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SPRING 2021  
SOLACE



# ISSUE 18: SOLACE

## LETTER FROM THE EDITORS

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Solace (n): comfort or consolation in a time of distress or sadness.

This issue was a mere reaction to the emotions of our staff after the production of our fall zine issue Flux. As the issue had concentrated on the disturbance, and changing conditions of our time, we sought comfort in the artists' work as well as each other.

It was hard to not think so directly about the ongoing pandemic, political strife, and the interpersonal realities we've been facing for the past year—in some instances more. In search of a balance to the cold, emotional, and daunting Flux, we tinkered with notions of warmth, relatability, and safety. Whence the word 'solace' arose, the Zoom call felt as though a sigh of relief had just been released.

As creatures of comfort, we hope this issue becomes a place to engage with the artist's work on a personal level. Varying in subject matter, styles, and interests, the artists that compose this issue provide a multitude of understandings of what comfort means to themselves and their communities. Although the turbulence of these times may seem inescapable, we believe that Solace, if anything, will provide some insight into the ways that others cope. The compliment to our Flux, Solace aims to welcome you in a new direction that expands on what support and comfort can look like.

-Carlos Hernandez

**ISO Magazine** is a student-run publication based out of NYU's Tisch School of the Arts. Since 2008, our rotating staff has worked to explore contemporary themes in photography and image culture. We place the work of emerging photographers in conversation with that of established artists, as well as write critically and creatively on photography.

Front Cover: Lance Langel  
Inside Cover: Shelby Kraut

**TABLE OF CONTENTS**

**06**

THIS HOME OF OURS  
*AYESHA KAZIM*

**14**

WE ARE ALL BUTTERFLIES  
*LANCE LANGEL*

**22**

ALTARES  
*AMARISE CARRERAS*

**30**

METAMORPHOSES  
*CLARA JEANNE REED*

**36**

A EULOGY FOR MY HEART-LAND  
*OSCAR LEWIN*

**42**

TOILE DE JOUY  
*CHLOE DUGOURD*

**48**

SOLACE  
*THE GALLERY*

# This home of ours

**AYESHA KAZIM**

Ayesha Kazim is a freelance photographer working between New York City and Cape Town, South Africa. Her photographic practice involves producing clean, refined portraits that bring fresh, lively energy to her subjects through colorful, yet coordinated settings and styling. Through her work, Kazim captures intimate, candid moments of everyday life that spurn out of organic connections and emotions. She finds inspiration in moments of rest, introspection, and childlike wonder which materializes itself in the photographing of subjects that exude resilience, power, and a humbling sense of confidence.

*This Home of Ours* acts as a contemporary time capsule of the Bo Kaap neighborhood's rich history within Cape Town, South Africa. The artist aims to elucidate outsiders to its distinct character and its residents' strong sense of unity. As the sun shines, we are able to discover the vibrant houses whose textures and colors play an integral role in illustrating the energy and resilience of this special community. The warm hues of orange and the cool tones of blue seem to melt into the canopy of high-rise buildings. Amidst the clouds and birds, the buildings seem to scream 'We are here.' While the cracked paint and multicolored storefronts beam with the theme of 'Save our heritage.'

Simultaneously, while the coronavirus pandemic asked the people of Bo Kaap to lift their masks up, their spirits and vigor got higher too. Through individual and group portraits, Ayesha Kazim exhibits how the culture of Bo Kapp has evolved at the intersection of race, religion, and identity while attempting to maintain its core spirit and customs. The aesthetic murals painted on the walls, the peach-colored flowers by the curb or even the emerald tinted trees seem to tell us a story. It seems that the environment that embraces Bo Kaap provides a platform of visibility, a sense of purpose; exactly what binds a person to a place—how somebody's 'house' turns into their 'home.'

*Text by Shirene Anand*







**SPICED BEEF**



**COLD MEATS**



ROSE  
WE ACCEPT  
CORNER

Maestro

MasterCard

VISA

VISA  
Electron



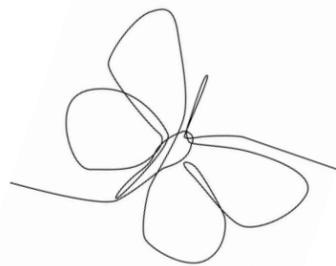
**OROS**  
READY TO DRINK

**CAPE MALAY  
COOKBOOK**  
BOEBER MIX  
ROOTIES  
(FROZEN)  
SAMOOSAS  
CHILLI ACHAAR





# We Are Butterflies

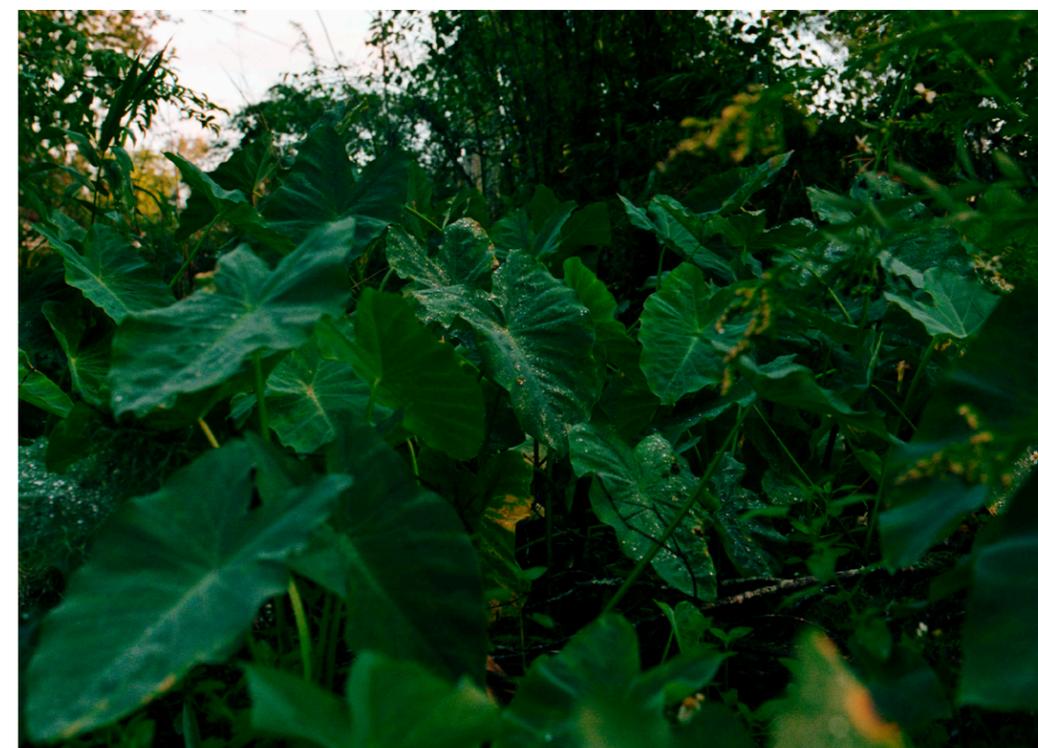


LANCE LANGEL

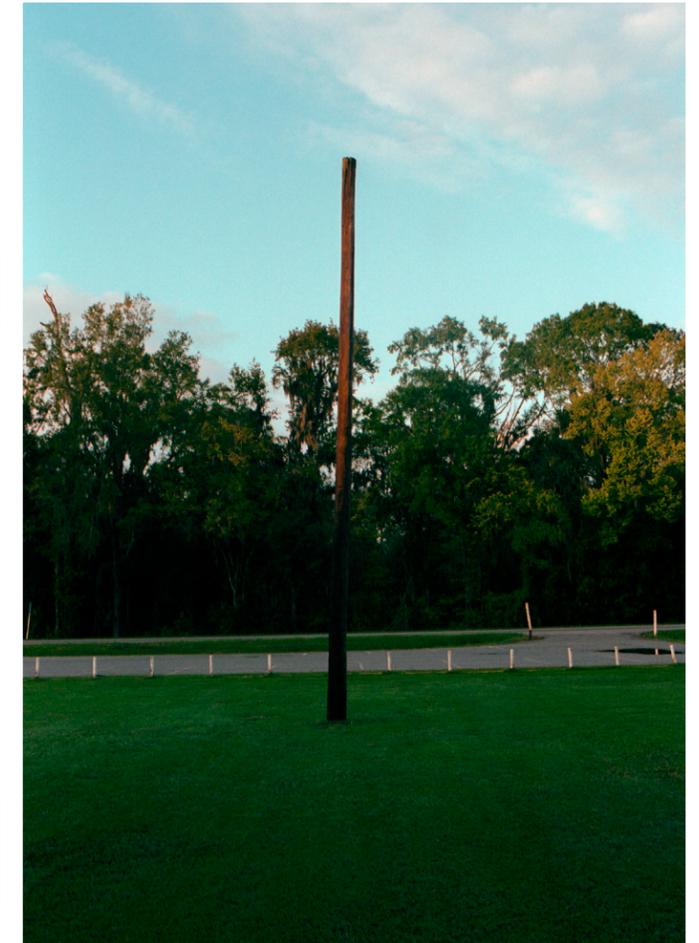
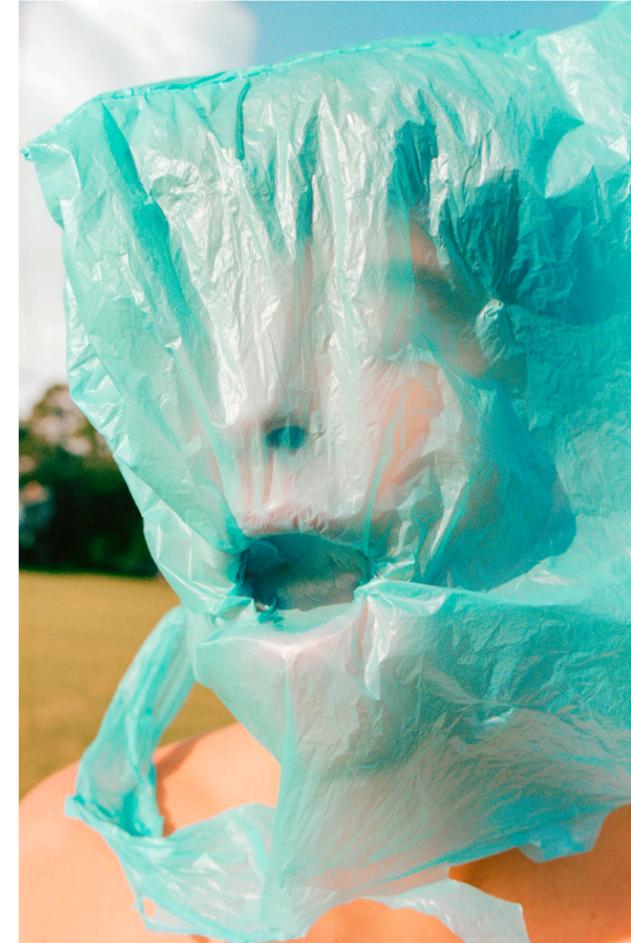


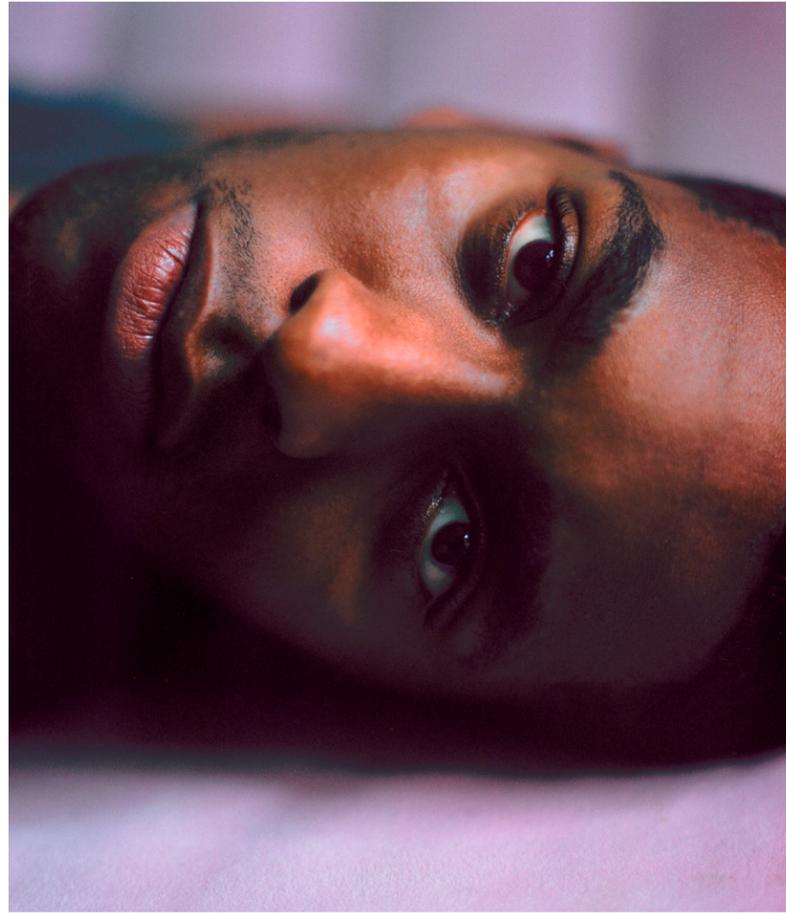
In his series *We Are Butterflies*, Lance Langel explores the metamorphosis and fluidity of queer maturity; acting simultaneously as a coming of age experience and an era of self-exploration. Embellished in vibrant hues of warmth and lavish landscape, Langel depicts the beauty and pleasure of exploring sexuality. Such reference to butterflies alludes to the experience of young queer men, beginning on the journey of their own becoming-much like a butterfly's metamorphosis. Sexuality entails not only an experience of a new-found pleasure, but also a confrontation to a suffocation, a feeling of drowning, and an understanding of one's self in their own body. Such universal themes of the queer experience as a young man are apparent in this body of work.

*Text by Maddie Provost*









# A Eulogy For My Heart-Land



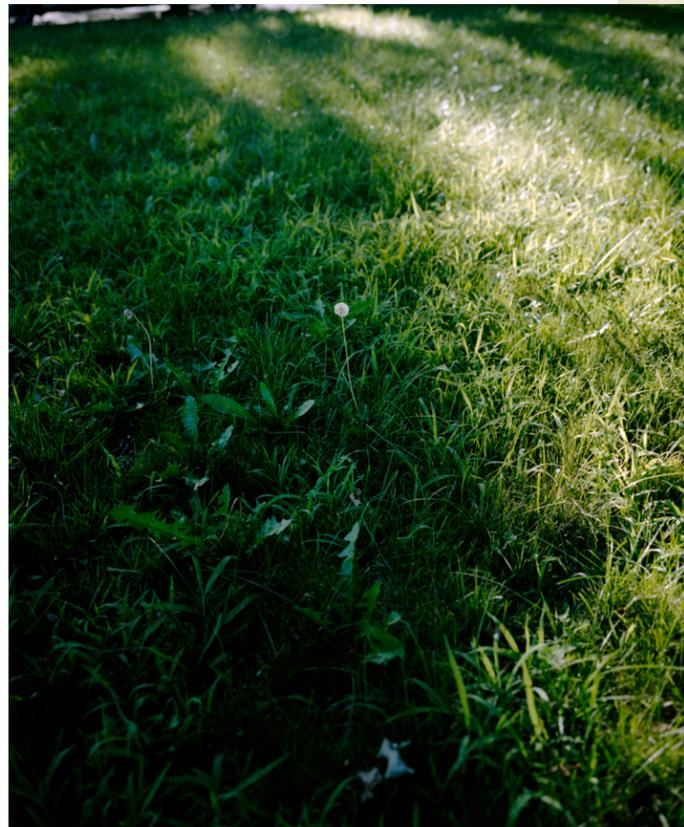
*Oscar Lewin*



*A Eulogy For My Heart-Land* is a warm invitation to Oscar Lewin's St. Joseph "St.Jo", Missouri as he returned home following the death of his grandfather, Richard Lewin. Lewin conjoins the images captured with poems by his late grandfather that beautifully fuse the hope and darkness of the series. More than a simple setting, St. Jo acts as the multi-generational birthplace of the Lewin family. A child-like vibrancy to the images harkens back to the summers Oscar Lewin spent in the small town when he was young. Simultaneously, Lewin's images explore the reality of his grandfather's passing, capturing the tremendous losses time has inflicted on friends and family - layoffs, drug abuse, homelessness, ageing and death. The portraits of his family are intimate reflections of their life in St. Jo and provide the peaceful comfort of home. Mourning the changes in St. Jo and in remembrance of his grandfather, the images are paired with poems written by the late Lewin, who meditatively reflects on nature, the end of life, and death.

*Text by Katherine Noble*

Warm reds, greens and a turquoise sky flow from one image to the next, providing a lushness to nature and referencing the opening lines in "AFTERTHOUGHT". Here in St. Jo is the Eden described by Richard Lewin. However, all is on the brink of death - a singular dandelion left in the field with its fluffy seeds ready to be blown away, and the brown leaves falling off the trees, blanketing the cemetery. Oscar Lewin's images reflect the commemoration of a lost life; a fleeting glimpse into the way St. Jo currently exists, but moments away from changing again. Yet, in the eyes of Lewin's family, a wave of consolation washes over. Lewin documents the precious comforts of the lives that still exist, and the words of Richard Lewin remain felt forevermore - "Nothing is lost."



AFTERTHOUGHT

The lushness of the scene  
The green  
And blue  
How sad to learn that Eden  
Still remains and know  
The garden with such grassy plains  
Such sky  
Are found by  
Just a naked few

Now you and I have learned  
For when we flew from our damnations  
From a world that drains the captive soul  
Where every breath  
Complains of being stifled  
Stretched  
On the grass  
We knew

And  
After knowing  
Once again partook of apples  
What thoughtless  
Fools we were to taste

If I could find  
The spot where branches dance  
Again  
Where unseen robin's music  
Shook us free a moment  
From the slow soul waste

I would not eat  
The fruit of ignorance



The bed  
Still smells  
Sweetly of you  
The cluttered floor  
Still hides a bobby  
Pin or two  
The room  
Still holds a tiny  
Fraction of the air  
You breathed into it  
My self  
Pursues the last  
Delicate  
Hint of your presence  
To the door  
But you are thru it  
You are extra gone  
And I miss you much



# ALTARES

## AMARISE CARRERAS

Photo-based performance artist Amarise Carreras has been working on their series entitled, *Altars*, over the past couple of years. *Altars* is an ongoing series they began in an effort to shed light on spiritual practices they'd watched the womxn in their family perform growing up. Additionally, working on this series has allowed them to gain a better understanding of an aspect of life that they'd continually found themselves curious about since childhood. The series is a reflection on youth and the daily life, particularly as a Caribbean femme, which includes rituals and routines such as cooking, cleaning, and praying. Through the use of photography, Carreras has managed to bring to life some of the many important aspects they feel their loved ones embody. The inspiration behind Carreras' work stems from, and is oftentimes centered around, their 90-year-old bisabuela (great-grandmother), as well as Boricua womxn in general, both whom they feel a deep personal connection to. Although Carreras spent a significant amount of their childhood in New York City, a large amount of their work includes references to their familial history, which is rooted in Puerto Rico. Despite not growing up in Puerto Rico, the Boricua womxn in Carreras' community made an effort to make them feel like family and as a result Carreras' work has been heavily influenced by culture from NYC, as well as Puerto Rico. Carreras' style of image making is both very intentional and meticulous. Through the use of vivid colors, the careful placement of sacred objects, and a rather styl-

ized approach, Carreras is able to successfully bring to life some of the memories and experiences that have defined them as an individual, while simultaneously reflecting on their childhood. One of Carreras' initiatives while working on this project has been to create work that symbolically speaks to the heavy impact religion has on their family's day-to-day lives. Although the altars Carreras saw throughout their childhood exuded a heavily Catholic tone, they reimagine the practice by their own altars out of objects that are actually important to them, conceptualizing a different definition of communion and what it means to come together as a family. Instead of building what would appear to be the average altar with primordial Christian figures, Carreras utilizes fruits, vibrant colors, and other symbols that reference the divine femme in an effort to honor the matriarch, as they recognize how resilient the womxn in their life have always been, despite what they've had to endure. Working on this series has aided them in gaining access to a deeper version of themselves and their spirituality. Ultimately, this self-reflective work with spirituality and identity has led them to confront the emotions they face when thinking about what it means to be a part of such a vast world and the role we all play as individuals. The individual items that complete their altars when placed together create a parallel to the way in which gender, sexuality, religion, etc., are simply pieces to the entirety of our identities.

Text By Somalia Kai Bryant



*Para la doña del cielo y mar, Digital, 2020 (Left)  
te bendiga, te cuide (Mari), Digital, 2017 (Right)*





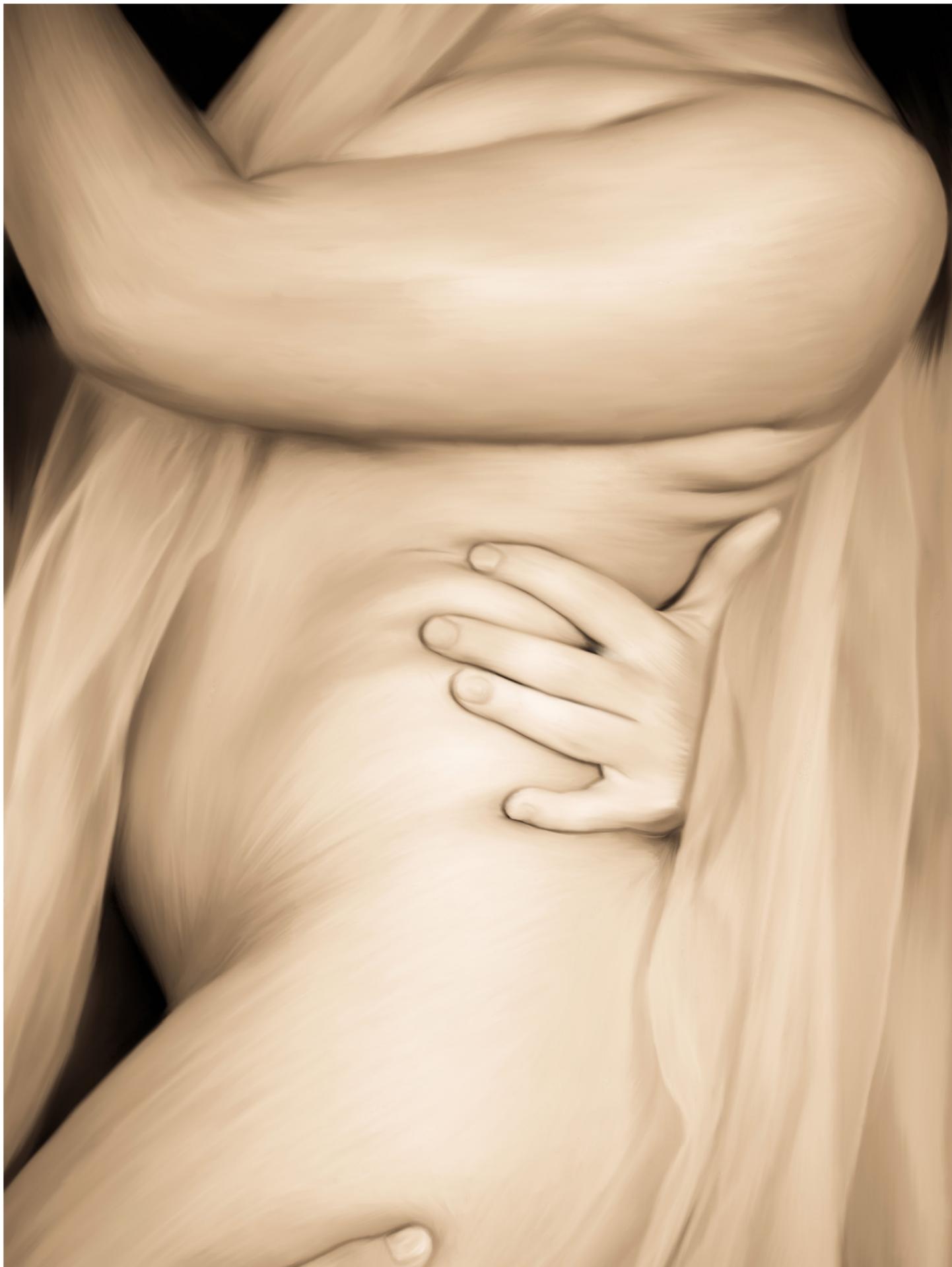
*Nenx (a,e) sin patria (Our mother's hands became our homes)*, Digital, 2020 (Left)  
*Deanna Divine*, Digital, 2018 (Right)





Death of Antigone

m e t a m o r p h o s e s .



*The Murder of Agamemmon*

Clara Jeanne Reed is an art historian and artist from Twin Falls, Idaho who is based in Manhattan, New York, specializing in fashion and fine art photography. As an artist, she is fascinated by the individual expression, the female experience, and how memories and our pasts impact us in our endeavors of the future. As an art historian, she concentrates in contemporary photography and ancient studies in the Mediterranean with a focus on gender representation. Reed's latest project, *Metamorphoses*, shows her clear roots in Art History and Hellenic Studies. Using her skills in photography, she takes inspiration from Ovid's *Metamorphoses*, a classic dating back to 8 A.D., and creating subjects that emulate those stories. Her composition and stylization are inspired by the historical paintings from the Italian Renaissance; she exposes the obsession with the female body whilst also romanticizing it. This comprehension enwraps her work in *Metamorphoses* as vulnerability and questions of femininity permeate through each piece.

Ultimately, Reed provides a safe space that, though temporary, allows the viewer to immerse themselves into the work through experience. She does this with hopes that in the end, viewers can understand that these are only stories. Her images emphasize the transient themes of female vulnerability in the mythologies. At length, Reed exposes a need to deal with contemporary sexism as these images repeat themselves in everyday life.

*Text By Cassie Ren*

*Rape of Persephone (Left)*



# TOILE DE JOUY

## CHLOE DUGOURD

Chloe Dugourd's series, *Toile De Jouy*, is a wholehearted embrace of nostalgia for a time less fraught by pain, conflict, and sickness; a longing for something tranquil and pure in a time of discord. A toile de Jouy was a type of patterned fabric from the late 1700s in France, often-times depicting serene scenes of nature or rural life. Serving as an escape from the social and political strife of the times they were made in, toile patterns were popularized and have since undergone a series of revivals throughout history. Having grown up with 'toile de Jouy' curtains on her windows, and having returned to them once more during quarantine, the reposeful illustrations of times long past were "a nostalgic form of comfort during tumultuous times" for Dugourd. In *Toile de Jouy*, Dugourd deftly weaves a narrative of personal nostalgia for her childhood into a broader societal nostalgia for an idealized, simpler time. Her photographs are paragons of dreamlike whimsy and fantastical escapism. The themes of harmonizing with nature serve as an escape from fears about the future of nature in our own world, and the peaceful toile de Jouy patterns surrounding the photographs grant them a feeling of relaxation in contrast to the endless stimulation afforded to us by modern technology. As opposed to quarantine induced isolation, Dugourd shows off human connection and companionship. These photos grant solace to present day viewers by connecting them to a mythical past usually confined to fairytales that serve as a counter to contemporary fears and anxieties about the state of the world.

*Text by Brian TerBush*







THE GALLERY  
THE GALLERY  
THE GALLERY



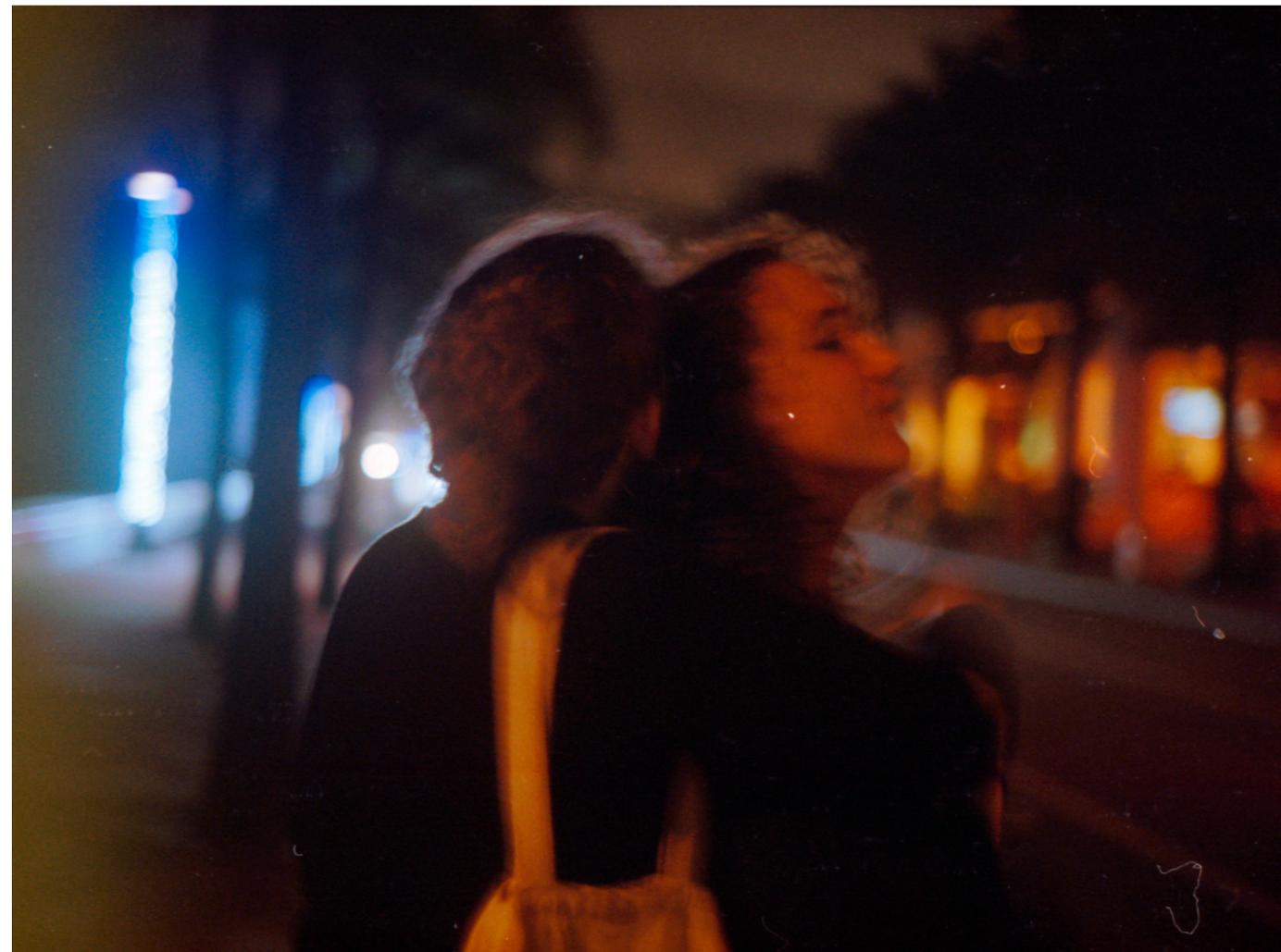


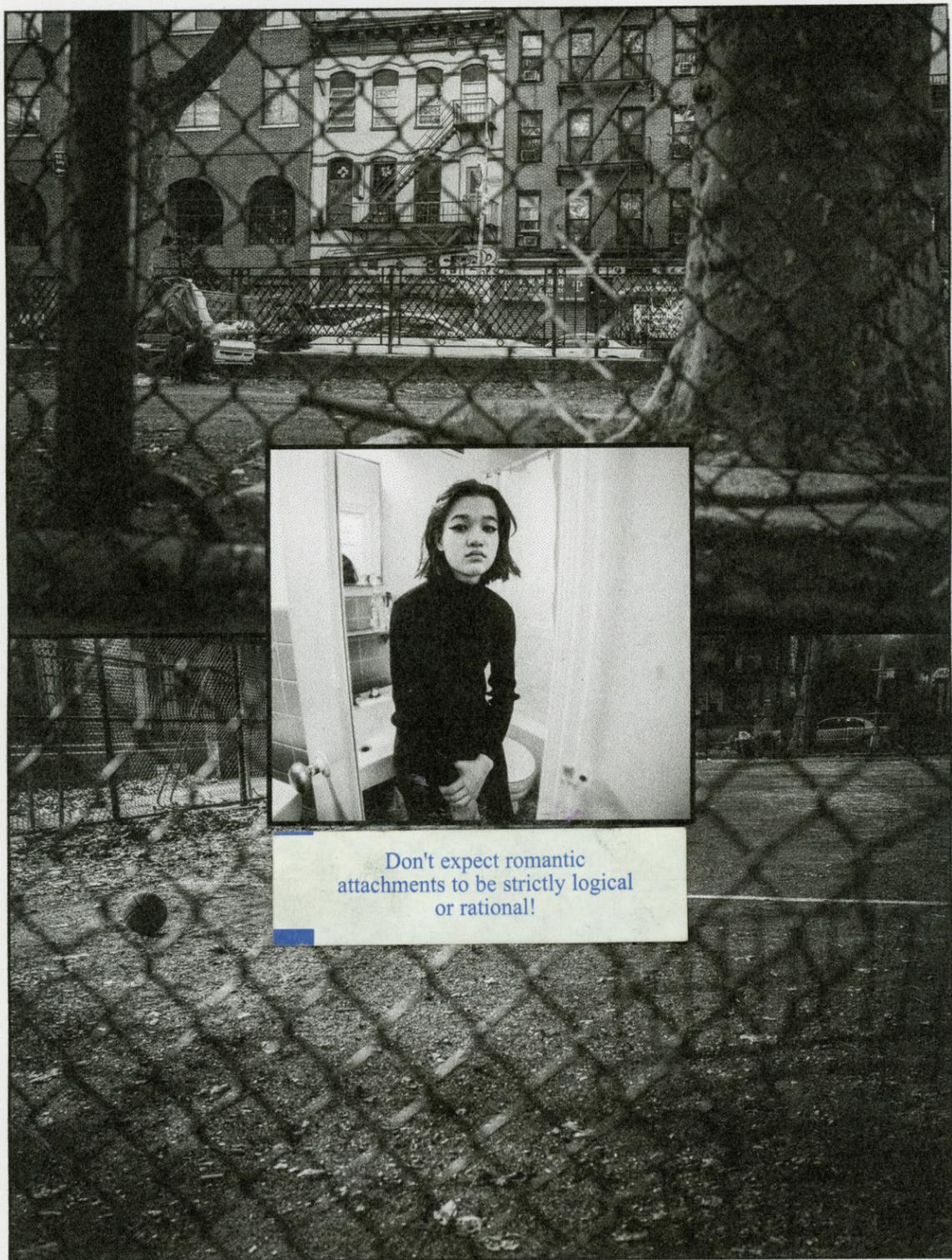
Natasha Segebre

Pall  
by Elisabeth Pitts

It is your green veins and fat bulging eyes  
that I love, and your small soft body  
purging itself in the chair. The baby hair on your neck  
that the nurse wouldn't shave and the smell of unwashed clothes  
that makes me want to stay and read awhile,  
cut your fingernails and play you That Was My Heart.  
You never loved that song like I do, but I would make you see.

Natasha Segebre





Bunny's Victory

...ings with an intense and exalted romanticism which, allied to  
e character I had created for him of omnipotent father figure,  
as exactly calculated to disarm me. The story of our marriage  
uld be summed up as the struggle on his side to maintain the  
looked-for realisation of a private dream, about which in spite  
almost wilful blindness, he must have had deep misgivings;  
...icipation from a nightmare, which was  
... admit that there was  
... daughter of an old  
... intimate. But he  
... ggs, only in their  
... yes, not only  
... because they  
... a human  
... selfishness,  
... character-  
... ignorant  
... was not  
... essa and  
... ways he  
... ould have  
... y confided  
... ce. When I  
... id never really  
... ver he failed to  
... d.

Bunny's Victory



... on overcame what had  
... At bottom my love for  
... was simply a delusion - a dream which I had not the strength  
... sacrifice. Nevertheless, there was a moment when I thought of  
... unning away to a friend, but inertia, fear and ignorance pre-  
... ented me. Seeing this, Bunny became even more urgent in his  
... demands. He did not mean to be terrifying, but, like many people

Madeline Provost

Mo(u)rning  
I arise from a deep sleep  
then bask in a sweet aubade  
I believe it is bliss  
- Corey Baron



Origins

We grow old

afforded only vivid scenes of a life already lived  
with luck

We avoid peeking over that daunting precipice  
where the unknown begins to unmask its hideous face  
with hostile intentions

We huddle to collect traces of warmth that remain in those memories  
shielding ourselves from that dissonant future  
with our backs

- Corey Baron

Andres Guerrero



Rose Knopper



Dora Nano



Ali Stancheva

**EDITOR:**

Carlos Hernandez

**HEADS OF DESIGN:**Alyssa Dickson  
Clara Jeanne Reed**DESIGN:**Carlos Hernandez  
Savannah Faith Jackson  
Lamar Kendrick-Dial  
Helena Shan  
Katherine Noble**EDITORIAL:**Shirene Anand  
Maddie Provost  
Katherine Noble  
Somalia Kai Bryant  
Cassie Ren  
Brian Terbush**PHOTO EDITORS:**Emmanuel Agbavitor  
Katelyn Contreras  
Chloe Dugourd  
Emma Estes  
Patricia Fitzgerald  
Renee Hayes  
Denise Hewitt  
Lauren Koo  
Kavya Krishna  
Sara Messinger  
Zoe Morris  
Dora Nano  
Nina Osoria Ahmadi  
Ariana Perez**FACULTY ADVISOR:**

Editha Mesina

**SPECIAL THANKS:**Tom Beaver  
Edgar Castillo  
Niki Kekos  
Marisa Mariano  
Patricia McKelvin  
Lorie Novak  
Adam Ryder  
Caleb Savage  
Caroline Wolfe Papocchia  
Todd Pettiford  
*Dr. Deborah Willis, Chair of NYU Tisch, DPI*  
*Allyson Green, Dean of NYU Tisch***GALLERY CONTRIBUTORS:**Corey Baron 53, 54  
Andres Guerrero 54  
Rose Knopper 55  
Miller Lyle 49  
Dora Nano 56  
Elisabeth Pitts 51  
Maddie Provost 52, 53  
Natasha Segebre 50, 51  
Ali Stancheva 57**FEATURED ARTISTS:**Ayesha Kazim @ayeshachasm  
Lance Langel @lanceblangel  
Oscar Lewin @oscarlewinphoto  
Amarise Carreras @malta\_india\_  
Clara Jeanne Reed @clarajeannereed  
Chloe Dugourd @chloe\_dugourd**FEATURED WRITERS:**Corey Barron  
Elisabeth Pitts**GENEROUS SUPPORT FROM:**Tisch Profunds: The Office of the Dean  
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Arabic calligraphy on a white banner, likely a religious inscription or prayer.

