



FOR IMMEDIATE RELEASE

Announcing Winter-Spring 2026 Exhibitions at CPW

NONA FAUSTINE | OCEAN VUONG | QIANA MESTRICH

On View January 31 – May 10, 2026

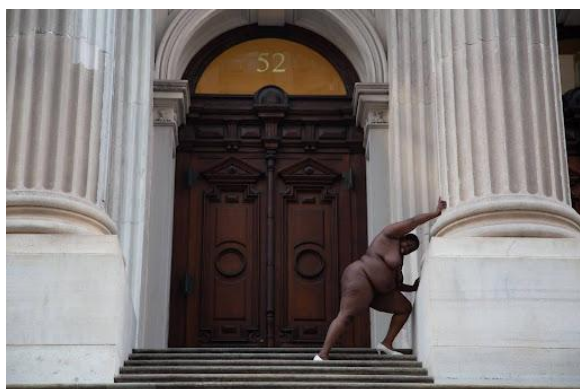
Opening reception: January 31, 2026, 5-8PM

Community Gallery: *Jiatong Lu – Nowhere Land*

January 31 – March 1, 2026

This winter-spring, CPW (formerly the Center for Photography at Woodstock) presents a dynamic line-up of exhibitions spotlighting visionary voices in contemporary photography—both emerging and established— whose work challenges conventions of representation, history, and belonging. Headlining the program is the first retrospective of the late **Nona Faustine**, whose fearless, history-defining images transformed the conversation on race and representation in America; the first public exhibition of photographs by acclaimed poet and novelist **Ocean Vuong**, revealing a powerful new dimension of his creative voice; and **Qiana Mestrich**, winner of CPW's 2025 Saltzman Prize—honoring her reclamation of women of color in the visual history of the American workplace. In CPW's Community Gallery, **Jiatong Lu**'s intimate project on chronic illness exposes the human cost of systemic medical neglect. The season continues CPW's commitment to showcasing artists who expand the possibilities of lens-based practice and use photography as a tool for cultural reflection and social justice. CPW will host multiple public programs and talks centered on these exhibitions.

NONA FAUSTINE - *WHAT MY MOTHER GAVE ME*

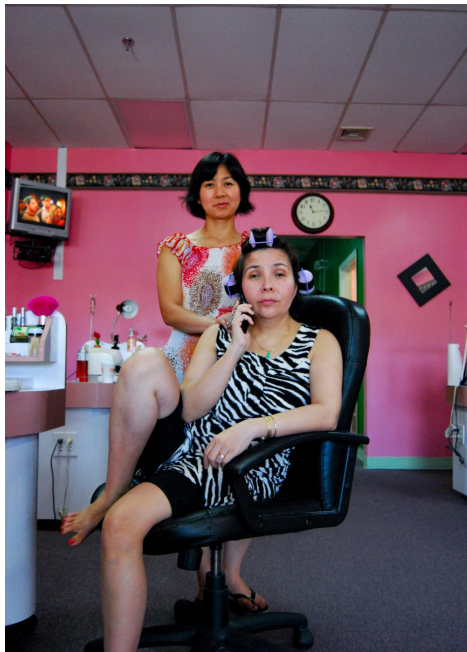


The first-ever retrospective of artist Nona Faustine (1969–2025) celebrates one of the most fearless and transformative voices in contemporary photography. Drawing from her multiple groundbreaking series—including *White Shoes*, *Mitochondria*, and *My Country*—the exhibition illuminates how Faustine electrified the art world and redefined the political image through maternal, ancestral, and feminist lenses.

Faustine’s unflinching and often shocking photographs boldly interrogate America’s racist past, most notably in self-portraits taken at former slave auction sites, while her intimate depictions of her mother, daughter, and sister honor Black womanhood as a source of history, knowledge, and resilience. This presentation offers a rare opportunity to experience the full scope of Faustine’s artistic vision; in 2019, CPW showed Faustine’s *White Shoes* work in its group exhibition, *Photography Now: Searchers*, juried by curators Maurice Berger and Marvin Heiferman.

The exhibition will be accompanied by a limited-edition artist’s book offering intimate insight into Nona Faustine’s creative process and her collaboration with her sister, Channon Faustine. Featuring personal reflections and behind-the-scenes stories about the making of *White Shoes*, the publication reveals the depth of the artist’s vision and the revolutionary, enduring legacy of her work.

OCEAN VUONG - *SÔNG*



Award-winning poet, novelist, and essayist Ocean Vuong (*The Emperor of Gladness*, *On Earth We’re Briefly Gorgeous*, *Time Is a Mother*) has emerged as one of the defining voices of his generation—an artist who renders a soulful, nuanced representation of the immigrant working-class experience in America. With this initial exhibition of his photographs, Vuong extends his deeply personal vision beyond the written word, revealing how his storytelling finds new expression in images.

Born in Ho Chi Minh City in 1988 and raised in a working-class Vietnamese American family in Hartford, Connecticut, Vuong draws on the intergenerational experiences of diaspora that followed the Vietnamese Resistance War Against America.

Although Vuong has long made photographs—often turning to them in the process of writing—this marks the first time his visual work is being presented publicly. His images, ranging from fluorescent pink-lit nail salons to quiet domestic interiors, capture the textures of immigrant and working-class life in America with rare tenderness, offering a profoundly personal meditation on loss, survival, and belonging. This presentation centers on an up-close body of photographs of his younger brother, taken as the two navigated grief, care, and renewal following their mother’s death.

This exhibition marks a rare moment of artistic transformation, as Vuong turns his gaze inward to explore photography as a continuation of his literary practice. The title *SÔNG* means “to live” in Vietnamese; read in English as *song*, it also evokes a canon of poetry such as William Blake’s *Songs of Innocence and of Experience*.

A limited-edition artist’s book, co-published by CPW and 1080PRESS, weaves together Vuong’s words and images, extending his deeply personal vision across visual and literary forms.

QIANA MESTRICH - *Do Not Fold, Spindle, or Mutilate*



This exhibition features images by Qiana Mestrich, the recipient of the CPW 2025 Saltzman Prize for Emerging Photographer of the Year. The prestigious distinction was awarded to Mestrich by a jury consisting of Dawoud Bey, Stephen Shore, and Lucy Sante.

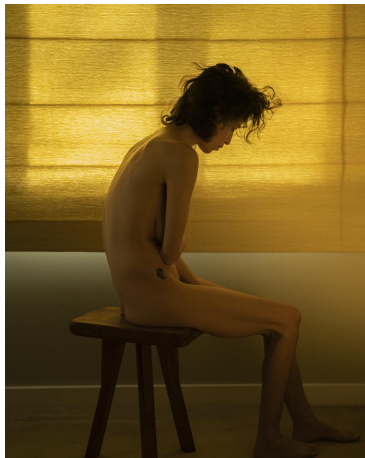
CPW’s new exhibition includes works from the artist’s ongoing collage series, *The Reinforcements*, which Mestrich began in 2023 to address the absence in visual archives of women of color in the 1970s and ‘80s American workplace. Through found and personal images, Mestrich constructs a speculative archive that

places women of color at the center of familiar office environments—fax machines, telephones, office furniture—bringing to light the important roles they have held in the workplace while critiquing their erasure from its visual history.

The exhibition is accompanied by a limited-edition artist's book published by CPW and produced by 1080PRESS.

**Community Gallery - *Jiatong Lu - Nowhere Land*
January 31 – March 1, 2026**

The CPW Community Gallery will feature work by Jiatong Lu, the winner of CPW's 2025 Portfolio Review Prize. *Nowhere Land* is an ongoing documentary project that examines, with fresh, creative, and broad range, the systemic failures of the U.S. medical system in addressing chronic tick-borne illnesses. After her own neurological Lyme diagnosis in 2021, Lu began interviewing fellow Lyme patients, and through a combination of text, photographs, and archival documents, she highlights the fugitive and insidious nature of Lyme. Lu's imagery, alternately abstract and concrete, reveals the profound physical, psychological, and financial toll of this often overlooked, hidden disease.



About CPW

Founded in 1977 as the Center for Photography at Woodstock, [CPW](#) is a not-for-profit arts organization with a dual mission: to support artists working in photography and related media, and to engage audiences through creation, discovery, and learning. At the heart of CPW's mission is programming that is community-based, artist-centered, and collaborative. To foster public conversation around critical issues in photography, CPW offers exhibitions, workshops, artists' residencies, and access to its Digital Media Lab. In 2022, CPW relocated from Woodstock to Kingston, NY, and in January 2025, CPW opened its new headquarters – housing a photography museum, and an educational and community center – in a 40,000-square-foot factory building at 25 Dederick Street.

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CPW Kingston

25 Dederick St, Kingston, NY 12401

Gallery Hours: Thursday to Sunday 11am – 5pm

Free admission

For more information about CPW Kingston programs, visit cpw.org

Press contacts

To request high-resolution images for press reproduction and interviews, please contact:

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Photos: Nona Faustine, *They Tagged the Land With Trophies and Institutions From Their Rapes and Conquests, Tweed Courthouse, NYC* (2013). © The Estate of Nona Faustine, courtesy the artist and Higher Pictures; Nona Faustine. From the series “Mitochondria.” *The Two Queens*, 2011. © The Estate of Nona Faustine, courtesy the artist and Higher Pictures; Images © Ocean Vuong; Qiana Mestrich, *Untitled (The Ideal File Clerk)*, from the “Reinforcements” series, 2023; Image © Jiatong Lu