



Honorably Mentioned
Alex Christopher Williams
Michael Darough
Louie Palu
Philip Cheung
Zora J Murff

About the Artists

Alex Christopher Williams is a photographer and independent curator at Minor League, an artists-run curatorial project in Atlanta, GA. He received his MFA from the University of Hartford. His work has been previously shown at institutions such as the Ogden Museum of Southern Art, The Safe House Black History Museum, and Con Artist Collective. His work has been featured in such publications as Der Greif, Oxford American, Photo-Emphasis, and The Daily Beast.

Michael Darough received his BFA in photography from Arizona State University and his MFA in photography from the University of Memphis. Darough has taught at Lycoming College in Williamsport, PA and is a nationally exhibiting artist whose work deals with personal, cultural and self-projected identity. He is currently Assistant Professor of Art and Photography at Baylor University.

Louie Palu is a documentary photographer and filmmaker whose work has appeared in festivals, publications, exhibitions and collections internationally. He is the recipient of numerous awards including two Pulitzer Center on Crisis Reporting Grants. In 2019 his work was selected for the Arnold Newman Prize for New Directions in Photographic Portraiture.

Philip Cheung is a photographer based in Los Angeles. His photographs have been exhibited at venues across North America and Europe, such as the SFO Museum (San Francisco, USA), the National Portrait Gallery (London, UK) and the Lumix Festival (Hanover, Germany). He has been awarded grants by the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council.

Zora J Murff is an Assistant Professor of Art at the University of Arkansas. His most recent monograph, *At No Point In Between* (Dais Books), was selected as the winner of the Independently Published category of the Lucie Foundation Photo Book Awards. Murff is a Co-Curator of Strange Fire Collective, a group of interdisciplinary artists, writers, and curators working to construct and promote an archive of artwork created by diverse makers.

Honorably Mentioned: Selected Portfolios from Fellowship 20

Alex Christopher Williams *Black, Like Paul*

Being a mixed race child, it has never been impressed on me that I should choose between my cultural backgrounds but within this work, I have decided to explore the issues that surround black masculinity using my father as my entry point while I reflect on how different my life would be if I looked more like my him.

In his series, *Black, Like Paul*, Atlanta based photographer Alex Christopher Williams examines what it means to be mixed raced in this country from his own experience of largely passing as White. These photographs are a deeply personal effort to imagine how his life would have been different had he looked more like his African American father. Following the routes of migration used by the Underground Railroad to create these pictures, Williams fuses portraits of young boys with men of his father's generation, along with images of the landscape. Williams' photographs can feel like documents, snapshots, or elegantly staged portraits, and he cites the influences of jazz and improv as touchstones in his project. Using these instincts to follow a winding and unpredictable narrative, photographs come together to spin out a personal narrative that simultaneously evaluates the past as it considers the future.

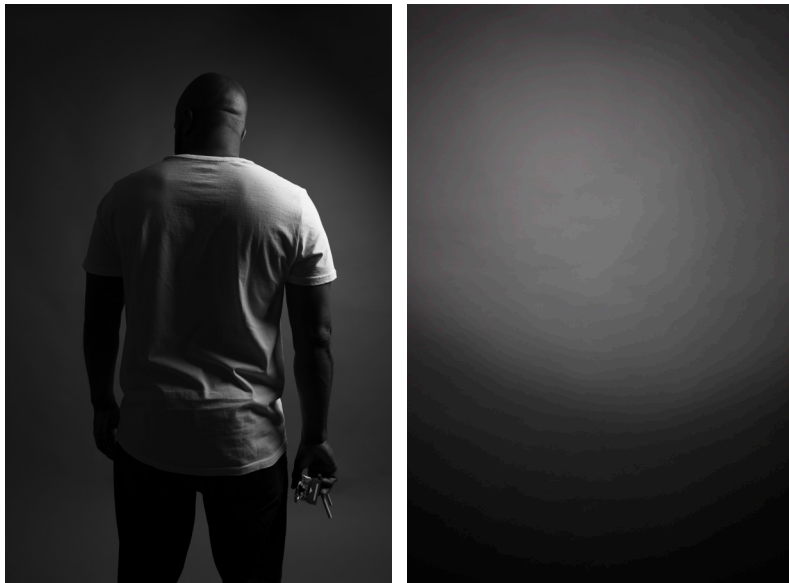


Images from left to right: Alex Christopher Williams, Untitled, from the series, *Black, Like Paul*, 2015; Alex Christopher Williams, Untitled, from the series, *Black, Like Paul*, 2019; Cover image: Alex Christopher Williams, Untitled, from the series, *Black, Like Paul*, 2016

Michael Darough The Talk

The Talk is a discussion that I, like many other people of color, had with my family at a very young age.

The Talk refers to the urgent conversations Black families have with their children about violence and the racial profiling of people of color. Michael Darough's black and white portraits of African American men are a response to the Black Lives Matter movement. In Darough's striking portraits, subjects face away from the camera, with subtle clothing or prop choices referencing different African American men who have been killed by systemic racism and police brutality. Some images in this series do not contain a subject or props or any kind, only a blank studio backdrop. Significantly, these images are not simply black voids, but are instead empty, black and white frames that pulse with the stories and individuals that should populate them. These images, in Darough's words, "symbolize the stories that struggle to be told—the ones that do not receive news coverage".



Images from left to right:
Michael Darough, *I Can't Breathe*, 2019; Michael Darough, *I Wore The Right Clothes*, 2018. Opposite, from left to right: Philip Cheung, *Weapon Maintenance, Kandahar Airfield*, 2010; Philip Cheung, *Administration, Kandahar Airfield*, 2010

Philip Cheung The Thing About Remembering

I wanted people to understand what it was actually like, that there are different ways to tell the experience of being in a war.

Philip Cheung's, *The Thing About Remembering* is a series of photographs taken in a war zone—yet they are mostly quiet, calm images, concerned with the experience of day-to-day existence on an army base. Taken between 2008 and 2014, these images document life in and around the Kandahar Airfield in Afghanistan. They range in feeling from almost candid, to much more systematic, mimicking the atmosphere of life on the Airfield in many ways. Throughout the series are images of objects (coffee mugs, patches, hats) presented on clinical, beige backgrounds. The methodical cataloging of these objects serves as a kind of punctuation throughout the series. They are essentially souvenirs, chosen by someone, somewhere, to commemorate an experience. While this casual gesture is familiar, these objects come tinged with the trappings of war, moving them into a new plain of existence. This kind of slow movement between the known civilian world and the unknowable experience of being a soldier, is what Cheung's project aims to do. While conflict in Afghanistan has lasted nearly two decades, it has largely slipped out of conversation and headlines. Cheung's project edges us a little closer to the conflict in a way that feels frighteningly tangible.



Louie Palu Arctic Passage

As I worked on this project it became about preparing for the unknown and using invented narratives, which included economic opportunity related to climate change.

Louie Palu's project *Arctic Passage* includes a series of photographs from the Arctic, and an installation composed of large and small format photographs frozen in ice blocks. Since 2015 Palu has documented the changing lives around Inuit communities in the high Arctic, as well as the geopolitics of the Polar region and the growing militarization of the Arctic as countries look to capitalize on natural resources revealed by the melting ice. Palu began experimenting with freezing his photographs in ice blocks after reading a book on an 1800's British Naval expedition in which two ships were crushed by the ice. The camera from this expedition was never found, and Palu imagined the photographs frozen and lost somewhere in the ice. For Palu, this body of work, along with the Arctic itself, is about imagination, and the ways we must use imagination combined with science to understand how climate change will affect us.



Zora J Murff At No Point In Between

I don't if I would say that I'm asking people to recognize any aspect of North Omaha in particular other than that it is a real place, that it has a history of redlining...that the reality of the neighborhood, it's past and how that past relates to the present, is that it's ubiquitous.













Zora J Murff's series, *At No Point In Between*, looks to unpack how violence and suppression are enacted towards Black communities over time. Focusing on the North Omaha neighborhood of Omaha, Nebraska, Murff unpacks the velocities and forms violence can take—immediate and explosive, as well as slow, gradual and mostly invisible. A significant thread running through *At No Point In Between* is the impact of redlining as a devastating form of slow violence. The term refers to the practice of mortgage lenders drawing red lines around portions of a map to indicate areas in which they do not want to make loans or extend credit—a practice that still occurs to this day. Redlining is an incredibly difficult practice to capture in a photograph, as the effects creep up, spread out, and throttle livelihoods incrementally. The photographs Murff took around North Omaha depict a real place, but they also speak to the ubiquity of redlining across the United States.














Images from left to right: Zora J Murff, *Untitled*, from the publication, *At No Point In Between*, 2019; Zora J Murff, *Untitled*, from the publication, *At No Point In Between*, 2019. Opposite, from left: Louie Palu, *Ice Block print diptych*; Louie Palu, *Canadian flight engineer lying in a survival trench*, Resolute Bay, Nunavut, Canada



Images from top to bottom, left to right: Zora J Murff, *Untitled*, from the publication, *At No Point In Between*, 2019; Alex Christopher Williams, *Untitled*, from the series, *Black, Like Paul*, 2017; Philip Cheung, *Camp Nathan Smith, Kandahar City*, 2009

	Alex Christopher Williams	<i>Untitled</i> , from the series, <i>Black, Like Paul</i>	2016 Archival Pigment Print 24×30" Edition of 5	On request
	Alex Christopher Williams	<i>Untitled</i> , from the series, <i>Black, Like Paul</i>	2017 Archival Pigment Print 24×30" Edition of 5	On request
	Alex Christopher Williams	<i>Untitled</i> , from the series, <i>Black, Like Paul</i>	2019 Archival pigment print 16×20" Edition of 7	On request
	Alex Christopher Williams	<i>Untitled</i> , from the series, <i>Black, Like Paul</i>	1992 Archival pigment print 8×10"	On request
	Alex Christopher Williams	<i>Untitled</i> , from the series, <i>Black, Like Paul</i>	2015 Archival pigment print 24×30" Edition of 5	On request
	Alex Christopher Williams	<i>Untitled</i> , from the series, <i>Black, Like Paul</i>	2017 Archival Pigment Print 24×30" Edition of 5	On request
	Michael Darough	<i>Selling CDs</i>	2018 Archival Pigment Print 16×20"	On request
	Michael Darough	<i>Untitled</i>	2019 Archival Pigment Print 16×20"	On request
	Michael Darough	<i>I Wore The Right Clothes</i>	2018 Archival Pigment Print 16×20"	On request
	Michael Darough	<i>Untitled</i>	2019 Archival Pigment Print 16×20"	On request
	Michael Darough	<i>I Can't Breathe</i>	2019 Archival Pigment Print 16×20"	On request
	Louie Palu	<i>Ice Block Airman</i>	Archival Pigment Print 24×20"	On request

	Louie Palu	<i>Canadian flight engineer lying in a survival trench, Resolute Bay, Nunavut, Canada</i>	Archival Pigment Print 19 1/2×24"	On request
	Louie Palu	<i>Canadian soldier using immersion heaters to melt ice into water, Hall Beach, Nunavut, Canada</i>	Archival Pigment Print 19 1/2×24"	On request
	Louie Palu	<i>Canadian soldiers building an igloo, Resolute Bay, Nunavut, Canada</i>	Archival Pigment Print 19½×24"	On request
	Louie Palu	<i>Ice Block Ranger</i>	Archival Pigment Print 24×20"	On request
	Louie Palu	<i>Ice Block print diptych</i>	Archival Pigment Print 19½×24"	On request
	Louie Palu	<i>Ice Block Triptych (2)</i>	Archival Pigment Print 19½×24"	On request
	Louie Palu	<i>Ice Block Triptych (1)</i>	Archival Pigment Print 19½×24"	On request
	Philip Cheung	<i>Camp Nathan Smith, Kandahar City</i>	2009 Archival Pigment Print 9×14" Edition 1/7	On request
	Philip Cheung	<i>Administration, Kandahar Airfield</i>	2010 Archival Pigment Print 11×14" Edition 1/7	On request
	Philip Cheung	<i>Subway Kandahar, Kandahar Airfield</i>	2009 Archival Pigment Print 9×14" Edition 1/7	On request
	Philip Cheung	<i>Wounded child, Helmand Province</i>	2010 Archival Pigment Print 9×14" Edition 1/10	On request

	Philip Cheung	<i>Weapon Maintenance, Kandahar Airfield</i>	2010 Archival Pigment Print 11×14" Edition 1/7	On request
	Philip Cheung	<i>New Year's Eve, Kandahar Airfield</i>	2019 Archival Pigment Print 11×14" Edition 1/7	On request
	Zora J Murff	<i>Untitled, from the publication At No Point In Between</i>	2019 Archival Pigment Print 4×5"	On request
	Zora J Murff	<i>Untitled, from the publication At No Point In Between</i>	2019 Archival Pigment Print 11×14"	On request
	Zora J Murff	<i>Untitled, from the publication At No Point In Between</i>	2019 Archival Pigment Print 11×14"	On request
	Zora J Murff	<i>Untitled, from the publication At No Point In Between</i>	2019 Archival Pigment Print 16×20"	On request
	Zora J Murff	<i>Untitled, from the publication At No Point In Between</i>	2019 Archival Pigment Print 16×20"	On request
	Zora J Murff	<i>Untitled, from the publication At No Point In Between</i>	2019 Archival Pigment Print 8×10"	On request
	Zora J Murff	<i>Untitled, from the publication At No Point In Between</i>	2019 Archival Pigment Print 11×14"	On request
	Zora J Murff	<i>Untitled, from the publication At No Point In Between</i>	2019 Archival Pigment Print 16×20"	On request

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

- 1 About the Artists**
- 2 About the Exhibition**
- 9 Price Guide**

Silver Eye Center for Photography is generously supported by our members and individual donors and by Allegheny Regional Asset District, The Andy Warhol Foundation for the Visual Arts, Bloomberg Philanthropies, The Fine Foundation, The Heinz Endowments, The Hillman Foundation, the Henry John Simonds Foundation, the Irving and Aaronel deRoy Gruber Charitable Foundation, The Jack Buncher Foundation, The Laurel Foundation, Pennsylvania Council on the Arts, the PNC Charitable Trust, and the William Talbott Hillman Foundation.