





LETTER FROM THE EDITORS

We hope you enjoy our latest edition of ISO. We use a democratic process when picking our theme for the year, and this edition was no exception. The debate over theme choice centered on either using the voice ISO provides us, the staff, to confront the tumultuous time we are living through head-on, or to pick a theme that allowed ISO to exist as an escapist space for our community, by picking an intentionally amorphous, ambiguous, and blithe theme. An open-ended theme won out to both allow our staff to theoretically, retreat from reality while working on the magazine, much the same way one might watch a favorite or lighthearted movie when particularly overwhelmed, and leave the magazine open to a wider variety of submissions. We settled on the theme of Etcetera, and took to exploring the undiscussed, assumed, unseen, frivolous, absurd, and distracting. Interestingly this edition did not become the escape our staff desired; instead it tackles issues far beyond the superficial, containing a breadth of works that address the pressing issues of our time with a darkly jovial humor and cutting levity. The artists do not take a direct approach, instead choosing to come at their points from an unconventional perspective. We have an expansive range of works in our features, from Katerina Voegtle’s work examining nationalism and its role within family dynamics, while Molly Soda addresses how the prevalence of internet culture and its influences on our self image and perceptions of reality through images that are both newly created and curated from the ancient internet. Tomas Hruza’s work reflects upon the role of humans on this Earth, and Chase Middleton gives us intricately created images of scenes we have never fathomed before, alluding to the surreal within the mundane. Gabriel Zimmer’s work creates a conversation around the the natural interwoven with the commercial in a highly stylized manner, allowing him to examine consumerism in a controlled environment. The pervasiveness of serious content within this consciously frivolous issue just goes to show that no matter how fervently we wish to embrace diversion, reality has a way of seeping into every aspect of life. So enjoy the pageantry, try to escape for a little while, your problems will be there to greet you when you get back.

Nina & Katie

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: Katerina Voegtle
Inside Cover: Jack Seidenberg

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CHASE MIDDLETON



Chase Middleton is an architect of universes. Her work weaves reality and fantasy, allowing her to blur the border of worlds in an absurdist manner. Middleton, originally from Australia, went on to obtain a BFA from the Royal Melbourne Institute of Technology, and further pursued an MFA in photography from the Yale School of Art in New Haven, Connecticut. Her most recent series, *Nostalgia For the Mud*, constitutes of eclectic images that are unusual and provocative.

Middleton frames her subjects with caution, toying with the line of mundanity of real life and limitless realm of fiction that allows a nonsensical element to pierce the viewer through a relatable means. In an interview with *It's Nice That*, Middleton explains that, "My practice lies somewhere in between the constructed and the candid." The surreal emerges from Middleton's work as an indefinite reality dipping its toe into fantasy. When viewing her series, the audience feels somewhat earthly and otherworldly all at once; what Middleton excels at is relying on our senses to defy our expectations, pulling on specific memories and associations that are defied with her conflicting storylines.





Perhaps stemming from a generational renaissance of absurdism, Middleton conquers the resurgence in a quirky and flamboyant manner. Her work maintains a sense of disorientation, nonsense and ridiculousness. Middleton's portraits and images can be deemed a part of the collective movement of absurdism, which stems from the art movement, named "Dada" of the early twentieth century. More than art history jargon, the genre has regained popularity and relevance in recent years. Millennials and members of Gen Z have been reclaiming its particular application of nonsense for the use of memes which have evolved from their highly prescribed formulas of the mid-2000s into a wide array of the strange, offensive, and illogical. Many deem the purposeful use of confusing imagery and eclectic behavior in art, as well as popular culture, as a coping mechanism for the high stresses of our times and a representation of the chaotic and seemingly nonsensical environment in which the world has grown to know. Middleton capitalizes on this meme culture amidst modern chaoses, and proves that absurdity and deep quality are not mutually exclusive in a body of work that would be happily consumed by a Dadaist, a surrealist, and a redditor to boot.

Text by Ashley Zhang



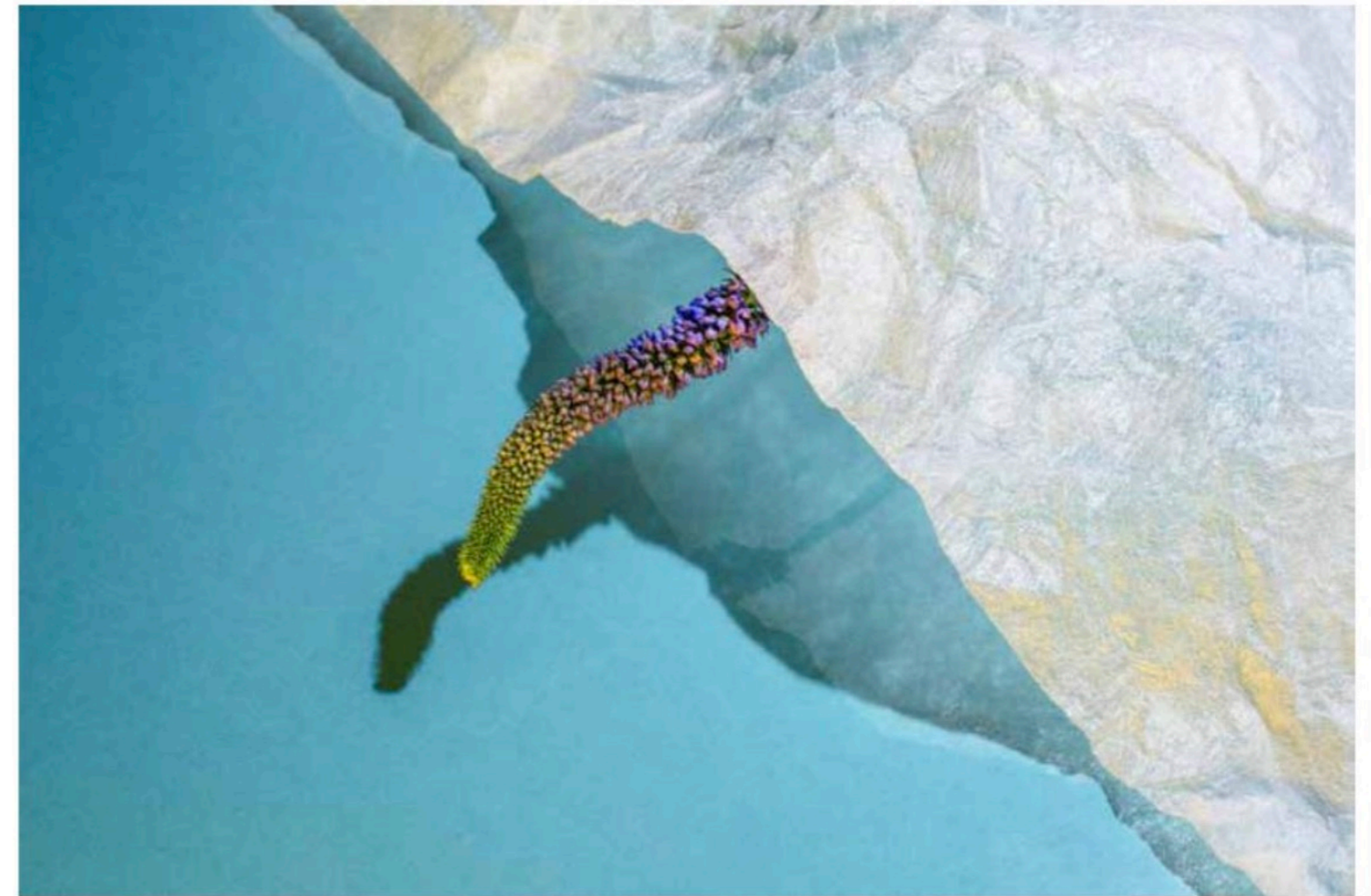
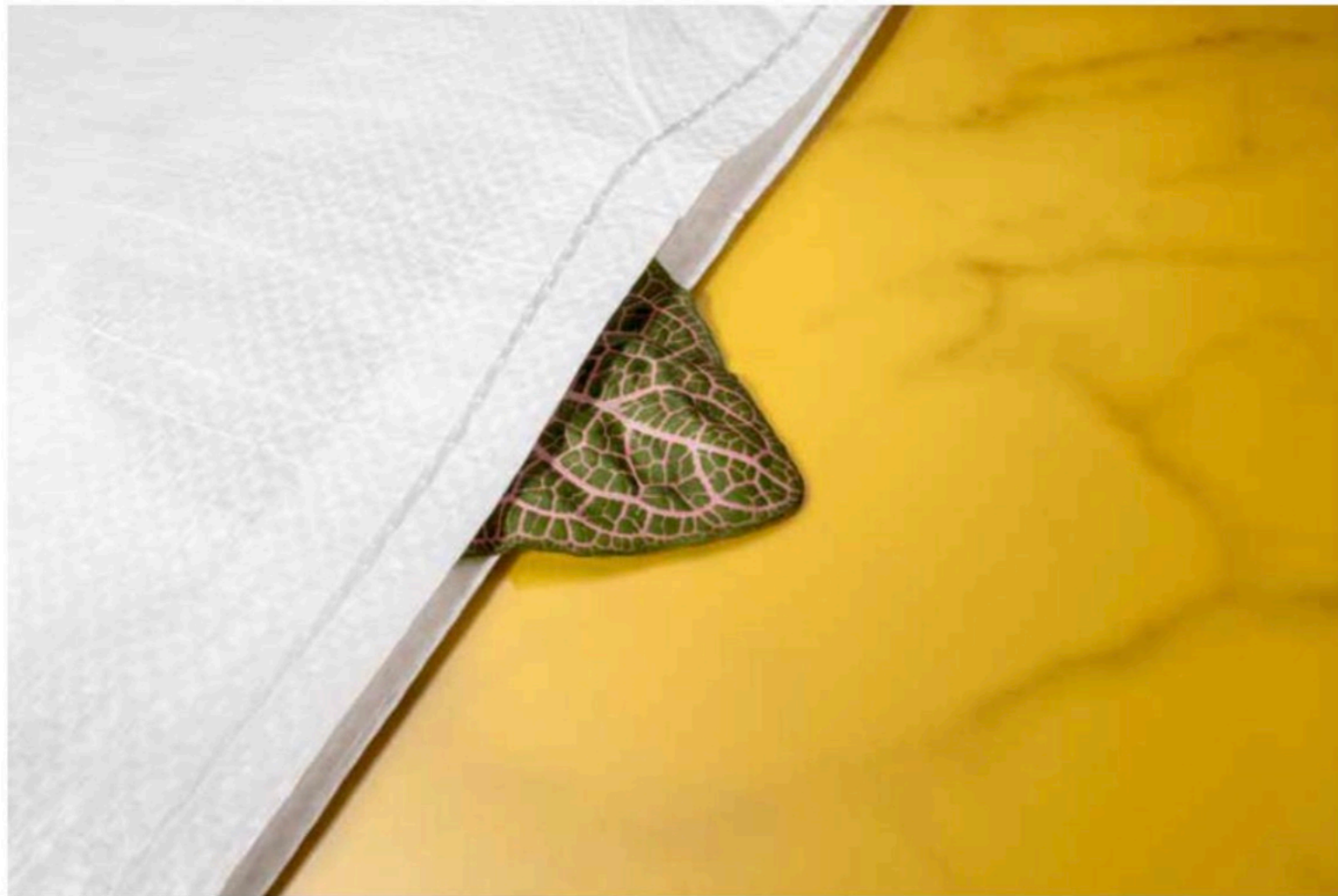


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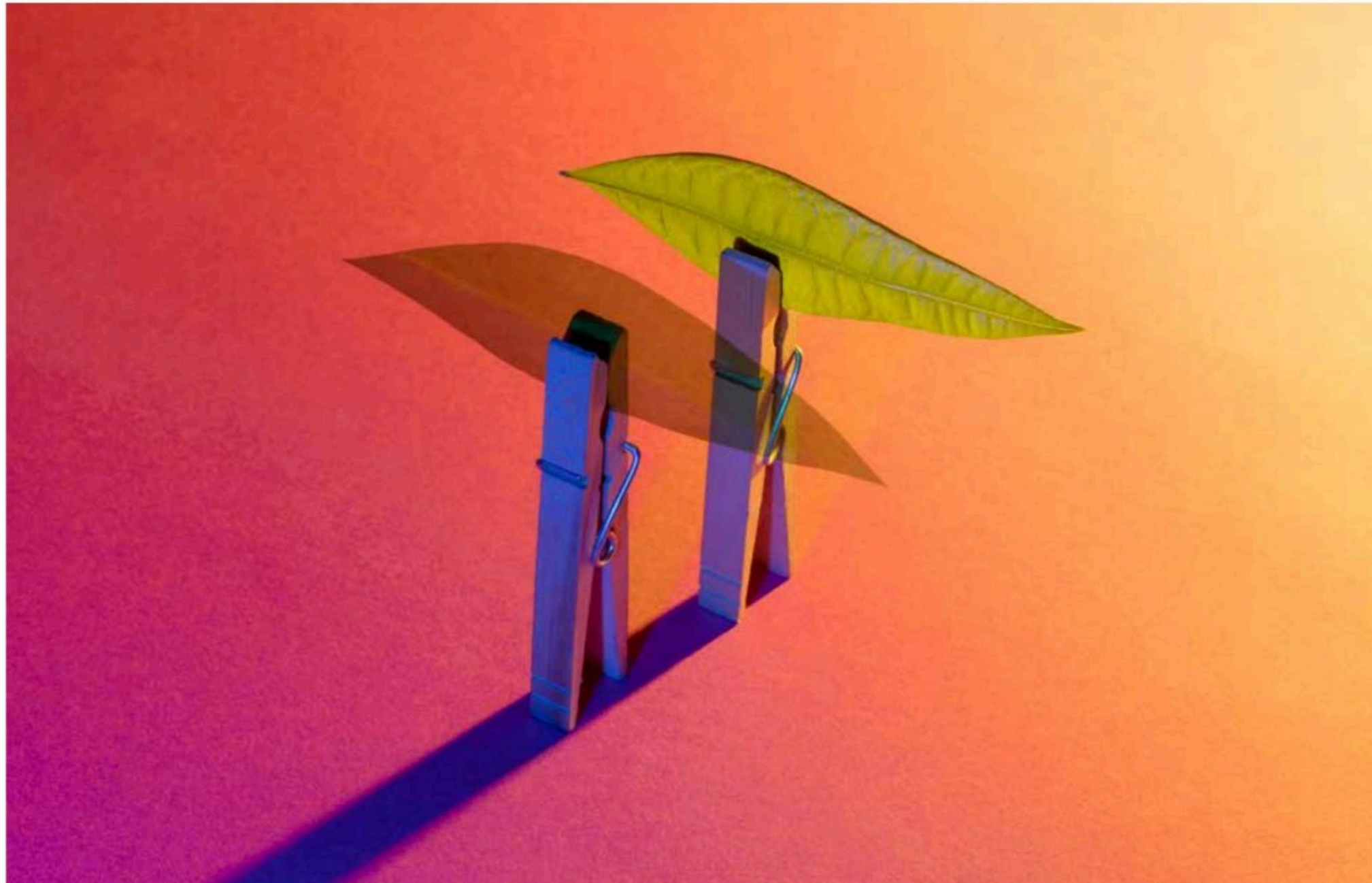
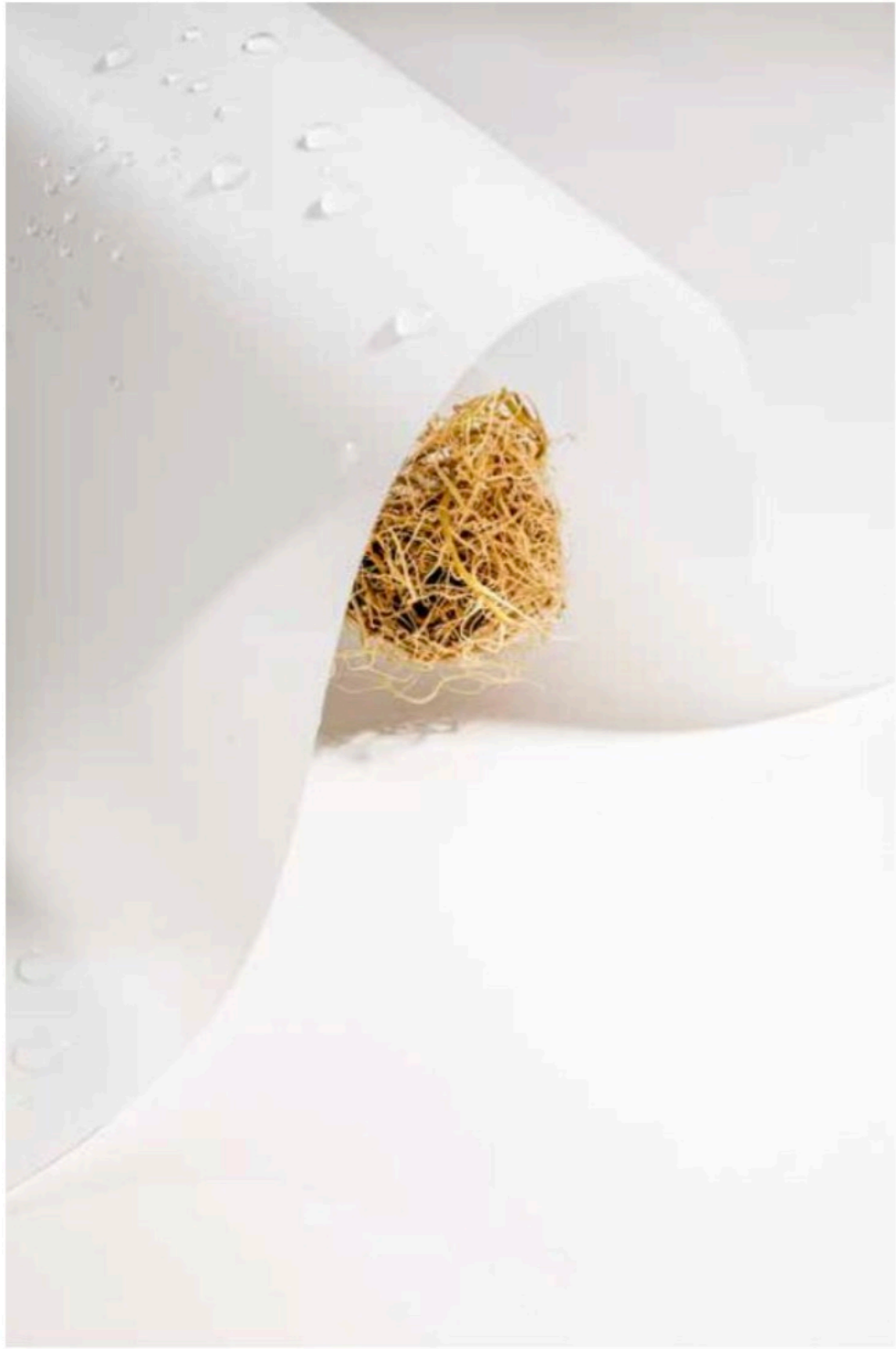
Gabriel Zimmer

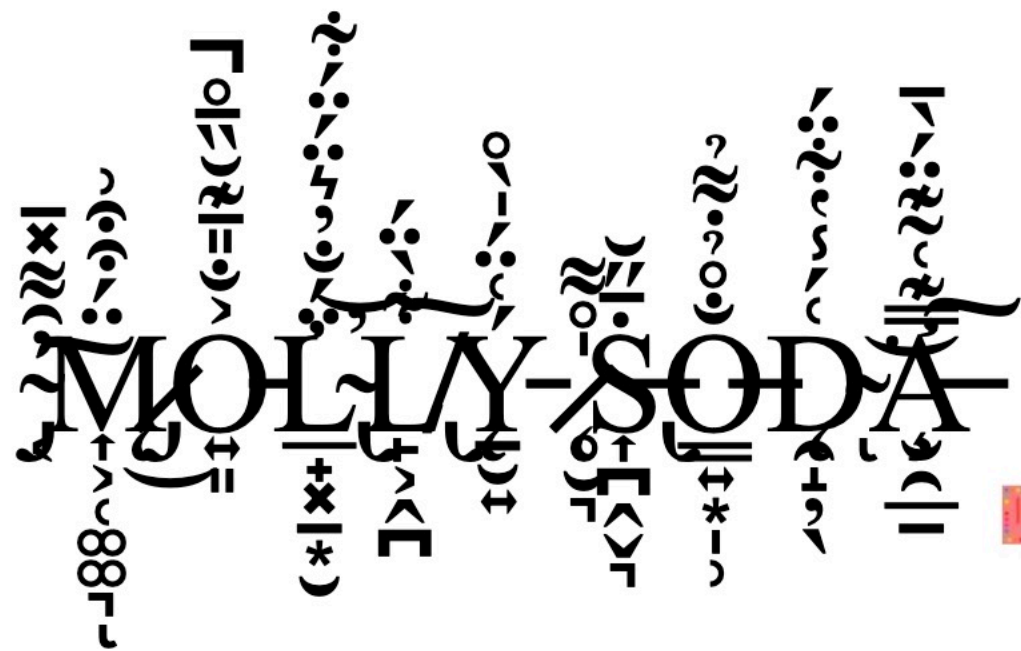
Gabriel Zimmer, who earned his BFA in photography from Bard College, is working in a field where his subjects include organic and manufactured items. Through the utilization of commercial photography techniques, he brings his still lives to another stratosphere. The consistent bright lighting paired with intense colors energizes these inanimate objects he photographs. In his pictures, Zimmer puts natural and man-made objects in relation to each other. He organizes his images in a playful way; for example, he puts a leaf in a pile of Solo cups and hides organic, mossy textures in a seamless white space. His juxtaposition of natural and artificial materials poses the question: Can these objects exist harmoniously? Further, can they bring the eye aesthetic pleasure?

Text by Savannah Jackson







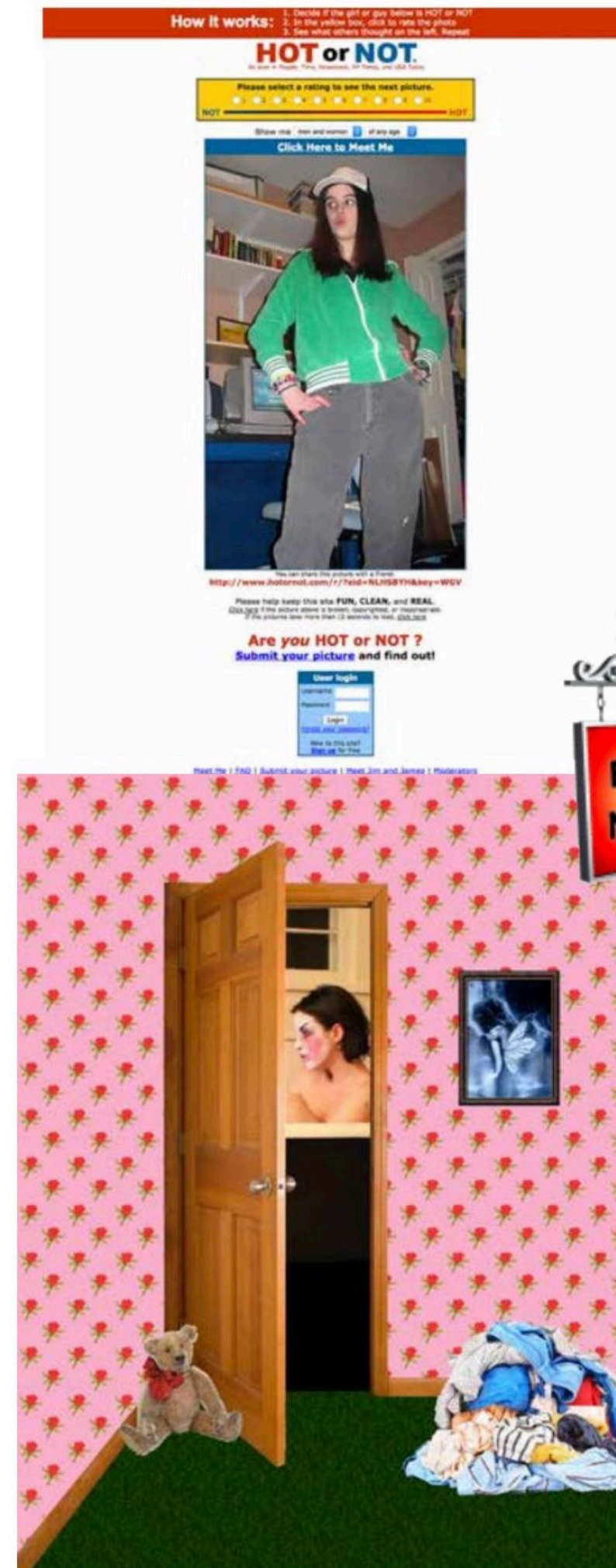


I change my LAYOUT frequently

From her celebrity status on Tumblr in the 2010s to international galleries today, Molly Soda has redefined the scope of video art and appropriation throughout her career. Using the internet as a medium, Soda's content is driven by consumer culture and early internet clickbait. In her vast archive of materials, she has accrued thousands of images and gifs from the likes of our childhood computer screens. Enticing, kitschy screengrabs beckoning the user to 'click here' and intricate designs made with text and pixels rather than pen and paper cite a specific era of the internet, which is vastly forgotten. Working in a mode of preservation and remix, Soda inserts herself into some of these advertisements, as well as creating new contents that meld into the internet world as if they are native to it. Specifically, Soda's work with her own body through the image style of the paparazzo creates a new art object that could be mistaken for images in the Daily Mail or National Inquirer. Videos filling her youtube channel parody the vast amount of nonsense on the internet, yet they also offer a glimpse into her life and a level of vulnerability mostly imitated in the digital sphere.



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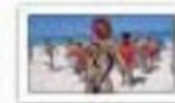


32 INSANE Perfectly Timed Photos You Must See!

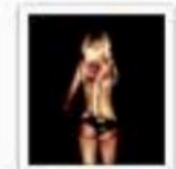
UrbanJoker



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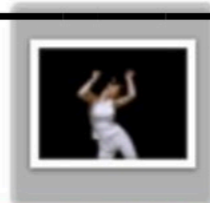


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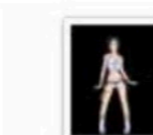


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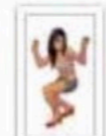
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dancing girl.gif



dancing girl.gif



dancer.gif



girl dancing.jpg

While most of her pieces play on the vulnerability of characters in front of a webcam, Soda's *Inbox Full* features her sitting in front of a computer, reading aloud every message from people who surveyed her blog in a truly vulnerable state; the polite and crude, fangirls and perverts all have their anonymous messages acknowledged but unanswered. By putting herself in the context of advertisements, gossip columns, populist video, and confessionals, Molly Soda reclaims lost items of the ancient internet as she reasserts power over her image in mediums that have traditionally taken advantage of the body. Soda uses the form of the internet to create new images out of the old.

Get off my... Cloud!

Text by Katie McGowan

Get off my... Cloud!



let's get some shoes



let's get some shoes

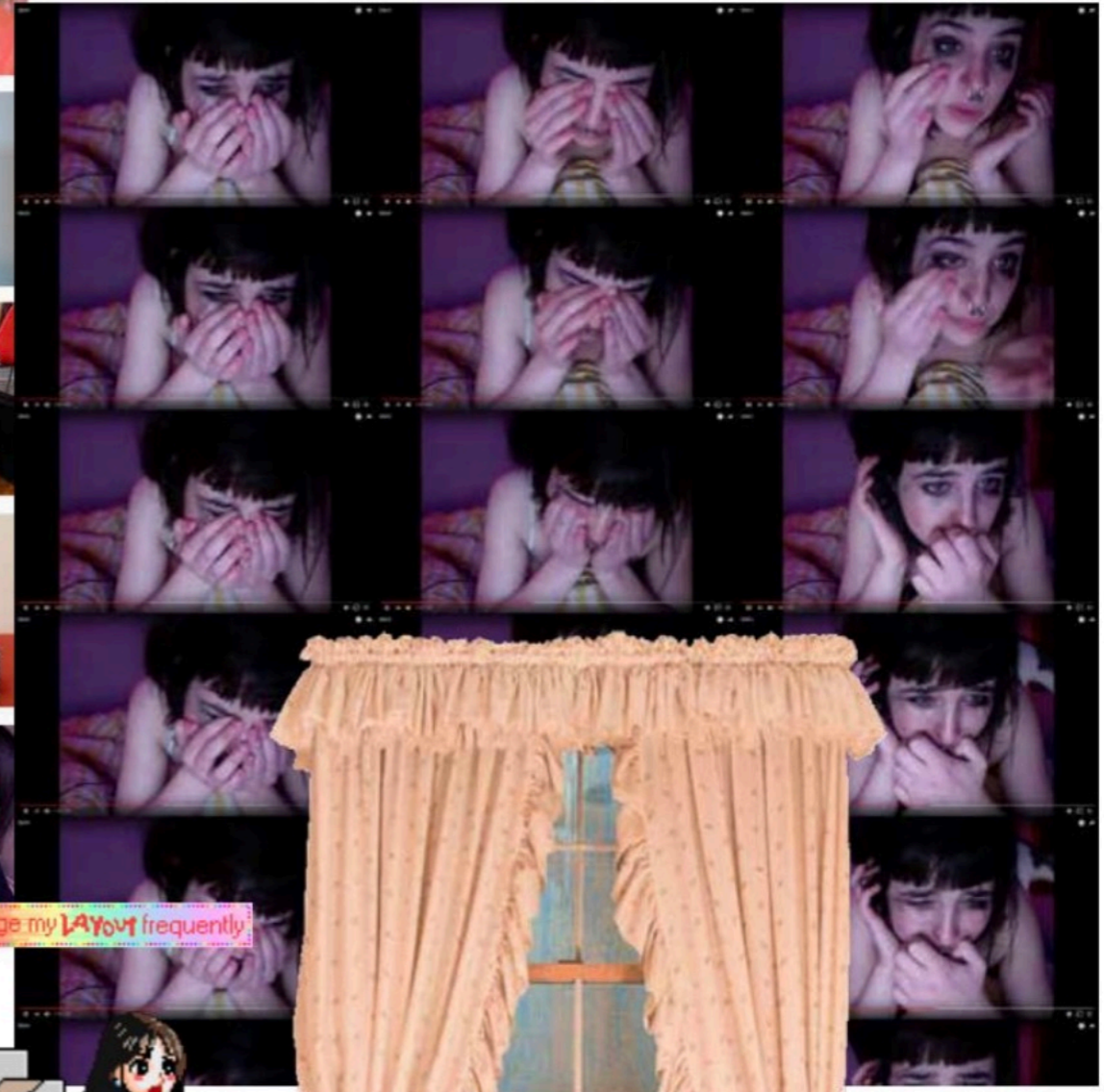
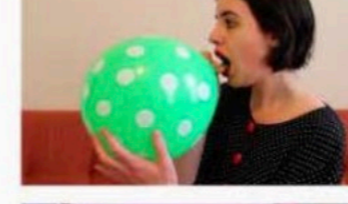
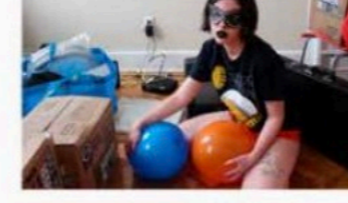
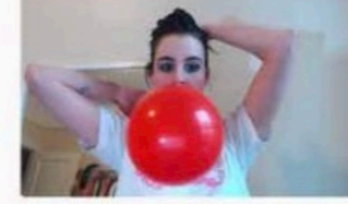
About 70,600 results



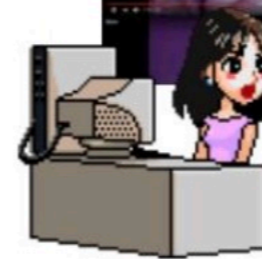
cute worker girl finds a balloon in the office and bla
Balloons Lover • 14K views • 6 months ago



girl blowing up hard purple balloons YouTube
Felicia Fallon • 10K views • 9 months ago



I change my LAYOUT frequently



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FATHERLAND!

Katerina Voegtle

quien no ama a su patria no ama a su [p]adre

Fatherland is an umbilical tug-of-war, an untangling and re-tangling of fraught relationships with father and with nation, which not only parallel, but interweave, intertwine, and knot. It is a glimpse behind the curtain of the mythologies and fantasies of the American Dream, which blur into the living of daily life in the U.S. to the point of being indistinguishable. In examining my relationship to my father and the nation into which I was born, I seek to interrogate the way in which this mythology, including pop culture and repeated national narratives, merge with daily life, and how these ideas are transmitted through the family structure to create the national subject.

While this series has a national focus, interested in the fantasies that allow for the perpetuation of the violence that underlies U.S. culture and foreign and domestic policy, it is grounded in my own deeply patriotic military family, particularly my father's relationship with my brother and me. The Hollywood glamour of *Top Gun* and t-shirts sporting "9/11 Never Forget" are not separate from my father's enlistment in the Navy. And his influence (and, in a different way, that of my mother) is definitely not separate from my brother joining the Army, after having been groomed for it through movies, sports, Boy Scout meetings, and dinner table discussions.



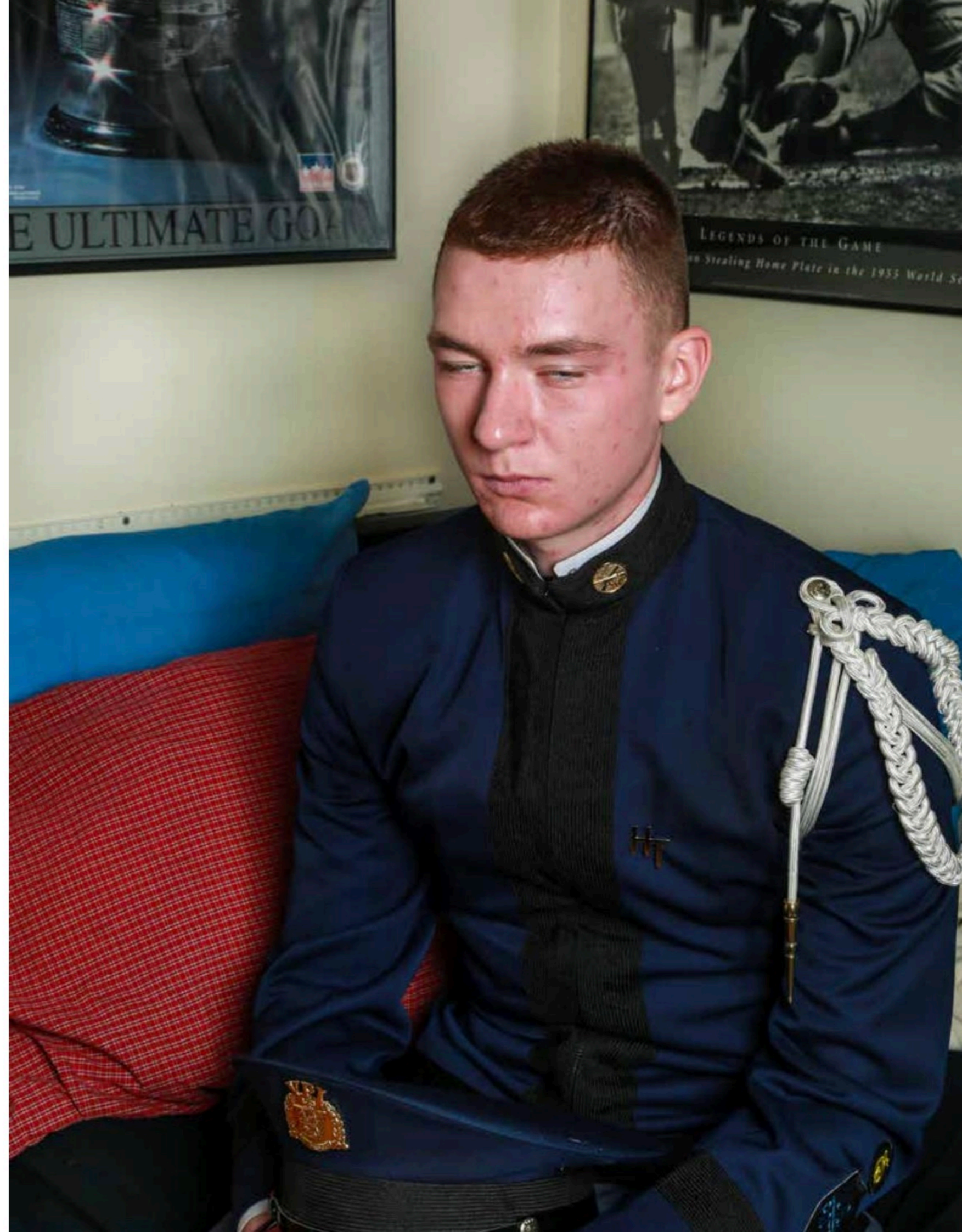


Fatherland exploits my position straddling the division between inside and outside, having a front-row look into U.S. nationalism, yet remaining critical of what it represents and perpetuates. In doing so, I look to examine not only the foundations of nationalism, but my own complicity in it.

To create a believable narrative for the American public to buy into, the strings must be tucked away, the show must be believable, well-rehearsed— the State and status quo depend on it. But what happens when the Dream is denaturalized, when its performative nature is betrayed by the tag of a costume, the edge of a backdrop? At an absolutely critical political moment to investigate the roots of U.S. nationalism and militarism, it is vital to dwell in that space between attraction and repulsion, to hold in both hands the humor, allure, and nostalgia of nationhood, at the same time as the violence of its colonial, imperial past and present, its exploitation of both people and the land.

Text by Katerina Voegtli







We Have Never Been Earth

Tomas Hruza





Dripping with lush green hues and crisp skies, Hruza's work revolves around the creation of a bond between man and the rural landscape. At times grazing one another and others fully conjoined, all his photographs seek a sense of intimacy and coexistence within the natural world. Hruza chooses subjects ranging from the crowded beaches of La Gomera to desolate forests with the wilderness breathing through them all. However, there always remains a touch of mankind from one image to the next: a raging campfire burning in solitude; infrastructures bordering the natural, towering over the palm trees

and evergreens; a tree stump left behind. Sometimes this relationship with nature and its representation even weighs on the artist, culminating in an almost existential portrait of a surrendered body, head hidden beneath a pile of leaves. Through these poetic musings, Hruza contemplates what it means to engage with and occupy space in the natural world today without compromising balance and self-awareness.

Text by Daniela Bologna







THE GALLERY



Carlos Hernandez



Ryan Frigillana



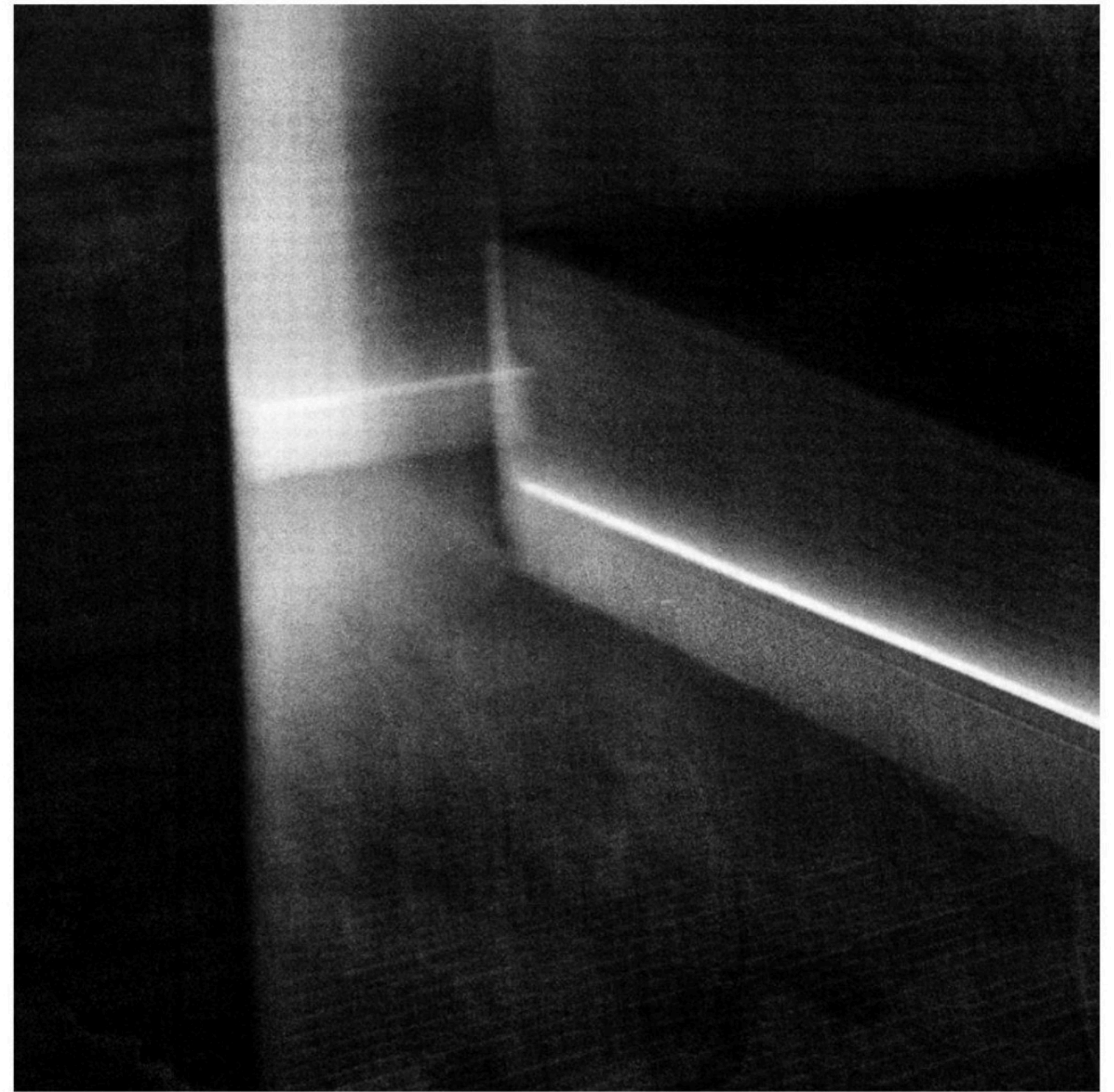
Nelson Hameed



Alina Patrick



Joey Solomon



Mark Wei

Play on, Play on,
Let the good times roll,

Hit the road,
Flip the bird,

The Reaper is knocking on my door,
The Piper has called to collect,
Our debt is long past due.
And we must face the consequences of our mistakes,

But never you mind,
All our time is on loan,
What's another ten years?
No?... 5...

Just 5 more years
Months, weeks, days,
Just 5 more minutes
Please, please,
I'll be better this time

Bargain, or ignore the shadow at the door,
Let the glitter fall from our hair,
As our rose-colored lenses lie smashed on the floor.
And we are left with the grit and the glitz and nothing more.

Still we dance,
Why would you ever stop whirling?
You can't see the wreckage when you're spinning.
Why would you ever stop and think?

The situation may be hopeless, but it need not be serious,
No never serious,
Keep it light, Let the small talk flow
Laugh, laugh like it hurts... I mean

Isn't it exciting? Those aren't bombs, just fireworks with knives,
Just keep swimmin', swimmin' swimmin'...
We all know the city sunk a long time ago
Don't be afraid, Just smile

The Last Great Diversion

Nina Dietz





Momo Takahashi



Lauren Koo



Nathan Baldry

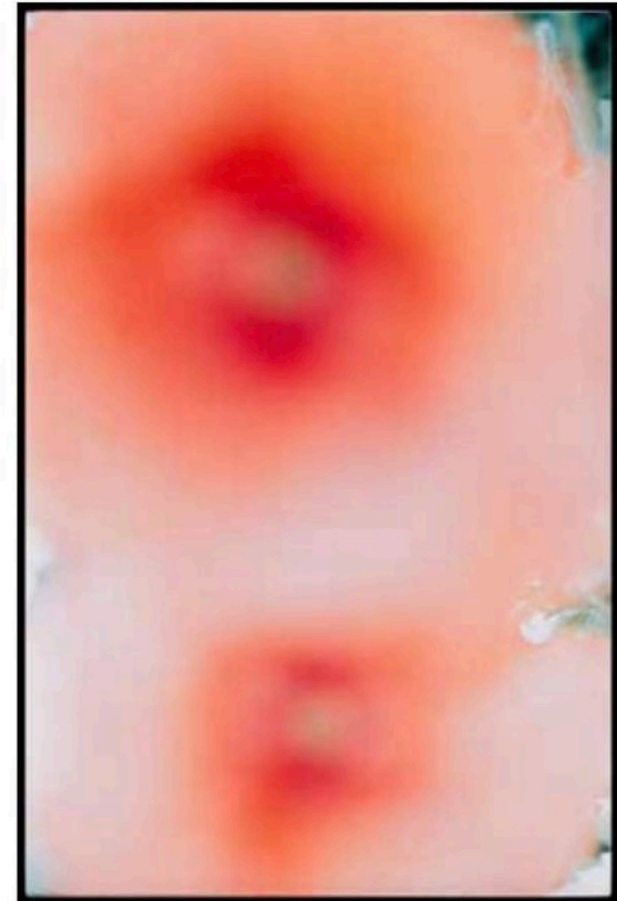


Daniela Loya



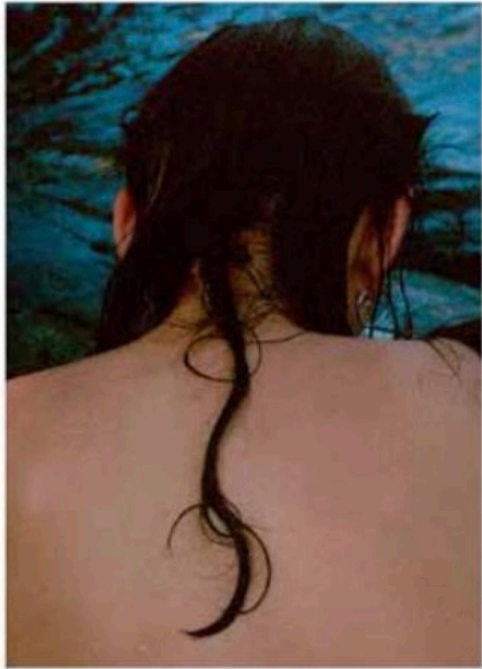


Clara Reed



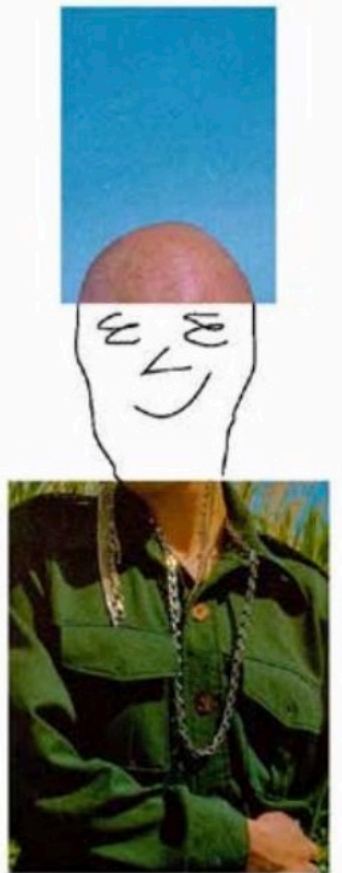
Ali Stancheva

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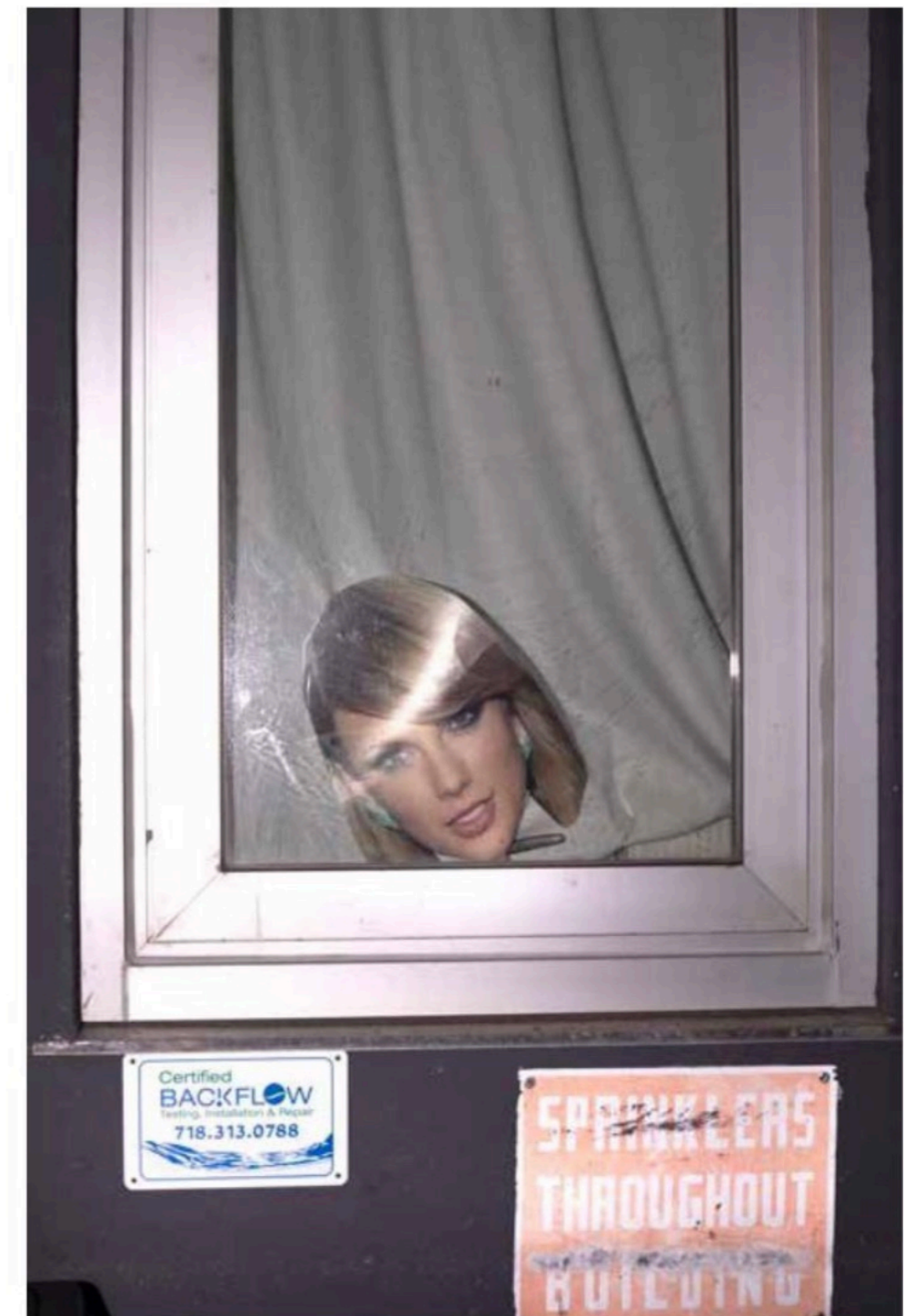
6







Jack Seidenberg



Alyssa Dickson



Chloe Dugourd



Mark Wei



can you tell me again
the story of doing and
what is done?
an elephant piece of my
molar mistook for
chicken bone is
missing. bothers me not
as much as my third cup
of coffee or stained
linen or wet floor. or a
wetter mouth with more
room for sigh and paper
towel. i didn't need any
context. how do i know
the nails make it hard to
mute. tell me so i can
put time aside for the
space between your
muddy cuticles and my
dandruff. please won't
you tell me the story of
what we have done?
when you're less busy
or im more or less again

Ellen

Ellen Li

Image by Carlos Hernandez



Sammy Ray



Ashley Zhang



Alex Silver



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