

Silver Eye



Fellowship 19
Gallery Guide

Keystone Award
Tim Carpenter

International Award
Rebecca Arthur

6.6.19–8.10.19

Silver Eye Fellowship

Fellowship is Silver Eye's international juried photography competition. This competition recognizes both rising talent and established photographers from all corners of the globe and from the state of Pennsylvania. **The International Award** is awarded to an artist working within the United States or abroad, and the **Keystone Award** is awarded to an artist working and living within the state of Pennsylvania. This year, Silver Eye received over two hundred submissions of creative, challenging photography from artists across the globe. **Tim Carpenter** was chosen as this year's International Award winner, and **Rebecca Arthur** was selected as this year's Keystone Award Winner

Previous Fellowship Winners

- 18 Soohyun Kim & Tamsen Wojtanowski
- 17 Kris Sanford & Francis Crisafio
- 16 Ka-Man Tse & Aaron Blum
- 15 Christopher Meerdo & Matthew Conboy
- 14 Donna J. Wan & Aaron MachLachlan
- 13 Diane Meyer & Ross Mantle
- 12 Akihiko Miyoshi & Isa Leshko
- 10 Laura Bell & Laura Heyman
- 09 Katrina M. d'Autremont
- 08 Martin Weber
- 06 Howard Henry Chen
- 05 Jeff Krolick
- 04 Dylan Vitone
- 03 Sue Stepusin
- 02 Kerry Stuart Copin
- 00 Elijah Gowin

About the Jurors

International Award Juror

Christopher McCall has spent the last decade serving as the founding director at Pier 24 Photography, in San Francisco, the largest exhibition space in the world dedicated solely to photography. It's home to the the Pilara Foundation Collection. Since its inception in 2008, Pier 24 Photography has hosted several exhibitions, including works by acclaimed photographers such as Diane Arbus, Richard Avedon, Thomas Demand, Lee Friedlander, Rinko Kawauchi, Henry Wessel, Garry Winogrand, and, most recently, Paul Graham.

Keystone Award Juror

Jessica Beck is the Milton Fine Curator of Art at The Andy Warhol Museum. Beck's curatorial work has included the 2016 major monographic exhibition, *Andy Warhol: My Perfect Body*, the first exhibition to explore the complexities of beauty, pain, and perfection in Warhol's practice, and the 2018 exhibition focused around Devan Shimoyama, *Devan Shimoyama: Cry, Baby*. As a Warhol scholar, she has written extensively on Warhol's 1980s paintings, the AIDS epidemic, the representation of intimacy in Warhol's contact sheets, and his relationship with the late Jon Gould.

TIM CARPENTER, INTERNATIONAL AWARD

Tim Carpenter (b.1968) is a photographer and writer who works in Brooklyn and central Illinois. He received an MFA in Photography from the Hartford Art School in 2012, and later that year co-founded TIS books, an independent photobook publisher. His project, *The ancien régime*, took form when he recognized a certain quality of black and white film negatives made in the heat and humidity of central Illinois in July and August. The blown-out skies and general haziness reminded him of a number of Eugène Atget's prints of Paris around the turn of the twentieth century. Carpenter decided to make pictures of the formal interactions between plants, trees, buildings and other structures and uses these images to consider what is timeless and "ancient" and what is more ephemeral, like a "regime."



The ancien régime

Kate Kelley
Assistant Curator,
Silver Eye

A house, a tree, another tree, a road, a cul de sac. These are the unremarkable landmarks of suburban, central Illinois that comprise the subject matter for Tim Carpenter's exhibition, *The ancien régime*. In different hands, this leisurely and meditative movement through an unassuming landscape might not deliver. Yet Carpenter's images have a distinct sense of control, one which easily persuades viewers to trust him, and to follow his lead. A smart decision, given that this is, in fact, his hometown. Drawing us into the specific physicality of this place is key to the success of these images. Stripped of current affairs, social and political posturing, and the overwhelming sense of urgency that often pervades our day-to-day, we are left with pictures that ask us to slow down. For Carpenter, watching and looking are different modes of sight and here, he invites us to look, to come into this space, and to stay a while.

Though he lives in New York City and travels west to make the work, Carpenter only makes pictures in Illinois. His singular dedication to this particular environment has made him a master of its seemingly mundane characteristics. He knows the the sticky feeling of the thick, humid air of a midwestern summer, and so he leans into it, using a Tri-X film that he finds "forgiving" of this climate. It assists him in producing images that have a glow to them, capturing the sheen of moisture that adheres to everything in this kind of weather. The black and white tones of Carpenter's images are dynamic, almost shimmering, like asphalt on a hot summer day. The kind of close looking that Carpenter does here also allows for brief moments of the unexpected: The way a set of steps tilts up from the road so that they almost appear to charge forward, an errant tree branch extending so far beyond the others that it's showing off, or the way wind moves through a bush, activating it from shrubbery to a wild creature. These are things only a local would notice, but when brought to our attention in this way, it's hard to stop looking.

Untitled, Silver Gelatin Print, 2015-2017

There is, of course, someone else present in this work besides Carpenter himself. For those in the know, the title of the series is a giveaway. This exhibition takes its name from a 1985 MoMA exhibition focused on the work of Eugène Atget, entitled *The Work of Atget: The Ancien Regime*. A private, nearly reclusive photographer, Aget is best known for his photographs of the architecture, gardens and streets of pre-modern Paris. He began shooting Paris in 1898 using a large format view camera to capture the city in detail, documenting Paris and the rapid changes the city was undergoing at the time—many of the areas Atget photographed were demolished soon after as part of massive modernization projects. The 1985 exhibition this series references focused on work Aget made in the later part of his life, when he traveled outside of Paris, making photographs of the chateaux and parks of the French kings and noble families, as well as the the historic gardens at Versailles, Saint-Cloud and Sceaux.

Atget's photographs, many of which were taken at dawn, use diffused light and generous, wide views that give a sense of space and ambience. Carpenter shares this attraction to light, formed by the creeping heat of summer mornings, as well as a penchant for giving ample room to the houses, trees and roads he photographs. Yet instead of grand chateaux or splendid gardens, Carpenter turns his lens on his own backyard. This is not to say that his images contain a sense of self-aggrandisement, or that Carpenter treats the modest houses around him as palaces; more so, he asks us to consider what makes something worthy of being documented and preserved. Atget captured Paris on the cusp of change, giving



International Award



Tim Carpenter













us photographs that feel very much like pictures of a bygone era. Carpenter’s images are attentive to this mindset, but look to the more subtle changes that can occur over time. His photographs could have just as likely been taken last week, or several decades ago. The world Atget photographed in large part no longer exists, but the sliver of central Illinois that Carpenter returns to again and again continues to endure.

Carpenter knows each home on the block, the curve of each asphalt driveway, and the way the trees have grown over time. This type of deep familiarity allows him to, in his words, “manage the experience of the pictures”. He has the kind of control over each formal element—the point of perspective, the distance, the quality of the atmosphere—that can only happen when you know a place inside and out. Carpenter makes pictures of houses, trees, more trees, roads, and cul de sacs, but there isn’t a single misstep, or wrong note to be found here. This is a body of work that Carpenter’s own words sum up best, “it all makes sense within itself.”



From left to right:
Untitled, Silver Gelatin Print, 2015–2017
Untitled, Silver Gelatin Print, 2015–2017
Untitled, Silver Gelatin Print, 2015–2017

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|--|---------------|-----------------|--|-------|
|  | Tim Carpenter | <i>Untitled</i> | 2015–2017 Silver Gelatin Print 16 x 20 | \$800 |
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|  | Tim Carpenter | <i>Untitled</i> | 2015–2017 Silver Gelatin Print 16 x 20 | \$800 |

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|  | Tim Carpenter | <i>Untitled</i> | 2015–2017 Silver Gelatin Print 16 x 20 | \$800 |
|  | Tim Carpenter | <i>Untitled</i> | 2015–2017 Silver Gelatin Print | \$800 |

All prints an edition of 10

REBECCA ARTHUR KEYSTONE AWARD

Rebecca Arthur (b. 1996) is a photographer currently serving as an AmeriCorps member in Philadelphia, PA, teaching photography to high school students in a Title I school. She completed her BFA in photography at NYU in 2014. Arthur was selected as this year's Keystone Award Winner for her project *The House That Built Me*. After the passing of Arthur's mother in the summer of 2014, she and her family and grieved separately. Arthur had left home for school used the time away from her family as a reason to forget about the home that shaped her. After a few years, she felt the need to reconnect with her siblings and stepfather. When her sister had a son, she began to create images that depicted the new family dynamics—the loss of the matriarch the addition of her new nephew. *The House That Built Me* shows a new beginning and a family striving to stay together.



The House That Built Me

David Oresick
Executive Director,
Silver Eye, in
conversation with
Rebecca Arthur

After the sudden passing of Rebecca Arthur's mother in the summer of 2014, she went off to grieve away from her family as she left her childhood home of Fayetteville, New York to begin school in New York City. Arthur had a difficult relationship with her family, and used the time away from them as an excuse to forget about life in Fayetteville. A few years later, when her sister gave birth to a son, Arthur decided to put the pieces back together. She saw her nephew as the bridge to a new beginning, one that could prevent the family from falling apart. After spending several years away, she felt the need to reconnect with her childhood, and re-establish a relationship with her siblings and her stepfather. Arthur's images depict her family's new dynamics in the wake of her mother's death and her nephew's birth. With low natural light and the soft grain of the film, what Arthur captures is beautiful and raw. There is palpable care and love within this family, yet just as present is the tender wound of loss.

DO The series is called *The House That Built Me*. Tell me about your family and your upbringing. What was the house like for you growing up?

RA I grew up in Fayetteville, NY— a suburb of Syracuse, New York. I went to a predominantly white high school, although the life I had at school didn't mirror the one I was living at home. My mother got divorced when I was 2 and remarried when I was 5 years old, but she was the breadwinner for a household of 5. We had a lot of money problems growing up, sometimes our power would be shut off for months at a time, or my mom couldn't get the money to pay a \$3 co-pay on my asthma medication—although she never made it feel like we were struggling. We had good clothes and never looked the part of a struggling family.

DO These images were made a few years after your mother's death. Tell me about what she meant to you and how the loss changed you and your family.

114 Mechanic Street, 2016, Archival Inkjet Print

RA I had gotten into NYU on February 14th (I will always remember that day). I was so excited and my mother literally could not find the words to express how she felt. I think she couldn't believe one of her kids got into such a great school, and then couldn't fathom how she'd pay for it all. She told me she'd do whatever she could, and I am almost positive she said she'd die to get me there.

RA On June 28th, 2 weeks after my high school graduation, I went to NYC to visit a friend and look around at NYU. My mom dropped me off that morning, gave me a kiss, said I love you and then I was off. I met up with a friend when I got there and within an hour I got a phone call from my sister asking me if mom was okay when she dropped me off. She was frantic and quickly hung up the phone. Later in the day on my way home, my sister called me on the bus and said mom was in the hospital. She had a brain aneurysm and a stroke. Seeing my mother after her stroke was the scariest thing I'd ever witnessed. I didn't know what was going to happen to her. My mother would move involuntarily and mumble. I went to her bed and told her to blink once if she could hear me, and she did. I told her she was going to get better, and come visit me in NYC and experience college with me, because she never had the chance to. Three days before my 18th birthday on July 24th, she passed. Her heart gave out and there was nothing they could do about it. I was basically an orphan, about to move my whole life to New York City, alone.

DO Tell me about leaving Central New York, it must have been difficult to have to start school so soon after your mother's death.

RA Exactly one month before move in day, my mom died. On August 24th, 2014 I was on the road with my aunts to move into my dorm at NYU. I remember the moment my aunts left me at my dorm, I put on a cool outfit and felt as free as a bird. I had contact with my family, but I was basking in my time away from them. Each year of college I went home less and less. I started taking photos of my family a little bit each time I went home, although I didn't know this project would happen. My mom always wanted me to photograph her, but as a high school photographer, I didn't think my mom was a good subject. I will always regret never photographing her.

From left:

Catherine Holding Liam, 2016, Archival Inkjet Print; *Self Portrait*, 2018, Archival Inkjet Print

DO How did your nephew’s birth change your relationship to your family?

RA My nephew Liam was going to be a new member of the family and I was going to be an aunt, and my first thought was that I needed to be there and support him. I wanted to document his life for him, and also my siblings and dad as well—since I never did that for my mom. The weekend Liam was born, I took a trip to Syracuse with my camera and made some photos. Once I saw them, I knew this was going to be a project I had to pursue.

DO Many of the shots are low light, at night, and have this really mysterious yet warm vibe. What attracts you to making these kinds of photos?

RA That was how the lighting was in our home. I was trying to capture and appreciate how it was through my photos, since I hated it growing up. I didn’t want anything to be different than how it truly was. I wanted it to feel real, I didn’t want it to be staged and extravagant—because it wasn’t. I couldn’t believe that I had such hatred toward my home growing up and I realized its beauty each time I went back.

DO One of my favorite portraits is of Carl, your step-father shaving in the mirror. What role did he play in your family dynamic?

RA Carl and my mother married in 2001 and he had been a part of my life ever since. My relationship to him was good, but I still had resentment over the fact that he wasn’t my real father,



even though he was the only father I really ever had. We got along, but sometimes we fought. After my mom died, I felt terrible that he no longer had her, so our relationship got better and better. I wanted to make up for all the time I had been mean to him, and treated him badly. So when he died in December 2018, it was hard to come to terms with that, and I still am struggling with it.

DO Does your family still live in this house?

RA My sister, brother and step father lived in the house until the end of June 2018. My sister and dad moved out and it had gotten to the point where my brother couldn't afford it by himself, so we had to sell it and move all of our stuff out. We lived there for 18 years, and I had to make a trip back home to dispose of everything in the house. My family was angry, and didn't want to help. It was hard to decide what I wanted to keep or not. I ended up throwing everything out. It was a very emotionally taxing, especially after finishing this series. I am the youngest and I had full jurisdiction over what to keep and what to throw away. It was like digging through a graveyard.

DO What role do you see yourself playing in the project? There are a few self portraits in the collection, but I was wondering if you see yourself as an insider or outside or somewhere in between?

RA I see myself as both. I will always be a part of this family, but because I left after my mother's passing—the grieving that we did away from each other I think created a whole different aspect of "family" that I don't know. As I keep on moving and living my life, I will always feel that way. I think in some ways my family has resentment towards me for doing all of the things I am doing. I know that there will always be some part of my family that has mended, and other parts that are torn. Maybe that's how all families work, but it's hard to recognize and understand it. That's what I'm trying to figure out.

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|---|----------------|---------------------------------|--|--------|
|  | Rebecca Arthur | <i>Catherine and Liam</i> | 2016 Archival Inkjet Print 40x50 | \$1300 |
|  | Rebecca Arthur | <i>Daddy Shaving</i> | 2017 Archival Inkjet Print 32 x 40 | \$1000 |
|  | Rebecca Arthur | <i>Catherine Holding Liam</i> | 2016 Archival Inkjet Print 16x20 | \$700 |
|  | Rebecca Arthur | <i>Troy as Malcom X</i> | 2017 Archival Inkjet Print 32x40 | \$1000 |
|  | Rebecca Arthur | <i>114 Mechanic Street</i> | 2016 Archival Inkjet Print 16x20 | \$700 |
|  | Rebecca Arthur | <i>Catherine and Mama</i> | 2017 Archival Inkjet Print 40x50 | \$1300 |
|  | Rebecca Arthur | <i>Troy Getting Ready</i> | 2016 Archival Inkjet Print 16x20 | \$700 |
|  | Rebecca Arthur | <i>Daddy In His Room</i> | 2018 Archival Inkjet Print 16x20 | \$700 |
|  | Rebecca Arthur | <i>Catherine Taking a Break</i> | 2018 Archival Inkjet Print 16x20 | \$700 |
|  | Rebecca Arthur | <i>Self Portrait</i> | 2018 Archival Inkjet Print 16x20 | \$700 |
| All prints edition of 5 | | | | |

Silver Eye Center for Photography
4808 Penn Avenue
Pittsburgh, PA 15224

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