

Silver Eye



Benefit
Auction
2022

Our Mission

Silver Eye's mission is to promote the power of contemporary photography as a fine art medium by creating original exhibitions, unique educational programing, and a space for artists to learn, create, and connect through our digital lab. Our programs are dedicated to supporting the work of emerging, mid-career, and under-recognized artists and sharing that work with our diverse audience in engaging and meaningful ways.

Silver Eye Benefit Auction

Live Auction

Lots L01–L70, p.13 10.22.22 5:30–8:00pm
Silver Eye Center for Photography
4808 Penn Ave, Pittsburgh, PA

Auctioneer: Alison Oehler
Director, Concept Art Gallery, Pittsburgh, PA
Featuring food by Sprezzatura and wine by Sokolin Wines

Purchase a Live Auction ticket to bid on Live Auction lots in person. Live Auction Event Tickets are \$85 and can be purchased online: silvereye.org/auction2022

To register for absentee and phone bidding for Live Auction visit our website: silvereye.org/auction2022

Online Bidding

Live Auction
Lots L01–L70, p.13 10.11.22 to 10.22.22
Artsy.net

Silent Auction Lots
Lots S01–S30, p.85 10.11.22 to 10.24.22
Artsy.net

Sign Up on [Artsy.net](https://www.artsy.net) and register to bid on both Live and Silent Auction lots online. No ticket is required for online bidding.

A Note About The Lab @ Silver Eye

All prints in this auction are sold framed and ready to hang, unless otherwise noted. Many of the photographs were expertly printed and framed by Silver Eye's Lab Manager, Sean Stewart. Special thanks also go to Nathan Ward for his production assistance.

Visit silvereye.org/education/lab to learn more about the Lab @ Silver Eye's resources or to begin a scanning, printing, or framing job of your own. Silver Eye also offers in-home art installation services and consultation on the care and presentation of works on paper. To schedule an appointment email lab@silvereye.org.

Welcome

Welcome to Silver Eye Center for Photography's 2022 Benefit Auction, our largest and most important fundraiser. Silver Eye is dedicated to the understanding, appreciation, education, and promotion of photography as art. We believe that photography can be both socially significant and personally meaningful. When you place a bid at the Auction, you are helping to create a future for Silver Eye that keeps compelling, thoughtful, and challenging original art in our community and the world. Your support helps ensure our gallery and many of our programs remain freely open to the public.

No exhibition allows us to share the breadth and depth of our program as well as the Auction Preview Exhibition. The 100 lots on exhibit in our gallery and listed in this catalog represent the most talented, generous, and creative artists working in photography today alongside several timeless icons of photography. Seventy lots will be sold in our live auction on Saturday, October 22th, and these lots are also available for bidding online through Artsy. Thirty lots will be sold in a silent auction online on Artsy, ending on Monday, October 24th.

Together these lots serve as a statement about Silver Eye's extended community and the ways in which we support one another. We would not be here without the artists and estates who have so generously donated artwork, and our supporters who love art and photography.

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Auction Powered by



Acknowledgements

We are profoundly grateful to those who believe in us and support what we bring to the field of photography. Funds raised from this biennial auction provide support for original, new, quality exhibitions and programs that are free and open to the public.

We are tremendously grateful for the generous donations of artworks to this benefit auction, most of which are contributions from the artists themselves. We are also grateful for the support from our community, including bidders, sponsors, patrons, attendees at the events, and the many people who have contributed time and effort behind the scenes. Together we understand the importance of compelling, vibrant, and thoughtful art in our community and our world, and this generosity speaks to a desire to reinforce and share these values.

We are grateful to our Keystone Sponsor Duolingo, our Premier Sponsors Chris and Dawn Fleischner, our Supporting Sponsor Compass RE/Tim Gyves, and our Premier and Supporting Patrons. We wholeheartedly thank our Supporters and Patrons for making this important fundraising possible. Silver Eye is generously supported by the Allegheny Regional Asset District, The Fine Foundation, The Heinz Endowments, The Hillman Foundation, The Jack Buncher Foundation, The Joy of Giving Something, The McCune Foundation, the Pennsylvania Council on the Arts, The Pittsburgh Foundation, an anonymous donor, other foundations, and our individual supporters.

I am deeply thankful to Silver Eye’s Board of Directors, staff, and volunteers; an exceptionally generous, creative, and passionate team whose hard work makes everything we do possible.

Thank you Elana Schlenker for leading our design vision; Sean Stewart for his expert printing and framing; Helen Trompeteler for her thoughtful and rigorous contributions to the auction and for creating the catalog; Jill Daniels for her work around the publicity and production of auction events. Thank you to the contractors, Silver Eye Scholars, and volunteers who bring life to Silver Eye, show after show. We applaud our auctioneer and friend, the inspiring Alison Oehler, who helps us find wonderful new owners for the images that have been entrusted to us.

Thank you for *your* support of Silver Eye. Your participation in this auction affirms Silver Eye’s mission and the artists and audiences that we serve.

Leo Hsu

Interim Executive Director, Silver Eye Center for Photography

Lot Notations

Authorship The name in BOLD TYPE indicates the artist who, in our best judgment, is the author of the work. No unqualified statement regarding authorship is made or intended. (Residence, when known, is provided).

Title The title is indicated in italics. The title is as given by the artist or donor, or by which the photograph is generally known, with identifying details when known.

Date A date that appears in italics is part of the title. When the donor has provided it, the date of the negative or digital capture precedes the date of the print, i.e., 1995/2022. A print with one date is considered a vintage print. This is more important with older work, when fewer prints were made by the photographer at the time of the negative. Prints made recently from the original negatives are called later, or modern prints. When a date is approximate, the Latin word circa, abbreviated to ca., is indicated.

Medium Indicates the type of photographic print. Please see the glossary (p.116) for more detailed information or contact info@silveryeye.org for more information.

Measurements These refer to image size and are approximate.

Signature Location of signature, stamps, stickers or other notations indicating provenance.

Edition How many prints were created of this image, for example: 1/20 is the first print of 20 to be printed of this photograph. AP indicates that the print is an Artist's Proof for the edition.

Estimates Approximate retail price estimate of the normal retail market or an estimate given by the photographers themselves. As this is a benefit auction, the realized prices may not reflect the actual market value of the work. (See Conditions of Sale, p.7). A reserve, or minimum price below which a photograph will not be sold, has been set for some Lots.

Conditions of Sale

These Conditions of Sale apply to the Silver Eye Benefit Auction 2022, which includes (1) a live auction held at Silver Eye Center for Photography (SECP) on October 22, 2022, the lots of which are also available for bidding online on Artsy.net from October 11, 2022; and (2) a silent auction running from October 11, 2022 to October 24, 2022, that is only available for bidding online on Artsy.net. The Conditions of Sale below apply to the entire auction and online bidders are additionally bound by the Artsy conditions of sale (<https://www.artsy.net/conditions-of-sale>) and it is the bidder's responsibility to read this document.

This catalog, as amended by any posted notices or oral announcements during the sale, is SECP's agreement with the purchaser relative to the property listed herein.

- 1. Live Auction:** Bidders who wish to bid in person in the live auction can register to bid by purchasing a live auction ticket through the SECP website. Bidders who wish to bid on the live auction lots online, either before the date of the live auction or during the live auction must first register on Artsy. It is recommended to register 1 business day before planning to place a bid.
- 2. Silent Auction:** Bidders who wish to bid on the online silent auction lots must first register on Artsy. It is recommended to register 1 business day before planning to place a bid.
- 3. Silent Auction:** a bidder may enter a Maximum Bid, and the system will bid automatically by increments up to the Maximum Bid, only as much as necessary to maintain the bidder's position as highest bidder. Silent Auctions may be subject to "popcorn" closure in which a bid made close to the ending time of the lot extends the period that the lot is available to bid.
- 4. All Property is sold "AS IS"** and SECP does not make any guarantees, warranties or representations, expressed or implied, with respect to the property or the correctness of the catalog or other description of the authenticity of authorship, physical condition, size, quality, rarity, importance, provenance, exhibitions, literature or historical relevance of the property or otherwise. No statement anywhere whether oral or written, shall be deemed such a guarantee, warranty or representation. Prospective bidders should inspect the property before bidding to determine its condition and size.
- 5. SECP reserves the right to withdraw any property before the live auction and Artsy reserves the right to withdraw any property from online bidding.**
- 6. Unless otherwise announced by the auctioneer, all bids are per Lot as numbered in the catalog.**
- 7. Live Auction Integration ("LAI").** LAI allows for online bidding through the Artsy platform during the live auction event. Artsy conditions of sale apply. Artsy may provide a deadline for bidders

to register for LAI prior to auction. This registration is subject to review and approval by Artsy and/or SECP. Registration for the applicable auction is not guaranteed, and a person may not be permitted to participate in the auction in the sole and absolute discretion of Artsy or SECP.

8. LAI: LAI is provided as an alternative bidding service and should not be considered a replacement for bidding in the live auction room. LAI bidders are responsible for making themselves aware of all sale room notices and announcements for such live auction and are advised to examine any lot in which they are interested. If a bidder clicks on the “Bid” button and the bid is successfully sent, the bid will be reviewed and, if accepted by Artsy, will be submitted on the bidder’s behalf to the auctioneer; the acceptance of any and all such bids are subject to the discretion of the Auctioneer. Once accepted by the Auctioneer, the bid will be valid and binding until the sale of the lot closes. A bidder may enter a Maximum Bid, and the system will bid automatically by increments up to the Maximum Bid, only as much as necessary to maintain the bidder’s position as highest bidder. Bidding increments, including any possible Maximum Bid, will match the increments set by the live auction third-party.

9. LAI: During a live auction with LAI, bids other than internet bids will be displayed on LAI bidder computer screens as “floor” bids. “Floor” bids include, without limitation, those bids taken from the live auction room, telephones, bids from other online platforms, or bids made by the Auctioneer to protect the Reserve. In the event of a tie between an online bid and a “floor” bid, the “floor” bid generally will take precedence, subject to the Auctioneer’s sole and absolute discretion, provided, however, that the LAI clerk reserves the right to make amendments to correct any “floor” bids that are mistakenly represented on the LAI computer screen, and in such cases, an LAI bidder’s bid, once accepted by the Auctioneer, may become the highest bidder and winning bid. LAI bids submitted and accepted are final and under no circumstances will you be permitted to amend or retract your bid, and if you are the highest bidder for the lot, you accept liability to pay the Total Purchase Price. Once an LAI bidder has bid, the next available bidding increment will be shown on the screen. The available bidding increment may not reflect the bid that is subsequently taken off the floor, as the Auctioneer may deviate from the automatic bidding increments at any time, at their discretion. While the Auctioneer may vary increments at their discretion, LAI bidders will not be able to place a bid in an amount other than a whole bidding increment.

10. The record of sale kept by the Auctioneer will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to an LAI bidder and the record of sale kept by the Auctioneer, the record of sale will govern. After the auction, the live auction third-party will contact winning bidders directly to collect payment, arrange for delivery or pickup of purchased property, and conduct any other applicable post-sale activities, and Artsy will have no responsibility to bidders in these regards unless expressly indicated otherwise.

11. Artsy and SECP do not warrant that the services, including LAI, will be uninterrupted or error-free, or that bids will be received by the auctioneer or information regarding current price will be transmitted in a

timely fashion. Artsy and SECP are not responsible for any delay or failure in bidder’s ability to access LAI services or guarantee that LAI services will be available. Please see Artsy conditions of sale (<https://www.artsy.net/conditions-of-sale>).

12. The auctioneer and Artsy reserve the right to reject any bid. In the live auction, the highest bidder acknowledged by the auctioneer will be the purchaser. In the event of any dispute between bidders, or in the event of doubt on our part as to the validity of any bid, the auctioneer will have the final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sale record is conclusive. Although in our discretion we will execute order bids or accept telephone bids as a convenience of clients who are not present at auctions, we are not responsible for any errors or omissions in connection therewith.

13. Absentee bids in live auction are executed by the auctioneer. Absentee bids must be received by 2pm on October 21, 2022, either by hand or by post, or by email at info@silvereye.org.

14. Phone bidders in live auction must register to bid by phone by 2pm on October 21, 2022, either by hand or by post, or by email at info@silvereye.org.

15. If the auctioneer decides that any opening bid is below the value of the article offered, she may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, she decides that any advance thereafter is insufficient, she may reject the advance.

16. ***A buyer’s premium of 15% will be added to the successful bid price and is payable by the purchaser as part of the total purchase price.*** The buyer’s premium covers administrative overhead costs of the auction.

17. Taxes. Pennsylvania sales tax (7%) is charged on any purchases picked up or delivered in Pennsylvania. Other state taxes may apply.

18. Winning bidders will be invoiced by SECP. Payment must be made within 7 days of end of auction.

19. All transactions must be complete before property is removed from the Gallery or shipped to the buyer. Possession of purchased property will not be turned over to bidder until checks have been cleared or arrangements for payment have been made with the Gallery. Cash, certified check, VISA /Mastercard credit cards, or personal checks with prior approval are acceptable terms for purchases.

20. If an article sold cannot be delivered by reason of theft, breakage, or other damage prior to check out, the sale shall be deemed cancelled without any liability on the part of the Gallery.

21. All merchandise must be picked up as soon as practicable following the sale, in no case later than 14 calendar days from the sale; or arrangements must be made to have the artwork shipped at the buyer’s expense. Unless prior arrangement has been made, SECP reserves the

right to charge \$10 per lot per day to store said property. SECP shall have no liability for any damage to property left on its premises for more than fourteen (14) calendar days following the sale. SECP may dispose of property, which is paid for but left on our premises for any reason in excess of fourteen (14) calendar days following the sale without notice or obligation to the original buyer.

22. Merchandise will be packed and transported by the purchaser at their own risk and expense. If any employee or agent of the Gallery shall pack or transport the merchandise it is fully at the risk, responsibility and expense of the buyer and the Gallery shall not be liable for any loss or damage that may be caused by said agent or employee.

23. Delivery/shipping of purchased lots, if requested, can be referred by SECP at the purchaser's expense. Packing and handling of purchased lots, if requested, is for the convenience of, and at the entire risk of, the purchaser. SECP is not responsible for the acts or omissions of carriers or packers of purchased lots.

24. Bidding on merchandise automatically constitutes agreement with these terms.

Auction License: Alison Oehler AU005978

Live Auction

10.22.22 5:30–8:00pm
4808 Penn Ave, Pittsburgh, PA

Dan Boardman

L01

Syracuse, NY

MeMeMe, 2021/2022
Archival inkjet print, 20 × 30"
Donated by the artist

AP
\$1,000



For almost ten years, Dan Boardman’s work has combined photography, drawing, and modified special effects techniques pioneered in early cinema. Layered images such as *MeMeMe* are made entirely in camera via a series of masks cut out and placed in front of the negative while shooting. His finished pieces can take weeks to months to finish, and can comprise hundreds of single exposures. This labor-intensive work reflects Boardman’s driving concerns to address “photography’s inescapable accuracy and constant slippage from authenticity.” dbboardman.com

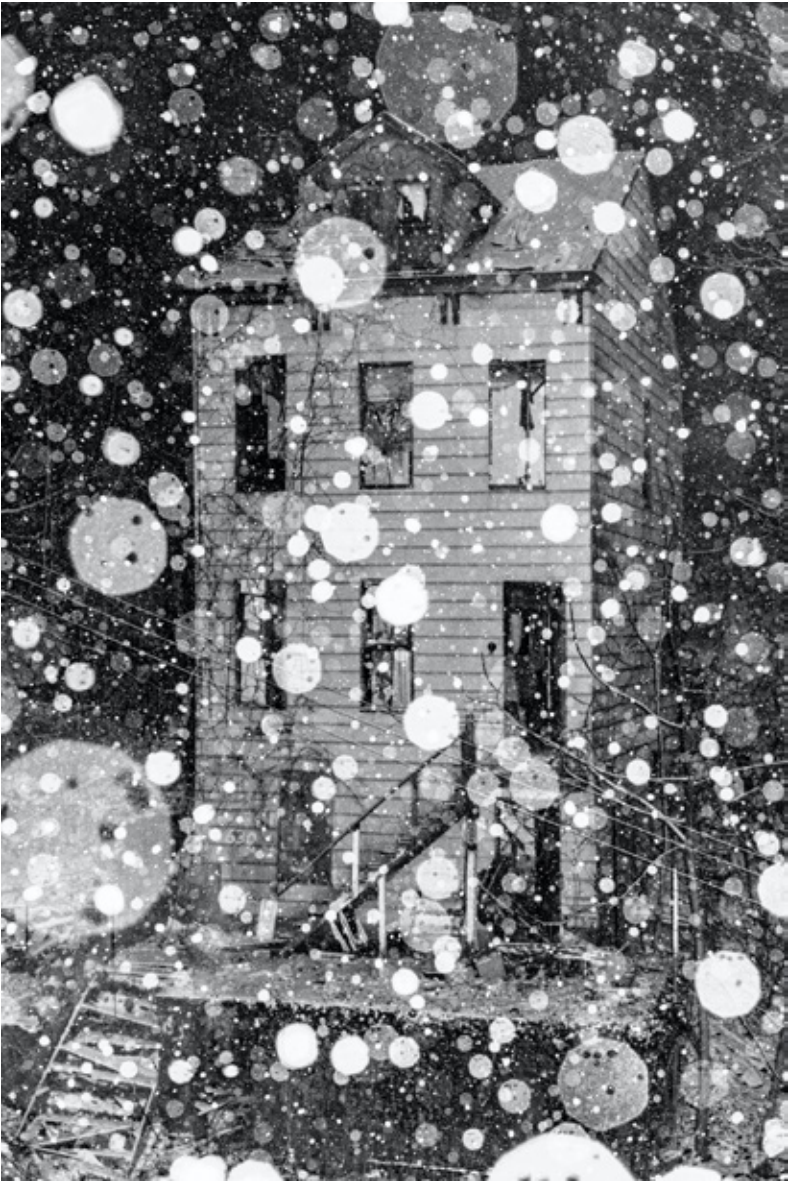
Ed Panar

L02

Pittsburgh, PA

Fineview, 2019, 2019/2022
Archival inkjet print, 16 ½ × 23 ¾"
Donated by the artist

Edition 1/5 + 2 AP
\$500



Walking is integral to Ed Panar’s practice as a form of meditation to process his relationship with his home cities of Pittsburgh and Johnstown. In *Fineview*, 2019, Panar captures the disorienting intensity of being within a winter blizzard. This photograph is from the series *Winter Nights, Walking*, which highlights the unique qualities of winter seasons in the region, including the effect of a changing climate and the COVID-19 pandemic. Panar has received a Heinz Endowments Creative Development Award and is a 2022 Guggenheim Fellow. edpanar.com

Nando Alvarez-Perez

L03

Buffalo, NY

Primary Document 071119 (Mickey with Milk), 2019
UV print on aluminum, 8 × 10"
Donated by the artist

Edition 2/3 + 2 AP
\$400



Nando Alvarez-Perez is an artist, educator, and writer based in Buffalo, NY. His work has been exhibited at Lydian Stater (New York City), Rivalry Projects (Buffalo) and in Silver Eye's *Radial Survey Vol. I*. His practice extends into his work as a founding director of The Buffalo Institute for Contemporary Art, which aims to model the ways culture can sustain communities through focused, practical engagements with contemporary art. nandoalvarezperez.com

Charlee Brodsky

L04

Pittsburgh, PA

Inter-planar Perspectives and the Riddling Question of Truth, 2020/2022
Archival inkjet print, 19 × 13"
Donated by the artist

Open edition
\$400



With the top of an old tool chest as her stage, Charlee Brodsky uses found and collected objects as her actors. Her practice aims to create “stories of innocence, joy, impending doom, hope, as well as other human conditions.” Brodsky’s most recent series of still lifes, *The Audacity of the Mundane*, was exhibited at The Westmoreland Museum of American Art in 2021. She is a professor of photography at Carnegie Mellon University and an Honored Educator recognized by the Society for Photography Education. charleebrodskyphotography.com

Hannah Altman

Somerville, MA

L05

Blowing A Glass Bubble to Make Permanent Something Temporary, 2021
Archival inkjet print, 20 × 25"
Donated by the artist

Edition 2/8
\$900



Hannah Altman is a Jewish-American artist whose work interprets relationships between gestures, the body, lineage, and interior space. This photograph is from her series *A Permanent Home in the Mouth of the Sun*, which explores the sacred rituals that perpetuate Jewish culture across generations. Altman’s signature control of light and shadow connects conceptually to the explorations of spirituality central to her practice. Her first monograph, *Kavana*, is in the permanent collections of the MoMA Library and the Metropolitan Museum of Art Thomas J. Watson Library. hannahaltmanphoto.com

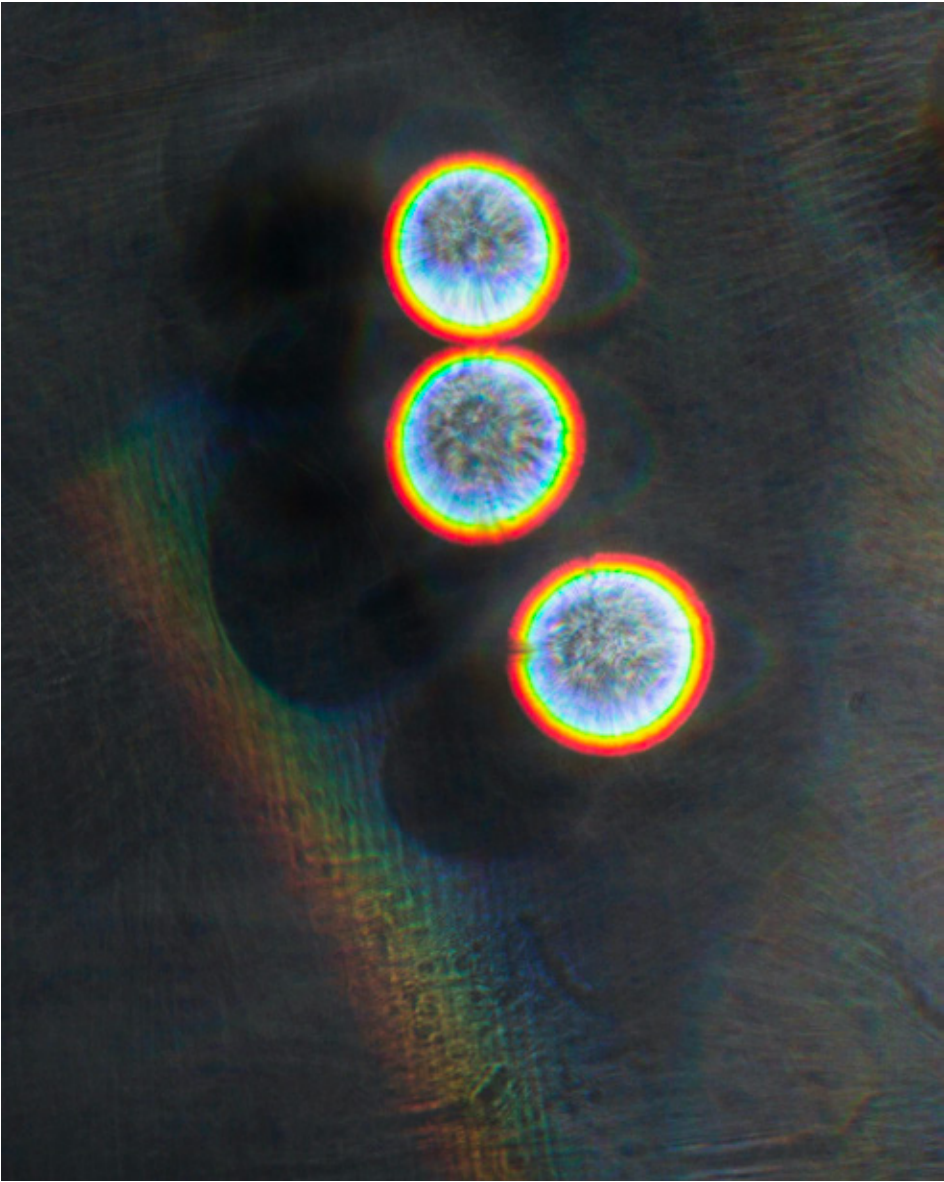
Centa Schumacher

Pittsburgh, PA

L06

The Three Aspects, 2021/2022
Archival inkjet print, 16 × 20"
Donated by the artist

Artist’s Proof
\$700



Uninterested in what the camera can do as a factual recording device, Centa Schumacher works with a homemade lens assembled from vintage camera elements, creating a tool that distorts light and perspective. Using abstraction and luminance, her work transforms mundane lived experience into something elevated and unrecognizable. There is an inherent spirituality throughout Schumacher’s photography. *The Three Aspects* especially evokes this by suggesting a harmony achievable through the union between mind, body, and spirit. centaschumacher.com

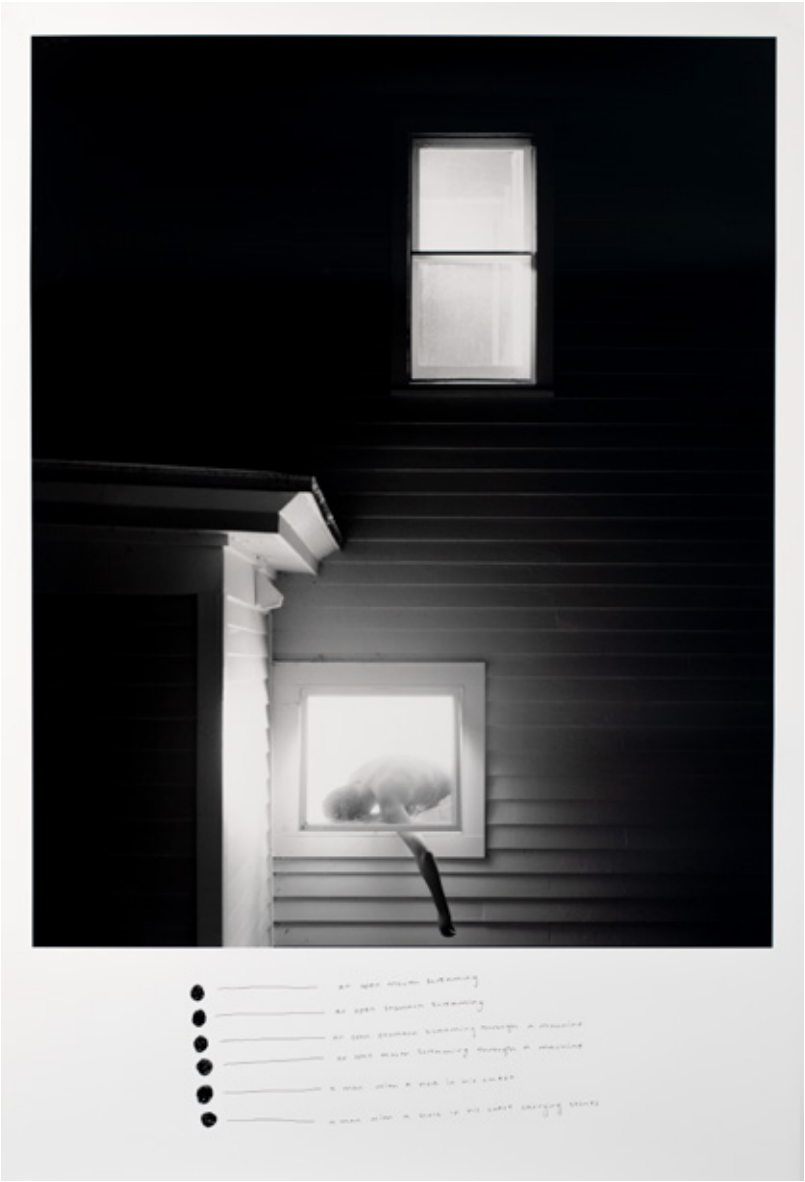
Funto Omojola

L07

New York, NY

father of the Priest, i come to beg, 2022
Archival inkjet print with hand-written poem, 24 × 36"
Signed, verso
Donated by the artist

Edition 1/1
\$650



Funto Omojola is a Nigerian-American writer, performer, and visual artist based in New York. They are the founding editor of *ewà* journal, an online literary journal that publishes work exclusively by immigrant writers. They hold an MFA from the Milton Avery Graduate School of the Arts at Bard College. Omojola’s explores the intersections between language, the body, and illness. *mother of the Priest, i come to beg* is an ongoing project that addresses generational illness and disorder, and how these afflictions manifest across borders.

Stephen Joyce

L08

Pittsburgh, PA

Lost Hills, CA, 2021
Silver chloride print, 7 ½ × 9 ½" print mounted to 13×15"
Donated by the artist

Open edition
\$500



Lost Hills is a small town and rest stop standing on the eastern banks of the California Aqueduct, approximately 137 miles north of Los Angeles. This photograph of sun-dappled shade and a jagged scrap of plastic sensorily conveys a day in this town where 99% is land and 0.2% is water. Stephen Joyce was born in Pittsburgh, Pennsylvania in 1993. He received his BA in Photography from Bard College in 2015 and he currently resides in upstate New York. stephenmjoyce.com

Rory Doyle

Cleveland, MS

Gee Rise Up, 2018/2019
Archival inkjet print, 30 × 20"
Donated by the artist

Uneditioned
\$1,200



Historians estimate that one in four cowboys were African American following the Civil War. Yet, this population was drastically underrepresented in popular accounts. Rory Doyle’s series *Delta Hill Riders* explores the subculture of African American cowboys and cowgirls in the rural flatlands of the Mississippi Delta. This work sheds light on a historically overlooked band of horse riders. In 2020, he received the Silver Eye Fellowship award for this project. He remains committed to sharing stories from the Delta. rorydoylephoto.com

L09

Lieh Sugai

New York, NY

KISEKI, 2021
Archival inkjet print, 20 × 24"
Donated by the artist

Edition 1/5
\$1,200



Japanese-born Lieh Sugai uses her dual perspective as a Japanese immigrant whose home is also in America to explore how time, events, and culture shape memories. This exquisite tonal study is from *Kiseki*, a collection of photographs created using traditional film photography and the chemigram historical process. In searching through paths of light and shadows, Sugai explores fragmented memories of home and accepts greater or larger forces of power, such as nature. liehsugai.com

Nakeya Brown

Laurel, MD

Artificial Flowers, 2016/2021
Archival inkjet print, 16 × 20"
Donated by the artist

Edition 3/5
\$1,500



Nakeya Brown uses the traditions of still life to recontextualize and reimagine histories and relationships. Her photographs often depict simple household items and beauty products in colorful, nostalgia-laced settings. This photograph is from the series *Some Assembly Required* (2021), which was exhibited at Silver Eye in *Radial Survey Vol. II*. Brown’s series explores the industries of labor occupied by her maternal grandmother. This series evokes how photography can reactivate the legacy of loved ones who, while no longer present, still live within us. nakeyab.com

L11

Njaimeh Njie

Pittsburgh, PA

6508 Meadow Street, 2021/2022
Archival inkjet print with handwritten text, 12 × 16"
Donated by the artist

Edition 1/1
\$1,000



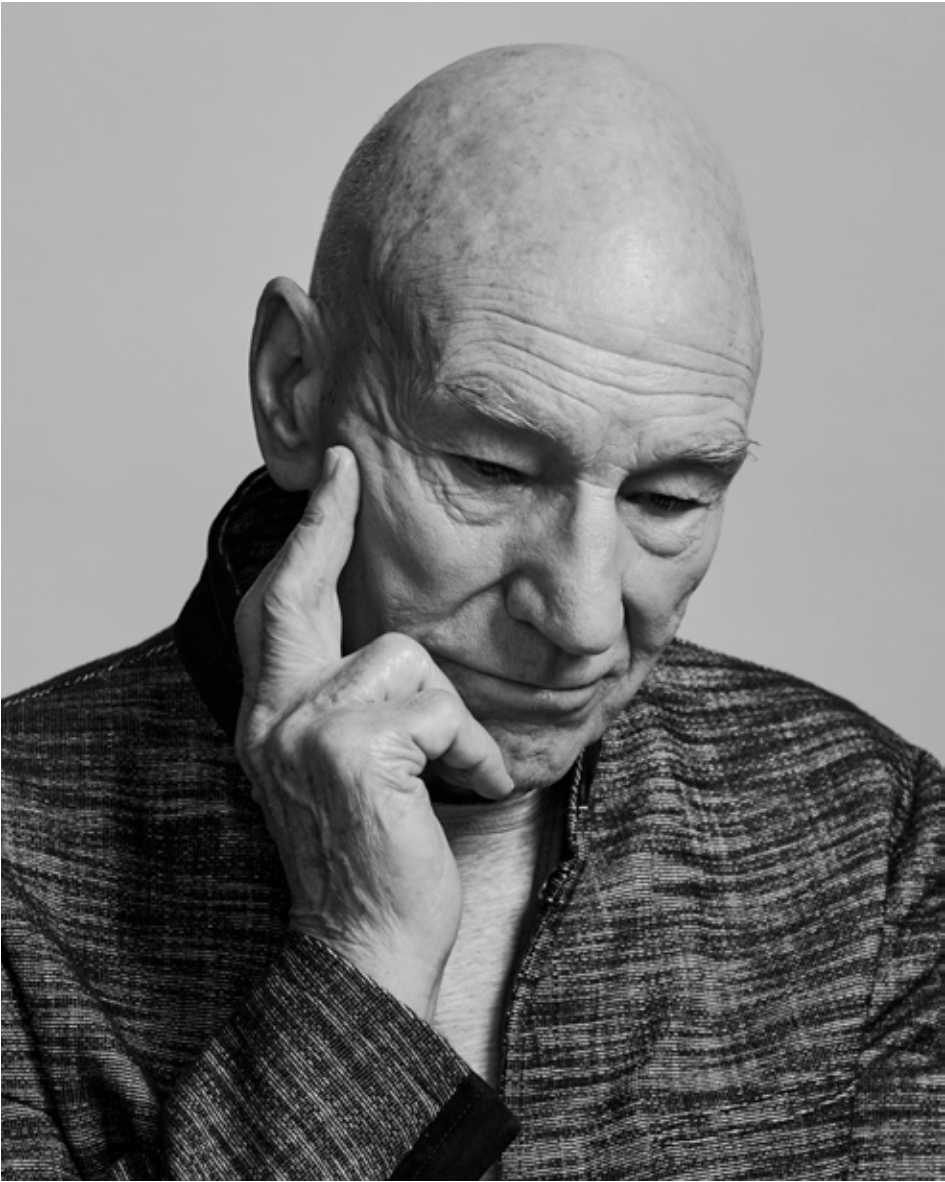
Njaimeh Njie is a multimedia storyteller. Her photography, filmmaking, oral history, writing, and public artwork explore contemporary Black experiences, with a particular focus on how the past shapes the present. *6508 Meadow Street* harnesses the vision, tone, and sentiment that informed *This Is Where We Find Ourselves* (2021). This photobook paired the artist’s handwritten texts with her photographs to take an on-the-ground look at Pittsburgh’s past, present, and future, through the lens of her experiences as a multi-generational native of the city. njaimehnjie.com

Philip Cheung

Los Angeles, CA

Sir Patrick Stewart, 2022
Archival inkjet print, 14.4 × 18"
Donated by the artist

Edition 1/10
\$500



One of the most versatile actors of his generation, Patrick Stewart’s career has encompassed classical theater and fantasy franchises. In 2022, Philip Cheung photographed the actor at his home in Los Angeles during a break in filming the third season of *Star Trek: Picard*. This portrait suggests gravitas and quiet reflection in keeping with an actor at the pinnacle of his career. Cheung’s photographs have been exhibited across North America and Europe, including the SFO Museum, National Portrait Gallery (London), and the Canadian War Museum. philipcheungphoto.com

L13

André Ramos-Woodard

Beaumont, TX

zooted, 2020/2022
Digital illustration and pastel on inkjet print, 16 × 24"
Donated by the artist

Edition 2/5
\$600



Working in various media—including photography, text, and illustration—André Ramos-Woodard creates collages that convey ideas of communal and personal identity centralized within internal conflicts. Focusing on Black liberation, queer justice, and the reality of mental health, Ramos-Woodard works to amplify repressed voices. This work is from the series *BLACK SNAFU: Situation Niggas All Fucked Up*. This project visually appropriates historical racist tropes from the history of American cartooning and beyond and juxtaposes them with photographs that authentically celebrate Black experience. andrerramoswoodard.com

L14

Tamsen Wojtanowski

Philadelphia, PA

We happy or hungry?, 2022
Cyanotype on Rives BFK paper, 22 × 28"
Signed, verso
Donated by the artist

Edition 1/25
\$575



Tamsen Wojtanowski's practice focuses on exploring the materiality and malleability of the photographic medium. Using cyanotype emulsion with hand-drawn negatives, the artist works with abstract imagery to create multiple layers of exposure and information. She is especially drawn to the immediacy and accessibility of the cyanotype process, which can be easily understood regardless of education or background. Wojtanowski further explores ideas of community through collaborative experiences as a member of the collective Pink Noise Projects. tamsenwj.com

L15

Hernease Davis

Brooklyn, NY

From the series, I had a dream that I, #5, 2022
Silver gelatin print, 8 × 10"
Donated by the artist

Unique
\$500



In this unique print, Hernease Davis distorts and selectively solarizes the fiber paper in the darkroom as a physical outlet and emotional confrontation. In her ongoing work around trauma, Davis' instinct guides her to distort, crack, hug, or crumble portions of the paper to connect with her bodily senses. These therapeutic surfaces serve as a place for her body to rest, move, cry, and meditate. Davis has exhibited throughout the US and teaches graduate-level courses at the Visual Studies Workshop and Parsons School of Design. herneasedavis.com

Raymond Thompson Jr.

L17

Austin, TX

Tunnelitis #1, 2019/2022
Archival inkjet print, 16 × 20"
Donated by the artist

Edition 2/6
\$800



In the series *Appalachian Ghosts*, Raymond Thompson Jr. centered a little-known disaster in West Virginia, where about 800 miners, many African-American, lost their lives to silicosis due to improper drilling techniques while constructing the Hawks Nest Tunnel. Using his training as a photojournalist and documentary photographer, Thompson Jr. used primary-source materials to recreate these workers’ experiences in photographs, bringing new life to their underrepresented stories. Thompson Jr. currently works as an Assistant Professor of Photojournalism at the University of Texas at Austin. raymondthompsonjr.com

Tema Stauffer

L18

Asheville, NC

Red Clay Road, Perdue Hill, Alabama, 2019/2022
Archival inkjet print, 20 × 24"
Donated by the artist

Edition 1/8
\$2,000



A mysterious road in Alabama leads into a dense forest as color and composition meet in synchronicity. This photograph evokes stillness but is also charged with questions about the social, economic, and cultural landscape of American spaces. Tema Stauffer’s series *Southern Fiction* explores the history of the American South using its literary tradition as a road map, focusing on environments which have shaped the imaginations of 20th-century Southern writers such as Alice Walker, Harper Lee, William Faulkner, Eudora Welty, among many others. temastauffer.com

Ryan Arthurs

Buffalo, NY

You get more warm fuzzies by giving away all your warm fuzzies., 2020/2022
Archival inkjet print, 12 × 16"
Donated by the artist

Edition 1/5
\$700



In his series *Nothing of Weeds*, Ryan Arthurs explores the interplay of degradation and verdancy across rural landscapes within Western New York. Weeds and flora serve as a double metaphor for right-wing ideologies in rural communities while speaking to the struggles of finding and maintaining presence as a queer person. Consequently, this series contains moments of anxiety and loss but also solace and hope. Arthurs received his MFA from Massachusetts College of Art and Design and is the Founding Director and Curator of Rivalry Projects. ryanarthurs.com

L19

Dylan Everett

New York, NY

Blue Roses with Dust, 2020
Archival inkjet print, 16 × 20" image size on 17 × 22" paper
Donated by the artist

Edition 2/6 + 1 AP
\$800



Inspired by Oscar Wilde’s declaration in *The Picture of Dorian Gray* that “all art is at once surface and symbol,” Dylan Everett uses photo-collage, still life and re-photography to create layered works that are loaded with symbols. The symbols in his images often function as homages to the people and things that he loves or admires: LGBTQ-identified creative figures, gay icons, and personal relationships. Blue roses often symbolize the unknowable or the mysterious and are also referenced in Tennessee Williams’ play *The Glass Menagerie*. dylan-everett.com

Matt Eich

L21

Charlottesville, VA

Mother's Day on the Rivanna River, Charlottesville, Virginia, 2018/2022

Archival inkjet print, 11.25 × 15"

Donated by the artist

Uneditioned

\$1,000



Matt Eich is a photographic essayist working on long-form projects related to memory, family, community, and the American condition. This photograph is from a series of family photographs that debuted at the Cleveland Museum of Art as part of the FRONT Triennial 2022. Photographing the people he loves has been the foundation of Eich's photographic practice for over twenty years. Here his two daughters are pictured in early adolescence, in a photograph that allows a sense of beauty, balance, and hope, despite the world's turmoil. matteichphoto.com

Jake Reinhart

L22

Pittsburgh, PA

Power Lines (Connellsville), 2019/2022
Archival inkjet print, 23 15/16 × 29 15/16"

Signed, verso

Donated by the artist

AP1 (Edition of 3 + 2 AP)

\$1,000



Born and raised in Southwestern Pennsylvania, Jake Reinhart creates work that is informed by the region's history and explores the importance of place in forming identity and community. Reinhart is influenced by the traditions of American documentary photography. Yet he is critical of the ways the medium has been utilized to facilitate the exploitation of resources, divide communities and reinforce inequitable methods of communication. His book *Laurel Mountain Laurel* explores these concepts and the complex relationship between history and personal experience. jakereinhardt.com

Tealia Ellis Ritter

L23

Woodbury, CT

Crystal holding one of Anne’s pigeons, 1999/2021
Silver gelatin print, 16 × 20"
Signed and dated, verso
Donated by the artist

AP1 (Edition of 3 with 2 AP)
\$1,500



Tealia Ellis Ritter’s work explores the intersecting roles of the photograph as a personal document, familial marker of time, and object with a physical surface. Her current long-term project documents family members in representational and abstract manners. It focuses on the physicality and vulnerability of the human body. This intimate photograph reflects the artist’s interest in exploring physical and emotional expressions of looking and being looked at in return. Her debut monograph, *The Model Family*, was published by Loose Joints in February 2022. ellisritter.com

Ross Mantle

L24

Pittsburgh, PA

Ba Dum Ching, 2016/2022
Archival inkjet print, 32 × 40"
Donated by the artist

Open edition
\$1,500

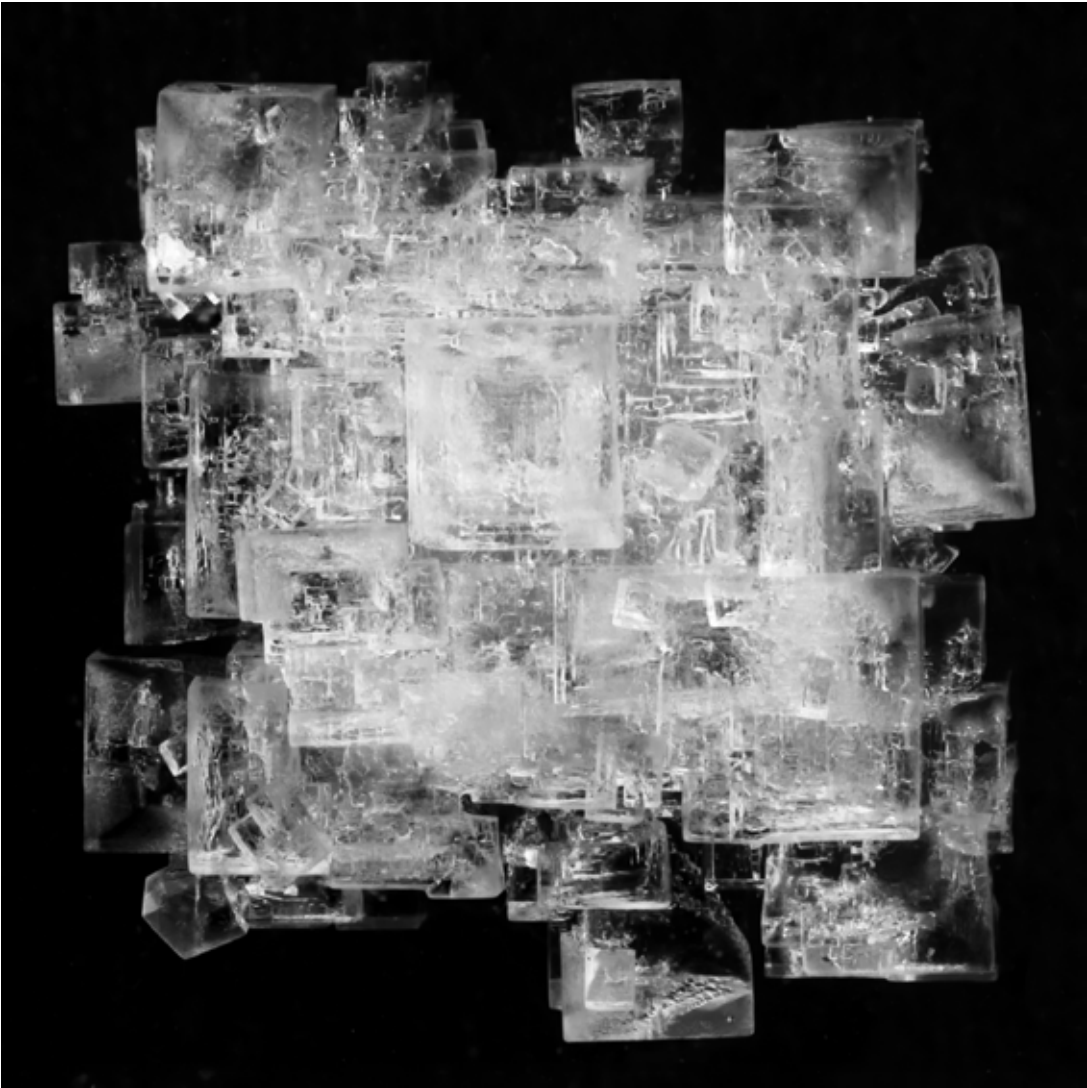


We encounter danger and adventure in this threatening but darkly humorous photograph by Ross Mantle. His series *Misplaced Fortunes* incorporates photographs, original and found text, historical imagery, and symbols to create a literal and metaphoric treasure hunt. This project was inspired by the myth of General Edward Braddock’s pay chest, rumored to be lost in Western Pennsylvania in 1775. The absurdity of this image is a provocation, suggesting the futility of greed and ambition associated with this enduring myth. rossmantle.com

Pittsburgh, PA

Salt 9412 (Dissolution 5), 2021/2022
Archival inkjet print, 20 × 20"
Donated by the artist

Edition 1/3
\$500



Salted paper prints were one of the earliest forms of photography. Unveiled by British inventor William Henry Fox Talbot in 1839, salt prints spread across the globe, transforming the visual language of photography. Christine Lorenz’s contemporary examinations of this compound of elements long associated with photography give sustained attention to the nonhuman world. This photograph is from her *Dissolution* series and explores the tension between a momentary clarity of geometric forms and the dissolution of temporary states. cmlorenz.com

Columbus, OH

Butter, 2022
Archival inkjet print, 16 × 24"
Donated by the artis

Edition 1/50
\$400



Focusing on simple scenes found in the everyday, such as melting butter seeping through its wrapper, Matthew Pevear’s work aims to explore the banal and the ubiquitous. Pevear received his BFA from the College of Visual and Performing Arts at Syracuse University in 2015 and is currently pursuing his Master in Fine Arts at The Ohio State University. In addition to numerous exhibitions, Pevear has self published two art photography books, *I’m Ready To Die, just not yet* and *Splendid Tree Frog*. matthewpevear.com

Aaron Turner

L27

Fayetteville, AR

Untitled (colors in the dark), 2020/2022
Archival inkjet print, 6 × 7 ½" image size on
8 ½ × 11" paper
Donated by the artist

Edition 1/15
\$250



With a deep affinity for the formal qualities of black and white photography, Aaron Turner uses a 4x5 view camera to construct spaces and installations within the studio. His long-term series *Black Alchemy* approaches identity, the historical archive, and abstraction. Turner frequently employs layers of cut paper and projection to honor figures from African American history. A large area of the color Black dominates this composition, reflecting the artist’s continual examination of the Black artist as subject and Blackness as material. aaronturner.studio

Alyssa Farrell

L28

Philadelphia, PA

Air pollution, 2021
3D lasered images, 26 × 18 × 2"
Donated by the artist

Edition 2/2
\$300



Climate change is one of the most defining issues of our time. For this work Alyssa Farrell incorporated five images that are laser cut and layered to create this three dimensional work. Additionally, the piece has text from David Wallace-Wells’ *The Uninhabitable Earth* laser burned onto a layer to discuss the issue of air pollution. Farrell’s work aims to highlight the beauty and wonder of the planet, while visibly showing what humans are destroying in order to raise awareness of the climate crisis. alyssafarrell.com

Dylan Hausthor

L29

Portland, ME

web #732, 2022
Silver gelatin print, 5 × 7" on 8 × 10" paper
Signed and editioned, verso
Donated by the artist

Edition 1/3 +2 AP
\$1,000



What The Rain Might Bring is a cross-disciplinary project that explores the complexities of storytelling and the inherent queerness of the natural world. This series was inspired by Dylan Hausthor’s chance meeting with their old ballet teacher while visiting their hometown. She had been going blind for the decade since the artist last saw her but had found comfort in God and growing a garden. A spider web is glistening but almost consumed by darkness, referencing the complexities of faith and this enigmatic character from the artist’s past.

Dylan Hausthor

L30

Portland, ME

Hot Springs Before Sleeping In The Mud, 2022
Silver gelatin print, 5 × 7" on 8 × 10" paper
Signed and editioned, verso
Donated by the artist

Edition 1/3 +2 AP
\$1,000



Relationships to the land, the mysteries of wildlife, and the unpredictability of human spectacle inspire the stories in Dylan Hausthor’s photographs. The artist is interested in crafting unresolved moments of nuance. An unguarded moment of cleansing in hot springs precedes a palpable grittiness. Hausthor received their BFA from Maine College of Art and MFA from Yale University, where they received the John Ferguson Weir Award. Their work is in the permanent library collection of the Museum of Modern Art. dylanhausthor.com

Karen Antonelli

L31

Pittsburgh, PA

Nocturne (Phipps), 2002-2003/2022
Archival inkjet print, 20 × 16"
Signed, verso
Donated by the artist

AP
\$175



Born in England, Karen Antonelli has made her home in Pittsburgh since 1999. She has exhibited widely and taught photography for educational institutions, including Point Park University and Carnegie Mellon University. Antonelli’s work explores our constructed environment and interactions with nature and wilderness. Her process-driven approach encompasses many disciplines, including drawing, photography, video, and installation. This image of Phipps Conservatory is from a series of large format black and white photographs about Pittsburgh made between 2001 and early 2003.

Mark Perrott

L32

Pittsburgh, PA

Kennywood Thunderbolt, 1988/2022
Archival inkjet print, 30 × 30"
Donated by the artist

Open edition
\$3,200



Kennywood Thunderbolt depicts the winding curves of the Thunderbolt roller coaster at the historic Kennywood amusement park. Set against industrial smoke stacks, this photograph contrasts an idyllic monument to entertainment against a stark reminder of the Pittsburgh steel industry. Pittsburgh native Mark Perrott has worked as a photographer for the past fifty years and his photographs are in the collections of the Carnegie Museum of Art, the Brooklyn Museum, and the San Francisco Museum of Modern Art. markperrott.com

Evan Hume

Ames, IA

Project Oxcart (Pilot), 2019/2022
Archival inkjet print, 20 × 28"
Donated by the artist

Edition 1/10
\$1,000



In *Project Oxcart (Pilot)*, a mysterious archival photograph sits in a developing tray. This composition prompts the viewer to consider photography and history as malleable processes shaped, toned, and darkened by human intervention. Evan Hume's series *Viewing Distance* compiles and transforms declassified material from United States government archives to examine photography as a tool of the military-industrial complex. Through this work, Hume exposes photography's technical and operational development in the twentieth and twenty-first centuries as inseparable from political conflict. evan-hume.com

L33

Ivette Spradlin and Lenore Thomas

Atlanta, GA and Pittsburgh, PA

Buff, 2018
Archival inkjet print, Screenprint, Collage, 12 × 16"
Donated by the artists

Unique
\$800



In *Buff*, Ivette Spradlin and Lenore Thomas create a space for conversation with the urban environment and each other. Their mixed-media pieces utilize color, patterns, light, scale, and collage to explore and challenge our perceived categories of masculine vs. feminine. Their works depict abandoned or industrial spaces often associated with masculine work. They then collage decorative media such as sewing or patterning that are historically considered more feminine. Collectively they question gendering practices and highlight how spaces bear the traces of those who inhabit them. lenorethomas.com ivettespradlin.com

L34

Bobby Grossman

L35

Beacon, New York

Jean-Michel Basquiat on the set of Downtown 81, 1980/2016
Lambda print, 11 × 14"
Donated by the artist

Unique print
\$1,500



Bobby Grossman arrived on the New York scene in the mid-seventies with a BFA from the Rhode Island School of Design. He became a prolific contributing photographer to major publications and underground journals. As set photographer for *Downtown 81*, Grossman photographed the film’s star Jean-Michel Basquiat during a break in filming to observe a moment of silence for John Lennon, who had been murdered just six days earlier. This portrait is a rare photograph of Basquiat from this moment before he achieved legendary fame. bobbygrossman.com

Billy Name

L36

20th c., New York, NY

Andy Warhol with Baby Ruth bars at the Silver Factory, 1966/2012
Serigraph, 13 × 20"
Donated by Dagon James and Anastasia James

Edition 30/40
\$2,000



Billy Name (1940–2016) was a photographer, lighting designer, and poet known for his photographs of Andy Warhol and his milieu from 1964–1971. Name produced very few prints during his lifetime. He collaborated with his publisher and archivist Dagon James to produce a series of editioned serigraphs of his photographs. Name felt that these prints were a bridge that brought his photographs of Warhol closer to Warhol’s own practice as a painter and described these as some of the best prints of his work ever produced. billynameestate.com

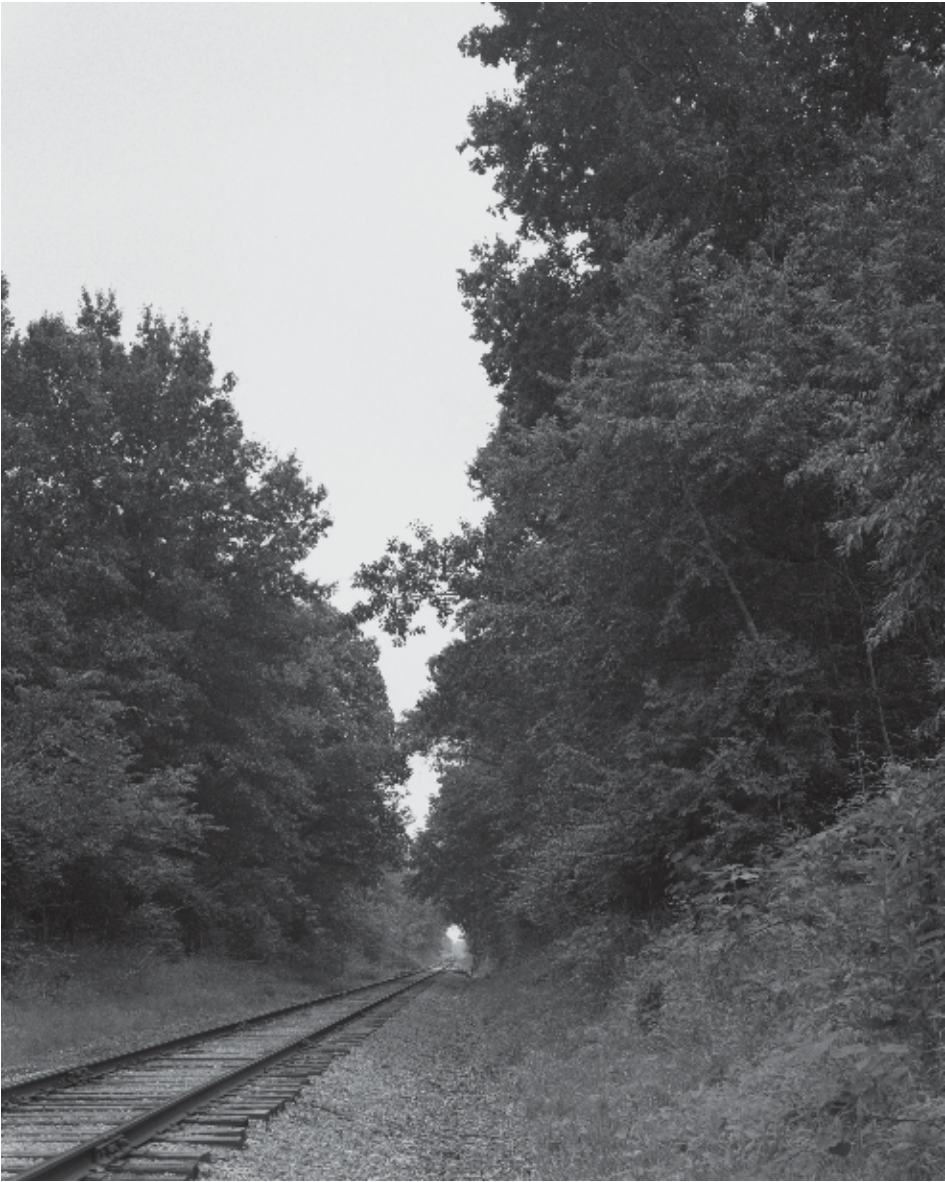
Tim Carpenter

L37

Brooklyn, NY

Untitled (from *Still feel gone*), 2016
Silver gelatin print, 4 × 5" image size on 8 x10" paper
Donated by the artist
Signed, verso

Open edition
\$200



A railroad leans into the horizon surrounded by forest in a photograph that suggests escapism and longing while remaining anchored to the present. Tim Carpenter has authored or co-authored six photobooks; most of them focused on Piatt County, Illinois, where his family has deep roots. These include *Still feel gone*, which presented Carpenter’s photographs in intimate dialogue with those by fellow Illinois native Nathan Pearce. In 2012 Carpenter received an MFA in Photography from the Hartford Art School and co-founded TIS books, an independent photobook publisher. timcarpenterphotography.com

Dylan Vitone

L38

Pittsburgh, PA

Emma and Liam, 2021/2022
Archival inkjet print, 47.5 × 24"
Donated by the artist

Edition 3/12
\$900



Dylan Vitone is a photographer based in Pittsburgh and an Associate Professor in the School of Design at Carnegie Mellon University. Vitone holds a BA from St. Edward’s University and an MFA from Massachusetts College of Art. His photographic projects are based around geographical locations where he uses those locations to speak about greater social and cultural phenomena. His work attempts to build narratives around factors such as architecture, economics, and faith, that impact on the human experience. dylanvitone.com

Duane Michals

L39

New York, NY

Burt Reynolds, 1975
Silver gelatin print, 8 × 10"
Signed, titled and editioned, recto
Donated by the artist

Edition 2/5
\$6,000



In his book *Portraits*, Michals writes “We pay a fee for our history and run a tab. We have an incestuous relationship with our mirrors, playing hide and seek with memories.” Actor Burt Reynolds is photographed with Michals’ irreverent flair and humor, creating an unexpected portrait that question’s society’s obsession with celebrity, and what selves are reflected or hidden through photography. A McKeesport native, Michals is one of the great photographic innovators of the 20th century and has shown work around the world for five decades.

Karen Lue

L40

Pittsburgh, PA

self portrait in 爺爺奶奶’s bedroom, 2018/2022
Archival inkjet print, 20 × 16"
Donated by the artist

Artist’s Proof
\$500



After the passing of Karen Lue’s paternal grandmother, her father and his siblings gathered in his hometown of Hangzhou, Zhejiang Province, in April 2018 to settle their parents’ estate. The series 安詳 (*or, when i die i want to die peacefully*) relays how Lue’s grandmother’s apartment looked in its final days as the artist documented herself and her family. This self-portrait from this series reflects the artist’s interest in chronicling her own construction of identity and exploring concepts of grief, loss, isolation and displacement. karenlue.com

Lydia Panas

L41

Kutztown, PA

Snow, Purple Lilac, 2020/2021

Archival inkjet print, 34 × 34" image size on 40 × 40" paper

Donated by the artist

Edition 1/5

\$3,700



Through a combination of psychoanalysis and feminism, Lydia Panas’ work looks at identity, investigating questions of who we are and what we want to become. Since the early 1990s, Panas has made photographs and videos in the fields, forests, and studio of her family’s farm in Pennsylvania. As her models and Panas physically navigate this reforested land, Panas highlights the importance of the past on the present and pays close attention to issues of power and trust on both sides of the camera. lydiapanas.com

Jacob Koestler

L42

Cleveland, OH

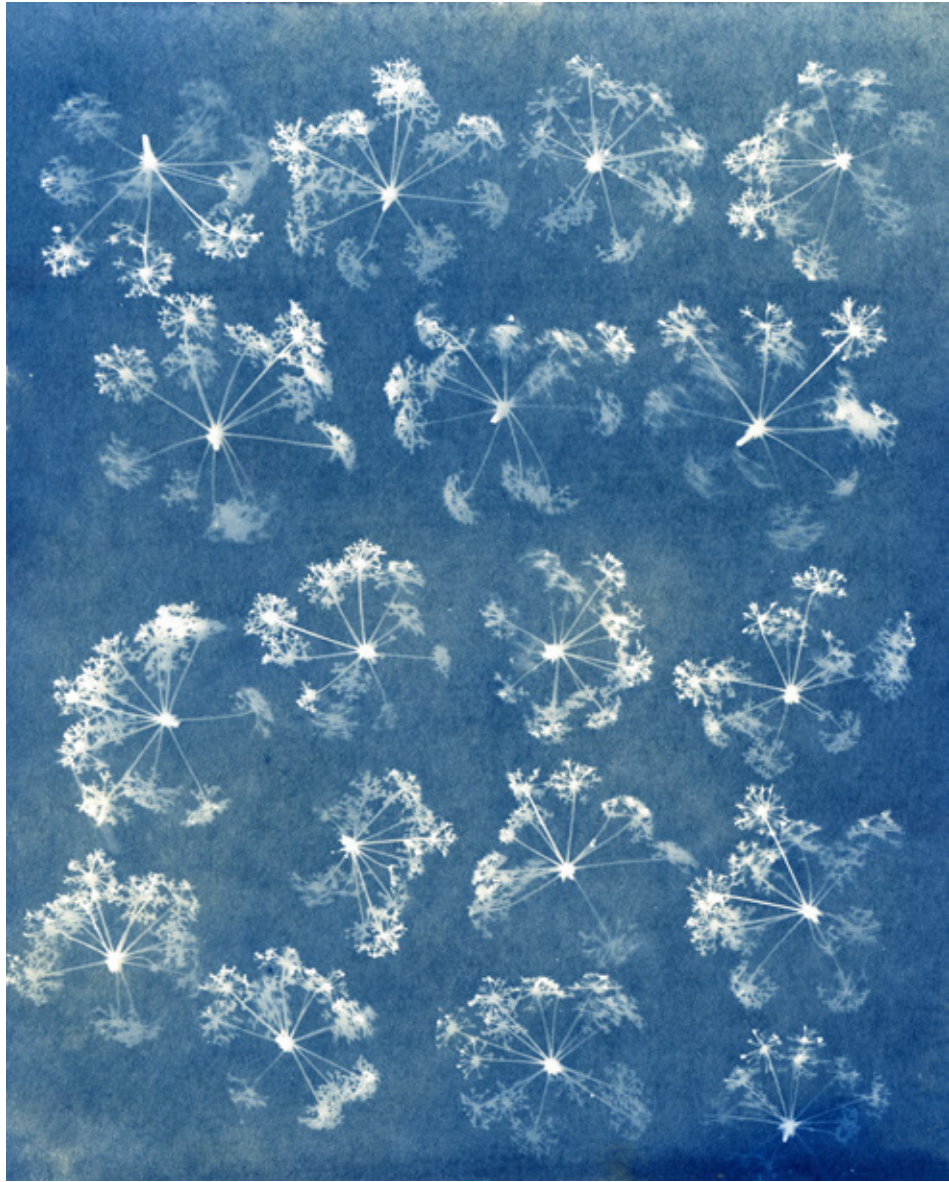
Hemlock Flowers, 2019

Cyanotype, 8.5 × 11"

Donated by the artist

Unique

\$375



Jacob Koestler is an artist and musician from Johnstown, PA. He holds an MFA from the Photography and Integrated Media program at Ohio University. Koestler co-founded Blurry Pictures, which produces films, books, and printed matter. This cyanotype is part of a larger multimedia body of work titled *Casual Water*, which threads various points of view to tell the story of an abandoned country club. This project extends from this initial specificity to address the fragility of memory and the impermanence of natural spaces. jacobkoestler.com

Bryan Martello

Pittsburgh, PA

Spiraling, 2019/2022
Archival inkjet print, 16 × 20"
Donated by the artist

Edition 1/10
\$400



Bryan Martello perceives his work as “an ongoing poem, one that is always changing and never arriving.” His work seeks to gather, curate, manipulate, and document a personal lexicon that meditates on the relationship between pride and shame. Martello has a BFA from the Massachusetts College of Art and an MFA from the University of Texas. He has been teaching art and photography since 2016. bryanmartello.com

L43

Melissa Catanese

Pittsburgh, PA

Untitled (Etna), 2022
Archival inkjet print, 18 × 12"
Donated by the artist

Edition 1/3 + 1 AP
\$900



By visually associating grain, texture, and surface with Etna, one of the world’s oldest volcanoes, Melissa Catanese’s photograph recalls transformative acts of natural destruction and how volcanic ash can preserve the past. This freeing visual-textual interplay is indicative of Catanese’s diverse practice, which celebrates the elasticity of a photograph as a container for open-ended meaning. Catanese merges her image-making with found and anonymous objects and re-appropriated photographs to create sensory experiences that challenge ideas of authorship, representation, and the life cycle of images. melissacatanese.com

L44

Aaron Blum

L45

Pittsburgh, PA

Green salamander, 2016

Archival inkjet print, 16 × 20"

Donated by the artist

Edition 2/20

\$750



The attractively patterned green salamander is rarely seen. A highly habitat-specific species, this amphibian prefers hidden areas such as rock crevices or the underneath of tree logs. Knowing this gives a sense of myth or superstition to Aaron Blum’s photograph, in which a salamander is nestled out-of-place in the shaded folds of floral linens. Storytelling in Appalachia has a long tradition. This history and culture inspire Blum’s photographs as he explores his personal experiences and what it means to be Appalachian. aaronblumphoto.com

Victoria Sambunaris

L46

New York, NY

Untitled, (Ubehebe Crater), Death Valley, California, 2021/2022

Chromogenic Print/C-Print, 20 × 24"

Signed label, verso

Donated by the artist

Special Edition

\$1,500



Based in New York, Victoria Sambunaris structures her life around a photographic journey traversing the American landscape for several months per year. This piece is from her most recent work exploring the California deserts from Imperial Valley to Owens Valley. Sambunaris photographed this crater caused by a volcanic steam explosion in Death Valley, California, in the summer of 2021. Her large-scale project-based photographs document the continuing transformation of the American landscape, with specific attention given to expanding political, technological, and industrial interventions. victoriasambunaris.com

Carla Liesching

Ithaca, NY

Good Hope, Collage I, 2021/2022
Archival inkjet print, 11 × 14"
Donated by the artist

Edition 1/10
\$1,200



A central concern for Carla Liesching's practice is how photography is implicated in building social, political, and ideological systems. Consequently, she looks to photographic archives as sites for investigation and intervention. In 2022, Liesching received the Silver Eye Fellowship award for *Good Hope*. This expansive project combines personal prose, found photographic material, and sculptural forms to recontextualize the past and present of the Cape of Good Hope in South Africa. Her critically-acclaimed book of the same name was published by MACK in October 2021. carlaliesching.com

L47

Max Pinckers

Brussels, BE

A Sudden Gust of Wind (after Jeff Wall and Hokusai),
2015/2022
Archival inkjet print, 38.58 × 31.5"
Donated by the artist

Edition 3/5 (+ 2 AP)
\$3,650



Documentary photography is a speculative process for Max Pinckers that approaches reality and truth as plural, malleable notions open to articulation. His work draws on contemporary and historical debates, merging fact, fiction, and imagination. In this meticulously staged photograph, Pinckers references the work of Canadian photographer Jeff Wall, who produced photographs inspired by *ukiyo-e* painter and printmaker Hokusai. Such quotations from other media ask the viewer to question how images or clichés are perpetuated through visual culture, especially those produced by a Western foreign lens. maxpinckers.be

Lee Rae Walsh

L49

East Sussex, UK

untitled cloud, 2016
Archival inkjet print, 30 × 40"
Donated by the artist

Edition 2/3
\$1,200



Lee Rae Walsh creates images and poems that ponder the smallness of humanity in the expansive natural world. In *untitled cloud*, Walsh excludes specificity and color to encourage a response based on extreme feeling. Studies of the sky regularly appear in their work as a space void of boundaries with limitless possibilities. Their work is founded on care, attention, and devotion and includes molto molto, a collaborative publishing practice. Walsh completed their BFA from the University of North Florida (2012) and MFA from Columbia College Chicago (2016). eileenraewalsh.com

J Houston

L50

Jersey City, NJ

Asher (Post-Op), 2020/2022
Archival inkjet print, 16 × 12"
Donated by the artist

AP
\$888



For over five years, J. Houston has been photographing members of the trans and gender non-conforming (TGNC) community across the Midwest, examining what a utopia could look like in domestic and private landscapes. Using close friends and trans siblings as stand-ins for biological family, these collaborative large format portraits manifest the artist’s desire to have unconditional relationships without letting go of the landscape they grew up in. Together they “depict the transformations as destinations themselves, instead of a point on a journey to some fictional point of finality.” j-houston.com

Sasha Phylars-Burgess

L51

Bethlehem, PA

Couple #1 (Overexposure in camera), Austin, Chicago, 2020/2021

Archival inkjet print, 20 × 24"
Donated by the artist

Edition 1/2
\$1,500



By depicting everyday tender moments of care and leisure, Sasha Phylars-Burgess actively counters mainstream media representations to convey the energy, beauty, and power of lived Black experience. Her photographs seamlessly blur documentary and fine art practice to create layered studies on diaspora, identity, family, and place. In 2021 she received the 2021 Paris Photo–Aperture Foundation First PhotoBook Award for her first monograph *Untitled*, published by Capricious. sashaphylars-burgess.com

Alisha Wormsley

L52

Pittsburgh, PA

The Conjurers, 2018

Photographic screenprint, 30 × 22"
Donated by the artist

Edition 2/3
\$2,000



For two decades, Alisha Wormsley's interdisciplinary practice has centered, reimagined, and supported Black womxn's stories. This practice includes the physical and theoretical archive, *Children of NAN*, and the arts collective and residency program Sibyls Shrine. For the ongoing series, *There are Black People in The Future*, Wormsley collaborates with artists and activists globally around the idea of Black people designing a decolonized future. Wormsley's newest project, *D.R.E.A.M. A Way to Afram*, with longtime collaborator Li Harris, was awarded a 2022 Guggenheim Fellowship. alishabwormsley.com

Kelli Connell and Natalie Krick

L53

Chicago, IL and Seattle, WA

Fractured Staircase, 2021
Archival inkjet print, 24 × 30"
Donated by the artists

Edition 1/7
\$2,500



In *Fractured Staircase*, Kelli Connell and Natalie Krick recontextualize Edward Steichen's 1935 portrait of model and actress Gwili Andre, originally taken for *Vogue* magazine. Their project o_Man! reimagines Edward Steichen's oeuvre as a photographer and curator and his subsequent influence on the photographic medium. Connell and Krick crop, composite, colorize, and re-sequence Steichen's images. Through new text and image interpretations, Connell and Krick raise questions about the history of photography, highlighting that this history is frequently incomplete and privileged in its authorship. womanmoan.com

Slim Aarons

L54

20th c., New York, NY

Nice Pool, 1955/2019
Chromogenic Print / C-Print, 40 × 40"
Estate stamped
Donated by Getty Images Gallery

Edition 94/150
\$4,800



After learning his trade as a WWII combat photographer, George "Slim" Aarons (1916-2006) traveled the world on assignment for magazines such as *LIFE*, *Holiday*, *Harper's Bazaar*, and *Town & Country*. Between 1945-1991, Aarons captured a golden age of wealth, privilege, beauty, and leisure that occurred alongside—but quite separate from—the cultural and political backdrop of this era. Slim's influence and the public's fascination with his work continue to grow and connect with new audiences, including through recent monographs such as *Slim Aarons: Style* (2021). gettyimagesgallery.com

Will Harris

Philadelphia, PA

Clock #2, 2013
Archival inkjet print, 16 × 20"
Donated by the artist

Edition 2/8 + 2 AP
\$1,000



A moment suspended in time mid-clock tick and between states of day and night, this photograph signals Will Harris' interest in exploring ideas around memory, history, identity, time, and place. A crumbling peel of wall paint and threading fabrics further suggest aging and the fragmentation of domestic memories. In 2020, Harris' work received a Silver Eye Keystone Award Honorable Mention. His haunting and painfully beautiful monograph *You can call me Nana* portrays his grandmother Evelyn's experiences of dementia and its consequences on their relationship. willharris.co

L55

Jenna Garrett

San Francisco, CA

Motel, 2019/2022
Archival inkjet print, 15 × 20"
Donated by the artist

Edition 1/4
\$800



In her series *This Holy Hill*, Jenna Garrett explores spirituality and mythmaking in the Ozarks in southwest Missouri where she was born. As indicated by *Motel*, Garrett's photographs frequently show a heritage of spirituality and tourism by juxtaposing Vegas-style glitz and spectacle with wilderness or mundane moments. Through a combination of documentary and staged images, Garrett aims to create a nuanced portrait of a region and worldview that is often oversimplified. Garrett is a Silver Eye Fellowship 2022 Award Honoree. jenna-garrett.com

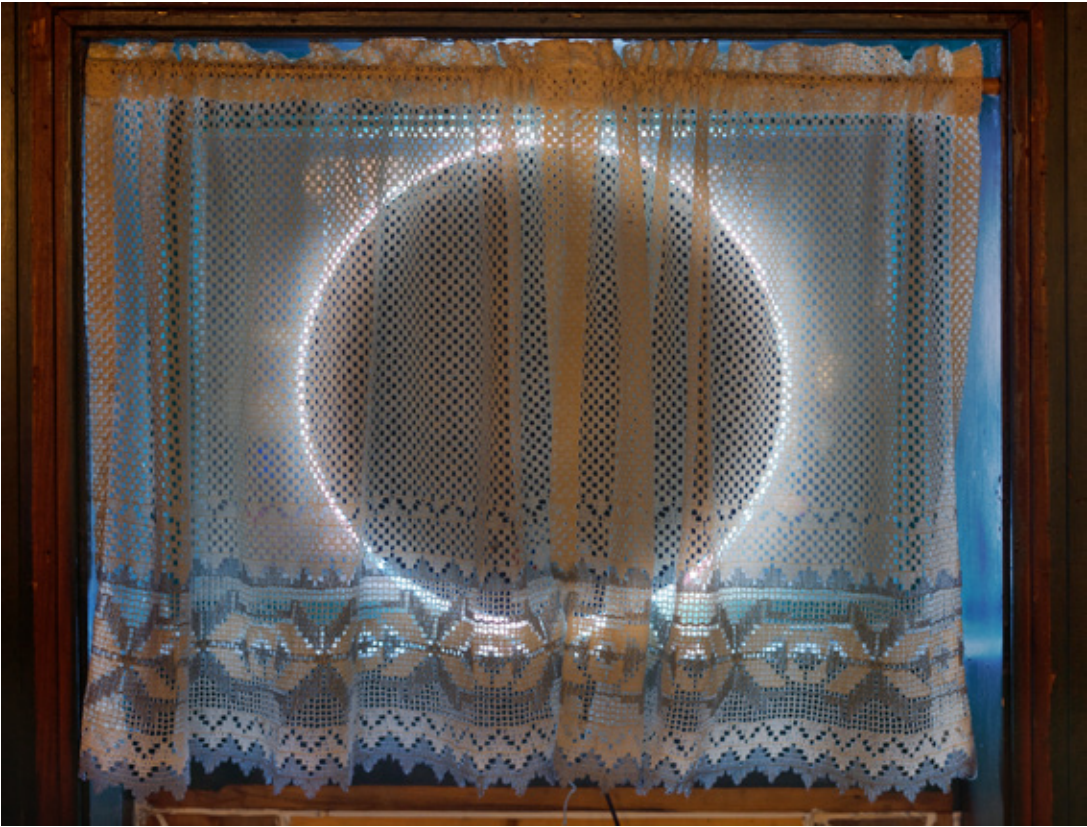
Ian Kline

L57

Brooklyn, NY

Speals (Hunters Moon), 2019/2022
Archival inkjet print, 29 × 22"
Donated by the artist

Edition 2/3
\$2,000



In *Speals (Hunters Moon)*, a fluorescent blue circle glowing under a lace curtain forebodingly signals toward another dimension. Through his belief in Absurdist philosophy, Ian Kline is interested in his relationship to the rhythms of the American landscape and its influence on the dreams and nightmares of the United States and himself. Kline is crafting a unique visual American biography through exhibitions and publications, including *Rabbit/Hare*, a collaboration with photographer David Billet. iankline.com

Mikael Owunna

L58

Pittsburgh, PA

Amadi, 2017
Archival inkjet print, 24 × 36"
Signed, recto
Donated by the artist

Edition 1/10
\$2,500



Pittsburgh-based artist Mikael Owunna explores the intersections of visual media with engineering, optics, Blackness, and African cosmologies. This portrait is from the series *Limitless Africans*, for which Owunna traveled to 10 countries over six years to photograph and interview 50 LGBTQ African immigrants, refugees, and asylum seekers. All of the individuals for this project selected their clothing and adornment, and Owunna collaborated with them on posing and location to build a portrait specific to their geography and expression of queerness. mikaelowunna.com

Barbara Weissberger

L59

Pittsburgh, PA

Glass, Fingers, 2021/2022
Archival inkjet print, 16 × 24"
Donated by the artist

Edition 1/8
\$600



In *Glass, Fingers* familiar body parts appear in reality through the photographer’s performance for the camera, as well as through representation in photographic textiles and fabricated sculptural forms. Such improvisational and visually confounding photographs by Barbara Weissberger are concerned with bodies, perception, and sensation. While such photographs appear playful, Weissberger contends with fundamental questions about how bodies are inhabited, legislated, mediated, reviled, and revered. At the center of her practice is the studio as an “idiosyncratic sanctuary, site of invention, interiority, and heightened senses.” barbaraweissberger.net

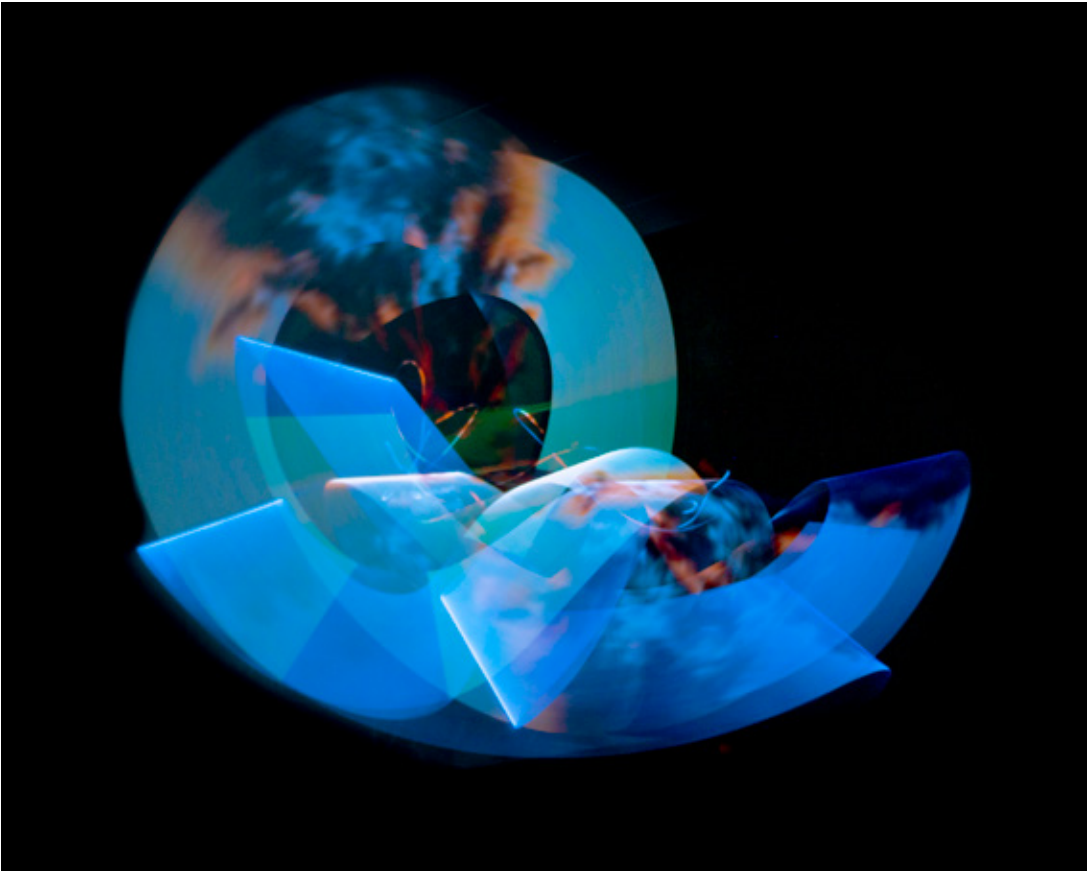
Lori Hepner

L60

Pittsburgh, PA

Calm Walk #7932R: Monson, Maine, 2022
Archival inkjet print, 20 × 16"
Donated by the artist

Edition 10/10
\$775



Pittsburgh-based artist Lori Hepner focuses primarily on photography, new media performance, and public art in community-centered projects. Her practice is informed by her experiences of autism, which changes the sensitivity of her senses. Hepner strives to make invisible things visible. She uses customized LED devices to gesturally re-draw bodily knowledge gained from physical experiences. This piece is from *Excursionary Auras, in Situ*, and was informed by the artist’s experiences in Monson, Maine from April-May 2022. lorihepner.com

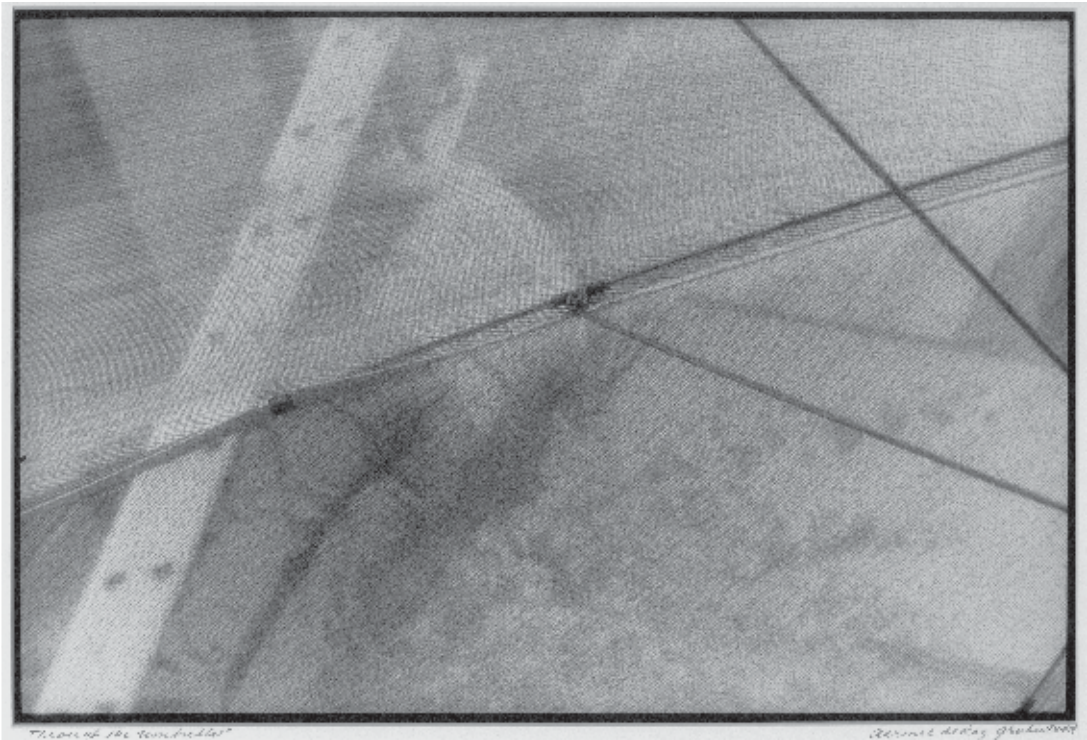
Aaronel deRoy Gruber

L61

20th c., Pittsburgh, PA

Through the Umbrella, 1994
Silver gelatin print, 13 × 9"
Signed and dated
Donated by the Irving & Aaronel deRoy Gruber Foundation

Unique
\$2,500



Aaronel deRoy Gruber (1918-2011) attended Pittsburgh’s Carnegie Institute of Technology from 1936 to 1940 and enjoyed a multifaceted artistic journey beginning with abstract painting and moving through sculpture in metal, dimensional works in plastics, and finally photography. Her work is in national and international collections, including The Carnegie Museum of Art, the Smithsonian Institution, and the Kawamura Museum of Modern Art, Japan. Yet the artist was very active locally; this work was awarded first prize at a competition in Monroeville in 1994. aaronel.com

Sean Carroll

L62

Pittsburgh, PA

Untitled (without clarity), 2021/2022
Archival inkjet print, 24 × 18"
Donated by the artist

Open edition
\$500



Raised in Massachusetts, Sean Carroll is an artist using photography and video. He received an MFA in Photography from Pratt Institute in Brooklyn, New York. Now living in Pittsburgh, he teaches within the College of Fine Arts at Carnegie Mellon University. Carroll’s ongoing thematic projects observe how we inhabit urban spaces and the cultural landscapes of specific places. Paying attention to the changes and subtle, often humorous inaccuracies he finds in the world, Carroll uses the camera to archive and organize them into visceral moments. seancarrollphotographs.com

Rafael Soldi

Seattle, WA

21 Reasons Why I Love You, 2008/2022
Archival inkjet print, 30 × 24"
Donated by the artist

Edition 3/10
\$2,200



A cluster of black balloons exudes melancholy and also the promise of release. Private notes tied delicately with ribbons hint at past intimacy, and perhaps, words left previously unspoken. This photograph is from the series *Sentiment* (2009-2011), in which Rafael Soldi chronicled the loss of the first man he loved. The creation of this series honors the importance of that relationship. It also provided a cathartic space for the artist to build a queer identity that resides internally rather than within relationships. rafaelsoldi.com

L63

Patricia Voulgaris

New York, NY

Paper Plain, 2015
Archival inkjet print, 13 × 19"
Donated by the artist

Edition 1/5
\$1,000



Folded planes of paper interplay with line, form, light and shadow in this abstract photo sculpture by Patricia Voulgaris. A continual process of re-construction and deconstruction is implied by this work from her series *Fragments*. This signals the intertwined and imperfect relationship between photography and memory. Voulgaris' work has been presented in numerous exhibitions including *Mouse Trap* at Silver Eye Center for Photography in 2022. She is the grant recipient of the Lucie Foundation, Aaron Siskind Foundation and SVA Faculty Award. patriciavoulgaris.com

L64

Timothy Briner

Brooklyn, NY

L65

Four Cuts, 2022
Silver gelatin print, 8 × 10"
Donated by the artist

Unique
\$175



Timothy Briner is an American artist and educator living and working in Brooklyn, New York. Briner’s work has been exhibited and collected in major and private institutions across the United States. He is a member of Piece of Cake (POC), a European and North American photography collective. Briner is best known for his 2007 project, *Boonville*, in which he spent a year documenting six different towns across the United States, all of which were named Boonville.

Timothy Briner

Brooklyn, NY

L66

Four Cuts, 2022
Silver gelatin print, 8 × 10"
Donated by the artist

Unique
\$175



In recent years, Briner has moved away from long-term documentary projects such as *Boonville* to focus on creating work in the darkroom and studio. Consequently, his recent works center on his immediate surroundings. Unique objects such as both versions of *Four Cuts* utilize experimentation and mark-making to speak to interior psychological spaces. These works are beautiful in their abstraction, but the act of cutting also suggests the artist’s studio as a conflicted space.
timothybriner.com

Jess T. Dugan

St Louis, MO

L67

Finja, 2017
Archival inkjet print, 18 × 24"
Donated by the artist

Edition 1/10
\$5,100



This portrait imbued with intimacy, trust, and connection, is from Jess T. Dugan's long-term project *Every Breath We Drew* (2011-present). This series is rooted in, and heavily informed by, queerness. Yet, it is not simply illustrative, depicting people from one particular group. Instead, it is expansive and complex, investigating themes of desire and personhood in a fluid, multifaceted, and deeply personal way. Dugan's work has been widely exhibited and is in the permanent collections of over 40 museums throughout the United States. jessdugan.com

Sue Abramson

Pittsburgh, PA

L68

Keystone Plumbing, 1987
Silver gelatin print hand-colored with oils, 15 × 15"
Signed, verso
Donated by the artist

Unique
\$2,000



For four decades, Sue Abramson has produced photographs relating to the environmental landscape. This hand-colored work was made thirty-five years ago and depicts the exterior of Keystone Plumbing, a business that operated at 17th and Carson Street, near the original location of Silver Eye. While it is numbered 1/15, it is the only one of its edition produced and unique. Abramson's book, *A Woodlands Journal*, and her long-term series *From the Same Bulb* are unforgettable photographic meditations on nature, grief, and a life in translation. sueabramson.com

Eva Alcántara

L69

Brooklyn, NY

James the River, 2021
Artist book of risograph prints, A5
Donated by the artist

Edition 50/60
\$60



Silver Eye 2022 Keystone Award Winner Eva Alcántara’s *James the River* was inspired by the artist’s adventures with their cousin in Lehigh Valley, PA, shortly after the pandemic began. In 2021, the Penumbra Foundation published this series as a limited edition book. These risograph printed images and poetic texts by the artist document Alcántara’s journey to becoming more comfortable in their body through explorations of nature. Now out of print, this original edition copy of the book is from the artist’s personal library.

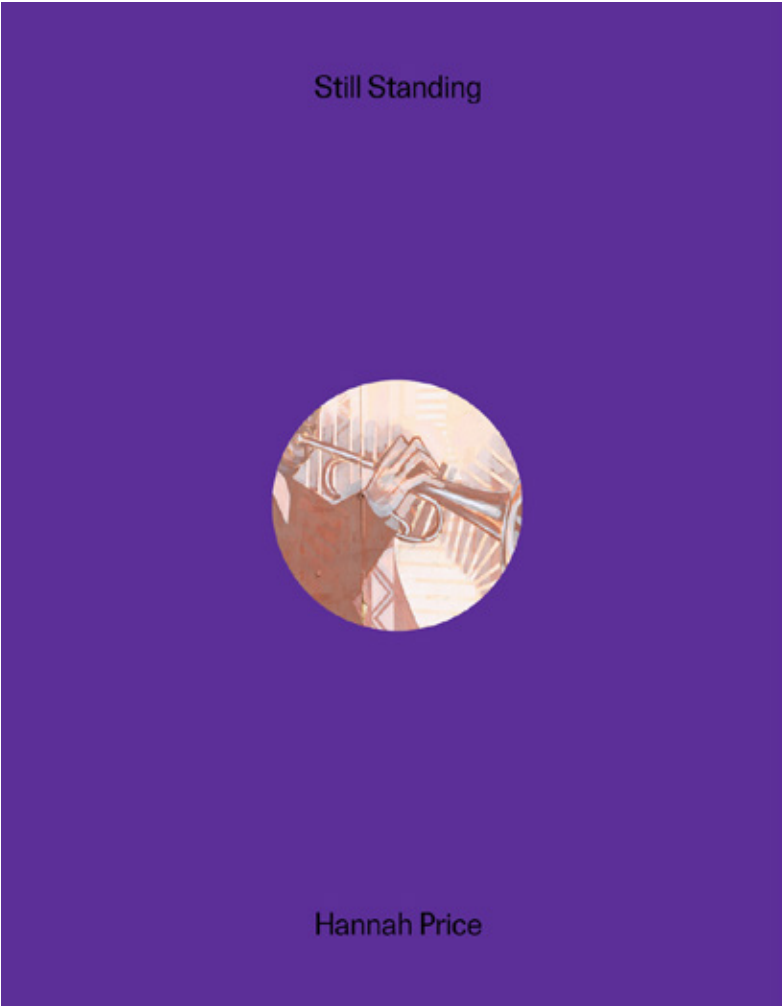
Hannah Price

L70

Philadelphia, PA

Still Standing, 2022
Artist book, 7 × 9"
Donated by the artist

Limited edition,
not commercially
available
\$100



Raised in Fort Collins, Colorado, Hannah Price is a photographic artist and filmmaker primarily interested in documenting relationships, race politics, perception, and misperception. As a 2021 African American Cultural Heritage Action Fund Fellow, Price documented Action Fund projects in Pittsburgh and Philadelphia, including the homes of August Wilson, Paul Robeson, Marian Anderson, and Joe Frazier’s Gym. *Still Standing* presents photographs of these historic places alongside portraits of the people who currently walk in the neighborhoods of these iconic Black legends. hannahcprice.com

Silent Auction

10.11.22 to 10.24.22
[Artsy.net](https://www.artsy.net)

Claudia Ruiz Gustafson

S01

Framingham, MA

1492: *La Niña, la Pinta y la Santa María*, 2022
Archival inkjet print, 23 × 33"
Donated by the artist

Edition 3/12
\$750



A naked, mixed-race woman with long dark hair is leaning on a table. On her back we see the three caravels in which Columbus arrived: the Niña, the Pinta and the Santa María, navigating her body. The woman symbolizes the native and wild America, while the ships represent the mechanisms of colonization. Claudia Ruiz Gustafson is a Peruvian Latinx visual artist and curator based in Massachusetts whose practice engages photography, assemblage, poetry and artist book making. Her cross-cultural experience and Peruvian heritage deeply informs her art making. claudiafineart.com

Malik Davis

S02

Bloomington, IN

Hands Up, 2019
Archival inkjet print, 11.69 × 16.53"
Donated by the artist

Edition 1/10
\$195



Interested in storytelling since he was a child, Malik Davis is a self-taught photographer. Following the murder of George Floyd and Black Lives Matter protests, Davis began creating self-portraits as a space to express his anger and frustrations. In *Hands Up*, Davis reclaims a phrase associated with police violence into a physical gesture of delicate grace and liberation. Influenced by elements of music or emotion, Davis uses colored lighting and different overlays to produce self-portraits that are emotionally vulnerable and visually distinctive. malikdavisphotos.myportfolio.com/home

Nathan Alexander Ward

S03

Morgantown, WV

Composition for a Middle Gray, 2022
Archival inkjet print, 10 × 8"
Signed, verso
Donated by the artist

Edition 1/1
\$300



Nathan Alexander Ward is based in Morgantown, West Virginia, where he divides his time working on new personal projects, taking commissions, and teaching in the School of Art & Design at West Virginia University. Photography is both a medium and a subject in Ward’s work. At the center of his practice is a fascination with the indeterminate nature of photographs and their complicated relationship to reality. Of particular interest is how technological development has shaped photographic conventions and, subsequently, the interpretation of photographic images. *nathanalexanderward.art*

Eric Ruby

S04

Berkeley, CA

Kissing Couple, Santiago, Chile, 2021/2022
Archival inkjet print, 24 × 16"
Donated by the artist

Uneditioned
\$800



A tender kiss, two dogs napping during the heat of the day, and COVID-19 masks temporarily placed aside on the grass: Eric Ruby’s photograph captures an everyday moment of carefree happiness. Ruby uses photography to weave together stories that try to translate lived experiences: “Art is just from my normal life, sort of a blend of what I am interested in observing and interacting with, without too much of an agenda. At this point, my photographic practice and interacting with the world are one.” *ericruby.com*

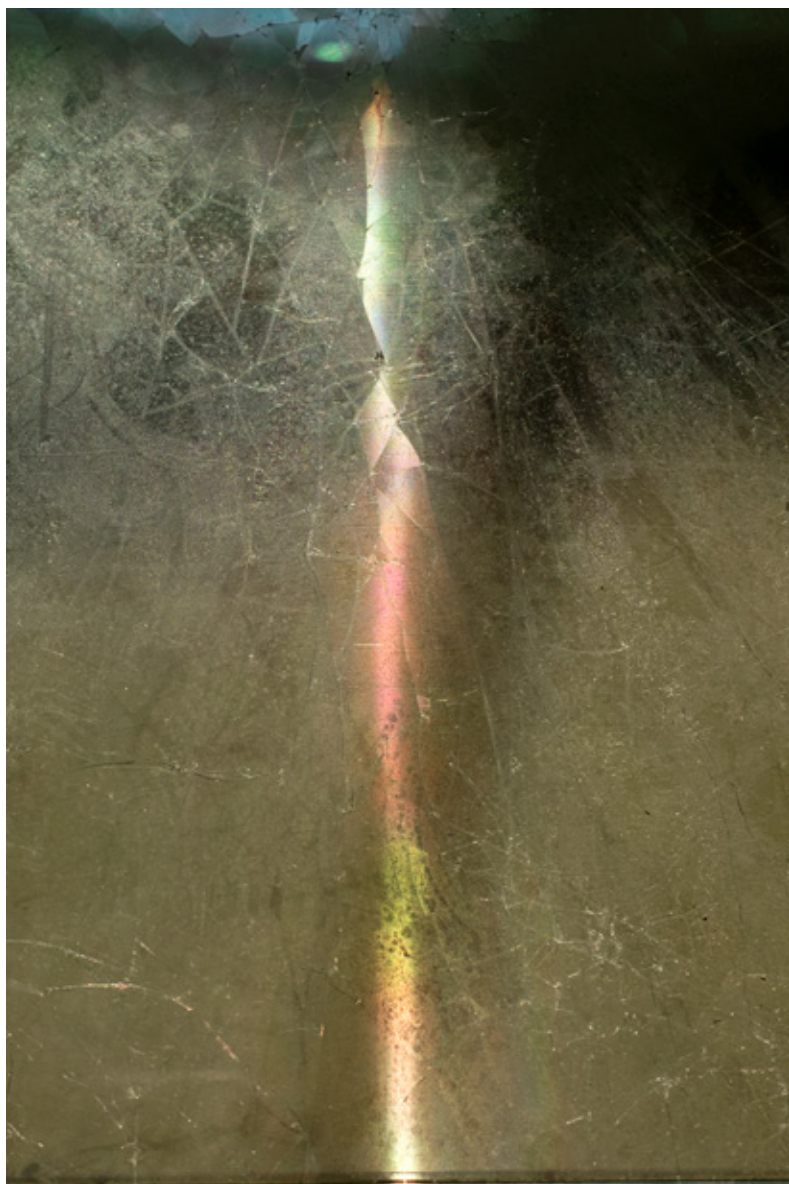
Chrissie Dalziel (the earl of birds)

S05

London, UK

rapture fig.3, 2022
Archival pigment print, 13.86 × 20.8"
Donated by the artist

Edition 1/1
\$350



Living and working in East London, Wick, and the Bow Back Rivers, Chrissie Dalziel creates enigmatic studies of these hastily constructed urban areas. Does *rapture fig. 3* depict a moment of beauty, breakage, or both? The artist explains: “This is an area socially cleansed and divided by a despicable greed. I see all the fractures in Britain condensed here at the edges. This London a magnifying glass to the sociopolitical condition.... At best [these images] reflect a spiritual ascent. Also an end of days.” theearlofbirds.com

Justin Audet

S06

Pittsburgh, PA

Window, 2022
Archival inkjet print, 16 × 20"
Donated by the artist

Open edition
\$400



In *Window*, there appears to be a garage interior with arranged mason jars and a plastic ornament resembling DNA, imbued by an unidentified source of light. This photograph belongs to Justin Audet’s most recent work where he looks at environments created by people. Audet lives and works between eastern and western Pennsylvania. Over the past few years he has focused on his locality while examining his archive of less familiar places accrued in his pre-COVID-19 exploration of Eastern Europe.

Ian Lewandowski

Brooklyn, NY

Untitled (4 by 5), 2020
Silver gelatin contact print, 11 × 14"
Signed, editioned, dated, verso
Donated by the artist

Edition 1/4
\$1,200



Stacks of the 1906 novel *The Jungle* by Upton Sinclair appear teasingly ambiguous in their order. Each cover design draws us in, including Lewis Hine’s *Power House Mechanic* (1920), an iconic image of labor in the history of photography. The shared collectivity of these covers conveys the century-long impact of this novel on working-class poverty, as well as inviting reflection on how society categorizes knowledge. Ian Lewandowski’s work frequently combines his own photography with appropriated material, including *My Man Mitch*, published by Kult Books in 2022. ianlewandowski.com

S07

Allison Grant

Tuscaloosa, AL

Raising Dandelions, 2021/2022
Archival inkjet print, 10 × 12"
Donated by the artist

Edition 1/6
\$1,200



Dandelions are a symbol of resilience—they thrive in harsh environments. This photograph is from a series titled *Within the Bittersweet* where artist Allison Grant reflects on raising her children for a future marked by the climate crisis and environmental contamination. The artist frequently photographs around her home in Tuscaloosa, Alabama, where dense vegetation and natural beauty intersect with industrial and fossil-fuel facilities. Photographs such as this pastoral study negotiate beauty and the precariousness of this environment. allisongrant.com

S08

Barbara Diener

S09

Chicago, IL

Crashing Waves and Seagulls, Peenemünde, Germany,
2021/2022
Archival inkjet print, 32 × 24"
Donated by the artist

Edition 1/6
\$1,200



This photograph, made in Peenemünde, where the V2 rocket was developed, is from the series *The Rocket's Red Glare* which uses the life of instrumental German rocket scientist Wernher von Braun as a metaphor for the selective way history is told. This series challenges the often dual retelling of significant 20th-century events, starting in Nazi-era Germany and culminating in the moon landing. Diener's interest in interpreting these events comes from her own reckoning with history and her complicated German heritage surrounding World War II. Her intentionally unresolved narratives question how stories pass through generations. barbaradienerphotography.com

Sara Macel

S10

Ridgewood, NY

Sunbathers, Hollywood, Florida, 1944-1945/2022
Archival inkjet print, 24 × 16"
Donated by the artist

Edition 1/5 + 2 AP
\$1,200



The discovery of a suitcase of photographs belonging to her deceased grandmother led Sara Macel to the seaside town of Hollywood, Florida. Macel retraced her grandmother's footsteps while photographing the landscape, her mother, and herself. In her book *What Did the Deep Sea Say*, Macel intersperses her medium-format color photographs with her grandmother's black-and-white images from the 1940s and her mother's color snapshots from the 1970s. Together these create a visual conversation about love and loss, mothers and daughters, and what binds generations across time. saramacel.com

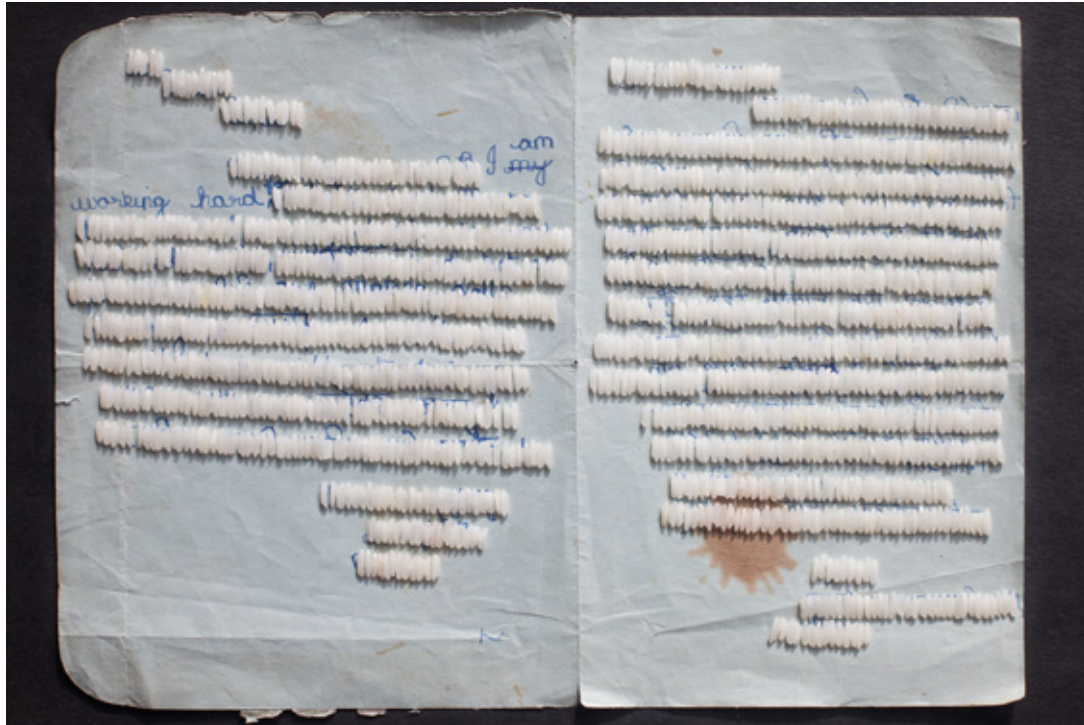
Priya Kambli

S11

Kirksville, MO

I am working Hard, 2017
Archival inkjet print, 12 × 8"
Donated by the artist

Edition 1/3
\$750



In her practice, Priya Kambli strives to understand the formation and erasure of identity that is an inevitable part of the migrant experience, exploring the resulting fragmentation of family, identity, and culture. Her series *Buttons for Eyes* foregrounds the artist's personal narrative. It includes this work in which the artist obscures and reconstructs the contents of a childhood letter to affirm "I am working hard." This series incorporates playfulness while addressing the loss of a particular past and expressing concern for the future. priyakambli.com

Amani Willett

S12

Newton, MA

Erased, 2017/2022
Archival inkjet print, 11 × 14"
Donated by the artist

Uneditioned
\$800



The distinctive red of rubber shavings lies on the surface of an image that resists identification and precise meaning. Amani Willett is a photographic artist who works at the intersection of identity, race, memory, and the social environment. His projects push the possibilities of narrative and images, including *The Disappearance of Joseph Plummer*. This series explores themes of history, place, and mythology by examining the story of a locally famous New Hampshire hermit that lived in the 1700s on land that Willett's family now owns. amaniwillett.com

Kalpesh Lathigra

London, UK

Untitled, 2017
Archival inkjet print, 20 × 24"
Donated by the artist

Edition 1/10 + 2 AP
\$2,500



Focusing on crafting non-linear narratives that embody and convey fragments of memories, Kalpesh Lathigra intentionally obscures documentary ideologies. His new work *Memoire Temporelle*, a collaboration with Emmanuelle Peri, explores ideas of perceived and real memories. This series was made in Mumbai, India, over three years, as the artist imagined what his life would have been if not for the circumstances of migration. The deeply saturated color palette of this photograph heightens the nostalgic premise of a motherland that does not exist. kalpeshlathigra.com

S13

Dafna Talmor

London, UK

Untitled (CO-1616161616161616-1)
from the *Constructed Landscapes* series, 2021
Chromogenic Print/C-Print, 19 × 19"
Signed label, verso
Donated by the artist

Edition 3/5
\$2,000



An investigation into representing landscape, Dafna Talmor has been developing *Constructed Landscapes* for over ten years. Transformed by slicing and splicing medium format color negatives, the resulting collaged images are staged landscapes that conflate the “real” and the imaginary. Specific places initially loaded with personal meaning and political connotations are reconfigured into spaces of greater universality. This series references Pictorialist processes of combination printing as well as Modernist experiments with the materiality of film, yet engages with contemporary discourses on manipulation and analog/digital practice. dafnatalmor.co.uk

Dillon Roberts

Brooklyn, NY

Untitled (Dotted Line Series), 2020
Silver gelatin print, 16.75 × 21.75"
Signed, verso
Donated by the artist



Working and living between New York City and Pittsburgh, Dillon Roberts’ images are made primarily in the darkroom. This photograph is from his series *Dotted Line*, created by walking throughout the New York tri-state area. The act of walking plays a significant role in Roberts’ perception as he encounters objects and spaces that trigger a sense of the sublime. Roberts received a BA in Photography from Columbia College Chicago in 2015 and an MFA in Photography from the University of Hartford in 2020. dillonbroberts.com

S15

Michael Young

Scarsdale, NY

Out on the Range, January, 2021/2022
Archival inkjet print, 20 × 24"
Donated by the artist

Edition 2/5
\$1,500



Michael Young is a lens-based artist whose work deals with masculinity, personal identity, and memory. This photograph from the series *Hidden Glances* was made from vintage gay pornography calendars. Each image in this series is made by hand cutting a figure from his scene, layering him over another month’s image, and then re-photographing the new composition. Young reinterprets the traditional concept of calendars to create visual compressions of time. Together, these represent a long period in his life when he began to recognize and galvanize his true identity. mjyoungphoto.com

Corine Vermeulen

Detroit, M

21:39, August 12, 2018, 2018
Archival inkjet print, 15 × 20"
Donated by the artist

Edition 2/5
\$1,500



Corine Vermeulen’s photographic work addresses notions of identity, belonging, memory, and loss. This image is from the series *Nachtwerk* which began in the months immediately following the artist’s father’s death. As the title for this work and series suggests, Vermeulen made this series primarily at night. The disorienting nature of this composition reflects a period of persistent insomnia. It embodies a refusal to engage directly with the camera and an attempt to make visible intangible psychological expanses. Vermeulen showed her work at Silver Eye in *Radial Survey Vol. I*.

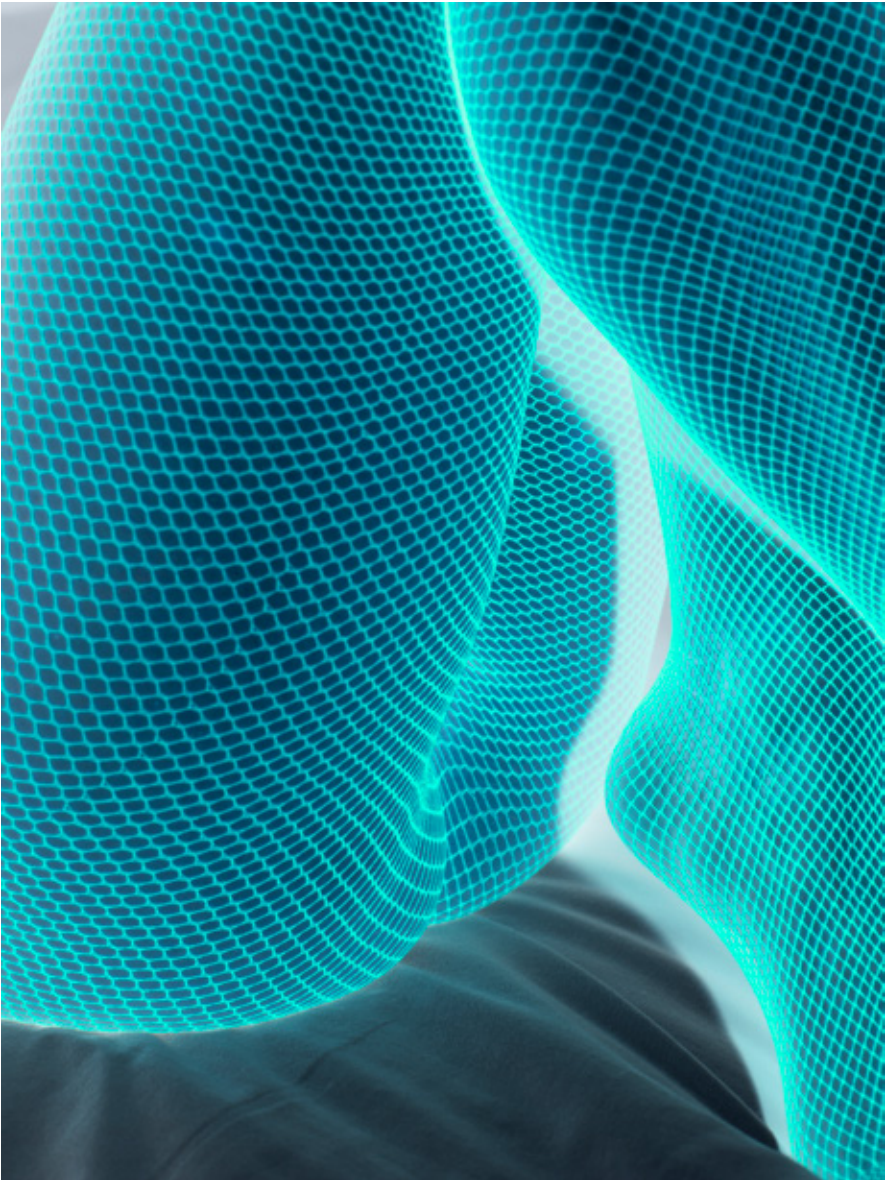
S17

Corine Vermeulen

Detroit, M

2:54, August 17, 2018, 2018
Archival inkjet print, 15 × 20"
Donated by the artist

Edition 2/5
\$1,500



Nachtwerk means nightwork in Dutch but also references the pioneering electronic music group Kraftwerk, who were known—especially in regards to photo shoots—to be extremely reclusive. The neon color of this photograph hints toward electronica in a composition that navigates between representation and abstraction. Born in the Netherlands, Corine Vermeulen has based her studio practice in Detroit since 2006. She has exhibited at numerous national and international venues, and self-published two photo books, *Obscura Primavera* and *Your Town Tomorrow*. corinevermeulen.com

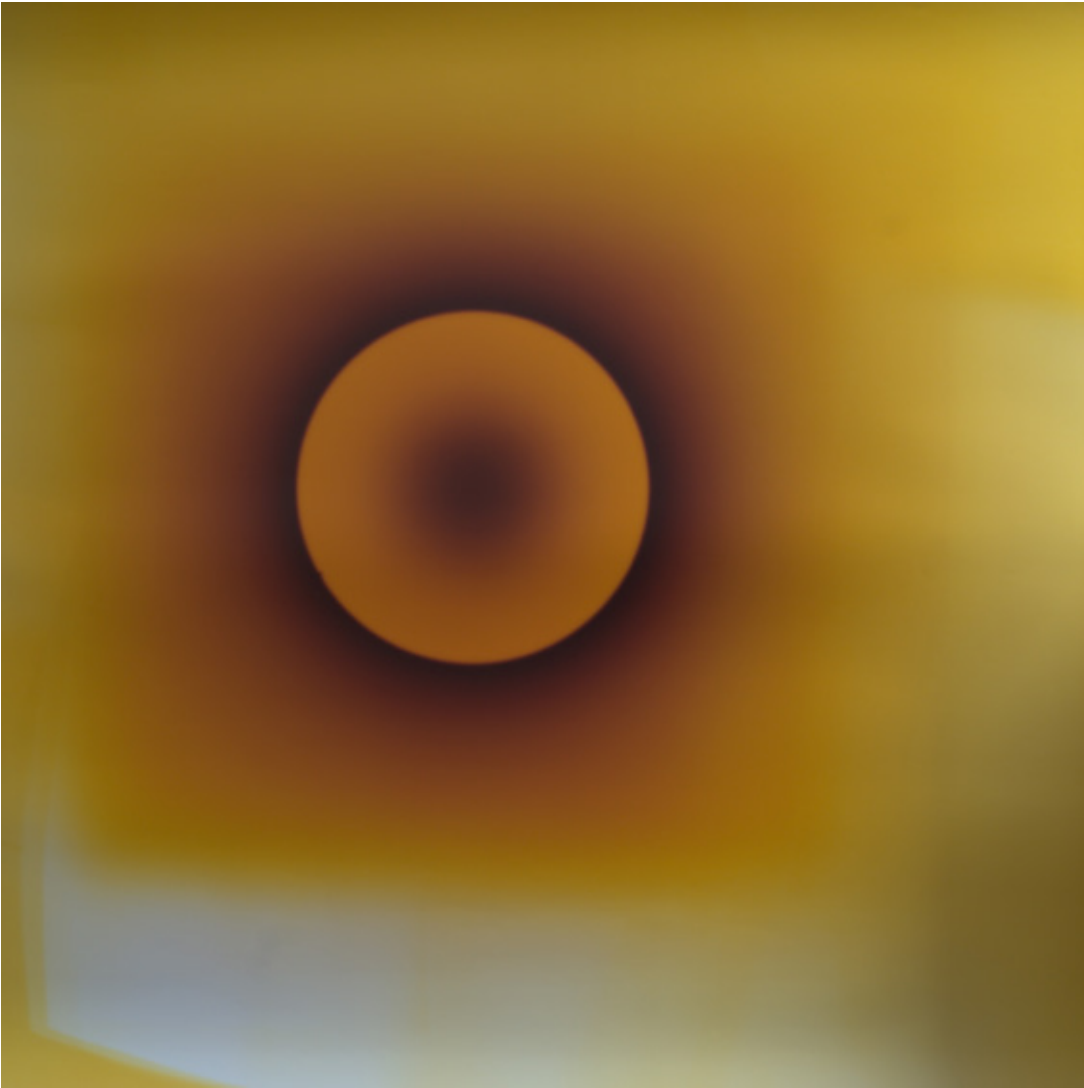
Adam Nadel

S19

New York, NY

018, 2020
Chromogenic Print/C-Print, 40 × 40"
Donated by the artist

Unique
\$5,000



Adam Nadel works at the intersections of art, journalism, science, and human rights. This image was created using the beam from a particle accelerator at the Fermi National Accelerator Laboratory, where he was a 2018 Artist in Residence. The color in this unique image results from the subatomic electron particles striking and interacting with the silver halide salt found in color photographic paper. By removing the need to use a camera or light, Nadel challenges our perceptions of the photographic medium. adamnadel.com

Trisha Holt

S20

Ann Arbor, MI

Bonnet in the Pink, 2021
Archival inkjet print, 24 × 36"
Donated by the artist

Edition 2/3, + 1 AP
\$4,000



Trisha Holt is interested in depicting the female body but complicating the viewing plane. Her images are printed and positioned as life-sized, topographical, and site-specific installations. These are then reframed in new photographs or experienced as sculptural objects and live performances. In *Bonnet in the Pink*, a domestic scene depicts alluring light, florals, fruit, and colors traditionally perceived as hyper-femine. Yet her inherent use of collage and digital manipulation destabilizes ways of seeing and questions our relationship to beauty and lust for objects. trishaholt.com

Shawn Bush

S21

Casper, WY

The Ploy, 2019/2022
Silver gelatin print, 16 × 20"
Donated by the artist

Edition 2/5
\$800



Shawn Bush grew up in Detroit, Michigan. This city’s civic history and geographic location profoundly influenced how he thinks about physical space within American socio-political and socio-economic landscapes. *The Ploy* is from the series *Angle of Draw*, which juxtaposes the natural landscape and propaganda imagery to examine the intersections of power, sustainability, and whiteness in the United States. Bush’s starkly lit black-and-white photographs in the studio and the physical landscape consider how such images impact the national imagination and uphold systems of control. shawnbush.com

Michael Sherwin

S22

Morgantown, WV

Wild Horses and Road, Crow Indian Reservation, MT, 2017
Archival inkjet print, 30 × 24"
Donated by the artist

Open edition
\$800



An empty road runs across dry hills while a herd of wild horses moves in the opposite direction. Two forms of locomotion that have defined the culture and history of America intersect to create a sort of visual archaeology. Michael Sherwin explores scientific, cultural, and historical interpretations of the natural world. In his series *Vanishing Points*, he locates and photographs significant sites of indigenous American presence. He aims to represent literal and metaphorical vanishing points and places in the landscape where two lines, or cultures, converge. michaelsherwin.com

Whitney Hubbs

S23

New York, NY

Pretend Self Portrait, 2017
Archival inkjet print, 16 × 20"
Signed label, verso
Donated by the artist

Edition 2/3
\$3,000



Enveloping the entirety of the female body in a lustrous black fabric, and laying three cracked, delicate egg shells at the base of the image, Hubbs stages this photograph like a contained performance. In *Pretend Self-Portrait*, the body resists any attempt to be gazed at directly, redirecting the viewer to consider the politics of creating and consuming images. Hubbs taught photography at Alfred University, and her group exhibitions include *Mouse Trap* at Silver Eye Center for Photography in 2022. whitneyhubbs.com

Stacy Mehrfar

S24

New York, NY

A Place in the Sun #32, 2016/2022
Archival inkjet print, 18 × 12"
Donated by the artist

AP1 (Edition of 8
with 2 AP)
\$850



Diminished sunlight is reflected on the crest of a wave in an unidentified ever-shifting sea. This landscape suggests a physical and psychological crossing, with mourning and hope both present. *A Place in the Sun #32* is from Mehrfar's series *The Moon Belongs to Everyone* in which she utilizes landscapes, portraits and still lifes to produce disparate environments to examine borders and perceptions of identity. Mehrfar pushes the boundaries of documentary practice to construct psychological spaces that respond to contemporary experience of migration. stacymehrfar.com

Granville Carroll

S25

Rochester, NY

Sovereignty, 2020/2022
Archival inkjet print, 30 × 24"
Donated by the artist

Edition 1/10
\$3,000



Sovereignty was made during 2020 as unrest was rising due to the pandemic and the destruction of Black lives due to police brutality. Using mandalas, sacred geometry, and the cosmos, Carroll positions Blackness as a sovereign entity that is transformational and powerful. Working with digital technology, poetry, and alternative processes through an Afrofuturist lens, Carroll aims to reshape the world. At the core of his practice is the investigation into metaphysics and the ontology of self and the universe. granvillecarroll.com

Qiana Mestrich

S26

Brooklyn, NY

From the *TOPSY TURVY* series, 2022
Archival inkjet print, 40 × 32"
Donated by the artist

Edition 1/1
\$2,400



TOPSY TURVY is the second installment of Qiana Mestrich's *The Black Doll* series, a collection of non-gestural, digital images rooted in the aesthetic tradition of geometric abstraction. Appropriating original imagery of vintage black dolls for sale on Etsy and eBay, Mestrich abstracts the dolls beyond recognition and pairs them with their often-racialized item descriptions. By doing so, Mestrich deconstructs racial and gender stereotypes and creates an interplay between text and image, social representation, and personal childhood memory. qianamestrich.com

Esther Bubley

S27

20th c., New York, NY

Boys and basketball from “A Matter of Love”, 1951/1952
Silver gelatin print, 10 ¼ × 10 ⅛" image size on 13 ⅞ × 10 ⅞" paper
“Photograph by Esther Bubley” stamped, verso
Donated by Jean Bubley

Uneditioned
\$4,000



Esther Bubley (1921-1998) was a preeminent freelance photographer during the ‘golden age’ of American photojournalism from 1945 to 1965. This photograph for *Pageant* magazine’s photo-essay on child behavior titled “A Matter of Love,” was centered around the Soloman family of Homewood, Pittsburgh. Bubley’s photographs attest to her innate ability to visually narrate the lives of youth and families in post-war America. The vintage print is believed to have been printed by the photographer and was one of only two prints of this image that remained in the estate’s archive. estherbubley.com

Jessica Harvey

S28

San Antonio, TX

Utopia, 2014/2022
Archival inkjet print, 30 × 20"
Donated by the artist

Edition 2/7 (with 2 AP)
\$900



Digging through public and private archives, Jessica Harvey conducts long-term investigations of natural, historical, and personal events. She pays close attention to how facts can be interpreted according to each narrator. *Utopia* references an original structure in the Byrdcliffe Colony, which was a failed Utopian community for artists, started at the beginning of the 20th century in Woodstock, New York. Harvey’s series *Arrows of the Dawn* is abstractly based on the story of the under-recognized matriarch of this community, Jane Byrd McCall Whitehead. thejessicaharvey.com

San Francisco, CA

Tomb Door, Petra, Jordan, 1995
Contact prints on printing-out paper, 12 × 10"
Donated by an anonymous donor

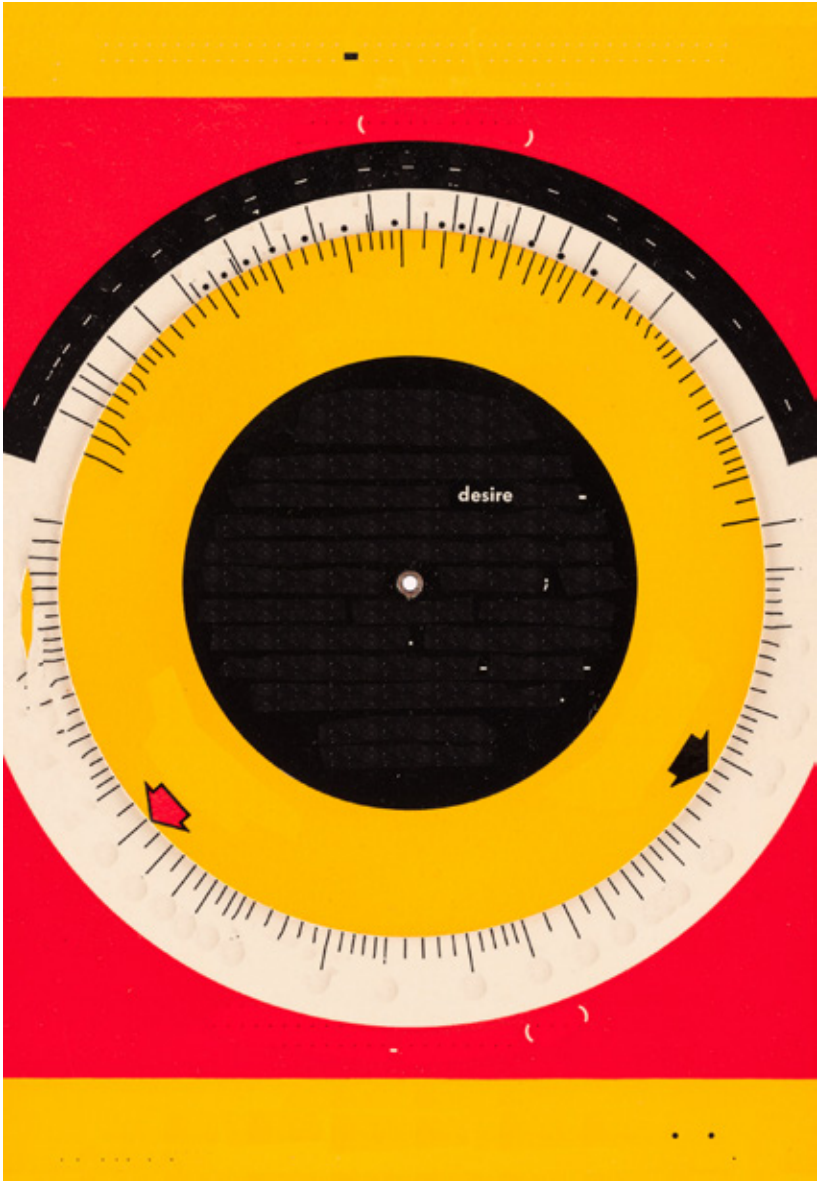
Uneditioned
\$300



Acclaimed photographer Linda Connor is best known for her painstaking work with an 8 × 10-inch view camera, photographing landscapes and sacred sites from across the world. These two photographs from Petra, Jordan were published by Light Work in Syracuse, New York, in 1996, in a book titled *Visits*. Linda Connor received her BFA from Rhode Island School of Design and her Masters from the Institute of Design, IIT, Chicago. In 1969 she joined the photography faculty at the San Francisco Art Institute where she taught until 2022.

Average Subject / Medium Distance #5871 (Desire), 2018
Archival inkjet print, 17.75 × 25.75"
Donated by the artist

AP1 (Edition of 3 with 2 AP)
\$1,600



In *Average Subject / Medium Distance #5871 (Desire)*, Andy Mattern meticulously dissects and recontextualizes a handheld reference card from the once-ubiquitous “Kodaguide”—used to determine exposure and other camera settings. The remaining visible word ‘desire’ is an oblique reference to recurrent judgments about the conditions and ambivalences of image-making. His work is in the permanent collections of SFMOMA, the New Mexico Museum of Art, the Tweed Museum of Art, and the Museum of Fine Arts-Houston. andymattern.com

Glossary

Archival Inkjet Print

Also known as a pigment print, giclée or dye sublimation print, these are printing processes for ink on paper from a computer-generated source, and may be monochrome or color.

AP (Artist's Proof)

Traditionally, Artist Proofs were an impression of a print taken in the printmaking process to inspect the current printing state. Today, an Artist Proof is a good impression of the finished work that is identical to the numbered copies. Artist Proofs can be particularly desirable to collect because of their rarity and especially in the case of working trial proofs, which represent a record of the work in process.

Buyer's Premium

A 15% charge added to the successful bid price and payable by the purchaser as part of the total purchase price. The Buyer's Premium is applied towards the administrative costs of the auction.

Chromogenic Print / C-Print

A print from a color negative made on paper with an emulsion containing silver salts and colored dyes.

Collage

The technique and resulting work of art in which materials which may include pieces of negatives, paper, photographs, or other objects, are arranged and adhered to a supporting surface. A digital collage combines multiple graphic elements into a single image using software.

Contact Print

A photographic print made by exposing a photosensitive surface such as printing-out paper in direct contact with a photographic negative. This process produces neither enlargement or reduction, so the image on the print is exactly the same size as the image on the negative. Contact prints are often used by artists as a guide for selection, cataloging, and identification. They are notable because the print is of the maximum image quality possible from the negative, at the maximum print size.

Cyanotype

A permanent print made by exposing negative to a paper impregnated with iron salts and potassium ferricyanide, which darkens when exposed to light. The image usually is white on a blue ground.

Lambda Print

A Lambda C-type print is a digital print produced using Durst's Lambda printer. Durst's Lambda uses three lasers (RGB—red, green and blue) merged into one to create digital C-type prints on light-sensitive silver halide materials.

Lasered images (3D)

Lasered images refers to a process where photographs are adhered to a support such as foam core and then laser cut. They may then be further manipulated, for example multiple photographs layered to create a three dimensional work.

Risograph

A printing technology. It operates by burning an image's stencil into a fiber-based master, wrapped around a color drum that pushes ink onto the paper, thus creating a print. When creating a duotone image, the paper is rerun through the machine against a different color drum. Risograph prints are known for their vibrancy and minor imperfections that enhance the final image.

Serigraph

Also known as screen print or silkscreen print, is an image printed by forcing ink through a stencil held in place by a silk or synthetic fabric screen stretched tightly across a frame.

Silver Gelatin Print

A generic term referring to black and white prints made on paper coated with silver salts. Until the introduction of inkjet prints, most black-and-white photographs were silver gelatin prints. Chloro-bromide papers, which contain a combination of these two silver salts are used for printing. The tone of a gelatin silver bromide print is generally neutral black while a gelatin silver chloride print is warmer in tone.

UV print

Also known as ultraviolet printing, the UV printing process involves special inks that have been formulated to dry quickly when exposed to ultraviolet (UV) light. Because the UV light dries the application of ink instantly, the ink does not have the opportunity to seep or spread, resulting in durable images characterized by sharp detail.

Auction Calender

Auction Preview Party

09.01.22, 7-9pm, Tickets: \$15

Join us for an opening celebration and a first look at all of the incredible works up for bid. Silver Eye's Penn Avenue gallery will be hung salon style to show off the 100 pieces generously donated by artists, estates, and collectors in support of Silver Eye's mission. Celebrate photography and Silver Eye!

The Last Three Photographs I Bought

09.21.22, 6-7pm, Free (suggested donation \$20)

Why collect? Meet photography collectors from the Silver Eye community as they share the last three photographs they added to the collections, and discuss what drew them to acquire specific pieces.

Stories from the Auction

10.13.22, 6-7pm, Free

Silver Eye staff invite you to join them in taking a closer look at some of their favorite Auction prints, contextualizing the pieces and also speaking to personal connections with the photographs, as well as answering questions about purchasing and collecting photographs.

Silver Eye Live Auction Event

10.22.22, 5.30pm, live auction begins at 6pm, Tickets: \$85

Join us for delicious food from Sprezzatura before the live auction begins at 6pm. Auctioneer Alison Oehler will take us through seventy lots generously donated by artists and estates in support of Silver Eye. Proceeds from the Auction support all our exhibitions and artists and keep our gallery and program admission free for our community. And all of the works are available to bid on Artsy (with Artsy registration)!

Online Bidding: Live and Silent Auction Lots

Live Auction 10.11.22 to 10.22.22

Silent Auction 10.11.22 to 10.24.22

Along with the seventy live auction lots, thirty lots are available for bid in a silent auction. Help create a future for Silver Eye and support the most compelling and talented contemporary artists working in photography today. Sign up and register on Artsy.net to bid on all lots online. No ticket is required for online bidding.

