

Silver Eye

Gallery Guide
Nov 2, 2023–Feb 3, 2024



Radial Survey Vol.3

Radial Survey Vol.3

Akea Brionne, Larry W. Cook, Alanna Fields, Marissa Long,
Eduardo L. Rivera, Shane Rocheleau, Lisa Toboz

Radial Survey is Silver Eye's flagship biennial exhibition featuring preeminent emerging and mid-career photographic artists based within 300 miles of Pittsburgh. This third edition, *Presence*, includes seven artists nominated by *Radial Survey Vol.2* artists and selected by Silver Eye's curators.

These seven artists create work that invites us to explore the relationships between presence, visibility, and absence. Recontextualizing family and found photographs, reimagining genres, and affirming their unique subjective experiences, these artists create visually compelling languages that recognize and subvert forces larger than ourselves. In doing so, they question learned ways of seeing and how these affect our contemporary experience.

Cover image:
Marissa Long, *The Mirror's Right Hand*, 2016
All images courtesy of the artists.

Radial Survey Vol.3 is generously supported by The Leonian Foundation, Henry Simonds, and our sponsors and patrons.



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Eduardo L. Rivera

Mohave (2010–ongoing)

Rochester, NY

“For over a decade, I have made images with my family and community to contemplate the personal histories that ripple through my childhood home a few hours north of the U.S.-Mexico border. In thinking about my family’s history, my personal history, and our connection to this ever-changing desert landscape, I’m looking for ways to consider the present through images and stories of the past to add something visually evocative to the dialog of the American Southwest. I think about the medium of photography as a conduit that functions between memory and speculation and consider time, belonging, and the significance of light as threads woven throughout the fabric of my work.”

Eduardo L. Rivera has been photographing his family for ten years; even as a photography instructor in Rochester NY, his primary practice is an extended documentary engagement with his hometown of Phoenix, AZ and the multigenerational representation of his extended family. Even as his longitudinal project continues to move forwards, he situates new pictures with archival family photographs, creating a conduit between memory, time, place, and belonging. This creates a complete, loving world in which past and present coexist. His observational photography of Arizona reinforces his own sense of connection to place. In thinking about his own family’s history as expressed through the family archive, and exploring this in relation to his own contemporary interpretations of portraiture, still-life and landscape traditions, Rivera brings his deeply personal way of seeing photographically to the visual discourse of the American Southwest.



Eduardo L. Rivera, *Untitled (South Mountain)*, 2018

Lisa Toboz

Ghost Stories (2020-2022)

Pittsburgh, PA

“Photography serves to record the physical world, but Victorian spirit photography, at its most emotive, aimed to record the immaterial and unknown, which in turn, helped the living cope with unbearable trauma and loss. During my year-long battle with lymphoma, I found curiosity and comfort in spirit photography, which used photo manipulation to capture the spirits of loved ones after they had passed into an ephemeral existence. *Ghost Stories* is a visual metaphor for uncertainty, fear, wonder, and unexpected beauty that suggests an alternate survival space when reality is in chaos.”

While fighting a life-threatening illness, Lisa Toboz became interested in Victorian spirit photography. Though widely seen as a form of photographic trickery, Toboz was intrigued by and sympathetic to the desire to photographically represent a spirit world larger than our material one, that speaks to life after death. Toboz staged self portraits around her home photographed with a Polaroid instant camera and then transformed the unique Polaroid instant photo with hand embellishments. The resulting series of unique images both embraces our expectations of photography as a means to materialize memory and desire, and defies its role as a medium that foregrounds visual description as a maker of value and truth.



Lisa Toboz, *Ghost Stories, Chapter Four*, 2021

Alanna Fields

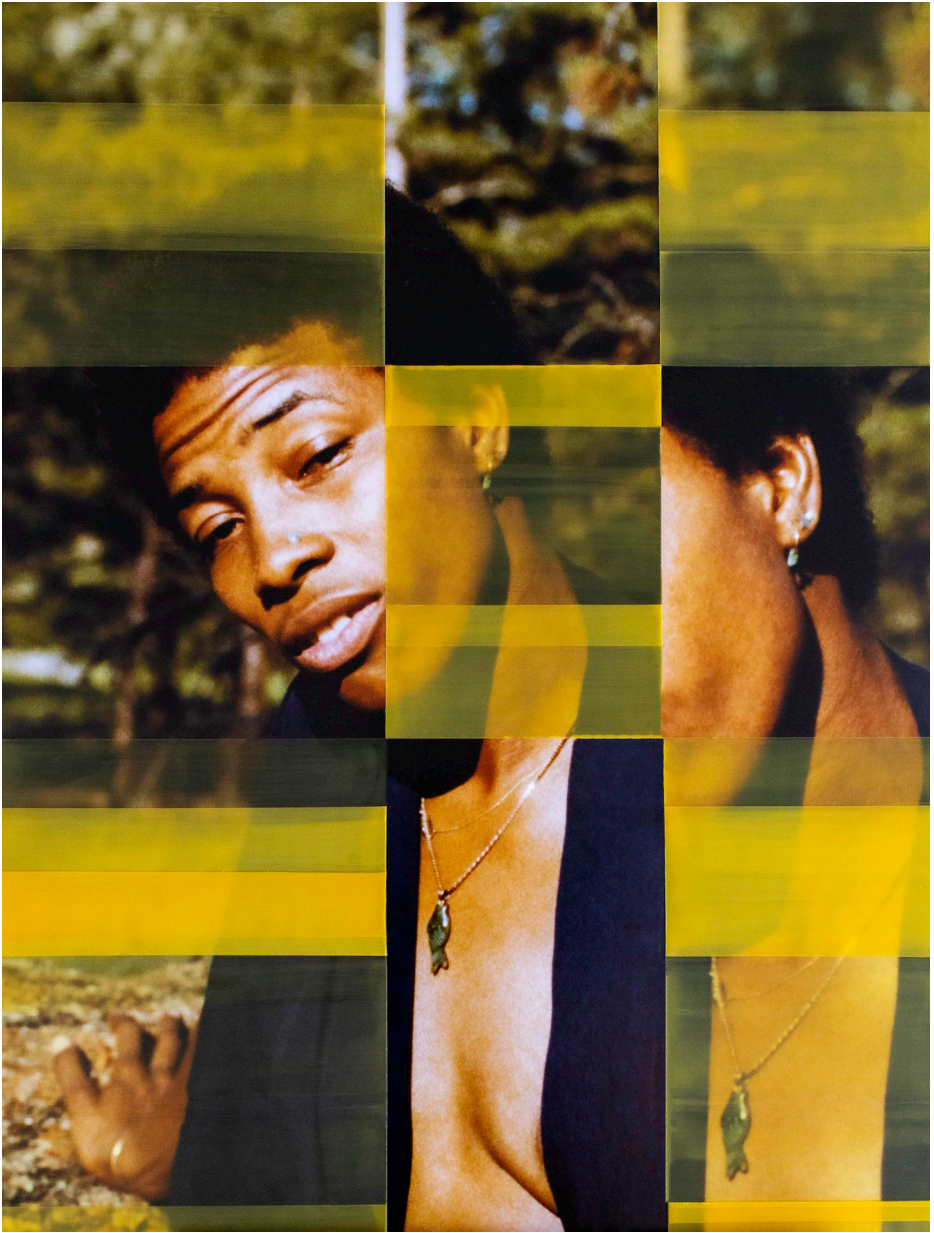
Audacity (2020)

Mirages of Dreams Past (2021-current)

Washington D.C.

“I find this selection of works important because they bridge together two bodies of works that symbolize the breaking through of veils while pointing to the complexities and limitations of visibility. In the selected works from *Audacity* and *Mirages of Dreams Past*, the presence of wax shifts in opacity, symbolizing layers being lifted from the veil of invisibility. Meditating on memory, vulnerability and intimacy, each work focuses the lens to every-day representations of Black queer desire and sensuality in the 1960s and 1970s vernacular photography. The work demands the viewer acknowledge black queer life formally as the aesthetic choices in clothing, posture, and gesture shift the conversation of coded investigation to one of audacious declaration.”

Alanna Fields is a mixed-media artist and archivist whose work unpacks Black queer history through a multidisciplinary engagement with found photographs. Her processes of making work, from researching and sourcing the images to remixing and reframing the imagery through hand-painting with wax, redresses historically excluded absences from the past. By excavating histories that have been discarded as unimportant or buried to hide its existence, her work uncovers and centers a deep history of Black queer life.



Alanna Fields, *Kiss Me, Make My World Fade Away*, 2023

Marissa Long

Portals (2017)

Borrowed from Dust (2019)

Arlington, VA

“The works included here share themes of obfuscation, transformation, and loss, and represent an expansion of my practice from photography into sculpture. What at first felt like a wild leap to a totally different medium eventually revealed itself to be a natural deepening of my practice— pulling out many of the same themes I'd been photographing for years to be examined from additional angles. It's given me a clearer view of my engagement with photography—a better understanding of what I was trying to do with it, and a desire to magnify that in future images.”

Exploring notions of perception and visibility, Marissa Long reworks conventions of the still life genre and portraiture, creating objects and images that feel at once familiar and surreal—still life paintings that seem to be made from exploded chrome, everyday objects that have been cast in red resin and yet appear incomplete, and portraiture that both invites and defies engagement. Her works speak to the history of photography by deliberately disrupting our expectations of the photographic image, challenging the viewer to focus instead on their emotional and psychological responses, and question their ways of looking.



Marissa Long, *Fictional Ceremony*, 2016

Akea Brionne

Let the Land & Light Carry You (2020)

Janus (2023)

Detroit, MI and Baltimore, MD

“This work is one of the first steps I took to solidify my existence in landscapes that are otherwise void (at least on the surface) of bodies that look, think, and maneuver like mine. I've often been in spaces existing as THE "other". It can truly be exhausting to always have to be "on." When I started to accept that being in a state of social and cultural isolation wasn't going to change, I started to connect to my environment in a way that brought me a peace I'd never thought I had a right to feel. Then one day, I felt at home.”

Akea Brionne works across an extensive range of media, from fabric to AI, to address relationships between body, place, and landscape. In her series *Let the Land & Light Carry You*, photographs made in Maryland and New Mexico, Brionne photographs spaces where suburbs give way to farmland, exploring and reflecting on her position as an Afro-Creole woman in these spaces. Her photographs seek to evoke a specific sense of the sublime through their tonality. *Grounded #1*, an abstract textile patchwork suggestive of a bird's eye view of these topographies, challenges the viewer to ask how they see the land through which they move.



Akea Brionne, *La Luz*, 2020

Shane Rocheleau

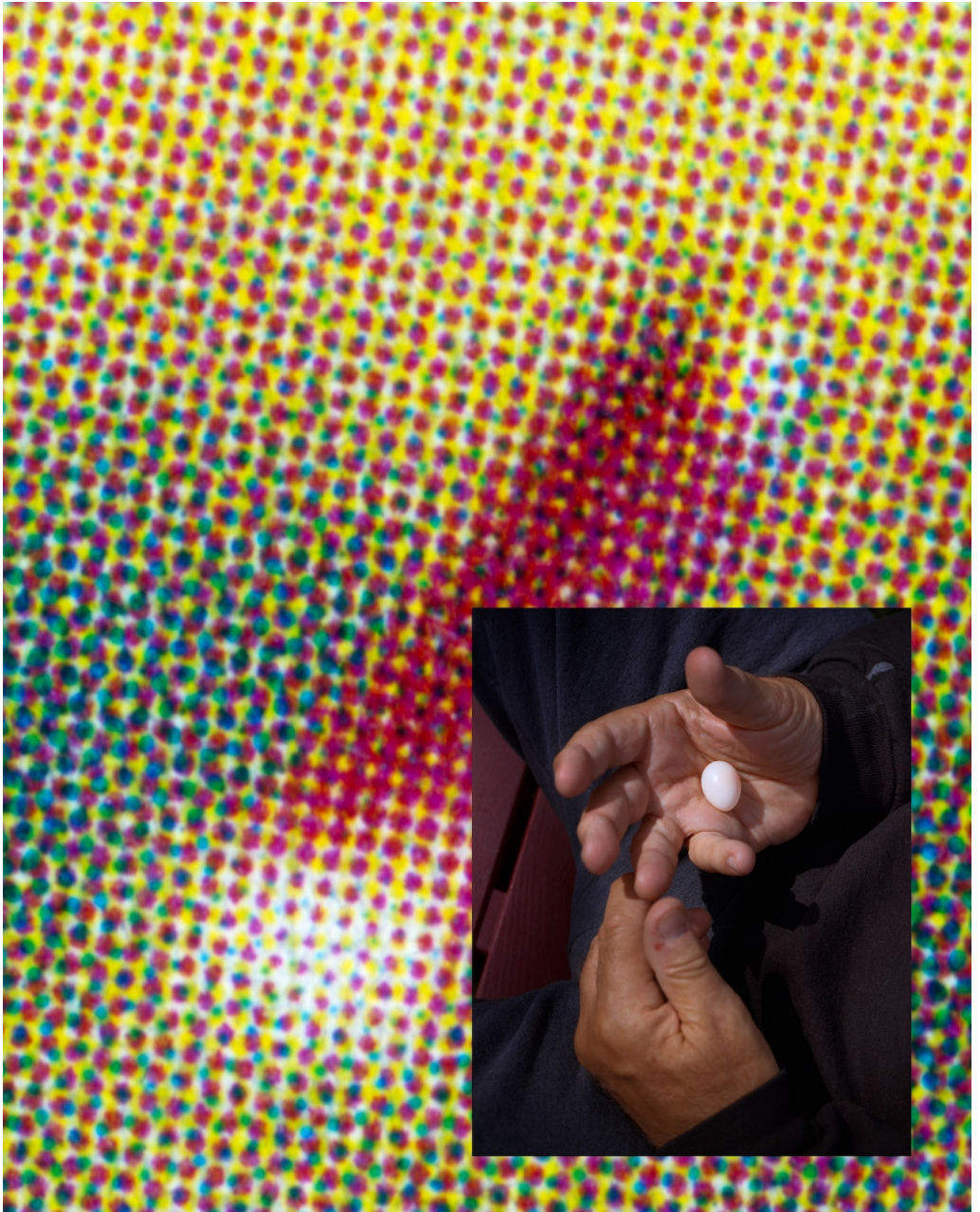
Lakeside (2022)

Richmond, VA

“I grew up knowing and spending time with my neighbors. I now look askance at too many of them, and too many return the gesture. It hurts. Physical communities are disintegrating, but maybe that's because the foundations of this nation were built on chattel slavery and genocide? Americans of all colors and creeds are suffering, bent by the weight of both economic inequality and hegemonic propaganda designed to pit us all against each other.

As a person whose politics are—by American standards—considered “radically leftist”, I need to find a way to understand and even commune with the person I’m loudly and clearly told I should demonize.”

Shane Rocheleau’s *Lakeside* reflects on the legacies of settler colonialism through photographs made in his home community, which he has found increasingly divided. Rocheleau offers a narrative that is both compassionate and critical, that presents aging white men as the legacy of historic displacements even as they now find themselves displaced by gentrification. *Lakeside* asks the viewer to consider Rocheleau’s neighbors in the context of long histories of settlement and violence, represented by images of a musket trigger, an arrow head, and a megalodon tooth, and in relation to the values that saturate American mass media as represented by *Guns & Ammo* and *Playboy* magazine. The installation here is drawn from and interprets the larger book, published by Gnostic Books.



Shane Rocheleau, *Money Shot #5*, 2020; *Red-Bellied Woodpecker Egg*, 2020

Larry W. Cook

Artist archive (collected 2016-2022)

On The Other Side of Landscape (2021)

Horizons (2022)

Washington, D.C.

"This work reflects my interest in landscape and the perceptions of space, liberty, and belonging. This work pays homage to prison photographers and the importance of prison vernacular images. Preserving this history and recognizing its contribution to contemporary society is essential. My archive of prison snapshots serves as source material for engaging with themes of freedom, family, and agency. I'm interested in how artist-driven archives are concerned with more than just facts but possibilities."

Larry W. Cook's work critiques carceral systems in America by subverting the carceral gaze through multiple material and conceptual interventions. His installation draws together three complementary bodies of work that together examine visibility and subjectivity. *The Other Side of Landscape* imagines a future without mass incarceration while found Polaroids amplify agency by centering familial relationships and experiences of fatherhood and Black masculinity.

Informed by his past experiences working as a club photographer in and around Washington D.C., Cook frequently utilizes backdrops, pose, and gesture to create unique expressions of African American experience. This process informs the series *Horizons* which subverts the traditions of the landscape genre to imagine a post-carceral resolution and freedom. Through these three interweaving series, Cook creates an alternative carceral aesthetic that imagines liberation.



Larry W. Cook, *Horizons #3*, 2022



Eduardo L.
Rivera

*Rivera Archive
(Nana & Lolo)*

1960s
Archival inkjet print
6" x 4.61"

NFS



Eduardo L.
Rivera

Untitled (Mom)

2016
Archival inkjet print
20" x 16"

NFS



Eduardo L.
Rivera

*Rivera Archive
(Backyard Cousins)*

1980s
Archival inkjet print
6" x 4.73"

NFS



Eduardo L.
Rivera

*Rivera Archive
(Cake)*

1980s
Archival inkjet print
6.209" x 4"

NFS

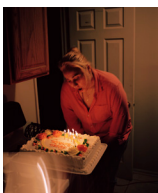


Eduardo L.
Rivera

*Untitled
(Young Boy)*

2022
Archival inkjet print
5" x 4"

NFS



Eduardo L.
Rivera

Joanna's Birthday

2018
Archival inkjet print
20" x 24"

NFS




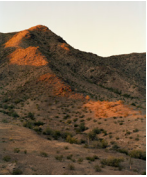






Eduardo L.
Rivera

Monsoon


2016
Archival inkjet print
16" x 20"

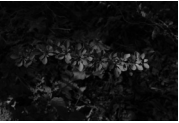

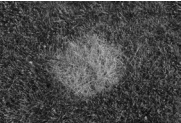


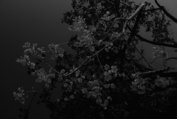
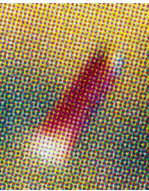

NFS

	Eduardo L. Rivera	<i>Untitled (Young Boy and Dog)</i>	2022 Archival inkjet print 5" x 4"	NFS
	Eduardo L. Rivera	<i>Rivera Archive (Ricky Rivera)</i>	1980s Archival inkjet print 5" x 6"	NFS
	Eduardo L. Rivera	<i>Untitled (Impression on rust)</i>	2021 Archival inkjet print 16" x 20"	NFS
	Eduardo L. Rivera	<i>Untitled (South Mountain)</i>	2018 Archival inkjet print 20" x 24"	NFS
	Eduardo L. Rivera	<i>Untitled (Victor)</i>	2018 Archival inkjet print 16" x 20"	NFS
	Eduardo L. Rivera	<i>Rivera Archive (Victor)</i>	1970s Archival inkjet print 5" x 7"	NFS
	Lisa Toboz	<i>Ghost Stories: Prologue</i>	2022 Expired Polaroid Spectra film transfer on 1917 Hungarian passport 9" x 7.5" Unique object	NFS
	Lisa Toboz	<i>Ghost Stories, Chapter One</i>	2020-2021 Mixed-media on expired Polaroid Spectra film 3.1" x 3" each Unique objects	NFS

	Lisa Toboz	<i>Ghost Stories, Chapter Two</i>	2020-2022 Mixed-media on expired Polaroid Spectra film 3.1" x 3" each Unique objects	NFS
	Lisa Toboz	<i>Ghost Stories, Chapter Three</i>	2020-2022 Expired Polaroid Spectra film 3.1" x 3" each Unique objects	NFS
	Lisa Toboz	<i>Ghost Stories, Epilogue</i>	2021 Expired Polaroid Spectra film transfer on 1960s French telegram 8.25" x 5.25" Unique object	NFS
	Lisa Toboz	<i>Ghost Stories, Chapter Four</i>	2021 Expired Polaroid Spectra film 3.1" x 3" Unique object	NFS
	Lisa Toboz	<i>Ghost Stories, Chapter Five</i>	2020-2022 Mixed-media on expired Polaroid Spectra film 3.1" x 3" each Unique objects	NFS
	Lisa Toboz	<i>Ghost Stories, Chapter Six</i>	2020 Mixed-media on expired Polaroid Spectra film 3.1" x 3" Unique object	NFS
	Lisa Toboz	<i>Ghost Stories, Chapter Seven</i>	2020-2022 Mixed-media on expired Polaroid Spectra film 3.1" x 3" each Unique object	NFS

	Lisa Toboz	<i>Ghost Stories, Chapter Eight</i>	2020-2022 Mixed-media on expired Polaroid Spectra film 3.1" x 3" each Unique object	NFS
	Alanna Fields	<i>Ain't Studdin You</i>	2019 Pigment print on metallic canvas, encaustic and mica flakes mounted on wood with brace 20" x 16" Edition 1/1	\$8,000
	Alanna Fields	<i>Still Ain't Studdin You</i>	2019 Pigment print on metallic canvas, encaustic and mica flakes mounted on wood with brace 20" x 16" Edition 1/1	\$8,000
	Alanna Fields	<i>Come to my garden</i>	2021 Pigment print and encaustic mounted on Dibond with aluminum brace 40" x 50" Edition 2 of 2 +AP	\$16,000
	Alanna Fields	<i>Kiss Me, Make My World Fade Away</i>	2023 40" x 30" Pigment print and encaustic mounted on Dibond with aluminum brace Edition 2 of 2 +AP	\$12,000
	Marissa Long	<i>Portal (Ceremony)</i>	2016 Archival inkjet print 20 x 16" Edition 1/5	\$850
	Marissa Long	<i>Fictional Ceremony</i>	2016 Archival inkjet print 8 x 10" Edition 2/5	\$400

	Marissa Long	<i>Red Remnants</i>	2019 Plexi vitrine, MDF, velvet, paint, resin 18.5 x 18.5 x 4"	Price on request
	Marissa Long	<i>Untitled (clouded still life)</i>	2019 Archival inkjet print 30 x 24" Edition 3/5	\$1200
	Marissa Long	<i>Echo Chamber</i>	2019 Wood, plexi, silk flowers, chrome paint, resin, LED light 58 x 12 x 12"	Price on request
	Marissa Long	<i>Anechoic Chamber</i>	2019 Wood, plexi, silk flowers, paint, flocking fibers, LED light, housefly 58 x 12 x 12"	Price on request
	Marissa Long	<i>The Mirror's Right Hand</i>	2016 Archival inkjet print 20 x 16" (not including frame) Edition 2/5	\$850
	Akea Brionne	<i>Grounded #1</i>	2023 Jacquard, quilted fabrics, hot-fix crystals, poly-fil, faux fur 48' x 48'	Price on request / CPM Gallery

	Akea Brionne	<i>Dusk Scenes</i>	2020 Archival inkjet print 13.5" x 20" Edition 1/1	\$1700
	Akea Brionne	<i>La Luz</i>	2020 Archival inkjet print 13.5" x 20" Edition 1/1	\$1700
	Akea Brionne	<i>Scorched Earth</i>	2020 Archival inkjet print 13.5" x 20" Edition 1/1	\$1700
	Akea Brionne	<i>Remnants</i>	2020 Archival inkjet print 13.5" x 20" Edition 1/1	\$1700
	Akea Brionne	<i>They're Home, I'm Home</i>	2020 Archival inkjet print 13.5" x 20" Edition 1/1	\$1700
	Akea Brionne	<i>Wilde Lake</i>	2020 Archival inkjet print 13.5" x 20" Edition 1/1	\$1700
	Shane Rocheleau	<i>Money Shot #5</i>	2020 Reproduction on Photo Tex 48x60" Archival inkjet print 16x20", Edition of 7 32x40", Edition of 5 40x50", Edition of 2	\$2000 \$3200 \$4500
	Shane Rocheleau	<i>Red-Bellied Woodpecker Egg</i>	2020 Archival inkjet print 16" x 20" 16x20", Edition of 7 32x40", Edition of 5	\$2000 \$3200



Shane Rocheleau

*Funeral for a
European Starling*

2018
Archival inkjet print
16" x 20"

16x20", Edition of 7
32x40", Edition of 5

\$2000
\$3200



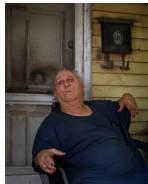
Shane Rocheleau

Money Shot #24

2020
Reproduction on Photo Tex
48" x 60"

Archival inkjet print
16x20", Edition of 7
32x40", Edition of 5
40x50", Edition of 2

\$2000
\$3200
\$4500



Shane Rocheleau

Butch

2020
Archival inkjet print
16" x 20"

16x20", Edition of 7
32x40", Edition of 5

\$2000
\$3200



Shane Rocheleau

Frank

2019
Archival inkjet print
16" x 20"

16x20", Edition of 7
32x40", Edition of 5

\$2000
\$3200



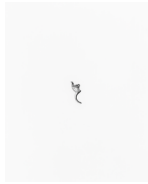
Shane Rocheleau

Three Shrouds

2018
Archival inkjet print
16" x 20"

16x20", Edition of 7
32x40", Edition of 5

\$2000
\$3200



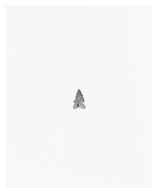
Shane Rocheleau

Handgun Trigger

2018
Archival inkjet print
10" x 8"

16x20", Edition of 7
32x40", Edition of 5

\$2000
\$3200





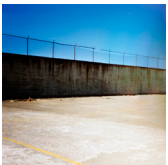




Shane Rocheleau







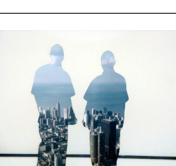
*Indigenous
Spearhead #2*

2018
Archival inkjet print
10" x 8"

16x20", Edition of 7
32x40", Edition of 5

\$2000
\$3200

	Shane Rocheleau	<i>Megalodon Tooth</i>	2018 Archival inkjet print 10" x 8" 16x20", Edition of 7 32x40", Edition of 5	\$2000 \$3200
	Shane Rocheleau	<i>Untitled</i>	2018 Archival inkjet print 10" x 8" 16x20", Edition of 7 32x40", Edition of 5	\$2000 \$3200
	Larry W. Cook	<i>On The Other Side Of Landscape No.1</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200
	Larry W. Cook	<i>On The Other Side Of Landscape No.2</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200
	Larry W. Cook	<i>On The Other Side Of Landscape No.3</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200
	Larry W. Cook	<i>On The Other Side Of Landscape No.4</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200
	Larry W. Cook	<i>On The Other Side Of Landscape No.5</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200

	Larry W. Cook	<i>On The Other Side of Landscape No.6</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200
	Larry W. Cook	<i>On The Other Side of Landscape No.7</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200
	Larry W. Cook	<i>On The Other Side of Landscape No.8</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200
	Larry W. Cook	<i>On The Other Side of Landscape No.9</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200
	Larry W. Cook	<i>On The Other Side Of Landscape No.10</i>	2021 Archival inkjet print 6" x 6" Edition 2/5	\$1200
	Larry W. Cook	<i>Horizons #1</i>	2022 Archival inkjet print 10" x 14" Edition 1/5	\$1500
	Larry W. Cook	<i>Horizons #2</i>	2022 Archival inkjet print 11" x 10.5" Edition 1/5	\$1500



Larry W. Cook

Horizons #3

2022
Archival inkjet print
11" x 10"
Edition 1/5

\$1500



Larry W. Cook

Horizons #4

2022
Archival inkjet print
10" x 14"
Edition 1/5

\$1500



Larry W. Cook

Artist archive

collected 2016–2022
Archival inkjet print
4" x 4"

NFS



Larry W. Cook

Artist archive

collected 2016–2022
Archival inkjet print
4" x 4"

NFS



Larry W. Cook

Artist archive

collected 2016–2022
Archival inkjet print
4" x 4"

NFS



Larry W. Cook

Artist archive

collected 2016–2022
Archival inkjet print
4" x 4"

NFS



Larry W. Cook

Artist archive

collected 2016–2022
Archival inkjet print
4" x 4"

NFS

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