He was calling for Allah, home, and love. That's what inspired me to utilize text and translation in my work.

3. Baya: Woman of Algiers (Grey Art Gallery)

I went and saw this exhibition after a very rough year, which was 2016, as a Hijabi Muslima woman living in New York. That year was filled with hostility, Islamophobic incidents, and pain. I remember seeing the Baya's exhibition during my second semester of graduate school and that refueled me and brought back so much hope. My heart finally smiled after a very long time.

4. Mohammed Abdel Wahab

Abdel Wahab's music ties me to my inclusive vulnerability. His voice's depth and weight demolishes any mode of concealment. He sings when he's blue. He sings when he's in the heights of heaven. He sings when he's in love. He sings when he's in fear. He sings when something is gained.

He sings when something is lost. Isn't that how it's supposed to be?

5. Fe Al Safar (In Travel) by Najat Al Sagheera

Najat is a Syrian-Egyptian actress, singer, and goddess. This song in particular transports me back to my parents' warmth and company. It also ties me back to my romanticist self: living in my third space between Kuwait and New York. It reminds me of love when I miss it.

1. Lee Bul (artist)

I recently discovered Lee Bul's fantastic work.

2. Refiguring the Future (exhibition)

This exhibition was on the future I want to be part of.

3. Hilma af Klint (artist, exhibition)

I spent couple of spiritual hours in front of her eternal spirals.

4. The death of Barbara Hammer

Saddest recent news especially after reading her last interview.

5. My baby Zora walking and discovering our reality

Seeing how humans learn, adapt and become players of our reality is mind blowing.

1. Eric Hunsader on YouTube

Eric Hunsader is an American software developer and CEO of Nanex, a market data analysis streaming service. His YouTube channel features stunning animations of financial market activity that illustrate particularly volatile moments of high frequency trading. The visuals manifest in explosions of color, typically mapping just seconds of trading that are stretched out into several minutes.

2. Virtual Reality Church

In 2018, Pennsylvania mega-church pastor D.J. Soto founded the first VR Worship Service in AltSpaceVR. This event marks a contemporary milestone in mainstream Christianity and new media. In 2002, the Vatican declared virtual sacraments as invalid following an earlier boom of religious gatherings in Second Life, calling into question competing levels of embodiment and spirituality.

3. Dead Mall Tours.

This particular trend centers post millennial amateur documentarian efforts to break in and tour abandoned American malls. The desolate spaces featured in the videos accompanied by earnest and sometimes educational narration encapsulates the ever-shifting frontier of capitalism in a world where the consumer is physically absent.

4. Glitch Horror: BEN Drowned and the Fallibility of Technology in Game Fan Fiction by Emily Crawford.

One of my favorite texts to date, Crawford outlines the uncanny valley and contemporary myth-making as they exist

in gaming, fan-fiction, and meme culture. Glitch content presents us with an infinite new canon and potential for Non-Player Characters (NPC) in gaming to transcend their original contexts.

5. Center Jenny (2013) by Ryan Trecartin

This nearly-hour-long roller coaster of anti-narrative exposes post-human theory using youth culture and fraternity ritual as a vehicle for transformation. Trecartin's characters embody familiar yet alien versions of pop culture symbols and avatars that require viewers to assume various aerial perspectives of their own timeline.

1. Yuichi Yokoyama

Japanese artist Yuichi Yokoyama is best known for his silent comic panels that are driven almost exclusively by onomatopoeia. In some stories, we follow abstract characters in the thick of action, and in others, we meander leisurely across surreal, geometric landscapes. No matter the event, Yokoyama's pages are comfortably timeless, rooted in affect, continuously in motion.

2. Divisor (Divider)

Divisor by Brazilian artist Lygia Pape is a large white sheet designed by to be worn (over the head) by a large group of participants, who then move en masse, usually in the form of a parade or march. The piece is a striking metaphor of the fine line that separates, but also that unites, the collective within the individual.

3. Grey Projects

Founded by artist, curator and writer Jason Wee, Grey Projects is an independent exhibition, publishing and residency space in Singapore. It is devoted to nurturing nascent art and curatorial practices alongside working with established figures. Additionally, it also dedicates one exhibition a year for queer voices and work. Their residency program has, over the years, established networks of exchange within Southeast Asia and in the broader region of East Asia.

4. Close Distance

Close Distance is a series of portraits by Bangladeshi artist Jannatul Mawa. The photographs feature pairings of female employees and their hired domestic help. Both subjects are invited to pose in the living room of the home, an area where the domestic helper is typically excluded from. The photographs are accompanied by statements detailing the conditions of employment, and are stark, incisive vignettes of deep class and gender divisions within Bangladeshi society.

5. 15

A cult classic, 15 is a dark comedy by Singaporean filmmaker Royston Tan. The story is set in residential suburban Singapore (otherwise known as "the heartlands") in the late 90s, and follows a group of teenage gang members as they struggle through the undergrounds of adolescence, self-destruction, intimacy and finding acceptance.

Arpi Adamyan

Geraldine Kang

Elyse Johnson

1. Mark Grotjahn

It was a major solo show at Gagosian this year, comprised of his most recent works. The texture and sheer scale of his work had to be seen in person. It was a rare opportunity to see a cohesive body of his in one space. It was very exciting to see the way he handles paint in such ways that I couldn't quite figure out how certain effects were achieved.

2. Alli Jiang

Full of massive paintings, certainly a rare sight to see so many photo realistic, figurative, and almost sci-fi paintings shown at Gagosian. Jiang's paintings seemed to be firmly grounded in fiction, while having authority as a real subject matter. Impeccable handling of paint and oddest subject matter came together to put together a great painting show.

3. Cy Twombly

Once again Gagosian, but upper east side location. One room comprised of about ten large scale Cy Twombly paintings were on view. The paintings were very minimal as usual, executed quickly and without doubt. It was a great show, a rare opportunity to see a large and cohesive body of his works.

4. Joan Mitchell

At Cheim and Reid. Joan Mitchell's paintings were so saturated and quick, executed with authority and decisiveness. Loose yet with conviction and purpose. It was an exciting retrospective-scale solo show where I was able to see the physicality of her paint handling.

5. Dana Schutz

A solo show comprised of bronze sculptures and large scale oil paintings at Petzel gallery on the lower east side. I was greeted by a small grouping of crudely sculpted bronze cast sculptures then lead into a larger gallery space where her figuration continued to make appearances in the paintings. Vivid colors, wonky figuration and subject matter. It was a fun show.

1. Billy Joel

I have been a Billy Joel groupie since I was about 5 years old. Billy Joel is a singer, songwriter, composer and pianist, and at 69 years old still sells out Madison Square Garden every month for the last five years. He writes love songs that aren't cliché or shallow, and he just all around absolutely rocks.

2. Toilets with Threatening Auras

Toilets with Threatening Auras is a facebook page that curates photos of sinister or comedic bathrooms, including images of a toilet overflowing with Cheerios, a vaporwave stall with a holographic toilet, and a porta-potty teetering atop a ladder. These images fulfil both my love of bathrooms and absurdism.

3. @aleia

Alieia Murawski creates miniature scenes inhabited by snails. Her work is kitschy, nostalgic, and uncanny, placing snails in

ordinary human settings like an office or a house party. The world she's imagined is playful, yet eerily void of human life. Murawski's work has been an inspiration for my animations set in miniature scale with equal parts horror and humor.

4. Mary Hartman, Mary Hartman

Mary Hartman, Mary Hartman is a satirical soap opera parody that aired from 1976 to 1977 starring Louise Lasser. The series follows the titular character through compounding melodramatic scenarios set in Fernwood, Ohio. It is the absolute best escape from reality and is utterly absurd.

5. My cat, Abby

Abby is my feisty three year old calico from the trash. She sleeps in my arms, is afraid of babies, and enjoys baths. Her hair is all over everything I own, which means I bring a part of her wherever I go.

1. Ruth Bader Ginsburg

Ruth Bader Ginsburg, known for her tireless commitment to service and incredible legacy of defending and expanding civil and reproductive rights in a political climate where they are often being silenced, is truly one of the most inspiring women of our time.

2. Michelle Obama

Michelle Obama is a woman I look up to on a daily basis. Not only was she the most influential First Lady of the United States, her constant, flaming sense of self serves as an inspiration for how I'd like to navigate the world. Every time I feel the sass arising in me, I think of Michelle's aphorism, "When they go low, we go high."

3. Maya Angelou

American poet and civil rights activist, Maya Angelou moved through the world with an unshakable calm, confident and graceful message. For me, her work speaks to the importance of kindness and love in a world where those attributes are often hard to find.

4. Octavia Butler

American author Octavia Butler used science fiction as a tool for illustrating literal and metaphorical issues concerning civil rights within the context of hierarchical violence. In her stories she explores hybridity, symbiosis, and futurism within the framework of undoing the human body and the separation of human and non-human species. For Butler, this is what inherently leads to division and destruction.

5. Deborah Gonzales

Aka my mom. She is the strongest woman in the world. She has taught me how to keep my head high in times of great sadness, and how to never stop moving forward, no matter how daunting the obstacle. She has shown me the most love I have ever known, and I am lucky to have her to turn to when I feel lost and need a little encouragement.

1. Morningside Park

This park is located at the top of a hill, hence there is short bit of an uphill ride to the top if you're coming from downtown. Nothing unmanageable, if you get tired, get off and push your bike and you'll get to the top slowly but surely. At the peak, you will be rewarded with a sprawling view of the Upper West Side! The best views are along Morningside Drive between W 116th St. and 120th St.

2. Randall's Island

To get here you would have to use either the Ward's Island Bridge from Manhattan or the RFK bridge from Astoria. Feel free to ride your bike over these bridges even though they do not have dedicated bike lanes. These bridges receive so little pedestrian traffic that riding your bike across won't pose a problem. There is a picnic spot along the South bank of the island that is perfect for sitting down, reading a book, ship watching, and waiting for the sun to set. If you're taking the Ward's Island Bridge, be sure to take in a moment to soak in the view of Manhattan from a park bench! Also, ride your bike under the Hell Gate Bridge for a medieval architecture fantasy.

3. Socrates Sculpture Park

A stone's throw away from Randall's Island Park, simply cross the RFK bridge to Astoria and you'll be there in a jiffy! Great spot for looking at nice outdoor sculptures and soaking in panoramic views of Roosevelt Island and Manhattan!

4. Flushing Bay promenade

Nice waterside biking experience that isn't too windy. Good for evening or late night romantic rides and ship or yacht watching. Definitely not as remote and far off from civilization as Randall's Park and does not have that touristy vibe of Battery Park

5. Flushing Meadows Corona Park

If you do decide to do the Flushing Bay promenade, why not spend the afternoon at Flushing Meadows Corona Park before scooting over there in the evening? Hidden behind the flower beds and overhanging trees are beautifully preserved architectural monuments from the New York World's Fair Pavillion in 1964. Situated behind Queens Museum, you will see the Unisphere, a fountain shaped in the form of a globe. A short trek South and you will come across what seems like an abandoned amusement park. In actuality it is the observation tower and a canopy for the World Fair from 1964. The state of its architecture is nothing short of amazing! Being in their presence simply feels like stepping through a time portal to another era.

1. Río de la Plata

The widest river in the world is for me home. I came of age on its shores. This estuary of salty and sweet water is the anchor of my memories, and the place I come back to, whenever I feel adrift.

2. Cosmos by Carl Sagan

Sagan infected me with fascination for science with his books and TV series. With his enthusiasm and easy approach, he introduces complex matters leaving readers hooked to a path of learning.

3. Damian Szifron

Pretty much every movie and TV series he ever wrote and directed, although my favorite is the series Los Simuladores (The Pretenders). An early 2000s series in which four guys in Buenos Aires manage to bend reality through absurd simulacra.

4. The Library of Babel, by Jorge Luis Borges

Borges describes the universe, a seemingly infinite library, as permutational result of simple rules. Twenty-five characters are combined exponentially to exhaust all possible outcomes. The equation produces a finite but incommensurable result. All sense and nonsense, all known and yet to be discovered are contained. However, almost all of it is gibberish.

5. Comics by Quino

Quino is mostly famous by his comics series "Mafalda", which I love, but for me, the masterpieces are his latest works. Cynical and pessimistic, often without written text, the comics portray real-life situations in which the fabric of society is put to the test.

Liyen Chen

1. Shark egg

Super cool shapes and each of them looks very different. They don't look like any other egg at all. It is especially fascinating to see through the transparent shell and the little sharks moving inside.

2. Koala

A lazy animal that is so cute. Especially when munching on leaves. I once read that they are really stupid, that if you put a leaf on flat surface instead of a branch, they won't eat it because they don't recognize it as a leaf.

3. Mayfly

A super elegant and primitive structure that are like time travellers passing through time and space and finally meets us in 21st century.

4. Cumin with lamb

A kind of Chinese food. Although I enjoy many Chinese dishes, this to me is the best dish ever. Tastes like heaven. No other food can compare with it.

5. Wikipedia

A great tool for brainstorming. It functions like a modern dictionary that I enjoy reading and scanning through a lot. It is remarkable how much dense information is in there.

1. Christopher John Rogers

Emerging Black fashion designer, just released his third collection, and has produced with his team, some of the most breathtaking pieces of couture I have ever seen. The label's attention to color, texture, and culture, as well as a fierce commitment to innovative but wearable design keeps it a step ahead every year.

2. Pierpaolo Piccioli

Creative Director for Valentino, simply to die for. Each collection is so inspiring because of the attention paid to silhouettes, and color combination, as well as material pairings. The clothes dance on the body.

3. Devan Shimoyama

Amazing painter, engaging queer/black aesthetics through a lush lexicon of visual references. The use of color and texture are so powerful and whimsical.

4. B&H Vegetarian Diner

Delicious, TINY, cheap, quaint, friendly, good for your body, and your soul. This place is my mood of 2019.

5. Diet Prada

A thrillingly vicious Instagram account responsible for forcing accountability and responsibility into the laps of the fashion industries most notorious wrong-doers, advantage-takers, and snakes. Victims of their hammer of justice include Dolce & Gabbana, Kim Kardashian and her secret collaborations with Fashion Nova, and their namesake Prada.

Nadine Käser Cenoz

1. John Coltrane - Naima

I have to hold space for my mono-diurnal birthday twin. This is my favorite John Coltrane composition. It is filled with emotion and spirit. It's about his former wife. Certain musicians really channel their voices through instruments and this is an example of how.

2. Nigo's House

Nigo is a futuristic thinker and designer. He is most notable known for his Japanese-based brand A* Bathing Ape which set the stage for Pharrell and many other streetwear brands to move into luxury. The way he has curated his living has reflected the value of art in his world and the context he wants to be situated in.

3. Blond - Frank Ocean

Frank Ocean's rendition of Stevie Wonder's cover is a signal of Mara Consciousness. Dr. VeVe Clark coined Marasa Consciousness in her "Developing Diaspora Literacy and Marasa Consciousness" (1991). "Marasa is a mythical theory of textual relationships based on the Haitian divine twins, the marasa"(...) Metaphorically it signifies a diapostic literary strategy. In addition, the "dual and conflicting nature expresses, even before the world was organized, the complementary forces which were to be active in it" (Mercier

219) The third element of the marasa, the marasa twa, completes the circle: the child born after marasa, dosu if a boy, dosa if a girl (Bellegarde-Smith, "Broken Mirrors").

4. On the Black Generic By Aria Dean

From the nineteenth century onward, images have been the primary mode through which civil society's conceptions of blackness, black people, black culture, and black life have been work-shopped, disseminated, and reified, from the early cartoons that originated many of the racist tropes that have festered in American popular culture – 'mammy', 'jezebel', 'sambo' and so on – to more contemporary depictions across screens of all sizes. But further, the very notion of blackness itself is an image that precedes any subject's self-identification with it as such – the product of the European colonial imagination. *mic drops* [italics added]

5. Nipsey Huddle and Lauren London shot by Awol Erizku

Rest in Peace to Nipsey Huddle. A true LA legend who organized and invested into the community. He has influenced so much of Los Angeles and provided models on how to give back. He developed a co-working space and incubator focused on developing under-represented entrepreneurs while also teaching youth coding. Too many great young minds die to gun violence.

1. "Kai Althoff: Klapperndes Geschirr" (Tramps, New York)
Probably the best show I've seen recently. Very controversial.

2. Mate

I would not survive a day without mate. Mate is a traditional Argentinian tea-like beverage. It is prepared by steeping dried leaves of yerba mate in hot water and is served with a metal filter straw, called bombilla, from a shared cup. It's very strong and bitter. The best thing about mate, is, that it is traditionally drunk at family gatherings and with friends. The same cup and straw are used by everyone drinking.

3. Rosemarie Trockel, Rorschach-Bilder

I'm an admirer of Trockel's work, so I don't have a favorite piece. The works that I've seen most recently are some of the Rorschach-Bilder.

4. Peter Märkli's Drawings

Märkli's drawings are deeply intriguing. They are somehow innocent and have a sense of humor. At the same time I find them to be very architectonic and clear. The drawings accompany Märkli's architectural work. I was always very intrigued by the relationship the drawings had with his buildings. His way of thinking through drawing has deeply influenced me.

5. The Olive Branch

I've been using Lush's shower gel for years now. It smells like mandarin juice, orange flower and olive oil. A fresh way to wake up!

1. A Pigeon Sat On A Branch Reflecting On Existence, 2015
In dadesque fashion, Roy Andersson uses black humor to comment on dark histories and the redundant everyday to extract the absurdities we sometimes miss. Everyone looks half dead in the pastel sets of this Swedish film in which I oscillate throughout between cringing and laughing.

2. Devendra Obi Banhart

A prolific psychedelic funk Latin folk electronic eclectic soulful musician, Devendra is able to satisfy every mood I am in. Every song is its own species, from the simultaneously poetic and silly lyrics, to the freedom in the combination of sound. And the album covers...

3. Caribbean Social Club (aka Toñita's)

Like teleporting back home to Puerto Rico, this "chinchorro" cures my homesickness. It is an installation from floor to ceiling owned by badass Toñita that serves homemade food for free and welcomes anyone and everyone that adds to the good energy since the 70s.

4. Snowboarding

Growing up on a tropical island I did not live through the seasons. Snowboarding has allowed me to look forward to winters full of shred. Walking in the silent crispy darkness of the woods, I rarely feel more part of this earth.

5. Lechón, arroz c/ gandules, batata frita, tostones, cuerito
My last meal. Period. If anyone knows where I can eat this in New York City, let me know.

1. Old Anogi, Ithaca, Greece

Ruins of an old village from the 1300's. It's one of the highest spots on the island. At sunset there is a strange energy that dominates the site. Faint goat cries and buzz sounds from the insects, the faint sound of the waves of the sea down below. The olive trees are very tall here, they haven't been picked for centuries. There is a feeling that the people that used to live here never left.

2. Shine on you crazy diamond, Pink Floyd

No explanation needed.

3. Fikari (or stuffed lamb chest with rice and raisins)

We eat this every time we go to Lemnos with my friend Villy. Her grandma makes us this dish that cooks slowly for almost a day. We literally have it for breakfast, lunch and dinner.

4. Invitation to a Beheading, anti-utopian novel by Vladimir Nabokov, 1938

The novel is set in a mythical totalitarian country and presents the thoughts of Cincinnatus, a former teacher who has been convicted of "gnostic turpitude" for being different from his mediocre fellow countrymen. Sentenced to be executed at an unknown date, Cincinnatus sits in his prison cell and records in his diary his private thoughts and intuitions. There is a genius twist to the end.

5. Torqued Eclipse I, II and Double Torqued Eclipse

The Richard Serra's on long-term view at Dia:Beacon. The cold steel walls of Serra's sculptures transport me to a third space. It is private there and quite. Sounds reach me faintly from above as I look towards the sunlight peaking from the windows.

1. Anegada, British Virgin Islands

As I walked along the white sand beach of the 15 mile Island, I looked out to the horizon and saw the vastness of the ocean, the nothingness of the beyond. The experience was breathtaking.

2. The Boboli Gardens, Florence, Italy

Experiencing Florence from a different perspective gave me a new direction for my artwork. By viewing the city and fields from above, my perspective changed. The plots of land became images in my mind of the aerial perspective.

3. Cinque Terre National Park, Province of La Spezia, Italy

The hike from Vernazza to Corniglia was one we came across. We lugged our tired bodies up the mountain side, pushing ourselves to go further. To my surprise, the sun began peeking through the heavy clouds and the bright heavens illuminated the duration of our stay.

4. Tevanelle Val di Pesa, Tuscany, Italy

Painting by the pools and gardens I relaxed and soaked in the slowness. Leaving behind the hustle and bustle of the city to the north. We toured the home of the artist, learning of his practice and family life; I felt at home here. I yearn to go back.

5. Banff, Alberta, Canada

I feel as though I am in a snow globe. The snow covered mountains tower over me, the massiveness of the earth demands to be heard. The weather is unforgiving, however I thrive within it.

1. Expg Dance Studio

Is located on the Lower east side of Manhattan which is a place I like to frequent on my days off for a hip-hop beginner's class. The more I go, the more coordinated I get. Regardless, it's always a ball.

2. The Circus

Is a 1928 silent film written and directed by Charlie Chaplin. It's hilarious! I recently was watched it at the Anthology Film Archive in the East Village in NYC.

3. Cedric Price

Was an English architect and writer on architecture who was highly influential in the late 20th century'. I am specifically fond of his Fun Palace Project, which was intended to be a laboratory for fun but never built.

4. The Best American Essays

Is a yearly anthology of magazine articles published in the United States that was started in 1986 and is now part of The Best American Series published by Houghton Mifflin. I love creative essays as a writing genre, and learning about new authors and writers I never heard of.

5. Italo Calvino's Cosmicomics

I don't know what to say about it other than it was a lot of fun to read and it opened my eyes up to the personification of all things. I say, read it!

Utsa Hazarika

1. Grime Instrumentals Playlist on Spotify

Take me back to the 2000s and the sound of London's beating heart.

2. Chapati Mystery on Facebook

My go-to source for news and history on South Asia and the diaspora. Named after an apparent conspiracy, suspected by the British, where Indians were thought to be communicating with each other through messages hidden in chapatis. I'll leave this quote from Homi Bhabha, found on the CM website, here: "It is at the enunciative level that the humble chapati circulates both a panic of knowledge and power."

3. The Time That Remains

Elia Suleiman weaves history, humour and loss together in his rendering of Palestinian history, as it unfolds through the lives of his family. His mute protagonist, gallows humour, and portrayal of mid-century Palestine through period sets and songs, make this a haunting cinematic experience that sticks in my mind years after I first watched it.

4. Handsworth Songs

I stumbled upon Handsworth Songs while doing an internet deep dive in a dusty studio in Delhi. Once I watched it, I was shocked that I had never seen it before, or heard of Black Audio Film Collective before 2015. A seminal work for postcolonial immigrant communities in the UK, and for artists from these communities. It's a relief to see BAFC's work finally making it into the canon.

5. Ravish Kumar

And every other South Asian journalist who puts their lives on the line everyday to do their job. One of the few Indian journalists who hasn't sold out, and continues to relentlessly hold the government to account.

ABOUT PARSONS

MFA Fine Arts

Parsons Fine Arts MFA is a dynamic two-year, cross-disciplinary program committed to expanding the formal, intellectual and conceptual dimensions of emerging artists' work. Studio-based research and scholarship extends the boundaries of contemporary cultural expression, developed through a global understanding of the arts. Parsons Fine Arts is committed to diversity among students and faculty that provides a potent learning community. Housed within both Parsons School of Design and The New School University, the Fine Arts program is uniquely positioned within a progressive educational environment. Our international student body has access to a wide spectrum of activities, ranging from rigorous formal and aesthetic investigations to cross-disciplinary collaborations with design, performing arts and humanities students, to public forums that address pressing social and political concerns. Our Visiting Artist Lecture Series and our Critic and Curator Series features renowned, multidisciplinary artists, curators and critics. In 2018-19 visitors have included: EV Day, Carlos Motta, Penelope Umbrico, Cullen Washington Jr., Mika Tajima, Cannupa Hanska Luger, Meleko Mokgosi, Salman Toor, Hakan Topal, Elana Herzog, Patricia Cronin, Natalie Bookchin, Carolyn Lazard, and Taryn Simon.

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Founded in 1896, Parsons has served as a pioneer in the field of Art and Design for more than a century. Based in New York and internationally active, the school offers undergraduate and graduate programs in the full spectrum of design disciplines. Critical thinking, research and collaboration are at the heart of a Parsons education. An integral part of The New School, Parsons builds on the university's legacy of progressive ideals, scholarship and pedagogy. Parsons graduates are leaders in their respective fields, with a shared commitment to creatively and critically addressing the complexities of life in the 21st century. In 2018, QS World University Rankings, a London-based higher education organization, once again named Parsons the number one college for art and design in the United States, and number two internationally.

For more information please visit finearts.parsons.edu or contact the MFA Program Director, Simone Douglas at douglass@newschool.edu.

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