



About Fellowship

For more than 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 22, we convened a panel of jurors from a wide range of backgrounds. This year, Silver Eye received over two hundred submissions of creative, challenging, and innovative photography from artists across the globe. Carla Liesching was chosen as this year's Fellowship Award winner, and Eva Alcántara was chosen as this year's Keystone Award winner.

About the Jurors

Dan Boardman lives in Weedsport, New York and is the Director of Light Work in Syracuse, New York. Born in Ontario, California, he received his BFA in Photography at the Rochester Institute of Technology and his MFA from MassArt. His work has been exhibited both nationally and internationally and is held in both public and private collections.

Brian David Clamp is the owner and director of ClampArt, a gallery in Chelsea in New York City specializing in modern and contemporary art with an emphasis on photography. ClampArt mounts ten to fifteen exhibitions per year featuring emerging and mid-career artists. Mr. Clamp opened the gallery in 2000 after completing a Master of Arts degree in Critical Studies in Modern Art at Columbia University. Aside from exhibitions at his own gallery, Clamp has curated numerous photography shows at venues throughout the United States.

Helen Trompeteler is Deputy Director of Programs at Silver Eye Center for Photography. Before joining Silver Eye in early 2022, Helen spent over eighteen years leading exhibitions and partnerships for internationally recognized collections, including the Royal Collection and National Portrait Gallery, London. Additional roles throughout her career include board member of Four Corners, the Museums Association Transformers leadership program, and the Josef Breitenbach Research Fellowship at the Center for Creative Photography.

Fellowship 22 Award Winners

Fellowship Award

Carla Liesching

Keystone Award

Eva Alcántara

Fellowship Award Honorable Mentions

Dylan Everett

Jenna Garrett

Keystone Award Honorable Mentions

Steph Foster

Jake Reinhart

Previous Award Winners

21 Sasha Phylars-Burgess, J Houston & Aleem Hurst

20 Rory Doyle & Erik Hagen

19 Tim Carpenter & Rebecca Arthur

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

Carla Liesching

Fellowship Award Winner Carla Liesching's *Good Hope* brings together cumulative layers of personal prose and found photographic material to recontextualize the gardens and grounds at the Cape of Good Hope in South Africa. An historic location at the height of the British Empire, now an epicenter for anti-colonial resistance movements, this place is also the artist's birthplace. The Cape's position at the mid-point along the 'Spice Route' was viewed with great optimism for its capacity to open up a valuable maritime passageway. The 'refreshment station' later established there set into motion flows of capital from 'east' to 'west'. *Good Hope* offers an intimate and critical examination of White supremacist settler-colonialism in the present. Through visual, sculpture, and text-based forms, *Good Hope* also addresses how visual culture is implicated in producing and perpetuating violent histories and painful contemporary realities.



Images from left to right: Carla Liesching *Momentous Moment*, from the series *Good Hope*, mixed-media collage installation view, 2019-2021, *Untitled* from the series *Good Hope*, mixed-media collage 2021. Eva Alcántara, *Untitled* (from *James the River*), 2021

Eva Alcántara

Keystone Award Winner Eva Alcántara's *James the River* was created in Lehigh Valley, PA, where the artist lived for a year and a half after the pandemic began. Autobiographical in nature, the series is inspired by Alcántara's walks with their cousin James, as they sought to understand themselves through adventures with this enigmatic character. The risograph printed images focus on natural details surrounding them in this landscape. This printing process involves passing ink through a stencil, with the ability to layer colors and create tactile textures. This technique enhances these earthy photographs that explore intense haptic experiences. Together, these images and the poetic text written by the artist document Alcántara's journey to becoming more comfortable in their body and their struggles in feeling contained in place and time. Alcántara's poetry for this series reflects their interest in finding connections between spirituality and language.



Dylan Everett

Dylan Everett utilizes photo-collage and still-life to create works inspired by the proposition that 'all art is at once surface and symbol.' This statement features in the preface of Oscar Wilde's *The Picture of Dorian Gray*. In *Garden #1*, a fragment of Wilde's tomb at Père Lachaise Cemetery in Paris is visible in the top right of the photograph. Everett frequently incorporates such symbols to pay homage to LGBTQ+ icons and individuals from personal relationships. Elsewhere, for example, *Orange Slices* pays tribute to Cuban-born American artist Felix Gonzalez-Torres, who during the height of the AIDS crisis frequently employed everyday materials to address themes of love and loss, gender and sexuality. Everett places himself in conversation with such creative influences by including two self-portraits in this exhibition. These works speak to the nurturing joy found in honoring queer inheritances. And yet, dust is also present in this series, inviting reflection on time and mortality as well as beauty.



Left to right: Dylan Everett, *Orange Slices*, 2018, *Garden #1*, 2020. Jenna Garrett, *Baptism*, 2019, *Prophet*, 2019.

Jenna Garrett

Jenna Garrett's *This Holy Hill* explores spirituality and myth in America through the rural town of Branson, Missouri. Situated in the Ozark Mountains, this town has been a much-loved tourist destination for more than a century, drawing an estimated 7 million visitors a year at its height. Branson became famous partly due to the 1907 novel *The Shepherd of the Hills* by Harold Bell Wright. This novel depicts a world-weary minister who finds redemption in the homely beauty of the Ozarks. Garrett's photographs show this heritage of spirituality and tourism by frequently juxtaposing Vegas-style glitz and spectacle with wilderness or mundane moments. Garrett was born an hour north of Branson and, as a child, visited the town in the summertime. These foundational experiences led the artist to create this nuanced portrait of an often over-simplified region. While not a primary focus, this series also explores broader cultural frameworks at the heart of American politics, especially the intertwining of religion and capitalism.



Steph Foster

The Eyes Beneath the Oak features a collection of mixed media artworks that speak to, without defining, the American black experience. These artworks foreground the deliberate and systematic exploitation of black bodies, connecting the relationship between the legacy of slavery and mass incarceration. Foster examines the world of prison trade shows and the commercialization of incarceration through the bail bonds industry. The American prison system systematically renders people invisible and inaudible, so their stories remain hidden from our collective understanding. Foster challenges this with this project inspired by his family's collective and individual negotiations of his aunt's incarceration. Photographs such as *Bottle Blessing* creates space to reflect on individual experiences of incarceration and the legacy of systems of oppression. Foster hopes to empower others in similar positions to participate in self-authoring their representation. He aims to create "an image of blackness that is complex, messy, painful and sometimes contradictory, but also joyful and resilient."



Jake Reinhart

Jake Reinhart's *Laurel Mountain Laurel* is an exploration of South Western Pennsylvania, specifically the Youghiogheny (Yawk-eh-gain-ee) River Watershed. Underlying this work is the artist's deep interest in confronting the limitations of photography and how this medium ties to invasive capitalist interests within society. One surviving translation of the word Youghiogheny is four streams; *yough* meaning four, and *henné* meaning stream. These river landscapes have shaped Reinhart's life from childhood and adolescence to present-day adulthood. Consequently, this work explores his personal connections to this place while addressing the complexity of its history. Reinhart is interested in how photography is an imperfect language that is open to interpretation and misinterpretation. For decades this region has been subject to visual tropes in photography that define it by the aftermath of failed industry and economic decline. While elements of this history are present in this series, at its heart is a tenderness that honors specificity and individuality while exploring the importance of place in forming communities across time.



Left to right: Steph Foster, *Untitled*, 2020. Jake Reinhart, *Black Rat Snake (Curving #2)*, 2020, *Tree at Sang Run (Curving #3)*, 2019

About the Artists

Carla Liesching is a South African interdisciplinary artist working across photography, writing, collage, sculpture, bookmaking and design. Grounded in experiences growing up in apartheid South Africa, her work considers the intersections of representation, knowledge and power—with a focus on colonial histories and enduring constructions of race and geography.







Eva Alcántara (they/them/theirs) born in 1997, is a Dominican transgender artist working with images and text. Their work attempts to illuminate the gaps between objects and the words we use to describe them in order to find limitations in language. They love to create worlds through images and tell poignant stories about themselves and their friends.

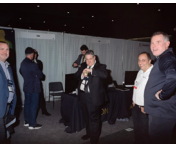



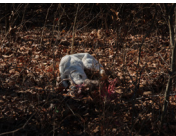



Dylan Everett (b. 1994 in New Jersey) is an artist/photographer working with still life and photo collage. He received an MFA in Photography from the Rhode Island School of Design in 2019, and a BA in Visual Art from Brown University in 2016. In 2021, his work was shown in a solo exhibition at the Griffin Museum of Photography (Winchester, MA) and in a virtual solo exhibition at Shelter in Place Gallery (Boston, MA).








Jenna Garrett (b. 1985) is an artist living in San Francisco, California. Her current practice focuses on the Ozarks in southwest Missouri where she was born. Garrett is interested in spirituality, mythmaking, and its consequences in American culture.




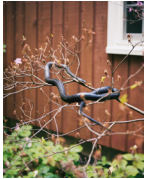

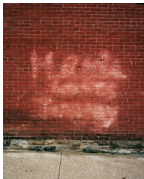
Steph Foster is an interdisciplinary artist specializing in photography, with interests in video, installations, music, digital fabrication, sculpture and performance. His work combines sound and music with visual media to tell stories of mass incarceration and reconciliation within urban communities. He holds an MFA from the Rhode Island School of Design.

Jake Reinhart (b. 1979) is a photographer from Pittsburgh, Pennsylvania. He earned a B.A. in Sociology and a Juris Doctor from the University of Pittsburgh. Born and raised in Southwestern Pennsylvania, his work is informed by the region's history and explores the importance of place in relation to the formation of identity and community.

	Eva Alcántara	<i>Untitled (from James the River)</i>	2021 Risograph portfolio 14 ¾ x 10.5 inches	\$100
This portfolio is a lyrical excerpt and adaptation of Eva Alcántara's 2021 book <i>James the River</i> . It is produced in partnership with the artist, Silver Eye, and therethere now.		Edition of 30		
	Dylan Everett	<i>Garden #1</i>	2020 Archival pigment print 30 x 24 inches Edition of 3 + 1 AP	\$1,600
	Dylan Everett	<i>White Corner with Dust</i>	2021 Archival pigment print 30 x 24 inches Edition of 3 + 1 AP	\$1,600
	Dylan Everett	<i>Orange Slices</i>	2018 Archival pigment print 20 x 16 inches Edition of 6 + 1 AP	\$1,000
	Dylan Everett	<i>Back Room</i>	2022 Archival pigment print 30 x 24 inches Edition of 3 + 1 AP	\$1,600
	Dylan Everett	<i>Frame with Dust</i>	2021 Archival pigment print 20 x 16 inches Edition of 6 + 1 AP	\$1,000

	Steph Foster	<i>Untitled</i>	2020 Archival pigment print 44 x 55 inches Edition of 5	\$5,000
	Steph Foster	<i>Chain</i>	2019 Video 2 minute 4 seconds	2 Ethereum
	Steph Foster	<i>Bottle Blessing</i>	2019 Archival pigment print 24x30 inches Edition of 10	\$2,000
	Jenna Garrett	<i>Baptism</i>	2022 Archival pigment print 10.5 x 14 inches Edition of 4 + 1AP	\$500
	Jenna Garrett	<i>Dog</i>	2019 Archival pigment print 14 x 10.5 inches Edition of 4 + 1AP	\$500
	Jenna Garrett	<i>Fire</i>	2021 Archival pigment print 10.5 x 14 inches Edition of 4 + 1AP	\$500
	Jenna Garrett	<i>Kneel</i>	2021 Archival pigment print 14 x 10.5 inches Edition of 4 + 1AP	\$500
	Jenna Garrett	<i>Chapel</i>	2019 Archival pigment print 15 x 20 inches Edition of 4 + 1AP	\$500

	Jenna Garrett	<i>Flock</i>	2019 Archival pigment print 20 x 15 inches Edition of 4 + 1AP	\$500
	Jenna Garrett	<i>Ghost</i>	2019 Archival pigment print 15 x 20 inches Edition of 4 + 1AP	\$500
	Jenna Garrett	<i>Motel</i>	2019 Archival pigment print 15 x 20 inches Edition of 4 + 1AP	\$500
	Jenna Garrett	<i>Prophet</i>	2019 Archival pigment print 20 x 15 inches Edition of 4 + 1AP	\$500
	Jenna Garrett	<i>Video</i>	2021 Archival pigment print 20 x 15 inches Edition of 4 + 1AP	\$500
	Jenna Garrett	<i>Blood</i>	2021 Archival pigment print 30 x 22 inches Edition of 4 + 1AP	\$1,200
	Jenna Garrett	<i>Lake</i>	2021 Archival pigment print 30 x 22 inches Edition of 4 + 1AP	\$1,200

	Carla Liesching	<i>Fuck Your Dream</i>	2022 Newsprint broadsheet poster, wood pedestal	Free
	Carla Liesching	<i>Good Hope, Columns I-IV</i>	2022 Mixed-media collage, wood, linen	NFS
	Jake Reinhart	<i>West Newton Billboard (Erasure #5)</i>	2017 Archival pigment print 16 x 20 inches Edition of 3 + 2 AP	\$600
	Jake Reinhart	<i>Black Rat Snake (Curving #2)</i>	2020 Archival pigment print 24 x 30 inches Edition of 3 + 2 AP	\$1,000
	Jake Reinhart	<i>Brothers (Bait Bucket)</i>	2018 Archival pigment print 20 x 25 inches Edition of 3 + 2 AP	\$800
	Jake Reinhart	<i>Tree at Sang Run (Curving #3)</i>	2019 Archival pigment print 16 x 20 inches Edition of 3 + 2 AP	\$600
	Jake Reinhart	<i>Brick Wall (Erasure #3)</i>	2019 Archival pigment print 16 x 20 inches Edition of 3 + 2 AP	\$600

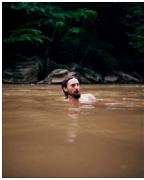


Jake Reinhart

Power Lines
(Connellsville)

2019
Archival pigment print
16 x 20 inches
Edition of 3 + 2 AP

\$600



Jake Reinhart

Thomas

2018
Archival pigment print
16 x 20 inches
Edition of 3 + 2 AP

\$600

Silver Eye Center for Photography
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