

SF CAMERAWORK
Benefit Auction **23**

Silent Auction Lots





Marc Alcock is a British Photographer based in San Francisco. He is originally from Blackpool, England, graduated from the University of Leeds, and relocated to California in 2010.

In 2018 he self published the book *California Topiary*, documenting homes around California with a special relationship between architecture and nature. The photographs describe the ways in which we manipulate the natural environment to suit our needs.

This print is part of an upcoming project, *Glyphs*.

Bid Online



Glyphs, 2021
Archival Pigment Print
16 x 12 inches
Edition of 5
Courtesy of the artist

Silent Auction Lot #1 | Retail Value: \$2,000



Jeremiah Barber is a multimedia artist who explores perception and communication through sculpture, video and speculative design. This digital photocollage is one from a recent series that applies Darwinian concepts to cameras, imagining the camera body as an autonomous, living thing in its earliest stage of evolution. The image is produced through layers of photographs and 3D model renderings, presented at a scale of imposing presence. The series is inspired by recent scientific discoveries around plant and animal consciousness, as well as the increasing plausibility of synthetic consciousness in A.I.

Bid Online



Evolutionary Variation (Rolleiflex), 2023
Archival Pigment Print
40 x 30 inches
Edition of 3
Courtesy of the artist

Silent Auction Lot #2 | Retail Value: \$3,000



Ulnar Drift, 2019
Archival Pigment Print, from chlorophyll print scan
24 x 24 inches
Edition of 6
Courtesy of the artist

Silent Auction Lot #3 | Retail Value: \$1,000

Megan Bent's photographs use the process of chlorophyll printing, a long-exposure contact process that develops images by contrasting the green pigment in plants with the bleaching action of the sun, allowing a leaf to hold a picture. By exposing the leaves to films made from x-rays and other medical body-scanning techniques, archival images, and private photographs, Bent portrays a spectrum of emotions presented by "crip" life from both personal and historical perspectives. Some prints deal with cultural stigma and eugenics mindsets, while others document chronic pain, depleted energy, solidarity, and companionship. Bent's body of work [manifests] in two ways....reproductions of the chlorophyll prints when they were first made, showing saturated color gradients and tonal character, [and] the original chlorophyll leaves, which are slowly biodegrading....The materials and presentation, combined with the subject matter of disabled life, reflect the values of "impermanence, care, interdependence and slowness" [MB] intrinsic to Bent's process and practice, as well as disability communities at large.

-- from curatorial essay by Aay Preston-Myint, for the exhibition *Weep to Water the Trees at slash art, San Francisco, 2023*.

Image description for *Ulnar Drift*: A long vertical tear-shaped leaf on a black background. Printed in the dark green chlorophyll is the shadow of an extended hand reaching upwards.

Bid Online





Bioluminescent Communications #8, 2021/2023
Archival Pigment Print
24 x 20 inches
Edition of 5
Courtesy of the Artist and Andrew Rafacz Gallery

Silent Auction Lot #4 | Retail Value: \$4,000

This work was created at Vieques, Puerto Rico in Mosquito Bay, one of the largest bio luminescent bays in the world. To document this phenomenon I choose to use the bay itself as the recording apparatus. By submerging sheets of large format film into bodies of water a layered, collaboration with what I am documenting occurs -- using the water as a lens to refract light while absorbing the water's chemistry and particles that leave traces of place and presence.

Bid Online





Lxs Meninxs, 2019
Archival Inkjet Print on Hahnemühle Baryta Paper
16 x 24 inches
Edition of 5
Courtesy of the artist

Silent Auction Lot #5 | Retail Value: \$1,000

Lxs Meninxs was made in October 2019 in Oaxaca, Mexico, while working on a long-term project documenting the Day of the Dead traditions in a multi-generational family home.

+ + +

Harvey Castro is a multidisciplinary artist and documentary photographer who employs a variety of mediums, including still and moving images, audio recordings, and historical content, to delve into the complex relationship between climate change and immigration, identity, and inclusion.

Castro draws inspiration from his lived experience to engage with the people he photographs. As an immigrant and person of color, this genuine engagement leads him to build relationships, resulting in candid portraits and intimate scenarios taken in public and private spaces. His images often show the inadvertent dramas of everyday life. .

Originally from Nicaragua, Castro lives and works in Oakland, California, and continues to use his art to advocate for social change and raise awareness of critical contemporary issues.

Bid Online





Bouquet Toss, 2022
Digital Print
28 1/2 x 22 inches
Unique
Courtesy of the artist

Silent Auction Lot #6 | Retail Value: \$4,000

Finding inspiration in do-it-yourself homeowner manuals, magazine advertisements, and the loneliness of late stage capitalism, I'm interested in the theatrics of everyday life. Bemused by gender and societal roles, I take note of what captures my attention. Baskets of fake fruit. How to disguise your junk with pattern matching design tricks. Holiday décor ideas. Life hacks. Casting, sheet forming, photographing, and camouflaging, I think of these objects as props in a performance. Stacking 99 slices of cast bread, taking monumental portraits of household trinkets, and photographing a tower of pencils before and after their collapse, I am poking holes in conventional modes of success. Silently steering the attention from photograph to object and back again, I invite you to engage and follow their direction. With any luck, you'll reach a dead end.

Bouquet Toss: I always imagined this photograph to be taken right after a missed bouquet toss, or a rejected courtship. The positioning of the shadows, wavering backdrop and plastic florals position the viewer in an uncanny setting, leaving the impression that nothing is as it seems.

Bid Online





Waiting at the DMV, Daly City, CA; 2020, 2023
Archival Inkjet Print
16 x 20 inches
Courtesy of the artist

Silent Auction Lot #7 | Retail Value: \$800

This photograph is from a book published by TIS books in 2020 titled, *Quicksand*. This body of work consists of photographs during my first year in California - which included the beginnings of the pandemic.

Bid Online





An image of Bristlecone Pines from Methuselah Grove.

Bid Online



Schulman at Methuselah, 2019

Dye Destruction Print

10 x 8 inches

Unique

Courtesy of the artist and Haines Gallery

Silent Auction Lot #8 | Retail Value: \$3,500



Untitled 06 (Self Portrait), 2020
Cassius Obsidian clay
10 1/2 x 8 3/4 x 2 3/4 inches
Edition of 3 / Unique in a series
Courtesy of the artist

Silent Auction Lot #9 | Retail Value: \$6,500

Erica Deeman (b. Nottingham, UK) is a visual artist whose work explores the intersections of race, gender, and the hybridity of Black identity. Deeman is concerned with the multiple ways selfhood manifests through queer, transnational and hybrid modes; and how we find a sense of belonging and 'home' through migratory patterns, memory, personal biography, and ancestral legacy. Her multidisciplinary practice embodies the complexity and transformational nature of Blackness.

Deeman currently lives in Seattle, WA and works between there and the Bay Area.

Bid Online





Two Parade Goers in Bathing Suits, from the *Public Matters* Series, 2018
Archival Pigment Print
6 x 9 inches
Edition of 7
Courtesy of the artist and Euqinom Gallery

Silent Auction Lot #10 | Retail Value: \$1,700

Capturing the spirit of protest and parade, *Public Matters* brings together photographs made by Janet Delaney in Reagan-era San Francisco. At this turbulent time in the mid eighties, Delaney was living in the primarily Latino neighbourhood of the Mission District. She would spend the weekends photographing public gatherings, from the annual Cinco de Mayo parade, to the Heart of the City Farmers Market to the Peace, Jobs and Justice marches. If political governance was regressing, the West Coast city was a place where, as Delaney remembers, 'progressive ideas would always be upheld.' Celebrating multiculturalism and collective struggles for social justice, *Public Matters* surfaces at a juncture when the message of building bridges is needed now more than ever.

- from publisher of *Public Matters*, 2018, MACK BOOKS

Bid Online





Pour, 2023
Archival Inkjet Print on Metallic Photo Paper
36 x 27 inches
Edition of 8
Courtesy of the artist

Silent Auction Lot #11 | Retail Value: \$4,250

This piece is part of a larger project titled *tha crossroads*, which explores the ways in which Black people commune with our ancestors by focusing on space between our world and that of spirit. *pour* (2023) is rendered by digitally manipulating a polaroid and represents the pouring of libations, a prayer regularly performed by Black folk to honor our dead.

Bid Online





Pohulianka, Ukraine 2008, August 2008/August 2023
Pigment Print
22 x 32 inches
Edition of 5
Courtesy of the artist and Yancey Richardson Gallery

Silent Auction Lot #12 | Retail Value: \$4,500

This image was made at the beginning of my career while living in Ukraine on a Fulbright fellowship. I spent a year working and traveling there, often staying with families in small villages and towns. I made pictures all the time. It was the year after the Orange Revolution. This was the day of a summer harvest festival.

Bid Online





Stream of consciousness, 2022
Carved Gelatin Silver Print
10 x 8 inches
Unique
Courtesy of the artist

Silent Auction Lot #13 | Retail Value: \$1,500

My practice begins by grounding my body to my location, focusing on the unique qualities of each place- the climate, soil, plants atmospheric pressure, specific crystals and minerals with a variety of properties, and people, all of which bring about changes within me and bring new insights. This constellation of materials and conditions creates a unique living experience. The codes of the place are imprinted in the human beings who live there. Even weather conditions have influenced the beginning of different religions across the world.

In these photographs, I explore the patterns and textures of this earthly matter in different specific places: its innate celestial properties and luminosity. These abstract images are a combination of my analog macro photographic documentations of patterns in nature, the imprint of my own DNA (from hair and saliva) and the impressions left behind by fragments of mirror that bear my own fingerprints. After the process is finished in the darkroom, I carve unique dynamic abstract drawings with different tools such as sandpaper, Exacto knives and nails.

Throughout history it's been said that we come from the stars. Although these images come from nature- the world under our feet- they suggest mysterious constellations. They question whether there is any difference between cells and galaxies.

Bid Online





Studio 14 Window 9221 and 9721, 2021
Pair of Inkjet Prints
16 x 25 inches, each
Edition of 9
Courtesy of the artist

Silent Auction Lot #30 | Retail Value: \$2,000

During my one-year graduate fellowship residency at the Headlands Center for the Arts, I photographed my studio window regularly.

An integral part of my practice is working with repetition. I am constantly fascinated by the passage of time, decay, change and the inevitable death that comes with working this way. In this case death is an end to a time, and though all my other repetition work is still ongoing, this particular series ended when I ended my fellowship.

Windows are another integral part of my practice. They are portals, thresholds and they allow us to be both inside and outside at the same time. *Sehnsucht*.

Studio 14 window is a series of 20 images of my studio window, taken over the span of one year (2021-2022) documenting different times of the day, year and studio setups.

Bid Online





The series *A Place Where We Are In The Sun* uses family archives, historical documents and early Alta California maps to trace the land loss, assimilation and resilience of Indigenous and Chicana ancestors in Southern California from the perspective of an 8th generation Angeleno. Taken by trekking into land between what is now known as Lompoc and the Greater Los Angeles area, these physically manipulated and rephotographed archives work to unearth historical conditions permeating the soil my ancestors lived on: the enclosure of land under European notions of private property and the resulting displacement of indigenous/BIPOC communities from such spaces.

Bid Online



Akuuragna/Pasadena, Huntington Library Parking Lot, 2021
Archival Pigment Print
20 x 30 inches
Edition of 5
Courtesy of the artist

Silent Auction Lot #14 | Retail Value: \$3,000



Pilgrims, 2021
Photo silk screen on vintage ledger paper
30 x 35 inches
Courtesy of the artist and Rena Bransten Gallery

Silent Auction Lot #15 | Retail Value: \$4,000

The Pilgrims is from a series called *Broken Shadows* that I began during San Francisco's 2020 mandatory shelter-in-place order and broadly references the positives and negatives of the silkscreens that I use in my practice. Creating one new work every day and half, the series evolved into a project that allowed me to reuse my large archive of silkscreens to continue the conversations about diaspora, place, and identity--ideas that are central in my practice. The central challenge in this project was using my older work to create images that speak to the immediacy of 2020's racially fraught atmosphere. The resulting works are one-of-a-kind images that layer the past with the present to remind us of their inextricable link.

Bid Online





Kenzie in a Crevasse, Juneau Icefield Research Program, Alaska 2016, 2019
Archival Pigment Print
23½ x 30 inches
AP 1 of 2
Courtesy of the artist and Fredericks & Freiser

Silent Auction Lot#16 | Retail Value: \$6,000

This print is a part of Foglia's *Human Nature* series (Nazraeli Press, 2017), a ten year project about why people need wild places. *Kenzie in a Crevasse* was included in solo exhibitions at Foam Museum in Amsterdam, Headlands Center for the Arts, and Museum of Contemporary Photography in Chicago. The print was included in group exhibitions, including at Les Rencontres d'Arles and Victoria and Albert Museum.

+ + +

Lucas Foglia (b. 1983) is a fine art photographer engaged in environmental activism. His photographs of people in nature are hyperreal, lyrical, and often inexplicable.

Bid Online





Untitled #46, 2021
Ink on Archival Paper
27 1/2 x 39 3/8 inches
Edition of 5
Courtesy of the artist and Schlomer Haus Gallery
Silent Auction Lot #17 | Retail Value: \$2,100

A black and white photograph of three intertwined figures.

Bid Online





The Taiga, 2023
Color Inkjet Print
24 x 20 inches
Edition of 5
Courtesy of the artist

Silent Auction Lot #18 | Retail Value: \$2,500

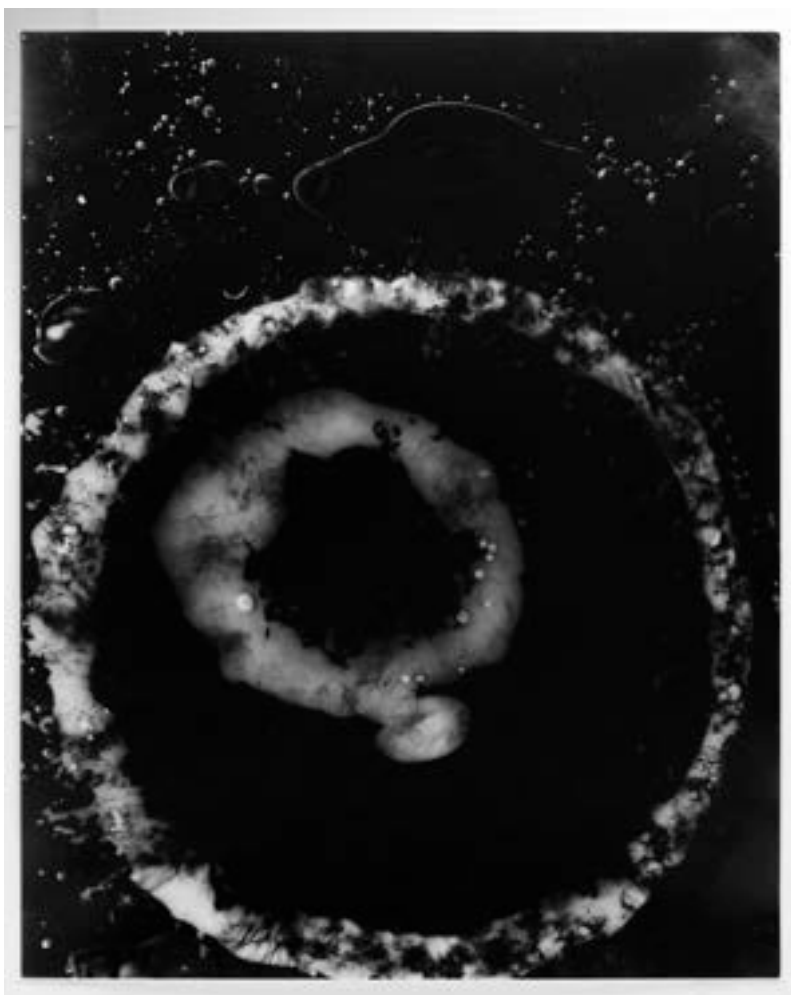
This photograph is from the series and book *Some(W)Here* published in 2012.

“Those who like landscape, portraiture, architecture, or documentary will not be intrigued. Those, however, who like the paintings of Redon and the films of Bergman or the surreal dream poems of Breton will find this book quite to their liking.”

- Christopher Johnson, *Photo-Eye*

Bid Online





Night Swimming (2022030304), 2022
Gelatin Silver Print
20 x 16 inches
Unique
Courtesy of the artist

Silent Auction Lot #19 | Retail Value: \$1,500

On the darkest nights during new moons, I created *Night Swimming*, a series of breath photograms. While holding my breath underwater, I exhaled rings of air. Sensing my breath channel upward through the water, I used a flash to make exposures of the bubbles onto light-sensitive paper floating right below the water's surface. The shape of the bubbles made visible not only my lung capacity but also the essence of life: Breath. As a kid growing up with asthma, I learned to swim to strengthen my respiratory system. I was instructed to submerge and hold my breath for a few seconds before coming up for air. I did this repeatedly with different but consistent rhythms.

Bid Online





A white rope in the air and its shadow on the water, one rope floating, and then another rope only seen as a reflection: visual poetry.



Abstracts, 2002
Sepia/Selenium Toned Gelatin Silver Print
Image: 4 x 6 inches; Sheet: 8 x 10 inches
Edition of 25
Courtesy of the artist and Corden|Potts

Silent Auction Lot #20 | Retail Value: \$1,350

Bid Online





We Challenge Your Iconography, 2023
Gelatin Silver Print mounted on 8-ply cotton rag
16 x 20 inches
Edition of 3
Courtesy of the artist

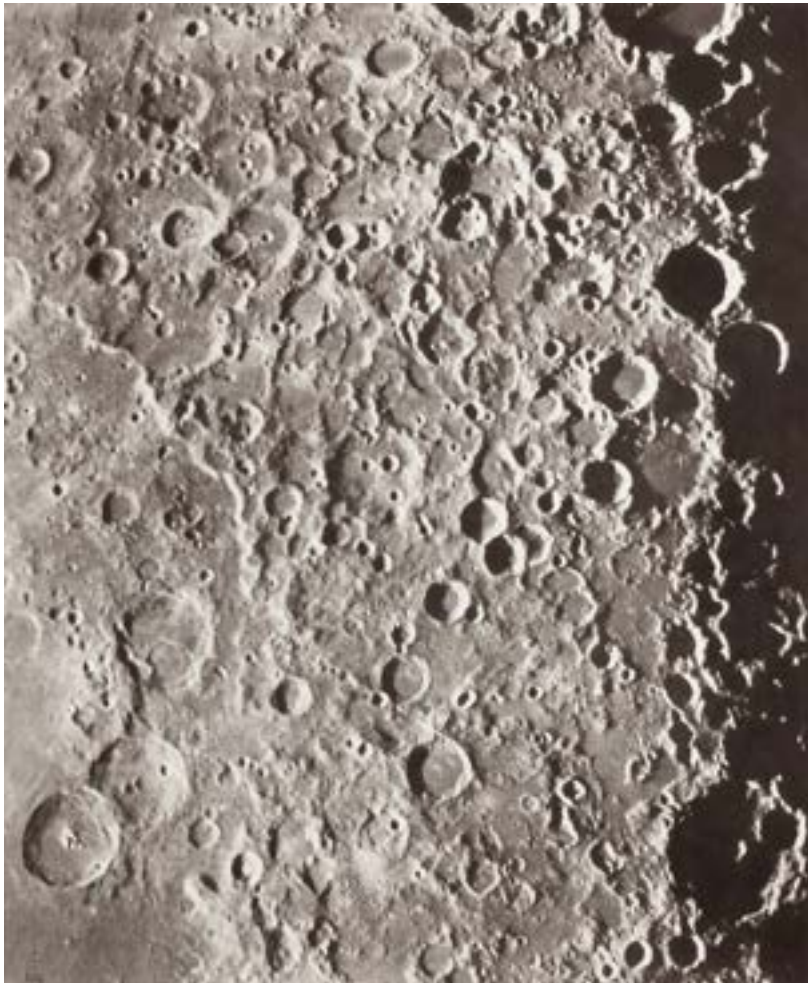
Silent Auction Lot #21 | Retail Value: \$3,000

As an interdisciplinary artist, I challenge American iconography and its cultural representations through my work. Using video, photography, sculpture, text, assemblage and installation, the work offers a more nuanced and honest look at our shared history and the influence of Black cultural heritage. My work aims to foster a greater sense of community and belonging for Black Americans by confronting the canonical obfuscation of the Black body, presenting an unfiltered representation that challenges the dominant gaze and providing a platform for Black viewers to see themselves reflected in the world.

Bid Online



 **Maurice Loewy & Pierre Henri Puiseux**



Photographie Lunaire: Gemma Frisius - Sacrobosco
- Descartes, 17 Février 1899 6h 0
Heliogravure with tissue overlay
Image: 22 ¼ x 8 ½ inches; Sheet: 29 ½ x 22 inches
Unique
Courtesy of Fraenkel Gallery

Silent Auction Lot #22 | Retail Value: \$4,800

A capstone of nineteenth-century astronomical photography, Maurice Loewy and Pierre Puiseux's *Photographic Atlas of the Moon* would remain the most detailed and comprehensive set of lunar maps until the era of space travel. Beginning in 1894, the astronomers spent every clear night photographing the moon through the Paris Observatory's powerful refractor telescope, the Grand Equatorial Coude.

Over the course of fourteen years, the partners produced more than six thousand dry-plate glass negatives. The finest exposures were enlarged and transferred to etching plates to create photogravures of unprecedented clarity and size. Issued in twelve installments, the seventy-one plates are overlaid with tissue sheets that delineate the moon's topographical features.

Bid Online





In Search of Home, Bay Area 559, 2022

24 x 20 inches

Edition of 5

Courtesy of the artist

Silent Auction Lot #23 | Retail Value: \$2,295

My project *In Search of Home* ties the emigration patterns of my family to the racial taxonomy of Carl Linnaeus through scans of plant clippings, rocks, and other objects. So far, I have traveled through thirteen states in pursuit of this work. I treat cultivated plants and weeds as well as native and non-native species in the same fashion, asking the viewer to consider how we choose what is natural, beautiful, and useful. This work has been made in thirteen states including California. I return to sites periodically, in different seasons, to find botanicals in different stages of the life cycle. Since the inception of this project, the work has expanded to include other artifacts that are found at significant locations.

Bid Online





Bay / Sky Afternoon, 1985
Color Coupler Print
8 x 10 inches
Edition: n/a
Courtesy of Katherine Thompson

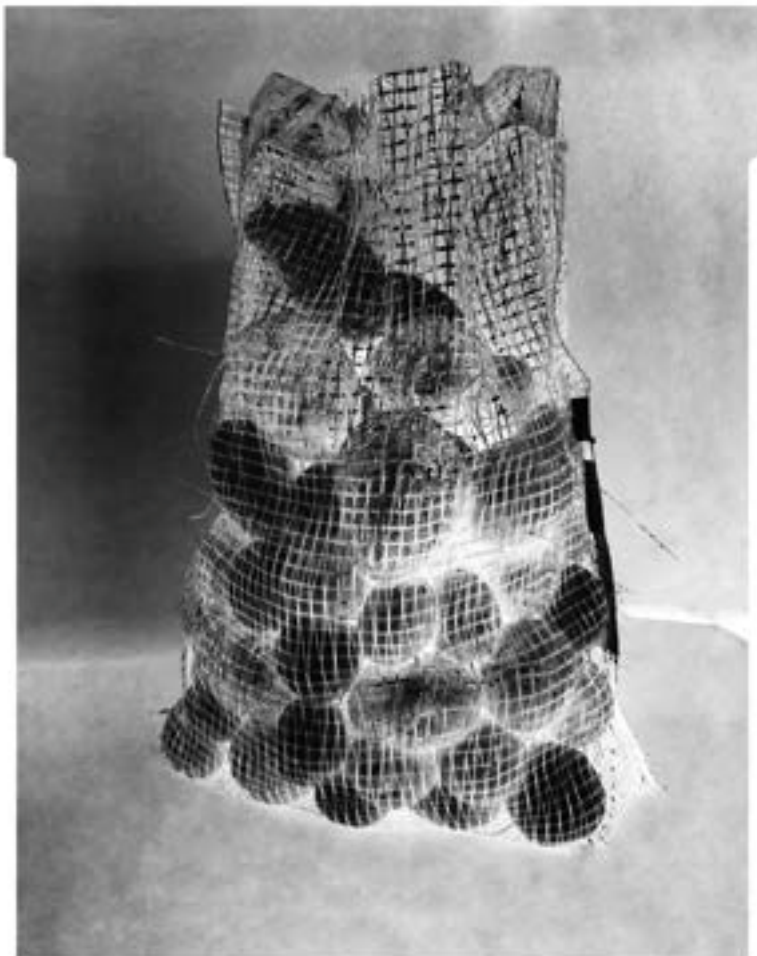
Silent Auction Lot #24 | Retail Value: \$2,500

Joel Meyerowitz (born in New York, 1938) is an award-winning photographer whose work has appeared in over 350 exhibitions in museums and galleries around the world. Celebrated as a pioneer of color photography, he is a two-time Guggenheim Fellow, a recipient of both National Endowment for the Arts and National Endowment for the Humanities awards, and a recipient of the Royal Photographic Society's Centenary Medal. He has published 51 books. Meyerowitz is represented by Howard Greenberg Gallery in New York, Polka Galerie in Paris and Huxley-Parlour Gallery in London.

Meyerowitz lives and works in New York and London.

Bid Online





Marx's "Sack of Potatoes" (after *The 18th Brumaire of Louis Bonaparte*, 1852), 2021
Silver Gelatin Paper Negative
8 x 10 inches
Edition of 10
Courtesy of the Artist

My work across photographic media explores how materials and processes can point to simultaneous presence and absence through the properties of positive and negative. This work is a paper negative made in an 8x10" camera, illustrating the metaphor from Karl Marx's 1852 novel *The 18th Brumaire of Louis Bonaparte*. The image of the sack of potatoes refers to his quote:

"The small-holding peasants form a vast mass, the members of which live in similar conditions but without entering into manifold relations with one another. Their mode of production isolates them from one another instead of bringing them into mutual intercourse.... In this way, the great mass of the French nation is formed by the simple addition of homologous magnitudes, much as potatoes in a sack form a sack of potatoes."

In light of current unionizing debates and other efforts to represent and protect the interests of a working class, this quote questions the nature of whether we can be accountable to one another, as an alternative to living together without relationship and isolated from one another.

Bid Online



Silent Auction Lot #25 | Retail Value: \$900



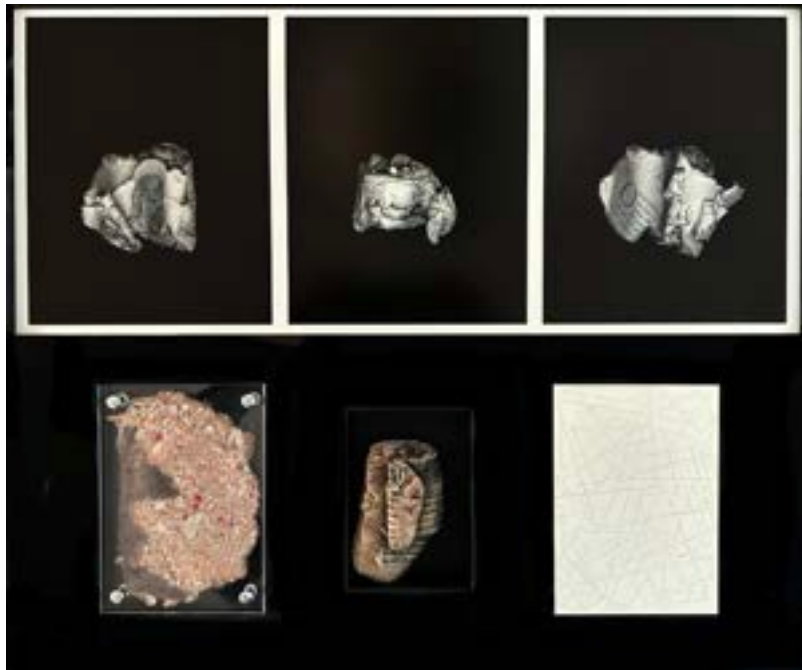
G.M.P. x 357, 2023
Aluminum Eyelets, Steel, Photo Prints
31 x 26 x 2 inches
Unique
Courtesy of the artist

Silent Auction Lot #26 | Retail Value: \$4,000

G.M.P. x 357, a sculptural tapestry of collected photos fragmented and rejoined with metal fittings and hardware. This *G.M.P.* iteration is patterned after the *binakul* weaving, a Filipino loom-based textile akin to op-art aesthetics with roots in illusionary design.

Bid Online





Remainders: god, sex and animals talking, 2012
Photographs and mixed media set in custom box
24 x 21 x 21/4 inches
Edition of 8
Courtesy of the artist

Silent Auction Lot #27 | Retail Value: \$4,500

Remainders: god, sex and animals talking, utilizes banned books, all incorporating women names in the titles. These books were considered improper and unclean. To make the piece I used a process that was not only about cleaning but that was once considered women's work. I made photographic images of what was left behind. Laundering took the book from being a concrete object with the ability to communicate a story, characters, concepts etc. to a maimed fragment of itself. Yet through the photographic process this hobbled book became a beguiling sculptural object that had the ability to communicate through the language that survived. If you are familiar with these books one can recognize sentences, character names and small bits of plot in the fragments. I am interested in the combination of randomness and control the process offers. Random because I cannot dictate how the washing process destroys the books and control because I determine how the remnants will be dealt with photographically.

Bid Online





Wanderer, 2023
Digital Print
18 x 24 inches
Edition of 5
Courtesy of the artist

Silent Auction Lot #28 | Retail Value: \$800

Helia Pouyanfar's *Wanderer* series defines architecture as the poetry of the nomad. By manipulating and contorting architectural objects, she creates structures out of piles of bricks, collections of windows, series of doorways, and easily movable walls. Adding wheels, suitcase handles, or straps, they become objects one can hold and carry or structures one can move through; they become walls that travel with the body. Within their disjointed reality, these objects find the freedom to roam around and eventually find solace in their permanently transient state. Pouyanfar uses photography as means to translate and access the surrealist realm her sculptures belong to.

+ + +

Helia Pouyanfar is a conceptual artist whose work investigates the permanently transient state of the refugee body and its negotiation and reconciliation with Place. Her interdisciplinary art practice utilizes sculpture, installation, photography, and writing to manifest this transient state through architectural objects, images, and videos narrating the idea of Passage and the relationship between liminal spaces and transit.

Bid Online



 **Ron Moultrie Saunders**



Hand. Water, 2023
Gelatin Silver Print (Photogram)
14 x 11 inches
Unique
Courtesy of the artist

Silent Auction Lot #29 | Retail Value: \$1,100

Saunders creates photograms: photographs that are made without the use of a camera. He lays the human body and objects on top of silver-based photographic paper and then exposes it to light to create a silhouette image. The collage effect provides him with a way to explore mythology, history about family, personal identity, and the spiritual nature of life. In his new series, *Being.Water.*, Saunders explores the connection we have to water, it's importance to life, as well as the memories it holds for African Americans.

Bid Online





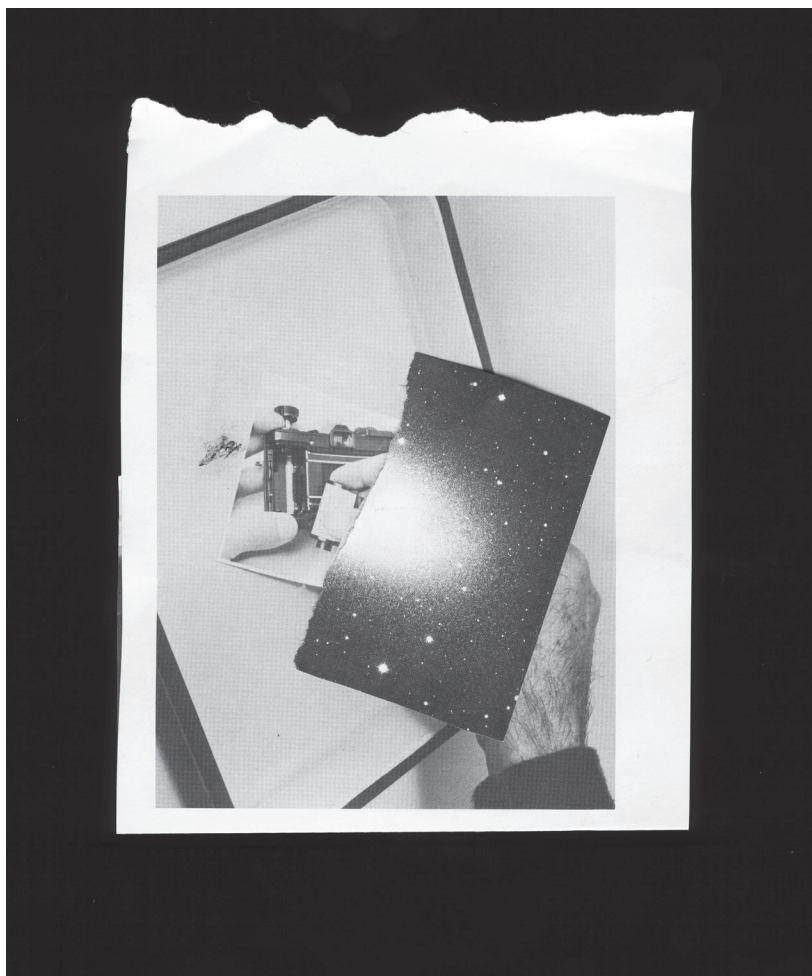
Untitled, 2020, from the series *The First Years*
Gelatin Silver Print
14 x 11 inches
Edition of 3
Courtesy of the artist and Jack Fischer Gallery

Silent Auction Lot #31 | Retail Value: \$1,200

The experience of parenting—though intense in the moment—is ultimately lost to the passage of time and instability of memory. *The First Years* represents my attempt to hold onto something I know I can't preserve. These pictures exist as both poetic vignettes and also a family history of sorts. These works operate as both keepers and interpreters of our own history and act as a lifeline back to intangible moments of elation and fear—the dark and the light. An emotional history to live alongside a factual one.

Bid Online





a roll for past light, 2019
Gelatin Silver Print
20 x 16 inches
Edition of 5
Courtesy of the artist

Silent Auction Lot #32 | Retail Value: \$1,000

"that which we cannot ever expect to see" is a series of poetic assemblages that consider photography's relationship to the universe. What does it mean to remember, to know something we have seen yet never encountered with our bodies? How might we get closer to knowing the unknowable? With visible tears and folds, the images meditate on the impossible physical relationship to galactic bodies of unfathomable scale and at impossible distances, yet able to be held by the hand through the photographic object. The collages begin with print material from popular astronomy sources, which are then made into digital negatives via flat-bed scans that are printed in the analog darkroom.

Bid Online





Ebb, 2017
Archival Inkjet Print on Rag Paper
Image: 32 x 37 inches: Sheet 36 x 45 inches
Edition of 8
Courtesy of the artist

Silent Auction Lot #33 | Retail Value: \$6,000

The piece is created as part of the series *Forest Invisible*, a visual narrative of wildfires in California.

Bid Online





Untitled (Play the Game), 2020
Archival Ink Jet Print
17 x 22 inches
Unique
Courtesy of the artist

Silent Auction Lot #34 | Retail Value: \$850

Aaron Turner is a photographer and educator currently based in Arkansas. He uses photography as a transformative process to understand the ideas of home and resilience in two main areas of the U.S., the Arkansas and Mississippi Deltas. Aaron also uses the 4x5 view camera to create still-life studies on identity, history, blackness as material, and abstraction. Aaron received his M.A. from Ohio University and an M.F.A. from Mason Gross School of the Arts, Rutgers University. He was a 2018 Light Work Artists-in-Residence at Syracuse University, 2019 EnFoco Photography Fellow, a 2020 Visual Studies Workshop Project Space Artists-in-Residence, a 2020 Artist 360 Mid-America Arts Alliance Grant Recipient, the 2021 Houston Center for Photography Fellowship Recipient, a 2021 Creators Lab Photo Fund recipient from Google's Creator Labs & the Aperture Foundation, and 2022 Darryl Chappell Foundation photographer-in-residence at Ogden Museum of Southern Art.

Bid Online



 **Awoiska van der Molen**



#507-6 (Marin County, CA), 2017, 2020
Gelatin Silver Print
30 x 36 inches
Edition of 3
Courtesy of Dave Elfving

Silent Auction Lot #35 | Retail Value: \$8,500

The Dutch artist Awoiska van der Molen is known for her abstract representations of landscapes. The photographs are the result of her longing to return to the place from which we stem: the uncorrupted territory of nature. Her slow and solitary working process continues in the darkroom where she creates the gelatin silver prints.

As a result of receiving the Larry Sultan Award 2017, van der Molen was invited for the AIR program at the Headlands Centre for the Arts. This image was made during these months in Marin County.

Bid Online





Paris, Stalingrad Metro, 2016, 2020
Archival Pigment Print
22 x 17 inches
Edition of 10
Courtesy of the artist and Rena Bransten Gallery

Silent Auction Lot #36 | Retail Value: \$2,600

This is from a series, *The Black Presence in Paris*, that I have been working on for the past 10 years. It is part of my examination of visual history and the cultural landscape primarily in the African Diaspora.

Bid Online





would you trust a flower that bloomed in a darkened room?, 2023
16 x 20 inches
Edition of 5
Courtesy of the Artist

Silent Auction Lot #37 | Retail Value: \$2,000

Would You Trust A Flower That Bloomed in a Darkened Room? is part of an ongoing body of work called *Out of Sorts* that I began during graduate school exploring ideas of altered states of consciousness, with or without a trigger to that change. This piece shows a bright, smashed flower in a pitch black space - alive and having had bloomed in the darkness. I like this as a metaphor for good and uncanny beautiful things coming out of bad situations, the darkness involved in everything.

Bid Online





Form Unmoored, 2023
Silver Gelatin Print
8 x 12 inches
Edition of 10
Courtesy of the artist and Jack Fischer Gallery
Silent Auction Lot #38 | Retail Value: \$4,500

In this iterative work, I first photographed my children amongst organic plaster shapes that I cast. These photographs were then printed, cut, and collaged. The collage was then put into an illuminated set and re-photographed to generate an unmoored, levitating form.

Bid Online





Ladakh, 2023
Giclée Print on Hahnemühle Baryta Paper
18 x 24 inches
Open Edition
Courtesy of the artist

Silent Auction Lot #39 | Retail Value: \$2,000

Ladakh literally means the “land of high passes”.

This photograph was made overlooking the Ladakh range, the Himalayan and Karakoram mountain ranges on the descent from Khardung La, which is arguably the world’s highest motorable road at 17,582 ft.

+ + +

Ashima Yadava is an India-born conceptual documentary photographer and printmaker. With the camera as her conduit, Ashima believes in art as a means to social activism and reform. Her work is rooted in long-form stories with a keen focus on issues of gender equality, race, and social justice. She works in digital and analog methods including large format and silkscreen.

Yadava has collaborated with several nonprofits over the years, including The Commonwealth Foundation, West Valley Community, and Maitri. Her work has been exhibited extensively throughout the world and featured in various publications including *National Geographic*, *Mother Jones*, *SFChronicle*, *Forbes*, *The Telegraph*, *Caravan* and *The Times of India*. She is a Director’s Fellow from the ICP, New York and currently a California Arts Council’s Fellow.

Ashima Yadava is the founder of *Huq : I Seek No Favor* - an ongoing collaboration with over 80 artists responding to the abortion ban: www.huq-iseeknofavor.com/

Bid Online





Samimi (Intimite), 2023
Polaroid Instant Photograph
4 x 3.5 inches
Unique
Courtesy of the Artist and Von Lintel Gallery

Silent Auction Lot #40 | Retail Value: \$4,500

On the heels of the newly re-elected Turkish President's escalated targeting of the LGBTQI+ community in Turkey, Yavuz's series *Polaroids from the Ottoman Empire* explores the controversial subject matter in greater visual detail. To enhance the believability of these artificially generated images, the artist chose to print them on Polaroids using the Polaroid Lab and classical 600-type Polaroid film. The nostalgic texture and slight fuzziness of the Polaroid positives remove the uncanny valley effect, creating an illusion of authenticity. At the same time, the anachronistic use of Polaroids – which at the time of the Ottoman Empire's collapse did not exist – emphasizes the fictional nature of the depicted scenes.

In *Polaroids from the Ottoman Empire*, Yavuz skillfully merges cutting-edge AI-generated imagery with the traditional world of photography, and the cinematic narrative of the series is enhanced by the deceptive sense of documentation offered by Polaroids. The series blurs the boundaries between reality and fiction and challenges the notion of photographic authenticity.

Bid Online



Silent Auction bidding info and instructions

SF Camerawork's Auction is powered by

ARTSY

HOW TO BID



Silent Auction

Silent Auction bidding will take place exclusively on Artsy, bidding opens Thursday, September 15, 2023. Go to artsy.net/sfcameraworkbenefit to see the full selection, or scan the QR codes in this binder or on the wall labels in the gallery to directly access bidding for a single work.

Bidding closes Monday October 2, 2023 at 9:00 AM PST

The countdown timer on the artwork pages will display the end time for the lot. Each lot closes in 1-minute increments and will be reset to 2 minutes if a bid is placed within the 2 minutes before the lot's scheduled closing time. For further information please see Artsy's FAQ.

General Auction Bidding Information

Please note there will be a 15% buyer's premium added to the hammer price of each lot. A representative from SF Camerawork will be contacting all winning bidders to collect payment directly.

All lots ship from the Minnesota Street Project in San Francisco. MSP's support of SF Camerawork includes pickup, delivery, and installation services for winning bidders at no additional charge within the greater Bay Area during a limited date range, *based on availability*. Outside of the Bay Area and/or after availability is exhausted, shipping costs and all applicable fees are the responsibility of the buyer.

PREVIEW EXHIBITION



Select Live and Silent lots will be on view ahead of the Benefit Auction at SF Camerawork's Gallery:

SF Camerawork
2 Marina Boulevard, Building A
San Francisco, CA 94123

Open Tuesdays-Saturdays, Sept. 16-28, 2023
VIP Reception on Friday, Sept. 15th, 6-8 PM*

Curator-led walkthroughs are available for VIP ticketholders:

Saturday, September 16th at 3 PM with Elena Gross,
Executive Director, Berkeley Art Center

Wednesday, September 27th at 6 PM with
Shana Lopes, Assistant Curator of Photography,
SFMOMA