

Silver Eye



**Benefit
Auction
Guide**

18

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Welcome

**Silver Eye
Benefit Auction**

**5.19.18 11–2pm
4808 Penn Ave
Pittsburgh, PA**

AUCTIONEER

Alison Brand Oehler
Director of Concept Art
Gallery, Pittsburgh

TICKETS: \$75

Admission can be
purchased online:
silvereye.org/auction2018

ABSENTEE BIDS

Available on our website:
silvereye.org/auction2018

Welcome to Silver Eye Center for Photography's 2018 biennial Auction, one of our largest and most important fundraisers. Proceeds from the Auction support exhibitions and artists, and keep our gallery and program admission free. When you place a bid at the Auction, you are helping to create a future for Silver Eye that keeps compelling, thoughtful, beautiful, and challenging art in our community.

The photographs in this catalog represent the most talented, generous, and creative artists working in photography today. They have been gathered together over a period of years and represent one of the most exciting exhibitions held on the premises of Silver Eye. As an organization, we are dedicated to the understanding, appreciation, education, and promotion of photography as art. No exhibition allows us to share the breadth and depth of our program as well as the Auction Preview Exhibition.

We are profoundly grateful to those who believe in us and support what we bring to the field of photography. Silver Eye is generously supported by the Allegheny Regional Asset District, Pennsylvania Council on the Arts, The Heinz Endowments, The Pittsburgh Foundation, The Fine Foundation, The Jack Buncher Foundation, The Joy of Giving Something Foundation, The Hillman Foundation, an anonymous donor, other foundations, and our members.

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OUR SPONSORS



Acknowledgements

We are tremendously grateful for all of the lots donated to this benefit auction, many of which are contributions from the artists themselves. Funds raised from this biennial auction provide support for quality exhibitions and programs, that are always free and open to the public.

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.

We are grateful to our sponsors Black Radish Kitchen, The Fairmont Hotel, fl. 2 Restaurant, Bierport, Iontank, and Kerf Case. We thank Tamara Tunie, our Auction Host Committee Chair and the members of the Host Committee, for bringing this important fundraising event to the attention of interested patrons throughout the region and beyond.

We would also like to thank Noah Johnson for creating the design of this catalog and Elana Schlenker for leading our design vision. We are thankful to Sean Stewart for expertly printing and framing much of this show, Kate Kelley for her scores of contributions to this show and catalog, and the all contractors, work-study students, volunteers, and partners who bring life to Silver Eye, show after show.

Finally, we applaud our auctioneer, Alison Brand Oehler, who consistently helps us promote the idea of collecting photographs and helps us find wonderful new owners for the images that have been entrusted to us.

David Oresick
Executive Director

A Note About The Lab

All prints in this auction are sold framed and ready to hang unless otherwise noted. Many photographs in this auction were expertly printed and framed by Silver Eye's Lab Manager Sean Stewart.

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

To schedule an appointment email lab@silvereye.org.

Lot Notations

Authorship

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

Title

The title is indicated in italics. The title is as given by the photographer 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., 1995/2000. 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.94) for more detailed information or call the Executive Director for more information.

Measurements

These refer to image size in inches 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.

Estimates \$000—000

Approximate retail price ranges of the normal retail market or are estimates 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.8). A reserve, or minimum price below which a photograph will not be sold, has been set for some Lots.

Conditions of Sale

This catalog, as amended by any posted notices or oral announcements during the sale, is Silver Eye Center for Photography's and the Consignor's entire agreement with the purchaser relative to the property listed herein. The following Conditions of Sale are the complete and only terms and conditions on which all property is offered for sale.

1 All Property is sold "AS IS" and neither we nor the Consignor 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, size and whether the purchaser acquires any reproduction rights in the property.

2 We reserve the right to withdraw any property before sale.

3 A buyer's premium 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 helps to provide archival matting and framing for prints and is 10% of the successful bid price.

4 Unless otherwise announced by the auctioneer, all bids are per Lot as numbered in the catalog.

5 We reserve the right to reject any bid. 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.

6 Absentee bids are executed by the auctioneer.

7 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.

8 All sizes are approximate and size refers to size of image, not the size of the actual print.

9 All transactions must be complete before property is removed from the Gallery. 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.

10 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.

11 All merchandise must be picked up as soon as practicable following the sale, in no case later than 14 calendar days from the sale. Unless prior arrangement has been made, Silver Eye reserves the right to charge \$10 per lot per day to store said property. Silver Eye shall have no liability for any damage to property left on its premises for more than fourteen (14) calendar days following the sale. Silver Eye 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.

12 Merchandise will be packed and transported by the purchaser at his 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.

13 Delivery/shipping of purchased lots, if requested, can be handled by Silver Eye staff for an additional charge, including a minimum handling fee of \$50. Packing and handling of purchased lots, if requested, is for the convenience of, and at the entire risk of, the purchaser. Silver Eye is not responsible for the acts or omissions of carriers or packers of purchased lots.

14 Bidding on merchandise automatically constitutes agreement with these terms.

15 Pennsylvania sales tax (7%) is charged on any purchases picked up or delivered in Pennsylvania.

Paul Strand

New York, NY

00

American House, Ghost Town, Colorado, 1931
Hand-pulled dust-grain photogravure image, 4×6"
Signed, verso
Donated by the artist
Edition 1/10
\$300–500



This hand-pulled dust-grain photogravure is printed by master photogravure printer Jon Goodman. The print is accompanied by an original text by Anthony Montoya, director of the Paul Strand Archive, and is sold in an archival paper folder. Strand is one of the great photographers of the twentieth century. As a youth, he studied under Lewis Hine at the Ethical Culture Fieldston School, going on to draw acclaim from such illustrious sources as Alfred Stieglitz.

Jake Reinhart

Pittsburgh, PA

01

Mackey Street, Oakland, 2015/2018
Archival inkjet print, 16×20"
Signed, verso
Donated by the artist
Edition 1/10
\$300–500



Gnarled scenery surrounds a small road in Pittsburgh's South Oakland neighborhood. Below the crest of the hill, we see cars and houses: signs of an ability to adapt to life in a region where a cycle of collapse and regrowth shape the physical and psychological terrain. Reinhart is a photographer from Pittsburgh, Pennsylvania, and recently received a Pittsburgh Filmmakers Emerging Photographer award, and an Artist Opportunity Grant from the Greater Pittsburgh Arts Council. jakereinhart.com

Sean Stewart

Pittsburgh, PA

Double Sun, Yosemite, 2012/2018, 8×10'
Archival inkjet print
Signed, recto
Donated by the artist
\$300–400



Two suns bear down upon the mountains of Yosemite, shifting our gaze of this well-known vista to that of a subtly altered landscape. Instead of a replication of reality, we are given a chance to meditate on the potential for human errors or technical mistakes to unlock new and untold narratives. Sean Stewart is a Pittsburgh based photographer whose work has been exhibited internationally, and has been featured in *Mossless: Issue 3*, *Vice*, *The Collector's Guide* by Humble Arts Foundation, and *The Heavy Collective*, among others. seanstewartphotography.com

02

Dylan Vitone

Pittsburgh, PA

Dark Drive, 2018, 30×18'
Archival inkjet print
Signed sticker, verso
Donated by the artist
AP
\$600–1,000



Dylan Vitone's winding road is almost luminous in the dusk of a summer evening. Barely lit with the faintest traces of the fading sunset, the slippery smooth route holds both promise and trepidation. Vitone is a photographer based in Pittsburgh. His work has been exhibited and collected by museums including The Museum of Contemporary Photography, The Smithsonian Institution National Museum of American History, Portland Art Museum, Nelson-Atkins Museum, Polaroid Collection, Carnegie Museum of Art, and the Museum of Fine Arts, Boston. dylanvitone.com

Sandra Gould Ford

Pittsburgh, PA

Byproducts & Coke Ovens at Midnight, c. 1989
Archival inkjet print, 14×20'
Signed sticker, verso
Donated by the artist
\$400–800



Sandra Gould Ford worked as a clerk and secretary at the Jones and Laughlin Steel Company. At J&L, cameras were forbidden, however, Ford quietly photographed the blast furnaces, coke ovens, and ladles. Devoted to capturing the spirit of the workers, she diligently photographed inside and outside the plant after it closed. Ford is an author, artist, and educator who has won several writing awards, and has also received a Creative Writing Fellowship from the Pennsylvania Council on the Arts and from The Pittsburgh Foundation. sandragouldford.com

04

Njaimeh Njie

Pittsburgh, PA

Skate Break, 2016
Archival inkjet print, 15×20'
Signed, verso
Donated by the artist
Edition 3/3
\$300–500

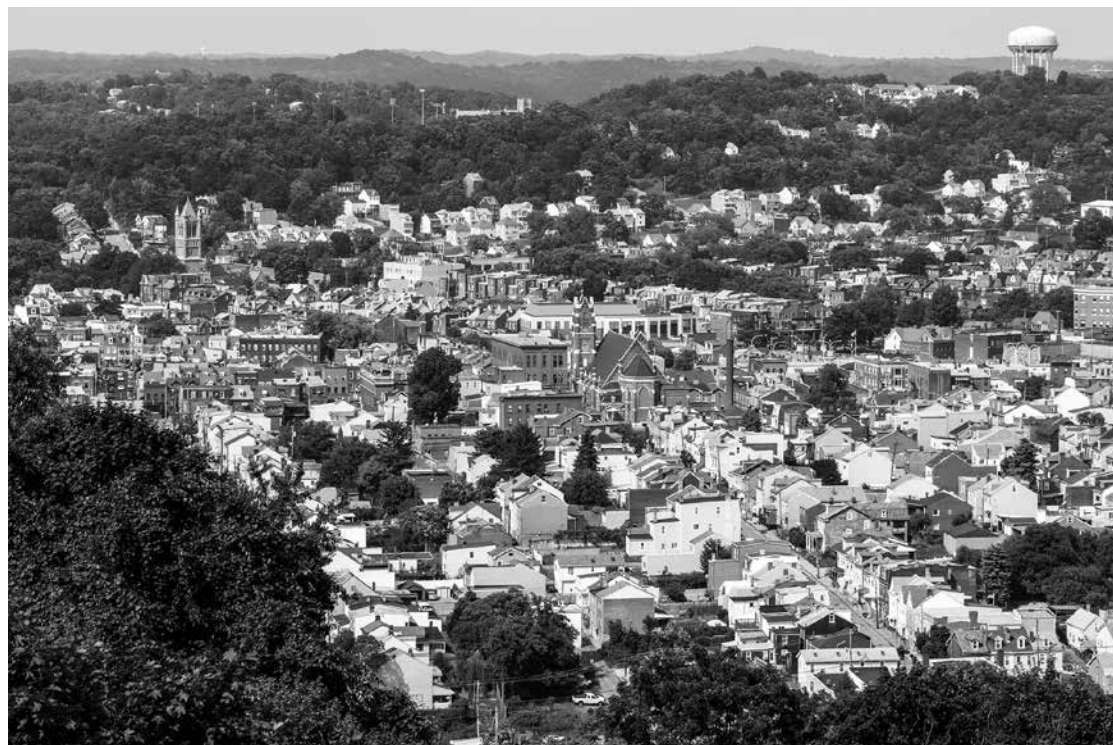


Njaimeh Njie is a photographer, filmmaker, and multimedia producer. Her work explores social justice through documenting and centering the everyday experiences of groups who are often pushed to the margins. This photograph is from her series *Power(ed) by Grace: Musings on Black Womanhood* is an exploration of black women's lives in Pittsburgh. The young black woman with the skateboard defies cultural expectations and stereotypes, exuding power, confidence, and grace. Njie earned her BA in Film and Media Studies from Washington University in St. Louis in 2010. njaimehnjie.com

Ed Panar

Pittsburgh, PA

June, 2014, 2014/2018
Archival inkjet print, 17×11"
Signed, recto
Donated by the artist
\$300–500



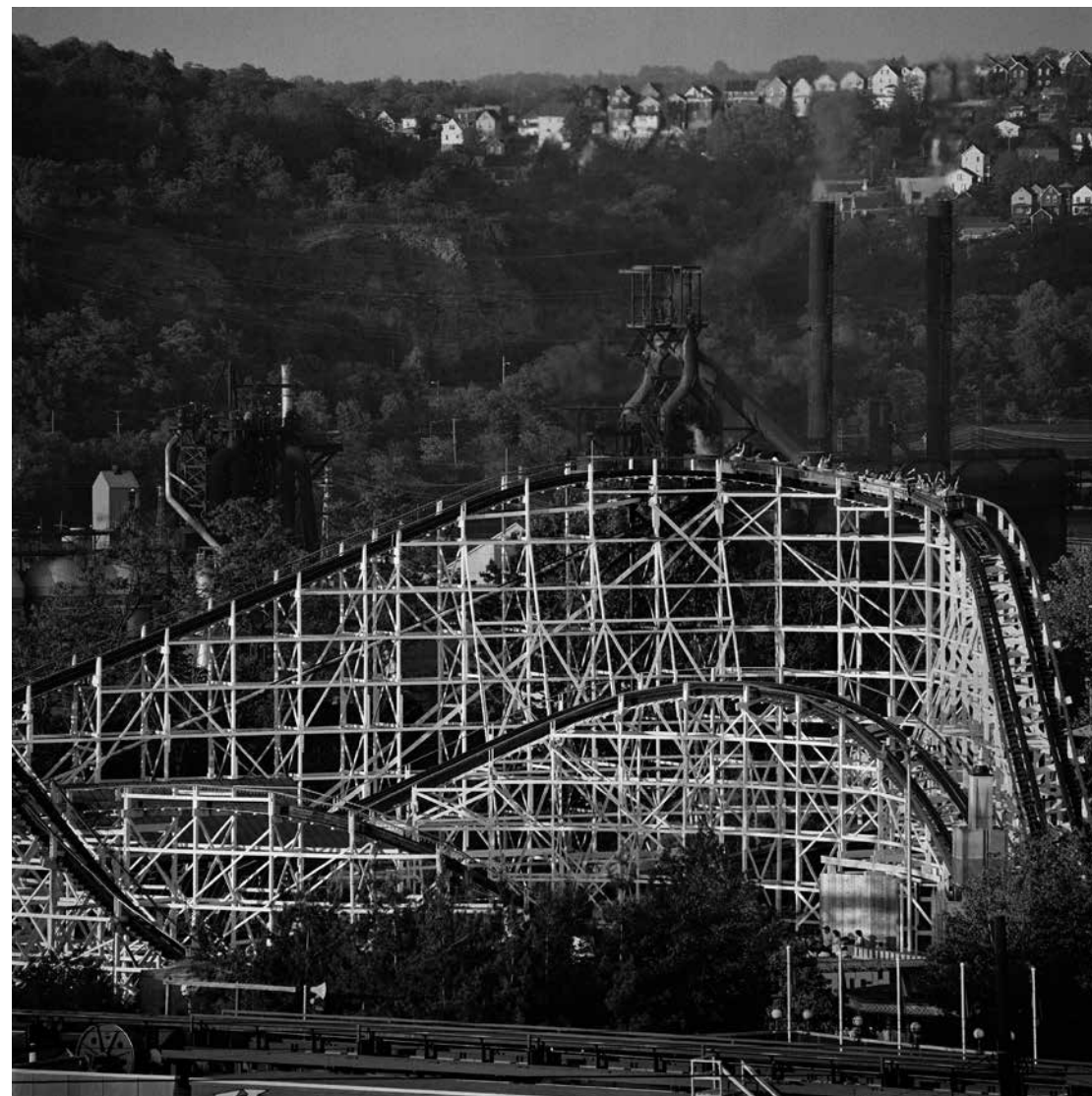
Ed Panar's photo casts a sweeping glance over the terrain of Pittsburgh's Bloomfield neighborhood. Houses nestle into the hillsides that surround the city, creating a conglomerate of textures, shapes and sizes akin to the diversity of the city itself. Panar is a Pittsburgh based photographer who has published numerous photobooks and has exhibited internationally at venues including The Museum of Contemporary Photography, Nofound Photofair, the ICP Triennial, and the Cleveland Museum of Art. edpanar.com

06

Mark Perrott

Pittsburgh, PA

Kennywood Thunderbolt 1988, 1988
Archival ink on Hahnemuhle Photo Rag, 36×36"
Donated by the artist
Signed, verso
\$ 2,000–3,200



Kennywood Thunderbolt 1988 depicts the sloping, winding curves of the Thunderbolt Roller Coaster at the historic Kennywood Amusement Park. Set against looming, industrial smoke stacks, this iconic photograph contrasts an idyllic monument to entertainment against a stark reminder of the Pittsburgh Steel Industry. Pittsburgh native Mark Perrott has worked as a professional 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

Ka-Man Tse

Brooklyn, NY

Untitled, 2014-201
Archival inkjet print, 16×20'
Signed, verso
Donated by the artist
AP, Edition of 10 with two APs
\$400–800



Diffused light casts an eerie glow, lending this interior space a timeless quality, while clues in the room allude to other time periods and generations. Flowers on the dinner table are in bloom, and the table is set, yet no one is sitting down, creating a sense of presence and absence simultaneously. Ka-Man Tse has exhibited her work nationally and internationally, including the Museum of Chinese in America, the Bronx Museum of the Arts, the Palm Springs Art Museum, Cornell University, and the Philadelphia Photo Arts Center. tsewhat.com

08

Pamela Z. Bryan

Pittsburgh, PA

Tires, c. 1988
Chromogenic Print, 12×16'
Donated by the artist
\$800–1,000



In her work, Pamela Z. Bryan seeks to express her admiration for the beauty and power of the steel mills and industry that lined Pittsburgh's rivers, which for her were like the châteaux in the Loire Valley of France. Bryan was born in New York City and moved to Pittsburgh in 1977. Bryan's photographs are included in the corporate collections of Papercraft, Westinghouse, Deloitte & Touche, Massachusetts Mutual Insurance Company, Titus & McConomy, as well as in the permanent collection of the Carnegie Museum of Art.

Ross Mantle

Pittsburgh, PA

Untitled (Misplaced Fortunes), 2014/2018
Archival inkjet print, 22×18"
Signed sticker, verso
Donated by the artist
Edition 1/1
\$300–700



An aging rocket out feels of place in a landscape of verdant overgrowth: the slow decay of technology set into a timeless, natural environment. While the tree branches around it droop with foliage, the rocket stands steadfastly tall, as though at any moment, it could take flight. Mantle is a photographer living and working in Pittsburgh, PA. He divides his time between self-initiated projects, client commissions and teaching photography at Carnegie Mellon University. rossmantle.com

10

Noah Addis

Lawrenceville, NJ

Ecatepec #1; Estado de Mexico, 2012/2015
Archival inkjet print, 25×20"
Signed, verso
Donated by the artist
\$600–1,000



A sprawling landscape of urban structures spans the entirety of Noah Addis' photograph of an informal urban community near Mexico City. Despite the large swath of land this vibrant community takes up, the settlement is informal, and its future is precarious. Addis has exhibited his work at Pictura Gallery, Loyola University Museum of Art, The Salt Institute for Documentary Studies, and The Main Line Arts Center. His work is held in public collections including The Philadelphia Museum of Art and the Center for Emerging Visual Artists. noahaddis.com

11

Juan Jesús Murillo

San Cristóbal de las Casas, Mexico

12

Here is my cousin, Miry, with skulls and fruit for day of the dead. (Wendy Ewald's Mexican Portraits and Dreams Project), c. 1987
Silver gelatin print, 14×11"
Titled in pencil, verso
Donated by Linda Benedict-Jones
\$300–600



In the mid-1980s, Wendy Ewald was asked by the Polaroid Foundation to create an exhibition in Mexico marking Columbus' arrival in the New World. Subverting this request, Ewald created photography classes for Latino children in the town of San Cristóbal de las Casas, asking them to photograph their dreams and fantasies. One of the students, Juan Jesús Murillo, photographed his cousin for a Day of the Dead celebration. Wendy Ewald was awarded a MacArthur Fellowship in 1992, a Visionary Woman Award in 2010, and a Guggenheim Fellowship for Creative Arts in 2012. wendyewald.com

Tealia Ellis Ritter

Woodbury, CT

13

Garage Still Life, 2005/2017
Silver gelatin print, 16×20"
Signed, verso
Donated by the artist
AP
\$300–600

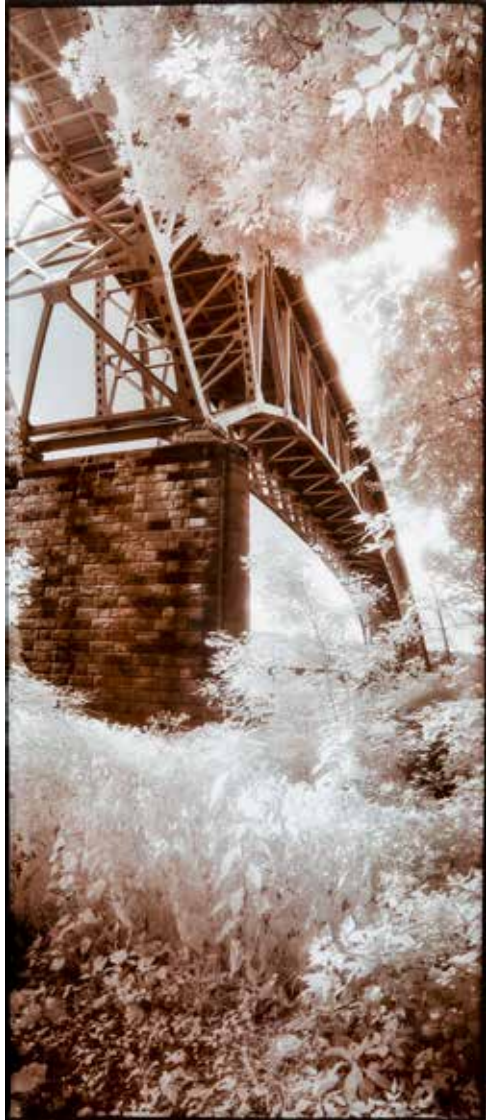


Focusing in on a familiar workbench scene, Tealia Ellis Ritter allows everyday objects to take on a sculptural presence. This domestic work space is elevated from a familial document to a tableau of forms and contours. Ritter's work has been exhibited by Aperture and the Corcoran Gallery of Art, as well as in publications such as *The London Daily Telegraph*, *Stella Magazine*, *Bloomberg Pursuits Magazine* and *The Financial Times of London*. ellisritter.com

Aaronel deRoy Gruber

Pittsburgh, PA

Under the Homestead High Level Bridge, 1998
Archival inkjet print adhered to fabric, 19×8'
Stamped, verso
Donated by the Irving and Aaronel deRoy Gruber Foundation
\$2,000–3,000



Aaronel deRoy Gruber graduated from the Carnegie Institute of Technology, (now Carnegie Mellon) and created art in several mediums: paintings, steel and Plexiglas sculptures, and for many years, photographs. She employed photographic processes that range from traditional methods to the latest in digital technology. This print is chemically toned to show Pittsburgh's iconic bridge in radiant shades of silver and amber. Her work is in the collections of The Carnegie Museum of Art, the Smithsonian Institution in Washington, D.C. and the Kawamura Museum of Modern Art in Japan. aaronel.com

14

Harold Corsini

New York, NY

Untitled, Coney Island, c. 1950
Chromogenic Print/C-Print, 16×20'
Donated by Michael Sciarretti
\$400–700



Harold Corsini was born to Italian immigrants in New York City and was inspired by the work of Roy Stryker's Farm Security Administration photographers early in his career. He joined the Photo League of New York in 1938, whose members were socially concerned photographers. In 1950, he accompanied Stryker to Pittsburgh, Pennsylvania and assisted him as head of the photographic department at the Pittsburgh Photographic Library. There he chronicled the city's first Renaissance, which included redevelopment of the Point and construction of Gateway Center.

Clyde “Red” Hare

Pittsburgh, PA

16

Untitled, 1952
Silver gelatin print, 13×18"
Signed, recto
Donated by Pamela Z. Bryan
\$800–1,000



In 1950, Clyde Hare joined the Pittsburgh Photographic Library Project, under the direction of Roy E. Stryker. This historical collection, now housed at the Carnegie Library, examined the city and its industry in meticulous detail. This image shows the billowing smoke stacks of the J&L Mills during the heyday of Pittsburgh’s steel industry. Hare’s work is in numerous collections, including the Westmoreland Museum of American Art and Carnegie Museum of Art. He died in 2009 and was memorialized with a retrospective exhibition at Concept Art Gallery.

Terry Evans

Chicago, IL

17

Salt Stored Along Calumet River, East Side, Chicago, IL, 2015, 2015
Archival inkjet print, 30×30"
Signed sticker, verso
Donated by the artist
Edition 1/8
\$2,000–4,500



The prairie ecosystem has been a guide for Terry Evans since 1978. She photographs the prairies and plains of North America, the urban prairie of Chicago, and landscapes threatened by climate change. Combining both aerial and ground photography, she delves into the intricate and complex relationships between land and people, recently focusing where local people’s landscapes are threatened by corporate industrialization. Terry Evans’ work is in collections including Museum of Modern Art, San Francisco Museum of Modern Art, Whitney Museum of Art, and the Art Institute of Chicago. terryevansphotography.com

Alice Hargrave

Chicago, IL

Yellow Drift, 2017
Archival inkjet print, 23×31"
Signed sticker, verso
Donated by the artist
Edition 2/6
\$900–2,000



This California landscape is the habitat of the threatened California Condor, an invisible presence in a gauzy and alluring yellow haze which seeps into every inch of Alice Hargrave's *Yellow Drift*. Delicate flower blossoms become tiny, tangible anchors awash in a sea of yellow mist. Hargrave's work is included in permanent collections of The Museum of Contemporary Photography and The Art Institute of Chicago Artist Book Collection. Her work has been exhibited at The Museum of Contemporary Photography, Yale University Art Gallery, and The Smart Museum. alicehargrave.com

18

Eva O'Leary

Brooklyn, NY

Mommy and Me, 2016
Archival inkjet print, 8×10"
Signed sticker, verso
Donated by the artist
AP
\$500–900



Eva O'Leary has photographed her hometown of Happy Valley, Pennsylvania for several years. A college town, O'Leary describes it as an, "intoxicating place where naiveté and recklessness collide with big money." This image shows a young child sitting on the ground between her mother's legs, at once protected and obscured, blending with her mother's flower tattoos. O'Leary holds an MFA from the Yale School of Art. She was named a Foam Talent in 2014, and was the recipient of the Vontobel Contemporary Photography Prize in 2017. evaoleary.com

John Belue

Pittsburgh, PA

Recognition Fig: 11, 2017
Found cut photographs, 8×22'
Signed, verso
Donated by the artist
Unique collage
\$400–600



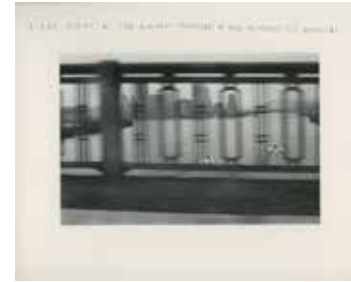
To John Belue, photographs are a physical embodiment of memory. He collects found images and painstakingly alters them, combining several photographs into a triptych. These changes are based on his own visceral reaction to the pictures. *Recognition Fig: 11* presents an altered family vacation. The worn and romantic color photographs all have tears across the sky, filled in with geometrically precise strips from other found photos—portals perhaps to other realities. John Belue received his BFA in photography from Point Park University. johnbelue.com

20

Duane Michals

New York, NY

Eight Views of the Golden Triangle in the Manner of Hokusai, 1982
Silver gelatin print, 8 separate 8×10' prints
Signed, recto
Donated by the artist
Edition 1/25
\$6,000–8,000



Duane Michals is one of the great photographic innovators of the 20th century, widely known for his work with series, multiple exposures, and handwritten text. This rare sequence pays homage to Pittsburgh's "golden triangle," where the Allegheny and Monongahela Rivers meet to form the mouth of the Ohio River, as well as the great Japanese printmaker Katsushika Hokusai's series *Thirty-six Views of Mount Fuji*. Michals has steadily shown work around the world for five decades, including solo exhibitions at The Museum of Modern Art, and Odakyu Museum, among others.

Hannah Price

Philadelphia, PA

Untitled, Brooklyn Bridge, 2013
Archival inkjet print, 24×28"
Signed, verso
Donated by the artist
Edition 1/5, plus 3 APs
\$800–1,800



Hannah Price is a photographic artist interested in American minorities. As a mixed-race minority herself, she seeks out subjects and environments for which she and her family are often stereotypically linked. This beautiful and haunting series was made in Brooklyn, Harlem, Hartford, and Philadelphia in 2012 and 2013. Price is a graduate of the Yale School of Art, where she received an MFA in Photography in 2014 and her work is in the permanent collection of the Philadelphia Museum of Art. hannahprice.com

22

Ryan Arthurs

Buffalo, NY

Lobster Trap Fire, Greenspond, Newfoundland, Canada, 2017/2018
Archival inkjet print, 22×30"
Signed sticker, verso
Donated by the artist
Edition 1/10 with 2 APs
\$1,200–2,000



Ryan Arthurs photographs the thresholds to an older way of life. His subjects are Newfoundland Island; Cape Breton, Nova Scotia; and the Isles of Skye and Eigg, Scotland. These remote, outpost communities resist modern globalization, and remain as isolated as possible, situated between worlds, both geographically and metaphorically. Arthurs lives in Buffalo, New York. He received his MFA in Photography from Massachusetts College of Art and Design in 2012 and was a printmaking artist-in-residence at Anderson Ranch Arts Center in Snowmass Village, Colorado, Fall 2017. ryanarthurs.com

23

Joe Leavenworth

Los Angeles, CA

24

Sydney, July in Athens, 2011/2018
Archival inkjet print, 16×20"
Signed sticker, verso
Donated by the artist
Edition 1/3 with 1 AP
\$400–600



Joe Leavenworth made the photographs for his first book *Native Son* between 2009 and 2012 while crisscrossing the Southeastern United States for an annual trip to his birthplace of Decatur, Georgia. As an adopted son, Leavenworth had a profound desire to connect with the region, culture, and people from his hometown. This tender image shows the deep connections Leavenworth makes through his portraits. *Native Son* is held in the collections of the Brooklyn Museum, Whitney Museum of American Art and Los Angeles County Museum of Art.

joeleavenworth.com

Caldwell Linker

Pittsburgh, PA

25

Joe, 2012/2017
Chromogenic print, 20×30"
Signed sticker, verso
Donated by the artist
Edition 1/1
\$300–600



A self-taught photographer, Caldwell Linker has tirelessly documented the queer and trans community of Pittsburgh, and other cities, for over 15 years. Linker's photography is an extension of her work for social justice as well as a love note, and a critique of the people she loves. As the subject of this photo once said, "Queers, we are just like you and nothing like you." Linker seeks to portray that reality as honestly as possible. Her work has been shown nationally and she has published two books.

Daniel Coburn

Lawrence, KS

26

Ascent, 2014
Archival inkjet print, 16×20"
Signed, verso
Donated by the artist
AP
\$600–1,200



Daniel Coburn's work investigates the family photo album and uses it as a metaphor for the flawed ideals of the American Dream. *Ascent*, uses the magic of photography to freeze time, the child on a trampoline takes on qualities of a supernatural apparition. In 2017, Coburn received a Guggenheim Fellowship and his work is in the collections of several institutions including the Museum of Contemporary Photography, the University of New Mexico Art Museum, and the Mulvane Art Museum. danielwcoburn.com

Claire Beckett

Swampscott, MA

27

Mary, 2012/2017
Archival inkjet print, 16×20"
Signed sticker, recto
Donated by the artist
Edition of 10
\$400–1,200



Claire Beckett's photography explores the experiences of individual Americans who have converted to Islam. In a society that constructs "American" and "Muslim" as diametrical opposites, she portrays experiences of people who have traversed this imagined line. Claire Beckett's photographs have been exhibited at the Wadsworth Atheneum, Mass MoCA, and the National Portrait Gallery. She is a faculty member of the School of the Museum of Fine Arts at Tufts University. clairebeckett.com

Gregory Halpern

Rochester, NY

Untitled (Zzyzx), 2015
Archival inkjet print, 20×24"
Signed sticker, verso
Donated by the artist
AP
\$900–2,000



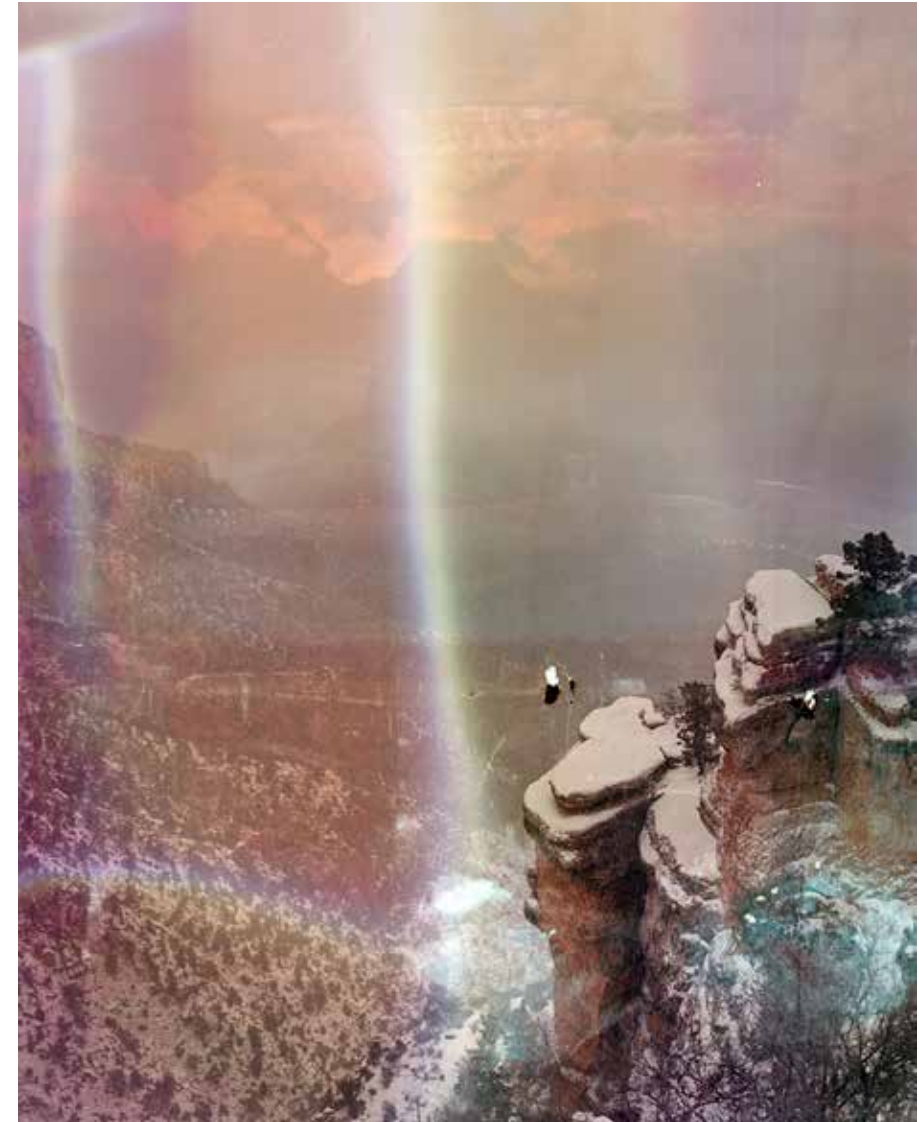
A quizzical bird, a lush floral backdrop, and two hands poised in ambiguous action: Gregory Halpern's photography captures the uncanny beauty of Los Angeles, California. Drenched in sunlight and edging towards a kind of beautiful fiction, this photo from Halpern's book *Zzyzx* seduces viewers, yet skirts any kind of tangible narrative. Halpern has published a number of books, including *A* (2011), *East of the Sun, West of the Moon* (2014), a collaboration with Ahndraya Parlato and *Zzyzx* (2016). In 2014 he was the recipient of a Guggenheim Fellowship. gregoryhalpern.com

28

Jacob Koestler

Cleveland, OH

Canyon AZ/NJ/OH, 2014
Archival inkjet print, 30×20"
Signed sticker, verso
Donated by the artist
Edition of 3 with 2 APs
\$500–900



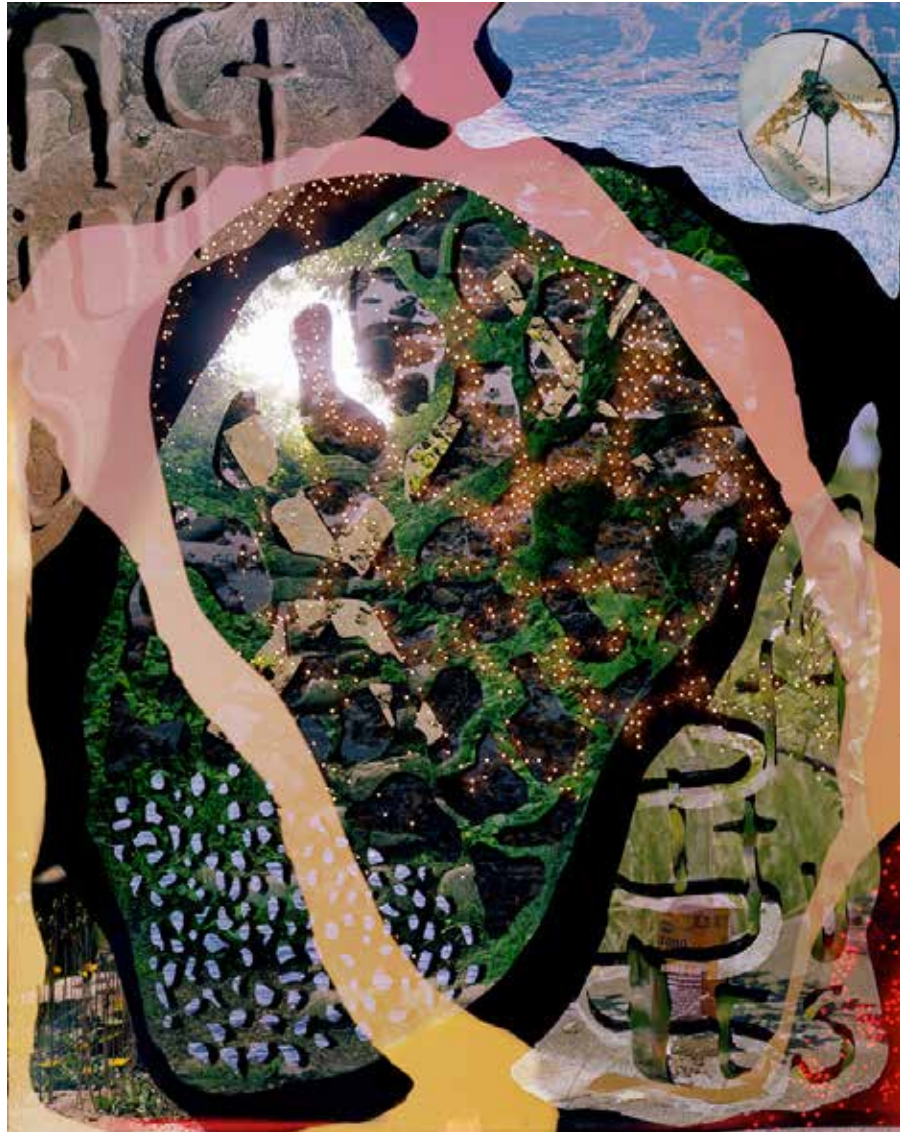
Jacob Koestler's *The Natural Bridge*, is a large multimedia series created between 2012 and 2016. Channeling Plato's "Allegory of the Cave," Koestler uses videos and photographs of caves throughout Appalachia, exploring the area between stillness and movement, perception and reality, and inner and outer space. This re-photographed canyon image with rocks and reflections is a playful meditation on nature photography. Koestler earned his MFA from Ohio University in 2014 and his work has been shown at Transformer Station in Cleveland, Ohio. jacobkoestler.com

29

Dan Boardman

Union Springs, NY

Actions Attitudes, 2014/2016
Archival inkjet print, 24×30'
Signed sticker, verso
Donated by the artist
Edition 1/10
\$500–800



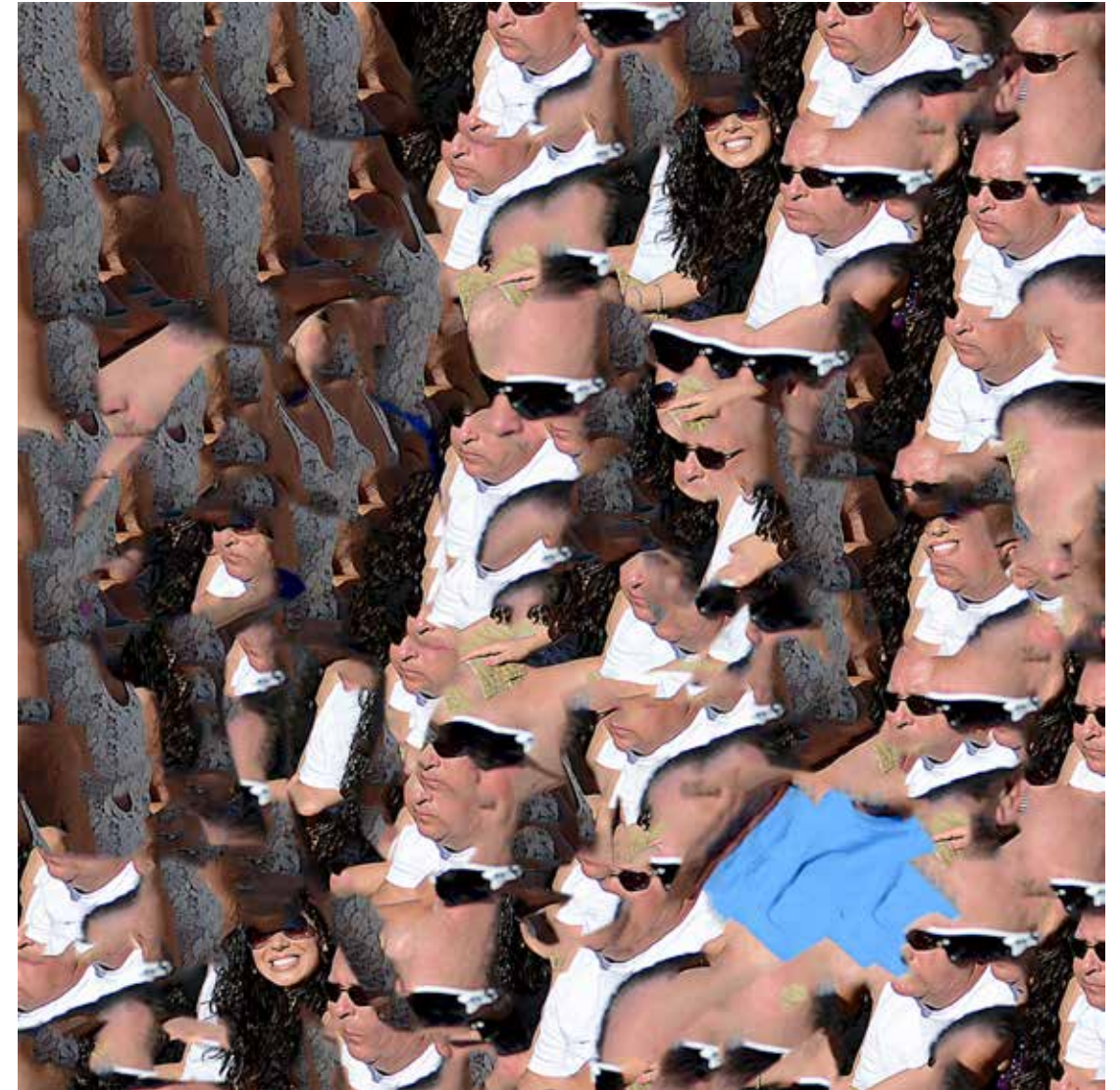
Since 2013, Dan Boardman has created work by combining photography, drawing, and modified camera techniques created for special effects for early cinema. The result of this method is an image made completely in camera through a series of cardboard masks cut out and placed in front of the negative while shooting. This multiple layering creates an image unbound from one specific time or place. This work was inspired by, and derives its title from, the Stephen Covey book, “*The 7 Habits of Highly Effective People*.” dbboardman.com

30

Zach Nader

Brooklyn, NY

Family Vacation, 2013
Archival inkjet print, 8×8'
Signed, verso
Donated by the artist
Edition of 12
\$500–900



In *Family Vacation*, Zach Nader employs a purposeful misuse of software editing tools to expose the technology behind digital image-creation. Pushing the processes to ever-increasing extremes, a ubiquitous family vacation photo takes on new, mysterious, and chaotic character. Nader’s work has been exhibited nationally and internationally, including exhibitions at the Centre Pompidou, Haus der elektronischen Künste, Eyebeam, and Interstate Projects. zachnader.com

Robert Chase Heishman

Chicago, IL

32

Untitled, 2018
Archival inkjet print, 20×30"
Signed sticker, verso
Donated by the artist
Edition 1/5 with 2 APs
\$400–900



In this playful, material investigation, Robert Chase Heishman interrogates optical shifts in the dimensional qualities of space, rendering a three dimensional space as a two dimensional image. This photograph reveals the labor involved in making a formal composition in real space by oscillating congruous and incongruous marks of masking tape. Heishman has collaborated with the Merce Cunningham Dance Company, Sigur Rós, Radiohead, and has work included in the collections of the Nelson-Atkins Museum of Art and the Walker Art Center. robertchaseheishman.com

Irina Rozovsky

Boston, MA

33

Dog on a Hill, 2012/2018
Archival inkjet print, 2.5×3.5' oval
Signed sticker, verso
Donated by the artist
Unique print
\$200–400



A consummate outsider, Israeli born photographer Irina Rozovsky travels the world photographing the curious details of cultures far and wide. Warm, gentle light suffuses this intimate image of a dog traversing a hillside. The photographs tender size and sweet subject matter are offset by an element of the unexpected; we are unaware of where we are, or what might exist over the crest of the hill. Rozovsky's work has been featured internationally, including exhibitions at the Metropolitan Museum of Art, the Philadelphia Museum of Art, and Kassel FotoBook Festival. irinar.com

Alana Celii

Brooklyn, NY

Untitled, 2016/2018
Chromogenic print, 20×20"
Signed sticker, verso
Donated by the artist
Artist proof, Edition 1/2
\$400–600



Observing and making imagery of the natural world, Alana Celii is a collector who gathers together images with scattered and widespread subjects. This image shows a fleeting yet miraculous moment of a rainbow cutting through a canyon river. Influenced by Jazz, her images are made with intentions of improvisation, syncopation, and rhythm. Celii is a photographer and photo editor for The New York Times. She graduated from Parsons the New School for Design with a BFA, and her work has been published in Time, Vice, Booooooom, and Mossless. alanacelii.com

34

Richard Misrach

Berkeley, CA

Lake Mead #1, 1986/1997
Chromogenic Print, 20×24"
Signed, recto
Donated by Marcia Rosenthal
Edition 19/25
\$3,000–6,000



Among the most important and influential of living American photographers, Richard Misrach produces large-scale color photographs that meditate on the landscape. Best known for his series, *Desert Cantos*, a multi-faceted approach to the study of place and man's complex relationship to it, he has worked in the landscape for over forty years. *Lake Mead #1* documents the rare presence of water in the Nevada desert. It is the largest reservoir in the United States, formed by the Hoover Dam; it shows the vast impact of industry on the American West.

Jesse McLean

Milwaukee, WI

The Invisible World, 2018
Archival inkjet print, 18×24"
Donated by the artist
\$300–400



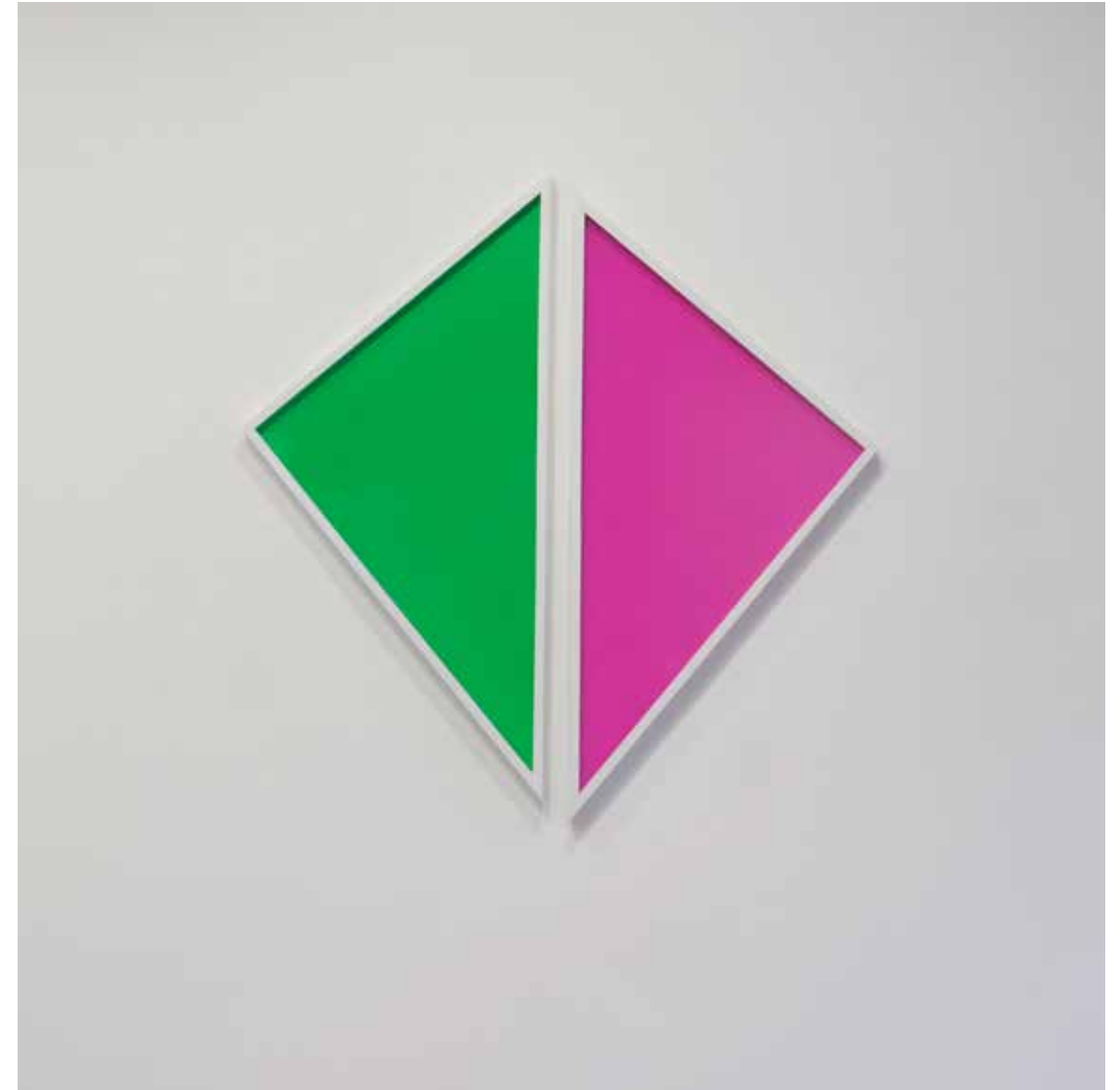
In this still from Jesse McLean's video, *The Invisible World*, the artist portrays the cool and distant reserve objects bear against the human inclination to imbue them with emotional significance. How do we contend with the knowledge that the objects we crave will outlive us, and our materialistic tendencies? McLean has presented her work in museums, galleries, and film festivals worldwide, including Projections at New York Film Festival, International Film Festival Rotterdam, Mumok Cinema in Vienna, CPH:DOX, Kassel Dokfest, and Impakt. jessemclean.com

36

April Friges

Pittsburgh, PA

Magenta-Green, 2016
Color photographic paper diptych, 20×24" each
Signed sticker, verso
Donated by the artist
Unique prints
\$600–1,200



Magenta-Green addresses the chemical photographic print as a two-dimensional object. This diptych shows magenta and green panels—opposite colors on the photographic color wheel. Fusing traditional photographic darkroom papers and sculptural, hand-crafted frames, this work arrives at a striking intersection between image and object. Friges is a conceptual artist whose work has been shown at LAXART, The Spencer Museum of Art, The Printed Matter and MOCAD. She is the BFA Program Director and Assistant Professor of Photography at Point Park University. aprilfriges.com

Andy Mattern

Stillwater, OK

Standard Size #7986, 2014
Archival inkjet print, 20×17"
Signed sticker, verso
Donated by the artist
AP, Edition of 5
\$600–1,200



In *Standard Size #7986*, Andy Mattern photographs a box of analog silver gelatin photo paper with the text and images removed. Choosing to focus on the underlying design of the box, Mattern neutralizes the corporate branding, creating a new surface that revels in the bold colors and a sleek design of photography's past. Andy Mattern is represented by Elizabeth Houston Gallery in New York, and his work has been exhibited at the New Mexico Museum of Art, Candela Gallery, and the Photographic Centre Peri. andymattern.com

38

Lauren Semivan

Detroit, MI

Untitled (February 17), 2018
Cyanotype, 8×10"
Signed, verso
Donated by the artist
AP
\$800–1,500



Textured marks, lines and gestures create an otherworldly atmosphere in Lauren Semivan's *Untitled (February 17)*. Within this constructed space, the photograph transcends reality, blurring boundaries between real and fictitious worlds. Semivan's work has been exhibited at the Nelson Atkins Museum of Art, Detroit Center for Contemporary Photography, The Griffin Museum of Photography, The Hunterdon Art Museum, and the Cranbrook Art Museum among others. She is represented by Benrubi Gallery in New York, and David Klein Gallery in Detroit, Michigan. laurensemivan.com

39

Megan C. Ledbetter

Chattanooga, TN

40

Moth Wing, 2013
Silver gelatin photogram, 14×11"
Signed, verso
Donated by the artist
Unique print
\$500–800



Megan C. Ledbetter's photographs are inspired by the deeply symbolic vanitas still-life paintings of 17th century Europe. These paintings drew their reference from the first chapter of the book of Ecclesiastes, which explores the complex relationship between the body and spirit. This enlargement of a moth's wing shows a love of life, a sense of mortality, and the fragility of the body. Ledbetter lives and works in Chattanooga, Tennessee. She earned her MFA from Massachusetts College of Art and Design, and attended Skowhegan School of Painting and Sculpture in 2013. meganledbetter.com

Jason Lazarus

Tampa, FL

41

Untitled (#41), 2017
Silver gelatin photogram, 20×24"
Unique print
Donated by Andrew Rafacz Gallery
\$500–1,000

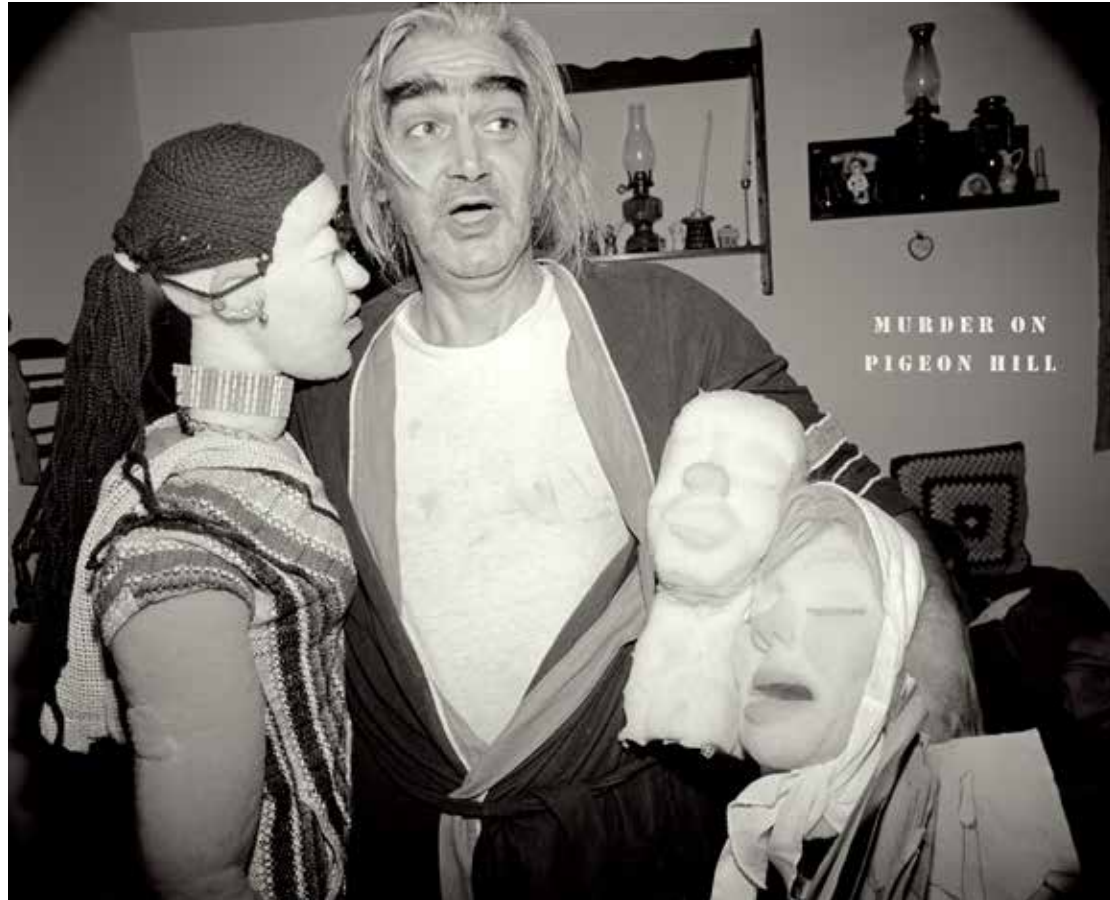


Liquid streaks form numbers in Jason Lazarus' *Untitled (#41)*. Upon closer inspection, this abstract sequence becomes a phone number to a well-known address: the White House. In their dripping, almost indecipherable form, these numbers form a tenuous connection to the most public phone number in the country. Lazarus has exhibited at the San Francisco Museum of Modern Art, MASS MoCA, the Art Institute of Chicago, the Renaissance Society, and the Queens Museum of Art. jasonlazarus.com

Jeffrey Wolin

Chicago, IL

Murder on Pigeon Hill, 1991/2017
Piezograph with hand stenciling, 22×40"
Signed, recto
Donated by the artist
\$2,000–3,500



From 1987-1991, Jeffrey Wolin made over 2,500 portraits of the residents of Bloomington, Indiana's Crestmont housing projects, an area on the west side of the city known as "Pigeon Hill." This long-term project explores his many subjects lives, in and out of poverty, through gripping portraits and narrated with his trademark hand lettering on the surface of the prints. Wolin's photographs are in the collections of numerous museums including the Metropolitan Museum of Art, Los Angeles County Museum of Art, and the San Francisco Museum of Modern Art. jeffreywolin.com

42

Kris Sanford

Mount Pleasant, MI

Morning Dress, 2017
Archival inkjet print, 10×10"
Signed, verso
Donated by the artist
Edition 1/20
\$350–650



In *Morning Dress*, two men stand jovially with their arms draped around one another, their faces obscured, but their smiles clearly present. In this snapshot of the past, Kris Sanford imagines a possibility for queer desire to bloom. Kris Sanford has exhibited her work nationally and internationally, receiving the Fellowship 17 International Award from Silver Eye Center for Photography. Her photographs have been featured in *Fraction Magazine*, *Light Leaked*, *Slate*, and *The Huffington Post*. krissanford.com

43

Eric Ruby

San Francisco, CA

Monica, 2016
Archival inkjet print adhered to fabric, 30×20"
Unframed
Donated by the artist
\$400–600



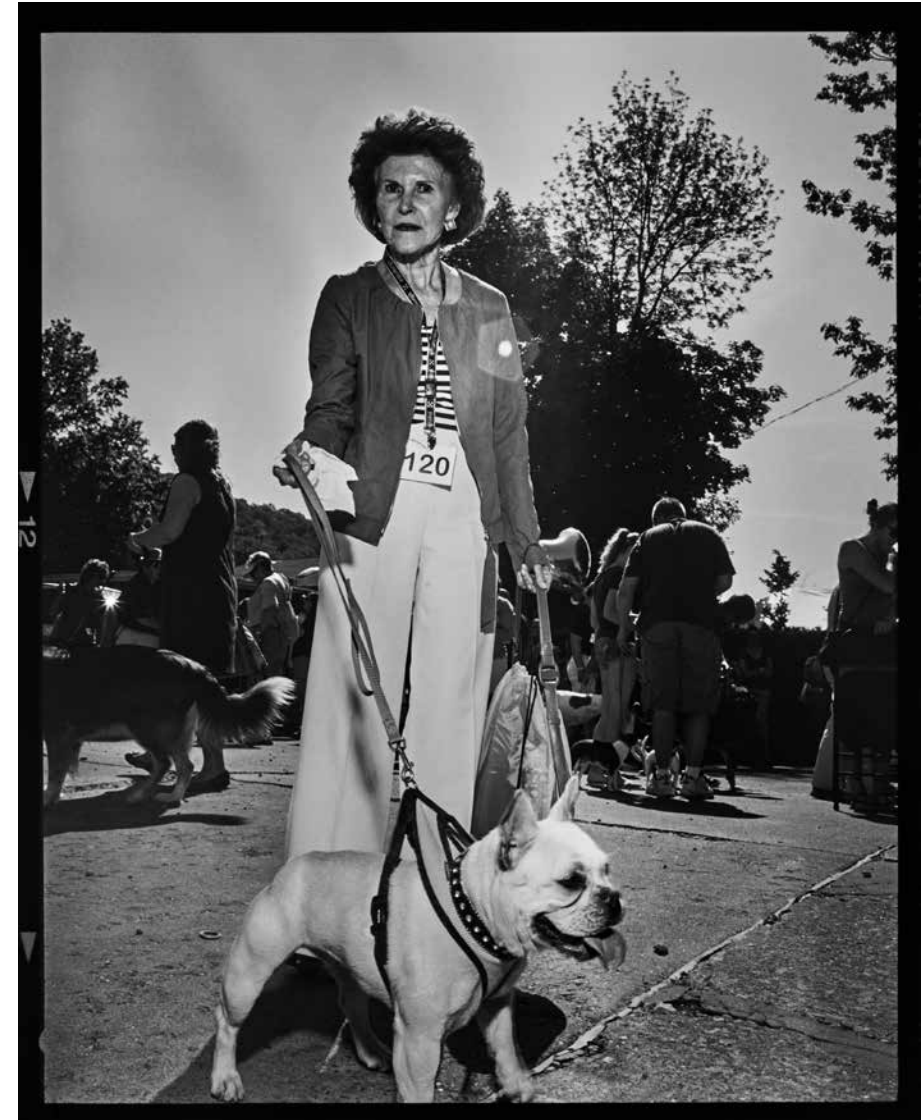
Eric Ruby's series *Kamper Sweet Kamper* offers a meditative view and a physical record of time based on the artist's life living in a camper in the hills outside of San Francisco. The series is a calendar: surrounding scenery shifts with the subtle northern California seasons, plants and animals grow then disappear, and visitors to the Kamper come and go. Ruby's photographs are adhered to swaths of dyed fabric and stitched together, creating a homespun tapestry of the artist's world. ericruby.com

44

Mark Neville

London, England

Untitled, 2012
Chromogenic print, 8×10"
Signed, verso
Donated by Graham Shearing
AP
\$600–1,000



Mark Neville works at the intersection of art and documentary. *Braddock/Sewickley* is a series of images which were initially exhibited at the Andy Warhol Museum as a slide installation. The work examines the legacy of the steel industry in Pittsburgh, focusing upon the impact it has had in forming the contrasting culture and lifestyles of two of its boroughs, Braddock and Sewickley. Neville often works with closely knit communities, in a collaborative process, making the towns he portrays the primary audience for the work. markneville.com

45

Tarrah Krajnak

Claremont, CA

Goth Band, 2014/2018
Archival inkjet print, 21×41"
Signed, verso
Donated by the artist
AP, Edition of 5
\$400–600



In *Marble Studies*, Tarrah Krajnak rented a studio in a crumbling mansion in Peru. Using materials at hand to call attention to the historical layering of time and place, she photographed pictures she bought in Lima's flea markets using anonymous women as stand-ins for portraits of herself and her unknown birth mother. Krajnak has exhibited at the Hammer Museum, The National Museum of Women in the Arts, Center for Photography Woodstock, Silver Eye, Philadelphia Photographic Arts Center, San Francisco Camerawork, and the Columbus Museum of Art. tarrahkrajnak.com

46

Annie O'Neill

Pittsburgh, PA

James Turrell, 2016
Archival inkjet print, 13×10"
Signed, recto
Donated by the artist
\$600–1,200



In this portrait of James Turrell, the artist appears relaxed, hands casually entwined in front of him. Standing in the Mattress Factory, a flare of light bares over his left shoulder, an allusion to the pioneering light works the institution has exhibited since their inception in the 1980s. O'Neill's accomplishments in documenting news and other human activity have been recognized by the National Press Photographers Association, Society of Newspaper Design, Golden Quills, and she's twice been named Pennsylvania Photographer of the Year. annieoneillphotography.com

Glen Davis

Pittsburgh, PA

Untitled (Televisions), 1954-1957

Silver gelatin prints, 6 separate 4x5" prints

Stamped, verso

Donated by Pat McArdle

\$400–800



Glen Davis was an active member of Pittsburgh's "Group A," a collective of artists whose purpose was to advance the acceptance of abstract art in Pittsburgh in the mid-20th century. Davis was an accountant by trade and sold few works of art during his lifetime. This group of photographs, discovered at an estate sale in 2017, shows a fascinating proto-pop interest in television broadcasts at a time when few photographers were inspired by mass media. Davis favored local Pittsburgh personalities, but he also showed a fascination with national variety shows.

48

Esther Bublely

1921-2009, New York, NY

Untitled (Pittsburgh Children's Hospital), 1951

Silver gelatin print, 7x7"

Signed and stamped, verso

Donated by Jean Bublely

\$800–1,500



A protégée of Roy Stryker at the U.S. Office of War Information and subsequently at Standard Oil Company, Esther Bublely was a preeminent freelance photographer during the "Golden Age" of American photojournalism, from 1945 to 1965. At a time when most post-war American women were anchored by home and family, Bublely was a thriving professional, traveling throughout the world. In 1951, Bublely spent three weeks on assignment for the Pittsburgh Photographic Library living at Pittsburgh Children's Hospital where she created this image. estherbublely.com

Tim Roda

Long Beach, NY

Hidden Father 3, 2015
Silver gelatin print, 15×11"
Signed, verso
Donated by the artist
Edition 1/3, 1 AP
\$1,800–3,300



Through staged photography and sculpture, Tim Roda captures the loving and playful chaos of domestic life. This scene was first envisioned in the artist's mind and then played out by himself and his son. The work is filled with metaphorical reverberations of Roda's family history and memories of childhood. Roda is the recipient of a US Fulbright Award and the Kennedy Family Fellowship, and his work is held in many permanent collections, including the Bard College Museum, The Museum of Contemporary Photography, and the Seattle Art Museum. timrodaart.com

50

Trisha Holt

Bloomfield Hills, MI

Blue Study 2, (Flats), 2015
Archival inkjet print, 30×20"
Signed, verso
Donated by the artist
Edition 2/5, 2 APs
\$600–1,000



In *Blue Study 2*, the sculptural qualities of the objects Trisha Holt photographs belie their flat and two-dimensional nature. Playing with perceptions of space, bodily awareness, and color, Holt probes new considerations of familiar themes, such as still lifes and portraiture, in a culture beset with digital renderings. Holt has shown her work nationally in New York, Detroit, Seattle, and Arkansas. Her work is represented by the David Klein Gallery in Detroit, MI. trishaholt.com

Aspen Mays

Richmond, CA

O'Keeffe (Indigo), 2016
Silver gelatin print with indigo dye, 11×11"
Signed, verso
Donated by the artist
Unique print
\$800–2,000



O'Keeffe (Indigo) is an investigation personal objects: Aspen Mays' great grandmother's bandanna — pale pink, printed with a starburst pattern — and a second vintage bandanna owned by Georgia O'Keeffe, dyed indigo and accented with white dots. Mays used a pushpin to meticulously transfer the starburst and dot designs from textile to light sensitive photographic paper by pricking holes in the paper's surface. Mays' work has been exhibited at Higher Pictures in New York and the Museum of Contemporary Art in Chicago. aspenmays.com

52

Ben Schonberger

Pittsburgh, PA

Fools Gold, 2018
Archival inkjet print, 13×19"
Donated by the artist
Edition of 5
\$300–500



Fools Gold questions our ability to discern the differences between imitation and reality. This photograph depicting a glass sculpture made to mimic pyrite — a mineral that mimics gold — asks us to ponder notions of representation, authenticity and likeness. Schonberger's work resides in public and private collections including The Detroit Institute of Arts, The Toledo Museum of Art, the MoMA Library, The Cleveland Museum of Art Library and The Arts Library at Yale University. benschonberger.com

53

Marion Wilson

Englewood, NJ

Sketchbook Series (taped and moistened sphagnum), 2017
Archival inkjet print, 18×26"
Signed, recto
Donated by the artist
Edition of 4
\$700–1,200



In this tender portrait to one of earth's earliest life forms, Marion Wilson pays homage to a miraculous, but often overlooked organism. Soft and fragile strands of moss lay delicately across a subtle pattern of raindrops, an allusion to the species' incredible ability to dry out completely, and be brought back to life with nothing more than morning dew. Wilson has exhibited at the New Museum of Contemporary Art, the Herbert Johnson Museum at Cornell University, Exit Art, and the Sculpture Center, among others. marionwilson.com

54

Nathan Alexander Ward

Williamson, West Virginia

Tree with Posts, 2017
Archival inkjet print, 15×21"
Donated by the artist
Signed, verso
AP
\$300–500



This formally compelling image, showing two collapsed posts upheld by a mature tree, illustrates what Nathan Alexander Ward calls “the inversions of function and intention.” Where once the posts had supported the tree as a sapling, now the tree holds up the posts. This photograph poetically demonstrates a slow and steady changing relationships. Nathan Alexander Ward is a Pittsburgh, PA based photographer, whose work has appeared in *The Huffington Post*, *614 Magazine*, and *The New York Times*. Clients include The Columbus Flea, Seventh Son Brewing, The Wexner Center for the Arts, and The Columbus Museum of Art. nathanalexanderward.com

55

Lois Conner

New York, NY

Lotus, Yuanming Yuan, Beijing, China, 2016, 2016/2018
Archival inkjet print, 13×34"
Signed, verso
Donated by the artist
Edition 3/10
\$1,200–3,000



Lotus blossoms scatter across a glass-like body of water below them, captured in a perfectly choreographed moment of stillness. Lois Conner gives us an encapsulation of order where others might only see chaos. Conner has exhibited widely across the United States and abroad; her work can be found in the collections of museums such as Museum of Modern Art, Metropolitan Museum of Art, San Francisco Museum of Modern Art, Getty Museum and Los Angeles County Museum of Art. loisconner.net

56

Silver Eye Editions Portfolio

57

9 archival prints, various media, 2015-2017
Custom case, 16×3×20"
Each print signed
Donated by the artists
Edition of 5
\$1,500–3,000



Collect the work of nine unique, upcoming, cutting-edge photographers — while supporting Silver Eye's mission. This complete Silver Eye Editions portfolio features limited-edition prints made especially for Silver Eye by some of the nation's most talented emerging photographers in a custom clamshell case made by Candor Arts and designed by Studio Elana Schlenker. The portfolio includes work by Susan Abramson, Dan Boardman, Daniel Coburn, April Friges, Robert Chase Heishman, Megan C. Ledbetter, Tarrah Krajnak, Hannah Price, and Julie Weber.

Francis Crisafio

Pittsburgh, PA

"Yes" Blackboard, 2014/2017
Archival inkjet print, 17×11"
Signed, verso
Donated by the artist
\$400–600



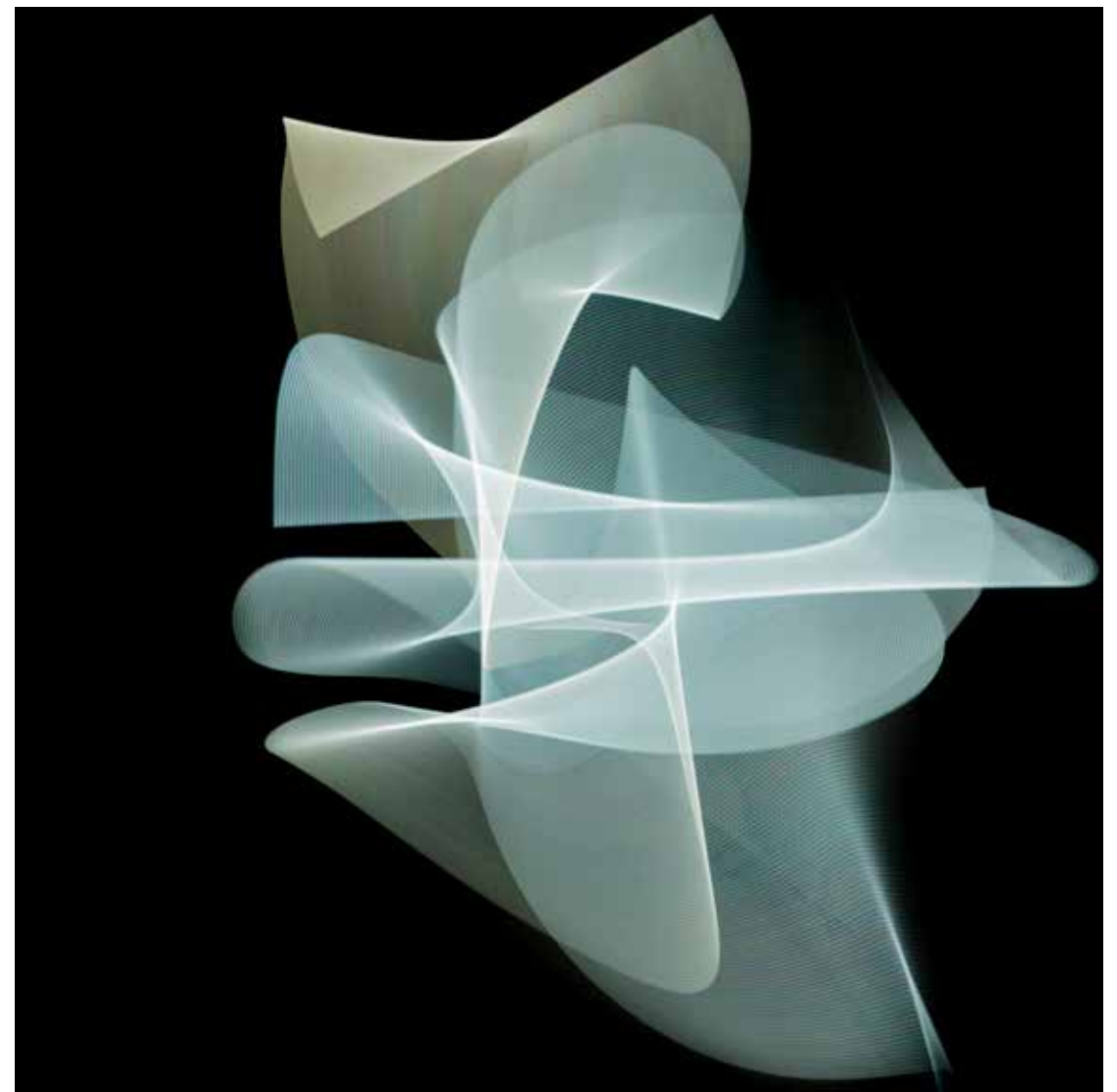
Gestural marks, some half wiped away, careen across a blackboard in Francis Crisafio's photograph. Taken from a series in which Crisafio asked students to create their own versions of a self-portrait, this photograph shows the empty classroom, after the students have gone, leaving an abstract composition behind. Crisafio has been exhibiting images from this series since 2006 with the work being curated or juried by Eli Reed, Larry Fink, Mark Steinmetz, Lesley Martin, Elizabeth Avedon, Jim Casper, W.M. Hunt, Kathy Ryan, and Chris Boot, among others. franciscrisafio.com

58

Lori Hepner

Pittsburgh, PA

Between the Sea and the Sky #2820: Korpo, Finland, 2015/2018
Chromogenic print, 24×24"
Signed sticker, verso
Donated by the artist
Edition 1/10
\$600–1,200



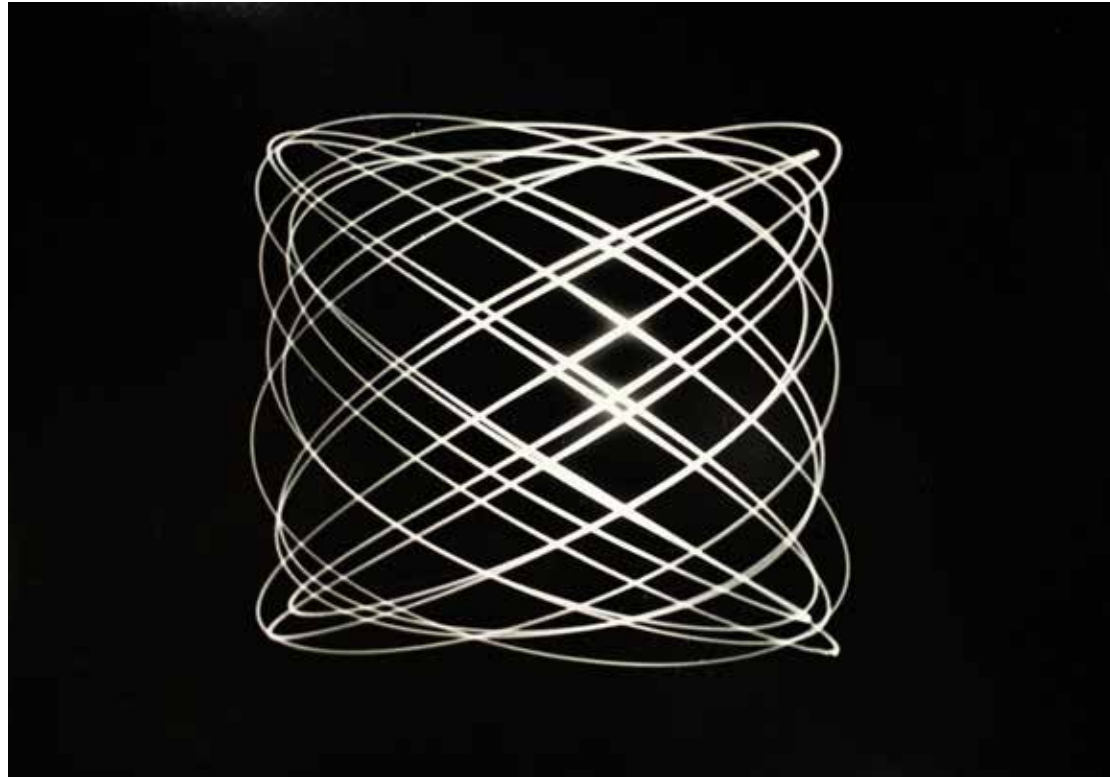
Luminous curves form contorted landscapes, gesturally drawn using customized LED devices. Creating these contorted worlds of light from muscle memories of her treks across arctic landscapes, Lori Hepner moves the LEDs with the bodily knowledge obtained from those physical experiences. Hepner's work has been featured in Time Magazine's Lightbox, Wired Magazine, and has been exhibited internationally in places such as the Houston Center for Photography, Carnegie Museum of Art, and the Brooklyn Museum. lorihepner.com

59

Glen Davis

20th c., Pittsburgh, PA

Untitled (Photogram), c. 1950
Silver gelatin photogram, 5×7"
Stamped, verso
Donated by Pat McArdle
\$300–500



Glen Davis was an active member of Pittsburgh's "Group A," a collective of artists whose purpose was to advance the acceptance of abstract art in Pittsburgh in the mid 20th century. Davis was an accountant by trade and sold few works of art during his lifetime. This cameraless image was made by placing a bracelet on top of a sheet of photographic paper and exposing it briefly to light. Its stark elegance extends the abstract themes that are present in his sculptural work.

60

Terry Gruber

New York, NY

Eclipse, 2017/2018
Archival inkjet print, 16×20"
Signed sticker, verso
Donated by the artist
\$300–600



Taken in the Shoshone National Forest in Wyoming, this photograph of the 2017 Solar Eclipse documents the event at the moment of totality. Here, Terry Gruber captures the sun as it was replaced by a circle of wispy white light — the glow of the solar corona. Gruber is a New York City-based photographer who specializes in event based photojournalism.

Andrew Frost

Burlington, VT

Pears, 2017
Silver gelatin print, 10×8"
Signed, verso
Donated by the artist
AP, Edition of 30
\$300–500



Photographing a quintet of pears lying atop a wooden cutting board, Andrew Frost captures more than the sum of their parts in this beautifully crafted silver gelatin print. A symphony of texture and light, Frost's image evokes the quiet, yet powerful, beauty of ordinary moments. Frost was born in Yokosuka, Japan and has an MFA from Syracuse University; he currently lives and works in Burlington, Vermont. andrewpfrost.com

62

Stephen Joyce

Brooklyn, NY

The Bride, 2010
Archival inkjet print, 14×10"
Signed, verso
Donated by the artist
Edition 1/6
\$300–600



This photograph from Stephen Joyce's series *You Can't Go Home Again* depicts a mural that was completed by Pittsburgh artist Judy Penzer. Known as *The Bride on Penn Avenue* this mural's protagonist is the subject of countless rumors: that the bride has abandoned her groom and is running away; that she is entering her new house for the first time as a wife; or that she is a ghost who died before her wedding. Joyce photographs the mural, and the row houses around it, with an affectionate curiosity. stephenmichaeljoyce.com

63

Chuck Biddle

Pittsburgh, PA

Modern Cafe, 1991/2017
Archival inkjet print, 16×20"
Signed, recto
Donated by the artist
Edition 1/5
\$400–700



For his series *Where We Met*, Chuck Biddle photographed places where he imagined two people may have met and made life better for a while, maybe for a while longer. His love for Pittsburgh's neighborhood gathering places appears throughout his work portraying bars and restaurants as heroic landmarks. Attracted to signage of all kinds, Biddle's images are soaked in caring and affection for places and the stories around them.

64

Robert Machoian

Provo, UT

FAR FROM HOME: Untitled 10, 2017/2018
Chromogenic print, 24×32"
Signed sticker, verso
Donated by the artist
\$400–600



A frantic blur of motion becomes a focal point within Robert Machoian's portrait of an otherwise still, domestic environment. His work centers on his two biological daughters and his adopted son. Juxtaposing the frenzied atmosphere of a child in motion, with the solid structure of a family room, Machoian's photograph explores what it means to be at home. Machoian has won awards for his cinematography, and his photographs have appeared in such magazines as *Filmmaker Magazine*, *Indiewire* and *Bright Ideas*. robertmachoian.com

Selden I. Davis

Pittsburgh, PA

Shining up for Sunday, c. 1940
Silver gelatin print, 16×20"
Signed, verso
Donated by Graham Shearing
\$300–500



Selden I. Davis was an amateur photographer from the borough of Wilksburg, who mastered soft-focus techniques favored by Pictorialists like Alfred Stieglitz and Edward Steichen. An active participant in photographic salons in the 1940s and 50s, *Shining up for Sunday* is an excellent example of atmospheric and narrative style. Davis was a part of the country's oldest operating Pictorialist group during the 1940s, The Photographic Section of the Academy of Science and Art of Pittsburgh, which roots itself as early as 1885 and is still in existence today.

66

Clarissa Bonet

Chicago, IL

Click, 2015/2018
Archival inkjet print, 20×16"
Signed sticker, verso
Donated by the artist
Edition 1/6
\$1,200–2,800



A sliver of light stretches across the concrete of a city street. The elongated shadows of a lamppost and a single figure (taking a photograph of his own) transform this urban environment into a dramatic and ambiguous stage, full of mystery and trepidation. Bonet's work has been exhibited internationally, and resides in the collections of the University of Michigan Museum of Art, The Museum of Contemporary Photography, and JPMorgan Chase Art Collection. clarissabonet.com

Mark Lyon

Hudson Valley, NY

Best-Way, North Adams, MA, 2013/2018
Archival inkjet print, 16×24"
Signed sticker, verso
Donated by Elizabeth Houston Gallery
Edition 1/2 AP
\$1,000–2,000



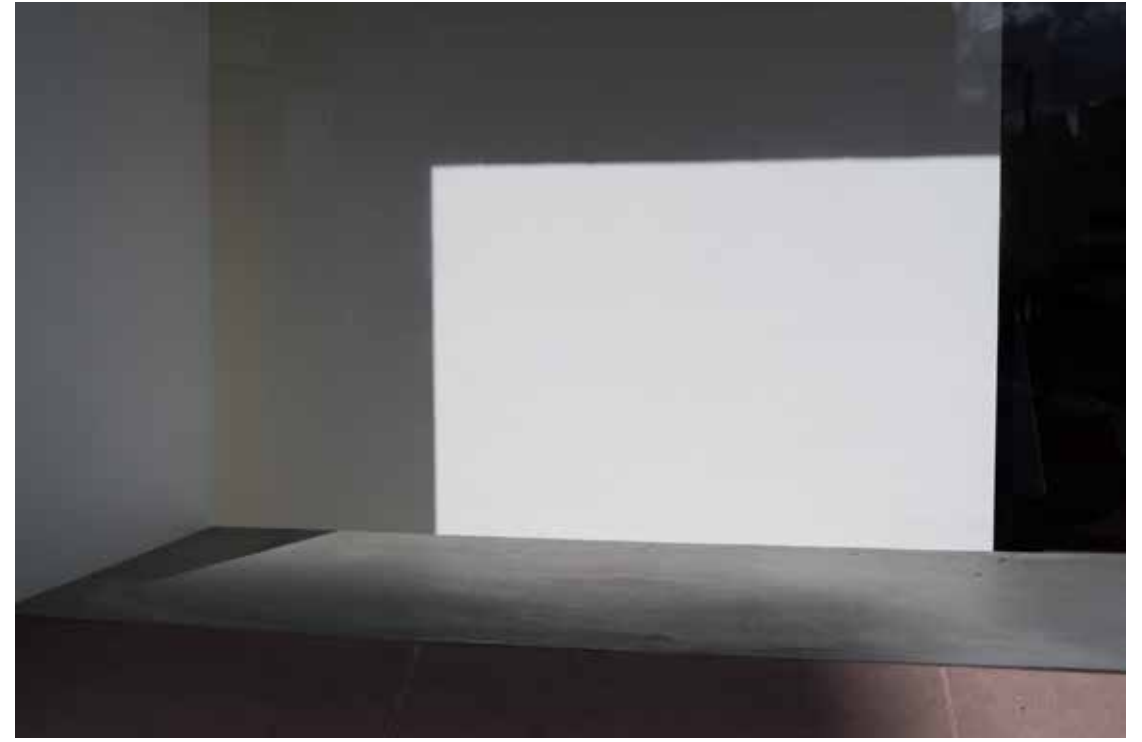
Juxtaposing the ubiquitous space of a self-service car wash bay with its adjoining landscape, Mark Lyon shifts our perspective of these familiar interiors. The fluorescent glow of a street lamp gives the white walls of the bay an eerie glow, while the sliver of smooth, paved road outside the doors is unsettling: still and empty. Lyon has received two Fellowships from The Center for Photography at Woodstock, and his work has been widely exhibited including AIPAD and PULSE. Lyon is represented by Elizabeth Houston Gallery in New York. marklyonphotography.com

68

Soohyun Kim

Rolling Meadows, IL

Cabrini Green, 2012/2018
Archival inkjet print, 16×20"
Signed sticker, verso
Donated by the artist
\$400–600



Upon moving to Chicago from South Korea in 2012, Soohyun Kim began to make photographs that examine traces of modernist housing experiments in Chicago. This image is of the infamous public housing project, Cabrini Green, after it was abandoned for demolition. Kim's elegant and stark photograph contrasts the modernist ideals of the project with its reality of persistent inequality. Soohyun Kim earned his MFA from Hongik University and a second MFA in photography from the University of Illinois at Chicago. soohyunkim.com

Tabitha Soren

Berkeley, CA

Lauren, Running 000318, 2012
Archival inkjet print, 22×29"
Donated by the artist
Edition of 7
\$1,000–2,500



Capturing a woman in mid stride, her head turned to glance behind her, *Lauren, Running 000318* encapsulates a cinematic moment of tension. Whether she is striding towards a beloved or escaping a much darker fate, Soren's image simultaneously generates feelings of panic, curiosity, and concern. Tabitha Soren left a career in television in 1999 to start another as a photo-based artist; her work resides in collections including the Los Angeles County Museum of Art and Cleveland Museum of Art. tabithasoren.com

70

Tamsen Wojtanowski

Philadelphia, PA

Stain, 2017/2018
Toned cyanotype, 14×17"
Signed, verso
Donated by the artist
Edition 2/15
\$300–700



Using the historical photographic process of cyanotype with handmade negatives, Tamsen Wojtanowski is inspired by events on a global and household scale. Her humerus and heartbreaking images combine the most mundane and maddening moments of everyday life. Wojtanowski's work has been shown nationally in exhibitions in New York, Los Angeles, Miami, Nashville, Seattle, Philadelphia, and Portland. tamsenwj.com

71

Sue Abramson

Pittsburgh, PA

On the Edge of Killarney's Lower Lake, Killarney National Park, Ireland, 2016/2017
Cyanotype, 28×22"
Signed, verso
Donated by the artist
AP
\$800–1,500



In this landscape, Killarney National Park is rendered in the blue of the traditional cyanotype process, creating a seductive depiction of an ancient looking land. For most of Abramson's career, she has experimented with alternative photographic methods — photogram, cyanotype, pinhole, and scanning — in connection with the environmental landscape. Her work has been widely exhibited, including one-person exhibitions in Pittsburgh, Philadelphia, and Seattle. sueabramson.com

72

Rosamond Purcell

Boston, MA

Untitled, c. 1982

Polaroid Polacolor print, 24×20"
Signed, recto
Donated by Linda Benedict-Jones
\$700–1,000



Rosamond Purcell is an American photographer who has worked extensively with renowned figures like Stephen Jay Gould, Ricky Jay, and others on collaborative projects, many of which have resulted in books and exhibitions. In the 1980s, the heyday of the Polaroid 20x24 camera, she was among a small corps of distinguished artists and photographers who were invited to create new works in the legendary Polaroid studio. This photograph — a meticulously organized collage — was made at that time. anartthatnaturemakes.com

73

Jason Koxvold

Brooklyn, NY

Untitled, Self Portrait, 2017
Archival inkjet print, 20×24"
Signed sticker, verso
Donated by the artist
Edition 1/10
\$500–1,000



Jason Koxvold focuses on visualizing how economic policy and military strategy have shaped modern landscapes. This series, *KNIVES*, explores how the cutlery industry formed the economic backbone of New York's Hudson Valley for over 150 years, until the Schrade knife factory abruptly moved production to China in 2004. Koxvold holds a BS in Social Science from the University of Edinburgh, Scotland, and has made work in every corner of the globe, from Arctic Russia to South Africa, China to Afghanistan. koxvold.com

74

Jin Lee

Chicago, IL

Untitled Lake, 2015/2017
Archival inkjet print, 20×24"
Signed sticker, verso
Donated by the artist
\$500–1,000



Centering on the experience of photographing Lake Michigan from a single location over a five-year period, Jin Lee's series *Great Water* meditates on cycles of change and the passage of time. Facing her subject toward the seemingly endless body of water, Lee explores the sublime on an intimate scale. Lee is a Chicago-based photographer, who has received the John Simon Guggenheim Fellowship and whose work is included in collections of the Art Institute of Chicago, Museum of Contemporary Photography and Los Angeles County Museum of Art. jinslee.net

75

Stephen Milanowski

76

Portrait of Al Green, c. 1980
Chromogenic print, 20×16"
Donated by Linda Benedict-Jones
\$300–400



Stephen Milanowski's photograph of Al Green in concert captures the passion and charisma of this legendary singer and songwriter. Milanowski is the author of several books including *Duplicity*, which was co-authored by Bob Tarte. His photographs are held in several collections including New York's Museum of Modern Art. stephenmilanowski.com

Jim Judkis

77

Pittsburgh, PA

Untitled, c. 1970
Silver gelatin print, 90×13"
Donated by Rick Landesberg
\$400–600



Jim Judkis' photograph captures a flurry of movement alongside a busy port in India. People carrying baskets and goods for sale form lines that traverse up and down a set of stairs, yet the direct and upward gaze of two young children at the edge of the image is what commands our attention. Judkis has worked on assignment for Westinghouse, Mellon Bank, People Magazine, Business Week, and Pittsburgh Magazine. In addition, he has worked with Fred Rogers to photo-illustrate twelve children's books, the Mister Rogers First Experiences Series. jimjudkis.com

Lynn Johnson

Pittsburgh, PA

Water Warriors, 2015
Archival inkjet print, 16×20"
Signed, verso
Donated by the artist
\$300–600



In this striking portrait, women from Northern Kenya gaze back at us, unyielding. These women wage a daily war against the deceptively simple task of bringing water to their families and communities. Walking for two hours or two days, these warriors face numerous obstacles and difficult terrain in their quest for an essential ingredient for life: water. Lynn Johnson is a National Geographic Explorer Fellow, and the recipient of the Robert F. Kennedy Journalism Award for Coverage of the Disadvantaged. lynnjohnsonphoto.com

78

Sarah J. Winston

Peekskill, NY

Homesick (Vessel), 2017
Archival inkjet print, 10×15"
Signed, recto
Donated by the artist
AP
\$400–900



A sense of calm and melancholy pervades *Homesick (Vessel)*. Belonging to a series of photography in which Winston investigates different representations of illness, wellness and methods of care, these sun-drenched, hanging leaves exude a serene and pensive mood. Sara J. Winston's work is included in The Joan Flasch Artists' Book Collection in Chicago, IL, and The Beinecke Rare Book & Manuscript Library at Yale University. sarajwinston.com

Keith Yahrting

Philadelphia, PA

80

Carowinds Amusement Park, Fort Mill, South Carolina, July 19, 2012, 2012/2018
Archival inkjet print, 24×30'
Signed sticker, verso
Donated by the artist
Edition 3/10
\$400–800



A multicolored roller coaster loops across an overcast sky in *Fort Mill, South Carolina*. In his quest to document the area of the original thirteen colonies of the United States of America, Keith Yahrting finds moments of joyous normalcy, unsuspecting of their historic roots. Yahrting received his MFA in Photography from the Rhode Island School of Design and has exhibited at the Aperture Foundation, the Perkins Center for the Arts in Collingswood, New Jersey, and the Annenberg Space for Photography in Los Angeles. keithyahrting.com

Melissa Catanese

Pittsburgh, PA

81

Childs Street, 2007, 2007/2009
Chromogenic print, 13×17'
Donated by the artist
Edition 9/9
\$300–800



Lush overgrowth surrounds a well-worn road in Melissa Catanese's photograph of Childs Street in Pittsburgh, PA. Somewhat ominous and verdant in nature, the photograph becomes part personal document and part fictitious narrative — we're left wondering what lies beneath this leafy environ. Catanese is the founder of Spaces Corners, an artist-run bookshop and project space. Her work has been included in the Mulhouse Biennial of Photography, NoFound Photo Fair, Pier 24 Photography and the Aperture Foundation. melissacatanese.com

Juan Madrid

Catskill, NY

Catskill, NY (Car with painted flames), 2015/2018
Archival inkjet print, 24×16"
Signed sticker, verso
Donated by the artist
AP, Edition of 10
\$400–800



The series *Under the Shadows of Clouds* is an exploration of the Hudson Valley of New York. A lifelong resident, Juan Madrid's photographs evoke a feeling of finding oneself suddenly in a strange, yet familiar place. Madrid traces this to the mythology of the burgeoning American colonies and the story of Rip van Winkle, who fell asleep in the Catskills and woke up on the other side of the Revolutionary War. Madrid's work is included in collections at the Visual Studies Workshop, and the Center for Photography at Woodstock. juanmadridphoto.com

82

Glossary

Archival Inkjet Print

Also known as a pigment print, giclée or dye sublimation print, these are printing out processes for ink on paper from a computer-generated source. Silver Eye accepts only archival inkjet prints for benefit auctions.

AP (Artist Proof)

Traditionally, Artist Proofs were an impression of a print taken in the printmaking process to see 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 10% charge added to the successful bid price and payable by the purchaser as part of the total purchase price. The buyer's premium helps to provide archival matting and framing for prints at the Silver Eye Auction.

Chromogenic Print

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

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.

Photogravure

A photogravure is a photograph printed from an engraved steel, copper or other metal plate rather than on photographic paper directly from the negative.

Platinum or Palladium Print

This contact printing process is extremely permanent, and has no gelatin emulsion. The base archival paper is often hand coated, the final print having a matte surface with a deposit of platinum/palladium absorbed slightly into the paper support.

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.

Auction Calendar

4.28.18, 7:30–11pm

Auction Preview Party

Join us for an opening celebration and first look at all of the incredible works up for bid. Tickets: \$25.

5.3.18, 8pm

Channel Silver Eye: Collections

Silver Eye presents a video screening event dedicated to the topic of collections and collecting.

5.5.18, 2pm

What to Buy and Why

Silver Eye staff shares their favorite Auction prints and answer questions about purchasing and collecting photographs.

5.10.18, 6:30pm

The Last 5 Photos I Bought

Karen Irvine, of the Museum of Contemporary Photography, and Brian Lang, Curator of the BNY Mellon, share the last five photos they added to their institutions' collections.

5.15.18, 6:30pm

What to Buy and Why II

Silver Eye staff shares their favorite Auction prints and answer questions about purchasing and collecting photographs.

5.19.18 11–2pm

Silver Eye Benefit Auction

Silver Eye Center for Photography
4808 Penn Ave, Pittsburgh, PA

