

DEVELOPING STORY:
FIVE YEARS OF THE FILM
PHOTO AWARD

D E V

Chance DeVille / Emma Ressel / Natasha Lehner / Shawn Bush /
Bianca Sturchio & riel Sturchio / Trent Davis Bailey / Susan Worsham
Jonathan Mark Jackson / Guanyu Xu

E L
O P

Jon Henry / Leah Schretenthaler / Matthew Leifheit / Graham Dickie /
Alexander Komenda / Odette England / Magda Biernat / Owen McCarter
Kristina Knipe / Simon Murphy / Saskia Baden

I N G



Developing Story: Five Years of the Film Photo Award

celebrates 21 artists (including a collaborative sibling duo) who have been selected since its inauguration in 2019 to receive the prestigious and highly competitive Film Photo Award (FPA). These artists, a third of whom were students at the time of receiving the grant, were awarded not only for their prior research, but also, and most importantly, for the vision, ambition, and hope for the proposed future work they submitted. They eloquently sought critical support for culturally and personally significant, timely, and innovative artistic research projects. This exhibition brings together this singular group of artists to introduce some of the work they have created with the FPA film grant. As a whole, the works presented in the exhibition are as broad and varied as the individual artists. The highly irregular spaces within Cassilhaus provide individual attention to each artist, while the warm welcome and flow of the gallery speaks to the thread that holds this group of artists together: a love and dedication to the material and process of working with film photography.

This program has been an absolute joy to develop over the past five years. While the jurying process for the grant is always exceedingly difficult, with far more extraordinary and deserving submissions than the program can currently sustain, the opportunity to support six artists per year with the costly materials and processing so vital to their creative expression, is quite an honor. This program is sustained and would not be possible without the generous support from our family of individual industry professionals and businesses. The FPA would like to sincerely thank Griffin Editions in Brooklyn, NY, Pro Camera in Charlottesville, VA, Standard Cameras, Kodak Professional, and a particularly big hug for Ellen Cassilly and Frank Konhaus of Cassilhaus, not only for their generous annual support of the FPA, but for opening their gorgeous home and gallery space to us for this celebration. Thank you, thank you!

Excitingly, we see these first five years of the FPA as an opportunity to reflect on what this program has achieved thus far, and are looking forward to some new growth and opportunities for artists starting in January 2024. Importantly and candidly, we need more support from our community to sustain this program and continue supporting film-based artists. If you would like to become a supporter of the FPA or know anyone who believes in supporting film photography, please get in touch! Thank you! Here's to many more years of supporting brilliant and talented film-based artists!

Eliot Dudik, Exhibition Co-Curator and Founder of the Film Photo Award
www.filmphotoaward.com shoot@filmphotoaward.com

I discovered Eliot Dudik as a collector through his incredible personal photography work and grew to cherish him as a friend. I am in awe of his fearlessness to take on any project and his indelible impact on hundreds of students who are forever changed by his pedagogical gifts. It is an honor to host this celebration of the FPA and the artists who make magic with film. I am deeply indebted to Eliot as well as Gallery Czarina Christina Wytko Marchington and Intern (and the newest FPA artist!) Natasha "Tash" Lehner of team Cassilhaus who had hands in everything needed to realize this exhibition. Thanks too to FPA artist Chance DeVille for his help with the graphics. As always, a deep bow to my partner in everything Ellen Cassilly who shares this dream of a haven for art and artists in the woods. We raise a glass for the 21 new discoveries on these walls.

Frank Konhaus, Exhibition Co-Curator and Director of Cassilhaus
www.cassilhaus.com frank@cassilhaus.com

MAIN GALLERY



Chance Deville

Mom on Dalligrass
Archival Pigment Print
2023



Chance Deville

Wait, Welts
Archival Pigment Print
2023



Susan Worsham

Blue Legged Centipede in Peach Muffin Wrapper
Archival Pigment Print
2019



Susan Worsham

Edith and Emmet Gowin's Wedding Rings
Archival Pigment Print
2019

Alexander Komenda

Zahid's Son
Archival Pigment Print
2022



Alexander Komenda

Tahir and Matrahon
Archival Pigment Print
2022



Alexander Komenda

Aravan
Archival Pigment Print
2022



Owen McCarter

Woods Pond
Archival Pigment Print
2021





Magda Biernat

Salt Front, Benicia Martinez Bridge, SF
Salt Prints
2022



Magda Biernat

Salt Front, The Columbia River Estuary
Salt Prints
2022



Natasha Lehner

Clatskanie Bank
Archival Pigment Print
2023



Natasha Lehner

Dad, Clatskanie
Archival Pigment Print
2023

Shawn Bush

Land, Sea & Air (Diptych)
Silver Gelatin Prints
2023



Saskia Baden

Mére
Digital inkjet print on Hahnemuhle Baryta
paper, mounted on Dibond
2022



Saskia Baden

Going to pieces
Silver Gelatin Print, salmon scales
2022



Jonathan Mark Jackson

Wildflowers, Connecticut River
Archival Pigment Print
2019





Jonathan Mark Jackson

Deerfield, MA
Archival Pigment Print
2019



Jonathan Mark Jackson

Bandana
Archival Pigment Print
2019



Guanyu Xu

LL-09292014-01042020
Archival Pigment Print
2020



Jon Henry

Untitled, #61, Omaha, NE
Archival Pigment Print
2020
Edition 2/8

Jon Henry

Untitled #36, North Minneapolis, MN
Archival Pigment Print
2019
Edition 1/8



Owen McCarter

River Flats
Archival Pigment Print
2021



Emma Ressel

Fruit for the Underworld
Archival Pigment Print
2023
Edition 1/7



Emma Ressel

False Paradise
Archival Pigment Print
2023
Edition 1/7

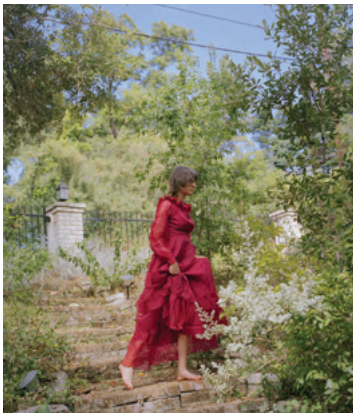


EAST GALLERY/GIRL POWER ROOM



Bianca & riel Sturchio

Matching Heart Surgery Scars
Archival Pigment Print
2023



Bianca & riel Sturchio

Enchanted Garden
Archival Pigment Print
2023



Matthew Leifheit

Wilton Manors Pride
C-Print
2022

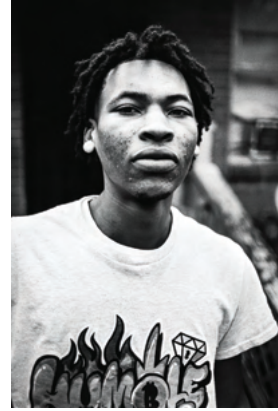


Matthew Leifheit

Wilton Manors Florida
C-Print
2021

Graham Dickie

Baton Rouge, Louisiana
Archival Pigment Print
2022



Graham Dickie

Maringouin, Louisiana
Archival Pigment Print
2022



Graham Dickie

Jackson, Louisiana
Archival Pigment Print
2022



Graham Dickie

Baton Rouge, Louisiana
Archival Pigment Print
2022





Graham Dickie

Jackson, Louisiana
Archival Pigment Print
2022



Graham Dickie

Zachary, Louisiana
Archival Pigment Print
2022



Graham Dickie

Jackson, Louisiana
Archival Pigment Print
2022



Graham Dickie

Baton Rouge, Louisiana
Archival Pigment Print
2022

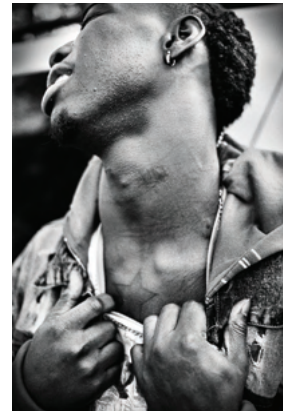
Graham Dickie

Fluker, Louisiana
Archival Pigment Print
2021



Graham Dickie

Jackson, Louisiana
Archival Pigment Print
2022



Trent Davis Bailey

Untitled (Emma at five months), Hawaii
Archival Pigment Print
2019



Trent Davis Bailey

Untitled (Runway 22), Iowa
Archival Pigment Print
2016





Trent Davis Bailey

Lake Placid (Presented upside down)
Watercolor by Frances Lockwood Bailey
1963



Trent Davis Bailey

Untitled (Tarmac), Iowa
Archival Pigment Print
2016



Trent Davis Bailey

FIRE
Watercolor by Frances Lockwood Bailey
ca. 1964

LIBRARY



Simon Murphy

Marie
Archival Pigment Print
2020

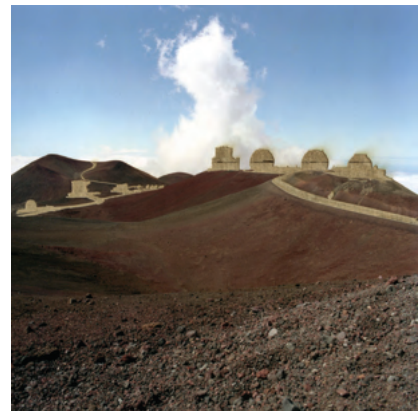
Leah Schretenthaler

Papakōlea Green Sand Beach
Laser Etched Archival Pigment Print
2020



Leah Schretenthaler

Submillimeter Valley
Laser Etched Archival Pigment Print
2020



Leah Schretenthaler

Toward Kahuna Falls
Laser Etched Archival Pigment Print
2020



Leah Schretenthaler

Mauna Kea Summit
Laser Etched Archival Pigment Print
2020





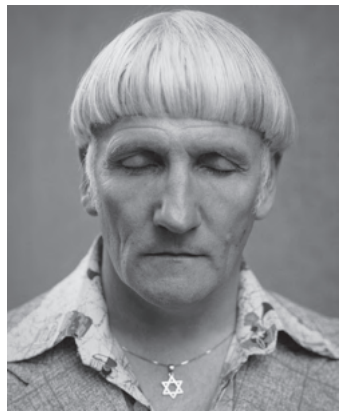
Simon Murphy

Francis
Archival Pigment Print
2022



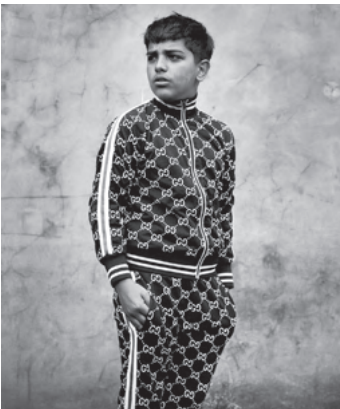
Simon Murphy

Jordan
Archival Pigment Print
2022



Simon Murphy

Bob
Archival Pigment Print
2022

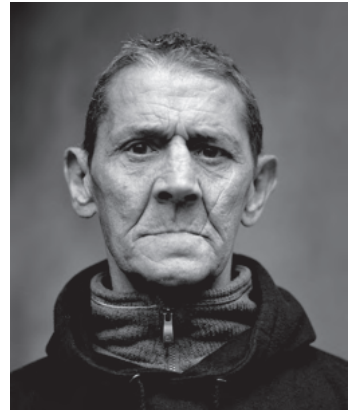


Simon Murphy

Mexico
Archival Pigment Print
2022

Simon Murphy

Gary
Archival Pigment Print
2022



Simon Murphy

Vinny
Archival Pigment Print
2022



Simon Murphy

Dylan
Archival Pigment Print
2022



Simon Murphy

Ziggy
Archival Pigment Print
2022



MAIN STAIRWELL



Kristina Knipe

Annie Before Surgery
Inkjet Print on Fabric
2022



Saskia Baden

The Smell of Mud
Silver Gelatin Print
2022



Odette England

From the series *To Be Developed, To Be Continued*
Gelatin silver print on expired paper previously owned by
Elsa Dorfman
2023



Odette England

From the series *To Be Developed, To Be Continued*
Gelatin silver print on expired paper previously owned by
Elsa Dorfman
2023

ENTRY GALLERY/KITCHEN

Susan Worsham

Tomato and Egg Delivery, VA
Archival Pigment Print
2019



Owen McCarter

West River Branch
Archival Pigment Print
2021



Trent Davis Bailey

Visionary Project Award, Spring 2019



Trent Davis Bailey is an American photographer born and based in Colorado. His work responds to personal resonances of loss, trauma, family, and geography, particularly as they relate to ecology, place, memory, and time. His work has been shown widely in the US and abroad, and it has been the subject of exhibitions at the Denver Art Museum, Somerset House in London, Robert Koch Gallery in San Francisco, Encontros da Imagem in Portugal, and elsewhere. His photographs have regularly appeared in periodicals such as *The New York Times Magazine*, *T: The New York Times Style Magazine*, *The California Sunday Magazine*, and *SSAW Magazine*, among others. Bailey received his MFA from the California College of the Arts and BFA and BA from the University of Colorado Boulder. Bailey lives with his family near Denver, Colorado.

As a contemporary pictorial elegy contextualized within a decades deep family archive, **Son Pictures** collates made and found photographs (from vernacular snapshots to experimental and formal landscapes and portraits), works on paper (including drawings, paintings, lithographs, and screen prints), and other ephemera. Initially seeking to memorialize and somehow reconcile with the tragic death of his artist mother in the crash landing of United Airlines Flight 232 in Sioux City, Iowa, on July 19, 1989, Bailey's intent for this work shifted greatly when thirty years later, in 2019, he himself became a father. The result is an emotionally wrought and yet still fraught compilation that oversteps the standardized and staid conventions of family photo albums and slideshows. By culling a variety of imagery created before, during, and after the crash, *Son Pictures* looks into the motherless chasm of an American household and conveys its outgrowths and shards of grief and trauma with a necessary heavy heartedness, but also with humor and hope. Partly inspired by the mix tapes of Bailey's 1990s suburban upbringing, this body of work spans generations and traverses genres, styles, and sources to evoke a complicated yet vital family record full of longings and tenderness; celebrations and heartache.

<https://www.filmphotoaward.com/spring-2019>

Susan Worsham

Visionary Project Award, Spring 2019



Susan Worsham was born in 1969 in Richmond, Virginia. She took her first photography class while studying Graphic Design at Virginia Commonwealth University. Named one of Oxford American's "New Superstars of Southern Art," her work has been widely exhibited in the United States as well as internationally. In 2015 she received both a Lensculture Emerging Talent Award, and a Lensculture

Portrait Award. She has been an artist-in-residence at Light Work in Syracuse, New York, where her work was published in Contact Sheet 168: Bittersweet/Bloodwork, as well as a recipient of The Franz and Virginia Bader Fund. Exhibitions include, Light Work, Syracuse, New York, Camden Image Gallery, London, The Lishui 14th Photography Festival In China, Danville Museum, Virginia, Ogden Museum of Southern Art, New Orleans, LA , and Candela Books+ Gallery, Richmond, Virginia. Her work is held in private and public collections including The Virginia Museum of Fine Arts, The Ogden Museum of Southern Art, The Chrysler Museum, and The Do Good Fund Southern Photography Initiative. She was recently nominated for the 2016 Baum Award for an Emerging American Photographer, one of the largest national awards among the grants and fellowships available in photography.

By The Grace of God: As a young girl I could often be found holding a dixie cup full of Kool-Aid powder, with a few drops of water, making a sweet sugary paste for finger dipping. My childhood travels were spent wandering different neighborhoods on my Schwinn, and knocking on strangers' doors with those same sticky fingers.

Kudzu is now making it's way over my childhood home, covering the past like a blanket, and putting it to rest, as I look for the intimacy of "home" in other places. Following the road with the slow pace of a funeral march, this series takes me beyond the backyards and trails of my youth. It deals with the hospitality of strangers, and hits on a feeling that I have sometimes when taking portraits. The feeling that I was supposed to meet a particular person, or turn down a certain road. The images are made up of the places, and characters, that I believe, I have found through a sort of divine intervention. They are strangers, that invite me into their homes, to sit awhile and hear their stories. Characters that are real, and not imagined by the literary greats of the south.

Jonathan Mark Jackson

Student Project Award, Spring 2019

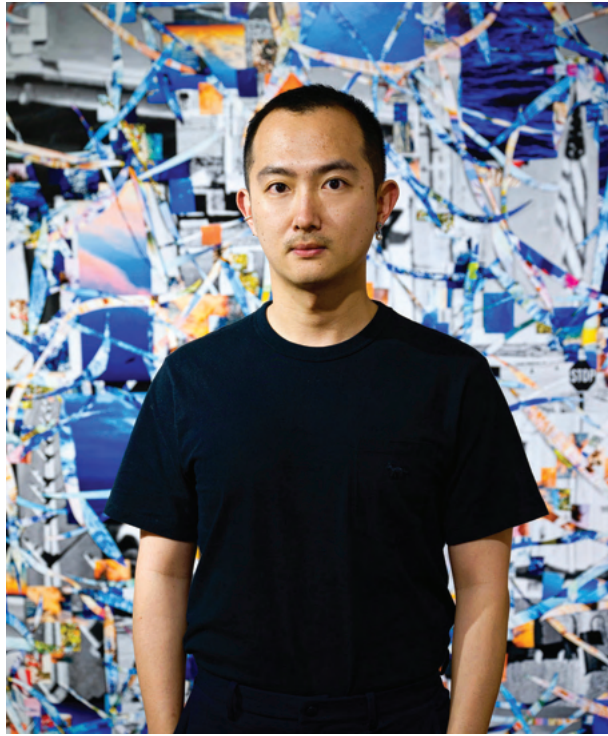


Jonathan Mark Jackson (he/him) is an artist based in Boston, MA. He holds a B.A. in Art and The History of Art from Amherst College and an M.F.A. in Photography from the Rhode Island School of Design. His work focuses on retouching the archives of colonial racial slavery to visualize the haptic and sonic quality of phantom Black subjects. He is a recipient of the Kodak Film Photo Award and the St. Botolph Foundation Emerging Artist Award, and has held an artist residency at the Center for Photography at Woodstock. His work is collected at the Mead Art Museum and the Syracuse University Art Museum. He is currently a Visiting Assistant Professor of Photography at Boston College.

The works from the award period of Spring 2019 shifted my attention from the preserved archives of homes into a focus on Black geographies. I was interested in combining archival sources, images of the landscape that bore witness to my ancestor's lives, and prose that merged multiple timelines. I visited sites throughout the Northeast where my paternal ancestors lived and worked as a means of exploring the question, how do we visualize and track the production of history?

徐冠宇 Guanyu Xu

Visionary Project Award, Fall 2019



Guanyu Xu (b.1993 Beijing) is an artist currently based in Chicago and New York. He is the recipient of the Chicago DCASE Artist Grant (2022), CENTER Development Grant (2021), Hyères International Festival Prize (2020), PHOTOFAIRS Shanghai Exposure Award (2020), and Philadelphia Photo Arts Center Annual Competition (2019). His works have been exhibited and screened internationally including the Aperture Foundation, New York; International Center of Photography, New York; Museum of Contemporary Art, Chicago; New Orleans Museum of Art, New Orleans; Wesleyan University, Middletown; Fotomuseum Winterthur, Switzerland; 36th Kasseler Dokfest, Germany, and others. His work can be found in public collections including San Francisco Museum of Modern Art, the Museum of Fine Arts, Houston, Madison Museum of Contemporary Art, Harvard Art Museums, Museum of Contemporary Photography Chicago, and Museum of Fine Arts, Houston. His works have been featured in numerous publications including The New York Times, The New Yorker, ArtAsiaPacific, Aperture, and Dazed

Resident Aliens presents photographic installations within immigrants' interior spaces to examine their personal histories and complex experiences. Through photographing the layered images of immigrants' interior spaces, belongings, personal photo archives, and pictures of places they captured in this world, the project blurs the boundaries between the familiar and foreignness, private and public, belonging and alienation. These convergences of spaces and times invite the viewer to enter into spaces of fluidity rather than fixed perspectives. They mobilize the viewer's gaze, imagination, and care, defying strict definitions. The project is situated between photography, installation, and performance, which constructs layered images of identity, personal history, and the built environment.

Jon Henry

Visionary Project Award, Fall 2019



Jon Henry is a visual artist working with photography and text, from Queens NY (resides in Brooklyn). His work reflects on family, sociopolitical issues, grief, trauma and healing within the African American community. His work has been published both nationally and internationally and exhibited in numerous galleries including Aperture Foundation, Smack Mellon, and BRIC among others. Known foremost for the cultural activism in his work, his projects include studies of athletes from different sports and their representations.

He was recently named one of The 30 New and Emerging Photographers for 2022, TIME Magazine NEXT100 for 2021. Included in the Inaugural 2021 Silver List. He recently was awarded the Arnold Newman Grant for New

Directions in Photographic Portraiture in 2020, an En Foco Fellow, one of LensCulture's Emerging Artists and has also won the Film Photo Prize for Continuing Film Project sponsored by Kodak.

Stranger Fruit was created in response to the senseless murders of black men across the nation by police violence. Even with smart phones and dash cams recording the actions, more lives get cut short due to unnecessary and excessive violence.

Who is next? Me? My brother? My friends? How do we protect these men?

Lost in the furor of media coverage, lawsuits and protests is the plight of the mother. Who, regardless of the legal outcome, must carry on without her child.

I set out to photograph mothers with their sons in their environment, reenacting what it must feel like to endure this pain. The mothers in the photographs have not lost their sons, but understand the reality, that this could happen to their family. The mother is also photographed in isolation, reflecting on the absence. When the trials are over, the protesters have gone home and the news cameras gone, it is the mother left. Left to mourn, to survive.

The title of the project is a reference to the song "Strange Fruit." Instead of black bodies hanging from the Poplar Tree, these fruits of our families, our communities, are being killed in the street.

Leah Schretenthaler

Student Project Award, Fall 2019



Leah Schretenthaler was born and raised in Hawaii. She is currently an MFA candidate. Through her art practice, her research presents a connection between land and materiality. Her work has been displayed and published nationally and internationally. Most recently, she received the Professional Development Fellowship from the College Art Association and was the Fall 2019 Student Film Photo Award Recipient. She has been named in LensCulture’s Emerging Talents of 2018, awarded 2nd in Sony World Photography Awards, awarded the Rhonda Wilson Award from Klompching Gallery in FRESH2019, and was a recipient of the Mary L. Nohl Fellowship for emerging artists.

After being away from Hawaii for many years, the place where I grew up, I’ve begun to question whether I can continue to claim Hawaii as my home. The land I once knew has evolved so drastically, that it is not the same place I remember. I began this series when Hawaii was my home. I viewed the ‘aina, or land, as a local and tried to remove man made structures and to see the land without these impositions.

While my memories fade, I am met with the colors of the lush, Hawaiian landscape through a tourist’s lens. The color photographs explore the nostalgia for a place that is no longer familiar and no longer a place I can call home. This work navigates two conflicts; the personal struggle of seeing Hawaii through a tourist lens, and the struggle of seeing the place I love overcome with man-made obstructions.

The Contention of Hawaii examines these struggles by viewing scenes captured by a tourist, the color images describing Hawaii’s vibrant scenery; while seeing my former home through the eyes of a local, who has attempted to remove the man made artifacts from the photos through the use of a laser cutter. The final pieces depict the conflicting colors of Hawaii as the land struggles against the harsh contrast of the lasered man-made impositions.

<https://www.filmphotoaward.com/fall-2019>

Matthew Leifheit

Visionary Project Award, Spring 2021



Matthew Leifheit is an American photographer, magazine editor, and professor. A graduate of Rhode Island School of Design and the Yale School of Art, Leifheit is Editor-in-Chief of MATTE Magazine, the journal of emerging photography he has edited and published since 2010. Leifheit's photographs have appeared in publications such as The New York Times, The New Yorker, Aperture, TIME, and Artforum. He is currently on faculty at Pratt Institute and Yale.

The photographs in this exhibition were taken as part of an ongoing project to document the gay culture of Wilton Manors, Florida, which is a predominantly LGBT suburb of Fort Lauderdale.

Graham Dickie

Visionary Project Award, Spring 2021



Graham Dickie is a photographer based between Austin, Texas and rural Louisiana. With the support of the Film Photo Award, Graham will continue photographing rap and daily life in Louisiana, with particular attention to the countryside surrounding Baton Rouge. The resulting project will approach the state's street rap scene with a grassroots, humanistic perspective, focusing on young aspiring artists - how their music, with its deeply autobiographical underpinnings, connects to their communities and speaks to America's broader reckoning over racial injustice.

Alexander Komenda

Student Project Award, Spring 2021



Alexander Komenda (b. 1992) is a Polish-Canadian documentary photographer who looks to reveal how the ripples of power culminate into everyday encounters. His aim is to engage with subjects dialectically – to establish rapport and dignify their presence. He is interested in how geopolitical questions enter the quieter side of ordinary life. His works have been exhibited in the United Kingdom, Germany, Spain, Switzerland, Lithuania and Finland. His works have been published in the British Journal of Photography, Der Greif, the Calvert Journal, the Photographic Museum of Humanity as well as Photoworks UK.

“The Lost Enchiridion of the Fergana Valley: Following the collapse of the Soviet Union, Kyrgyz areas of the Fergana Valley have been subject to interethnic clashes in recent decades, between Kyrgyz, Tajiks and Uzbeks. Uzbek and Tajik minorities are subject to systemic discrimination. These events, tainted by a post-imperialist landscape, have blurred the line between division and unity in relation to everyday life; they are seldom visible. After seven trips to Kyrgyzstan between 2017 and 2022, alongside both extensive field research, discussions and readings, this visual amalgamation refrains from any factual purity. They exist as segments entangled in one common history governed by the legacy of an empty promise and corruption. This is over half a decade’s worth of bearing witness to people putting on shoes like watching a glacier move. As much an observation as it is a meditation. The camera is an opportunity to reach out via kinship and reciprocity. Where is the line between division and unity? Such questions become starting points, where the quotidian can be unpicked and contemplated; to capture a feeling, to convey the bond that occurs off camera. How does one encompass it all and depict such complexity and nuance with tranquility, dignity and respect, without exaggerating the tragedy nor undermining it?

<https://www.filmphotoaward.com/spring-2021>

Odette England

Visionary Project Award, Fall 2021



Odette England is an Anglo-Australian visual artist and writer. She is a 2022 Guggenheim Foundation Fellow and has received awards from the Robert Rauschenberg Foundation, Puffin Foundation, and Anonymous Was a Woman, among many others. She has published three award-winning photobooks and has another three coming out before fall 2024, having won this year's Tall Poppy Press Award and a Polycopies Publishing Grant. England graduated from RISD in 2012 and received her Ph.D. in 2018.

A daughter turns thirteen. Her mother will soon be fifty. These photographs capture familial loyalty and insecurities from an extensive new series of work titled **To Be Developed, To Be Continued**. A daughter's wildness, fragility, and innocence as she turns hurtles towards womanhood. A mother's reverent and longing eye at a time when she is increasingly unseen and overlooked by a society that worships youthfulness. Together, the images form a memoir, scrapbook, and an album of aches about invisibility and aging.

Magda Biernat

Visionary Project Award, Fall 2021



A native of Poland currently based in NYC, **Magda Biernat** is a contemporary art photographer specializing in architecture and interiors and is the former photo editor of Metropolis Magazine. She received her Masters in Marketing and Management from Adam Mickiewicz University and BFA in Photography from Wielkopolska School of Photography as well as her MFA in New Media from Transart Institute in Berlin and New York. Her photographs have been published in, among others, The New Yorker, The New York Times, National Geographic, Interior Design, Wallpaper, Metropolis, Dwell and Afar. Her work has been exhibited nationally and internationally with exhibitions in Poland, Belgium, France, Canada, Nigeria, The Philippines, Taiwan, Japan and the United States. She is a recipient of awards such as the Center 2016 Director's Choice Award, LensCulture 2015 Emerging Talents Award, TMC/Kodak Grant, Lucie Foundation Awards, Magenta Foundation Flash Forward, Reminders Photography Stronghold 2017 Grant and Film Photo Award 2022. Biernat lives and works in Brooklyn, NY.

Salt Front: In the great river deltas and estuaries, there is a constant pull between the freshwater effluence and the saline tide. Fresh water, life's most essential element, meets the sea to create a brackish borderland, a gradual in-between state of neither fully salt-nor entirely fresh-water. The gradation between fresh and salt water becomes a model for those of us for whom traditional borders have become increasingly arbitrary demarcations of cultural affiliation. Despite the current global reemergence of Nationalism, the concept of nationality actually has increasingly less influence on identity. Tribal connections based on national borders are eroding as migration and virtual connections create hybrid identities worldwide. We are all increasingly less river or sea than we are tidal delta.

Owen McCarter

Student Project Award, Fall 2021



Owen McCarter (b. 1998) is an artist living and working in Western Massachusetts. His photographs have been exhibited in the Berkshire Museum, The Norman Rockwell Museum, and galleries across New England. He has been a recipient of The Norman and Rose Avnet Fellowship Award, the T.C. Colley Award, and the Film Photo Awards Student Project Award. He recently completed his BFA in photography at the Rhode Island School of Design.

The river winds through the hills like a caught snake.

It's dark body, twisting back and forth.

It's mouth is always open, always swallowing.

I remember when we made our own fishing rods and caught trout in the bend by the old church. We returned home beaming, holding their lifeless bodies like treasured silver. It was then that we learned more about our river, that we had killed the animals, but we could not eat them. That the mud around our ankles and on our arms was contaminated sediment. Like a day in English class we memorized new vocabulary: superfund site, bioaccumulation, Polychlorinated Biphenyl. The list went on and on, but one word stuck out. My grandfather had recently died because of this word, so I knew it. Cancer.

Et in Arcadia Ego centers on the Housatonic River and pollution caused by the General Electric superfund site at the river's source. Using both documentary and constructed narrative imagery the work examines our cognition of place and identity through past, present, and anticipated future experiences. I want to question what it means to inherit toxicity? How does my generation reconcile with loss and what does our imagined future look like? The work exists within this murky area, each element a transitory symbol. The river is never the same: it is a site of death, it is a womb, it is holy water.

<https://www.filmphotoaward.com/fall-2021>

Kristina Knipe

Visionary Project Award, Spring 2022



Born in Allentown, Pennsylvania, **Kristina Knipe** is an artist and educator who makes her home in Brooklyn. Knipe works collaboratively to make photographs that reimagine the dreams, memories, and histories of her sitters. Her work has been exhibited at The Contemporary Art Center of New Orleans, SF Camera work, The Copenhagen Photography Festival, and numerous collective artist run spaces in New Orleans, Louisiana. She earned her BFA at NYU Tisch School of the Arts in 2012 and her MFA from Tulane University in 2016 and in 2023 she attended Skowhegan School of Painting and Sculpture. Knipe is a recipient of a Film Photo Award and the Clarence John Laughlin Award.

Talisman, a series of 4x5 negatives, offers details in excess—a rhinestone shimmering behind the wing of a dead cockroach, a cracked magnifying glass amplifies a passion-flower, oxidation from a brass ring turns Antony's finger green. To transgress the historic photographic ordering of society, I embrace mess and its attendant spectacle. Queer ritual disrupts engrained hierarchies, rejecting outmoded classifications. In New Orleans the altars, masquerades, and decadences create a visual and material excess that heals as it depletes. I adorn my sitters in our shared materials to create a transformative experience of pleasure.

Simon Murphy

Visionary Project Award, Spring 2022



Simon Murphy's career has enabled him to travel extensively shooting human interest stories in countries such as Bangladesh, The Democratic republic of Congo, Rwanda and Cambodia. His portraiture subjects range from individuals such as the Dalai Lama to musicians and actors including Noel Gallagher, Bobby Gillespie and John Hurt.

Govanhill is an area in Glasgow's southside that is the constituency of Scotland's first minister, Nicola Sturgeon. Simon Murphy's images form a **Portrait of the Place**, aiming to give an insight into one of Scotland's most diverse but deprived areas. "The project is about community and diversity. Govanhill is not without its problems, but it's also a place where people come together and share culture and experience. "My images have always been about celebrating diversity and seeing beauty in our differences. Sometimes it's important to ask yourself difficult questions and Photography has the power to trigger thoughts in people's minds that can plant the seeds for change". It's fair to say that Govanhill has gained a bad reputation over the years but much of this can be attributed to fear and lack of understanding of different cultures.

Dubbed Glasgow's "Ellis Island," Govanhill has traditionally been a place where immigrants "arrive" in Glasgow and eventually move on from. It is estimated that 88 languages are spoken in the densely populated area of only 0.33 square miles. It's a mixing pot of cultures and ethnicities. These differences have contributed to tension within the community, people often fear what is unfamiliar to them and worry about how change might impact on their own lives but it's also these cultural differences that help make Govanhill one of the most diverse and exciting places in the city.

Simon's project consists mainly of street portraiture, individuals who live and pass through the area. Whenever Simon approaches a new subject, a degree of fear is present in himself, but he knows well that pushing beyond that barrier can result in new friendships and incredible experiences. The portraits are composed in a very direct way with the subject holding direct eye contact. The message? "This is me, this is who I am, look at me, try to understand me, we are not so different".

<https://www.filmphotoaward.com/spring-2022>

Saskia Baden

Student Project Award, Spring 2022



Saskia Baden (b.1992) was born and raised in western North Carolina. She received her BA in photography from Bard College in 2017, and her MFA from UCLA in 2023. Saskia works primarily in large format film photography making portraits, viscous landscapes, and constructed worlds that deal with (in)animacy, eroticism, amphibiousness, and transformation. Saskia also incorporates installation, sculpture, and sensorial elements such as smell and sound into her work in order to engage the viewer's body. She uses organic materials that are at the end of their widely assumed viability, or supposed expiration, and constructs sculptural spaces that bring into question our beliefs about filth, time, femininity, and corporeal value. Saskia works with the grotesque, the abject, and the visceral as points of entry, and of origin, to female (dis)embodiment.

Chance Deville

Visionary Project Award, Fall 2022



Chance Deville (They/he) is an acclaimed queer artist, educator, and writer born and raised in Southwest Louisiana. Their photographic and poetic practice addresses issues of trauma, religion, the American south, climate, queerness, landscape, and all of the nooks and crannies in between. They are currently based in Louisiana and New England.

“Growing Tired of Calloused Knees” attempts to carry the multitude of issues that stem from domestic abuse as a catalyst for mental illness, poverty, and substance abuse. It’s a project that peels itself back, buckling from the pressure; a palatable view of troubled situations attempting resolve. The photographs and related material within desire to hold empathy and understanding, while showcasing the visual representations of these difficult topics. It’s the little swipe of the dirt off the knees as you stand up, and the deep exhale felt after. Due to my ex step-father, David, physically and mentally abusing my mother, Tammy, she was diagnosed with paranoid schizophrenia and severe Post-traumatic stress disorder. Neglecting psychiatric help, she turned to drugs and alcohol to suppress the disease. As a result of these changes in behavior and lifestyle, our relationship and power dynamic as mother and child changed drastically. “Growing Tired of Calloused Knees” is not only a photographic investigation of my mother, but a tool to build a new relationship with her through collaboration and documentation. These images show the tribulation of the permanent effects of abuse: poverty, disordered living, relationships left to be rendered. By showing multiple portraits where facial expression, weight, and coherency often change, the viewer is let in on the irreversible alterations that schizophrenia and addiction have attributed to my mother’s behavior. Through portraiture, I’m documenting how these traumas have affected our body and psyche. Photography as medium allows for an evidentiary result through a materialization of bodies and time that is not often felt due to trauma associated with David. These images allow a similar experience for my mother who experiences hallucinations as a symptom of her illness.

<https://www.filmphotoaward.com/fall-2022>

Emma Ressel

Visionary Project Award, Fall 2022



Emma Ressel is a visual artist from Bar Harbor, Maine who uses photography and collage to make images about decay, consuming, and the intermingling of beauty and the grotesque. In her current work, she builds fictional and fragmented landscapes with animal specimens to speak to the complexities of perceiving nature and our desires and failures to preserve what we are losing. Ressel earned her BA in Photography at Bard College and is currently an MFA candidate in Photography at the University of New Mexico. She has exhibited across the Northeast and in New Mexico, and has completed residencies at Lugoland and at the Kimmel Harding Nelson Center for the Arts. She is a 2023 Emerging Artist Member at Strata Gallery in Santa Fe, NM and currently holds a 2023 fellowship at the Center for Southwest Research at UNM.

“Glass Eyes Stare Back” is a series of still lifes of afterlives I make to lighten the weight of the things that trouble me. I use color 4x5 film photography and collage to make fictional images of animals in nature to visualize the disorientation I experience living through environmental change. I build dioramas for my camera and rephotograph my prints and backdrops to multiply singular moments, complicate what is real and fake, and create fictional worlds within each photograph. In these photographs, taxidermy and preserved animals represent our failed attempts to preserve species populations. These photographs explore the paradoxes of the animals’ bodies: alive and dead, saved and sacrificed, within and removed from context.

Shawn Bush

Visionary Project Award, Spring 2022



Lens-based artist **Shawn Bush** (he/him/his) grew up in Detroit, MI, a city whose civic history and geographic location have profoundly influenced how he thinks about physical space within American sociopolitical and socioeconomic landscapes. As a result, his photographs and collages are responsive to over-built systems, failing icons, and collapsing mythologies. Bush earned an MFA from RISD and a BA from Columbia College Chicago. He is included in the 2022 Silver List, a 2021 recipient of the Aperture CreatorLabs Photo Fund, a 2021 Wyoming Arts Council Fellow, and a 2023 Kodak Visionary Project Award recipient. His debut monograph *A Golden State* won the handmade category at the 2016 Lucie Photobook Prize and is included in the Griffin Museum of Photography, Benaki Museum, and Museum of Contemporary

Photography collections. *A Golden State* was published by Skylark Editions in 2018. Bush's work has been shown in various publications, including *Wallpaper Magazine**, *Wired Magazine*, *FotoFilmic's JRNAL*, and *Vogue*. He has lectured nationally at several universities and art institutions, including Yale University, the University of Missouri, and Los Angeles Center for Photography. His second monograph, *Between Gods and Animals* was published by VOID in 2021.

From the late 1970s to the early 1980s, Exxon commissioned American universities and independent scientists to investigate the impact of fossil fuels on a warming planet. As pioneers of atmospheric carbon dioxide research during those years, their findings were synthesized into a digestible report. This internal report issued to fifteen upper management employees clearly defined the consequences of their extraction practices, which could be catastrophic to the natural world if those practices were not amended. Instead of implementing change, Exxon and its energy counterparts launched aggressive audio-visual campaigns to dispel what the documents told them – fossil fuels will continue to warm the Earth until a point of no return has been reached.

Through the lenses of the natural landscape and propaganda imagery, "**Angle of Draw**" examines the intersections of power, sustainability, and whiteness in the United States. In this series, I draw from 20th-century propaganda imagery century to create starkly lit black-and-white photographs and collages in the studio and the physical landscape. Throughout my process, I consider the impact of the fossil fuel industry on the natural environment, local economy, and future prospects of those left behind by corporations. The resulting series of images considers how framing the imagery impacts the national imagination—upholding social, political, and economic control systems. The simplicity of the photographic frame and its ability to crop becomes an omnipresent weapon to censor nonbelievers and advertise a capitalist and androcentric ideology.

<https://www.filmphotoaward.com/fpa/shawn-bush>

Bianca Sturchio & riel Sturchio

Visionary Project Award, Spring 2023



Bianca Sturchio (she/her) is a mixed-media artist and graduate holding an MSW (2020) and BSW (2019) in Social Work from the University of Southern Maine. Bianca uses her experiences of disability and queerness to inform her approach to abstract painting, jewelry making, and photography. She collaborates photographically with her twin sister and is also a co-founder of Begin Collective.

riel Sturchio (they/she) uses their experiences as a queer, chronically ill artist to provoke and criticize socially idealized normative fantasies of beauty, ability, and gender identity. They pair their academic background in critical queer phenomenology, bodily disorientation, and affect to explore the sculptural tactility of sound, the mediation of distance through varieties of touch, and the value of bodily awareness. They are interested in how their body is forced into disorientation through chronic disease and use this disoriented perspective as a foundation for active witnessing rituals.

“before the last lilac blooms” is a collaborative decade-plus film photography project between twin siblings Bianca Sturchio (she/her) and riel Sturchio (they/she). riel and Bianca utilize photography to provoke and examine the vulnerability and mundanity they experience from their unique manifestations of queer identity, illness, and disability. Through ambiguously cropped images of the body, visual metaphors, and documented and constructed scenes, they explore and convey celebratory, challenging, and often invisible aspects within the intimate world-building they share, imagine, and create.

Natasha Lehner

Student Project Award, Spring 2023



Natasha Lehner is a photographer and filmmaker from Pound Ridge, NY. She received a BFA in Graphic Design and Photography from Belmont University in Nashville, TN (2020). She currently resides in Durham, NC where she is an MFA candidate in the Experimental and Documentary Arts program at Duke University. Natasha is a Duke University Deans Research Award recipient and the Spring 2023 Student Film Photo Award recipient for her ongoing project, *More of Everything*.

“More of Everything” is an ongoing investigation and exploration of Natasha’s recently discovered biological grandfather, Harvey Karman. Harvey was an underground abortionist operating in pre Roe V. Wade America who also happened to be a sperm donor. Through the process of uncovering Harvey’s intricate past, Natasha has also connected with an entirely new family, lineage, and history that she navigates through her images. The culmination of this project takes form in a book that contains photographs, media archive, narrative writing as well as words and images from Harvey’s personal archive.

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