

in your place

ICP-Bard MFA 2019 group show

Opening: 11th July

Until: 1st August, 2019

A4 Arts Foundation

23 Buitenkant Street

District Six

Cape Town

a4arts.org

Through image-making, the exhibition asks after the multiple meanings of 'home/homeward'. The parameters of 'home' are explored as a physical as well as psychological construct, in memory, from history and idea, and as a place of personal sanctuary.

From global immigrants and refugees, to local communities and individuals seeking safety, pivotal questions concerning the identity of 'home' emerge from the query.

In New York, at The Baxter St at the Camera Club, the graduates stage a simultaneous exhibition. This parallel show explores 'body' and 'identity', and is intended to connect artists and audiences in a cross-continental exchange.

"This will be a unique opportunity for artists and audiences to communicate in real-time across the globe. This novel concept builds an aspiration to invite inclusivity," writes curator and graduate, Pippa Hetherington.

The ICP-MFA graduates are a group of twelve visual artists from South Africa, India, Taiwan, Japan, Puerto Rico, Jamaica and the US. The MFA programme has seen the artists working alongside one another over two years in New York, sharing curious and communal questions about home.

The exhibition consists of a collection of photographic prints (scans, archival pigment, laser) and video-work.

Samantha Box, Map #1, 2018, non-archival laser print.
Jamaica.

"It is a truth that every community in New York City has a map, a sense of the places where we, you, I – the members of our respective communities – can find people to mirror us, to fuck, to dance next to, to commune with, without having to translate vital aspects of our beings. For my people, those spaces were the Village and its waterfront, the Piers. This was where we were from, wherever we were from, an ancestral space: the literal home of our mothers, Sylvia, Marsha, countless others.

It is also a truth that, as New York City hyper-gentrifies, public spaces have been privatized, monetized or policed out of reach from the communities that created them, made them viable spaces. Thus, the Pier is now the playground of the ultra-rich denizens of the West Village; queer black and brown bodies are no longer welcome along Christopher Street.

As I have moved away from constant contact with the spaces of black and brown queerness, into spaces that were decidedly more white, straight and cis-, feeling unmoored, I began to question: who am I without my community? Are the identities that I held in those spaces – as a friend, lover, photographer and teacher – as fixed as I thought them to be? Of course they were, I just missed being home. An urge to be in these places, among the ghosts, led me to prowl the Village at night with a borrowed view camera. Still new to the process of working with that machine, I set up along the streets where I remembered us gathering, sometimes to work, sometimes to flirt, often to linger loudly long into the night, always to survive.

This 4x5 picture, for me, is one of many of the new archival images of these long forgotten spaces, made in remembrance of those desert-pond communities. Following pathways inspired by Jay DeFeo's interventionist iterations, these photographs were printed on low-grade paper, folded according to a map of their location – given an address, so as to not render them homeless – and then rescanned as paper negatives. Thus, this work is an exercise in process and in remembering, in holding onto these erased spaces, and to the people who are so important to my life."

Samantha Box (Kingston, Jamaica) is a Bronx-based photographer. Her documentary work, focused on New York City's community of LGBTQ youth of color, has been widely recognized and shown, notably with a NYFA Fellowship (2010), and as a part of ICP Museum's Perpetual Resolution (2017) exhibition. This work is a part of the permanent collections of the Open Society Foundation, EN FOCO, LightWork, and The Leslie-Lohman Museum of Gay and Lesbian Art. Recently, Box has pivoted from documentary work, focusing on the creation of a studio-based photography practice that explores Box's intersecting histories and identities

www.samanthabox.net
Instagram: [samanthabox](https://www.instagram.com/samanthabox)

Ali Di Luccia, Cliff jump, 2016, archival pigment print.
U.S.

"I was born and raised in the suburbs of New Jersey. Most of my childhood consisted of being outside in backyards and wooded areas. As I grew older and spent more time in large metropolitan areas such as New York City, I realized how much I missed those green spaces, and how places without them felt less and less like home to me. This photograph was taken on a trail in the woods of New Jersey that leads to cliffs that locals, including myself, will jump off of and into the lake on a hot summer day. It's a spot that is well hidden and not one to be stumbled upon as it is about a two hour hike into the center of the woods. In the frame, if looked at closely, one can see through the trees in the distance, past the water, a group of people ready to jump and meet those who are swimming beneath them."

Ali Di Luccia (b. 1992) received her BFA in photography and video from the School of Visual Arts and her MFA in advanced photographic studies from ICP-Bard. Di Luccia is an artist primarily working with photo, text, and sculpture. Recent solo exhibitions include False Clues (2016) at the School of Visual Arts followed by a group show titled The Release of Arts on Site in New York City (2016). Di Luccia also makes a number of self-published zines that have been exhibited at Printed Matter's New York Art Book Fair, Philadelphia Photo Arts Center's Philadelphia Art Book Fair, and other various art fairs.

Instagram: alidiluccia

Genevieve Fournier, (Untitled) Mom, 2018, inkjet print.
U.S.

"Home is more of a feeling than a place. It's an idea – a longing for something lost. I took this photograph of my mom on a walk near my childhood home in New Jersey, a house that no longer belongs to us. Her pose - turned away from the camera – reminds me of Andrew Wyeth's painting, Christina's World, which depicts a woman struggling to reach a house that is far off in the distance."

Genevieve Fournier (b. 1991) is a visual artist who works primarily with the photographic image. She received her BFA from Corcoran School of the Arts and Design and her MFA from the International Center of Photography-Bard. Her work currently focuses on exploring the photograph as an object and the variety of roles it plays in our image saturated world. The bookmaking process is an important part of her practice, and she has participated in book fairs including Printed Matter's New York Art Book Fair and Philadelphia Photo Arts Center's Philadelphia Art Book Fair. She is based in NYC.

www.genfournier.com
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Avijit Halder, *Building the Fort*, 2018, archival pigment print.
India

"The black net on the bed mimics a structure of a fort. A fort like this is not considered a fort for its fragility, hereditary structure or the people present. But nonetheless it functions as one to the those who reside in it or chose to build it."

Avijit Halder (b. 1989) currently lives and works in Brooklyn. His work is rooted in portraiture, the idea of self and others, as he navigates to find a community. By incorporating elements of layering with color, materiality, and memories, Halder's work attempts to decode and recreate new surfaces. He holds a BFA in film from New York University and an MFA in photography from ICP-Bard.

Instagram: [avijithalder](#)

Pippa Hetherington, *The Rest is Memory #1*, 2018, scan, transparency and thread.
South Africa

"Home is familiar but you can also be a stranger to home-coming. Memories of my home generate a longing but when I am there I am homesick for another place. This negative of the house I was born in is the first imprint of a copied image, much like the way our memory works, it takes on different versions of the original. Thread belongs to mending and also makes me think of the dual role of fragility and force of the umbilical cord."

Pippa Hetherington (b. 1971) is a South African photographer who has been working as an independent photojournalist with a human rights focus. Her experience gained over the last two decades is in photography and video documentary. She is the co-founder of *Behind the Faces*, a pan-African women's storytelling project, launched at Constitution Hill, Johannesburg in 2013. Her work has been published in international and national publications. She established an on-line photographic archive which is available through Africa Media Online. Her solo and group exhibitions include Cape Town, Johannesburg, Bloemfontein, Durban (South Africa); London (UK); Dublin (Ireland); and New York City, Washington, DC, (USA). She graduated with an MFA from ICP-Bard in May 2019.

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Eugene Lee, *Untitled (not so keyword)*, 2018, video.
Taiwan

"This is a revisit of the artistic trail in the forms of stand-up comedy and movie trailer. Humor and tragedy is my home."

Eugene Lee (Taiwan) is a multimedia artist who was born in Eugene, Oregon. He received his MFA from ICP-Bard MFA and a BA in journalism from the National Chengchi University (Taiwan). Primarily working with video projection and installation, Lee explores the intangibles of art-making, and samples various structures of daily phenomena as analogies to reflect different courses of his internal experience as an artist. Lee had his first solo exhibition, *The Plantation Guide*, at SLY Art Space (2017) and has taken part in *Wallpaper*, a group exhibition at Now Space (2017). He finished his dual thesis exhibition, *Splitting as a Daily Practice / Clyde Street Market*, at ICP-Bard MFA Studios in 2019. He currently lives and works in Brooklyn, New York.

www.eugene-lee.net

Instagram: [eugenevoyeur](https://www.instagram.com/eugenevoyeur)

Andrea Martucci, from *'Of this Being'*, 2018, colour film, archival pigment
U.S.

"My image shows a void within a space of beauty, symbolizing the fraught nature of my relationship with the idea of home. Home functions simultaneously as a space of nostalgic longing and traumatic reflection."

Andrea Martucci (Born 1994, Detroit, MI) earned her BFA in photography with a minor in sculpture from The College for Creative Studies. She received her MFA from The International Center of Photography at Bard in 2019. Martucci has worked in art education institutions such as The Detroit Public School System and Oakland University, as well as with art spaces such as The Museum of Contemporary Art Detroit, and The Detroit Center for Contemporary Photography. She has also worked with New-York based institutions such as A.I.R Gallery, and as a fabrication assistant at Matthew Barney studio. Working in photography, sculpture, video and text, she explores the redefinition of selfhood in the wake of trauma, frequently addressing themes of gender-based inequality and violence. Martucci lives and works in Brooklyn.

www.andreamartucci.com

Instagram: [andreaxmartucci](https://www.instagram.com/andreaxmartucci)

Michael McFadden, Untitled (Spoon), 2017, archival pigment print
U.S.

"My work explores and celebrates sexual freedom as a form of resistance to multi-layered stigma and trauma, both historical and ongoing. In a world that often feels aggressive and unwelcoming for the LGBTQ community. This home can provide a sense of safety, comfort, belonging and connection."

Michael McFadden (Chicago, IL) explores and celebrates sexual freedom as a form of resistance to multilayered stigma and trauma, both historical and ongoing. He worked within community health centers and social services for over 15 years, focusing primarily on LGBTQ health and the provision of HIV/AIDS services. He brings this process and awareness into his art practice. Michael received his BA and MSW from Loyola University Chicago and is a recent graduate of the ICP-Bard MFA program.

www.michaelmcfaddenphotography.com

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Tomo Morisawa, Untitled, 2019, archival pigment print.
Japan

"Like memory, home also comes in layers. This piece is a visual exploration of this idea by pasting photographs of my latest trip back home - Japan - over another photograph of the window at my therapist office in NY. Between pain and longing, sometimes the heart cannot locate where to come home to."

Tomo Morisawa is a Japanese-born photographer, artist, and educator based in Harlem, NY. He received a PhD in sociocultural anthropology and a MSc in visual Anthropology from the University of Oxford, UK. Morisawa has shown internationally with Notas al Futuro project in Mexico (2018 and 2017) and published his first photography zine with Dashwood Books (NY) in 2017. Morisawa has taken part of several group shows in New York, such as at 776 Gallery, Brooklyn (2016) and the International Center of Photography, New York (2016).

Instagram: tomo_mori_art

Lily Mott, Housewife, archival pigment print.
U.S.

"A new take on "housewife". Can one be their own housewife even if they are not a "wife" in the traditional sense? It speaks more on idea of coming home to oneself. To allow for ease and comfort, of pleasure and of silliness. That idea that one can feel these things and sit with them. The level of comfort where "I can be naked in my kitchen eating ice cream" and I can project on myself what I wish. Me, as my house."

Lily Mott (San Francisco, CA) spend her formative years in Sun Valley, Idaho. Mott earned her BA from The New School in 2013, where she focused on psychology and art therapy, and an MFA from the International Center of Photography-Bard College in Advanced Photographic Studies in 2019. Mott lives and works in New York City where her work is focuses on textile, photography, and mixed media to explore the notions of time, memory, loss, and joy.

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Instagram: spillylilly

Freddie L. Rankin II, Untitled 1 – The Isle of Flowers, archival pigment print.
U.S.

This piece pays homage to Martinique's independence from France in 1848 and the writer Frantz Fanon.

Memphis-born Freddie Rankin II has been a photographic artist since he received his first camera at twenty years of age. Self-taught, Rankin has had a notable fascination with film photography, traveling across the Caribbean, Europe, and the United States, capturing what he deems a deeply "personal narrative...the untold story of life as an African-American male in a cross-cultural world." Rankin graduated from Morehouse College and moved to Florence, Italy for two years. Following his time in Italy, he moved to New York City and began working on a mix of editorial and commercial projects from music collaborations and behind-the-scenes footage for New York, Milan, and Paris fashion weeks, to product lookbooks for emerging fashion labels.

www.flrsglobal.com

Lauren Taubenfeld, Untitled, 2014, archival pigment print.
Puerto Rico.

"Reunion with matriarch. Homecoming to me looks like sitting around the dinner table with my family and celebrating the Sabbath in Friday nights. I don't usually celebrate on my own as I am not that religious but it is something my family does as a means of coming together as a family when we are all home at the same time as most of us now live in different places. My grandmother sits at the head of the table; this photograph was made while she was sick before she passed. She was weak and had fallen, explaining the bruise on her face."

Lauren Taubenfeld (b. 1991) is a fine art photographer who focuses on documenting the human condition and then constructing true and fictional stories using a camera. Taubenfeld is also interested in photographing her family and documenting intimate relationships. She earned her bachelor's degree in photography from Parsons The New School for Design, and an MFA from the International Center of Photography-Bard College. Taubenfeld is based in New York City.

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