



# Guide to the Master of Fine Arts in Experimental and Documentary Arts collection, 2012-2025

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David M. Rubenstein Rare Book & Manuscript Library

411 Chapel Drive

Duke University

Durham 27708

[askRL@duke.edu](mailto:askRL@duke.edu)

URL: <https://library.duke.edu/rubenstein/>

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## Summary

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**Collection Title:**

Master of Fine Arts in Experimental and Documentary Arts collection, 2012-2025

**Creator:**

Duke University. Department of Art, Art History and Visual Studies

**Source:**

Archive of Documentary Arts (Duke University)

**Abstract:**

The Master of Fine Arts in Experimental and Documentary Art degree program at Duke University has been awarded since 2013. This collection houses MFA/EDA theses submitted by graduates of the program, in the form of typescripts; handmade books; digital video, audio, and image files; three-dimensional artwork; photobooks; photographic prints; and film of multimedia performances. Subjects range widely and include: U.S. and Southern cultures; world cultures; street photography; childhood and family relationships; health; environmental narratives and documentaries; city and rural communities; themes of social justice, memory, and identity; women and spirituality; and abstract constructs. Locations include but are not limited to China, Poland, Vietnam, and the Middle East. Acquired as part of the Archive of Documentary Arts.

**Extent:**

46 Linear Feet  
1029 Gigabytes

**Language:**

Materials chiefly in English; some materials in Arabic, Chinese (Mandarin), Polish, Spanish, Vietnamese, or Yiddish.

**Collection ID:**

RL.11067

**Permalink:**

<https://idn.duke.edu/ark:/87924/m1m35s>

**Preferred Citation**

[Identification of item], Master of Fine Arts in Experimental and Documentary Arts collection, David M. Rubenstein Rare Book and Manuscript Library, Duke University.

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## **Background**

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### **Scope and Content**

This collection contains master's theses (both written and creative) submitted each year by graduates of Duke University's Master of Fine Arts in Experimental and Documentary Arts program (MFA/EDA). Written theses can exist in paper or electronic form, with many including handmade books or digital audio or video files. Creative portfolios can include three-dimensional artwork or artifacts (including one large magic lantern apparatus); photobooks; color and black-and-white photographic prints in varying sizes; digital image, audio, and video files; and photos and recordings of multimedia performances and exhibit installations.

Themes range widely and include: US and Southern cultures; cultures around the world; street photography; childhood and family relationships; environmental narratives and documentaries; health; city and rural communities; social justice, memory, segregation, and identity; women and spirituality; and abstract constructs. Most projects are based in the US but some focus elsewhere, such as China, Vietnam, Poland, and the Middle East.

Most authors contributed both creative and written theses, but some elected to only contribute one. Artist-provided biographies, abstracts, and artists' statements are included when available. Participation in this archival project is voluntary, meaning that this collection cannot be considered representative of every single program graduate.

### **Biographical/Historical**

First awarded during the 2012-2013 academic year, the Master of Fine Arts in Experimental and Documentary Art degree program at Duke University "brings together two forms of artistic activity--the documentary approach and experimental production in analog, digital, and computational media--in a unique program that fosters collaborations across disciplines and media."

"The philosophy of the program is guided by a belief in the intersection of personal artistic work with interpretive knowledge and of the relevance of the individual documentary or experimental artist within the cultural history and life of communities. A key component to the program is the notion of creative engagement through the arts and the role of the artist in society. Graduates are expected to generate work that has impact both within and outside the academy."

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## Arrangement

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The Master of Fine Arts in Experimental and Documentary Arts collection is arranged into Written Theses and Creative Theses by program year.

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## Administrative Information

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### Publication Statement

David M. Rubenstein Rare Book & Manuscript Library

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URL: <https://library.duke.edu/rubenstein/>

### Access Restrictions

Access restricted. Materials in Kaley Clements thesis are restricted due to sensitive content until 2048.

Access restricted. Some donors have outlined specific access restrictions regarding the use of their work.

Access note. Some materials in this collection are fragile audiovisual/ photographic formats that may need to be reformatted before use.

### Use Restrictions

The copyright interests in this collection have not been transferred to Duke University. For more information, consult the Rubenstein Library's Citations, Permissions, and Copyright guide.

## Acquisition Information

The Master of Fine Arts in Experimental and Documentary Arts collection was received by the David M. Rubenstein Rare Book and Manuscript Library as a transfer in 2015 and as gifts from 2016-2025.

## Processing Information

Processed by Beth Morris Weiss, November 2015; Meghan Lyon, Matthew Farrell, Paula Jeannet, and Rachel Jessen, 2016-2023; Lisa Duncan, September 2024; and Tere Elizalde, July 2025.

Addition 2016-0011 processed by Paula Jeannet and Leslie Hayes. Addition 2016-0120 processed by Meghan Lyon, Matthew Farrell, and Paula Jeannet. Additions 2016-0309, 2016-0314, and 2016-0324 processed by Matthew Farrell and Paula Jeannet. Addition 2017-0081 processed by Matthew Farrell and Paula Jeannet, July 2017. Addition 2018-0052 processed by Matthew Farrell and Paula Jeannet, June 2018. Addition 2019-0063 processed by Matthew Farrell, Paula Jeannet, and Rachel Jessen, June 2019. Addition 2021-0007 processed by Matthew Farrell and Paula Jeannet, November 2021. Addition 2022-0106 processed by Matthew Farrell and Paula Jeannet, December 2022. Addition 2023-0129 processed by Matthew Farrell and Paula Jeannet, November 2023. Addition 2024-0068 processed by Matthew Farrell and Lisa Duncan, May 2024. Addition 2024-0099 processed by Lisa Duncan, September 2024. Addition 2025-0072 processed by Tere Elizalde, July 2025.

Accessions described in this collection guide: 2015-0070, 2016-0011, 2016-0120, 2016-0309, 2016-0314, 2016-0324, 2017-0081, 2018-0052, 2019-0063, 2021-0007, 2022-0106, 2023-0129, 2024-0068, 2024-0099, and 2025-0072.

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## Names and Subjects

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- African Americans -- Segregation -- Southern States
- Culture in art
- Documentary films
- Documentary Photography
- Endangered species
- Feminism -- Italy
- Folklore -- United States
- Genetic disorders
- Identity (Psychology)

- Masculinity -- United States
- Performance art
- Photography -- History
- Nature -- effect of human beings on
- Vietnam War, 1961-1975
- Whites -- Race identity -- United States
- Women's rights
- China -- Social conditions
- Iran -- History
- Middle West -- Photographs
- Southern States -- Photographs
- Southern States -- Social conditions
- Southern States -- Social life and customs
- United States -- Photographs
- United States -- Social conditions
- Vietnam -- Photographs
- Photography -- China
- Artists' books
- Artists' films
- Black-and-white photographs
- Color photographs
- Digital audio formats
- Digital images
- Digital prints
- Digital moving image formats
- Experimental films
- Gelatin silver prints
- Home movies
- Inkjet prints
- Masters theses
- Mixed media works
- Multimedia works
- Documentary photography
- Optical disks
- Archive of Documentary Arts (Duke University)

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## Physical Characteristics and Technical Requirements

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Access note. Magic lantern apparatus (Mao Wei thesis) can only be used with supervision by a library staff member. There is a digital video file available in the collection, showing the apparatus in motion and explaining its operation. Contact the curator of the Archive of Documentary Arts with questions.

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## Physical Characteristics and Technical Requirements

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Access note. Some materials in this collection are electronic records that require special equipment.

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## Collection Inventory

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### MFA/EDA Theses, 2013

#### Scope and Contents

Theses from the Class of 2013.

Organized into two subseries: Written Theses and Creative Theses.

#### Physical Characteristics and Technical Requirements

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

### Written Theses, 2013

#### Scope and Contents

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

#### Physical Characteristics and Technical Requirements

Access note. Some materials in this subseries are electronic records that require special equipment.

Barstow, Eric, 2013

Box 1

#### Scope and Contents

A Family Analysis: The Underlying Logic for A Family Affair

Borgeson, Marika, 2013

Box 1  
Digital-materials RL11067-  
SET-0007

**Physical Description:** Audio tracks derived from optical disc. Approximately 0.5 gigabytes.

**Scope and Contents**

Play Track One: written thesis and audio files meant to accompany written thesis.

---

Brubaker, Philip, 2013

Box 1

**Scope and Contents**

Reporting From the Realm of the Unreal

---

Doggett, Laura, 2013

Box 1

**Scope and Contents**

Lauren and Amanda

---

Haster, Wolfgang, 2013

Box 1

**Scope and Contents**

The Sandcastle

---

Landesberg, Elizabeth, 2013

Box 1

**Scope and Contents**

Light Shines Forever

---

Lisignoli, Peter, 2013

Box 1

**Scope and Contents**

Distances and Relativities: Reimagining History as Allegory and Archive as Process

---

Manning, Annabel, 2013

Box 1

**Scope and Contents**

Out of the Shadows: Undocumented and Unafraid

---

McCarty, Lisa, 2013

Box 4

**Scope and Contents**

MDCCCXXXIX, housed in black plastic 3 ring binder box

---

McCubbin, Laurenn, 2013

Box 1

**Scope and Contents**

A Monument to the Risen: Emotional Labor, Intimacy and the Spaces of Sex Work

---

Minik, Natalie, 2013

Box 1

**Scope and Contents**

Can You Waltz?

---

Mok, Chung Ling Jolene Mok, 2013

Box 1

**Scope and Contents**

untitled thesis

---

Sanders, Talena, 2013

Box 4

**Scope and Contents**

Untitled thesis. Thesis includes corrugated cardboard underneath last page, packaged with perpendicular strips of 5/8-inch wide film strips that are stapled closed; top page has color reproduction of Liahon, NOVIEMBRE 1951.

---

Wanek, Joel, 2013

Box 1

**Scope and Contents**

Breaking With Reality: A Dialogue with Dawoud Bey

---

**Creative Theses, 2013**

**Scope and Contents**

Artists' statements and abstracts are included when provided. Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Arranged alphabetically by last name of student.

## Physical Characteristics and Technical Requirements

Access note. Some materials in this subseries are electronic records that require special equipment.

### McCarty, Lisa, 2012-2013 Scope and Contents

Lisa McCarty's MFA thesis MDCCCXXXIX includes 15 20x24" color LightJet prints made from 4x5" film sheet exposed with handmade camera; 8 11x14" matted color LightJet prints made from 120mm negatives; 6 11x14" matted silver gelatin prints; and 1, handmade box camera.

McCarty provided the following abstract: "MDCCCXXXIX (1839) is a narrative of how photography came about, and how it continues to. In *Latent Image: The Discovery of Photography*, curator and historian Beaumont Newhall states, "Photography has no single inventor. At the same time, distantly removed from one another, experimenters were working on the same problem unaware of each others work until, in January of 1839, an announcement was made in Paris by the Academie des Sciences of the success of one of them."

Though the 1839 announcement publicly illuminated the discovery of the method to fix images, experiments to this end have been documented as early as 1802 and have never ceased. Consequently, 1839 is both a fixed date and an idea. It signifies the moment photography was born, though this is a moment that repeats with every generation of imagemakers. With the emergence of every new method for fixing images the medium is reborn, persisting much like a phoenix, cyclically regenerating from its own ashes. Therefore, one could say it is the project of every photographer to reinvent the medium whether by technical, formal, and/or conceptual means.

MDCCCXXXIX is an account of one such project. My particular experiments have involved pilgrimages to document sites where Fox Talbot, Daguerre, and Niépce worked, reading and generating facsimiles of their instructions for building cameras and fixing images, and finally the creation and systematic testing of my own cameras. Through this process I have discovered photography yet again, and have the pleasure of rediscovering it each and every time I make an image.

And so, still distantly removed from one another across geographic and temporal expanses, the cycle endures. Experimenters are still working on the same problem and MDCCCXXXIX continues to unfold."

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Handmade camera, 2013	Box 6
Kaleidoscope Picture (12:00 -1:00 a.m.), 2013	Box 9

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Bedroom Window (6:55 - 7:07 a.m.), 2013	Box 9
Flower Arrangement (11:45 - 11:58 a.m.), 2013	Box 9
Lace (1:35 - 2:13 p.m.), 2012	Box 9
Lace (2:30 - 2:47 p.m.), 2012	Box 9
Preserved Butterflies (7:00 - 7:12 p.m.), 2013	Box 9
Electric Hurricane Lamp (1:00 - 2:00 p.m.), 2013	Box 9
The Focal Encyclopedia (7:15 - 7:35 p.m.), 2013	Box 9
View from Studio Window (9:08 - 9:09 a.m.), 2012	Box 9
View from Studio Window (10:47 - 10:48 a.m.), 2012	Box 9
Filaments (5:00 - 6:00 p.m.), 2013	Box 9
Filaments (2:08 - 2:09 a.m.), 2013	Box 9
Ticking Clock (11:00 - 12:00 a.m.), 2013	Box 9
Flower Arrangement (4:50 - 5:18 a.m.), 2013	Box 9
Kaleidoscope Picture (12:00 - 12:30 a.m.), 2012	Box 9
View from the Window at Le Gras (First View), 2012	Box 7
View from the Window at Le Gras (70 cm), 2012	Box 7
Oriel Window with Mousetrap Camera, Lacock Abbey, 2011	Box 7
Boulevard du Temple, Paris (Homage), 2012	Box 7

---

Boulevard du Temple, Paris, (Reflection), 2012	Box 7
Corridor, Lacock Abbey (Double Exposure), 2011	Box 7
View through Correspondence, Le Gras (Double Exposure), 2012	Box 7
View from the Window at Le Gras (Last View), 2011	Box 7
Facsimile of facsimile of title page to "Notice on Heliography" by Nicéphore Niépce, 2013	Box 8
Facsimile of facsimile of title page to "A Practical Description of the Process Called The Daguerreotype" by Louis Daguerre, 2013	Box 8
Facsimile of facsimile of title page to "Some Account of the Art of Photogenic Drawing" by William Henry Fox Talbot, 2013	Box 8
Facsimile of facsimile of first facsimile of a photograph by William Henry Fox Talbot, 2013	Box 8
Facsimile of facsimile of "View of Courtyard" by Nicéphore Niépce, 2013	Box 8
Facsimile of facsimile of "Boulevard Temple" by Louis Daguerre, 2013	Box 8

---

Brubaker, Phillip, 2013

Digital-materials RL11067-  
SET-0004

**Physical Description:** 25 Gigabytes

1 file (.mov) ; Apple Quicktime video file transferred from an external hard drive, approximately 25 gigabytes.

**Scope and Contents**

Philip Brubaker's MFA thesis film "envisional minds" is a file made from original HD video master.

Brubaker provided the following abstract: "envisional minds explores the rich inner lives of three children, all of whom profess devotion to an imaginary friend. Catalina, Avery and Averie talk to and interact with their

imaginary friends, albeit in different ways. The film alternates between subjective and objective depictions of playtime with imaginary beings."

Contents: Brubaker\_envisionalminds.mov file: Digital video, 22 minutes, audio

---

Sanders, Talena, 2013  
**Scope and Contents**

Talena Sanders' multi-part thesis includes 56 digital image files documenting the MFA thesis exhibition. "Return to Virtue" includes 23 images documenting Sanders' installation, "Keep Sweet" includes three images documenting Sanders's performance, and "Dressed in White" includes 30 images documenting Sanders's installation and performance.

---

Keep Sweet, 2013  
**Scope and Contents**

Three (3) color digital files documenting the performance Keep Sweet, exhibited at the Power Plant Gallery in Spring 2013 as part of Sanders' MFA thesis exhibition. Images by EB Landesberg. Sanders provided the following abstract:

"A performance based on interactions with women who were members of the Fundamentalist Church of Jesus Christ of Latter-day Saints sect based in Colorado City, AZ and Hildale, UT. Performers were provided with dresses that FLDS women are required to wear in their daily lives and a set of instructions of how to behave as they moved through the MFA thesis exhibition space.

---

Dressed in White, 2013  
**Scope and Contents**

Thirty (30) color digital image files documenting the installation and performance Dressed in White, exhibited at the Power Plant Gallery in Spring 2013 as part of Sanders' MFA thesis exhibition. Images by Laurenn McCubbin. Sanders provided the following abstract:

"This endurance performance explored the textiles imbued with meaning through Mormon marriage rituals. A hand-sewn sculptural object composed of four Mormon gowns used in temple marriage rites was deconstructed dress by dress, then further deconstructed to raw materials over the course of the exhibition. Each dress was deconstructed while on my body, revealing a set of Mormon temple garments underneath. The revelation of the infamous "Mormon magic underwear" demystifies a source of public titillation, while approaching the profane in disclosing something held so sacred to the faithful."

---

Return to Virtue, 2013

### **Scope and Contents**

23 color digital image files documenting the exhibition at the Power Plant Gallery as part of Sanders' MFA thesis exhibition in Spring 2013. Sanders included the following abstract:

"Return to Virtue is a staging of a Mormon teenage girl's fantasy bedroom, examining how material culture displayed in domestic space projects ideals of faith and identity. A Mormon youth's bedroom can become a platform for projecting pious ambition. This extensive collection of Mormon ephemera formed a display of fanatical devotion and desire."

---

MFA/EDA Theses website, 2013 (online item available)

**Digital Object:** [MFA/EDA thesis website \(2013\)](#)

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## **MFA/EDA Theses, 2014**

### **Scope and Contents**

Theses from the Class of 2014.

Organized into two subseries: Written Theses and Creative Theses.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

## **Written Theses, 2014**

### **Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

---

A, Runa, 2014

Box 2

### **Scope and Contents**

The Beginner's Heart

---

Berg, Amanda, 2014

Box 2

**Scope and Contents**

Adventures of Storytelling

---

Boillot, Rachel, 2014

Box 13

**Scope and Contents**

Written thesis titled "a photograph is a letter is a story." Housed in book-shaped box labeled CHECK REGISTER JOURNAL No. 2, The Hamilton Autographic Register Company and measuring 17 1/2 inches by 13 inches by 3 1/2 inches and including an internal painted wood box measuring 12 1/16 inches by 16 inches by 2 15/16 inches.

---

Burmeister, Brenda, 2014

Box 2

**Scope and Contents**

On Letters and Lullabies

---

Chavez, Malina, 2014

Box 2

**Scope and Contents**

MotherBoard: Mapping the Personal Political

---

Espelie, Erin, 2014

Box 2

**Scope and Contents**

Black-Mirror Moving Image

---

Garrahan, Sarah, 2014

Box 2

**Scope and Contents**

fare

---

Kelly, Caitlin Margaret, 2014

Box 2

**Scope and Contents**

The Vertigo of Distance

---

Niu, Jing, 2014

Box 2

**Scope and Contents**

untitled thesis

---

Rash, John, 2014

Box 2

**Scope and Contents**

untitled thesis

---

Stratton, Jennifer, 2014

Box 5

**Scope and Contents**

Thesis titled "Soil Stories"; title sewn in upper case cursive onto tag attached to string that packages archival/non-archival box, which also contains a small sample of dirt.

---

Shan, Shan, 2014

Box 2

**Scope and Contents**

W.R.O.N.G.

**Creative Theses, 2014**

**Scope and Contents**

Artists' statements and abstracts are included when provided. Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

**Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Berg, Amanda, 2012-2014

**Scope and Contents**

"Every body hit somebody" is a multi-media project created by Amanda Berg from 2012-2014 that explores the world of women who play football. Fifteen black-and-white images in poster format and a documentary film portray players from the Carolina Phoenix, based in Durham, North Carolina, as they travel across the United States. The posters are on newsprint; folded, they measure 8 3/4 x 11 3/8 inches; unfolded, they measure 22 3/4 x 35 inches. Please handle carefully.

From the artist's abstract: "'There's a piece of yourself you can express on the football field... It is so emancipating, it's indescribable.' (#27 Tamara Jarrett, LB/TE) 'Every Body Hit Somebody' explores issues and expectations around gender, identity, and equality through the documentation of the Carolina Phoenix, a semi-professional women's tackle football team based in Durham, North Carolina."

"Still photographs comprise the backbone of a corresponding film. Accounts from players on the team and observations of them throughout

their 2013 season testify to their strength and resilience in the face of barriers still imposed on women."

"The 43-minute documentary film is constructed from archival media combined with 16mm film, still photographs, and photo-elicitation interviews. It is edited in a formal structure inspired by chapter XIX in *Adventures of Ideas* by Alfred North Whitehead. The corresponding still photographs chronologically document the Carolina Phoenix on and off the field during their 2013 championship season. The photographs were reproduced on newsprint to visually underscore the relationship between American football, masculinity, and mass media culture. The prints were then used to facilitate a public forum around issues of gender identity and empowerment."

### **Biography**

Amanda Berg is a documentary photographer and filmmaker who combines conventional and experimental approaches to nonfiction storytelling in search of shared experiences. Her work tends to explore themes of identity formation, gender equality, and togetherness in America. She has worked as a newspaper photographer, documentary arts educator, and tennis coach, among other things. Amanda holds a BFA in Photojournalism from Rochester Institute of Technology and a MFA in Experimental and Documentary Arts from Duke University.

---

Newsprint posters, 2012-2014

Box 19

**Physical Description:** 2 sets of 15 posters (1 preservation set, 1 access set)

#### **Physical Characteristics and Technical Requirements**

Access note. Due to preservation concerns, researchers may only use access copies of posters.

---

Every Body Hit Somebody documentary film  
(43 minutes), 2014

Digital-materials  
RL11067-SET-0013

**Physical Description:** Video file (Apple Pro Res format) and still images (JPEG format); approximately 49 gigabytes.

---

Boillot, Rachel, 2014

Box 14

**Physical Description:** 46 items

1 box 46 color inkjet prints 20 1/4 x 24 1/4 inches; All photographs are scanned 4x5 or 120 format color negatives, shot 2012-2013, and printed on Museo Silver Rag in 2016.

### **Scope and Contents**

The 46 color prints in "Post Script," taken in 2012-2013, portray the exteriors and interiors of small post offices and the people connected with them, in rural Southern states such as Kentucky, Louisiana, Mississippi, North Carolina, and Tennessee. Selected text from the photographer's abstract: "The post office serves as town center in rural communities. Often acting as a town's sole address, this location embodies the numerical identity of place. Without its presence in the landscape, a ZIP code is lost. Yet residents remain anchored in place. In spite of post office departure or a vanished code, the home stands. Attachment to land lingers, rooted deeper than digits."

"I was initially intrigued by the dilemma of the Postal Service because of the parallel to my own field. Like the letter, the analog photograph seems threatened at present. Digitization has rendered aspects of my own practice obsolete — even entirely extinct. As remains of the analog world coexist with the emergent digital technology, this moment of change begs consideration."

---

Espelie, Erin, 2014

Digital-materials RL11067-  
SET-0005

**Physical Description:** Apple Quicktime video file transferred from external hard drive, approximately 84 gigabytes.

### **Scope and Contents**

Erin Espelie's MFA thesis was a 70-minute film titled The Lanthanide Series.

Espelie provided the following abstract: "The Lanthanide Series is a poetic experimental documentary that considers the history of black mirrors, the Periodic Table, and rare-earth mining, as related to the progression of imaging technology. The piece is shot almost entirely in reflection of either a defunct tablet or an obsidian disc."

### **Access Restrictions:**

No restrictions, but please notify the filmmaker via e-mail (erin.espelie@colorado.edu) if the work is used in a classroom or public setting.

---

Garrahan, Sarah, 2014

Digital-materials RL11067-  
SET-0006

**Physical Description:** Apple Quicktime video file transferred from external hard drive, approximately 39 gigabytes.

**Scope and Contents**

Vida Propia is Sarah Garrahan's 50-minute documentary film. Garrahan provided the following abstract: "Vida Propia chronicles the story of first-generation Mexican immigrant Nora Mendez as she finds herself working in a busy restaurant kitchen in North Carolina and struggling to support her family in the United States. The film's observational style follows Nora through everyday moments -- from working long hours, to spending time with her family, to reflecting upon the meaning of a life narrative itself."

---

Kelly, Caitlin Margaret, 2014

**Physical Description:** 19 items

1 box 18 black-and-white inkjet prints; 1 postcard 13 x 19 inches

**Scope and Contents**

From the artist's description: " 'Please Call Me By My True Names' is a portraiture project with women living with HIV and AIDS throughout the United States. Each woman was photographed in her home or other space personal to her. Her surroundings are as much a part of the portrait. Each image is inscribed on the bottom of the photograph with her name, age, and date she was diagnosed HIV positive. No other information or story is given. This is an intentional choice by the artist in response to 'expected narratives' surrounding women living with HIV.

The title of the work is derived from a poem of the same name by Thich Nhat Han."

**Biographical Note**

Caitlin Margaret Kelly (b. 1973) grew up in New England in a family full of women. She earned a BS in Journalism from Boston University in 1991, focusing on photojournalism. Kelly then spent the next 17 years of her life as a newspaper photojournalist, both as a staffer for various Southern California newspapers or as a freelancer. During that time she returned to school to complete an MA in Anthropology from California State University in 2002. After living and working internationally in Buenos Aires, Argentina for five years, Kelly returned to complete her MFA in Experimental and Documentary Arts at Duke University in 2014. Kelly continues to use her skills and knowledge of the news industry to address representation and perception through her artwork. She is currently the Director of the Power Plant Gallery at Duke University and a member of the Committee on Women in the Arts for the College Art Association (2015-2018).

---

Exhibition postcard

Box 18 > Folder 1

LaSonja Allen

Box 18 > Folder 1

Melissa Baker	Box 18 > Folder 1
Tammy Bellish	Box 18 > Folder 1
Dee Borrego	Box 18 > Folder 1
Dawna Edwards Watson	Box 18 > Folder 2
Myra Johnson	Box 18 > Folder 2
Patricia Kelly Wilks	Box 18 > Folder 2
Jackie Knight	Box 18 > Folder 2
Kristine Koffler	Box 18 > Folder 2
Angela Krebs	Box 18 > Folder 3
Dona Lackey	Box 18 > Folder 3
Priscilla McCarthy	Box 18 > Folder 3
Nancy Molock	Box 18 > Folder 3
Gracie Ortiz	Box 18 > Folder 3
Catherine Catjia Redfern	Box 18 > Folder 4
Debbie Smith	Box 18 > Folder 4
Patricia Wilder	Box 18 > Folder 4
Ann Wright	Box 18 > Folder 4

MFA/EDA Theses website, 2014 (online item available)

**Digital Object:** [MFA/EDA Thesis website \(2014\)](#)

[Return to Table of Contents](#)

## **MFA/EDA Theses, 2015**

### **Scope and Contents**

Theses from the Class of 2015.

Organized into two subseries: Written Theses and Creative Theses.

**Physical Characteristics and Technical Requirements**

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

**Written Theses, 2015**

**Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

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Canipe, Aaron, 2015 Box 3

**Scope and Contents**

Between the Mountains/Plateau: Stories, dreams, pictures, and drawings from a life in the North Carolina piedmont

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Cicanese, Matthew, 2015 Box 3

**Scope and Contents**

The Evolution of Wonder

---

Fish, Tracy, 2015 Box 3

**Scope and Contents**

Autogeography

---

Kipervaser, Anna, 2015 Box 3

**Scope and Contents**

[of heart and tongue]

---

Kutnick, Aaron, 2015 Box 3

**Scope and Contents**

docu{rithm}: algorithmic narration of human experience

---

Li, Haodong, 2015 Box 3

**Scope and Contents**

The Encounter of Cultures

---

Lowrey, Ava, 2015 Box 3

**Scope and Contents**

Mothers and Daughter

---

McKone, Jonna, 2015

Box 3

**Scope and Contents**

When Things Crack Apart

---

Pilarski, Nicholas, 2015

Box 3

**Scope and Contents**

I, Destini

---

Polish, Mendal Diana, 2015

Box 3

**Scope and Contents**

Finding Home: Years that Ask and Years That Answer

---

Stanback, Windrose, 2015

Box 12

**Scope and Contents**

Tracing Sycamore

---

Striegl, Libi Rose, 2015

Box 12

**Scope and Contents**

Thesis titled "thoroughly known," printed on dot matrix pages attached to clipboard.

---

Taalman, Alina, 2015

Box 12

**Scope and Contents**

Quiet Title

---

Yarolin, Grant, 2015

Box 3

**Scope and Contents**

a form that knows its way around

---

**Creative Theses, 2015**

### **Scope and Contents**

Artists' statements and abstracts are included when provided. Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Arranged alphabetically by last name of student.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

#### Canipe, Aaron, 2012 **Scope and Contents**

Plateau by Aaron Canipe includes 20 photographic prints (color and black-and-white) in various sizes from the exhibition: 17x22, 11x17, 8x12, and 5x7. Includes a finished book project measuring 8.5" x 9.5" of 88 pages with (1) 7" flexi vinyl record from the series and featuring various ephemera and promotional items that coincide, and the book's maquette completed before the final printing. In addition are (3) 11x17 risograph posters, (1) maquette of the book project, and (6) 8.5x11 documentations of the exhibition space at the Power Plant Gallery.

Canipe provided the following abstract: "Plateau is documentation of the North Carolina piedmont told through various ways of seeing: through cell phone imagery, the view camera, and the lens of Thomas Wolfe's novella THE LOST BOY. These images were made during 2012-2015, in a number of counties through the state, as a part of the completion of the MFA in Experimental and Documentary Arts. The title, Plateau, refers a topographical feature found in the piedmont of North Carolina, between the mountain and coastal region of the state."

---

Plateau book, 2015	Box 3
7 inch flexi vinyl disk, one-sided, of This World is Not My Home performed by Andrew Weathers, 2015	Box 3
Plateau book maquette, 2015	Box 3
Creek, Morganton, NC, 2015	Box 10
West End BBQ, Hickory, NC, 2014	Box 10
James and John, Raleigh, NC, 2014	Box 10

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King's BBQ, Kinston, NC, 2014	Box 10
Grave of John Allen, Norlina, NC, 2014	Box 11
New Highway, Hickory, NC, 2014, 2014	Box 10
Tristan, Pittsboro, NC, 2014	Box 10
Superbowl Sunday, Mountain View, NC, 2012	Box 10
Stars, Kinston, NC, 2014	Box 10
Dr. Herb's Herbs, Hickory, NC, 2014	Box 10
Negative, Tobacco Queen, 2014	Box 11
Thornton-Hunter House, Yanceyville, NC, 2014	Box 11
Lost Dog, Plateau Road, Newton, NC, 2014	Box 11
I'm Lost, I'm Lost, Morganton, NC, 2013	Box 11
High School, Newton, NC, 2014	Box 11
Hearse, Graham, NC, 2014	Box 10
Barn Swallow, Hickory, NC, 2014	Box 11
Snake, Eden, NC, 2013	Box 11
Rufus, Durham, NC, 2013	Box 10
Scanned passage from The Lost Boy, 2015	Box 11
Risograph poster of Kudzu Jesus, Stigmata, Chik Fil A, fluorescent pink, 2015	Box 10
Risograph poster of Silk worm home/ universe/does God really exist?, black, 2015	Box 10
Risograph poster of Thornton-Hunter House, blue, 2015	Box 10
Entrance view, Power Plant Gallery, 2015	Box 11
First wall view, Power Plant Gallery, 2015	Box 11

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Second wall view, Power Plant Gallery, 2015	Box 11
Third wall view, Power Plant Gallery, 2015	Box 11
Text panel view, Power Plant Gallery, 2015	Box 11
Rear gallery view, Power Plant Gallery, 2015	Box 11

---

Fish, Tracy, 2013-2015  
**Scope and Contents**

Tracy Fish's thesis Autogeography includes 32 color digital photographs taken between 2013 and 2015 printed on Epson Premium Luster 13"x19" photo paper and corresponding digital image files. In addition are digital images documenting solo exhibition at the Jameson Gallery in the Friedl Building of Duke University (2015).

Fish provided the following abstract: "Autogeography is a personal observation that suggests both the ambiguity of place and interchangeability of landscape."

**Access Restrictions:**

If any material is used for research papers, please cite photographer. If possible, contact [tsfishphotography@gmail.com](mailto:tsfishphotography@gmail.com) so photographer can keep bibliography.

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Raleigh, Wake County, North Carolina, 2014	Box 10
Seaside, Oregon, 2014	Box 10
Research Triangle Park, North Carolina, 2015	Box 10
Pleasant Hill, Missouri, 2014	Box 10
Diptych of Research Triangle Park, North Carolina and Pleasant Hill, Missouri, 2015	Box 10
Carolina Beach, North Carolina, 2015	Box 10
Lake Michigan, Loyola, Illinois, 2014	Box 10
Manzanita, Oregon, 2014	Box 10
Marine Park, Brooklyn, New York, 2013	Box 10
Jamaica Bay, Brooklyn, New York, 2013	Box 10

Roe Park, Overland Park, Kansas, 2014	Box 10
Diptych of Jamaica Bay, Brooklyn, New York and Roe Park, Overland Park, Kansas, 2014	Box 10
Jefferson City, Tennessee, 2015	Box 10
Paola, Kansas, 2014	Box 10
Georgetown, South Carolina, 2014	Box 10
Triptych of Jefferson City, Tennessee, Paola, Kansas, and Georgetown, South Carolina, 2014	Box 10
Hillsdale, Kansas, 2014	Box 10
Overland Park, Kansas, 2014	Box 10
Sheepshead Bay, Brooklyn, New York, 2013	Box 10
Aurora, Nebraska, 2014	Box 10
Canarsie, Brooklyn, New York, 2014	Box 10
Seagate, Brooklyn, New York, 2015	Box 10
Bergen Beach, Brooklyn, New York, 2014	Box 10
Pleasant Hill, Missouri, 2013	Box 10
Durham, North Carolina, 2015	Box 10
New Virginia, Iowa, 2014	Box 10
Diptych of Durham, North Carolina and New Virginia, Iowa, 2015	Box 10
Black River, North Carolina, 2014	Box 10
Orange City, Florida, 2013	Box 10
Diptych of Black River, North Carolina and Orange City, Florida, 2014	Box 10
Sunset Highway, Oregon, 2014	Box 10
Myrtle Beach, South Carolina, 2014	Box 10

Fish\_Tracy\_ADA\_1 Images 1-19

Box 3  
Digital-materials  
RL11067-SET-0007

**Physical Description:** Disk image derived from optical disc. 19 image files, approximately 2.3 gigabytes.

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Fish\_Tracy\_ADA\_2 Images 20-32 Install at  
Jameson Gallery

Box 3  
Digital-materials  
RL11067-SET-0007

**Physical Description:** Disk image derived from optical disc. 21 image files approximately 3.0 gigabytes.

---

Kipervaser, Anna, 2015  
**Scope and Contents**

Contains materials from Kipervaser's thesis, titled "A deer hunt and no mistake." Includes the program of part one, in both print and PDF, as well as three videos which are representative of the program. The program premiered in March 2015 at the Full Frame Theater, Durham.

1. Kipervaser\_Golden-Racecar(s).mp4; .mp4 file of GOLDEN RACECAR(S), running 2 minutes and 15 seconds, color, sound.
2. Kipervaser\_Instrument.mp4; .mp4 file of INSTRUMENT, running 5 minutes and 50 seconds, color, sound.
3. Kipervaser\_He-Begins-She>Returns.mp4; .mp4 file of HE BEGINS, SHE RETURNS, running 2 minutes and 15 seconds, color, sound.

Kipervaser provided the following abstract: "In addition to the PDF and printed versions of the program of A deer hunt and no mistake, the three experimental short moving image works included are described individually below.

GOLDEN RACECAR(S): Inside out and counting. Plus.

INSTRUMENT: Connecting time and place through undiscovered empty space between hemispheres. Shot in Indonesia, Hawaii, Alaska, Louisiana, and North Carolina - specifically at the History of Medicine Artifacts Collection, Rubenstein Rare Book & Manuscript Library, Duke University.

HE BEGINS, SHE RETURNS: It all ends in tears. And then."

**Access Restrictions:**

Only to be viewable on location at the Rubenstein Library, not downloadable, nor transferrable to any organization or individual. Not to

be screened publicly outside of the library without prior consent from the artist.

---

A deer hunt and no mistake, 2015

Box 3  
Digital-materials  
RL11067-SET-0007

**Physical Description:** Disk image derived from optical disc. 2 document files and 3 video files, approximately 2.3 gigabytes.

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Aziz and Vale

Digital-materials  
RL11067-SET-0007

**Physical Description:** One video file (MP4 format) and a document file (Word format) describing it; approximately 0.1 gigabytes.

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Li, Haodong, 2014-2015  
**Scope and Contents**

As a Matter of Things contains photographs taken by Haodong Li at Duke University and UNC, 2014-2015. Includes 50 color digital photographs printed on Premium Luster 13"x19" photo paper. Each image has caption written on reverse. Images #1-29 and #49 were dated 2014. Images #30-48 and #50 were dated 2015.

From the artist's statement: "As an international student from China arriving two years ago in Durham to begin my study for a Master of Fine Arts degree at Duke, besides my clothing, I brought only my camera backpack with various digital cameras, lenses, a supply of film, and one book: Understanding Movies. At Duke I became fascinated by the fact that other international students brought with them many more items from home and I wondered about the meaning of these possessions to them. 'As a Matter of Things' features international students and the things they brought to Duke from their countries along with their own explanations of the significance of their most meaningful possessions from home."

**Access Restrictions:**

Any photographs used from this collection must conceal the names of the photographers.

---

As a matter of things (photographs),  
2014-2015

Box 10

---

Polish, Mendal Diana, 2013-2015  
**Scope and Contents**

Queer Home is a photographic series of 18 color photographs measuring 8.5 x 10 by Mendal Diana Polish. Polish states Queer Home "is about charting an authentic hand-made path that foregrounds the intentional building of inter-generational queer family. The initial images depict my

family of origin. The images then shift into moments with my chosen family. Additional themes influencing this exhibit are home, ritual, embodiment, selfdetermination, and celebration. As a new photographer, this series was an accident. I brought the camera 'home,' to learn how to use it, and didn't even realize at first that I was telling a story, as I captured important moments that held me through this past year and a half."

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Mom Car, CA, 2014	Box 11
San Francisco from the Roof, CA, 2014	Box 11
Thanksgiving Three, PA, 2014	Box 11
Apples, PA, 2014	Box 11
Drea, PA, 2014	Box 11
Althea Phone Tattoo, PA, 2014	Box 11
Wahzmah, PA, 2014	Box 11
Painting, PA, 2014	Box 11
Cahtleen, PA, 2014	Box 11
Sharon and Cat, PA, 2014	Box 11
Piano Family Photos, PA, 2014	Box 11
Alter, PA, 2014	Box 11
Bikes, NC, 2013	Box 11
Everyone Touching, PA, 2014	Box 11
Anais Candle Lighting, PA, 2014	Box 11
Balcony, PA, 2014	Box 11
Sue and Rachel, NC, 2013	Box 11
Qui Baby, PA, 2013	Box 11

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**Stanback, Windrose, 2015**  
**Scope and Contents**

Tracing Sycamore, a MFAEDA thesis by Windrose Stanback, comprises 15 medium format color photographs printed on Innova FibaPrint Ultra

Smooth Gloss 24"x24" archival paper, 1 scanned snapshot printed on Epson Ultra Premium Presentation Matte Paper 5"x7", and 2 text documents 7"x7".

Stanback provided the following abstract: "Windrose Stanback draws from the enigmatic mist of personal memory to reimagine a fractured childhood. Centered in the dynamic realm of place and family, she uses photography to create a nurturing landscape in which to remember and reinvent the past."

---

Burst, 2015	Box 9
Them, 2015	Box 9
Story, 2015	Box 9
Sunrise, 2015	Box 9
Roots, 2015	Box 9
Rocks, 2015	Box 9
Crystals, 2015	Box 9
Ocean, 2015	Box 9
Blue, 2015	Box 9
Trunk, 2015	Box 9
Rainbow, 2015	Box 9
Misty, 2015	Box 9
Flower, 2015	Box 9
Turtle, 2015	Box 9
Pond, 2015	Box 9
Pine, 2015	Box 9
Apple, 2015	Box 9
Poem, 2015	Box 9

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Striegl, Libi Rose, 2015

### **Scope and Contents**

Includes 1 short digital video work titled Thoroughly Known which was shown at SPECTRE Arts in Spring 2015.

Striegl provided the following abstract: "This video is one of the generative works that served as the visual portion of libi rose striegl's MFA thesis. The video Thoroughly Known is an animated work created through manipulation of the text of the Asperger's Syndrome diagnostic description using data gathered through Natural Language Processing applications."

---

Thoroughly known, 2015

Box 12  
Digital-materials  
RL11067-SET-0007

**Physical Description:** Disk image derived from optical disc. 1 video file approximately 0.4 gigabytes.

---

Taalman, Alina J., 2015  
**Scope and Contents**

Alina Taalman's MFAEDA thesis includes one digital file of the 38 minute film "Quiet Title," and 10 artist proof prints on Hahnemuhle paper representing the larger-scale edition of prints which were shown in a solo exhibition at Spectre Arts from April 6-18th, 2015. The film screened at the Full Frame Theater and at Spectre Arts in downtown Durham as part of Alina J. Taalman's MFA thesis exhibition in Spring 2015.

Taalman provided the following abstract: "The project Quiet Title uses the personal and the public archives to investigate a particular place across a continuum of time, drawing on traditions of documentary, experimental film and geographic research.

'A certain tract or parcel of land, with all buildings thereon, situated Southerly of the Cemetery Road, in the town of Scotland...'

When multiple parties claim ownership of land or property, it is said there are "clouds" on the title of the deed. Like clouds on a title, our memories are full of ambiguities and lingering attachments. The legal process for clearing clouds is referred to as a quiet title action. During this process, the disputes of all the former inhabitants need to be voiced and addressed.

In a double exposure, time takes on a new dimension. Between the moments that each image was taken, a third element of time exists as a trace of what happened in between.

As in memory, certain details are obscured and others are brought to the forefront, embedded in the grain.

Satellite sensors collect energy across a wide range of the electromagnetic spectrum, and allow us to visualize the unseen. The superimposition of thermal and infrared energy along with the shorter wavelengths of the visible spectrum creates another form of double exposure."

To all the people to whom these Presents shall come, Greeting.

---

Taalman, Alina, 2015

Box 9

**Scope and Contents**

10 artist proof prints on Hahnemuhle paper representing the larger-scale edition of prints which were shown in a solo exhibition by Alina Taalman at Spectre Arts from April 6-18th, 2015.

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Taalman, Alina DVD-R, 2015

Box 12

Digital-materials  
RL11067-SET-0007

**Physical Description:** Disk image derived from optical disc. 1 video file approximately 0.8 gigabytes.

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MFA/EDA Theses website, 2015 (online item available)

**Digital Object:** [MFA/EDA Theses website \(2015\)](#)

[Return to Table of Contents](#)

## **MFA/EDA Theses, 2016**

### **Scope and Contents**

Theses from the Class of 2016.

Organized into two subseries: Written Theses and Creative Theses.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

## **Written Theses, 2016**

### **Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

**Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Anthony, Michael, 2016 Box 15

**Scope and Contents**

Color Correction: A Documentary Experience

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Baker, Kristina S., 2016 Box 15

**Scope and Contents**

Days and Details of Death and Devils (companion book to movie, housed in Creative Thesis series).

---

Campbell, Roxanne R., 2016 Box 15

**Scope and Contents**

Attempting Reality: A Search for Truth in Counter-Frame[s]

---

Cunningham, Alex, 2016 Box 15

**Scope and Contents**

How To Not Find What You Weren't Really Looking For / Western Disturbances

---

Galanis, Tamika, 2016 Box 15

**Scope and Contents**

Hacking the Narrative: Combating Erasure and the Paradisacal Myth

---

Goff, Jon-Sesrie, 2016 Box 15

**Scope and Contents**

After Sherman: Or How To Look Back on History and Not Be Ashamed

---

Hart, Qathrin Gallaher, 2016 Box 15

**Scope and Contents**

About a Plane Crash

---

Kim, Kihae, 2016 Box 15

**Scope and Contents**

untitled

---

Kim, You-Jin, 2016

Box 15  
Digital-materials RL11067-  
SET-0009

**Physical Description:** Four video files (MP4 format) transferred via USB drive; approximately 1.4 gigabytes.

**Scope and Contents**

Rain and Water. Also includes four digital video files submitted without further documentation.

---

Oppliger, Jason, 2016

Box 15

**Scope and Contents**

The Free White Sea

---

Smith, Daniel Vincent, 2016

Box 15

**Scope and Contents**

A Mess of Feesh

---

Thomas, Christopher, 2016

Box 15

**Scope and Contents**

Images into Arms

---

Wang, Wei, 2016

Box 15

**Scope and Contents**

The American Dream: An Illusion or Reality for Latino Immigrants

---

Wilkinson, Kyle Grant, 2016

Box 15

**Scope and Contents**

middle town

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**Creative Theses, 2016**

**Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Arranged alphabetically by last name of student.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Baker, Kristina, 2016  
**Scope and Contents**

Days and Details of Death and Devils. The collection consists of one digital file of the 50 minute film "Days and Details of Death and Devils" and a companion 306 page paperback book of the same title. Baker's abstract: "Days and Details of Death and Devils follows drug addiction in a country club community and the demise of religion in the Catholic school system juxtaposed against the rise of mental illness in one of Forbes' Multi-Year Winner for Most Miserable City in the Nation."

---

Days and details of death and devils, 2016

Digital-materials  
RL11067-SET-0007

**Physical Description:** One MPEG-4 video file; approximately 6.0 gigabytes.

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Campbell, Roxanne R., 2016

**Physical Description:** 12345 Gigabytes Forty-eight (48) items: 1. AIFF file; One(1) 7 minutes and 40 seconds; Apple ProRes 422.Mov file; One(1) 1 minutes and 49 seconds; Apple ProRes 422.Mov file; One(1) 54 seconds; Apple ProRes 422.Mov file; Three (3) promotional flyers; Two (2) Church Fans; Eighteen (18) Digital Images Tiff files; Twenty-one (21) Digital Images jpg files of photographic documentation

### **Scope and Contents**

The Colour Purple and other works. Campbell's abstract: "The Colour Purple Exhibition includes selections from the photographic series "The Colour Purple" and a three channel video installation "There's Just Something About Death That Makes Us Dance: the revival." The images included in this exhibition are of a two-day burial ceremony of Zion Revival Churches in the vicinity of Kingston, St. Andrews and Long Coffee, Manchester on the island of Jamaica in 2015. Both projects are auto-ethnographies, exploring themes of Creolization and religious syncretism. The exhibition is a part of a larger body of work exploring the representation of African and Afro-Caribbean culture and identity, by presenting counter frame[s] to the accepted narratives of the African diaspora in Americas."

Thesis exhibition promotional flyers, and  
Hour Glass Church fans for "The Colour  
Purple," 2016

Digital-materials  
RL11067-SET-0007

**Physical Description:** 21 JPEG image files; approximately 0.02 gigabytes.

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"The Colour Purple" digital videos, 2016

Digital-materials  
RL11067-SET-0007

**Physical Description:** Three Apple QuickTime video files; approximately 5.0 gigabytes.

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"The Colour Purple" photographs, 2016

Digital-materials  
RL11067-SET-0007

**Physical Description:** 18 TIFF image files; approximately 1.8 gigabytes.

---

Cunningham, Alex, 2016  
**Scope and Contents**

Western Disturbances, and Ice Brought down from the High Mountains. This collection includes a digital file of the video documentation of the performance Multimedia documentary Western Disturbances, which premiered at the Full Frame Theater in Durham, NC on April 16, 2016, as well as the original source video file for the performance. It also includes digital transferred video files of the four 16mm films that premiered as part of a collection called Ice Brought down from the High Mountains on April 17, 2016. The titles of these films are: twentyfive, Raining Ragas nos. 16, Borderlove, and Zeniths and Nadirs: the oscillations of beginning and so always.

Cunningham's abstract: "The project Western Disturbances began as a fairly convention documentary project focused on the Indian Monsoon. However, while spending the 2015 summer in India attempting to document the rains that never came, the project shifted focus. It became a project about the specifics of the 2015 monsoon, the personal struggles in the making of the film, and the general ideas of failure, expectation, anxiety, and patterns. The end result of the project is a live documentary performance film. The film is narrated by the filmmaker live in the theater, and includes different media (including VHS played on a VCR/TV and 16mm footage projected) as well as objects and props such as newspapers, books, and lamps that give the film the feeling of a stage production. The expanded and chaotic physical nature of the performance creates an experience essential to the viewing of the work.

Ice Brought down from the High Mountains is a collection of four short 16mm films shot, edited, and projected on film. The four films chart the formal, thematic, and stylistic evolution of the artist over two years. Experiments with structure in filmmaking run parallel to the ideas of

uncertainty and instability explored in the works. twentyfive is an camera film of 100 feet of film with superimposed text. Raining Ragas nos. 16 is a silent, in-camera rhythmic film which was made to help induce the beginning of the monsoon rains. Borderlove is a black and white handprocessed dissonant love and travel metaphor film narrated by an alien colonialist explorer. And Zeniths and Nadirs: the oscillations of beginning, and so always is an attempted documentary of the birth story of earth and of the human psychology, including footage of volcanoes, frozen waterfalls, and the night sky."

---

Western disturbances, 2016

Digital-materials  
RL11067-SET-0008

**Physical Description:** Two Apple QuickTime video files; approximately 52.2 gigabytes.

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Ice brought down from the high mountains,  
2016

Digital-materials  
RL11067-SET-0008

**Physical Description:** Four Apple QuickTime video files; approximately 18.8 gigabytes.

---

Galanis, Tamika, 2015-2016  
**Scope and Contents**

Hacking the Narrative: Telling Counter-Tropic Stories. This collection includes 25 artist proof prints representing photographs and 4x 3D printed Human Coral Hybrids, which were shown in a collaborative MFA thesis exhibition with Jon-Sesrie Goff at the Jameson Gallery, Duke University from April 11-24, 2016. Also included, is the film 'When the Lionfish Came' which screened at the Full Frame Theater in downtown Durham on March 27, 2016 as part of Tamika Galanis's MFA thesis exhibition in Spring 2016. Galanis's abstract: "Emphasizing the importance of Afro-Bahamian cultural identity for cultural preservation, this work documents the aspects of Bahamian life, which are not curated for tourist consumption. These art works counter the widely held paradisiacal view of the Caribbean, the origins of which arose post-emancipation through a controlled, systematic visual framing and commodification of the tropics."

---

The constituency (photographs), 2015

Box 25

**Physical Description:** 17 prints  
2 folders

**Scope and Contents**

This body of photographs represents the beginning of a lifetime of visual practice to intervene in the existing archive and accurately represent the Bahamas and Bahamian cultural identity. These images are representative of the Grants Town and Montagu constituencies. Grants

Town is one of the original settlements established for the displaced post-emancipation. A marginalized community, it has historically suffered the socioeconomic effects of tropicalization — evidence of which is depicted in these photographs. Graffiti marked buildings bear witness to turf wars and memorials, while residents like Ms. Bernice will not cross the fence to hold conversation for fear of robbery. Despite its marginalization, Grants Town still embodies one of the strongest characteristics of Bahamian society: community.

---

Emancipation morning (photographs), 2015

Box 25

**Physical Description:** 8 prints

**Scope and Contents**

While Emancipation Day is recognized as a national holiday throughout The Bahamas, it is not celebrated anywhere else in the country as it is in Fox Hill Village. Year after year the Junkanoo community convenes on the eve of the first Monday in August to "rush" in Emancipation Day in observation of the anniversary of the abolition of slavery in the former British colony. Junkanoo is a tradition brought to these islands, from Africa, in the 17th century by means of the Atlantic Slave Trade. It is significant to note that Fox Hill Village was one of the first established land settlements granted to the newly liberated Africans post emancipation. Even more significant still, while other Junkanoo parades—during which participating groups are fully-outfitted in costumes of crepe paper and plumes— are much larger and monetized (albeit modestly), this parade is less a spectacle, more a labor of commitment to the Africans who settled this land. Junkanoo is perhaps, the largest cultural identifier for Bahamians, but despite its intrinsic value, it is largely undervalued by the community and the government. While Junkanoo has been the primary source of festival culture in The Bahamas, its lack of profitability is threatening its continued viability. The communities represented in these images celebrate this monumental, historic moment by honoring our ancestors through song and dance from 2am to sunrise despite the rainy weather conditions.

---

Human coral hybrids, 2016

Box 17

**Physical Description:** 4 items

**Scope and Contents**

This collection of 3D-printed sculptural work embodies the parity between the Africans displaced to the Bahama Islands via the Atlantic Slave Trade and the ocean. Both suffered a substantial "taming" in the name of slavery, and again at the dawn of the plantation's offspring: tourism.

When the lionfish came, 2016

Digital-materials  
RL11067-SET-0007

**Physical Description:** One Apple QuickTime video file; approximately 8.9 gigabytes.

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O'Brien, Michaela, 2016  
**Scope and Contents**

O'Brien's abstract on her multi-media thesis project on Love Valley, N.C.:

"Love Valley is currently listed on 'Visit North Carolina's' tourism website under the 'quirky' section of 'Things To Do.' Nestled in the foothills of the Brushy Mountains, the township, founded in 1954, allows only horse and foot traffic on its Main Street, a dirt road lined with less than a dozen buildings of rough hewn timber made to look a century old. This scene, that brings to mind a John Wayne movie, also conjures an eerie ghostliness at quieter times of day."

"Founder Andy Barker's boyhood dream of a cowboy haven is home to a population which hovers at about 100 people. Ellenora, his widow, preserves a record of his utopian aspirations in a rarely accessed, dusty, woodplanked room where cabinets are filled with reels of film, medium and large format photographic negatives and piles of scrapbooks."

"In this .2 square mile community, reenactment forms an important aspect of social life even as nostalgia contends with everyday realities. Residents attempt to shape and reshape the township around their founder's vision of a Western town full of 'good, clean fun.' In Love Valley, men, women, children, and animals each tussle for a place somewhere between an idealized past and an elusive future."

"My time living on Main Street resulted in this fragmented narrative of frontier freedom. This assemblage is an oblique museum, an impulse to document, and a document of that impulse. In Love Valley, the complete story is eschewed for the remains: a constellation of biblical and patriotic gestures, and what lies at the heart of it all, the desire to start over."

Most of the historical images used in the thesis were taken by Fred "Pop" Harris. Originally from Florida, he moved to Love Valley with his wife after he heard of it from those in the horse-show community. He became known as the town photographer. In his old age, he gave as a gift the negatives related to Love Valley to the founding family of Love Valley, the Barkers. He moved away from the valley in his very old age and passed away out-of-state. The negatives were cared for and stored by Ellenora Barker.

**Access Restrictions:**

Onsite viewing of photographic work is open without restrictions. All requests for other use, including any form of reproduction, exhibition, or

within publications and other works, require the prior written permission of the donor until 2026.

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Hand sewn gallery guide with screen printed craft paper cover (15 pages double-sided), 2016 Box 15

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Plain paper printed version of photographed written thesis object (50 pages double-sided), 2016 Box 15

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10 screen prints on acid-free cotton fiber paper; 1 on vintage wallpaper, 2016 Oversize-folder 1  
**Physical Description:** 11 prints

---

Snake killer (screenprint on metal), 2016 Oversize-folder 2  
**Physical Description:** 2 items  
1 folder 2 metal strips 30 x 4 3/4 inches; and 30 3/4 x 5 1/2 inches  
**Handling Alert**  
Metal edges of the two strips are sharp - handle with caution!

---

God's testing (screenprint on metal) Box 25  
**Physical Description:** approximately 17.5 x 17.5 inches square

---

Installation photographs, 2016 Digital-materials  
RL11067-SET-0010  
**Physical Description:** 34 TIFF image files; approximately 6.3 gigabytes.

---

Love Valley town photographs, 2016 Digital-materials  
RL11067-SET-0010  
**Physical Description:** 24 TIFF image files; approximately 1.6 gigabytes.

---

Miscellaneous images, 2016 Digital-materials  
RL11067-SET-0010  
**Physical Description:** One PDF and two TIFF image files; approximately 0.1 gigabytes.

---

"Covered Dish Lunch," 2016 Digital-materials  
RL11067-SET-0010  
**Physical Description:** One MPEG-4 video file; approximately 4.0 gigabytes.

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"Hello Darlin," 2016

Digital-materials  
RL11067-SET-0010

**Physical Description:** Four Apple QuickTime video files; approximately 24.1 gigabytes.

---

"Service II," 2016

Digital-materials  
RL11067-SET-0010

**Physical Description:** One MPEG-4 video file; approximately 3.8 gigabytes.

---

Love Valley photographs, color,  
contemporary, 2016

**Physical Description:** Color inkjet prints measure approximately 11 7/8 x 16 3/8 inches to 12 1/4 x 17 1/8 inches, and are printed on Hahnemuhle Fine Art Baryta paper.

**Scope and Contents**

Subgroup contains fourteen color digital prints in varying sizes, created by Michaela O'Brien as part of her 2016 MFA thesis. For this project, O'Brien examines the tiny western North Carolina settlement of Love Valley, established by Andy Barker in 1954, through contemporary and archival photographs, and collages of still images, texts, and objects. The archival images and collages, in a separate subgroup, are derived from negatives and one contact sheet printed by "Pop" Harris, an inhabitant of Love Valley and its town photographer, in 1954 and 1956.

The prints were exhibited as part of "Love Valley," an experimental documentary installation held at Cassilhaus Gallery in Chapel Hill, NC in April 2016 as part of O'Brien's MFA|EDA thesis exhibition.

From the artist's description of the "Love Valley" project: "Built upon its deceased founder's boyhood dream of a cowboy haven, current residents must shape and reshape the township to keep their founder's utopian aspiration alive...My time living on Main Street resulted in this fragmented narrative of frontier freedom. This assemblage is an oblique museum, an impulse to document, and a document of that impulse. In Love Valley, the complete story is eschewed for the remains: a constellation of biblical and patriotic gestures, and what lies at the heart of it all, the desire to start over."

---

Ride with Bud

Box 20 > Folder 1

---

Johnny Schumaker

Box 20 > Folder 1

---

Payne in the afternoon

Box 20 > Folder 1

---

Fountain

Box 20 > Folder 2

Entrance	Box 20 > Folder 2
Six shooter	Box 20 > Folder 2
Hot tub	Box 20 > Folder 2
Blue couch	Box 20 > Folder 2
Wanda	Box 20 > Folder 2
Dale's barn	Box 20 > Folder 3
The chicken coop	Box 20 > Folder 3
Black snake with baby bird	Box 20 > Folder 3
Watermelon blue	Box 20 > Folder 3
Town Council	Box 20 > Folder 3

Love Valley photographs, black-and-white, historical, 2016

**Scope and Contents**

These six black-and-white archival images form part of the Love Valley project, and are derived from negatives and one contact sheet printed by "Pop" Harris, a long-time inhabitant of Love Valley and its town photographer, in 1954 and 1956. Unless otherwise noted, the prints measure 11 x 14 inches. A set of color prints are in a separately described subgroup.

The prints were exhibited as part of "Love Valley," an experimental documentary installation held at Cassilhaus Gallery in Chapel Hill, NC in April 2016 as part of O'Brien's MFA|EDA thesis exhibition.

The roast (negative by Pop Harris, 1956, printed by Michaela O'Brien in 2016)	Box 21 > Folder 1
Calf wrangle (negative by Pop Harris, 1954, printed by Michaela O'Brien in 2016)	Box 21 > Folder 1
Town model (negative by Pop Harris, 1954, printed by Michaela O'Brien in 2016)	Box 21 > Folder 1
Moravian Falls (contact sheet by Pop Harris, 1957, printed by Michaela O'Brien, in 2016)	Box 22 > Folder 1

**Physical Description:** 24 x 16 5/8 inches

**Scope and Contents**

Contact sheet, enlarged, with eleven images of horses and riders enjoying the waters at the falls.

---

Andy and Ellenora, Founder's kiss (negative by Pop Harris, 1956, printed by Michaela O'Brien in 2016)

Box 22 > Folder 1

**Physical Description:** 24 x 21 1/8 inches

---

Square circle (negative by Pop Harris, 1954, printed by Michaela O'Brien in 2016)

Box 22 > Folder 1

**Physical Description:** 19 1/8 x 24 inches

---

Love Valley photographs, collages, 2016  
Necktie

Box 22 > Folder 2

**Physical Description:** Two black-and-white prints: 24 x 20 inches; 24 x 21 1/8 inches

---

Hula hoop affair

Box 22 > Folder 2

**Physical Description:** 24 x 21 1/8 inches

---

Oppliger, Jason, 2016  
**Scope and Contents**

This collection, entitled "The Free White Sea," includes one digital file of the 30:19 film with the same name.

Oppliger's abstract: "When you're lost in the rain in Juarez and it's Easter time too. And also of course: meat and the machine are the muscles of life. Ordinary eternal machinery. Like the grinding of stars. For even if we have the sensation of being always surrounded by our own soul, it is not as though by a motionless prison: rather, we are in some sense borne along with it in a perpetual leap to go beyond it, to reach the outside, with a sort of discouragement as we hear around us always that same resonance, which is not an echo from outside but the resounding of an internal vibration. We try to rediscover in things, now precious because of it, the glimmer that our soul projected onto them. Habit, after all, is a form of congealed remembering. An object. Like the free white sea."

**Use Restrictions:**

The film is available for viewing in the reading room without restriction; however, it may not be repurposed nor should excerpts of the film and/or stills be used or created.

The free white sea, 2016

Digital-materials  
RL11067-SET-0009

**Physical Description:** One Apple QuickTime video file; approximately 19.8 gigabytes.

---

Smith, Dan, 2015-2016

**Scope and Contents**

A Mess of Feesh. Smith's abstract: "Since before there was a North Carolina, generations have lived off the waters of the Core Sound. Their way of life, their love of the water, their determination to survive, their culture, language and cuisine has fed the spirit and body of the state from one generation to the next. Now, awash in globalized seafood, amidst shifting political and economic landscapes, fishermen with one foot in the past are charting a new course for their future, steeped in tradition while looking far ahead, certain that they will make it Big.

For more than 15 months, MFAEDA Masters Candidate Dan Smith has followed the story of Eddie Willis, his wife Alison, their three year old daughter, Maggie and the dozens of family, friends and employees who work with them. Eddie, a fourth generation Harkers Island fisherman and Alison, currently appointed to the North Carolina Marine Fisheries Commission, are leading the effort to change the business model of how fishermen in North Carolina process and sell their catch, employing traditional fishing methods that have been passed down for generations amongst fishermen along the Core Sound. During this time, they have been embroiled in an ongoing political battle between the recreational and commercial fishing industries over the size of and science behind North Carolina's population of Southern Flounder. All the while, Maggie makes a playground of her parents' fish market and community sponsored fishery, which her father already envisions her inheriting, as soon as she is old enough to run a boat of her own.

For more information and recent updates, visit: <http://heydansmith.com/feesh>"

---

17 color photographs printed on Canson Palatine Fiber Rag, 13 x19 inches; include digital files, 2015-2016

Box 16  
Digital-materials  
RL11067-SET-0011

**Physical Description:** 17 prints; 17 TIFF image files, approximately 2.6 gigabytes.

---

Gallery guide, 2016

Box 15

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Digital-materials  
RL11067-SET-0011

**Physical Description:** One PDF file; approximately 0.4 megabytes.

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"Weldon Willis" crab pot tag: plastic crab pot  
identification tag used by Eddie Willis' father,  
orange, 1x4 inches

Box 15

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Net sewing needle: plastic, 1x6 inches, green  
net twine

Box 15

---

Look offshore, 2016

Digital-materials  
RL11067-SET-0011

**Physical Description:** One MPEG-4 and one Apple QuickTime video file;  
approximately 39.8 gigabytes.

---

Exhibition documentation photographs, 2016

Digital-materials  
RL11067-SET-0011

**Physical Description:** 9 TIFF image files; approximately 0.9 gigabytes.

---

Thomas, Christopher, 2016  
**Scope and Contents**

This collection comprises two digital films. One is the 30-minute thesis film, *иномеханик* [Images Into Arms], in .mov file format, installed in three parts in the exhibition. One is a six-minute digital movie file that documents the installation of the exhibit at the Power Plant Gallery in Durham, North Carolina from April 12-24th, 2016.

Thomas's abstract: "An attempt to visualize forces of technological progress and their effect on the political economy of images and information. *киномеханик* is rhizomatic exploration of the state of visual culture from the perspective of a laid-off movie projectionist. Influenced by Dada, Russian Constructivism, and Situationist theory, the experimental multimedia installation is shaped to simulate the 21st-century parallel acceleration of evolutionary progress and spectacle as well as the obsolescence of analog technologies and visual literacy."

**Use Restrictions:**

No restrictions for researcher and student purposes. Please contact the artist for any exhibition of the visual work.

---

*иномеханик* [Images Into Arms], 2016

Digital-materials  
RL11067-SET-0012

**Physical Description:** One Apple QuickTime video file; approximately 3.5 gigabytes.

Thesis film, 2016

Digital-materials  
RL11067-SET-0012

**Physical Description:** One Apple QuickTime video file; approximately 20.3 gigabytes.

MFA/EDA Theses website, 2016 (online item available)

**Digital Object:** [MFA/EDA Theses website \(2016\)](#)

[Return to Table of Contents](#)

## **MFA/EDA Theses, 2017**

### **Scope and Contents**

Theses from the Class of 2017.

Organized into two subseries: Written Theses and Creative Theses.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

## **Written Theses, 2017**

### **Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

Al-Ismaïli, Salima, 2017

Box 15

### **Scope and Contents**

Shadows of Devotion

From the artist's statement: "Shadows of Devotion is the umbrella by which three independent art projects exist as a story on feminine spirituality from different points of view." The thesis includes images from her art installation and photographs, which explore women Muslims in China and their religious culture.

De Francesco, Andrea, 2017

Box 15

### **Scope and Contents**

Kurdish Stories

Companion piece to wax, ink, and paper collage art installation, and film on Kurdish refugees and society. From the artist's statement: "My work is a dialogue between so-called high culture and formal poetics and the popular culture of a selected group such as the Kurdish refugees." The written thesis includes color images of the artwork and stills from the video.

---

Borst, Sarah Elizabeth, 2017

Box 15

**Scope and Contents**

This is Mine

Companion piece to the filmed performance art, art installation, and photographs. From the artist's statement: "This is Mine is a four-part project that confronts the sexualization of the female form and the proliferation of the feminine ideal." The written thesis contains many color reproductions of photographs and diary pages.

---

Herbold, Sylvia, 2017

Box 15

**Scope and Contents**

A Path Seems Like a Place

In the written theses, the author discusses other multimedia performance and films dealing with women's sexualities and bodies, and compares them with her own work.

From the artist's statement: "This film is a way of theorizing how women reclaim everyday spaces, improvise through performance, and find female autonomy."

---

Mueller, Lauren, 2017

Box 15

**Scope and Contents**

Huro Huro

A companion piece to her film on conservation centers for gibbons in the U.S., India, and Thailand. "Huro huro" is the name for this primate in the Indian language Garo.

---

Pesci, Colleen F., 2017

Box 15

**Scope and Contents**

dear; companion

A companion piece to her film, which explores the relationships between twins, particularly the process of grieving when one twin experiences the loss of the other, and by extension, any great loss and its meaning to a person's future identity.

---

Shafer, Anthony Dean, 2017

Box 15

**Scope and Contents**

Binary

Companion thesis to the performance, film, and installation. The written thesis includes images of the installation and the performance piece, as well as archival and family photographs, photographs of a historical figure, Mary Wood, and excerpts from her diaries.

From the artist's statement: "By entwining the stories of Mary Blood and myself and expanding the cinematic possibility into an interactive installation made in part of objects sculpted with direction from the divined spirit of madness, taming it enough to give it shape from unknowable form, I hope to show how art can repurpose trauma and turn it into something else: an entirely different memory and history and into the conjoined sensations made transferable to audiences."

---

Stephens, Kate, 2017

Box 15

**Scope and Contents**

Fret Not

From the artist's statement: "My written thesis...is an annotated script of my final thesis performance. The script is in bold...My thesis focuses on the last weeks of my godmother Sue Henry's life and her ongoing role in my life, particularly as a spiritual guide during a time of crisis in the year following her death." The memoir includes color images from the performance film.

---

Sudak, Jason, 2017

Box 15

**Scope and Contents**

Great Dismal Swamp

From the artist's statement: "The passages that follow are a tangle of fugitive texts, representing a web of social, historical, and aesthetic approaches to documenting and inhabiting the Great Dismal Swamp and other contested landscapes. In conjunction with the film, they aim not to memorialize, criticize, or contextualize the past, but to transform the

materials of the past into resources for the future; to reclaim territories that have been hiding in plain sight."

---

Xin, Ran, 2017

Box 15

**Scope and Contents**

Missing Persons

Companion piece to an art and video installation exploring the landscapes and lives of people living in a small town near Beijing, China, the effects of modernization, and the expose` of a pyramid scheme. The written thesis includes images from the installation, as well as stills from the film.

---

Zhu, Yijie, 2017

Box 15

**Scope and Contents**

Best Time: An Autobiographical Insight and Other Stories

From the artist's statement: "My thesis project, 'The One,' examines the turning point of China's grand government family planning at the end of 2015, and discusses the influence of the former One Child Policy on the younger generation born in the 80s and 90s. It is an integrated project that employs digital film, photography, archives, print, and writing."

The written thesis includes color images of the installation and photographic content.

---

Zhao, Haoyang, 2017

Box 24

**Scope and Contents**

Tomato Republic

This uniquely constructed photobook explores expressions and interpretations of art in conjunction with modern life in China, Singapore, the U.K., and the United States. Measuring approximately 11x17.5 inches, it contains reproductions of photographs as well as still images from events and a short videofilm. From the artist's statement: "I am concerned with technologies of display and presentation. My attempt to bridge dream and reality lie in the combination of the physical exhibit of the book object, my bodily interaction with the book that creates a temporal flow of still images, as well as the virtual images that constitute a participatory and observatory experience."

---

**Creative Theses, 2017**

### **Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Arranged alphabetically by last name of student.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Al-Ismaili, Salima, 2016-2017

**Physical Description:** 11 color inkjet prints; 7 digital photograph files; 1 digital video file (4:51 MP4); approximately 3 gigabytes.

**Abstract:** Taken in part from artist's statement: "Shadows of Devotion" is an exploration into women's leadership and feminine spirituality in Islam. This exhibit brings together three bodies of work in conversation with one another: "Nests of the Nu Ahong," 11 color digital photographic prints of women; "prayers," a performance piece on video; and "## ####" (from behind a veil), embroidered panels documented in the collection with seven digital photographs. The body of work was created in 2016-2017 as an exploration into women's leadership in Islam, which prompted visiting and documenting the women's mosques in China and resulted in creating the installations as a response to the experience. "Shadows of Devotion" brings together documentary photography, textile art, and performances to share a glimpse into the anatomy of Muslim women transcending into spiritual autonomy.

---

Nests of the Nu Ahong, 2016

Box 15

### **Scope and Contents**

From the artist's statement: "The 11 photographs in "Nests of the Nu Ahong" were taken in women's mosques (nusi) in China's Henan province (Zhengzhou & Kaifeng) and the community of Hui Muslim minorities they serve. Under the echoes of the call to prayer, whispering women gather under the leadership of the nu ahong. The nu ahong carry on the 300-year-old tradition of educating Muslim women in their communities through teaching Islamic jurisprudence, reading and interpreting the Quran, performing the Friday sermons and initiating the five daily prayers. This series explores the predominantly aging community of women that congregate, and the future of the nu ahong as they struggle to attract a younger generation."

## #### (from behind a veil),  
2016-2017

Digital-materials  
RL11067-SET-0012

**Physical Description:** 18 digital images (TIFF and JPEG formats); approximately 1.2 gigabytes.

**Scope and Contents**

These digital photographs (available in file format only) document embroidered panels created by the artists.

---

prayers, 2017

Digital-materials  
RL11067-SET-0012

**Physical Description:** Video file (MP4 format); approximately 1.1 gigabytes.

**Scope and Contents**

One digital video file. From the artist's description: "prayers is a performance piece that explores converging existing and non-existing prayer poses that mold over time...Inspired by the women's mosques in China and their women-led leadership, Al-Ismaili employs religious gestural performance as a means of accessing internalized spiritual memory as traveled through generations of women before her."

---

Borst, Sarah Elizabeth, 2017

**Physical Description:** 25 items: 1 book, 2 digital .mov files (42 and 5 minutes), 22 color inkjet prints

**Abstract:** (Taken from the artist's description) "This is Mine" comes in four parts: one book, "Part I: The Diaries," curated from Borst's personal archive of family photographs, love letters from boys, journal entries since middle school and interactions with social media. "Part II: Adult in Training," is a feature length film where Borst documented herself on camera since September of 2015 in moments of transition into the construct of adulthood. In "Part III: The Monologue," a short film, Borst comes to terms with her personal history of rape and sexual harassment through intimately sharing stories from her past. "Part IV: Milk," is a series of color 13x19 inch photographs of mothers breastfeeding in their homes.

**Biographical / Historical**

Sarah Elizabeth Borst (born 1993, Long Island, New York) is an internationally exhibited feminist artist working in the mediums of photography, film, installation and performance art. She received her Bachelor of Fine Arts Degree in Photography from Savannah College of Art and Design, and is a 2017 graduate of the Master of Fine Arts in Experimental and Documentary Arts program at Duke University. In addition to her credits as an artist, she is the curator for the Provost's Hall Gallery at Duke University working under the Provost, Sally Kornbluth, as well as the Director of the Center for Documentary Studies, Wesley Hogan.

She is also an Editorial Assistant for Aint-Bad Magazine, an independent publisher of new photographic art. In 2017 Borst taught the Black and White Photography summer course at the Center for Documentary Studies at Duke.

### **Physical Characteristics and Technical Requirements**

Inkjet prints were produced using an Epson 9900 printer and Epson Ultrachrome HDR ink on Museo Silver Rag paper.

---

This is Mine, 2017

Box 23  
Digital-materials  
RL11067-SET-0014

**Physical Description:** 22 color prints ; Document files (PDF format), Moving image files (MOV format), and still images (TIFF and JPEG format); approximately 86 gigabytes.

### **Scope and Contents**

These 13x19 inch color inkjet photographs belong to Part IV, "Milk," and portray women breastfeeding in their homes.

---

Zhao, Haoyang, 2016-2017

**Abstract:** Comprises 20 13x19 inch untitled color giclee photographic prints from the series "Tomato Republic" ; a small handmade accordion photobook with red-tone transparency reproductions on handmade paper, on display in the Tomato Republic exhibition at SPECTRE Art; and a digital film (total running time 6:47 minutes) entitled "Chinatown Development." From the artist's description: "Tomato Republic has its origination in advertising aesthetics, taking found images and re-appropriating as new photographic creations. It is an order I found while I was wandering the streets of Beijing in the summer of 2016. That summer, I was travelling across cities in China, Singapore, the United Kingdom and the United States. I told myself that I was visiting friends and recovering memories from places that I shared much of my adolescent and early adult years. It is a great excuse to be around places, ones that have occupied a permanent place in my mind, ones that constantly drifted from one transient stage to another pushed and pulled by economic development. It became another phase of creation of memories, manifested in the form of photographic images. The accordion photobook is made from educational slides for studies of Chinese religions from Yale Divinity School, acquired from online vendors. The transparency scans were made and printed on handmade washi paper. The film Chinatown Development served as the precursor to the larger project, where archival salvaging of Internet videos meets a personal exploration of an obsolete shopping mall that would have become a Chinatown."

### **Biographical / Historical**

Haoyang Zhao was born and raised in Xi'an, China. After four years of high school in Singapore, he moved to London to study Economics, while also

working as a freelance photographer and cinematographer for a student feature film ACT I. In 2013 Haoyang attended Georgetown University as an exchange student, studying photography and film studies alongside courses in economics and political science. He served as the Project Manager for Social Practice Lab at Franklin Humanities Institute. He holds a Bachelor of Science degree in Economics from University College London, and graduated from the Master of Fine Arts in Experimental and Documentary Arts program at Duke University in May, 2017.

---

Tomato Republic

Box 24

**Scope and Contents**

Project comprises photographic prints and an accordion photobook.

---

Chinatown Development

Digital-materials  
RL11067-SET-0012

**Physical Description:** Video file (Pro Res format), approximately 5 gigabytes.

---

Pesci, Colleen F., 2017  
**Scope and Contents**

Comprises one digital film file, running time 23:08 minutes, titled "Companion". The film was screened at Shadowbox Studio on March 26, 2017 as part of Pesci's MFA thesis exhibition.

The artist writes: "Companion is a look into the complicated process of grief. The film features four individuals speaking about the death of their twins. These losses occurred at various ages and under diverse circumstances; in their retelling, the spectator is brought into moments of rawness lined with hope. Weaved in and out of the individuals' reflections is a personal letter to my own twin, touching on the fragility of life."

---

Companion, 2017

Digital-materials  
RL11067-SET-0015

**Physical Description:** Video file (MOV format), approximately 13 gigabytes.

---

Mueller, Lauren, 2017  
**Scope and Contents**

"Huro Huro", which means "gibbon" in Garo, the language of the indigenous people of Tura, presents three conservation centers in India, Thailand and the United States committed to preserving gibbons. The film (running time 60 minutes) explores their disparate perspectives on conservation and raises questions about the effectiveness of varied practices and philosophies.

Huro huro

Digital-materials  
RL11067-SET-0016

**Physical Description:** Video file (MOV format), approximately 37 gigabytes.

Herbold, Sylvia, 2017  
**Scope and Contents**

Thesis consists of an experimental documentary film (running time 20 minutes) exploring through improvised movements and physical gestures the perceptions of women and animals in landscapes.

A Path Seems Like A Place, 2017

Digital-materials  
RL11067-SET-0015

**Physical Description:** Video file (MOV format), approximately 23 gigabytes.

MFA/EDA theses website, 2017 (online item available)

**Digital Object:** [MFA/EDA Theses website \(2017\)](#)

[Return to Table of Contents](#)

## **MFA/EDA Theses, 2018**

**Language:** English

**Access Restrictions:**

Access restricted. Materials in Kaley Clements thesis are restricted due to sensitive content until 2048. Contact Research Services with questions.

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

**Scope and Contents**

Theses from the Class of 2018.

Organized into two subseries: Written Theses and Creative Theses.

## **Written Theses, 2018**

**Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

Bass, Lexi

Box 26

Clements, Kaley	Box 26
<b>Scope and Contents</b>	
Includes a paper copy of the inventory for his digital media work described in the Creative Theses subseries.	
Dooney, Phyllis	Box 26
Dunsmore, Summer	Box 26
Jessen, Rachel	Box 26
Kim, Danny	Box 26
King, Katie	Box 26
Lange, Jeremy	Box 26
Scott, Theresa	Box 26
Sonne, Laurids Andersen	Box 26
Stevens, Nadia	Box 26
Zheng, Xingyao	Box 26

### **Creative Theses, 2018**

#### **Access Restrictions:**

Access restricted. Materials in Kaley Clements thesis are restricted due to sensitive content until 2048. Contact Research Services with questions.

Access note. Some materials are electronic records that require special equipment. Contact Research Services with questions.

#### **Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Hard copies of the artists' statements and inventories are included in the project folders when present in physical form, and an extract of the statement is available in the collection guide entry for each thesis.

Arranged alphabetically by last name of student.

Bass, Lexi, 2018

### Scope and Contents

Collection includes one 65-minute digital video, titled "How Bluebirds Are Born" . The film was screened at Full Frame Theater in Durham, North Carolina on March 30, 2018. One still image from the film, in jpeg format, is also included.

The artist writes: "...overall, whether I am creating imagery with Mordançage-processed silver prints, foam board masks, fallen tree branches, or light, my work is always a deep analysis of the damaged psyche and the transformation of a suffering identity to one that transcends its suffering by naming its own changing shape."

---

How bluebirds are born

Digital-materials  
RL11067-SET-0001

**Physical Description:** Video file (MP4 format) and still image (JPEG format), approximate runtime 65 minutes; approximately 4.3 gigabytes.

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Clements, Kaley, 2018  
**Scope and Contents**

This collection includes the March 31, 2018 screening cut of "Low Hanging Fruit" , and the original audiovisual and audio files used to edit the piece for the thesis screening edition. It also contains additional footage that was shot for this ongoing project, but not used in the thesis screening version.

The film follows avocados as a commodity in Michoacán, the only state in Mexico allowed to export the product into the USA. It uncovers the influence of cartels and related violence; social conflicts; and environmental problems spurring migration into the United States.

### Access Restrictions:

Materials restricted due to sensitive content and are closed until 2048. Contact Research Services for more information.

---

Low hanging fruit

Digital-materials  
RL11067-SET-0002

**Physical Description:** Video file (MP4 format), approximate runtime 32 minutes; approximately 6.8 gigabytes.

---

Dooney, Phyllis B., 2018  
**Scope and Contents**

This collection explores black families and individuals descended from enslaved people on Stagville plantation in northern Durham County, North Carolina. It comprises 38 black-and-white archival pigment prints measuring 16x16 inches, from Dooney's thesis exhibition at the Carrack

in Durham, N.C., Spring 2018, chiefly portraits but also street scenes in Durham. These are accompanied by 54 audio files with oral history interviews of Stagville plantation descendants. Finally, there is also one moving image piece (running time 15:49 minutes), digitized from 16mm film that is designed to run on a projector in a loop.

**Use Restrictions:**

The photographic prints are for archival, research or exhibition purposes only - no web use or reproduction allowed without preapproval by the artist. Any exhibition use must also be preapproved by the artist. The 54 audio files (oral history interviews) are for archival and research use only. Any media or audio project use must be preapproved by the artist. Any transcribed editorial use must cite the speaker, year, "The Vertigo of Time" and the artist.

The moving image piece is for archival and research use only. Any reproduction or screening use must be preapproved by the artist.

---

Photographs, 2018 Box 27

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Digital video and audio files, 2018 Digital-materials  
RL11067-SET-0003

**Physical Description:** Video file (Apple ProRes format), approximate runtime 16 minutes, and 54 audio files (WAV format); approximately 38.4 gigabytes.

---

Jessen, Rachel, 2017-2018  
**Scope and Contents**

"GIRL WRESTLE" is a visual exploration of girls' youth wrestling in North Carolina. The project series consists of a six-image portrait series showcasing individual wrestlers shot on a 4x5 field camera; 40 to 50 smaller photographic proof prints from club practices and team tournaments, captured with digital and analog media; and a digital video, shot on 16mm film, that explores the intimacy and sensuality inherent to the sport.

---

GIRL WRESTLE 15x19 inch portraits Box 27

**Physical Description:** 6 photographs

---

GIRL WRESTLE smaller size prints Box 28

**Physical Description:** 36 photographs Dimensions vary, ranging from approximately 8 3/4 x 11 3/4 inches to 9x13 inches.

GIRL WRESTLE digital video

Digital-materials  
RL11067-SET-0003

**Physical Description:** Video file (MOV container format), approximate runtime 9 minutes; approximately 0.5 gigabytes.

---

King, Katie, 2017-2018  
**Scope and Contents**

Collection includes one 116-page photobook and four digital moving image files from the exhibition "A tangle of branches" . A tangle of branches was exhibited at SPECTRE Arts in downtown Durham, NC from March 16-25th 2018.

The artist writes: "A tangle of branches" explores interiority and communication using mental health as lens and landscape. In this multimedia installation, text, film, photographs, and audio combine to collapse boundaries between interior selves and exterior lives.

---

I must have decided wrongly [photobook],  
2018

Box 30

---

A tangle of branches films

Digital-materials  
RL11067-SET-0001

**Physical Description:** Four video files (MP4 format); approximately 3.0 gigabytes.

---

Lange, Jeremy, 2017-2018  
**Scope and Contents**

Collection contains 52 color digital inkjet prints from the thesis exhibition "After Golden Leaf" , as well as a trade version of a book produced from the same work. Lange's project, in his own words, "...explores the changing physical and cultural landscape of North Carolina as it attempts to accommodate the realities of the post-tobacco economy. The photographs investigate the history of tobacco farming as well as the future of the communities it has built."

---

After Golden Leaf [photographs]

Box 29

**Physical Description:** 52 photographs

---

After Golden Leaf [photobook]

Box 29

---

Sonne, Laurids, 2018  
**Scope and Contents**

Sonne's creative thesis, entitled "Man from Iota" , comprises a digital film (running time 50 minutes), original drawings on paper and copies of drawings, and small sculptures of bones.

In the artist's words, her project investigates the correspondence of time and the instance of man's existence in it, the desire for the unattainable freedom of flight within this instance, while being tethered to the rock of time and history, his own doing within it and his desire for quantifiable knowledge.

---

Drawings and sculptures of bones

Box 30

---

Man from Iota

Digital-materials  
RL11067-SET-0001

**Physical Description:** Video file (MOV container format), approximate runtime 50 minutes; approximately 30.2 gigabytes.

---

Stevens, Nadia, 2018  
**Scope and Contents**

Stevens' thesis, "Dream of Angels" is a body of work which consists of two short films, one video installation, a collection of 21 diptychs, and a photobook. The films, "Historic Moments" (12 min) and "Kilonova" (17 min), premiered as one program in that order. The diptychs, titled "Familiar Aches", are a retroactive collaboration with Stevens' mother; half of the 35mm black and white photographs were made by her mother in 1985, the other half were made by the artist in 2015. Twenty-one diptychs are composed of 42 individual photographs, paired and presented as single images. They were installed in the Duke University's Rubenstein Arts Center's main gallery, along with a site-specific installation utilizing a symbolic funeral shroud, piled-up earth, and projected images of gravestone rubbings. Also included is a photobook documenting the paper trail of Stevens' family's tax-exempt Social Club (1975-1987), aptly named "Family United", as well as a postcard used to publicize the screening and gallery reception.

---

Dream of Angels booklet and postcard

Box 30

---

Familiar aches

Digital-materials  
RL11067-SET-0001

**Physical Description:** 21 Files ; 21 image files (TIFF format); approximately 1.4 gigabytes.

---

Historic moments

Digital-materials  
RL11067-SET-0001

**Physical Description:** Video file (MP4 format), approximate runtime 12 minutes; approximately 1.6 gigabytes.

---

Kilonova

Digital-materials  
RL11067-SET-0001

**Physical Description:** Video file (MP4 format), approximate runtime 17 minutes; approximately 1.7 gigabytes.

---

Dream of Angels

Digital-materials  
RL11067-SET-0001

**Physical Description:** Video file (MP4 format), approximate runtime 11 minutes; approximately 0.5 gigabytes.

---

MFA/EDA Theses website, 2018 (online item available)

**Digital Object:** [MFA/EDA Theses website \(2018\)](#)

[Return to Table of Contents](#)

### **MFA/EDA Theses, 2019**

**Physical Description:** 2.5 Linear Feet  
3 boxes ; 102.5 Gigabytes  
90 files

#### **Scope and Contents**

Theses from the Class of 2019.

Organized into two subseries: Written Theses and Creative Theses.

#### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

### **Written Theses, 2019**

#### **Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

---

D'Agostino, David, 2019

Box 31

#### **Scope and Contents**

Typescript thesis accompanying the film "Dixie Garden Drive."

---

Guo, Lishan, 2019

Box 31

**Scope and Contents**

Typescript thesis accompanying the creative project "Space Tells."

---

Liu, Jinyu, 2019

Box 31

**Scope and Contents**

Typescript thesis accompanying the creative project "The Factory."

---

Moss, Jacob, 2019

Box 31

**Scope and Contents**

Typescript thesis accompanying the photographic documentary project "One Arm Dove Hunt."

---

Palma, Felicity, 2019

Box 31

**Scope and Contents**

Typescript thesis accompanying the creative project "Fra la Medusa e l'abisso" ("Between Medusa and the Abyss").

---

Rachkovsky, Tamar, 2019

Box 31

**Scope and Contents**

Typescript thesis accompanying the film "Home in E Major."

---

Riazati, Sarah, 2019

Box 31

**Scope and Contents**

Typescript thesis accompanying the creative project "monumental."

---

Smith, Dani, 2019

Box 32

**Scope and Contents**

Typescript thesis accompanying the creative project "West from Ruby to Rose," contained within a handmade wooden box created by the artist.

**Creative Theses, 2019**

**Physical Description:** 25 photographs ; 102.5 Gigabytes  
90 files 3 mov, 2 mp4, 6 mp3, 74 jpeg, 4 pdf, 1 docx files

**Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Hard copies of the artists' statements and inventories are included in the project folders when present in physical form, and an extract of the statement is available in the collection guide entry for each thesis.

Arranged alphabetically by last name of student.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Moss, Jacob, 2019

**Physical Description:** The color inkjet prints were created with an Epson 9900, using Epson Ultrachrome HDR ink on Museo Silver Rag paper.

### **Scope and Contents**

This MFA thesis consists of 25 inkjet color photographs from the project "One Arm Dove Hunt," which takes its name from a Texas mural photographed by the artist. Chiefly portraits of individuals with a rare genetic disease, the series also includes some landscapes and interior scenes. The images were taken in various U.S. locations, with a focus on California and other Western states. Eastern locations include New York and Ohio.

Seven prints are sized 12 x 12 inches and 18 are 12 x 9.6 inches. They are smaller versions of prints exhibited in 2019 in Durham, NC.

From the artist's statement: "Over the past year I have travelled through more than 25 states, connected with and photographed individuals with various forms of Ectodermal Dysplasia, a rare genetic condition that I myself have. The goal of One Arm Dove Hunt is to explore my relationship with Ectodermal Dysplasia (ED) and others affected by it. What does it mean to be part of a community dictated by a medical condition? How does that impact an individual's sense of self? My photographs depict a group of very different people from across the United States who happen to have one big thing in common, and the journey that brought me to them..."

---

Photographs

Box 33

---

Palma, Felicity, 2019

### **Scope and Contents**

Digital documentary film shot in Palermo, Sicily and other locations, submitted as an MFA 2019 thesis project. Includes an artist's inventory and statement in .pdf format.

From the artist's statement: "A reflection on memory, place and belonging, 'Fra la Medusa e l'Abisso' (Between Medusa and the Abyss) focuses on the interplay of an ancient Sicilian city, its surrounding land and seascape, and the many people who populate it now. Drawing from feminist critique of Freud's 'dark continent,' and playing with language and gesture, the film becomes a mythic antiland that examines the boundaries between historical and current, migrants and locals, us and them."

---

Digital film

Digital-materials  
RL11067-SET-0017

**Physical Description:** Two digital files (.pdf and .mov formats), approximately 12.6 GB.

---

Rachkovsky, Tamar, 2019  
**Scope and Contents**

Digital documentary film submitted as an MFA 2019 thesis project. Includes artist's inventory and statement in .pdf format.

From the artist's statement: "How do you know when you are home? Is it where you hang your hat? Or where you leave your heart? Moving from Jerusalem to Durham, North Carolina, I went from being at home to living as a foreigner. We were four strangers under the same roof, the landlady and her three tenants. With time and often dramatic upheavals in the house, with budding friendships, the four of us came to support and care for one another. 'Home in E Major' is a personal film, it documents a special meeting and a unique friendship."

---

Digital film

Digital-materials  
RL11067-SET-0017

**Physical Description:** Two digital files (.pdf and .mov formats), approximately 44.3 GB.

---

Riazati, Sarah, 2019  
**Scope and Contents**

In this digital film shot in Durham, NC and other locations, scenes explore the legacies of slavery and war, class and race relations, and segregation in a Southern town. The filmmaker's written thesis, also in the collection, contains many reproductions of archival documents that form the historical context. Includes artist's inventory and statement in MSWord format.

From the artist's statement: "... Through investigating the ripples of the words and deeds of local postbellum industrialist Julian Shakespeare Carr, paradoxically called 'the most generous white supremacist,' and reenacting scenes from the childhood of Pauli Murray, an unsung civil and women's rights activist, the film scratches away at surfaces of stories

about Durham, North Carolina. Careful scrutiny of such surfaces may reveal effaced answers to the questions that history leaves us with today, regarding racial identity and segregation, industrialization and labor, and gentrification and community. In this time of flattened stories and controversial monuments in stone, 'monumental' will create a multi-dimensional, layered retelling of the life of a Southern city."

---

Digital film

Digital-materials  
RL11067-SET-0017

**Physical Description:** 7 files (1 MP4, 6 MP3s), approximately 2.35 GB

---

Scans of primary documents and artist's inventory

Digital-materials  
RL11067-SET-0017

**Physical Description:** 75 digital files (.jpg and .docx formats), approximately 88.7 MB

---

Smith, Dani, 2019  
**Scope and Contents**

Digital documentary film produced for the MFA 2019 which invokes in part scenes and landscapes from the American West. Includes artist's inventory and statement in .pdf format.

From the artist's statement: "'West From Ruby To Rose' explores the personal, familial and historical memories transcribed onto the land. How does place change when new memories overwrite the old, and what happens when nothing changes, and memories and landscape continuously stay preserved as they were remembered?"

"Parts of the films were inspired by Mark Twain's *Roughing It*, and the filmmaker finds that his prefatory in particular aligns with her personal narrative."

---

Digital film

Digital-materials  
RL11067-SET-0017

**Physical Description:** Two digital files (.pdf and .mov formats), approximately 41.8 GB.

---

Waleh, Hannah, 2019  
**Scope and Contents**

Digital film documentary. Also includes artist's inventory and statement in .pdf format.

From the artist's statement: "This explorative documentary provides viewers with a window into a unique family archive, in which photographs and home videos are juxtaposed with children's games. The documentary

combines performances of traditional Persian children's games, along with animations and interviews to explore migration, gesture, nostalgia, adoption, international education and how the English language is used as a lingua franca today."

---

Digital film

Digital-materials  
RL11067-SET-0017

**Physical Description:** Two digital files (.pdf and .MP4 formats), approximately 1.44 GB

---

MFA/EDA Theses website, 2019 (online item available)

**Digital Object:** [MFA/EDA Theses website \(2019\)](#)

[Return to Table of Contents](#)

## **MFA/EDA Theses, 2020**

**Physical Description:** 5 Linear Feet  
3 boxes; 1 oversize folder; 1 oversize box ; 2 Megabytes  
1 digital video file (.mov)

### **Access Restrictions:**

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

### **Scope and Contents**

Theses from the Class of 2020.

Organized into two subseries: Written Theses and Creative Theses.

### **Physical Characteristics and Technical Requirements**

Access note. Magic lantern apparatus (Mao Wei thesis) can only be used with supervision by a library staff member. There is a digital video file available in the collection, showing the apparatus in motion and explaining its operation. Contact the curator of the Archive of Documentary Arts with questions.

## **Written Theses, 2020**

### **Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

Nguyen, Minh-Hoang, 2020

Box 35

**Scope and Contents**

Typescript thesis accompanying the project "Lullaby for the 49th Day."

---

Styer, Alanna, 2020

Box 35

**Scope and Contents**

Printed zine accompanying the photographic documentary project "A Prairie, Not A Promise." It includes transcripts from interviews, field notes, and additional project images.

---

Sun, Iliana, 2020

Box 35

**Scope and Contents**

Final creative/written thesis in photobook format, titled "When We Say Vaquitas, What Are We Talking About." Includes one printed book illustrated with color documentary photographs. Hard copy of artist's statement and inventory is included in the folder.

From the artist's statement: "When We Say Vaquitas What Are We Talking About, is an agile blend of conservation concerns and empathetic storytelling. Vaquitas are the world's most endangered marine mammal — and also the smallest. Native only to the northern Gulf of California, these porpoises are most often unintentionally killed by fishermen in pursuit of totoaba fish, whose bladders are illegally exported to Asia for their supposed medicinal value. This book brings the human characters in the vaquita's story together and examines four individuals' varying relationships to the animal: a conservation biologist, a local fisherman, a Sea Shepherd crew member, and a student in a marine lab. A small animal can have great impact on a large circle of people. The battle around Vaquitas has been going on for decades and it is coming to an end. Witness this battle through the eyes of people that have different values and goals."

---

Wei, Mao, 2020

Box 35

**Scope and Contents**

Printed thesis in the form of a zine, stapled, with some text in English and some in Chinese; accompanies creative project, "Manual City." Project includes photographic prints, a magic lantern apparatus, as well as a digital movie showing the magic lantern in motion and describing how to operate it.

## **Creative Theses, 2020**

### **Access Restrictions:**

Access note. Some materials are electronic records that require special equipment. Contact Research Services with questions.

### **Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Hard copies of the artists' statements and inventories are included in the project folders when present in physical form, and an extract of the statement is available in the collection guide entry for each thesis.

Arranged alphabetically by last name of student.

### **Physical Characteristics and Technical Requirements**

Access note. Magic lantern apparatus (Mao Wei thesis) can only be used with supervision by a library staff member. There is a digital video file available in the collection, showing the apparatus in motion and explaining its operation. Contact the curator of the Archive of Documentary Arts with questions.

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Klos, Cassandra, 2020

#### **Scope and Contents**

Portfolio consists of 26 color archival pigment inkjet prints by Cassandra Klos, sized 8 1/2 x 11 inches. Hard copy of artist's statement and inventory included in folder.

From the artist's statement: "This body of work examines the act of searching within this mythological Southern landscape. It is a visual narrative with nonlinear attributes, presenting no beginning and no end, but rather a series of moments that exemplify the curiosity of such an investigation of the natural world. In all experiences, there is an intentionality in turning their back on Southern preconceptions - finding their own mythologies and realities to depend upon, activating their communities with new ideas, and adding to the complicated and textured qualities of a Southern life."

---

Photographs, 2020

Box 34

**Physical Description:** 26 photographs

---

McPherson, Zaire, 2020

#### **Scope and Contents**

Portfolio consists of 24 color inkjet prints measuring 11x17 inches. Hard copy of artist's statement and inventory is included in folder.

From the artist's statement: "A Fall From Grace is a multi-layered story told through the voices of now elderly women that were a part of a Charismatic Movement known as the 'Prayer Band.' This movement took place during the early 1970's through the early 2000's. It was comprised of single black women and children who followed in the footsteps of a self-governed spiritual leader...This series is a multimedia project that includes, photography, paintings, sculptures, and stained-glass pieces. This project is a complex layering of stories, that illustrates the lives of the remaining women who are willing to tell their stories and their long recovery back to their faith..."

---

Photographs, 2020

Box 36

**Physical Description:** 24 photographs

---

Nguyen, Minh-Hoang, 2020

**Scope and Contents**

Photographic portfolio is entitled "Title Wanted" and comprises 25 archival inkjet prints: 15 reference prints (8 1/2 x 11 inches) and 10 large installation prints (22 1/4 x 33 1/4 inches) of the project as adapted to a home installation. Hard copy of artist's statement and inventory is included in Written Theses series folder.

From the artist's statement: " 'Lullaby for the 49th Day' talks about and around the issue of memory regarding the Vietnam War. Using a combination of photography, installations, and live art, the project transforms the gallery into a space for mourning. The 49th Day is a reference to the last day of mourning in some Buddhist traditions when surviving relatives of the deceased officially wrap up the mourning ritual and resume their normal life. The project is a homage to the people who were not seen, especially the bombing victim of Haiphong City on April 16, 1972, many of whom died and buried anonymously. The photographic component of the project is titled 'Title Wanted.' The name is the testament to the impossibility of appropriately naming, and of remembering the experience of the War."

Large prints are in oversized folders; please use handling prints in place of the oversized originals.

---

Photographs (handling prints), 2020

Box 34

**Physical Description:** 15 photographs

---

Oversize photographs (installation prints),  
2020

Oversize-folder 3  
Oversize-folder 4  
Oversize-folder 5

**Physical Description:** 10 photographs

Styer, Alanna, 2020  
**Scope and Contents**

Photographic documentary project consists collection includes 14 inkjet prints, sized 12x18 inches (13) and 12x15 inches (1) from the ongoing project "A Prairie, Not a Promise." These fourteen images were exhibited at the Power Plant Gallery in Durham, N.C. in 2020. A zine featuring additional images from the project as well as transcripts from interviews and field notes. It is located in the Written Theses series. A hard copy of the artist's statement and inventory is included in the photographs folder.

From the artist's statement: "Having grown up in St. Louis I was drawn to return to the Midwest region of the United States to document the remnants of the pastoral dream and industrial boom. As I traveled to county fairs and family gatherings, through prairie towns and industrial cities, I was reminded of the folktales and myths that shaped my earliest understandings of this part of the country; the legacy of native peoples, the passage of settlers in wagon trains, the echo of union songs and the labor of farmers. The chapter installed for my master's thesis explores how this history has marked and shaped the land and how land continues to permeate the culture."

---

Photographs, 2020

Box 36

**Physical Description:** 14 photographs

---

Wej, Mao, 2020

**Physical Description:** 3.0 Linear Feet 10 photographic prints; magic lantern apparatus in one oversize box; flash drive with one .mov file

**Scope and Contents**

Creative project entitled "Manual City" comprises 10 color inkjet prints sized 8 1/2 x 11 inches; a "magic lantern" apparatus with film transparencies; and a digital .mov video file showing the lantern in motion, with projected images, and explaining how to operate it. Written thesis is in the form of a zine, in the Written Theses series; hard copy of artist's statement and inventory is included in the thesis folder.

From the artist's statement: "Inspired by 'Plato's Cave,' I create an array of self-designed magic lanterns that I combine with manipulated music kits. The spectator can use the handle to activate and play, at variable speeds, the worlds I have created. This project offers condensed, miniaturized, and fragmented images of the rapidly evolving Chinese city landscape. An imaginary, isolated city is represented by landmarks and scenes from Chinese landscapes that jostle for space, including ghost cities, the Oriental Pearl TV Tower, factories from the northern hinterlands, a statue of Mao, and other metaphors."

**Physical Characteristics and Technical Requirements**

Access note. Magic lantern apparatus can only be used with supervision by a library staff member. There is a digital video file available in the collection, showing the apparatus in motion and explaining its operation. Contact the curator of the Archive of Documentary Arts with questions.

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Photographs, 2020 Box 34

**Physical Description:** 10 photographs

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Magic lantern apparatus in box, 2020 Box 37

**Physical Characteristics and Technical Requirements**

Access note. Magic lantern apparatus can only be used with supervision by a library staff member. There is a digital video file available in the collection, showing the apparatus in motion and explaining its operation. Contact the curator of the Archive of Documentary Arts with questions.

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Digital movie for "Manual City" project, 2020 Digital-materials  
RL11067-SET-0029  
Folder 1 > Disk RL11067-  
USB-0001

**Physical Description:** 2 files; approximately 700 megabytes.

**Scope and Contents**

Contains a video file and written documentation.

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MFA/EDA Theses website, 2020 (online item available)  
**Digital Object:** [MFA/EDA Theses website \(2020\)](#)

[Return to Table of Contents](#)

**MFA/EDA Theses, 2021**

**Physical Description:** .25 Linear Feet  
1 box ; 25.42 Gigabytes  
58 files (3 .mov; 23 .png; 25 .jpg; 7 .mp4)

**Scope and Contents**

Theses from the Class of 2021.

Organized into two subseries: Written Theses and Creative Theses.

## **Physical Characteristics and Technical Requirements**

Access note. Some materials are electronic records that require special equipment. Contact Research Services with questions.

### **Written Theses, 2021**

#### **Scope and Contents**

Typescript unless noted; title included when known.

Arranged alphabetically by last name of student.

Auger, Katelyn, 2021

Box 38

**Physical Description:** 80 pages; 8 1/2 x 11 inches

#### **Scope and Contents**

This photobook thesis by Katelyn Auger forms part of the project "Paradise in the Pines"; it has hand-sewn bindings and is illustrated with color photographs taken by Auger. The entry for the digital film from the same project is found in the Creative Theses series. Auger's project was a two-year long effort to confront and articulate past trauma, family histories, and the lived environment of coastal North Carolina through writing, film, and photography.

#### **Processing Information:**

The photobook was printed on matte Professional Photo Paper with an Epson SureColor 800 inkjet printer.

### **Creative Theses, 2021**

**Physical Description:** 25.42 Gigabytes  
58 files (3 .mov; 23 .png; 25 .jpg; 7 .mp4)

#### **Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Hard copies of the artists' statements and inventories are included in the project folders when present in physical form, and an extract of the statement is available in the collection guide entry for each thesis.

Arranged alphabetically by last name of student.

### Physical Characteristics and Technical Requirements

Access note. Some materials in this subseries are electronic records that require special equipment.

Auger, Katelyn, 2021

Digital-materials RL11067-  
SET-0018

**Physical Description:** 8.28 Gigabytes  
1 file (.mp4) TRT: 00:50:00

#### Scope and Contents

This 50-minute digital film forms part of Auger's "Paradise in the Pines" thesis project. The accompanying photobook is listed in the Written Theses series.

From the artist's statement: "Inspired by the fantasy and science fiction I consumed in my youth, the film takes family footage and 16mm film to create alternate universes expressing the blight of trauma, with underlying nods to the ever-changing and unsustainable environment of Coastal North Carolina."

---

Boyette, Archer, 2021

Box 38  
Digital-materials RL11067-  
SET-0018

**Physical Description:** .37 Gigabytes  
4 files (.mp4)

#### Scope and Contents

Boyette Archer's thesis project is titled we breathe each other in and out of existence, and comprises four short digital films of backlit plant leaves and other botanical materials, and three analog 16 mm filmstrips housed in a clear film case. The handmade analog strips are made up of plant leaves and stems sandwiched between clear film; they are not meant to be projected but were installed hanging down in the thesis exhibit as a tactile exhibit to be touched by visitors. There is no written thesis.

---

Cheng, Mingyong, 2021  
**Scope and Contents**

This series contains two thesis projects by Cheng, titled Under Virus and Water or More. They are multi-media and comprise digital photographs, digital calendar-format name cards, and two digital films. There are no physical prints or written theses.

Thesis project, "Under Virus", 2021

Digital-materials  
RL11067-SET-0018

**Physical Description:** .20 Gigabytes

24 files 12 digital photographs (.jpg); 12 digital name cards in calendar format (.png)

**Scope and Contents**

This is one of two projects by Cheng for 2021, and is titled "Under Virus." Through two sets of digital images, Cheng explores the dimensions and emotions of the Covid pandemic. The short digital film file was not included in this installment.

From the artist's statement: "Under Virus is a mixed-media project, exploring our collective emotional response to the COVID-19 crisis. The project is a combination of digital images and experimental video. The digital images explore everyday objects that have become iconic during the pandemic while the video explores the isolation and depression that is part of the quarantine experience...The digital photographs were inspired by the unique phenomena and events surrounding the worldwide pandemic. For instance, at the beginning of the outbreak, there was a rush to buy toilet paper and face masks, which made a normal commodity into a 'hot cake' item...In the style of contemporary advertising or calendar art and using these objects of special significance to the pandemic, my photographs reflect those realistic elements ironically. In the installation, I compile these photographs into a month-based calendar with stories to document the durational quality and continuity of the pandemic."

---

Thesis project "Water or More", 2021

Digital-materials  
RL11067-SET-0018

**Physical Description:** .70 Gigabytes

25 files (11 .png, 13 .jpg, 1 .mov) video TRT: 00:07:29

**Scope and Contents**

This is one of two thesis projects by Cheng, and is titled Water or More. It comprises digital photographs and a documentation video of the installation. There are no physical prints or written thesis.

From the artist's statement: "Water or More is an interactive installation inspired by the reflection of 'water' in literature, poems, and films. The project creates different forms of interactive graphics of water to reflect water's poetic imagery. Thundering rains, toppling waterfalls, flowing rivers, droplets of scattered dew, trickles of melting ice — facets of water are used to describe the wide-ranging emotions of human existence. The project combines the real and virtual, provides the audience with an immersive experience, and offers a model for how to

optimize space. In this installation, an audience member's hand motions and torso movements are tracked by a sensor, and the water effects and sounds respond and reflect their movements."

---

Le Febvre, Moriah, 2021

Digital-materials RL11067-  
SET-0018

**Physical Description:** 1.34 Gigabytes  
1 file (.mp4) film TRT: 00:12:08

**Scope and Contents**

LeFebvre's thesis project, *by & by* consists of one digital film that narrates the personal family history of two sets of twins born almost a century apart; the filmmaker's Chinese great-grandmother Grace's twins did not survive, while LeFebvre's survived. The soundtrack is by Jason Mulligan, and the singing is performed by Yulan Ding.

From the artist's statement: "*by & by* is a hand-animated film which juxtaposes the stories of these two sets of twins. Utilizing a range of mixed media techniques, LeFebvre draws source material from Grace's memoirs, interviews with her last surviving child, public archives, and home videos. Words have an important role of this film, appearing as snippets of original text from Grace's memoirs. While this project represents a new direction in her work, at its heart it stays true to many of LeFebvre's long-standing mixed media processes and approaches. The frames of her film are built in layers of acrylic paint and found and personal artifacts. These frames harken back to older, still works of LeFebvre's, only now her images are alive and breathing. The resulting work is at once deeply personal and universal, inviting us to see the poetry that underlies our connectedness both in times of grief and in times of joy."

---

Platner, Julie, 2021

Digital-materials RL11067-  
SET-0019

**Physical Description:** 2.28 Gigabytes  
1 file (.mp4) film TRT: 00:19:59

**Scope and Contents**

Platner's thesis project is titled *Third Alternate Executor* and consists of one digital film. There is no written thesis.

From the artist's abstract: "Julie Platner's short film '*Third Alternate Executor*' explores the life, mortality, and ephemera of her Uncle Kenny, a human deeply entrenched in an eccentric version of normative, white, lower-class social structures. The piece seeks to elaborate on performative masculinity, objecthood, class and the American Dream."

von Bradsky, Bree, 2021

Digital-materials RL11067-  
SET-0019

**Physical Description:** 6.25 Gigabytes  
1 file (.mov) film TRT: 00:15:33

**Scope and Contents**

von Bradsky's thesis project, titled Lavender Vista, consists of one digital film.

From the artist's abstract: "Lavender Vista is an experimental collage film which utilizes the Prelinger Public Archive's collection of home movies, educational films, and commercials to depict a personal story about coming out. Grasping on to visuals of the suburban USA and queering them through the process of editing, Lavender Vista works to re-envision the past by building gestural and metaphorical connections between previously disparate footage and families. The film aims to disorient the viewer, emphasizing the shifting perspective one endures while becoming reoriented to the world as queer. Postcards act as title slides, each revealing only a fragment of a letter written home, emphasizes the theme of displacement both literally and figuratively."

---

Xiong, Jade Chuyu, 2021

Digital-materials RL11067-  
SET-0019

**Physical Description:** 6.07 Gigabytes  
1 digital film file (.mov) TRT 00:17:59

**Language:** Film contains narrative in English, Cantonese, and other Southern Chinese dialects.

**Scope and Contents**

Xiong's thesis project is Mutual Players and consists of one digital film.

From the artist's abstract: "Mutual Players is a single-channel collage film created by juxtaposing movie clips from early English language films that feature actors of Chinese descent in Chinese roles. By reediting the original footage, Chuyu explores the role that visual storytelling plays in constructing cultural otherness, and subverts these master narratives by reworking the cinematic language employed to perpetrate violence on the 'othered' people."

"Mutual Players does not intend to live as a truthful representation or reportage of what constitutes and defines a Chinese identity. Instead, it presents how a group of people is reduced to a racialized concept, a silhouette. The film takes place in a mythical train ride to an imaginary 'Chinatown' to reference the recurrent theme of arrival and departure in the building of a narrative arc."

MFA/EDA Theses website, 2021 (online item available)

**Digital Object:** [MFA/EDA Theses website \(2021\)](#)

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## **MFA/EDA Theses, 2022**

**Physical Description:** 3.0 Linear Feet  
1 oversize folder 1 poster-map; 145 Gigabytes  
73 files (43 .tif; 18 .mp4; 2 .pdf; 7 .jpg; 2 .mov)

### **Scope and Contents**

Theses from the Class of 2022.

Organized into two subseries: Written Theses and Creative Theses.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials are electronic records that require special equipment. Contact Research Services with questions.

## **Written Theses, 2022**

**Physical Description:** 3.0 Linear Feet  
1 oversize folder 1 poster-map (serving as written thesis); .64 Gigabytes  
1 file (.pdf) Written thesis

### **Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Frame, Lily, 2022

Digital-materials RL11067-  
SET-0019

**Physical Description:** .64 Gigabytes  
1 file (.pdf) Thesis, 137 pages

Wright, Nathan, 2022

Oversize-folder 6

### **Scope and Contents**

Nathan Wright's written thesis consists of a large foldable poster with many blocks of text and images, related to his MFA/EDA project, "Miscellaneous Earth." The sheet measures 36 x 44 inches.

### **Processing Information:**

The oversize poster was printed on Epson Singleweight Matte paper with an Epson 9900 large format inkjet printer.

## **Creative Theses, 2022**

**Physical Description:** 144.3 Gigabytes  
72 files (43 .tif; 18 .mp4; 1 .pdf; 7 .jpg; 2 .mov)

### **Access Restrictions:**

Access note. Subseries contains fragile audiovisual/photographic formats such as audio cassettes that need to be reformatted before use. Contact Research Services for access.

Access note. Subseries contains electronic records that require special equipment. Contact Research Services with questions.

### **Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Hard copies of the artists' statements and inventories are included in the project folders when present in physical form, and an extract of the statement is available in the collection guide entry for each thesis.

Arranged alphabetically by last name of student.

Frame, Lily, 2022

Digital-materials RL11067-  
SET-0020

**Physical Description:** 3 Gigabytes  
23 files 17 image files (.tif); 1 layout image (.jpg); 4 videos (.mp4); 1 artist's statement (.pdf)

### **Scope and Contents**

Frame's thesis project is titled Breaking the Rules: A Minor Spatial Inconvenience, and comprises a digital video file of rat in maze (TRT 00:10:23); a digital video of a hand bell (43 seconds); 1 digital video documenting the installation (TRT 00:04:17); a digital recording of a one-hour virtual talk by Lily Frame with the Alliance Against Seclusion and Restraint in March 2022; 17 digital photographs; a digital image of

the installation; and an exhibition postcard and a pill bottle (part of the installation). Her written thesis, also digital, is listed in the Written Theses series.

From the artist's statement: "Breaking the Rules: A Minor Spatial Inconvenience doubles as an architectural maze and an immersive mixed-media installation. By recreating seclusion and restraint using architecture, it expresses a personal issue of the artist and speaks to an undiscussed social issue: is seclusion the solution or is there a solution to seclusion, amongst our nation's schools?"

"Through immersing the audience via sculpture, collage, 16mm film, and audio, the artist hopes to impart education around the lack of existing policy, but also foster empathy regarding the application, and motivate federal and/or state governments to implement policies regarding seclusion and restraint. In relations with the Alliance Against Seclusion and Restraint (AASR), Breaking the Rules seeks to advocate for the civil rights of students with learning disabilities and begs for a revision to the artist's story."

---

Geiger, Emma, 2022

Digital-materials RL11067-  
SET-0020

**Physical Description:** 1 Gigabytes

1 file (.mp4) Haven (film) 2022. Digitized 16mm film, TRT: 00:19:32, silent

**Scope and Contents**

Geiger's thesis project, titled Haven, comprises a 19-minute digital film, and a cassette of songs to accompany the performance, released by Ghost Mountain Records. The cassette tape container also houses lyrics, a block print, and poem.

From the artist's abstract about her multimedia performance: "In Haven, songs and 16mm film serve as experiential artifacts of a return to self. Filmed and composed primarily in Durham, North Carolina, and Whidbey Island, Washington, I found solace and repair in the cycles of nature. In a synchronous exhibition of both film and lyrical songs, I hope to create an environment of poetic immersion, disrupting the perception of time and memory as linear, and clear. Beginning at sundown, I will perform and screen Haven in an ode to memory, time, and the places that have held me."

---

Jin, Taoyuan, 2022

Digital-materials RL11067-  
SET-0020

**Physical Description:** 5 Gigabytes

1 file (.mp4) Jin, Taoyuan-Sequence, TRT 00:18:13

### Scope and Contents

The materials in Jin's thesis, titled *sequence*, consist of an 18-minute digital video that experiments with themes of travel and memory.

From the artist's abstract: "*sequence* is a short film about being in transit and moving through the illegible American landscapes. The film leaps through abstractions of travel time and space by exploring the perception of being in motion. It is as much a travel film as a filmic representation of the banality of contemporary travel, where images are arranged into a suitably attractive package. Integrating sources from the digital and natural worlds, the film is an account of fragmented memories, momentary spectacles, and the personal journeys of a directionless traveler and narrator."

---

MacDiarmid, Emily, 2022

Box 39  
Digital-materials RL11067-  
SET-0020

### Physical Description: 2 Gigabytes

1 digital video file (.mp4) EM\_ApprovedforRelease, TRT 00:22:14; .25 Linear Feet

1 volume

### Scope and Contents

McDiarmid's thesis project is titled *Approved for Release*. Components consist of one short digital film and one paper production notebook with black covers, titled "*Mars Exploration, May 22, 1984*."

From the artist's abstract: "*Approved for Release* is a short film visualizing psychological experimentation conducted by the United States Defense Intelligence Agency through the Stargate Program. The main participant attempted to explore Mars without ever physically traveling there. Transporting his mind through time and space, he detailed a collapsing environment in geologic turmoil. Through the visual presentation of the now released government transcripts, a series of open-ended questions on existence and the consequences of human impact arise."

"The accompanying art book acts as a production notebook, detailing the process of collecting the footage, considerations of psychological experience, and explorations of landscape. It mimics the structure of the Stargate Program archive as a generative addition to the film."

---

Maleki, Shirin, 2022

Digital-materials RL11067-  
SET-0020

### Physical Description: .78 Gigabytes

1 digital video file (.mp4) 30\_900, TRT 00:08:52

**Language:** Video narrative is in English and Farsi.

**Scope and Contents**

Maleki's final thesis project consists of a video installation titled 30/900.

From the artist's abstract: "30/900 is a video installation exploring a once familiar and now estranged everyday landscape of a life left behind. The videos read the fragmented experience of an immigrant going through temporary residencies in a forever-liminal otherness between departure and a promised arrival. The textual and visual poetry of this space play with concepts such as separation, language attrition, memory, and overall, a reflection on the past and present. It also provides a deeper insight into immigration and displacement by highlighting the invisible and yet resistant negative space surrounding an individual navigating a new land."

---

Nicole-Jonet, Ivy, 2022

Digital-materials RL11067-  
SET-0020

**Physical Description:** .53 Gigabytes  
23 files (7 .jpg, 15 .tif, 1 .mov) video TRT 00:16:00

**Scope and Contents**

Nicole-Jonet's final thesis consists of 22 digital still images and one digital video documenting a large multi-media installation titled "Ode (Owed) to Black Womxn." The images show the video screens, altar, and other details, including spectators interacting with the installation.

From the artist's statement: "This is a two-part immersive installation that takes you on a journey through an imagined Afrofuturistic world, with water being the medium of transportation for the audience. The installation draws parallels between an imagined Afrofuture our ancestors spoke of and the correlation to our present. The technologies and tools used provided an opportunity in expressing Blackness and Black Womxn's history in realms that reach beyond the physical. Using archival footage that centers on the conversation of the Black Womxn experiences, the piece includes interviews from Michele Wallace, and Sonia Sanchez. In the second part of the installation, I continued to explore the histories and needs of Black Womxn in varying liberation movements through an interactive shrine dedicated to the ancestors."

---

Wright, Nathan, 2022

**Physical Description:** 132 Gigabytes  
22 files (11 .tiff, 1 .mov, 10 .mp4)

**Language:** Materials are in English, Yiddish, Polish

**Scope and Contents**

Nathan Wright's final thesis is titled "Miscellaneous Earth" . It comprises 11 videos, and 11 still images. It also includes one large foldable poster-

map, printed on Epson Singleweight Matte, with an Epson 9900, 36x44 inches, which serves as the written thesis (see Written Theses series for the entry and location).

From the artist's statement: "Miscellaneous Earth is a multichannel video installation exploring our spatial and technological dissociation from the landscape of collective memory. It presents a panoramic window onto a world in motion. Views of New Jersey and Eastern Europe, fragments of the present and past, are incorporated into a tenuous whole. Scanning, searching, and surveilling, Miscellaneous Earth rehearses the struggle of an individual to locate oneself in the immense and uncertain contemporary landscape."

---

Digital photographs, 2022

Digital-materials  
RL11067-SET-0021

**Physical Description:** .65 Gigabytes  
11 files (.tif) 4140x3100

**Scope and Contents**

The digital photographs document the installation, the opening event, and people interacting with the installation.

---

Video: agora\_installation view, 2022

Digital-materials  
RL11067-SET-0021

**Physical Description:** .33 Gigabytes  
1 file (.mov) agora\_installation view.mov, TRT 00:04:42

**Scope and Contents**

Video documents Wright's multi-media installation, with two video screens and a large floor-level dome screen.

---

Videos: S1\_jersey horizon; S2\_jersey horizon,  
2022

Digital-materials  
RL11067-SET-0022

**Physical Description:** 23.7 Gigabytes  
2 files (.mp4) S1\_camera161m\_40.50.03N74.13.07W\_(near eagle rock), TRT 00:20:00; S2\_camera161\_40.50.03N74.13.07W\_(near montclair), TRT 00:20:00 1920x1080

---

Video: DOME\_  
camera123km\_51.43.26N27.01.51E\_(near  
pripyat)\_the power of love, 2022

Digital-materials  
RL11067-SET-0023

**Physical Description:** 28.1 Gigabytes

1 file (.mp4) DOME\_camera123km\_51.43.26N27.01.51E\_(near pripyat), TRT 00:40:001920x1080

---

Videos: S3\_over jersey;  
M7\_evacuation\_schultz, 2022

Digital-materials  
RL11067-SET-0024

**Physical Description:** 18.8 Gigabytes  
2 files (.mp4) S3\_EWR-RDU, TRT 00:30:00; M7\_various altitudes\_various locations\_(near the former pale of settlement)\_tuan, TRT 00:20:001920x1080

---

Videos: M1\_fireants; M2\_orbweaver, 2022

Digital-materials  
RL11067-SET-0025

**Physical Description:** 22.3 Gigabytes  
2 files (.mp4) M1\_camera10cm\_36.02.33N78.59.58W\_(near eno) [orb weaver], TRT 00:15:00; M2\_camera27cm\_36.00.40N78.58.23W\_(near duke forest) [fire ants], TRT 00:15:00

**Scope and Contents**

The two video file titles are switched in error in the original portfolio inventory: M1 shows an orb weaver spider; M2 shows fire ants.

---

Video: M3\_scanning\_lem, 2022

Digital-materials  
RL11067-SET-0026

**Physical Description:** 18.8 Gigabytes  
1 file  
(.mp4) M3\_camera2540m\_50.09.08N30.49.19E-50.02.16N20.02.56E\_(between dneiper and vistula)\_lem, TRT 00:25:001920x1080

---

Video: M4\_camera25km\_51.26.44N23.36.33E\_(near sobibor)\_shtetl on the bug river, 2022

Digital-materials  
RL11067-SET-0027

**Physical Description:** 16.1 Gigabytes  
1 file (.mp4) M4\_camera25km\_51.26.44N23.36.33E\_(near sobibor)\_mondry, TRT 00:25:001920x1080

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Video: M5\_camera15km\_49.51.29N23.59.28E\_(near lviv)\_highcastle, 2022

Digital-materials  
RL11067-SET-0028

**Physical Description:** 9.6 Gigabytes  
1 file (.mp4) M5\_camera15km\_49.51.29N23.59.28E\_(near lviv)\_lem, TRT 00:30:001920x1080

MFA/EDA theses website, 2022 (online item available)

**Digital Object:** [MFA/EDA theses website \(2022\)](#)

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### **MFA/EDA Theses, 2023**

**Physical Description:** 43.65 Gigabytes  
19 files (1 .mov, 1 .pdf, 3 .mp4, 14 .jpg) ; 2.25 Linear Feet  
3 boxes

#### **Scope and Contents**

Theses from the Class of 2023.

Organized into two subseries: Written Theses and Creative Theses.

#### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

### **Written Theses, 2023**

**Physical Description:** .262 Megabytes  
1 file (.pdf) ; .25 Linear Feet  
1 half-size letter box

#### **Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

#### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Bennett, Marie-Louise, 2023

Box 42

**Language:** Material in English and Afrikaans

#### **Biographical Note**

Marie-Louise Bennett is a multi-disciplinary visual artist from South Africa and southern Appalachia. Her practice is concerned with memory, childhood, motherhood, immigration, alterity, the natural environment, and future-building.

### **Scope and Contents**

Marie-Louise Bennett's written thesis (45 pp., bound, with covers) forms part of her MFA/EDA thesis, scenes from [beyond] childhood. Essays on childhood, on memory and perspective, and how one defines one's sense of place and identity, are followed by 14 color photographic illustrations of her thesis installation. The digital photographs used in the printed thesis are described in the Creative Theses series.

---

Watson, Charles G., 2023

Box 42  
Digital-materials RL11067-  
SET-0031

**Physical Description:** .262 Megabytes  
1 file (.pdf)

### **Biographical / Historical**

Charles G. (C.G.) Watson is a filmmaker, photographer, and writer from Huntington Beach, California. His multimedia style and intimate approach to portraiture strive to create a poetic experience that is both cerebral and emotionally resonant.

### **Scope and Contents**

C.G. Watson's written thesis (33 pp.), "Light & Shadow: Corning, General Electric, and the Incandescent Bulb," in which he explores how scientific innovation and discovery are entwined with art, spirituality, and philosophy, forms part of Watson's MFA/EDA thesis project film, *The Glass Evangelist*. Also includes a digital .pdf of the thesis.

## **Creative Theses, 2023**

**Physical Description:** 43.45 Gigabytes  
18 files (1 .mov, 14 .jpg, 3 .mp4) ; 2.25 Linear Feet  
1 half-size letter box; 2 oversize flat boxes

### **Access Restrictions:**

Access note. Some materials are fragile audiovisual formats such as a reel of 16 mm film. Digital copies are available for use. Please contact Research Services with questions.

### **Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Hard copies of the artists' statements and inventories are included in the project folders when present in physical form, and an extract of the statement is available in the collection guide entry for each thesis.

Arranged alphabetically by last name of student.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Baghban, Yasaman, 2023

Digital-materials RL11067-  
SET-0030

**Physical Description:** 2.58 Gigabytes  
1 digital video file (.mp4)

#### **Scope and Contents**

Yasaman Baghban's MFA/EDA thesis project, (My) Heterotopia as (a) Woman, is a digital video about a woman's experience and identity.

From the artist's statement: "(My) Heterotopia as (a) Woman is a film about the eternal otherness experienced by women, whether they be citizens or foreigners. Years of oppression of basic rights have elicited rage and shame and, paradoxically, courage and power. So, my character became a dichotomy. Sometimes as a woman, I shouted silently by breaking the rules and taboos. However, I did not give up, and like so many of my friends, I crossed the borders to pursue independence. We all are aware of the fact that the wounds inflicted on this path will never be healed... As I got older, I realized the feeling of incarceration grew up with me. Imagine the fidgeting woman in a cell constantly asking, 'Why don't I deserve genuine freedom?' In this journey, memories have always acted as a double-edged sword, not only memories but also dreams. They continually transport me between parallel universes. This film portrays my perception of those universes."

#### **Biographical / Historical**

Yasaman Baghban is an Iranian documentary and experimental filmmaker. Her work often revolves around human rights, socio-political issues, and personal narratives to amplify the voices of underrepresented groups, particularly women, and explore the themes of memory and the archive.

[Source: Artist's biographical statement, 2023]

---

Bennett, Marie-Louise, 2023

Digital-materials RL11067-  
SET-0030

**Physical Description:** 40.6 Megabytes  
14 still image files (.jpeg) 4080 x 3072 dpi

### **Scope and Contents**

These fourteen digital color photographs form part of Marie-Louise Bennett's MFA/EDA thesis project, titled Scenes from [beyond] childhood, and document the artist's multi-media installation. They are accompanied by a printed catalog, described in the Written Theses series, of essays on childhood, identity, and place, accompanied by color illustrations reproduced from the digital photographs of the installation.

From the artist's statement: "This multi-media installation is a return to left-behind places from childhood, as seen through the removed gaze of an emigrant. A reflection on belonging, as seen by someone without roots. A meditation on building a future, from the perspective of a mother who does not know her place."

---

Powell, Vann, 2023

Box 40

### **Biographical / Historical**

Vann Thomas Powell is a documentary artist and art educator based in Durham, N.C. A native North Carolinian, Vann received his BA in Philosophy from Appalachian State University and earned an MFA/EDA degree in the Experimental and Documentary Art program at Duke University. Vann's work focuses on the relationships between past and place, paying close attention to how the two help formulate identity. Vann has exhibited work across the United States and has also been featured in domestic and international publications.

### **Scope and Contents**

Vann Powell's MFA/EDA thesis, *On Contentious Ground*, is represented here by five color inkjet photographs taken at Civil War battle sites. The prints measure 17x22 inches.

From the artist's statement: "Not unlike many children who grew up along the Eastern coast of the United States, my father often took us around to different American historical sites during family vacations. Civil War sites held a certain amount of intense gravity whose histories and stories commanded my attention as a child, the number of dead and suffering on and off the battlefield, unresolvable. Now, older and as an artist I am interested in who and why others visit these sites. What can images of these visitors and the landscapes tell us about our relationship to a past that was and continues to be formative for our stories as Americans. Touching on themes of identity politics, division, and layering of history, *On Contentious Ground* looks at visitors to Civil War sites today to investigate America's past and continued connection to these sites of reckoning."

Stambler, Maddie, 2023

Digital-materials RL11067-  
SET-0030

**Physical Description:** 3.93 Gigabytes

1 digital video file (.mp4) MPEG-4 AAC, H.264, 1920x1080 resolution, run time approximately 00:28:37

**Scope and Contents**

Living Legacy is a short documentary film that tells the story of the Historic Russell School, the only surviving Rosenwald School in Durham County in North Carolina. It forms part of Maddie Stambler's MFA/EDA thesis of the same title.

From the artist's statement: "The film documents a community's effort to preserve a historic and undervalued building and celebrate the work, sacrifices, and memories of their forebears who attended the school. The film captures the vivid school-day memories of the Russell School's living alumni as well as the passion of the school's board members who work persistently to maintain the school and share its history. The film also treats the building as a character allowing the physical space to express its own memories and develop a unique voice."

**Biographical Note**

Maddie Stambler is a documentary filmmaker and a graduate of Duke University, where she received her Bachelor of Arts in 2017 in a self-designed major in storytelling and her Master of Fine Arts in Experimental and Documentary Arts in 2023. As a storyteller, she is interested in probing questions of memory, perspective, and interpretation.

---

Velasquez, Juan, 2023

Box 40  
Box 41  
Oversize-folder 5

**Physical Description:** 1.0 Linear Feet

2 boxes, 1 oversize photograph in an oversize folder

**Biographical / Historical**

Born in Mexico City in 1981, Juan L Velazquez holds a BA in Communication Sciences, an AA degree in Photography, and an MFA in Experimental and Documentary Arts from Duke University. Because of his family ties, education and work experience he grew up in the liminality of social contexts, in between urban/rural communities, capital/border cities, and core/periphery nations. As a visual artist, Juan L questions through both still and moving images, and installation practices, the mechanism of perception, mediation and representation that exist in the tradition of visual documentation by exploring the transient human relationship with the natural world.

### Scope and Contents

Juan L. Velazquez's MFA/EDA thesis for 2023, titled geo-graphia-s personal-is, explores the connections between humans, memory, time and space, and the natural world. It consists of the following elements: 32 inkjet print color photographs measuring approximately 10x10 inches; test print for exhibition design; inkjet print color photograph, approximately 40 x 9 inches (test print to establish lightbox dimensions); composite prints measuring 8x10 inches (reference prints from website used for promotional materials); 4x5 inch Fujifilm Provia positive, 8 film sheets, partial references of documentation of four reference points; one panel, 2 1/4 x 20 inch mirrored extruded acrylic, 1/8 inch thick, featuring a test engraving with different laser speeds and power; and one collage composed of inkjet prints, measuring approximately 24x12 inches (test print for inverted effect).

The project also includes a set of ArcGIS's StoryMaps managed through Duke's Nicholas School of Environment IT department, published as websites. Although they are not directly accessible in this collection, their URL website addresses are available in the student inventory.

From the artist's statement: "Photographic imprints registered as material markers of memory serve as an entry point into the juxtaposition of space and the displacement of time to explore a becoming, of the unknown land into a place of belonging. Personal geographies live in the recondite multiplicity of space-time, they cohabit our embodied experiences. Several recordings of these human experiences are presented in this multimedia exhibition through presence, directionality, recurrence and mediation."

---

Watson, Charles G. (C. G.), 2023

Box 42  
Digital-materials RL11067-  
SET-0031

### Physical Description: 36.1 Gigabytes

2 moving image files (.mp4, .mov) 1 digital video, RT 00:37:01, 3840 × 2160, progressive, H.264; 1 digital video, RT 00:06:03, 2048 × 1536, progressive, ProRes; .25 Linear Feet  
1 folder; 1 envelope

### Scope and Contents

Charles G. (C. G.) Watson's creative thesis project comprises: one digital video of thesis film, The Glass Evangelist (TRT 00:37:01); one 16mm roll of film (footage of glass eyes, West Campus, 200 feet on one reel) and one digital video of the 16mm footage (TRT 00:06:03); two cyanotype fabric prints of magnified cornea (made by Sejiro Littleton and gifted to Charles G. Watson) (8 1/2 x 5 1/2 inches); and one cyanotype plastic transparency of a magnified cornea (8 1/2 x 7 inches).

From the artist's statement: "The Glass Evangelist is a multimedia essay which examines the duality of glass as both an artistic expression and a scientific matter, as seen through the lens of the Littleton family of Western North Carolina. The Littletons, whose own multigenerational legacy includes the developer of Pyrex and the father of the Studio Glass Movement, have been pioneers and innovators in a number of fields related to the wonder material for over a century."

**Access Restrictions:**

Access note. Some materials in this series are fragile audiovisual formats in the form of a reel of 16 mm film. A digital copy is available for use. Contact Research Services with questions.

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MFA/EDA theses website, 2023 (online item available)

**Digital Object:** [MFA/EDA Theses website \(2023\)](#)

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## **MFA/EDA Theses, 2024**

**Physical Description:** 9 Linear Feet  
4 boxes and 1 oversize folder ; 2.22 Gigabytes  
97 files (still images and video file)

**Scope and Contents**

Theses from the Class of 2024.

Organized into two subseries: Written Theses and Creative Theses.

**Physical Characteristics and Technical Requirements**

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

## **Written Theses, 2024**

**Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

Ahmed, Shiraz, 2024

Box 43

### **Biographical / Historical**

Shiraz Ahmed is a filmmaker, visual artist and journalist. His work addresses social inequities, marginalization and the unending attempt to better our world. This can take the form of film as commentary and critique as well as satirical and surrealist image-making to reflect and subvert dominant narratives prevalent in popular discourse. He works with communities misrepresented in media due to religious, racial or economic discrimination and attempts to correct for visual biases found in his research. He is a Kartemquin Diverse Voices in Docs and Documenting Detroit fellow, and has received grants and professional recognition from a variety of organizations, worked at local news organizations in Detroit, Mich., and Memphis, Tenn., covering housing, healthcare and social service programs.

### **Scope and Contents**

Shiraz Ahmed's written thesis "Afterword: Notes on being an American Muslim, a Vagrant, an Interloper" forms part of his MFA/EDA thesis, This World. The printed thesis starts with page 42-45. The written and creative theses are stored together.

---

Lehner, Natasha, 2024

Box 43

### **Biographical / Historical**

Natasha 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) and she currently resides in Durham, NC where she is an MFA candidate in the Experimental and Documentary Arts program at Duke University. Natasha is the 2024 Graduate Arts Fellow at the Kenan Institute of Ethics, a two time Duke University Deans Research Award recipient and the Spring 2023 Student Film Photo Award recipient for her ongoing project, More of Everything.

### **Scope and Contents**

Natasha Lehner's written thesis project, Thirteen Instances forms part of her MFA/EDA thesis, More of Everything. It consists of an 8.5 x 7 inch staple bound insert. The written and creative theses are stored together.

From the artist's statement: "More of Everything is an ongoing exploration of the artist's recently discovered biological grandfather, Harvey Karman. Harvey was a fierce advocate for women's rights as well as an integral part of the underground abortion movement in 1960's Los Angeles. At the same time, Harvey was introduced to doctors at the forefront of the emerging fertility field where he gave women, such as the artist's grandmother, the option of motherhood they would not have otherwise had. Through the process of unearthing Harvey's personal archive, Natasha has come

to know a version of her grandfather that reveals a shared likeness just below the surface, as images and words created nearly 70 years apart are now brought together. In *More of Everything*, three generations that never existed as one are presented here in three parallel narratives that intersect to create an imaginative union."

---

Weng, Trista, 2024

Box 44

### **Biographical / Historical**

Born in 1998 in China, Trista Weng is a transnational documentary filmmaker and multimedia artist. Growing up in Hangzhou, she earned her B.A. degree at Beijing Normal University, majoring in Film and minoring in Philosophy. Later, she earned her M.F.A degree in Documentary and Experimental Arts in Duke University.

Since her junior year of college, Trista has shifted from studio filmmaking to independent documentary filmmaking. Having spent one and a half years filming homeless people living in a McDonald's near her campus, she completed her first feature-length documentary, *Vagrants and I*, in May 2021, which won her Audience Select Award at her department's graduation exhibition. Additionally, since 2021, she has worked as an assistant for Su Qing and Mi Na, a couple of established indie documentary filmmakers who spent over twenty years filming Chinese deaf people. She also worked for their independent film organization, New Asian Filmmakers Collective.

Confronting critical political change in her homeland, mainland China, Trista yet chose to "keep a distance" from the subjects concerning her national identity and gender. Instead she seeks to explore human's shared experiences in the contingency of being, as well as the separation and connection between different individuals. Meanwhile, interested in the emerging digital media, she aims to extend her art practice to multi-media arts at Duke's MFA|EDA program, including writing, digital arts and installation.

She will be primarily working in Cambodia after her MFA program.

### **Scope and Contents**

From artist's statement: "*Red is the Warmest Color* is a sensory archive, a "zone" and a collection of cabinet of curiosities as it is presented, that delves into the memories, curiosities and treasured collection of a Chinese-born artist currently drifting in the U.S. It aims to create a personal, quiet and time-based experience of continuous discovery that showcases the artist's self-exploration as well as a connection to space."

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Zhou, Alaric, 2024

Box 43

### **Biographical / Historical**

Tianming Zhou (Alaric) is a Chinese filmmaker and photographer currently based in the USA. His work focuses on mental health, displaced memories, and the Chinese diaspora. Alaric grew up in Mainland China and completed his bachelor's degree in Hong Kong, where he developed a passion for street photography and film studies. Before pursuing his MFA at Duke University, he worked as a documentary editor and independent filmmaker for fictional films. His MFA experiences convinced him to further experiment with the boundary between fiction and non-fiction, frequently expressed through meta-films and docu-fictions. During this period, he also expanded his artistic practice into video art and expanded cinema installations.

### **Scope and Contents**

Alaric Zhou's written thesis "SEEN" forms part of his MFA/EDA thesis, SEEN. The printed thesis consists of Part 1. Hands written on notebook papers; Part 2. 8x8" photo paper, printed photos with words on the other side; Part 3. A screenplay, printed with A4 paper and bound with gaffer tape; Part 4. A research paper, printed in academic format.

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Gayeski, Marie, 2024

Box 45

### **Scope and Contents**

"elemental: marie gayeski". Hand-bound book. Approx. dimensions: 11 ½" tall x 8 ¾" wide x 1 ½" deep.

### **Access Restrictions:**

Access restricted. Materials closed by donor request until June 2050 or until the death of the Donor, Marie A Gayeski, whichever may come first.

## **Creative Theses, 2024**

### **Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Hard copies of the artists' statements and inventories are included in the project folders when present in physical form, and an extract of the statement is available in the collection guide entry for each thesis.

Arranged alphabetically by last name of student.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Ahmed, Shiraz, 2024

Box 43

#### **Biographical / Historical**

Shiraz Ahmed is a filmmaker, visual artist and journalist. His work addresses social inequities, marginalization and the unending attempt to better our world. This can take the form of film as commentary and critique as well as satirical and surrealist image-making to reflect and subvert dominant narratives prevalent in popular discourse. He works with communities misrepresented in media due to religious, racial or economic discrimination and attempts to correct for visual biases found in his research. He is a Kartemquin Diverse Voices in Docs and Documenting Detroit fellow, and has received grants and professional recognition from a variety of organizations, worked at local news organizations in Detroit, Mich., and Memphis, Tenn., covering housing, healthcare and social service programs.

#### **Scope and Contents**

Shiraz Ahmed's MFA/EDA thesis for 2024, titled *This World* consists of 10 small prints from "The Beards of Muslim Men" series, Printec 8x10" paper, Hahnemule photo rag. The 10 photos are individually titled and include: "Jibran," "Muaz," "Mehmet," "Jibreel," "Monty," "Dillon," "Mohammed," "Musharraf," "Hamza," "Nazeeh." The documentary film is not included. The written and creative theses are stored together.

From the artist's statement: "This World is a documentary film that tells the story of Triangle-area Muslim young adults as they navigate life in America. As day turns to night, this community faces the challenge of the oncoming darkness.

The Beards of Muslim Men is a remixed documentary portrait series featuring 10 different Muslim men with facial hair, The original backgrounds have been removed and replaced with photography of vernacular elements of local mosques, or where the man in question requested a particular location that makes him feel at home. The project was created with the support of Duke Chapel as part of the C. Eric Lincoln Fellowship in Theology and the Arts."

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Gayeski, Marie, 2024

Box 40

Digital-materials RL11067-  
SET-0032

**Physical Description:** 1.6 Gigabytes

1 file

### **Biographical / Historical**

Marie A. Gayeski holds a BFA in Communication Design from Parsons School of Design, a BA in Political Science and an MPA in Nonprofit Management. In addition, she attended Brooks Institute of Photography and The Corcoran School of Art. Ms. Gayeski has worked in museum membership and development at The Georgia Museum of Art and The Santa Barbara Botanic Garden, as well as an intellectual property licensing contract manager in NY. Her work focuses on the natural environment and human and animal formative experiences. Her most recent work documents transition after natural disaster and illness.

### **Scope and Contents**

Marie A. Gayeski's MFA/EDA thesis for 2024, titled becoming consists of 1 Digital Video shot on an iPhone 13 Pro, iOS 17.3.1. Run time: 10:51 and 3 Archival Prints printed on Epson Premium Hot Press Cotton Rag. Size of prints: 12x18 and paper size is 18x24."

From artist's statement: "elemental addresses the transitioning of the body in form and matter. After experiencing lifelong genetic illnesses and a Category 5 hurricane that destroyed my family's home and business, I searched to find peace, acceptance, beauty and connectedness in life, death, the forces of nature and the Cosmos. My work emerged from trauma, the recognition of reorientation and survival. I asked myself: How do you cultivate a sense of belonging and re-association with nature in the face of natural disaster and death? How do you go back to what is primordial, the elements and forces that create and destroy everything in the Cosmos? How do you move past your physical body and accept yourself as a being in transition? I believe all is not destroyed by nature but continually enveloped and recreated by it.

The exhibition consists of large-scale archival pigment prints and an experimental film. The work depicts the Five Platonic Solids in their elemental form: Water, Earth, Air, Fire and Ether. Still images and video were purposefully composed and manually shot in camera utilizing only water, plants, sand and light. No filters were applied to the still images in post-production.

Our connective tissue is the glue that holds our bodies together much like the Cosmic Web is the scaffolding of the Cosmos. Seeing the relationship between our bodies and the Cosmos has been a healing force in my life."

Additional information about the archival prints include: "air, image two, 2023 \_ shutter speed 1/5 sec, f/32, iso 100 i saw the hurricane in the water and wanted to give the illusion that the image was captured from space. st. andrews state park, panama city beach, florida

earth, image three, 2023 \_ shutter speed 1/50 sec, f/5, iso 100 i saw the strands of my dna in the wildflowers growing through the sand dunes. camp helen state park, panama city beach, florida

ether, image one, 2023 \_ shutter speed 1/10 sec, f/32, iso 100 i found home. camp helen state park, panama city beach, florida"

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Lehrer, Natasha, 2024

Box 43

**Biographical / Historical**

Natasha 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) and she currently resides in Durham, NC where she is an MFA candidate in the Experimental and Documentary Arts program at Duke University. Natasha is the 2024 Graduate Arts Fellow at the Kenan Institute of Ethics, a two time Duke University Deans Research Award recipient and the Spring 2023 Student Film Photo Award recipient for her ongoing project, More of Everything.

**Scope and Contents**

Natasha Lehner's MFA/EDA thesis for 2024, titled More of Everything consists of and 8 x 10 inch perfect bound book with manila folder case. Also included is a written thesis, an 8.5 x 7 inch staple bound insert.

From the artist's statement: "More of Everything is an ongoing exploration of the artist's recently discovered biological grandfather, Harvey Karman. Harvey was a fierce advocate for women's rights as well as an integral part of the underground abortion movement in 1960's Los Angeles. At the same time, Harvey was introduced to doctors at the forefront of the emerging fertility field where he gave women, such as the artist's grandmother, the option of motherhood they would not have otherwise had. Through the process of unearthing Harveys personal archive, Natasha has come to know a version of her grandfather that reveals a shared likeness just below the surface, as images and words created nearly 70 years apart are now brought together. In More of Everything, three generations that never existed as one are presented here in three parallel narratives that intersect to create an imaginative union."

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Weng, Trista, 2024

Digital-materials RL11067-  
SET-0032

**Physical Description:** 617 Megabytes  
96 files

**Biographical / Historical**

From artist's biography: "Born in 1998 in China, Trista Weng is a transnational documentary filmmaker and multimedia artist. Growing up

in Hangzhou, she earned her B.A. degree at Beijing Normal University, majoring in Film and minoring in Philosophy. Later, she earned her M.F.A degree in Documentary and Experimental Arts in Duke University.

Since her junior year of college, Trista has shifted from studio filmmaking to independent documentary filmmaking. Having spent one and a half years filming homeless people living in a McDonald's near her campus, she completed her first feature-length documentary, *Vagrants and I*, in May 2021, which won her Audience Select Award at her department's graduation exhibition. Additionally, since 2021, she has worked as an assistant for Su Qing and Mi Na, a couple of established indie documentary filmmakers who spent over twenty years filming Chinese deaf people. She also worked for their independent film organization, New Asian Filmmakers Collective.

Confronting critical political change in her homeland, mainland China, Trista yet chose to "keep a distance" from the subjects concerning her national identity and gender. Instead she seeks to explore human's shared experiences in the contingency of being, as well as the separation and connection between different individuals. Meanwhile, interested in the emerging digital media, she aims to extend her art practice to multi-media arts at Duke's MFA|EDA program, including writing, digital arts and installation.

She will be primarily working in Cambodia after her MFA program."

### **Scope and Contents**

Trista Weng's MFA/EDA thesis for 2024, titled *Red is the Warmest Color* consists of a multimedia installation that includes writings, found objects and photographs. Digital Items include: 4 folders representing photographs of MFAEDA thesis and objects. AI Chatboxes\_43 items; Memory Jars\_31 items; Space\_15 items; Treasured Chest\_7 items. Contains still image files.

From artist's statement: "*Red is the Warmest Color* is a sensory archive, a "zone" and a collection of cabinet of curiosities as it is presented, that delves into the memories, curiosities and treasured collection of a Chinese-born artist currently drifting in the U.S. It aims to create a personal, quiet and time-based experience of continuous discovery that showcases the artist's self-exploration as well as a connection to space."

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Zhou, Alaric, 2024

Oversize-folder 7

### **Biographical / Historical**

Tianming Zhou (Alaric) is a Chinese filmmaker and photographer currently based in the USA. His work focuses on mental health, displaced memories, and the Chinese diaspora. Alaric grew up in Mainland China

and completed his bachelor's degree in Hong Kong, where he developed a passion for street photography and film studies. Before pursuing his MFA at Duke University, he worked as a documentary editor and independent filmmaker for fictional films. His MFA experiences convinced him to further experiment with the boundary between fiction and non-fiction, frequently expressed through meta-films and docu-fictions. During this period, he also expanded his artistic practice into video art and expanded cinema installations.

### **Scope and Contents**

Alaric Zhou's MFA/EDA thesis for 2024, titled SEEN consists of photo prints: 44x44", Epson Premium Luster Paper, black and white, photos taken with Hasselblad 500cm with Ilford films. The experimental essay film is not included.

From the artist's statement: "SEEN is a two part MFA thesis which includes a short experimental essay film and an exhibition. The film and exhibition are related in theme but presented as two separate works. Both concern how still and moving images can visualize displaced memories. The archived are materials for the exhibition.

The exhibition, includes a series of photography works and a one-channel video. It showcases fragments of urban recollections that one fails to place. These fragments are discrete, out-of-context and removed from geological, chronological, and cultural frameworks. The still and motion images function in different manners of shaping our impressions to the urban landscape but both fail to connect us to the real memories. Eventually they linger as pieces in between the reality and fantasy, past and present, places and non-places."

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MFA/EDA theses website, 2024

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### **MFA/EDA Theses, 2025**

**Physical Description:** 7 Linear Feet  
4 boxes and 1 oversize folder ; 19.8 Gigabytes  
11 files

#### **Scope and Contents**

Theses from the Class of 2025.

Organized into two subseries: Written Theses and Creative Theses.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this series are electronic records that require special equipment. Contact Research Services with questions.

### **Written Theses, 2025**

**Physical Description:** 2 Linear Feet  
1 box and 1 folder ; 7.02 Megabytes  
1 file

#### **Scope and Contents**

Typescripts unless otherwise noted; titles are included when known.

Arranged alphabetically by last name of student.

### **Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Han, Xueyan (Suanne), 2025

Digital-materials RL11067-  
SET-0033

**Physical Description:** 7.02 Megabytes  
1 file

#### **Biographical / Historical**

As an artist and educator, Suanne Han's art practice utilizes art as a medium to excavate self-narratives from the complexities of everyday life. Her work examines art's potential as a tool for self-expression, memory, and connection, fostering alternative ways for individuals to engage with both personal and collective histories. Through interdisciplinary and participatory art forms, she seeks to transform traditional gallery spaces and reimagine the spectator-performer dynamic. Suanne is particularly interested in using art to explore how contemporary Chinese youth, shaped by the collective experience of the pandemic, are renegotiating their relationships with their immediate surroundings and the broader world.

She is a Master of Fine Arts student in the Experimental and Documentary Arts program at Duke University and holds a BFA in Film Directing and Screenwriting from the Central Academy of Drama in Beijing, China.

#### **Scope and Contents**

Includes 1 document file for Han's thesis, FRAGMENTS in English. Topics include personal memories, social media, Yintai City Mall, social

relationships, and self-expression through the form of reflective essays, interviews, chats, and other forms of text and images.

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Schneider, Hannah, 2025

Box 46

**Biographical / Historical**

Hannah Schneider is an artist and photographer based in Raleigh, North Carolina. She holds a BA in Graphic Design from Meredith College and an MFA in Experimental and Documentary Arts from Duke University. Since discovering the darkroom in 2021 as an undergrad at Meredith, Schneider has fallen in love with the experimentality of creating work there. She is passionate about using photography to push the boundaries of the media and create narratives that reflect what is seen and unseen. As an individual facing vision loss, Schneider experiments with disintegrating images using processes that connect to and reflect the loss she fears in the future. Her work has been presented in a solo exhibition at Duke University (2025) and group exhibitions at Meredith College (2023), SPE's New Realities Conference (2024), Pullen Arts Center (2024), and North Carolina Museum of Art (2025). Publishings include The Colton Review (2020, 2021, 2022, 2023) and Overlap's Stir the Pot. Schneider was a finalist for Photolucida's 2023 Critical Mass.

**Scope and Contents**

Includes 1 bounded volume associated with the project, When will I go blind?, in English, approximately 100 pages, 8x11 inches. Volume contains printed versions of photographs, various essays and reflections written by Schneider related to her vision loss, impact on art, family relationships, and other related topics.

---

Vienrich-Felling, Bren, 2025

Box 47

**Biographical / Historical**

Bren Vienrich-Felling (she/her) is a Peruvian American artist and educator who explores stories within the mediums of cinematic expression, photography, and design. Her work has focused on themes related to human connections in nature, identity, and habitual practices.

**Scope and Contents**

1 handbound thesis book, 8x10 inches, 49 pages and 1 linoleum block print, approximately 12x19 inches for the thesis, The Small Acts That Ground Us in English, that includes essays, photographs, and short stories around the artistic process and topics such as agriculture, the mundane, and nature.

**Physical Description:** 5 Linear Feet  
3 boxes and 1 oversize folder ; 19.8 Gigabytes  
10 files

**Scope and Contents**

Formats can include digital films, digital photographs, photobooks and artwork, photographic prints, and multi-media installation components.

Arranged alphabetically by last name of student.

**Physical Characteristics and Technical Requirements**

Access note. Some materials in this subseries are electronic records that require special equipment.

Han, Xueyan (Suanne), 2025

Oversize-folder 8  
Digital-materials RL11067-  
SET-0033

**Physical Description:** 1.26 Gigabytes  
5 files ; 1 folders

**Scope and Contents**

Includes 8 photographs approximately 16x20 inches and 1 concept photograph approximately 19.5x29.5 inches related to Yintai City Mall for the project FREE SPACE, 5 digital videos with 4 related to the mall, and one originating from social media regarding the Halloween protest Chinese (Mandarin) and English.

Abstract: FREE SPACE focuses on how a group of young cosplayers in China transform an abandoned commercial mall into a vibrant hub for anime enthusiasts. By asserting their presence into the physical spaces, these youth challenge and redefine conventional urban structures through their creative self-expressions. However, this seemingly "free space" exists under the looming presence of systematized regulation. In this project, Suanne utilizes the exhibition space to critically examine the concept of "surveillance" within the contemporary Chinese context, questioning how self-expression, visibility, and state power intersect across both digital and physical realms.

Kyereme, Ama, 2025

Box 48

**Biographical / Historical**

Ama Kyereme is a curator working in moving image from the Midwest with a BA in Media and Cultural Studies and Geography from Macalester College and MFA in Experimental and Documentary Arts at Duke University. She uses visual and time-based media to create work that

interrogates the relationship between place, identity, and culture as it relates to Blackness within the context of the African diaspora. She is concerned with Black bodies in public, particularly their representation in media.

Kyereme incorporates visual culture by deploying ethnographic research methods in the archive, investigating the dynamics between research and art. Archival practice is a form of resistance for her. Issues of the past and future, memory, and cultural preservation are centered in her focus on public history and how lived experience and memory are shaped and transformed through collection and dissemination in the archive. Her work examines how culture is transmitted, transmuted, appropriated, and reproduced across time and space.

### **Scope and Contents**

1 zine in English made of handmade deckle edge paper, copy paper, and saddle stitch staple bound for project, Heavy Surf.

Abstract: This zine, Heavy Surf, was distributed as a program for the presentation entitled "Memorial Service: An Art Talk" for Ama Kyreme's thesis exhibition, "Those who died return again again human". It features found and white-out poetry created from ethnographic writings about the city of Cape Coast by A.B. Ellis during British colonization of Gold Coast (present day Ghana) and Kwame Nkrumah's Consciencism. The booklet is also comprised of a series of photographs of Cape Coast Castle and Elmina Castle in Ghana. This zine was printed and bound by the maker to function as a walking journal in a n exploration of their documentary process, where memory and walking are critical methods. In this way, the white space within the document allow room for the reader to fill in the blanks or write over the existing historical texts in their exploration of place.

---

Liu, Ziwen, 2025

Box 47  
Digital-materials RL11067-  
SET-0033

**Physical Description:** 2.33 Gigabytes  
1 file ; 1 folders

### **Biographical / Historical**

Ziwen Liu (1999, China) is a multimedia artist. She produced narrative short films and documentaries in China. After coming to Duke University's MFA Experimental and Documentary Arts program, she is engaged in the research and creation of digital art and generative media. By embracing randomness and disorder, she seeks to eliminate and replace the presence of the 'self' as the author. This approach challenges conventional artistic

logic, exploring the aesthetics of disordered relationships among fragments and images.

**Scope and Contents**

1 digital video, 6 digital photographs with a corresponding transparency film print 13x19 inches for the thesis "A Kind of Performance" in Chinese (Mandarin) and English.

Abstract: The music slowly drifted through the cold. The story unfolds through the music of Tao, an elderly band leader, portraying the lives of the elderly in northeastern China. It all takes place in Ziwen's hometown, Jinzhou. This place has been forgotten amidst China's rapid development and even abandoned by the younger generation. What is life like for these elderly people in their hometown...Documentary and photographs show their portraits and lives. Let the unseen scene be seen.

---

Schneider, Hannah, 2025

Box 49

**Scope and Contents**

12x15 inches folio box with vellum paper insert, 1 5x7 inches postcard, and 10 11x14 inches archival prints mounted on Hahnemühle's Photo Rag paper related to project When will I go blind?.

Abstract: If a camera can be compared to an eye, a disintegrating negative can be compared to a diseased retina. In this work, When will I go blind?, I use antiseptics, dry eye ointment, and boiling water to disintegrate images that feature the people, places, and things that bring me joy. As a photographer with Bardet-Biedl Syndrome, I am terrified and anxious about losing my vision. I made this work while I am still sighted as a coping mechanism to process the initial stages of the disease. I hope this work connects with others who have gone through something similar, with the embossed braille offering an exclusive entry point for them. For people who have never experienced anything like this, I invite them to visualize and feel my fear of loss through this work.

---

Vienrich-Felling, Bren, 2025

Digital-materials RL11067-  
SET-0033

**Physical Description:** 2.21 Gigabytes

1 file

**Scope and Contents**

Includes 1 digital video for Full Moon Over Palcazú in English and Spanish.

Abstract: Set on a cattle ranch in the Amazon of Perú, Full Moon Over Palcazú is a cinematic exploration of belonging, family, and the profound

connections between humans and the natural world through the lens of a mother's experiences on a remote farm.

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Xu, Dingyi, 2025

Box 48  
Digital-materials RL11067-  
SET-0033

**Physical Description:** 2.18 Gigabytes  
2 files ; 2 Volumes  
2 bounded volumes

**Biographical / Historical**

Dingyi Xu is a Chinese interdisciplinary artist exploring themes of memory through digital media and installation. Drawing from personal histories and archival materials, her work integrates generative imagery, photography, and interactive design.

**Scope and Contents**

Includes 2 digital videos; 2 bounded volumes with one approximately 220 pages, hard cover sewn bind at 8x10 inches, and one at 40 pages with hard cover accordion bind at 5x7 inches; and 4 keys from exhibition for project Key to Timeless in Mandarin (Chinese) and English. Bounded volumes are titled as Wuxu Village, a memoir by Yi's grandfather; edited and partially translated by Yi with commentary; and art by Yi's aunt; and The Fruit Treatment, written by her grandfather, art by her aunt, and edited by Yi. Topics include life in China, personal history, health, and urban development.

Abstract: Key to Timeless is an interactive exhibition that frames a conversation between two generations, on family, nature, and existence. It extends a story begun by Dingyi's grandfather. His memoir traces his experiences in rural Wuhan, China, constructing a canal in the 1970s for reservoir irrigation and domestic water supply. In 2024, after his passing, Dingyi revisited the same reservoir—now a tourist site—uncovering its transformation over time.

The exhibition unfolds the layered history of the place and the memories of the artist's grandfather embedded in this rural Wuhan reservoir. Through the interactive setup, the work explores their relationship and evolving connection to nature across time.

---

Zhu, Fangze (Clara), 2025

Box 47  
Digital-materials RL11067-  
SET-0033

**Physical Description:** 11.8 Gigabytes  
1 file

### **Biographical / Historical**

Fangzhe Zhu, sometimes Clara (b. 2000, Xi'an, China) is a filmmaker and photographer exploring memory, family, and cultural intersections. Her work navigates personal and social histories through moving images and photography, examining identity, cross-cultural family dynamics, and spaces imbued with historical and emotional significance.

She holds an LLB in International Studies, Peking University and an MFA in Experimental and Documentary Arts, Duke University.

### **Scope and Contents**

Includes one digital video; digital prints in various sizes, transparency film prints, and various paper materials for project in 40 in Chinese (Mandarin) and English.

Abstract: in 40 explores the intricate interplay between personal history and the social landscape. Through a short film and a series of photographs, the work traverses spaces imbued with history—hometowns, sites of travel, and places rich in personal and cultural significance—allowing these locations to speak to the legacies they hold. Grounded in the traditions of journalism and storytelling, the project begins with interviews and writing to uncover deeper layers of understanding. It seeks to reclaim an understanding of individual identity and familial bond, addressing broader questions about how we carry, confront, and reconcile our past.

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