

School of Art and Design
Graduating Student Exhibition

PHOTOGRAPHY AND RELATED MEDIA



State University
of New York



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Graduating Student Exhibition

PHOTOGRAPHY AND RELATED MEDIA

The photographic image, whether moving or still, helps define the culture of a particular place and time. Our imagery documents experiences, expresses political attitudes, embodies fashion trends, and explores emotions, providing an actual and figurative snapshot of society. These images not only react to the world around them but also have the potential to shape and change it. In a world where social media is more and more image driven, each generation of image-makers builds their own visual culture, directing our attention toward new ideas and new ways of seeing. The works that comprise the two graduating exhibitions from the Photography department are a microcosm of a larger photographic universe. The exhibitions contain work that ranges widely from fashion videos to documentary photographs to personal explorations of family and childhood.



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HOT CHILI PEPPER

Digital

Chili peppers are members of the capsaicin genus. They are ranked according to their spiciness, or heat. This is measured by what is known as the Scoville heat scale. In general, peppers start out green and gradually turn redder as they ripen.

People still cook from scratch, so there is a wide variety of hot peppers used by many cultures. I just want to raise the awareness of the many benefits of eating hot peppers. Capsaicin has been shown to improve heart health, prevent diabetes, cancer, and even lower blood pressure.

My personal history of loving hot peppers comes from the people around me eating hot peppers for dietary reasons, both in Egypt and in the U.S. Because it increases metabolism, I developed the habit for myself.

Briana Battaglia

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The day was crisp.
it was still a time in the year
where the cold, chilling breeze
was replaced by the warm waves
and still
swami.

We ran and laughed,
as we climbed the rocks
that felt like mountains.
Your hair being blown by the
windy genny.

I knew now I felt about you,
it seemed in that moment, that
the sky reading the sky was
ironically, a parallel to us.

As the ocean came searing
for our feet through
This was good.
Life was good.
This was everything.

The seaweed on the rocks
had you lying through the
air.
I caught you as you were
grasping on to my shirt and
we laughed again.
Laughed about the present,
laughed at our stupidity.

I look back and realize that
you wouldn't have caught me.

so now I return to our
mountains,
and reflect upon that
memory.
Its still the same,
The rocks are slippery,
The ocean is cold,
and the sun is still warm.
However there is one thing
That is different.

These are now
mountains of my
own.

Upon revisiting places, I can feel the ghosts of people who once shared that memory with me. Being present in these spaces again helps me remember what started to fade and makes me think about how much has changed.

In "Growth Through Space," I am collecting stories showing the importance of location and how it plays a part in the recollection and reflection of memory. The models share their personal stories about the space of their choosing, except for one, which is a stand-in for me. Wandering through common spaces, we may never know the importance they hold for others. I believe we are meant to learn and grow from every experience, good and bad, just like a sunflower still points toward the sun at night.

My goal is to collect and showcase stories about locations that hold important memories for people.

GROWTH THROUGH SPACE
Digital photography

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you are trapped in this feeling. how do you escape it?



you isolate yourself just to complete about feeling isolated.

FOLLOW IT INWARD

Digital Photography

I often get caught in these thought spirals where one little problem without an immediate solution takes over my whole consciousness, and temporarily prevents me from moving on or moving forward. To get out of this debilitating mental space, I try to slow down my escalating worries by writing what I'm thinking. "Follow It Inward" is my visual attempt at recognizing intrusive thoughts and overcoming them through self-portraiture paired with text. I take a line from a journal entry that I wrote during a spiral and make it into a photograph. In this process, I'm confronting my insecurities and reevaluating them so that these anxieties that once had so much power over me lose their strength.

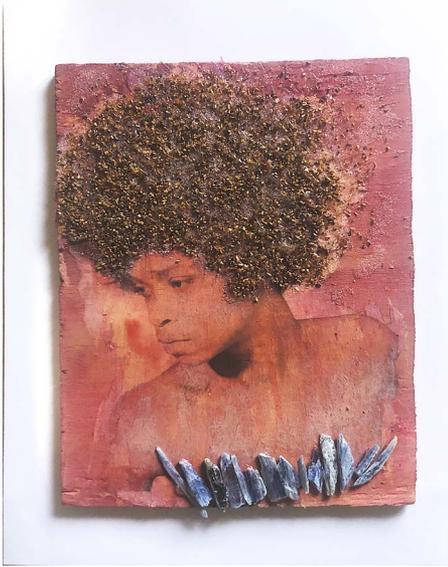
My goal is to allow others to see their own quiet anxieties through my work and feel understood.

Toni Imani

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KYANITE

Wood, photo, watercolor, crystals

My self-portrait series, “Fibrous Faculties,” explores the power of self-representation, cultural identity, and existentialism. I maintain my connection to nature by attaching myself to a wooden canvas while combining natural and man-made elements that I culturally and stylistically identify with. Using myself as a muse allows me to be able to control my own image in the media, which isn’t always guaranteed, while conveying personal messages to my audience. Each artifact combines my spiritual beliefs with mental tribulations, western esotericism, and cultural identity.

My goal is to use my existential, spiritual, and cultural beliefs to convey personal messages and themes.

Lucy Borden

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EXIT MUSIC, 2020

I have always had a fascination with capturing a specific moment in time on film. I went through most of my life asleep. There was a lot of bad, and that outweighed the good. Maybe there's a place we all carry inside of ourselves, a utopia, a perfect world where the noise does not intrude, where you're able to sleep through the night. But perhaps we can look at our lives as a collection of moments. Little moments that make you feel grateful to be alive. "Exit Music" is a collection of moments I have experienced over the past four years at college, memories that I hold close to my heart. Life is all about perspective and how you choose to interpret moments. I am a photo and video-based artist who works with the concept of surrealism and staged reality using alternative printing, layering negatives, and collaging.

Natalie Boyce

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OPULENT SIMPLICITY

Film and Digital Photographs

A series of images inspired by the “New Look” era, a decade of haute couture fashion created by Christian Dior after World War II, from 1947 to 1957. These collections were characterized by highly structured, ultra-feminine silhouettes with an emphasis on luxury and splendor.

Shane Bundrant

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THANATOPHOBIA



ASCENSION

Photography

Thanatophobia (death anxiety) is caused by thoughts of death. A “feeling of dread, apprehension or solicitude (anxiety) when one thinks of the process of dying, or ceasing to ‘be.’”

This series of images portrays my personal thought of the afterlife. These images capture



NIRVANA

Photography

dream-like sequences that represent individual scenarios of what I believe occurs after we depart to the great beyond.

My goal is to have each viewer contemplate their own interpretations of the afterlife.

Elizabeth Butler

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Flushing



04/05/20 4:50pm



04/15/20 4:30pm

FLUSHING

Digital Photography

Sunnyside



04/15/20 5:19pm



04/29/20 5:59pm

SUNNYSIDE

Digital Photography

Growing up in Queens made me acknowledge diversity. Before college, I interned for the Flushing Chamber of Commerce. I took photos and interviewed the people of Flushing. This forced me to connect with the community on a deeper level. Ever since, I've been taking street photography of Queens. I want to document evolving spaces of Queens by gluing a picture of a past picture in the same location. I am re-photographing the printed photos in these spaces and documenting the image of what used to be decaying. Showcasing my work on the street is better than in a gallery, because the act of finding the work is part of the viewing process. I will continue documenting the physical state of these images.

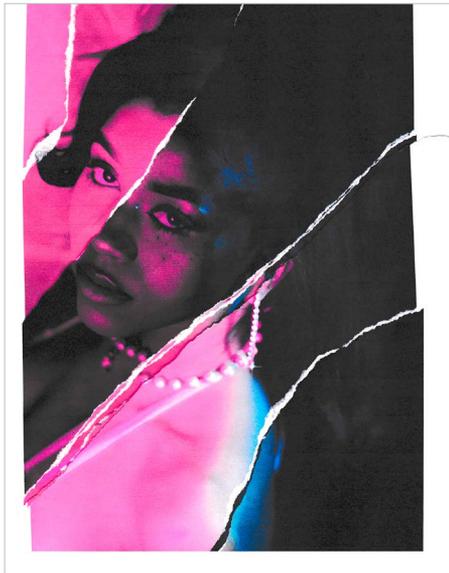
My goal is to make a statement and provoke emotion through witnessing time passing by documenting a physical transformation.

Bri Clarfield

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DYNAMIC ELABORATIONS

Physically and digitally manipulated images

A collection of physically and digitally manipulated collages that attempt to show how moments can morph into cinematic flashes. Conversations form visuals of color and light that reflect the feelings of verbal topics through energetic exchange with one another.

My goal is to visually explain how our senses interact with an experience and form something that *feels* beautiful.

Lara de la Torre

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MAMA'S SALSA

Digital Photography



MILANESAS

Digital Photography

Lena, meaning “full” in Spanish, refers to all that has buoyed me along in life: my family and the food that has always linked us to one another. Born into a Mexican-American household, having lived between a suburban New Jersey town and a small city in south-eastern Spain, my formative years were an amalgamation of this trifecta of cultures. The one thing that has remained constant amidst these drastically different perspectives, however, is the emphasis placed on food by both my family and the three cultures I’ve grown up in. This project honors an epiphany that has taken years to reach — that having the opportunity to phase between three different worlds, although draining at times, is a valuable facet of my life, and is worth celebrating.

My goal is to illustrate the recipes that I have grown up eating in order to create a portrait of my family through food.

Daniella Dicarlo

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A TOWN WHERE ONLY I AM MISSING: THE SMALLEST DANDELION

Digital

“A Town Where Only I Am Missing” is a self-reflection through others and a reevaluation of my own past. It’s an ongoing project of several parts. This part of my project is called “The Smallest Dandelion.” The metaphor of a dandelion is referenced in this title, meaning someone who is resilient. This project is a reflection of my life as an adolescent growing up in a suburban town. My little cousin is

my stand-in for this project, and represents the common story of a girl coming of age in a suburban town. It focuses on being in the tumbling waves of growing up. In these photos, I compose my cousin’s life like a soft, nostalgic memory. The work is partly memories that are intertwined with the feelings I feel now. In the story I have created for her, I search for my own home among the soccer fields of weeds.

Haleigh Foray

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LATE BLOOMER

Photography

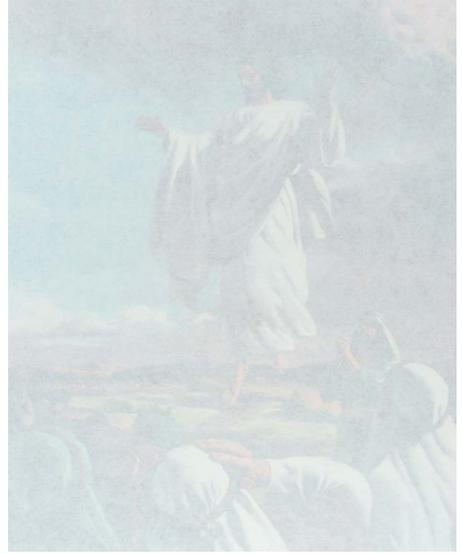
“Late Bloomer” is an exploration of self-intimacy through the relationship one has with others. It focuses on the subjectiveness intimacy is defined by, and the willingness to share personal experiences, positive or negative, with the expectation of shared empathy.

Ryan Frigillana

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VISIONS OF EDEN

Photography

“Visions of Eden,” a historical account of my family’s journey as first-generation Filipino immigrants in America, unfolds as a visual reinterpretation of the Bible. By conflating disparate materials, I construct a loose narrative set to the tonal backdrop of an Eden in decay. A sheet of archival tissue placed over appropriated illustrations (from children’s Bible storybooks) serves as conflicting acts of preservation and erasure, holding on and letting go. The barely legible images, which informed much of my childhood, personify

dissociation, distance, and the perishing of memory. These obscured visions, paired with re-contextualized family photographs and connotational scenes of domestic life, suggest a crumbling paradise — a metaphor of departures from both physical and spiritual places, and a dual reference to the American Dream. A meditation on lineage, religion, death, and aging — this hybrid portrait of my family contemplates our history while evaluating the frameworks being fostered in my home today.

Kaitlyn Garcia

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ANYWHERE FROM 30 MINUTES TO AN HOUR

Photography

My project, "Anywhere from 30 minutes to an hour," explores something I've had to face since I was 7 years old. Depression entered my life at this age due to the frequent deaths of family and friends. Not knowing how to live with such tragedies, psychologists said this caused me to sleepwalk in a pattern for many years, and this still occurs to this day. In this project, a friend helps tell my stories.

My goal is to become a working cinematographer.

Thomas Giarraffa

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ADVOCATION

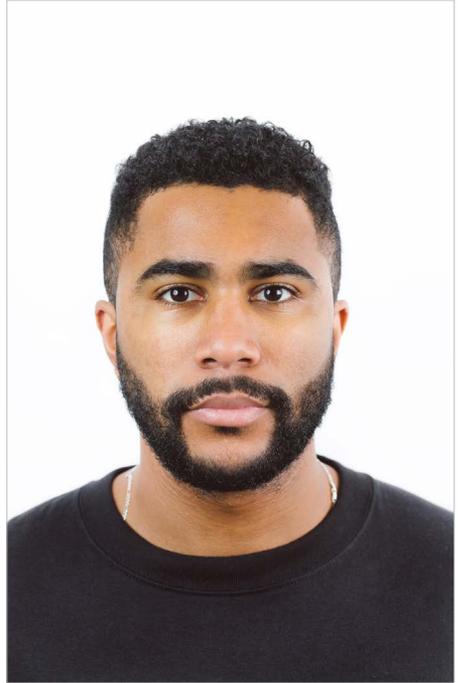
Digital art, 3D projection

“Advocation” is a personal project about something bigger than myself. The works I’ve produced are all individual topics that not only ring close to home, but are a sad reality for many others — personal issues such as addiction and isolation, but also large-scale disasters, such as Hurricane Sandy and the COVID-19 pandemic.

My goal is to advocate for topics that deserve attention and bring a whole new purpose to my craft.

Kristen Harner

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I PHOTOGRAPHED MY TINDER MATCHES

Photography

“I Photographed My Tinder Matches” is a typological study of men exploring the concept of disposability and control dictated in a digital space. How we swipe for what we want, and what that looks like, displayed in a curated grid. The process of stripping people away from their identities gives the viewer full permission to

question who they see before them, while also allowing them to compare and contrast “my type” with theirs.

My goal is to explore the concept of disposability and control dictated in a digital space.

Jessy Herzog

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PINK LEMONADE

Digital Photography

Photography no longer granted me the ability to capture myself completely in the ways it once had. It felt like something was missing, and that's when I turned to writing. Writing has given me this new platform to twist and morph these feelings into words of expression that no longer came across in photos as clearly as I wanted. These poems I've been writing were the missing piece, and eventually were what sparked my love for photography again. One

medium picks up where the other lacks in creating this cohesive story of my life. This series is illustrating my writings through self-portraiture, incorporating a variety of editing styles to emphasize the extent of the emotions felt during these times. These poems and images together are an ode to the way I've rebuilt myself as an artist, and eventually fell back in love with the art of creating imagery.

Kahdeem Prosper Jefferson

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A CHILDREN'S STORY

Photography

I am a 25-year-old artist working with photography and video.

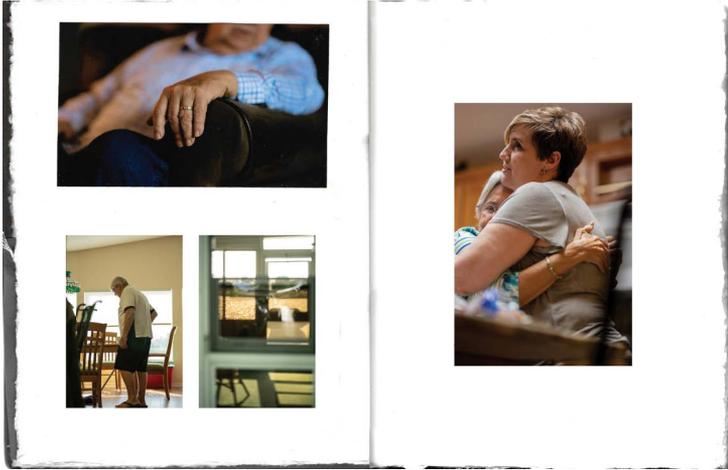
For centuries, conditioning through colonialism fortified the exclusion of the black experience from mainstream culture. "A Children's Story" is a rehabilitation through images with the use of mimesis and culture jamming. I am exploring how establishing these American icons as Africana affects nihilism in the

black community. The glass acts as a barrier between fantasy and reality and gives the images an abstract expressionist feel, rendering the skin tones prominent, while keeping facial features ambiguous to represent an archetype.

My goal is to be a full-time artist creating thought-provoking work.

Deanna Langis

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BECOMING.
Photography, collage

“Becoming” is my process of dissociating myself from my absent father while highlighting the presence of my mother and my supportive family. I emphasize the pieces of my life that led me toward the decision to legally change my name. Old family photos are paired with new portraits of my large family, using various materials to enhance the intimate story. I find inspiration in the personal relationships I create with those closest to me, and will continue to grow this series as a “thank you” to all of them.

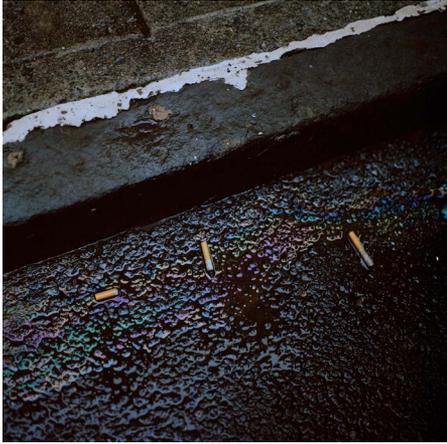
My goal is to be a unit stills photographer on film and television sets around the world, while continuing to create portraits of my friends and family.

Pamela Martinez

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231ST

Film

“231ST” is a body of work dedicated to the community around me that selflessly shared a smile with me every day. To the roommates who have become my family, and to my apartment, which has been there for me in the toughest years of my life. I have learned that home feels like exhaling. Whoever or wherever gives me the chance to catch my breath in life – that is my home.

My goal is to explore the world and give people a voice true to them.

Catherine McWilliams

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MALE TEARS

120mm



TALK TO ME YOU'LL UNDERSTAND

120mm

“Stories We Told Ourselves” is a self-referential project about the complications of veracity in memory and the photographic medium. It explores the stories we tell ourselves about our own lives. Using staged imagery to [re] create scenes from my own life, I explore themes of memory, ephemerality, truth, and intimacy. Photography has its own particular relationship with these themes and processes, so I see the medium as the playing field on which the complications of memory and objectivity, concerning events of lived experience, occur. Ultimately, given the malleability of the stories that shape who we are and inform our identities, I see myself as an unreliable narrator and subsequently these images as inhabiting an in-between space, or gray area, of what is “known” to be true. I seek to problematize the questions of how we understand the past to construct our self-narrative, and how these narratives inform our present.

Steven Molina Contreras

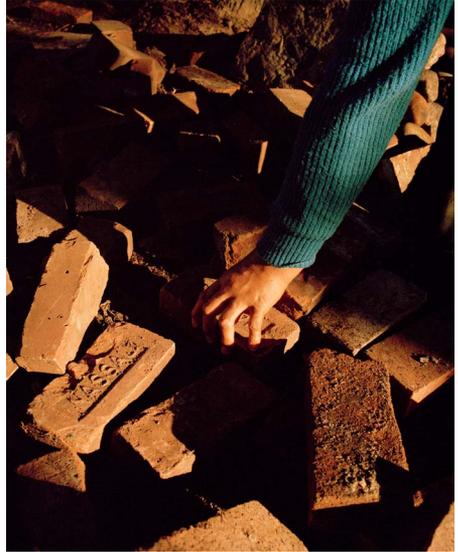
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ABIGAIL'S PORTRAIT #2, 2019

Photography



THE WORK CONTINUES #1, 2019

Photography

“Adelante” works to piece my family’s immigration experience together. How does a family fight to make a foreign land become theirs? How can photography reclaim a narrative of an “American” family that has been largely ignored? To answer these questions, I photograph my family, in the United States and in El Salvador, through a documentary and staged approach — interconnecting relationships and narratives in a way that hasn’t physically and emotionally existed before. I recontextualize the stories within the images, revealing an emotional truth that confronts the audience to

consider their own beliefs toward immigrants in the United States, and immigrants who are willing to die to get here. The result evokes a human resonance that exposes a family in pain, in celebration, and continually moving, Adelante.

My goal is to produce a book and project titled “Adelante,” translated to “Forward” in English, bringing together the different bodies of work I’ve collaborated on and made with my immigrant family, in New York and El Salvador, for the past three years.

Belle Morizio

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PLEASE DO TOUCH

Photography, sculpted textiles

I've always found that being able to touch and interact with specific objects helps me better understand what I am looking at. We are always told "do not touch" artwork hanging on walls, and to only look with our eyes.

"Please Do Touch" is meant to present itself as something tangible. Two square, three-dimensional collages sit inside blonde wooden frames. Each contains a different material that I feel my audience would be most compelled to touch. Using self-portraits surrounded by

faux furs, mosses, and intricate beading, I translate this kinesthetic learning style that is a part of me, to my viewers.

Each minimalistic composition draws inspiration from works by collage artist Rozenn Le Gall and contemporary visual artist Kensuke Koike. Using this similar idea of photo manipulation found in their works, I am able to form and intertwine outside materials into my self-portraiture and create simple, yet desirable, collages.

Alexandra Moss

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ATARAXY Photography

This anti-anxiety project, “Ataraxy,” was created to be a healing and meditative piece for both the creator and the viewer. The word “ataraxy” is defined as a state of serene calmness, and the project is meant to bring this state to those who experience it through video, audio, and photography. Creating “Ataraxy” was a therapeutic and healing process, and the goal is that it help to calm, soothe, and heal those who view it as well.

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LIMBO

Photography

I am a queer New York-based artist whose bodies of work focus on mental health, intimacy, queerness, and gender. This project, “Limbo,” is an ongoing collection of pieced-together imagery, snapshots of thoughts, and remnants of long locked-away memories. The photos I have created are meant to emanate a sense of loneliness, isolation, and lack of identity we often struggle with, through snapshots of ourselves, people close to us, and places we frequent.

My goal is to cultivate important conversations about subjects like queerness, identity, and mental health.

Ni Ouyang

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MOONLIGHT BLOSSOM

Video

This film is about an undocumented woman who tries to make a living in New York, and how an encounter with an American artist changed her life. This film fabricates half reality and half imagination into a neorealism narrative. Approached as a film noir, it tends to explore the theme of a vulnerable female's living condition and a hint of contradicted reality.

Being an artist and filmmaker born in Shanghai, I often produce social documentary-style work with still and moving images that reflect a profound female perspective. I have expanded into filmmaking with the idea of enriching and recreating elements of the video storytelling genre. As an immigrant and a multi-cultured artist, the years I have lived abroad have had a large impact on my perspective and world outlook. Also, my background provides me with a broad aesthetic and an alternative understanding to construct unique imagery.

Ashley Paolella

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BUTTERCREAM

Photography

I have always found a tactile memory easier to retain. If something is related to a physical condition or gustatory sensation, the moment feels ingrained. Even when looking at a cake from my second birthday, just knowing the type of icing connects two decades of celebrations, and the image slides home.

With “Buttercream,” I am replicating fragments of my memory in hopes of sharpening them; it all clicks together the moment a cake I baked from scratch mirrors one I found while

searching through old photo albums. Maybe it’s because birthday cakes are so habitually eaten, but on a dime, I can recall the taste and smell of pink icing. It’s never strawberry as you anticipate, but a cloying vanilla paste, and it washes over these memories as the only anchor point.

My goal is to explore the connection between food and memory by recreating birthday cakes from throughout my life.

Danielle Paterson

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IRIDESCENT SUPERNOVA

Photography and textiles

I am a multi-colored artist who makes in multi-mediums. My self-portrait photography addresses themes of mental health through art and fashion therapy, and uses the body as a canvas. My other work and interests include curating, archiving, and the sociology of fashion.

“Coping Mechanisms: Iridescent Supernova” is an exploration and documentation of art and fashion as mental health coping mechanisms. I created utopian creatures and kitschy characters inspired by mythical beings, subcultures and stereotypes, avant-garde designers, and the matrix. This ongoing series is a collection of final physical objects that are made from processes that have become ritualistic self-safe havens, including preparation of the body for presentation, layering photographic processes, and mixing textile-making techniques.

Ryan Razon

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SWIM GOOD

Photographs

Growing up in the Philippines, there were mostly doctors, nurses, or engineers — these were part of the Asian culture. After spending three years in nursing school feeling unfulfilled, I came to the realization that my passion was elsewhere. I applied to the Fashion Institute of Technology at the age of 22, putting in motion my dream to become a photographer. As I spend my young adult life in New York City, I am increasingly inspired by the new wave of

young, talented Asians who are paving the way for the next generation of artists. The portraits in my project are truly inspiring individuals who share the same passion and motivation in pursuing a creative path — painters, musicians, models, bloggers, and more. “Swim Good” is a body of work that brings representation to the underrepresented, in a world where success is measured by the color of your skin.

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THE DANCER

Digital photography



MONEY MOVES

Digital photography

My work revolves around the self-identification and evolution of women as they navigate through cultural and societal restraints in both the entertainment industry and mainstream society.

“JERSEY GIRL\$\$\$” is about New York City female dancers who supported themselves dancing in New Jersey casinos and go-go bars during the mid-1980s. While some fully embraced the seductive glitz and glam of the casino shows, others found it was not easy to dance around the negative judgment attached to working in male-oriented venues, in spite of their talent, training and professionalism. But as performers and independent women, they took charge of their lives and livelihoods and their right to choose their working environment, despite societal restraints or stigmas.

My goal is to use my photography to showcase female empowerment through their independence, authenticity, and vulnerability.

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UNTITLED
Photography



It was always a struggle for me to fully associate myself with the American culture, being born to a second-generation Sicilian mother and a Lebanese immigrant father. Between the ages of 3 and 11, I spent the summers in my father's hometown — Jamhour, Lebanon. These summers away, living with my grandmother and the rest of my father's family, subconsciously molded me and played a major role in how I perceive life.

Ten years later, I revisited Jamhour and was engulfed by this overwhelming feeling of subliminal familiarities." Certain people, places, and objects triggered these moments of nostalgia, however, a century with them buried in my mind made these vivid memories feel so vague.

These memories have played a large part in my life, a part I can only describe through the photos that compile my project: "Subliminal Familiarities."

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1347
35mm Film



These images serve as permanent statements of time to say: We exist, and these are the conditions in which we live at this moment in time. They are free-flowing and ever-changing, able to create our own paths despite the circumstances we've been faced with. Through pain and abandonment, we find a way to ascend through this bond, cemented in love and a hunger to be the greatest we can be. Proving to ourselves that there is always a way out, and never allowing the outside world to dictate where we will end up next, but instead making it clear that we decide that for ourselves.

This project is more than just a documentation of my singular experience. It is a never-ending journey about us, collectively. About finding ourselves through each other and unleashing the voices inside us that have been told to stay quiet.

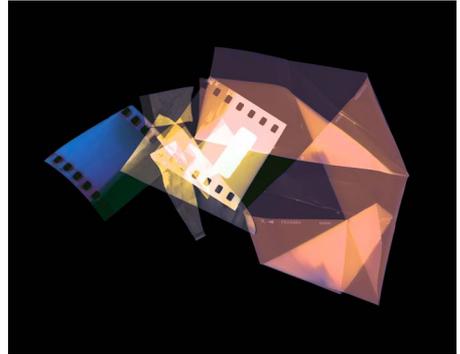
Carol Sabbagh

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FRAGMENTS 01

Archival Inkjet Print



FRAGMENTS 02

Archival Inkjet Print

“Fragments” is a series of photographic collages created by layering film negative remnants collected from the Fashion Institute of Technology’s scanning lab. Utilizing the fundamentals of photography, these multi-faceted pieces explore the bridge between analog and modern technologies. Driven by the tactile nature of analog materials, the film fragments are intently arranged atop a digital scanning bed, creating dynamic shapes. The light from the scanner revives the acetate fragments, bringing them new dimensions through shadow and color. The experimental scanning process transforms film scraps into unified geometric forms that highlight the tangibility of photographic materials through modern technology.

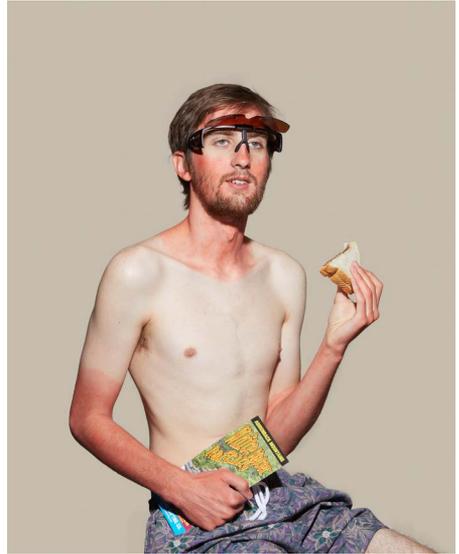
My goal is to experiment with the physical layering of objects and film negatives in order to create new narratives surrounding their juxtaposition.

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WELCOME TO MYSTIC FOREST

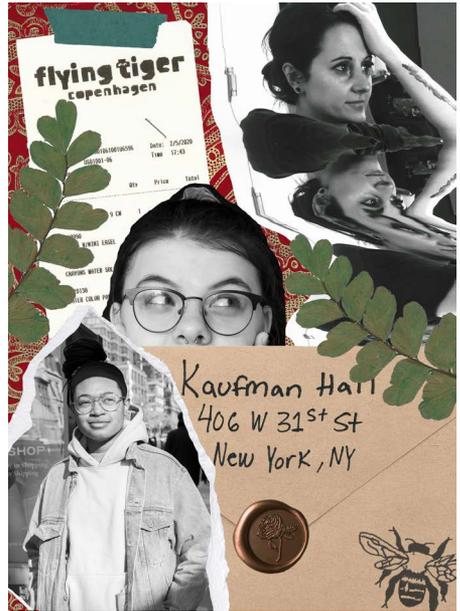
Digital

The creation of a personal, fictional world inspired by films, memories, and kitsch themes is the heart of the work I am allowing my viewers to live in. I am creating this fictional town with exaggerated characters inspired by everyday people. Having grown up hiking the Adirondack mountains, I use a distinct color palette found through nature while reflecting nostalgia in my photographs. Often, I am intrigued by the depiction of Americana, and the idea of suburban life that feels a little too perfect.

“Welcome to Mystic Forest” is a character study of people who live in a fake town that is surrounded by high-peaked mountains and a large lake. The photographs contain elements of extreme fabrication and lighting that create the appearance of the characters, becoming almost claylike. Inspired by the happy suburbs of Americana, everyone in this town is considered your neighbor.

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LOVE, SHANNON Digital photography

This series, titled "Love, Shannon," documents my friendships at my home away from home during my senior year at FIT. These images reflect upon these friendships through journal entries by embracing collaging and mixed media. Each page is made from memories with these three friends, representing the idea that home is about the people you surround yourself with. This personal series acts as a

nostalgic love letter not only to my friends, but also to myself. Everything comes to an end eventually, even if you don't want it to. Which is why I'll cherish having this series of journal entries to look back on this chapter of my life.

My goal for this series is to illustrate my feelings of nostalgia of past moments through collaging.

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UNTITLED
Performance Art, Video

I create work as a way to process and make sense of things I'm going through. I was raised in a very protective Catholic Republican household that resulted in a lot of repression. My family never had conversations about sex, sexuality, gender, self-expression, or body image, let alone how to navigate any of it. In this untitled performance piece, I'm performing bubbly-femme-sex-kitten through physical appearance, eye contact, and specific angles/movements which critique the ideals of the time period in which the song I chose debuted. I set my performance to a slowed version of Jack Jones' "Wives and Lovers" (1963) which expresses a misogynistic fantasy of a woman who always looks good for her husband and lives to please him. I enjoy poking fun at socially constructed rules by including the very thing I'm critiquing in my work. This video showcases how far I've come as an artist and individual.

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THE FRAGMENTED PORTRAIT, 2020

Digital photography

I am a New York-based photographer and artist transplanted from the Midwest in 2016. Growing up in a small, suburban town in Kansas, photography was an escape from the masculine stereotypes placed on men and boys. It served as a gateway into the worlds around me that explored fragments of life not always seen.

Developing themes around faceless portraiture and ephemeral narratives, the work enters notional spaces that invites the viewer

to place themselves in these surreal moments. A person's face embodies a version of who they think they should be in front of the camera. When it no longer becomes the focal point, what can a portrait become?

"The Fragmented Portrait" is a project that seeks to take that control away.

My goal is to explore the reality of portraiture, and what it can become when not taken at face value.

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**ASHLEY YOU'RE SUCH A GEMINI:
VIDEO STILL #1**

Video, projection, 3D printing

"I have something to say. To all of you that have something nasty to say about me, or other women that are built like me, women that sometimes, or all the time, look like this, women whose name you know, women whose name you don't, women who have been picked on, women whose husbands put them down, women at work, or girls in school. I have one thing to say to you. KISS MY FAT ASS."

- Tyra Banks.



**ASHLEY YOU'RE SUCH A GEMINI:
VIDEO STILL #2**

Video, projection, 3D printing

"Ashley You're Such a Gemini" is a 3D-printed model with projected imagery. The dueling faces share a singular post and communicate with each other by lip-synching. The audio is sourced and dissected to create a new narrative that you are unfortunately going to have to wait for because this is only a preview.

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CLASS OF CHAOS

Film

Moving to New York City, you are immediately placed in a sea of people, but these are the people that I ended up creating memories with. New York facilitates some of the loudest and most amazing personalities, and while not all of my friends photographed are New York natives, they've all had an effect on my experience here. Since this was our last year, I decided to revisit a project I created in my sophomore year and enhance it. "Class of Chaos" is a series of portraits that I've taken of my school friends. Each friend is given a superlative that best describes the way I see them and the role they play in our friend group.

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CASTLE IN THE SKY

Photography

“Castle in the Sky” is a series of film stills with women at the head of my narratives. Drawing from Hollywood’s long and troubled history of not featuring strong female characters as the leads of movies, my series combats and rejects this past.

My photographs highlight the fact that women are not one thing, but are multidimensional. Women can be both powerful and vulnerable, and my stills capture this range of emotion while telling numerous different stories. There is definite cinematic influence in my work, but I also draw inspiration from photographer Justine Kurland. Kurland created utopian scenes featuring a group of teenage runaways in her series “Girl Pictures.” The freedom and undeniable independence of the women in Kurland’s work is something that influenced my own body of work and is present in the narratives I choose to highlight.

My goal is to highlight multidimensional women as the leads of my fictional narratives.

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UNTITLED (NEW YORK CITY PRINCESS), 2019

Archival pigment print

I am a native Queens photographer based in New York City. Heavily informed by my surroundings, I work across various genres to celebrate the nuances of daily life while exploring time, intimacy and liminality. In February 2020, I published my first zine as part of my senior thesis project, "Amores Aparte Pero Siempre Juntos." In a limited edition of 25, the project is a love letter to NYC and my coming of age. It is a visual archive of photographs, scans, and ephemera that collectively examine the lessons of loss, gain, and growth from early 2018 to late 2019. "Amores Aparte Pero Siempre Juntos" was featured on **i-D** with an accompanying interview upon its initial release, and is set to release a second edition of 100 in May 2020.

My goal is to establish equity through my art, create forever, and live a fulfilled life.

Andy Zalkin

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GRAVEL

Analog and digital photography

I spend most of my days acutely sensitive to the finite and chaotic. It is quite easy to feel like a passenger in the collapse of everything. Earth floats alone in space, a finite circle that contains us, and our relationship to the eternal. By inverting and recontextualizing my images during quarantine, I considered my fears of degradation and collapse to have visual manifestations, my photographs serving as a lifelong goodbye, either to the immediate or to the world at large.

Gravel is used to form roads. Where are we going? And what happens to all the small pieces along the way? “Gravel” accepts fear and uncertainty as the foundation of its aesthetic and emotional explorations, as we approach the ends of what we know.



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