



For Immediate Release

Contact: Keri Murawski
212.592.2164, kmurawski@sva.edu



Raissa Venables, *Blue Vault*, 2010, digital C-print

“OPTIC NERVE”

October 20 – November 13, 2010

Reception: Wednesday, October 27, 6 – 8pm

SVA Gallery

School of Visual Arts (SVA) presents “**Optic Nerve**,” an exhibition of thesis work by the 2010 graduating class of the Master of Professional Studies (MPS) in Digital Photography Department. Curated by faculty member **Dan Halm**, the exhibition will be on display from October 20 - November 13 at the SVA Gallery, located at 209 East 23 Street, New York City.

Katrin Eismann, chair of the **MPS Digital Photography Department** at SVA, explains, “Like the optic nerve connecting the eye to the mind, this year’s class utilized the camera to channel their distinctive visions of the world into manifested realities—light was sensed, impulses were created and an extension of the mind was made apparent.” The exhibition fuses those visions into a collective presentation exploring the real and surreal, the calm and the disturbed, the intimate, the fabricated, the interpretive, the sensational, the reflective, the delusional, the extravagant, the imaginative and the beautiful.

“Optic Nerve” features the work of 21 students from around the globe, some of whom were enrolled in the new low-residency MPS in Digital Photography Online/Summer-Residency

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program and others who studied in the residential MPS Digital Photography program taking place on campus throughout the year. Both groups of students participated in an intensive summer session on campus to produce the work on view in the exhibition, and they collaborated to design the accompanying catalog.

In *Dinner in NY*, **Miho Aikawa** examines what dinnertime means, how it is regarded, and the various ways it is spent in “the city that never sleeps.” **Sung An**’s work uses computer generated images (CGI) to create work that aligns the character of luxury automobiles with matching environments. In *La Feminina*, **Giselle Behrens** explores the concepts of femininity and beauty through photo composites based upon her own memories. **Agata Dasgupta**’s fondness for architecture and portraiture merge in her efforts to capture the essence and the inhabitants of the former Shively Sanitary Tenements built in 1909. With *A Walk Across Time*, **Robert DeRosa** examines the enduring beauty of the Manhattan Bridge and its surrounding neighborhoods through images created in a style evoking the era in which the bridge was built. **Candace Dobro** photographs her subjects in their homes, hoping to create moments of exchange and reflection, and attempt to lessen her own feelings of isolation.

John M. Donich’s photographs of American urban public school entryways documents the country’s declining public educational system. Influenced by the human desire for experimentation and self-definition, **Yulia Gorbachenko** explores sensuality, beauty and extravagance through youthful, energizing fashion imagery in *Remix*. **George Goss** examines his experience growing up on a country road in Connecticut and poetically explores what he calls a “long overdue confrontation with both the light and the dark aspects” of his early life. In **Jayun Jang**’s, *Unforgotten Moments*, dreamlike, illustrative images make the substance of things real and imagined disappear, forming a visual exploration between the genuine and the artificial. **Sungwook Kim** explores the concept of the everyday athlete, who is idealized and made larger than life in *City Movement*. **Julie Lance** reinvents the pinup in her series *An All American* as a means of offering hope to U.S. soldiers overseas.

Jennifer McDermott’s *5 (five)* offers a poignant vision of the experience of pain, grief and memory, having filmed her mother’s description of the loss of five babies and photographed her family home in the process of being sold. In *The Adorned Body*, **C. Bay Milin** uses a series of nude portraits to explore how we regard our bodies in the privacy of our homes and how some people have chosen to modify their bodies. **Alejandra Regalado**’s *In Reference To* examines issues of cultural identity and femininity through the personal possessions belonging to Mexican women who have immigrated to the U.S., and considers how these cherished objects reference backgrounds, customs and past lives. **Emilie Rolin Jacquemyns** invites the viewer on a personal journey through layered images that symbolize her own perceptions, encouraging individuals to join her on this meditative experience. Made entirely from appropriated images, **Frederico Savini**’s *Specters, Blurs, Illuminants* is a subjective representation of events, aspirations and delusions that exist as part of our own collective memory. **Geoff Scott**’s black-and-white

photographs of simple and complex built forms in the series *Concrete Curve* places emphasis on abstract elements of freeway engineering.

In *Suburban Nights*, **Stacy Swiderski** considers how people define themselves through the exterior and environs of their home, examining personal space, isolation and physical boundaries. **Raissa Venables'** *All That Glitters* large-format interiors assembled from a multitude of image captures raise questions about opulence and excessive wealth. **Jennifer Wilmoth** investigates the psychological conflict between reality and fantasy, resulting in a visual depiction of obsessive-compulsive disorder that was inspired by the artist's own experiences.

The **MPS in Digital Photography** is a concentrated course of studies in both commercial and fine art digital photography that addresses the entire digital imaging workflow, from image capture and enhancement to creating high-quality large format prints and secure archiving strategies. Under the guidance of leading photographers, retouchers, designers and studio managers, students master the latest tools and techniques to create technically perfect and aesthetically compelling images. Mirroring the residential program in curriculum and faculty, the **MPS in Digital Photography Online/Summer-Residency** combines rigorous and interactive web-based education with a summer residency in New York City.

The **SVA Gallery**, located at 209 East 23 Street between 2nd and 3rd Avenues, is open 9am to 7pm, Monday through Friday, and 10am to 6pm on Saturday. Admission is free. The gallery is accessible by wheelchair. For further information call 212.592.2145.

School of Visual Arts (SVA) in New York City is an established leader and innovator in the education of artists. From its inception in 1947, the faculty has been comprised of professionals working in the arts and art-related fields. SVA provides an environment that nurtures creativity, inventiveness and experimentation, enabling students to develop a strong sense of identity and a clear direction of purpose.

Media Contact: For more information and images please contact Keri Murawski, publicist, at 212.592.2164 or e-mail kmurawski@sva.edu.