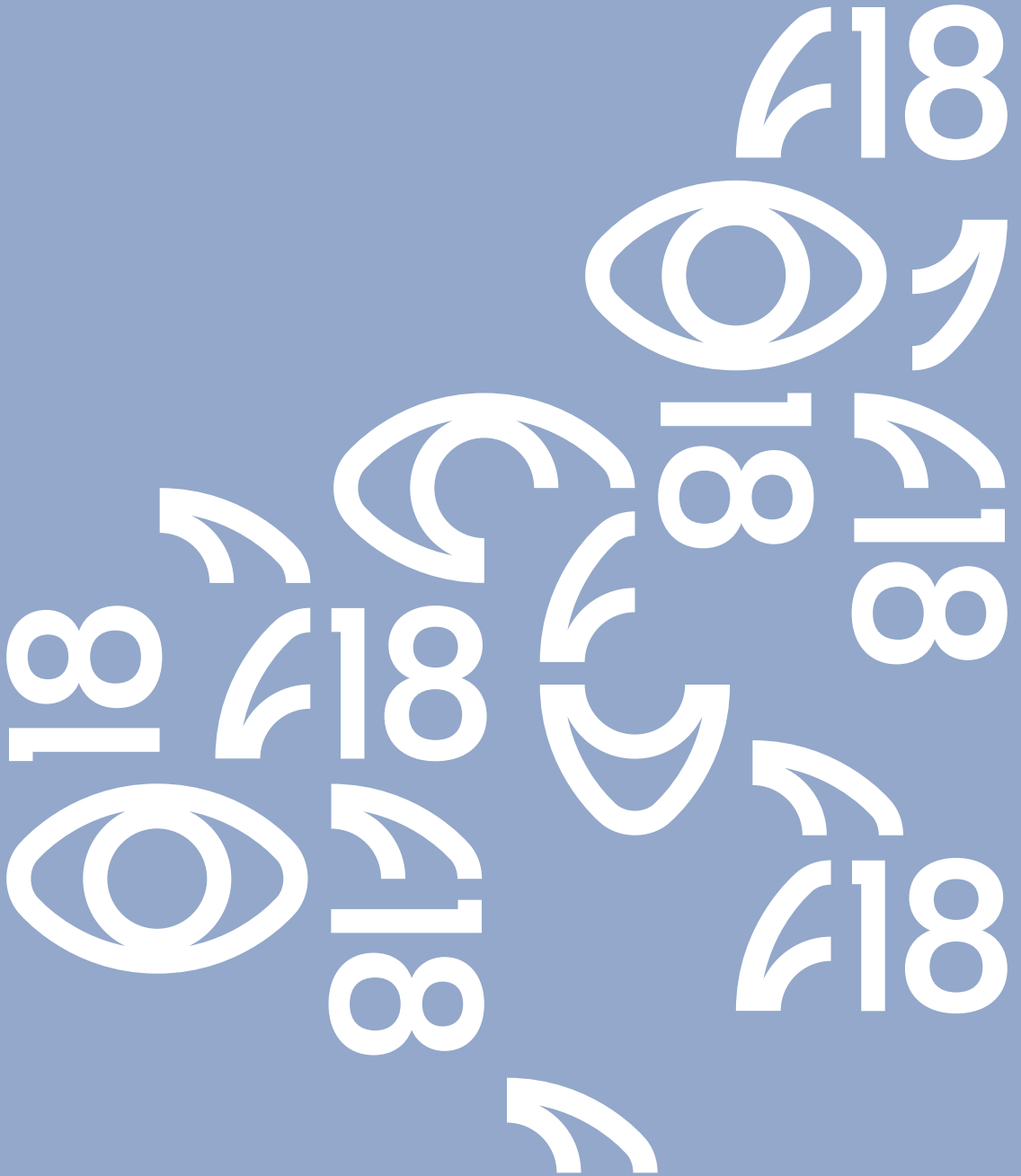


# Silver Eye



Fellowship 18  
Juried by Lucy Gallun

Soohyun Kim  
Tamsen Wojtanowski

Gallery Guide  
6.1.18–8.11.18

# Silver Eye Fellowship

Fellowship is Silver Eye's international juried photography competition. This competition recognizes both rising talent and established photographers from all corners of the globe and from the state of Pennsylvania. The International Prize is awarded to an artist working within the United States or abroad, and the Keystone Prize is awarded to an artist working and living within the state of Pennsylvania. This year, Silver Eye received over two hundred submissions of creative, challenging photography from artists across the globe. Soohyun Kim was chosen as this year's International Prize winner, and Tamsen Wojtanowski was selected as this year's Keystone Prize Winner

## Previous Fellowship Winners

- 17 Kris Sanford and Francis Crisafio
- 16 Ka-Man Tse and Aaron Blum
- 15 Christopher Meerdo and Matthew Conboy
- 14 Donna J. Wan and Aaron MachLachlan
- 13 Diane Meyer and Ross Mantle
- 12 Akihiko Miyoshi and Isa Leshko
- 10 Laura Bell and Laura Heyman
- 09 Katrina M. d'Autremont
- 08 Martin Weber
- 06 Howard Henry Chen
- 05 Jeff Krolick
- 04 Dylan Vitone
- 03 Sue Stepusin
- 02 Kerry Stuart Copin
- 00 Elijah Gowin

## About the Juror, Lucy Gallun

Lucy Gallun is Assistant Curator in the Department of Photography at The Museum of Modern Art in New York. She has curated or co-curated several recent exhibitions at MoMA including *Being: New Photography* (2018); *Unfinished Conversations: New Work from the Collection* (2017); *Nan Goldin: The Ballad of Sexual Dependency* (2016-17); *Ocean of Images: New Photography 2015* (2015-16); *Soldier, Spectre, Shaman: The Figure and the Second World War* (2015-16); and *Art on Camera: Photographs by Shunk-Kender, 1960–1971* (2015). Gallun is also co-editor of *Photography at MoMA*, a three-volume history of photography at the Museum. Prior to joining the Department of Photography at MoMA, Gallun was the Whitney Lauder Curatorial Fellow at the Institute of Contemporary Art (ICA) in Philadelphia, and she was a Helena Rubinstein Curatorial Fellow at the Whitney Museum Independent Study Program (ISP). Born and raised in Pennsylvania, Gallun received her BA from the University of Pennsylvania and her M.Phil from the Graduate Center, CUNY.

# Soohyun Kim, International Award

Soohyun Kim (b. Busan 1979) earned his MFA in photographic design from Hongik University and a second MFA in photography from the University of Illinois at Chicago. He researches the catalyzing potential of art to enact, or reflect upon, social change. In his role as Assistant Director at the National Photographers Association of Korea (2005-2010), he traveled to remote villages, working with families to preserve their photographs, document their homes and take portraits for use in daily life. He has also worked with the Fight for Fifteen campaign to raise the minimum wage. Kim has received awards for his work, including the 2016 CDS Documentary Essay Prize. Kim currently teaches at Saint Xavier University in Chicago, IL. His exhibition at Silver Eye, *Guryong Village in Seoul*, grapples with a specific group of displaced and disenfranchised people who make up the residents of Guryong Village in South Korea.

# Guryong Village in Seoul

Kate Kelley  
Communications  
Coordinator &  
Assistant Curator,  
Silver Eye

“The right to look is not about seeing. It begins at a personal level with the look into someone else’s eyes to express friendship, solidarity, or love.” Theorist Nicholas Mirzoeff gives us this statement in his exploration of visibility: how sight can lend, or take, power. In *Guryong Village in Seoul* Soohyun Kim does not exploit the power his camera gives him, instead, he brings a population of individuals living in the fringes of society into the frame.

In the shadow of Seoul’s glitzy Gangnam district is Guryong Village. The mere 20 minute journey that separates these societies only serves to emphasize their cultural dissonance. While the spikes of Gangnam’s skyscrapers are easily visible from Guryong, the image of shiny, steel facades is replaced with homes built from plywood, corrugated metal, sheets of plastic and cardboard boxes. It seems impossible that in such close proximity, what amounts to an urban refugee camp can exist in tandem with the heights of exclusivity and excess—but it’s true. The village was formed in the '80s when poor residents of Gangnam Ward, which has Seoul’s most expensive real estate, were forced to move out of their homes during city development projects ahead of the 1986 Asian Games and the 1988 Seoul Olympics. In the runup to those two huge events the lives of the underprivileged went overlooked, and



Mr. Choi, Archival Inkjet Print, 2015

they were displaced. Kim lived in Guryong for two years prior to immigrating to the United States, and his mother still resides there.

Returning to the Village in part to provide much-needed photographic services, such as passport photos and funerary images, Kim's journey to Guryong was a personal one, yet also, political. In making portraits of his family members, their neighbors, and their homes, Kim's images exemplify the power a photograph can return to its subject. In *Mr. Choi*, an older man has assumed a relaxed, but regal pose. Hands loosely clasped at his waist, he looks back at us with a cool, easy countenance. The subject is dressed smartly, his clean and pressed business suit completely at odds with the humble and makeshift backdrop. Through Kim's lens, this portrait is not one that affects sympathy, or pity. Rather, we are required to meet the subject's eyes and begin a process of understanding. Kim aids us in this through subtle indications. The photographs of proud martial arts masters in the background of *Mr. Choi* match the subject's pose, and the prominently positioned calendar keeps time under any condition, connoting a sense of resilience and pride.

Since the '90s, rumors have persisted that the shanty village was going to be turned into a chic apartment complex. Some people have intentionally moved into the village, accepting inconvenience that they believed was to be temporary and hoping to make a big return when the development started. As laws have changed and building projects became delayed whenever city officials were replaced, the Village remains at a standstill to this day, with consistent threats that it will be demolished. In Kim's images of the housing residents have erected, the buildings look almost



International Award


















Soohyun Kim

sculptural. The mismatched, multi-colored sheets of tarps, affixed with rows of neutral plywood appear abstract, nearly modernist. Kim's careful attention to detail is what diffuses the initial allure of these structures and brings us back to the truth at the heart of these images: these are people's homes. In *Outhouse* two doors, broken and hanging at odd angles are nevertheless padlocked. The small lock that holds the battered doors closed is a distinctly human reminder of the desire to safeguard privacy. In *Buildings on a House*, a drawing of a city skyline across a dirty sheet of plastic is a grim facade, an image of where the residents of Guryong are not.






Amidst Kim's portraits of residents and images of their homes, is the photograph *Ian*. Here, a young toddler lays splayed on a bed, his small, red coat carefully unzipped around him and one perfectly chubby baby cheek catches the light. Above the sleeping child is a collage of family snapshots, image upon image of relatives and friends posing for a camera. Throughout Kim's series, his subjects demand to be taken seriously, drawing the viewer into a one to one encounter. Their homes are captured truthfully. In *Ian* the two forces at work in Kim's series coincide: a sense of steady, unabashed confrontation, and a tender, human touch. Situating a sleeping baby within the Village could, in other hands, become an image of victimhood. Kim negates this view through the wall of family photos staring back at us, persistent and unyielding. In Guryong Village, poverty, inhumane conditions and the willful indifference of governmental neglect are present. Yet, Kim builds his photographs of this village, these people, these homes, with a powerful empathy. He asks us, not what we see, but how we see it.



Images from left to right,  
*Ian*, Archival Inkjet Print, 2014/2015,  
*Facade*, Archival Inkjet Print, 2014/2015,  
*Factory*, Archival Inkjet Print, 2014/2015

	Soohyun Kim	<i>Ian</i>	2014 / 2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>Meat House</i>	2014 / 2015 Archival Inkjet Print 43 x 63	\$2,000
	Soohyun Kim	<i>Outhouse</i>	2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>Mrs. Lim</i>	2015 Archival Inkjet Print 18 x 24	\$1,000
	Soohyun Kim	<i>Building on a House</i>	2015 Archival Inkjet Print 43 x 60	\$2,000
	Soohyun Kim	<i>Facade</i>	2014 / 2015 Archival Inkjet Print 43 x 63	\$2,000
	Soohyun Kim	<i>Mrs. Kim</i>	2015 Archival Inkjet Print 18 x 24	\$1,000
	Soohyun Kim	<i>Factory</i>	2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>Mr. Kim</i>	2014 / 2015 Archival Inkjet Print 18 x 24	\$1,000
	Soohyun Kim	<i>Door</i>	2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>House with Rack</i>	2014 / 2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>Mr. Choi</i>	2015 Archival Inkjet Print 18 x 24	\$1,000
	Soohyun Kim	<i>Corner</i>	2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>Guryong Village</i>	2014 / 2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>Mr. Shin</i>	2015 Archival Inkjet Print 18 x 24	\$1,000



	Soohyun Kim	<i>Rooftop</i>	2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>Window</i>	2014 / 2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>Mrs. Lee</i>	2015 Archival Inkjet Print 18 x 24	\$1,000
	Soohyun Kim	<i>House</i>	2015 Archival Inkjet Print 27 x 39	\$1,500
	Soohyun Kim	<i>Mr. Lee</i>	2015 Archival Inkjet Print 18 x 24	\$1,000

# Tamsen Wojtanowski, Keystone Award

Tamsen Wojtanowski (b. 1981) is an artist living and working in Philadelphia, PA. In her studio practice she explores the materiality of the photographic medium. The resulting work oscillates between the abstract and the representational. Tamsen's work has been included in recent exhibitions at Artist-Run, The Satellite Show in Miami, FL; COOP Gallery in Nashville, TN; Soil Gallery in Seattle, WA, Lux.Eros, Los Angeles, CA; and The Black Box Gallery, Portland, OR. Her work was chosen for Fotofilmic's 2018 Travelling Exhibition, juried by Roger Ballen, Larry Fink, and Raymond Meeks. She is the recent recipient of a Fleisher Wind Challenge Award, and has been granted an upcoming solo exhibition. She was added to this year's Lucie Foundation, Lucie Scholarship Program's Photo Made Shortlist, and recently featured in an article at AINT BAD. Started in 2011, Tamsen is a founding member of the artist-run exhibition space NAPOLEON, in Philadelphia, PA., where she is an instructor in photography at the Tyler School of Art, Temple University, and Arcadia University.

# Ways to Break a Heart

David Oresick  
Executive Director,  
Silver Eye

The stripes on her bedsheets, the birth of her child, her favorite coffee mug, her rage and bewilderment and sadness at the world's injustice and cruelty. Tamsen Wojtanowski creates images out of the everyday moments of her life that remind us that everyday life is a dizzying spectrum of experiences. Taken together her solo exhibition *Ways to Break a Heart* presents a room full of poignant emotions: humor, anger, lust, love, anxiety, depression, and silliness.

The process behind these works is deceptively simple: paper is cut by hand to create the negative for each image and then placed on top of a light sensitive cyanotype solution. The result is sharp-edged shapes rendered in hues of blue, white, and indigo.

The bold and sensuous forms reference the late cut paper works of the French modernist Henri Matisse. Wojtanowski's compositions share his lyrical playfulness but her subject matter is decidedly more of the current day-and-age. The cyanotype process, with its rich and velvety tones, is one of the first photographic processes ever discovered. It was used by the botanist and photographer Anna Atkins to index and record the images of algae, ferns, and flowers from across the world. Wojtanowski's work also serves as an index, not of the natural world, but of a world of her interior states and thoughts, a stream of consciousness, memories, and emotions.

Several of her works focus on common objects that we alternately ignore, admire, or depend upon: wine glasses, coffee mugs, ashtrays, and soup cans. Rendered in a super flatstyle these objects have a benign simplicity to them that draws you in close. The piece *Essential Non-Essentials* appears like an x-ray of a bag full of everything you'd need when you leave the house: keys, a comb, a child's toy. But, as you look closer some objects are wryly out of place; there are bullets in this frame, right next to the toothbrush. For Wojtanowski, the dreadful exists alongside the ordinary, with a devious and forlorn sense of humor.

Guns and the suggestion of violence are prominent in Wojtanowski's work. The image titled *Floodwaters* looks at first like a storm with swirling wind and a driving rain. Upon closer inspection the rain reveals itself to be a stream of pistols, rifles,

and shotguns. There is an overwhelming feeling of helplessness at the staggering amount of guns in America, these floodwaters are definitely rising. The image *'Murica* shows an old hound flanked by two assault rifles evoking not fear or panic, but a sullen weariness, an acknowledgement that these guns are ingrained in America. Wojtanowski is no fan of guns, but her images are never simple or didactic. They show the allure of these weapons, adding layers of complexity to the work, and that somehow adds to the despair.

Her works often play with text, words, and phrases. *Someday* is an image made largely of text that reads, "fuck maybe someday." It is the answer to the question "when?," but that's all the detail given. The image *One Thousand Percent* depicts the vague yet affirming language of empowerment and advertising as the bold phrase, "yes-do it one thousand percent" emerges prominently over of a field of triangles and diagonal lines. It's hard to say if this is a sincere motivational phrase or a sardonic mocking of self-help culture. Or perhaps both. This uncertainty gives the voice in these works a strange authority, and you feel inclined to trust it on some level. "Yes!" I will give one thousand percent! But to what?

Love, lust, and sexual desire is everywhere in Wojtanowski's pictures. *Striped Sheets*, *New Bedspread* suggests an abstract pair of legs spread open on a bed, perhaps a nod to Gustav Courbet's



Keystone Award



Tamsen Wojtanowski

*L'Origine du Monde. Party Favors.* shows a bowl full of IUDs, which is somehow absurdly funny and tender. *desire.*, another text based work cryptically hints at frustrated desires. It depicts a church on top of a mountain with the the following inscription written in cursive: "I did not desire her though I understood she was meant to be desired." *I Love Someone With Armpits.* shows a headless body with hands in the air, showing off those very armpits that are loved. Wojtanowski's loves and desires are palpable and infectious, her joy is as potent as her sorrows.

Viewing Wojtanowski's images is a disarming experience. At first glance there is obvious beauty. The pictures are playful, balanced shapes, in gorgeous shades of white and blue. When you look closer there is always something that is surprising revealed, something inspired, vulgar, delightful, sweet, sad, triumphant or all of the above. There is a love-sick-teenage feeling in this work that is the same as the feeling in a great sad pop song. It feels all your own, but you know your kindred spirits will understand it completely. Though Wojtanowski playfully summons a teenage sentimentality, the anxieties and fears she confronts are not just for the young. Her anxieties are born from her roles as citizen, parent, artist, and spouse. A brokenheartedness that can only come from having loved truly and deeply.



Images from left to right,  
*'Murica.* 2018., Toned Cyanotype.  
*Essential Non Essentials.* 2016, Cyanotype.  
*hi bb.* 2018, Toned Cyanotype

	Tamsen Wojtanowski	<i>'Merica</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>I Love Someone With Armpits</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>Good Morning, Good Morning</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>In Loving Memory</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>hi bb</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>You Know I Love You</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>Mother's Day Bouquet</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>Already</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>Snowman. (S.A.D.)</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>desire</i>	2018 Toned Cyanotype on Rives BFK 18 x 24	\$850
	Tamsen Wojtanowski	<i>AND. REPEAT.</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525
	Tamsen Wojtanowski	<i>POKE N' GRAB</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525
	Tamsen Wojtanowski	<i>Striped Sheets, New Bedspread</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525
	Tamsen Wojtanowski	<i>cOfFeE</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525

	Tamsen Wojtanowski	<i>Tig Bitties.</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525
	Tamsen Wojtanowski	<i>Essential Non Essentials.</i>	2016 Toned Cyanotype on Rives BFK 14 x 17	\$675
	Tamsen Wojtanowski	<i>Gurl Grill</i>	2016 Toned Cyanotype on Rives BFK 14 x 17	\$675
	Tamsen Wojtanowski	<i>Party Favors.</i>	2017 Toned Cyanotype on Rives BFK 14 x 17	\$675
	Tamsen Wojtanowski	<i>Soup for Summer.</i>	2017 Toned Cyanotype on Rives BFK 14 x 17	\$675
	Tamsen Wojtanowski	<i>Not Normal.</i>	2017 Toned Cyanotype on Rives BFK 14 x 17	\$675
	Tamsen Wojtanowski	<i>Floodwaters.</i>	2017 Toned Cyanotype on Rives BFK 14 x 17	\$675
	Tamsen Wojtanowski	<i>Jay's Mustache.</i>	2016 Toned Cyanotype on Rives BFK 14 x 17	\$525
	Tamsen Wojtanowski	<i>Sunspots.</i>	2016 Toned Cyanotype on Rives BFK 14 x 17	\$525
	Tamsen Wojtanowski	<i>One Thousand Percent.</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525
	Tamsen Wojtanowski	<i>Someday.</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525
	Tamsen Wojtanowski	<i>Say Anything.</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525
	Tamsen Wojtanowski	<i>Jitterbug Rock.</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525
	Tamsen Wojtanowski	<i>13th Jungle Air Force.</i>	2016 Toned Cyanotype on Rives BFK 11 x 15	\$525

**Silver Eye Center for Photography  
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