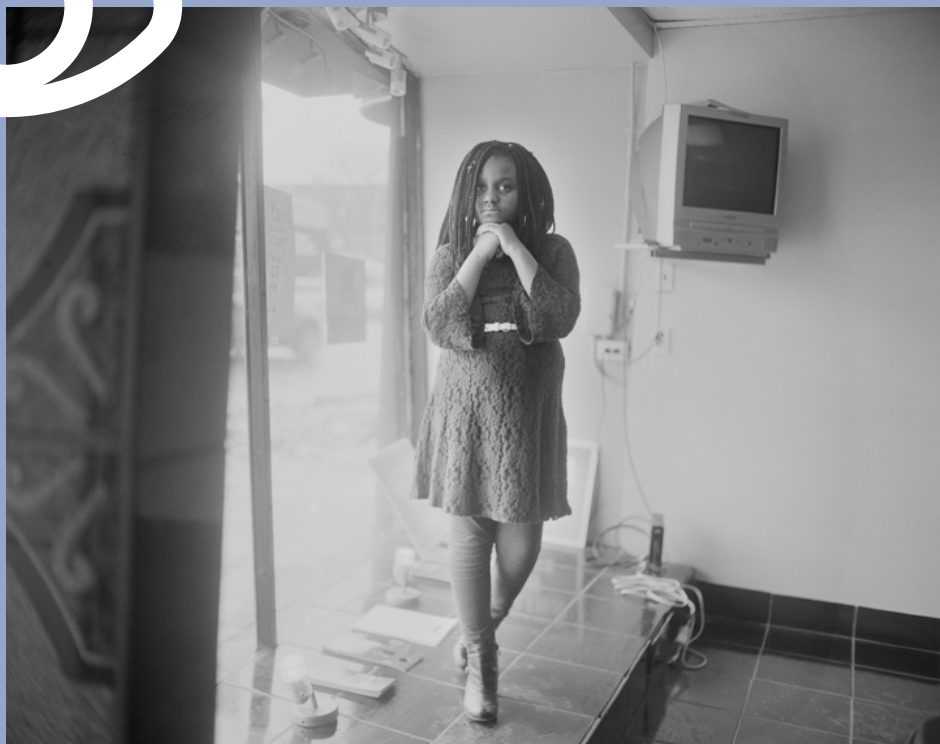
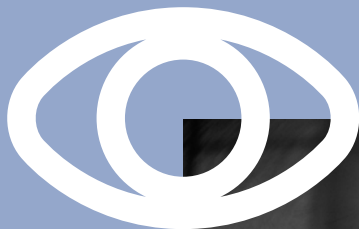


# Silver Eye

Gallery Guide  
May 7–Jul 17, 2021



## Fellowship 21

## About Fellowship

For twenty years, Silver Eye has looked forward to exhibiting work from Fellowship, our annual, international juried photography competition. Fellowship recognizes rising talent and established photographers from all corners of the globe, and from within the state of Pennsylvania. For Fellowship 21, we convened a panel of jurors from a wide range of organizations and institutions. This year, Silver Eye received over two hundred submissions of creative, challenging and innovative photography from artists across the globe. Sasha Phylars-Burgess was chosen as this year's Fellowship Award winner, and J Houston and Aleem Hurst chosen as this year's Keystone Award winners for their collaborative project.

## About the Jurors

**Elizabeth Chodos** is the Director of the Regina Gouger Miller Institute of Contemporary Art at Carnegie Mellon University. She joined the university in fall 2017 from Ox-Bow, school of art and artists' residency (Saugatuck, Michigan), where she served as executive and creative director. To date, Chodos has focused her career on promoting the work of contemporary artists through residencies, higher education, exhibitions and public programming.

**Karen Irvine** is Chief Curator and Deputy Director at the Museum of Contemporary Photography at Columbia College Chicago. She has organized over forty five exhibitions of contemporary photography, at the MoCP and other venues including the Hyde Park Art Center; Rockford Art Museum; Lishui International Photography Festival, China; Daegu Photography Biennale, South Korea, and the New York Photo Festival.

**Drew Sawyer** is an art historian and a curator, who holds the title of the Phillip Leonian and Edith Rosenbaum Leonian Curator at the Brooklyn Museum. He has previously held curatorial positions at the Columbus Museum of Art, The Museum of Modern Art, New York, the Guggenheim Museum, and the Chazen Museum of Art. He received a 2020 Award for Excellence from the Association of Art Museum Curators.

## Fellowship 21 Award Winners

### *Fellowship Award*

Sasha Phyers-Burgess

### *Keystone Award*

J Houston & Aleem Hurst

## Honorable Mentions

### *Fellowship Award*

Odette England

Kata Geibl

### *Keystone Award*

Vikesh Kapoor

Marcus Maddox

## Previous Award Winners

<i>20</i>	Rory Doyle & Erik Hagen
<i>19</i>	Tim Carpenter & Rebecca Arthur
<i>18</i>	Soohyun Kim & Tamsen Wojtanowski
<i>17</i>	Kris Sanford & Francis Crisafio
<i>16</i>	Ka-Man Tse & Aaron Blum
<i>15</i>	Christopher Meerdo & Matthew Conboy
<i>14</i>	Donna J. Wan & Aaron MachLachlan
<i>13</i>	Diane Meyer & Ross Mantle
<i>12</i>	Akihiko Miyoshi & Isa Leshko
<i>10</i>	Laura Bell & Laura Heyman
<i>09</i>	Katrina M. d'Autremont
<i>08</i>	Martin Weber
<i>06</i>	Howard Henry Chen
<i>05</i>	Jeff Krolick
<i>04</i>	Dylan Vitone
<i>03</i>	Sue Stepusin
<i>02</i>	Kerry Stuart Copin
<i>00</i>	Elijah Gowin

## Sasha Phyars-Burgess.

b. 1988.  
Scorpio.  
Black.  
Alive.



*Couple #2 Hand, Columbus Park, 2020, 5(lamela)*

## UNTITLED AND YET TO BE DETERMINED, 41.8949° N, 87.7654° W (AUSTIN),

The couple in *11(MS.SHARON, JULY 4TH FAMILY) AUSTIN, CHICAGO* (2019) shows off their tiny, brand-new baby. They seem to be in a yard or a park—there's a tree behind them, and a tall iron fence—but the focus is clearly on them. Their hands and their gazes tell the story. The woman's right hand is dead-center, supporting the neck of a newborn held to her chest; her left holds the baby's bottom. Her left elbow bends upwards just above the man's left hand, which rests on her hip. That hand and their practiced pose signal the couple's relationship: if the baby is new, the adults must have taken a thousand pictures together before this one and must have leaned into each other in just this way. Sasha Phyars-Burgess's subjects clearly welcomed her into their spaces, and their regard extends to you, the viewer of the photographs. These images feel like a family album, both situational and timeless—you can imagine the baby looking back later and hearing the story of what might have been her public debut. The calm in these photographs evinces the artist's standing with the community she came to know in the Austin neighborhood of Chicago, where, in 2018-19, Phyars-Burgess held a fellowship for socially-engaged artists with the Heartland Alliance. During that time, she assisted in the production of a film by participants in READI (Rapid Employment and Development Initiative) and Mae Suites—two Heartland Alliance programs—and other residents of Austin. Phyars-Burgess worked to develop relationships as well as photographs there. The fellowship culminated in an exhibition of photos, audio, and video that revealed not just glimpses of life in Austin, but also the vitality of the community. Ahead of the exhibition opening, Phyars-Burgess said: "These are people who want the opportunity to create things and it's a shame that they live in communities that are so disinvested that they can only do so through a program like READI Chicago. It's a crime to let so much talent go to waste."<sup>1</sup>

Considering where the work was made, Phyars-Burgess's use of

<sup>1</sup> "Sasha Phyars-Burgess: Untitled and Yet to Be Determined, 41.8949° N, 87.7654° W (Austin)." Accessed May 2, 2021. <https://www.heartlandalliance.org/sasha-phyars-burgess-untitled-and-yet-to-be-determined-41-8949-n-87-7654-w-austin/>.



the word “crime” is important. She describes the effects of disinvestment itself as criminal—a common expression to use, to be sure, but an instructive one. The mandate of the University of Chicago Crime Lab, which administers READI, is restricted to solving dramatic, hyper-visible crimes like gun violence. By labeling the effects of disinvestment as crime, Phylars-Burgess counters Crime Lab’s framing of the so-called problem, and focuses on the way crime prevention is structured to evaporate disinvestment’s role as fuel for more explosive crimes; in all their efforts, Crime Lab not only hasn’t solved the problem, but it has diverted attention and advocacy from the most obvious solution. Phylars-Burgess points out this aerosolized violence in the world, throwing into relief how large a feat it is to live in a combustible cloud. After a massive spike in Chicago gun violence in 2016, READI was created to connect men who were “most likely to shoot or be shot” with benefits like cognitive behavioral therapy and job training and placement.<sup>2</sup> Though Crime Lab’s report on the 2016 spike describes “systematic disinvestment” as a barrier “[contributing] to an inhumane and discriminatory cycle of violence,” the organization’s analysts have not proposed a program of systematic reinvestment as a strategy for reversing that trend.<sup>3</sup> The rhetoric of crime prevention in Chicago is a systematic sleight-of-hand, a violence that doubles itself by hiding its traces.

In contrast, Phylars-Burgess makes her admiration for her subjects and their lives plain, attuned as she is to the less visible, “super mundane” forms of violence that threaten Black people.<sup>4</sup> Look at the couples in her work; Henry’s son, giggling on the windowsill; the men, staring somberly at her camera: they all see and can be seen through an invisible cloud of everyday violence, making these portraits of transcendent persistence. And look again at them—you can see Phylars-Burgess making herself and that cloud visible, too. Some of the photographs are over-exposed, producing a fog that slightly obscures the people behind it. During

<sup>2</sup> “A Pricey Effort To Employ The Men Most Likely To Shoot Or Be Shot In Chicago.” WBEZ Chicago, June 6, 2019. <https://www.wbez.org/stories/a-pricey-effort-to-employ-the-men-most-likely-to-shoot-or-be-shot-in-chicago/6cca6375-34eb-414e-8989-3367e5cbee54>.

<sup>3</sup> And the language, to be clear, is racialized: Crime Lab’s report declines to mention redlining or white flight, though Chicago is a case study for the effect of both on the disparities in wealth and violence involvement between Black and white residents of the city. Kapustin, Max, Jens Ludwig, Marc Punkay, Kimberly Smith, Lauren Spiegel, and David Welgus. “Gun Violence in Chicago, 2016.” University of Chicago Crime Lab (2017): 31. “READI.” Accessed May 4, 2021. <https://urbanlabs.uchicago.edu/programs/readi>.

<sup>4</sup> Merola, Hannah Abel-Hirsch Laura Havlin Mahmoud “Mo” Mfinanga Alex. “Sasha Phylars-Burgess Gently Observes, and Meditates upon, the Black Lives around Her in Her First Monograph, Untitled.” 1854 Photography, February 19, 2021. <https://www.1854.photography/2021/02/sasha-phyars-burgess-observes-and-meditates-upon-black-lives-around-her-in-her-first-monograph-untitled/>.



*Couple #2 Hand, Columbus Park, 2020, 5(Jamela)*



processing, she touched arms, faces, the edges of the frame, leaving fingerprints that are still visible in the printed photographs. That elliptical halo was drawn on the mother's head. These fingerprints coalescing out of the leaves at the top edge only pretend to have been there all along, as if they too would have broken up the light that day. In between the pose and the viewer's glimpse, mercifully all in one piece, the residents of Austin keep on living, and because these are effects of the development process, the subjects of these photos don't register Phylars-Burgess's strategies—they look at you plainly, openly, clearly. For them, there are no obstacles to seeing you. The artist's strategies read as both demonstrative and protective. Phylars-Burgess has not only provided an image of mundane violence in these photographs, and of her subjects persisting through it, but she has also intervened in the gaze of the viewer to deny full access to these people while preserving their access to the outside world, countering violence with agency.

The two girls in *16 (MS. SHARON, JULY 4TH, FAMILY FRIENDS), AUSTIN, CHICAGO, (2019)* size you up as you approach from their left. The rightmost girl's arm projects outward, intercepting you in the foreground, with her left hand curled over her friend's shoulder. Following her arm, which comes into better focus as your eyes move to the right, you alight at the sharpest point in the photograph, where the girls' arms cross conspiratorially behind them. From the rightmost girl's shoulder, a thin white line, a mark Phylars-Burgess made while developing the photos, arcs like electricity to the girl's face, paralleling the curvature of her friend's right shoulder. Your eyes rest briefly on her face before you back out of the photograph, pushed by that heavy-lidded gaze, back toward the jutting wrist that slams the moment shut behind you. While your eyes travel, the pair watches, studying you as your eyes trace that arm, impossibly long and resting just underneath their double-barrelled stare. Two prominent fingerprints cover the girls' mouths, as if to keep their secrets safe inside the photograph; whatever skepticism these girls have of your presence, Phylars-Burgess appears to have given them their space, letting their gazes and that arm pin you back to a respectful distance.



*Flowers, Austin, Chicago, 2019*

## J Houston & Aleem Hurst

Aleem Hurst is an artist living and working in Pittsburgh, PA. They received a BFA from Point Park University, and have had their work included in spaces such as Sweetwater Center for the Arts, Silver Eye Center for Photography, Pittsburgh Center for the Arts, Bunker Projects and the CVA Clement Gallery at the University of Toledo. They have curated exhibitions within the city of Pittsburgh both independently and alongside the Pittsburgh Center for the Arts, and have led critiques and workshops at Carnegie Mellon University, Point Park University, and at Silver Eye Center for Photography's Lab space.

J Houston was born in Kalamazoo, Michigan and graduated from Carnegie Mellon University with a focus in art and gender theory. Most recently, they were an artist-in-residence at Otis College of Art and Design, The Growlery, and Vermont Studio Center, and J has received grants from Frank-Ratchye STUDIO for Creative Inquiry, Greater Pittsburgh Arts Council, and Carnegie Mellon University. Their photo work on Pittsburgh's queer community has been a finalist for the Duke CDS Essay Prize and Silver Eye Center for Photography's fellowship program, and their work has been shown at Houston Center for Photography, Turner Contemporary, Aviary Gallery, Amos Eno Gallery, Contact Gallery, Miller Institute of Contemporary Art, Siena Heights University, and New York Photo Festival, among others.

## I used to leave the door open

Step into the visual world of J Houston and Aleem Hurst. A lyrical display of quiet interiors, surreal landscapes, and sculptural figures, *I used to leave the door open* presents a choose-your-own-adventure discovery of the familiar as unfamiliar and the unfamiliar as home. Made collaboratively while traveling together back to their mutual childhood state of Michigan, the work captures the intimate experience of returning somewhere you've been away from for a long time. Yet, rather than pure documentation, these images are in fact portals to an alternate version of these spaces, fantastically created in dialogue with the artists' shared experiences and conceptual visions.

Referred to by the artists as "world building," their partially found, partially constructed compositions open access to a self-realized environment built with safety and appreciation for their own queer and trans bodies in mind. Imagination is used as a survival tactic, a means to exist and live through the reality of a cis- and heteronormative society. This practice aligns with several similar queer theories about recording narratives through a blend of reality and fantasy.

Self-described "black, lesbian, mother, warrior, poet" Audre Lorde coined the term "biomythography" with her seminal 1982 book "Zami: A New Spelling of My Name". Defined as a genre, it combines history, biography, and myth-making into a singular narrative. This importantly allows the author to more holistically describe their life as it is perceived by them through an intersectional and multiplicitous lens. Scholar José Esteban Muñoz's definition of queerness as an, "ideality...a mode of desiring that allows us to see and feel beyond the quagmire of the present"<sup>1</sup> similarly prompts the need for world building. He acknowledges how queerness invites the conceptualization of a not yet realized blueprint for existence and necessitates our environs to be imagined anew as the negative realities of current society will always be confining. Lastly, writer and curator Paul B. Preciado asserts how dreams are an important form of life as we are constantly in and out of engaging with our immediate consciousness. For that reason, he argues that our experience in dream states is an equally crucial element to be included in an autobiography.<sup>2</sup> Preciado further explains the necessity for queerness to exist in an

<sup>1</sup> José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 1.



Images, left to right, *Looking Good Carol* (2019); *Beach Gloves* (2020)

in-between of worlds as the constructs of society, law, medicine, and language were not established for queer or trans bodies. “To speak is to invent the language of the crossing,” he writes, “to project one’s voice into an interstellar expedition: to translate our difference into the language of the norm; while we continue, in secret, to practice a strange lingo that the law does not understand.”<sup>3</sup>

Houston and Hurst propose through their language of photography a similar visceral motivation to create other worlds. Through the blurring of time, collaborative creation, and the valuing of photographs as queer objects, their work transports us to a place where the visions of queer utopia manifest into reality.

The concept of time within Houston and Hurst’s photographs is ambiguous, as reference to past, present, and future are layered together. As both artists spent time growing up in Michigan, this body of work is a return home, specifically to a setting stuck in its association with their past selves. Yet through world building, the spaces of their childhood are recast with their adult forms, the desires of their current selves, and their reflections on what it means to be in these places now. As Hurst describes, “What does this explain or not explain about the way that I felt so out of place or this space doesn’t feel right?”<sup>4</sup>

In *Beach Ghost*, these questions are posed more broadly wondering what makes a landscape queer and what it means to exist within open, undeveloped spaces as opposed to defined, interior ones. The floating textile—a cloaked figure—becomes the portal to entering this regional setting of magical realism. The fabric’s unexpected presence is an invitation and a prompt to explore. It stands out against the familiar coastal greenery with its bright white, vibrant hues, playful patterning, and curved form. It becomes the most captivating thing in the frame, like a blooming shrub. This assertion of being, of belonging through beauty, visualizes Houston and Hurst’s aspirational vision for positive queer existence in the future. Their world building is a means to realize what could be.

For Houston and Hurst, collaboration is the means by which these worlds are most able to exist and thrive. Crediting their work jointly,

<sup>2</sup> Paul B. Preciado, *An Apartment on Uranus: Chronicles of the Crossing* (South Pasadena: Semiotext(e), 2020), 21.

<sup>3</sup> Ibid., 26.

<sup>4</sup> Aleem Hurst, interview with David Oresick, February 1, 2021, <https://silvereye.org/events/jhouston-and-aleem-hurst-studio-visit>.



they work together from a place of trust, intimacy, and shared personal experience. This level of partnership further upends photography's traditional power dynamic between a photographer and subject as they alternate assuming both roles. Their artistic practice is inherently reflective of their desire for a world that is safe and caring for queer and trans bodies. Figurative images that show exposed flesh and involve unusual posing attest, in particular, to the sensitivity required for their practice. For instance, within the banal, stark interior of turning my room into a guest room, there is only the figure of Hurst, naked except for a pair of white socks. The body is everything for the space to hold—the human, the ground, the object. While the pose is in one way serene, it is also vulnerable as the body becomes a prop within the frame. To position these surreal and exposing scenes requires a degree of trust and comfort within their relationship that the artists describe as unique in that they ask things of each other they would never ask of anyone else.

Houston and Hurst's interest in the objecthood of photographs is evidenced not only by their use of a large format camera but also their choice to present prints in ways—such as varying scales and layered displays—that draw attention to the physical form. However, their emphasis on the object is most significant in how it relates directly to the material of their built worlds: “queer objects.” The artists define a queer object as a thing that resembles having a function but is in fact functionless, or alternatively, a thing with a very specific function that is presented as purely aesthetic. It's about adopting strange, new outlooks of what is around you. In *Beach Gloves*, inflated purple gloves emerge from sandy shores as if they were a bizarre kind of vegetation sprouting and growing in the sunshine. While the forms suggest an imitation of something else as puffy fingers extend upwards and cast shadows, there is also a sense of rediscovery when seeing something familiar within an unexpected context.

In *I used to leave the door open*, time, collaboration, and queer objects come together to transform the backdrop of Michigan into a place for Houston and Hurst to be whole and seen in the way they want to be seen. “That's why we make [the work] it's because we don't experience that,” explains Houston. “I feel like we need to make the photos to be able to see that.”<sup>5</sup> By intentionally using photography to document their own

reality of queer objects, the photograph is transformed into an object straddling the real and the imagined, the world we are in and the one Houston and Hurst are building. World building is therefore a means for survival, and a proposal for the future. Like the queer conceptualists who came before—Lorde, Muñoz, Preciado—self-determination, imagination, and alternate worlds remain necessary for queerness and transness to thrive. The hope is that through personal manifestation and looking at our surroundings anew, the desired space can exist.



Images, left to right, Aleem and Brian (2019); *Practice Makes Perfect* (2020)

<sup>5</sup> J Houston, interview with David Oresick, February 1, 2021, <https://silveryeye.org/events/jhouston-and-aleem-hurst-studio-visit>.

## Honorable Mentions: Fellowship Award

### Odette England

Odette England's series, *Dairy Character*, uses her experience of growing up on a dairy farm in Southern Australia, to comment, critique and ruminate on the startling connections between the treatment of animals in rural farming communities, and the way this attitude transfers to how women in these communities are regarded. After discovering a dairy farming manual in her parents home, England was struck by the similarities in language used to describe and evaluate cows, and the language that is often used to objectify women. Combining archival images from farming manuals, family snapshots, and contemporary images of her daughter, England's work probes into how these reductive methods of seeing both cows and women place heavy emphasis on reproductive ability and desirable physical form. These comparisons create a cutting dark humor within *Dairy Character* and it's multigenerational meditation on how women are looked at, discussed, and allowed to exist in the world.



Images, left to right, Bentl (2019), A Life of Regular Reproduction (2021)

## Kata Geibl

Kata Geibl's project, *There is Nothing New Under the Sun*, reflects on the way our contemporary culture has been influenced by the overwhelmingly large forces of global capitalism, collective memory, techno-optimism, and individualism. Her striking, cinematic feeling images evoke the human desire for order, perfection, and dominance. Geibl shows us a grid of sleek athletic bodies flexing their muscles, urban infrastructure drenched in golden-hour sunlight, and animals succumbing to the will of humans. These images are bright, crisp, and beautiful, yet there is something foreboding to them that is difficult to articulate. Bees swarming a gloved hand, or a white horse wearing blinders, are reminders that humans seek to control the natural world as well as other humans and themselves. Geibl's images are grand and sweeping, like they should have an orchestra accompanying them. Yet, they also tug at the danger that comes with perfection and consumption. Will our desires for control and perfection ever be satiated? At what cost?



Images, left to right, The Shot Put before the Throw (2019), The Beehive(2019)



## Honorable Mentions: Keystone Award

### Vikesh Kapoor

Vikesh Kapoor's project, *See You At Home*, is a personal narrative which centers on his parents, who immigrated from India in 1973, and settled in a small town in rural Pennsylvania. As one of very few immigrant families in the region, they felt isolated, as they attempted to understand the shift in culture and mindset from that of a collectivist nation, to a deepy individualistic one. Kapoor's contemporary images of his parents growing older in the United States show them living in comfort, but appearing isolated and disconnected. Kapoor juxtaposes these portraits with archival family photographs that depict his parents as younger people living in India, seemingly happy and in love. The project's sequence moves back and forth in time, poetically ruminating on family, memory, and the myth and melancholy surrounding the American Dream.



Images, left to right, top to bottom, *Before Immigration* (1969); *Our Childhood Swimming Pool* (2016); *For Good Luck* (2018)

## Marus Maddox

The monumental subjects in Marcus Maddox's series, *Figures of Color*, are calm, confident, and relaxed—regal in their ease and poise. Using simple, light colored clothing choices and uncluttered backdrops, Maddox alters the color on his images to give the Black skin of his subjects a place of privilege and emphasis within the image. Maddox's photographs have a soft, painterly quality to them, recalling references to artists such as Kerry James Marshall or Alex Gardener, whose paintings also emphasise the Black skin of their subjects, challenging and recontextualizing the place people of color hold in the art historical canon.



Images, left to right, *Amanda No. 4*, New York (2020), *Sosa No. 1*, New York (2019)

	<i>5(lamela), Austin, Chicago, 2019</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 40×50	On request
	<i>11 (Mrs. Sharon, July 4th, Family) Austin, Chicago, 2019</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 12×14	On request
	<i>16 (Ms. Sharon, July 4th, Family Friends, Austin, Chicago, 2019</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 36×24	On request
	<i>Couple #1 (Overexposure in Camera), Austin, Chicago</i>	Sasha Phyers-Burgess 2020 Archival Pigment Print 24×20	On request
	<i>Austin (Street) Bush, 3-2, 10/2019 (10/2020)</i>	Sasha Phyers-Burgess 2020 Archival Pigment Print 12×14	On request
	<i>Austin Street, Chicago, 2019</i>	Sasha Phyers-Burgess 20 Archival Pigment Print 12×	On request
	<i>Flowers, Austin, Chicago, 2019</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 24×20	On request
	<i>Henry's Son-3, Mae Suites, Austin, Chicago, 2019</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 12×14	On request
	<i>Mae Suites 12, (In the spring 2019)</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 24×20	On request

	<i>Half Empty, Mae Suites, Winter, Cup, 2019</i>	Sasha Phyers-Burgess 20 Archival Pigment Print 18×16	On request
	<i>Curtains at Readi, Austin, Chicago, 2020</i>	Sasha Phyers-Burgess 2020 Archival Pigment Print 24x20	On request
	<i>Andre09, Readi, Austin, Chicago, 10/2019</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 14x12	On request
	<i>Blessed, Austin, Chicago, 2019</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 30x26	On request
	<i>Hand (2), Readi, Austin, Chicago, 2019</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 8x10	On request
	<i>Cherish, Austin, Chicago, 2019</i>	Sasha Phyers-Burgess 2019 Archival Pigment Print 24x24	On request
	<i>Couple #2 Hand, Columbus Park, 2020</i>	Sasha Phyers-Burgess 20 Archival Pigment Print 38 x	On request
	<i>Beach Gloves</i>	J Houston and Aleem Hurst 2020 Archival Pigment Print 24×30 inches Edition of 8 + 1AP	\$750
	<i>Underwire</i>	J Houston and Aleem Hurst 2021 Archival Pigment Print 16×20 inches Edition of 8 + 1AP	\$450
	<i>turning my room into a guest room</i>	J Houston and Aleem Hurst 2020 Archival Pigment Print 43×34 inches Edition of 8 + 1AP	\$1,050
	<i>More SPF</i>	J Houston and Aleem Hurst 2020 Archival Pigment Print 12×18 inches Edition of 8 + 1AP	\$350



	<i>Tape Fist</i>	J Houston and Aleem Hurst 2019 Archival Pigment Print 26x32 inches Edition of 8 + 1AP	\$750
	<i>Looking Good, Carol</i>	J Houston and Aleem Hurst 2019 Archival Pigment Print 30x25 inches Edition of 8 + 1AP	\$750
	<i>Aleem and Brian</i>	J Houston and Aleem Hurst 2019 Archival Pigment Print 24x32 inches Edition of 8 + 1AP	\$750
	<i>queer bait</i>	J Houston and Aleem Hurst 2019 Archival Pigment Print 14x18 inches Edition of 8 + 1AP	\$450
	<i>A Light in the Attic</i>	J Houston and Aleem Hurst 2019 Archival Pigment Print 11x14 inches Edition of 8 + 1AP	\$300
	<i>Untitled (Gold Window)</i>	J Houston and Aleem Hurst 2019 Archival Pigment Print 12x16 inches Edition of 8 + 1AP	\$350
	<i>Untitled (Swans)</i>	J Houston and Aleem Hurst 2021 Archival Pigment Print 8x12 inches Edition of 8 + 1AP	\$200
	<i>Good Oral Hygiene</i>	J Houston and Aleem Hurst 20 Archival Pigment Print 12x Edition of 8 + 1AP	\$300
	<i>Practice Makes Perfect</i>	J Houston and Aleem Hurst 2020 Archival Pigment Print 6x8 inches Edition of 8 + 1AP	\$200
	<i>rollie pollies</i>	J Houston and Aleem Hurst 2020 Archival Pigment Print 21x26 inches	\$650

	<i>Beach Ghost</i>	J Houston and Aleem Hurst 2019 Pigment Print on Adhesive Paper Edition of 8 + 1AP	NFS
	<i>The Shot Put before the Throw</i>	Kata Geibl 2019 Archival Pigment Print 31x39 inches Edition 1 of 5 +2AP	On request
	<i>The Race Horse</i>	Kata Geibl 2019 Archival Pigment Print 31x39 inches Edition 1 of 5 +2AP	On request
	<i>The Golden Ladder</i>	Kata Geibl 2019 Archival Pigment Print 31x39 inches Edition Sold Out	On request
	<i>The Beehive</i>	Kata Geibl 2019 Archival Pigment Print 31x39 inches Edition 1 of 5 +2AP	On request
	<i>The Gletschers of Dachstein</i>	Kata Geibl 2019 Archival Pigment Print 31x39 inches Edition 4 of 5 +2AP	On request
	<i>Canary Wharf</i>	Kata Geibl 2019 Archival Pigment Print 31x39 inches Edition 2 of 5 +2AP	On request
	<i>Brussels</i>	Kata Geibl 2019 Archival Pigment Print 31x39 inches Edition 1 of 5 +2AP	On request
	<i>The Discus Thrower</i>	Kata Geibl 2019 Archival Pigment Print 31x39 inches Edition 1 of 5 +2AP	On request
	<i>Leading Man</i>	Odette England 2021 Archival Pigment Print 16x16 inches	On request

	<i>Don't Stare at the Sun</i>	Odette England 2019 Archival Pigment Print 26x32 inches	On request
	<i>There</i>	Odette England Unique family snapshot 2.5x3.5 inches	On request
	<i>The Death of Wisdom</i>	Odette England 2020 Archival Pigment Print 15x12 inches	On request
	<i>The Death of Wisdom</i>	Odette England 1981 Unique Polaroid photograph 4x3.5 inches	On request
	<i>Outward</i>	Odette England Unique Family Snapshot 11x14 inches Edition of 8 + 1AP	On request
	<i>Bent</i>	Odette England 2019 Archival Pigment Print 20x16 inches	On request
	<i>Rear End</i>	Odette England 2019 Archival Pigment Print 3.5x3.5 inches	On request
	<i>A Life of Regular Reproduction</i>	Odette England 2021 Archival Pigment Print 16 x 12 inches	On request
	<i>Our Childhood Swimming Pool</i>	Vikesh Kapoor 2016 Archival Pigment Print 16 x 24 inches	On request
	<i>Before Immigration</i>	Vikesh Kapoor 1969 Archival Pigment Print 3.5 x 5 inches	On request
	<i>Holy Fountain</i>	Vikesh Kapoor 2014 Archival Pigment Print 3.5 x 5 inches	On request
	<i>Mom's Diamonds</i>	Vikesh Kapoor 2017 Archival Pigment print 12 x 18 inches	On request

	<i>My Father's Den</i>	Vikesh Kapoor 2018 Archival Pigment Print 20 x 24 inches	On request
	<i>At Fox's Restaurant</i>	Vikesh Kapoor 2016 Archival Pigment Print 16 x 24 inches	On request
	<i>On an Island</i>	Vikesh Kapoor 2014 Archival Pigment Print 2.5 x 5 inches	On request
	<i>Before Immigration, No. 3</i>	Vikesh Kapoor 1969 Archival Pigment Print 4 x 5 inches	On request
	<i>For Good Luck</i>	Vikesh Kapoor Transparency Print 40 x 30 inches	On request
	<i>Ommahdi No. 1</i>	Marcus Maddox 2018 Transparency Print 30 x 40 inches	NFA
	<i>Amanda No. 4, New York</i>	Marcus Maddox 2020 Archival Pigment Print 40x50 inches	NFS
	<i>Awaken my friend, New York</i>	Marcus Maddox 2018 Archival Pigment Print 40x50 inches	NFS
	<i>Sosa No. 1, New York</i>	Marcus Maddox 2019 Archival Pigment Print 40x50 inches	NFS

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

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