



**Fellowship 20:
Honorably Mentioned
J Houston
Sarah Kaufman
Will Harris**

About the Artists

J Houston is an artist & photographer working in Pittsburgh, PA and New York, NY. Their work has been recently featured in *W Magazine*, *Aint-Bad*, Klemm Gallery at Siena Heights University, MI, CONTACT Gallery, Brooklyn, NY, and Houston Center for Photography. They hold a BA from Carnegie Mellon University.

Sarah Kaufman received a BA from Haverford College and an MFA from Virginia Commonwealth University. Solo exhibitions of her photography include Saint Joseph's University, Haverford College, Bowdoin College, Soho Photo and Porter Contemporary galleries in New York, and she has participated in group exhibitions nationwide. Kaufman's photographic and curatorial projects have been reviewed in *ARTnews Magazine* and *The Philadelphia Inquirer*. Work from her ongoing project, *Devil's Pool*, was recently acquired by the Pennsylvania Convention Center for permanent exhibition. She is an Assistant Professor in Art at Ursinus College in Pennsylvania where she teaches all levels of Photography and cross-media Studio Practices. Kaufman lives and works in Philadelphia.

Will Harris is an emerging visual artist whose work deals with memory, history, identity, time, and place. He mostly uses photography as his medium but he also utilizes audio and computer generated images. Will holds his BFA in Photography from The University of the Arts in Philadelphia, PA and completed his MFA in Photography and Integrated Media at Lesley University in Cambridge, MA in 2019.

Honorably Mentioned: Selected Portfolios from Fellowship 20

J Houston, *Tuck and Roll*

It's important to have people from the community documenting the community, not just in a queer context, but generally...there's a trust that comes with participants or close friends allowing me as another trans peer to control aspects of their image. —J Houston

J Houston's series, *Tuck and Roll*, evokes forward moving motion. The title references the act of tucking oneself into a rolling ball, shoulders first, and springing into action as you roll out of the action. While many of Houston's images, especially their portraits, feel more completeemplative, or serene, with their sitters totally at ease, a sense of looking ahead into an unknown space pervades the series.

Throughout this body of work, Houston uses portrature, found objects and landscape images to build, "a placeless community", considering what a queer utopia could look like in both domestic and outdoor settings. The resulting images feel lightly tethered to the real world—they pulse with an energy that singals they are on the verge of a new place we can sense, even if we cannot fully visualize it yet.



Images from left to right: *Justice*, 2020; *Milo in the Evening*, 2020. Cover image: Will Harris, *Last Breakfast*, 2018

Sarah Kaufman, *Devil's Pool*

The people who come to Devil's Pool include families and people of all ages from across the city, although the majority of folks are definitely younger. People from neighborhoods without a lot of greenspace make up a huge part of the crowd.—Sarah Kaufman

Sarah Kaufman's series *Devil's Pool* focuses on a swimming hole in Northwest Philadelphia. Kaufman shoots from above, watching divers flip themselves off cliffs into cannonball splashes, or she positions herself within the water and looks up, capturing people perched along the craggy rocks. In tightening her perimeter to just this swimming hole and the small stretches of land around it, Kaufman affirms this place as a kind of well-worn community, acquainting us with her subjects and her location intimately, and emphasizing a kind of physical vulnerability

A large part of this project stems from Kaufman's ongoing interest in the idea of bathing within the scope of art history. The swimmers and sunbathers Kaufman captures in *Devil's Pool* barely seem to her. The location of *Devil's Pool* itself exists in a strange kind of Eden, appearing natural and serene, even as it lurks along on the fringes of the suburban infrastructure of Philadelphia.



Images from left to right: Sarah Kaufman, *Devil's Pool Diptych #1*, 2016/2018; (Opposite page) Will Harris, *Second Floor Front*, 2018; Jacqueline, 2018

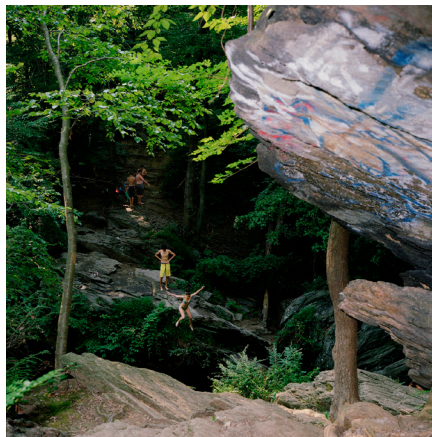
Will Harris, *Evenlyn Beckett*

In this work I confront the complexities of my Nana, Evelyn Beckett's dementia, by fabricating the pieces that have gone missing. Within my Nana's mind, history and fiction collide, creating something strangely new, haunting and at times painfully beautiful. —Will Harris

In his series, *Evenlyn Beckett*, photographer Will Harris contemplates the difficult task of using his camera to capture images of what has already gone missing. Confronting the complexities of his grandmother Evelyn's dementia, Harris seeks to understand, to empathize and at times to even embrace, the confounding ways his grandmother's disease altered their relationship, as well as her perception of her own life. Fusing images and memories of the past with moments of his present, Harris creates a new and tender archive.

For Harris, these images speak to the way his grandmother's disease, "eroded the landscape of her life". As Evelyn's dementia progressed, facts and fictions blended together for her, "ten years ago was now ten minutes ago." In addition to Harris' relationship with his grandmother, the disease also chipped away the foundation she provided as the family's history keeper, as Harris says, "Evelyn Beckett was the gatekeeper, and she left her post."





Images from top to bottom, left to right: J Houston, *Maxwell*, 2020; Will Harris, *Wedding #2*, 2017; Sarah Kaufman, *Devil's Pool Bathers #1*, 2016/2018; Sarah Kaufman, *Devil's Pool Jumper #2*, 2016/2018

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Gallery Guide

	J Houston	<i>Aleem's Grandmother's Couch</i>	2019 Archival Pigment Print 24×30' Edition of 3 +1AP	On request
	J Houston	<i>Justice</i>	2020 Archival Pigment Print 20×16' Edition of 3 +1AP	On request
	J Houston	<i>Maxwell</i>	2020 Archival pigment print 16×12' Edition of 3 +1AP	On request
	J Houston	<i>Tsohil in Their Grandmother's Dress</i>	2018 Archival pigment print 20×16' Edition of 3 +1AP	On request
	J Houston	<i>Backyard After Reunion</i>	2019 Archival pigment print 30×40' Edition of 3 +1AP	On request
	J Houston	<i>Milo</i>	2020 Archival Pigment Print 24×30' Edition of 3 +1AP	On request
	Sarah Kaufman	<i>Devil's Pool Jumper #2</i>	2016/2018 Archival Pigment Print 30×30' AP	On request
	Sarah Kaufman	<i>Devil's Pool Diptych #1</i>	2016/2018 Archival Pigment Print 30×30' AP	On request
	Sarah Kaufman	<i>Devil's Pool Bather's #1</i>	2016/2018 Archival Pigment Print 30×30' AP	On request
	Sarah Kaufman	<i>Devil's Pool Diptych #4</i>	2016/2018 Archival Pigment Print 30×30' AP	On request
	Will Harris	<i>Evelyn #1</i>	Archival Image 5×7'	On request
	Will Harris	<i>Jacqueline</i>	2018 Archival Pigment Print 2×3' Edition 1 of 10 +2APs	On request

	Will Harris	<i>Second Floor Front</i>	2018 Archival Pigment Print 16×20' Edition 1 of 10 +2APs	On request
	Will Harris	<i>Last Breakfast</i>	2018 Archival Pigment Print 24×30' Edition 1 of 6 +2APs	On request
	Will Harris	<i>Untitled #1</i>	2019 Archival Pigment Print 5×7' Edition 1 of 10 +2APs	On request
	Will Harris	<i>Jennifer</i>	2018 Archival Pigment Print 9×10" Edition 1 of 10 +2APs	On request
	Will Harris	<i>Untitled #2</i>	2019 Archival Pigment Print 5×7' Edition 1 of 10 +2APs	On request
	Will Harris	<i>Wedding Veil</i>	2019 Archival Pigment Print 16×20' Edition 1 of 10 +2APs	On request
	Will Harris	<i>Wedding #2</i>	2017 Archival Pigment Print 5×7' Edition 1 of 10 +2APs	On request
	Will Harris	<i>Windows</i>	2018 Archival Pigment Print 11×14' Edition 1 of 10 +2APs	On request



Images from
top to bottom,
Sarah Kaufman,
Devil's Pool Diptych
#4, 2016/2018;
J Houston, *Tsohil in*
Their Grandmother's
Dress, 2018

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