

AJAMU X

FIERCE: PITTSBURGH

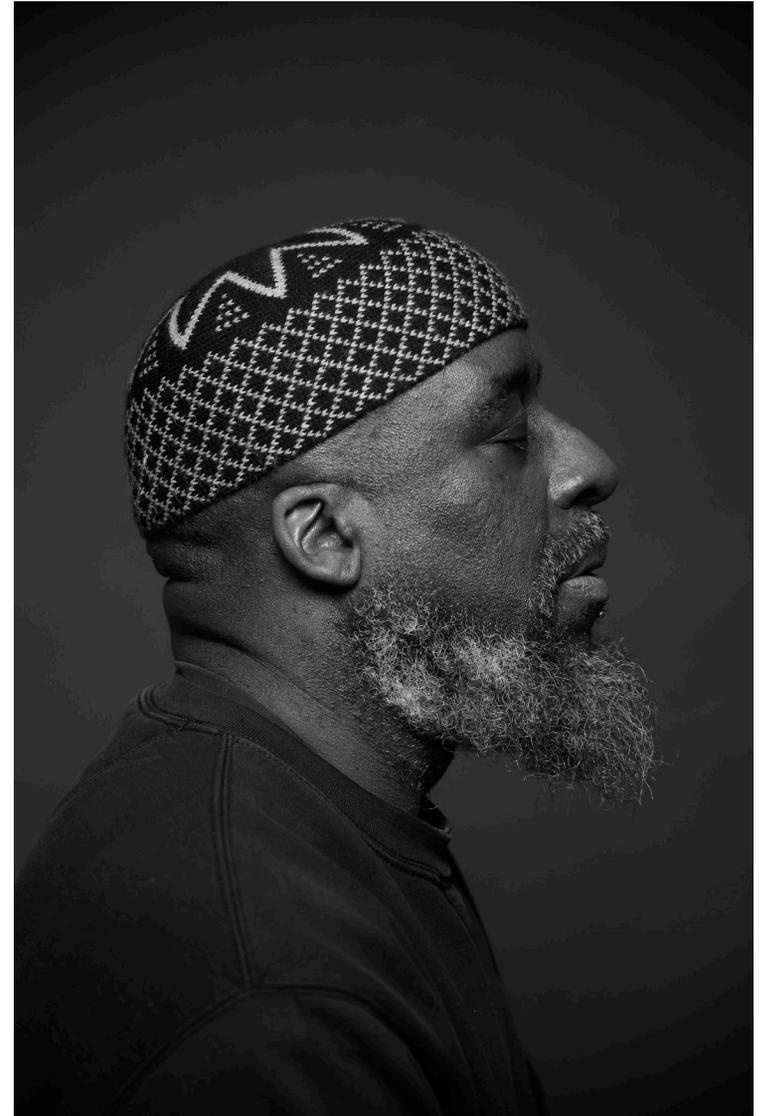
“FIERCE IS PART OF A
LIFELONG, UNFOLDING
GLOBAL ARCHIVE IN
PERPETUAL EVOLUTION,
AND PITTSBURGH IS ITS
LATEST ITERATION. LIKE
FIERCE: LONDON, *FIERCE:
TORONTO*, AND *FIERCE:
BRISTOL*, EACH SITTER IS
A FAMILIAR STRANGER
OF SORTS. I CELEBRATE
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QUEERS WHO ANIMATE
AND TRANSFORM THE
NETWORKS OF IDENTITIES
THEY MOVE THROUGH IN
ALL THEIR BEAUTY, IN ALL
THEIR WAYS.”

AJAMU X

Ajamu X is a darkroom and fine art photographic artist. His philosophical provocations and aesthetics celebrate Black queer bodies, the erotic senses, pleasure, and the sensual-material attributes of image production. In 2022 he was canonized by The Trans Pennine Travelling Sisters as the Patron Saint of Darkrooms and received an Honorary Fellowship from the Royal Photographic Society.

His photographs sit within many private and public collections including: The Rose Art Museum, Gallery of Modern Art, Autograph, Tate Britain, Arts Council of England, Victoria & Albert Museum, The Walker Gallery and Martin Parr Foundation. His work has been exhibited in many prestigious museums, galleries and alternative spaces worldwide.

FIERCE: Pittsburgh is dedicated in celebration of the life of Christopher Smith.



FIERCE: Pittsburgh

Helen Trompeteler

Silver Eye Center for Photography

To be fully seen and recognized for all that we are is a fundamental human need, especially in societies shaped by white and heteronormative narratives. When grounded in empathy and collaboration, photographic portraiture gives form to this shared desire for visibility.

For decades, Ajamu X has advocated for Black LGBTQ+ lives through intimate portraits that explore sensuality, gender, and queerness. Using nineteenth-century darkroom processes, he confronts the historical absence and reductive portrayal of Black, Brown, and queer bodies in photography.

Across thirteen portraits made last year, *FIERCE: Pittsburgh* celebrates individuals shaping the city's Black queer culture today, affirming their place within a vibrant, evolving global archive. Following their sittings with Ajamu X, each participant shared their lived experiences through interviews, excerpts of which we are honored to include in this publication. At a time when Black, queer, and trans experiences are too often erased, these voices, together with Ajamu X's portraits, offer visibility, inspiration, and a lasting kinship across local and global communities.

Foreword

Mikael Owunna & Marques Redd

Rainbow Serpent

FIERCE: Pittsburgh emerged through relationship – between artist and sitters, between cities, and between institutions committed to sustaining Black queer cultural memory. Ajamu X’s practice has always understood portraiture as an exchange: an act of trust, attentiveness, and mutual recognition. In collaboration with Rainbow Serpent and Silver Eye Center for Photography, this iteration of *FIERCE* situates Pittsburgh within a growing international archive of Black queer presence.

Rainbow Serpent’s longstanding engagement with Black queer art, spirituality, and community-making provided the relational ground from which this project could unfold. Silver Eye’s commitment to photographic excellence and contemporary discourse offered the institutional space for the work to resonate publicly. Together, this partnership affirms that Black queer lives are central authors of cultural history rather than marginal footnotes to it.

FIERCE: Pittsburgh is a pivotal moment within an evolving global conversation, and its images will endure as part of the city’s artistic and social record.

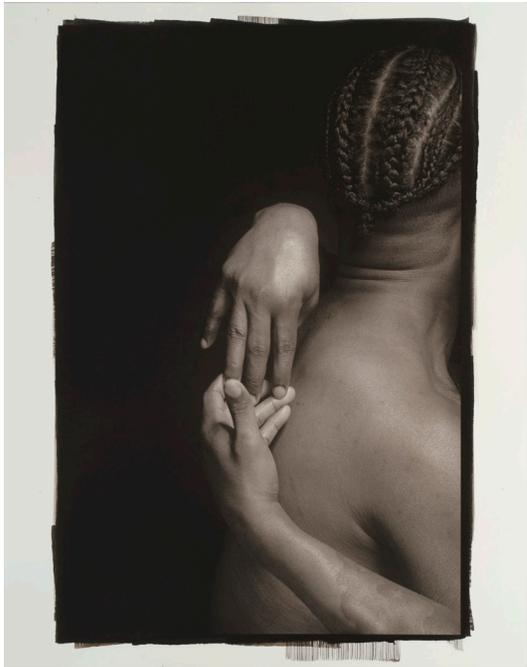


A Sensual Chorus of Gestures I, 2024



A Sensual Chorus of Gestures II, 2024





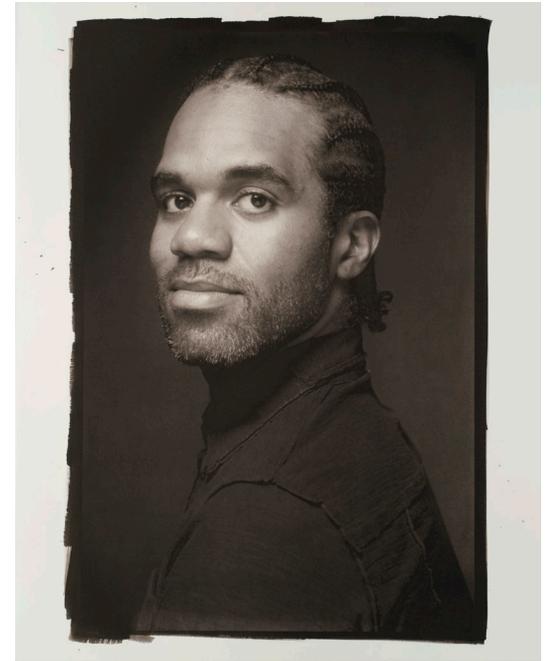
A Sensual Chorus of Gestures XV, 2024



A Sensual Chorus of Gestures XVI, 2024



Marques Redd (he/him), 2024



Mikael Owunna (he/him), 2024

I am **Mikyle Celesdriana Johnson**. I'm a multidisciplinary artist, and I am fierce.

I see myself contributing to Pittsburgh's queer and art culture, one through being myself, boldly and out loud, the way that I dress, the way that I identify, but also I do a lot of community building and centering Black women, and I see us and our lives as art, and our existence as joy.

Walking out of the studio today, I feel affirmed.

To be a part of this global archive is such an honor. I just started answering to my name as an artist last year, and it's far beyond time, I would say. And so this is a point of recognition, and I'm just filled with gratitude.

Fierceness beyond this photo shoot, to me, looks like all of us doing a self journey of what is true, what is core, and living that to the best of our ability. I think, particularly as queer, Black women, our strongest point of resistance is choosing life, and taking it a step further and choosing joy. And so the only thing we need to offer to this world is that, that's the fiercest thing.

I think it's very important, these moments in our lives to mark them in history and be in control of our own stories. And this is an example of that, cementing our stories ourselves in history, and telling it our way.



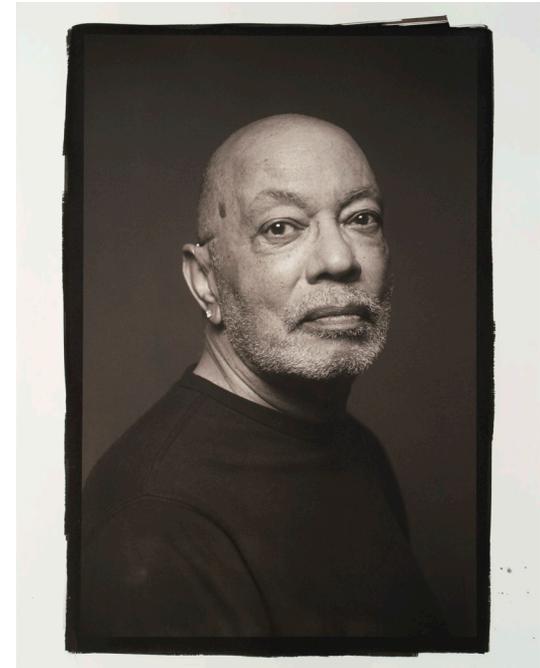
I'm **Norman Brown**. I'm an artist and I'm fierce.

How do I see myself contributing to the Pittsburgh unique and queer culture? I consider myself one of the Pittsburgh queer artists of Black African-American descent and I think I fit pretty well. My work is slightly different than regular politically motivated work. That's about it.

One word that captures how I feel walking out of the studio today? Smiley, grinning.

I am extremely proud to be part of this archive, flattered.

Fierceness beyond this photo shoot? I think just being able to be yourself and to support others being themselves as well, especially in Black queer culture.



I'm **Bekezela Mguni**. I'm an artist, a librarian, and a cultural worker, and I am fierce.

I see myself contributing to Pittsburgh's queer culture by doing my best to cultivate opportunities and spaces for us to celebrate our legacy as queer and trans Black people of the diaspora. I also try to create opportunities for us to learn about ourselves, to be in connection and relationship with each other, and to create access for folks to learn about what we're doing now, as well as what we've done, and what our inheritance is.

Walking out of the studio today, I feel grateful. Also inspired.

Being part of this global archive, I feel extremely honored and encouraged on my path. I feel so grateful to know folks in my community that are holding this space, and grateful to be invited into this large constellation of beings who are celebrating our Black queer divinity.

Fierceness beyond this photo shoot looks like continuing to accept the challenge to not self-sabotage; to accept the challenge to love myself in the face of great odds; and to accept that generous invitation to take up as much space as I can, in the face of being encouraged to shrink every day. Fierceness looks like a continued devotion and commitment to loving myself, and also being intentional about actually seeing people, beyond the superficial.

This archive is so important: we get to define its content. We are recognizing the importance of our own existence. We get to name ourselves and who is important to be remembered, who can be honored, and who can be celebrated across the many ways we show up.

We don't often get to see reflections of ourselves on a regular basis. So I'm really excited that we're creating an abundance of visual representation—images we can hold now, and that people will see coming behind us. I'm grateful that we're creating this opportunity to honor, remember, and celebrate ourselves.



My name is **Kai Walker**. I'm a model and actor. Now, I'm fierce.

I see myself contributing to Pittsburgh's unique creative and queer culture in any way that I can. I feel like I've been trying to make my mark with modeling and acting, and hopefully getting back into music too. Anything creative I support, especially here.

Walking out of the studio today, I feel accomplished.

To me, being part of the global archive—especially for anything queer-related—is an honor. I'm here for the art, the creativity, Black queer creativity, and artistry first.

To me, as an individual, fierceness looks like the ultimate form of expression—never holding back. It doesn't even have to be said when someone walks into the room. There's a vibe that you get.

My final thoughts and reflections, I'm truly humbled. I'm still trying to gather words for it. The entire experience has been amazing. Thank you.



My name is **Rian-Louis McNeil**, and I'm the host of the *RIANOUTLOUD!* podcast, and I am fierce.

I see myself contributing to Black queer culture here in Pittsburgh as an advocate, as a pillar. I want to support and elevate other Black queer creatives. I don't always say artists; I say creatives. I want to give them the platform they deserve. That's basically what *RIANOUTLOUD!* is, a platform for celebrating Black LGBTQ+ creatives. I just want to be a small part of that, because there is so much amazing talent here in the city that a lot of people aren't aware of.

If I could describe in one word how I feel walking out of this space today, I would say empowered. I feel empowered today.

To be part of this global archive is an honor. I'm inspired by the work being done here at Rainbow Serpent, and I'm inspired by so many people in this city.

Being fierce to me, beyond this moment right here, means continuing to be unapologetically myself. It means continuing to walk in my truth, and continuing to celebrate others, and also remembering to celebrate myself. We always have to remember ourselves.

Thank you for allowing me to be in this space, to be celebrated, and to also celebrate other Black, fierce Pittsburgh creatives.



I'm **Devan Shimoyama**. I'm an artist, and I am fierce.

How do I see myself contributing to Pittsburgh's queer culture? For me, it's a lot about the way that I engage with community and the arts, specifically. I was teaching for a long time here, and engaging with students was really important. Now that I'm not teaching, I'm trying to find ways to engage with individuals or groups, like Rainbow Serpent, for example.

One word I think of when I leave the studio is probably, curious.

For me, being part of this global archive is significant. To be in and among groups of Black people—Black creators, Black thinkers—is incredibly exciting. To identify myself as one of them is an honor.

What does fierceness look like to me beyond this photo shoot? I think it can look like a lot of different things. For me, I'm often in my studio, very much in my own headspace. Fierceness looks like finding ways to engage more with the public as myself, directly with them, and not just hiding away in that headspace. For me, that feels much more fierce.



I'm **Mo Marshall**, and I'm a multidisciplinary artist. I'm a jeweler, a model, a go-go dancer, and I'm fierce.

I contribute to the Black Queer Creative Community in Pittsburgh by creating safe spaces for LGBTQ people to dance and have fun and fall in love with themselves and meet people who have similar thoughts and goals.

Waking out of the studio today, I feel empowered. I also feel reminded of the power that we hold when we come together and create beautiful things.

To be documented and to be a part of this global archive is cementing our existence in history, because they will erase us if they can, so for us to have these beautiful moments captured and immortalized forever, is such an honor, I feel so grateful.

Fierceness to me is stepping into a room and owning it, knowing who you are, not changing who you are for anybody or anything. And we just love our people, and we are who we are, unapologetically.

Working with Ajamu was a one-of-a-kind experience. Having a space where we can bring together all of our intersectional identities and feel celebrated and feel beautiful, you don't get that often. So to be able to collaborate with people who also share that same vision, it's revolutionary.

It's a scary time in the world for people who look like us, who love like we love. And we need to feel seen, loved and valued, so we can connect with each other and be safe.

I wish for these images to reach out to as many people and places as they can. I didn't see myself in a lot of people in the media or in photos or in magazines, so to create that with other people and to have reflections of who we feel we are in an honorific way is really important for people, especially young Black queer people.



I'm **Ricky Davii**, I'm an artist, and I'm fierce.

I contribute to Pittsburgh's queer community by always choosing us first, in all of the opportunities that are presented to me. I think it's important to showcase us first because within our community we have a lot of talented people.

Walking out of the studio, I feel inspired.

To be a part of this global archive feels like an honor. I love being in company with other fierce and beautiful, talented Black queer babies and all of them. So I feel super honored and very excited to see how it all unfolds.

Fierceness to me doesn't really look like anything, it's a feeling. I'm a very sensual person, so I automatically have that fierceness. But, it is just a feeling. I think everybody embodies it. But you just have to know how to tap in.

To be photographed by Ajamu X was fun. I don't sit in front of the camera often. It was actually really liberating to be in front of the camera because he made it feel just so easy and natural and not forced. Even though we were doing something very specific, it still felt like I could still be myself.

To be in Pittsburgh specifically, and to be recognized as an artist and a Black creative in the city actually feels good, because I quit a full other career to pursue art, and to know that it feels like everything that I'm doing is moving forward, it feels right. I just feel super grateful.

My greatest hope for *FIERCE: Pittsburgh* and where it might go is just worldwide. I feel like Pittsburgh has a very underappreciated art scene, especially when it comes to Black queer artists. And so I'm just very excited to see the movement.



My name is **Michael Tikili**. I am a health activist, Mr. Pittsburgh Leather Fetish 2024, and I am fierce.

As Mr. Pittsburgh Leather Fetish, I created new spaces for the community, including a monthly kink-and-draw class with another leatherman and artist, Clint. I wanted to create something where individuals who were not into bar spaces could feel included and participatory. Every month featured a different community model, diverse in gender, body representation, and background, representing a bigger picture of Pittsburgh's queer community.

I also am a big admirer of the Pittsburgh ballroom community, where many Black and queer folks are centered in fashion, style, and art. During my title year, I wanted to bring the Black ballroom community and the Pittsburgh leather scene together. I collaborated with True T Pittsburgh and Hazel Revlon to create the Kink-Dom Mini Ball. We did a pop-up with Don, who used to own the ER Leather Kink Store in Pittsburgh. Don was highly influential in the Pittsburgh leather scene for many years, and I believe that just because people get older, doesn't mean they lose their value or contribution to the community.

Leaving this shoot, I feel glorious. Over the past few years, I've struggled with feeling seen and feeling like my presence is valid in these spaces. There aren't a lot of notable Black local leathermen, so being visible is important. I want other people of color to know that they have agency in this space too and their vision of kinkiness is also valid.

Being part of this global archive is exciting. I am competing internationally, and this is a road to that future. Sharing myself and the work I do speaks to who I am, and I want to share that with the larger community.

Fierceness to me is about individuals letting their light shine. Especially now, with the amount of hate that is being spewed upon our community from the current administration. Transgender folks, people of color, we've experienced this a lot of our life. It's being doubled down by administration and we as a community have a duty to let our light shine.



My name is **Darian Reynolds**. I am an educator at Carnegie Mellon University, and I am fierce.

I see myself contributing to Pittsburgh's own unique creative and queer culture through education. I call myself a late bloomer in exploring my identity, my sexuality, and coming to who I am as a person. So if I see someone else struggling or questioning themselves, or maybe they just need that person to tell them it's going to be okay and to believe in themselves, I want to be that person to continue to give back, and pour into my community here within Pittsburgh.

Walking out of the studio, I was amazed. It really allowed my husband and I to look at ourselves in a different limelight, and see another level of beauty or representation that others might see, that we don't see. And that was really breathtaking. The photoshoot allowed me to practice what I say and be patient and understanding with myself and my self-image.

The powers that be are rapidly trying to erase our history, whether it's Black history or queer history. It is important to document and highlight these things. You know, we're here. We're not going away anytime soon. So being able to be a part of this global archive, it's a part of history. It's going to continue to lay the foundation of what's to come here in Pittsburgh, and even in the surrounding area, or outside of Pennsylvania.

When I think of fierceness, I think of strength. After today, I can confidently say I am beautiful, I am handsome. For anyone that might see this, lean into who you are, lean into what you know, shut out the voices that might speak otherwise. Just stay strong, fight back, and really lean into what you know to be true, even though it might not make sense right now, it will make sense down the line, and you will persevere.



My name is **Fred Quinn**. I am a councilman in Swissvale and I am fierce.

I contribute to Pittsburgh's unique and creative queer culture, by being my authentic self. Over the years, it's been a struggle being who I wanted to be, my queerness and my Blackness, and learning that in a very complicated city like Pittsburgh. But contributing to queer culture is just living and loving out loud as I'm showing people by example today.

Walking out of the studio, I feel emotional. I wasn't ready to see how much beauty I have externally, and the love of my husband just radiated throughout the photo shoot.

This global archive is a part of history. To be able to showcase this, not only in Pittsburgh, but around the world is something that I'm going to hold near and dear to my heart.

To me, fierceness is authenticity, Black joy, queer joy. It looks like fighting with purpose in a world where they're trying to eradicate us and our existence. Our being able to live and stand in our truths every day that we walk outside is what fierceness is to me.

I fight for the people. I want to be the voice for the voiceless, and for the youth. There are not a lot of young Black politicians that are around, especially in the Pittsburgh area. In the region, we suffer so many disparities when it comes to jobs, economic growth, financial growth, personal growth. It was time for me to step in and fight for the people who can't fight for themselves.

FIERCE: Pittsburgh is highlighting the history and the future of Black queer Pittsburgh. Showcasing our craft and showing the world who we are is magnificent and it should be applauded. I hope it grows as big as it possibly can because we all deserve to be highlighted. While the world is trying to erase us, *FIERCE: Pittsburgh* can highlight us.



Gestures of Light and Presence

Leo Hsu & Helen Trompeteler
Silver Eye Center for Photography

The darkroom lies at the center of Ajamu X's fine art practice, not as a space defined solely by technology, but as a site of touch, materiality, and gesture. Moving beyond narrow intellectual discussions of photography, Ajamu X invites viewers to experience the essence of a photograph created by its material expression. His darkroom practice becomes a space where light, chemistry, and handcrafted techniques converge to honor Black queer bodies and the joy and vibrancy of lived experience.

In the series *A Sensual Chorus of Gestures*, Ajamu X presents studies of Black queer bodies, each composition tightly cropped to emphasize gestures of tenderness, pleasure, and intimacy, while also acknowledging the individual histories that all bodies hold. Attention to detail transforms into an expression of care and beauty. Seen in sequence, the images form an unfolding dialogue; a call-and-response of gestures that collectively celebrate the richness of Black queer sexuality and sensuality.

Building from intimate studies of touch and gesture, Ajamu X's *FIERCE* series extends this attention to presence and beauty on a global scale. Composed of portraits made around the world, *FIERCE* employs nineteenth-century darkroom techniques, such as salt-printing and

the palladium process. Ajamu X draws upon a visual vocabulary rooted in nineteenth-century painting and photography. Early photographic portraitists, including Julia Margaret Cameron, relied on a limited set of formal poses—full-face, profile, and three-quarter—partly due to long exposure times. By working within these historical processes and conventions, Ajamu X situates his practice within a history of photography that frequently misrepresented or omitted Black and Brown bodies. His work directly confronts this absence by centering Black queer presence, beauty, and vitality.

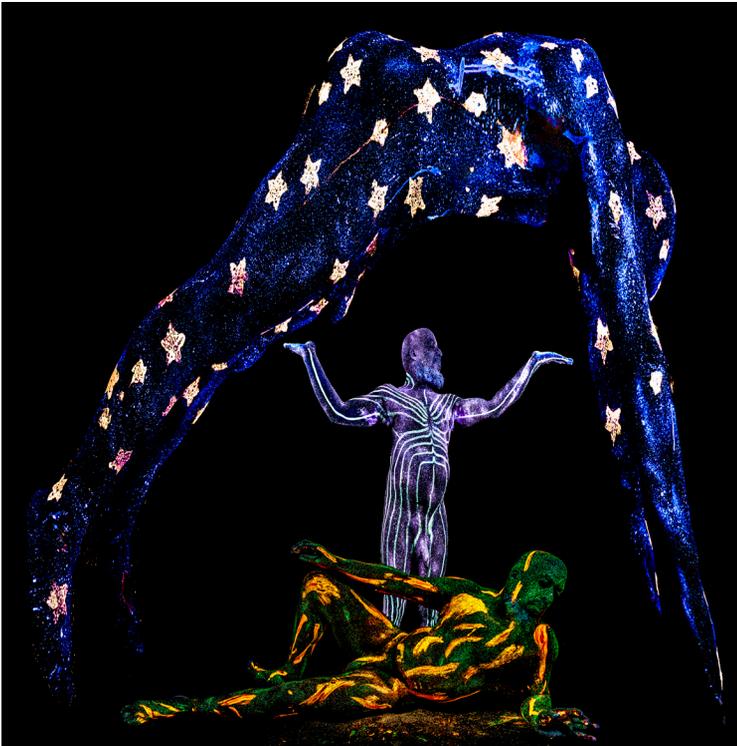
The prints produced for *FIERCE: Pittsburgh* were created using a hybrid digital/palladium process. Digital images were printed as large transparency negatives which were used to expose paper hand-coated with a palladium and ferric oxalate solution. After drying for thirty minutes, the paper was aligned with the negative and exposed to ultraviolet light for ten minutes. The prints were then developed and washed, revealing the warm, rich tones characteristic of palladium.

Through both *A Sensual Chorus of Gestures* and *FIERCE*, Ajamu X asserts the darkroom as a site of empowerment in which photographic history is actively reworked. By reclaiming nineteenth-century processes once embedded in systems of exclusion, he transforms the material language of photography into a luminous and enduring celebration of Black queer presence and lives.

X (Nu/Apuat/Geb)

Mikael Owunna and Marques Redd

Rainbow Serpent



X (Nu/Apuat/Geb) is a collaborative cosmological portrait by Rainbow Serpent co-founders Mikael Owunna and Marques Redd, featuring Ajamu X embodying Nu, Apuat, and Geb, three deities from Rainbow Serpent Cosmology. Together, these figures form a triptych of elemental forces: Nu, the primordial Black waters of infinite potential; Apuat, the opener of ways and cosmic navigator; and Geb, the god of the living Earth and tactile embodiment.

Through fluorescent body paint, sacred gesture, and precise photographic composition, the portrait reimagines the ancient Egyptian Geb–Nut tableau as a modern-day Black queer cosmogram. Ajamu’s body becomes both surface and conduit, a living axis where myth and flesh converge. This is portraiture as ritual act: a moment in which history is re-envisioned, power is redistributed, and the body becomes archive, altar, and oracle.

This work represents an important evolution within Rainbow Serpent’s creative practice. While photography has long been central to their work, and while the sixteen Rainbow Serpent deities were originally developed through live models who informed the sculptural series *Myth-Science of the Gatekeepers*, *X (Nu/Apuat/Geb)* marks the first released photographic portrait in which a living artist explicitly embodies the deities within the frame itself. Rather than translating the divine into sculpture

or VR film, this image stages mythic presence directly through the photographic medium.

The piece was created over two days and three separate photoshoots, each devoted to a distinct divine aspect before being digitally composed into a single cosmological image. This collage methodology expands Rainbow Serpent's process, layering temporal and spiritual registers into one visual field. The painting techniques employed here are also more intricate and architectonic than the bodywork seen in Rainbow Serpent's *The Four World Ages* or Owunna's *Infinite Essence*, integrating fluorescent mapping and gestural calligraphy to construct a multi-bodied, multi-dimensional figure. The result is composited embodiment, a photographic cosmogram that signals a deepening of Rainbow Serpent's engagement with myth, ritual staging, and the living body as divine text.

Positioned in conversation with the *FIERCE: Pittsburgh* series, this image functions as a kind of mythic key that complements Ajamu's sensual, intimate photographs of Pittsburgh sitters with a cosmological portrait that signals the sacred dimension of queer embodiment. Just as *FIERCE* builds an archive of Black queer presence, *X (Nu/Apuat/Geb)* inscribes that presence within an ancestral continuum and metaphysical cosmology. Together, these bodies of work assert that Black queer lives are not only worthy of documentation – they are worthy of deification.

In aligning Ajamu X with Nu, Apuat, and Geb, Rainbow Serpent invites viewers to imagine divinity as something embodied, relational, and ongoing – something that passes between us, through the gaze, and into the image.

Between Us, The Gaze

Mikael Owunna and Marques Redd

Rainbow Serpent

Between Us, The Gaze: Ajamu X / FIERCE: Pittsburgh, directed by Rainbow Serpent co-founders Marques Redd and Mikael Owunna, is a short documentary film and media project created in conjunction with the exhibition *FIERCE: Pittsburgh*. Centered on the legendary British photographer Ajamu X, the film offers an intimate portrait of Black queer connection, artistic lineage, and the political urgency of being seen.

Through behind-the-scenes moments, sitter reflections, archival images, and philosophical meditations, the film traces how the global *FIERCE* portrait series arrived in Pittsburgh and why it matters here, now. The title foregrounds the central ethical and erotic question of Ajamu's practice: what happens between us – between photographer and subject, between one Black queer life and another – when we pause, witness, and record.

The film also includes a glimpse of new work: Redd and Owunna's collaborative cosmological portrait *X (Nu/Apuat/Geb)* and Owunna's portrait *Ajumu X*. This inclusion honors Ajamu's influence and extends it, embodying a shared visual language across generations and across the Atlantic.

Moving beyond mere documentation, *Between Us, The Gaze* is a cinematic offering: an archive, a ritual, and a celebration of those who refuse to be invisible.

Artist Publications

A Sensual Chorus of Gestures
(Amanda Wilkinson Gallery,
2024)

*Ajamu: The Patron Saint of
Darkrooms* (Autograph ABP, 2023)

Fierce: Bristol (Martin Parr
Foundation, 2025)

Archives of Arousel, (Spit & Spider
Press, 2024)

Hannah Marsh, *Tate Photography:
Ajamu X* (TATE, 2025)

*Contact Sheet 226: Light Work
Annual 2024* (Light Work, 2024)

Further Readings

Zelda Cheatle and Michael
Pritchard, *Squaring the Circles of
Confusion: Neo-Pictorialism in the
21st Century* (Royal Photographic
Society, 2020)

Zorian Clayton, Lydia Caston,
Hana Kaluznick, *Calling the Shots:
A Queer History of Photography*
(Thames and Hudson | Victoria
& Albert Museum, 2004)

John Cyr and Lyle Rexer,
Developer Trays (powerHouse
Books, 2014)

Edited by Dr. Sara Dominici,
*The Darkroom: Chemical, Cultural,
Industrial*, PhotoResearcher No.
41 (The European Society for the
History of Photography, 2024)

Patricia J. Fanning, *Through
an Uncommon Lens: The Life
and Photograph F. Holland Day*
(University of Massachusetts
Press, 2008)

Frantz Fanon, *Black Skin, White
Masks* (Editions de Seuil, 1952)

Audre Lorde, *Uses of the Erotic:
The Erotic as Power* (Crossing
Press, 1981)

Jason Okundaye, *Revolutionary
Acts: Love and Brotherhood in Black
Gay Britain*, (Faber & Faber,
2024)

'Orgasmic Cosmologies: Musings in
Motion between Mikael Owunna
and Ajamu X' in Mikael Owunna,
Cosmologies (ClampArt, 2021)

Gemma Rolls-Bentley, *Queer
Art: From Canvas to Club, and
the Spaces Between* (Frances
London, 2024)

Lisa Springer and Marta
Weiss, *Julia Margaret Cameron:
Arresting Beauty* (Thames and
Hudson | Victoria & Albert
Museum, 2023)

Photographic Processes

Christopher James, *The Book of
Alternative Photographic Processes*
(3rd edition), (Cengage 2020)

Luis Nadeau, *History and
Practice of Platinum Printing*,
(3rd revised edition), (Atelier
Luis Nadeau, 1998)

Thomas John Shillea,
*Instruction Manual for the
Platinum Printing Process*,
(Thomas John Shillea, 1986)

Pradip Malde and Mike Ware,
*Platinotype: Making Photographs
in Platinum and Palladium with
the Contemporary Printing-out
Process* (*Contemporary Practices in
Alternative Process Photography*
(Routledge, 2020)

Randall Webb and Martin Reed,
*Spirits of Salts: Working Guide
to Old Photographic Processes*
(Argentum, 1999)

Silver Eye is proud to partner with Rainbow Serpent in presenting the first solo exhibiton of Ajamu X's work in the U.S. and is grateful for our long-standing friendship with co-founders Mikael Owunna and Marques Redd.

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