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**PHOTOGRAPHY *THEN***

CHESSA SUBBIONDO

BUCK ELLISON

JESSE GOUVEIA

ALYSSA KAZEW

JACK PIERSON

THOMAS POLCASTER

March 3, 2023 - April 15, 2023



**CHESSA SUBBIONDO**  
*Addison Rae, 2022*

Inkjet print  
20 x 30 inches  
50.8 x 76.2 cm  
1/3 + 1AP



**CHESSA SUBBIONDO**

*Beanie, Baseball, 2023*

Inkjet print

20 x 30 inches

50.8 x 76.2 cm

1/3 + 1AP



**BUCK ELLISON**

*Untitled (Christmas Card #2),*  
2017

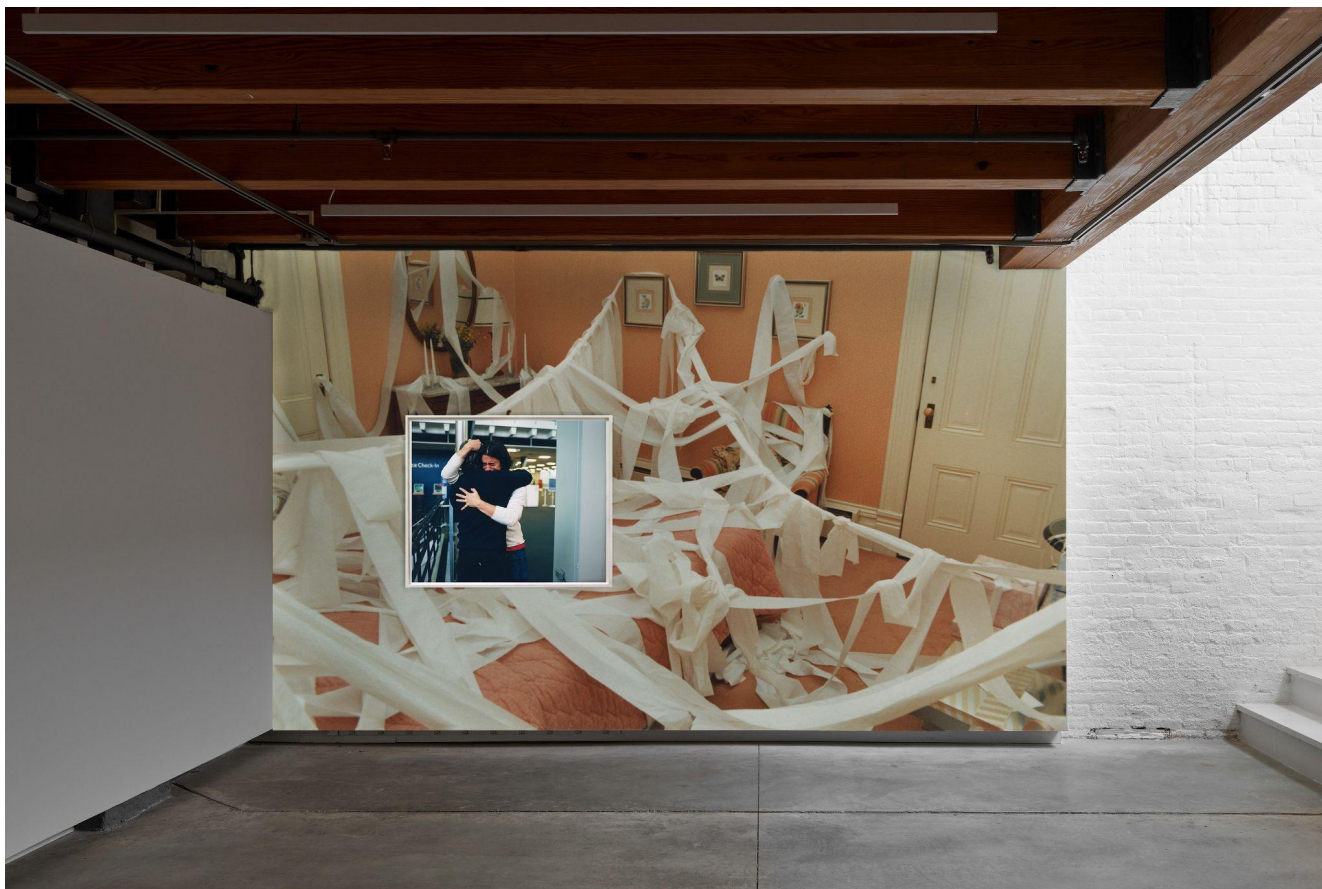
Archival inkjet print

59 x 44.5 in

149.8 x 113 cm

3/3 + 2AP

Collection of Peter Kahng



**JESSE GOUVEIA**

*Archways, 2023*

Wall print and framed  
chromogenic hand print

Wall print

169 x 112 in

429.2 x 284.4 cm

Framed work

44 5/16 x 36 1/4 x 2 in

112.5 x 92 x 5 cm

1/2 + 2AP with site-specific wall  
installation



**JESSE GOUVEIA**

*Saying goodbye, 2022*

Chromogenic hand print

Kodak Endura Matte paper

41 5/16 x 33 1/4

104.9 x 84.4 cm

44 5/16 x 36 1/4 x 2 inch (framed)

112.5 x 92 x 5 cm (framed)

1/3 + 1AP



**ALYSSA KAZEW**

*Boys! Boys! Boys!*, 2022

Inkjet Print

20 x 25 in

50.8 x 63.5 cm

1/2 + 2AP

32 x 40 in

81.2 x 101.6 cm

1/2 + 2AP



**JACK PIERSON**

*Blake 2005, 2023*

C-print

30 x 40 in

76.2 x 101.6 cm

1/3 + 1AP





**THOMAS POLCASTER**  
*GoDie (Funny Face), 2019*

Pigment print

11 x 14.6 In  
27.9 x 37 cm  
1/3 + 1AP

## PRESS RELEASE

### Artists

Chessa Subbiondo

Buck Ellison

Jesse Gouveia

Alyssa Kazew

Jack Pierson

Thomas Polcaster

### Dates

March 3 - April 15, 2023

### Opening

March 3, 6-8 pm

### Location

136 Baxter Street New York, NY 10013

Featuring works by six artists, *PHOTOGRAPHY Then* is a show of the now. What is being brought to the forefront of image-making ? Is it a return to the cues from practitioners of the past ? Are we performing authenticity ? Who do you see ? What are you paying attention to ?

Subtle or overt signifiers of an ever-evolving American aesthetic have become increasingly important to position within the frame of a photo - then proliferated on the internet. Whether it be playing up on the poetics of leisure, the white picket fence idyllic, fascination with celebrity, or the sentiments of memories and goodbyes, *PHOTOGRAPHY Then* features artists that unpack themes of lifestyle in the United States. Staged and reimaged, the works reveal the uncanniness of our society.

The artists in the show challenge our collective memory by orchestrating familiar moments through grounding their subjects in humanity. The image in its production is a conceptual effort to reinstitute gestures of what once was, in addition to its subject matter, furthering the feelings of familiarity, and distracting the viewer from the contradictions of their premeditation.

The title equally contradicts itself. Delivering a pasquinade at the expense of institutional surveys that often promise to bring forth the newest perspectives of the moment but do not always deliver as promised since museum exhibitions can take years to form - thus losing intended urgency, potency, or relevancy. *PHOTOGRAPHY Then* focuses on image-makers that point to similar visual languages, however shown together, they are an examination of culture and industry, appropriation and representation. The exhibition satirizes the institutional frameworks that celebrate the now, while acutely and accurately predicting what the future for contemporary photography is and could be.

**Chessa Subbiondo** (b. 2001) is a Photographer and Creative Director out of Los Angeles, California. Chessa captures surrealism in American pop culture and has cultivated an understanding uniquely her own. She focuses on the art of “Amateur” image making with staged concepts of emotion and domesticity. Placing celebrities in the taboo and working for Magazines such as Vogue, The Face, and Office - Chessa shows the beauty in normality through her editorial and personal work. Recently finishing her first full length short film she has begun to move into the realm of directing.

**Buck Ellison** (b.1987) Borrowing from the language of stock photography, Ellison produces meticulously detailed images that examine white American wealth. His large-format photographs portraying Ivy League students, WASP dynasties, and affluent homes are inspired by seventeenth-century Dutch paintings, specifically family portraits, that display an intricate set of coded signifiers and a particular attention to detail. Overall his tableaux showcases, in vivid detail, the mechanisms that quietly, even politely, obscure inequality in America.

Buck Ellison was born in San Francisco in 1987 and currently lives and works in Los Angeles. He received a BA in German Literature from Columbia University, New York in 2010, and an MFA from the Städelschule, Frankfurt am Main, Germany in 2014. Recent exhibitions include the 16th Biennale de Lyon: manifesto of fragility, Musée d'art contemporain de Lyon, 2022; Whitney Biennial 2022: Quiet as It's Kept, The Whitney Museum of American Art; Made in L.A. 2020: a version, The Hammer Museum, Los Angeles and The Huntington Library, Art Museum, and Botanical Gardens, Pasadena, 2021; and Antarctica, Kunsthalle Wien, Vienna, 2018. Upcoming projects include a solo exhibition at Barbati Gallery in Venice in September 2023. Ellison has been profiled in Aperture, ArtForum, Art Review, The British Journal of Photography, The New Yorker, and The New York Times. His work is included in the permanent collections of the Aishti Foundation, Beirut; The Hammer Museum, Los Angeles; Los Angeles County Museum of Art (LACMA); Museum of Contemporary Art, Los Angeles; and The Whitney Museum of American Art, New York.

**Jesse Gouveia** (b. 1992) delicate approach to the photographic medium displays interludes within Gouveia's life, as well as that of the human experience in which you can often feel the first hand personal fabric within each image. Communicating a tableau perspective on the intimacy experienced with one's self retrospection, through the consideration of patterns of habit, memory, and collecting. Gouveia investigates these details, common yet impactful moments, in the emotional development of our most present nuanced identity.

From re-creation to documentation, and to the presentation of experiences felt solitarily yet possibly shared amongst us, Gouveia steps between dimensions of memory and reconstruction. Enveloping the audience within technical large scale prints made with film-based cameras, the fragility and humanity of such scenes renders almost palpable. Gouveia's work can be distinguished by his portrayal of the underlying familiarity and inner dialogue of what is to be in solitary moments as a part of the contemporary.

**Alyssa Kazew** (b. 1991, Mars, PA) received her BA from Pratt Institute in 2012 and currently resides in Austin, TX. Kazew draws inspiration from internet meme culture and popular icons such as the Scream mask and SpongeBob SquarePants. Her multimedia body of work is a wild expression of hedonistic joy, self-deprecating humor, performance art, and sex positivity.

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**Thomas Polcaster** (b. 1998) is an American artist living and working in New York City. In his photographs, he obscures the line between diaristic and staged work. Polcaster references historical photography while engaging intimately with contemporary image culture and community.

Selected editorial work includes *Office Magazine* and *Gagosian Quarterly*.

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**Jack Pierson** (b. 1960) Born in Plymouth, Massachusetts, 1960. Lives and works in New York, New York. Pierson graduated from the Massachusetts College of Art in 1984. Jack Pierson's practice employs photography, sculpture assemblage, installation, painting, and found objects, through which he explores the varied emotional undercurrents of daily life, from the intimacy of romantic attachment to the idealization of wanderlust. The artist's mode of non-hierarchical cultural compilation and a process of impulse-led editing allows Pierson to create personal and universal narratives across his multidisciplinary practice. They question what is staged and what is casual, a theme that is unquestionably his own, in which material, object, subject, fragment and life all coalesce.

Recent solo presentations include *Jack Pierson* at Museo Ettore Fico Torino, Italy (2021); *Jack Pierson: 5 Shows from the '90s* at Aspen Art Museum, Aspen, CO, USA (2017); and *Jack Pierson* at CAC Málaga, Málaga, Spain (2009). Select group exhibitions include *High Desert Test Sites 2022 (HDS 2022): The Searchers* curated by Iwona Blazwick at Joshua Tree, CA, USA (2022); *Any distance between us* at RISD Museum, Providence, RI, USA (2021); *Photography's Last Century: The Collection of Ann Tenenbaum and Thomas H. Lee* at The Metropolitan Museum of Art, New York, NY, USA (2020); and *Be Seen: Portrait Photography Since Stonewall* at Wadsworth Atheneum Museum of Art, Hartford, CT, USA (2019).

Pierson's work is found in major public collections, including Art Institute of Chicago, Chicago, IL, USA; CAPC Bordeaux, Bordeaux, France; Institute of Contemporary Art, Boston, MA, USA; Los Angeles County Museum of Art, Los Angeles, CA, USA; Metropolitan Museum of Art, New York, NY, USA; The Museum of Fine Arts, Houston, TX, USA; Solomon R. Guggenheim Museum, New York, NY, USA; Walker Art Center, Minneapolis, MN, USA; Whitney Museum of American Art, New York, NY USA, and Yale University Art Gallery, New Haven, CT, USA

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