



Notions of Home Benefit Auction Silent and Live Items

2017

# Live Auction Experiences and Artwork

October 13, 2017

**THOMAS HOLTON**  
(b. 1969, Guatemala City; lives in Brooklyn, NY)

*Bored*, 2011 from “The Lams of Ludlow Street”  
DSLR; archival pigment print  
#2/10, \$2,200

*“The Lams of Ludlow Street’ taught me so much. Time spent with them revealed to me that life will be full of ups and downs, and unexpected moments that test us as parents and caring human beings.”*

Holton received his MFA from The School of Visual Arts in 2005. His work has been exhibited widely, including at the New York Public Library, and The Museum of the City of New York. Work from this long-term series was featured three times by *The New York Times* (2008, 2012, and 2016), and published as a monograph by Kehrer Verlag in 2016.



**IMOGEN CUNNINGHAM**  
(b. 1883, Portland, OR; d. 1976, San Francisco, CA)

*The Unmade Bed*, 1957  
4x5 film; gelatin silver print  
Open edition estate print, stamped, \$2,700

Courtesy the Imogen Cunningham Trust; framing courtesy  
Gallery Frames, LLC

*“This photograph really is the epitome of home for Imogen. She was living in a small house in San Francisco; her bed was just in one side of a room that she also used as a dining room, open to a kitchen about the size of a galley on a boat. Of course, there was a bedroom in the house, but it had been given over to Imogen’s mounting/shipping room by the time I saw it.”* —Meg Partridge, granddaughter of Imogen Cunningham



**HIROYO KANEKO**  
**(b. 1963 in Aomori, Japan; lives in Oakland, CA)**

*Picnics #18*, 2008 from “New Memories”  
4x5 film; C-print  
#3/8, \$1,800

Framing courtesy Framesmith Custom Picture Framing

*“These images are composed of layers of memories, a mixture of fantasy and reality. I was born in Aomori; my family moved when I was 10. In 2007, I started to return there almost yearly; new memories pile up on the old ones that have accumulated in my mind. Many of photographs in this series are inspired by my old family pictures.”*

Kaneko’s work has been exhibited extensively, including at the the San Francisco Museum of Modern Art, Headlands Center for the Arts, SF Camerawork, Nagasaki City Library and the National Museum of Modern Art in Tokyo. Her work is in the permanent collections of the San Francisco Museum of Modern Art, Philadelphia Museum of Art, and Rayko Photo Center; she received top honors in PCNW’s recent juried exhibition.

**LIVE EXPERIENCE: Named Parking spot at PCNW  
for one calendar year, beginning November 1, 2017**  
Priceless!

If PCNW is your home away from home, this is the auction experience for you. Never again circle the neighborhood seeking a tight spot into which to squeeze your car. Never dash into class late, or miss the remarks at an opening, because you were trying to find parking. Instead, know that your reserve space is awaiting you, anytime of the day or night, creating access not only to PCNW but to all that awaits on Capitol Hill.



LIVE AUCTION—  
Notions of Home 2017

## MAXWELL ZENGAGE

(b. 1998, Boca Raton, Fl; lives in Delray Beach, FL)

BNR Abstract Roof, April 2016

4K DJI Phantom 3 Professional Drone imagery with  
Photoshop editing; archival pigment print  
AP, not signed, \$450

*“From biking several 4–5 hour night routes each week, I began to construct a three dimensional map in my mind. This map is inclusive of types of structures, their functions, their placement in the community, how their function relates to the group of buildings around them, and the roles or functions of the persons utilizing each unique structure. Discovery of the drone was essential to this forming of my map. Starting in June 2015, I flew at least twice a day anywhere I impulsively wished to park, and added images to my archive of aerial perspectives. To date, I have recorded over 73,000 aerial images.”*

Zengage was selected as a national finalist in photography through the YoungArts Foundation in Miami. At 19, he has graduated from high school, completed his real-estate license, and started a company making drone imagery for real-estate developers in Florida.

His work selected and exhibited at the YoungArts gallery in a juried exhibition in May, 2017.



**ABELARDO MORELL**

**(b. 1948, Havana, Cuba; lives in Boston, MA)**

*Dollhouse*, 1987/2017, from “Childhood”

Large format film, archival pigment print

#2/5, \$10,000

Courtesy the artist and Edwynn Houk Gallery, New York

Framing courtesy Artech Fine Art Framing

Morell’s “Childhood” series began shortly after his son Brady was born. He began working with a large-format view camera and, to better understand his son’s perspective, worked on the floor from what would be his baby’s eye level, peering into the emergent reality of his son’s viewpoint. Of *Dollhouse* he has said it “pits the security of our home with the lurking of the outside—not quite dangerous but *other*.”



**CHARLES PETERSON**  
**(b 1964, Longview WA; resides in Seattle, WA)**

*Felix*, Steamboat Rock State Park, WA, 2015, from “Child’s Play”  
Leica M9; archival pigment print  
#1/15, signed, \$2,000

Framing courtesy Museum Quality Framing, Capitol Hill

*“Home is often about security, family and friends, children, and walking the dog. It’s an easy place, and can be a difficult place to make art, or at least art that is meaningful outside of your cozy surround.”*

Peterson’s photographs of grunge have graced hundreds of record covers, and appeared in publications worldwide.



**JOE FREEMAN, JR.**  
**(b. 1981, Clayton, NJ; lives in Seattle, WA)**

*Keechelus 3423*, Lake Keechelus, WA,  
November, 2016  
DSLR; archival pigment print  
#1/5, \$1,500

*“My notion of home is vastly more tied to a consistency in the mental energies that shape my overall way of being than to a physical place. But in respect to a physical place, I now call Washington home. I’m absolutely in love with the Northwest wilderness; when I think about it, and especially when I’m working in it, a frequency runs through me that goes beyond experiences of this lifetime.”*



**DANIELLA ZALCMAN**

**(b. 1986, Washington, D.C.; lives in London and New York)**

Standing Rock, North Dakota (detail), August 15, 2016  
Canon DSLR; archival pigment print by Juan Aguilera  
AP, not signed, \$2,000

**Proceeds from this piece will be split between PCNW and the Native American Journalists Association.**

Zalcmán examines legacies of western colonization. Her ongoing project “Signs of Your Identity” has been recognized with the 2017 Arnold Newman Prize, a 2017 RFK Journalism Award, the 2016 Magnum Foundation Inge Morath Award. Her work regularly appears in *The Wall Street Journal*, *Mashable*, the BBC, and CNN, among others. She is a member of Boreal Collective, and the founder of Women Photograph, an initiative to elevate the voices of female and nonbinary visual journalists.



**MONA KUHN (b. 1969, São Paulo, Brazil; lives in Los Angeles, CA)**

*Portrait 6*, 2009, from “Bordeaux”

Medium format film; C-print

15 x 15 inches

AP #1/2, signed

Courtesy: the artist and Edwynn Houk Gallery, \$8,000

Mona Kuhn develops close relationships with her subjects, resulting in images of people naked but comfortable in their own skin. Kuhn has taught at UCLA and is currently an independent scholar at The Getty Research Institute in Los Angeles. Her first monograph, *Photographs*, was published by Steidl in 2004, immediately followed by *Evidence* (2007), *Native* (2010), *Bordeaux Series* (2011), and *Private* (2014). Mona’s upcoming book, *She Disappeared into Complete Silence*, is scheduled for Fall 2017 release.



LIVE AUCTION—  
Notions of Home 2017



## ELINOR CARUCCI

(b. 1971, Jerusalem, Israel; lives in New York, NY)

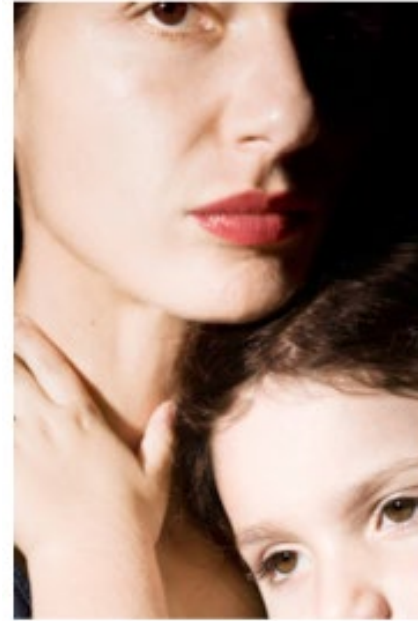
*The Woman That I Still Am*, 2010

DSLR; archival pigment print

#1/8, signed on label, \$3,500

courtesy the artist and Edwynn Houk Gallery

For twenty-five years Carucci has provocatively examined her domestic world and the relationships that inform it, beginning with her parents and brother in her earliest work, and continuing through an ongoing exploration with her husband and their twin children. Femininity, motherhood, and professional advancement are also hallmarks of her unflinching, intimate images.



## NATALIE KRICK

(b. 1986, Portland, OR; lives in Seattle, WA)

*Mom lifting her shirt*, 2011

Medium format film; digital C-print

#1/ 5 + 3 AP, \$2,700

Framing courtesy Gallery Frames, LLC

“There’s something about doing things ‘wrong’ that gets people all worked up, especially if you are a woman,” Krick has said about her use of harsh lighting and an intentional superficiality drawn from fashion and advertising. She upends representations of women, sexuality, glamour, and aging, and her raw, color-intense compositions, particularly of her mother, demand to be seen.



## ELLIOTT ERWITT

(b. 1928, Paris, France; lives in New York), NY

Untitled (Umbrella Jump), Eiffel Tower, Paris, France, 1989

Leica 35mm film; gelatin silver print

Open edition; signed, \$7,500

Erwitt was born in Paris to Russian parents; grew up primarily in Milan, emigrated to the United States with his family in 1939, and then lived in Hollywood on his own as a teen. A longtime member of Magnum, he has dozens of publications and exhibitions showcasing his work over his 65-year career. To mark his notion of home, Erwitt chose this quintessential photograph of the city of his birth.



## JOCK STURGES

(b. 1947, New York, NY; lives in Seattle, WA)

*My 3 M's*; Montalivet, France, 2013/2017

8x10 film; archival pigment print

#1/10, signed, \$7,800

Framing courtesy Gallery Frames, LLC

Sturges's internationally known large-format photographs reference classical periods in both photography and painting. His work is found in the collections of major museums including the Museum of Modern Art and the Metropolitan Museum, both in New York; the Bibliothèque Nationale in Paris; and the Frankfurt Museum of Modern Art in Germany. He has been widely published by Aperture, Scalo, and Steidl Verlag.



## FAMILY PORTRAIT COMMISSION AT YOUR HOME

### ADRAIN CHESSER

(b. 1965, Okeechobee, FL; lives on Vashon Island, WA)

Photographer Adrain Chesser will come to your home for a 2-hour session to make a portrait of your family. You will have the opportunity to review up to 5 possible images, one of which will be printed at Photographic Center Northwest.

“I used to think that home had nothing to do with place, that if you felt some deep connection to another that it mattered little where you were in the world in relation to your beloved— a sense of home somehow magically manifested itself in the heart. Then I spent a year living in an RV, and I realized that romantic ideal was not the whole truth of the matter. A true sense of home was something more concrete and way more elusive, all at the same time.”



Adrain Chesser, BASTRI VELIU, Kosovo, 2014  
DSLR; archival pigment print on  
Hahnemühle Photo Rag Baryta  
Each #1/5, \$2,000

LIVE AUCTION—  
Notions of Home 2017

**COREY ARNOLD**  
**(b. 1976, La Jolla, CA; lives in Portland, OR)**

Wounded Bear near Red Salmon Cannery,  
Nanek, AK, 2011  
DSLR; archival pigment print  
#2/10, \$1,700

Courtesy the artist and Charles A. Hartman  
Fine Art; Framing courtesy Annie's Art & Frame

*“Home for me is a place of refuge. It’s a stopping point; a place of calm shielded from the noise of life. For much of the year, my many physical homes are found in the quiet nooks below deck on fishing boats, hotel rooms, and rental cars parked off the side of the road. Less than half the year my home is my quiet house in Portland, Oregon. In retrospect, my life is a blurry quilt of many lives lived in many places. I’ve learned to appreciate community in these places, making the most out of relationships with fleeting moments of face time, and embracing loneliness like a marathon.”*

A photographer and commercial fisherman, Arnold documents the ways of the sea and the people who work on its waters. His photographs have been exhibited in galleries and museums worldwide, including the Portland Art Museum, and published in two books of photography by Nazraeli Press. Arnold was recently awarded 1st place Feature Photo Story by Pictures of the Year International, for a *National Geographic* cover story: “Unplugging the Selfie Generation.”

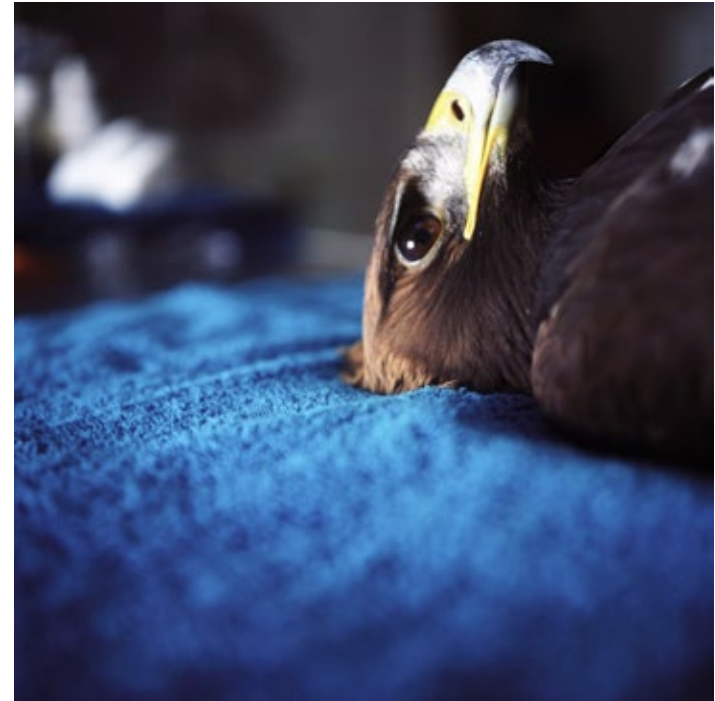


**ANNIE MARIE MUSSELMAN**  
(b. 1972, Tacoma, WA; lives in Seattle, WA)

*Golden Eagle in the Med Room*, 2008,  
from “Finding Trust”  
Medium format film; archival pigment print  
AP, \$1,800

Courtesy the artist and Charles Hartmann  
Fine Art, Portland

Musselman’s first book *Finding Trust* (2013, Kehrer Verlag) documents a Wildlife Rehabilitation Center 75 miles north of Seattle; this photograph is from that series. She has dedicated her life’s work to compassionately documenting animals in sanctuaries around the world, to raise awareness of the fragility and beauty of endangered/indicator species—animals which if preserved, would save countless other species in turn.



**CHRIS LETCHER**  
(b. 1963, Tucumcari, NM; lives in Seattle, WA)

*Check Point, Santa Teresa*, 31°47'3" N 106°40'48" W, 2017  
4x5 film; chromogenic print  
#1/7, \$1,400

*“My home state of New Mexico was born out of the struggle between Native American tribes, the United States, and Mexico. Nation states seem to find themselves unable to live with things unbounded; it leads them to fight to define what’s theirs, as if the land is ever truly mastered if it has borders. . . .I realize that the land beneath me is home, but it’s never mine, it’s merely borrowed for a fleeting moment.”*



## Fall Foraging with EIRIK JOHNSON, and Feast at LARK restaurant

Retail value: Dinner for six: \$750, books \$300, a day with Eirik: Priceless!

You and up to five friends can join photographer, forager, and PCNW Programs Chair Eirik Johnson for a truly Northwest experience.

Spend a Sunday in the forest learning the basics of seeking and procuring mushrooms, nettles, or other seasonal delectables; learn about foraging and spend the day with one of Seattle's favourite photographers. With any luck, you'll take home some discoveries, but either way, you will conclude the day with a fantastic meal with attendant beverages courtesy of our friends at Lark, a star of Capitol Hill's restaurant scene (tax and gratuity not included). Take home a signed copy of Johnson's *Sawdust Mountain* as a memento of your day with Eirik.

## JEFF FROST (b. 1978, Monticello, Utah; lives in Yucca Valley, CA)

Wednesday, May 14, 2014, from "California on Fire"  
DSLR, time-lapse; archival pigment print by R. Mac Holbert  
#1/1, \$5,300

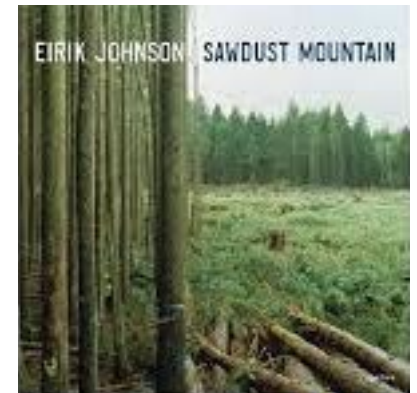
Framing courtesy Artform Custom Framing

For the last four years, Frost has dedicated his summers to following wildfire activity in California; his photographs and time-lapse films are currently airing in "Fire Chasers," a documentary series on Netflix. He intends his work to bring greater attention to the reality of increased wildfires as a result of global warming.

Frost has been commissioned by U2, Coachella, and others to share his unique vision through the still and moving image.



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LIVE AUCTION—  
Notions of Home 2017

## RICHARD RENALDI

(b. 1968, Chicago, IL; lives in New York, NY)

3:09/3:02, 2010–2016, from “Manhattan Sunday”

8x10 film; archival pigment print

#1/5

\$7,000, courtesy the artist and Bonni Benrubi Gallery

In “Manhattan Sunday,” Renaldi explores the city during the ethereal hours when Saturday night bleeds into Sunday, when the city persists in fueling its inhabitants’ decadence and dreams. Recalling his experiences of the late 1980s when he had first embraced his gay identity, he recalls and fosters in his photographs “the mystery and abandonment of the club, the nightscape, and then finally daybreak, each offering a transformation of Manhattan from the known world into a dreamscape of characters acting out their fantasies on a grand stage.”

Renaldi is a 2015 fellowship recipient from the John Simon Guggenheim Memorial Foundation. Four monographs of his work have been published, including *Richard Renaldi: Figure and Ground* (Aperture, 2006); *Fall River Boys* (Charles Lane Press, 2009); *Touching Strangers* (Aperture, 2014); and *Manhattan Sunday* (Aperture, 2016). He is represented by Benrubi Gallery in New York, and Robert Morat Galerie in Berlin.



## RANIA MATAR

(b. 1964, Lebanon; lives in Boston, MA)

*Souleiman (doesn't know his age)*, Beirut, Lebanon, 2016,  
from "Invisible Children"

Medium format film; archival pigment print on Baryta paper  
#1/10, \$2,800

Courtesy the artist, C. Grimaldis Gallery, and Richard Levy  
Gallery; framing courtesy Gallery Frames, LLC

**Proceeds from the sale of this photograph will be split  
between PCNW and the Karam Foundation.**

Since 2009, Matar has taught photographic workshops for teenage girls in Lebanon's refugee camps; the majority of her work focuses on evolving female identity from adolescence to adulthood. After a visit to Beirut in 2014, she began her series 'Invisible Children' to document and honor the individuality of the Syrian refugee children on the streets in Lebanon begging for work and money; this is an ongoing project.

As a Lebanese-born American woman and mother, Matar's cultural background, cross-cultural experience, and personal narrative informs her photography. She has dedicated her work to exploring both sides of this identity: addressing issues of personal and collective identity, through photographs mining female adolescence and womanhood—both in the United States where she lives and the Middle East where she is from.





**YOUSEF LINJAWI**  
(b. 1984, Atlanta, GA; lives in Jeddah, Saudi Arabia)

*Disheveled and Dusty*, مناجاة الله

Mina, Saudi Arabia, 2014

DSLR; archival pigment print by Juan Aguilera

AP, not signed, \$500

Exhausted after a very long journey from home, these men have found peace under the blazing heat of the summer sun, sleeping on the asphalt of the road as they begin their Hajj pilgrimage.



**ROBIN SCHWARTZ**  
(b. 1957, Passaic, NJ; lives in Hoboken, NJ)

*Quiet*, 2016

DSLR; archival pigment print

AP, signed on label, \$1,700

Schwartz's work focuses on humanity as just one facet of the natural world. This provocative portrait of her daughter, Amelia, with Emily, a capuchin monkey, calls to mind both the subtle and not-so-subtle efforts to silence women within society, as well as the ultimate power nature yields.

Her photographs are in the permanent collections of the Metropolitan Museum of Art; MoMA; SF MoMA; and Bibliothèque Nationale, Paris, France; among others. She is a 2016 Guggenheim Foundation recipient, and the author of four monographs.



LIVE AUCTION—  
Notions of Home 2017

**ALEJANDRO CARTAGENA (b. 1977, Dominican Republic; lives and works in Monterrey, Mexico)**

*Urban Transportation 15*, 2012

DSLR; archival pigment print on cotton paper

#2/10; \$2,600

Courtesy the artist and Paul Kopeikin Gallery, Los Angeles

Published as *Carpoolers*, Cartagena's series is a typology of construction workers and landscapers on their daily commute from the blue-collar suburbs of Monterrey, Mexico to San Pedro, one of the wealthiest communities in Latin America. Though illegal and unsafe, this form of transportation is commonplace, and reveals daily rituals of morning coffee, newspapers, and naps shared among commuters of many cities and economic classes.



## Silent Auction Experiences and Artwork

\*Can be purchased at Buy-It-Now prices in advance of auction\*

## WILL AUSTIN

(b. 1966, Colorado; lives in Seattle, WA)

*Chisman's Store*, Ellicott, CO, 2000

35 mm film; archival pigment print

#1/22, signed, \$400, **BUY IT NOW: \$1,200**

*"I wasn't born in Ellicott but I spent many of my formative years there with my grandparents, so it is home to me. The first thing I notice when I am there is the smell of the air—fresh, clean, ozonic. The next thing is the smell of the soil—rich and grounding, it makes me feel at ease. The weather can be challenging and life even more so. I've travelled all over the world but this is my favorite place to photograph—four corners with a ranch, a bank, a store and a blacksmith's shop."*

Austin, an esteemed commercial photographer and active ASMP board member, also teaches at PCNW.



## JENNY RIFFLE

(b. 1979, Seattle, WA; lives in Seattle, WA)

*Moss Creatures*, Snoqualmie, WA 2016,

from "The Sound of Wind"

Medium format Kodak Portra film;

archival pigment print

#2/15, \$1,350, **BUY IT NOW: \$2,500**

Framing courtesy Gallery Frames, LLC

*"This series stems from my memories of growing up here, and the power and beauty of the landscape, which is both frightening and mysterious. This is definitely my home—whenever I leave it always pulls me back."*

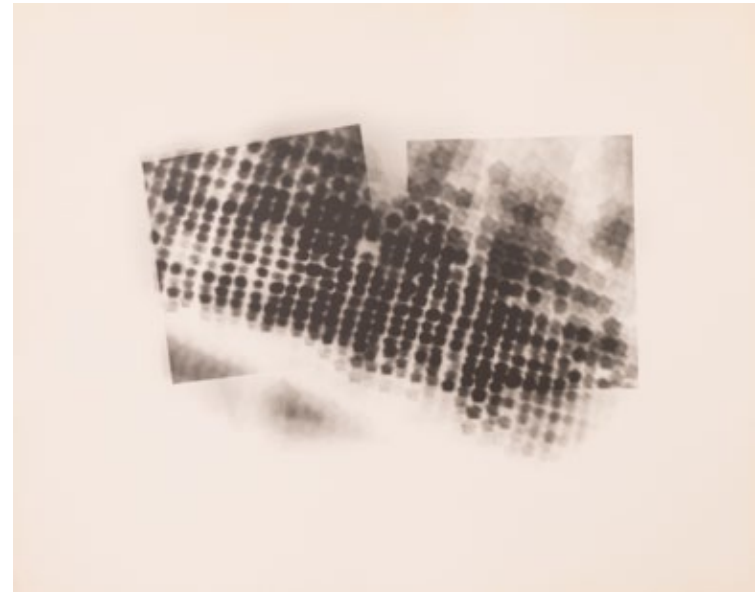


**HARINI KRISHNAMURTHY**  
**(b. 1977 in Madras, India; lives in Seattle, WA)**

Composition #20, 2017  
Photogram; tea-stained silver gelatin print  
Unique, \$500, **BUY IT NOW: \$1,500**

*"Home ... is really a work in progress."*  
— Pico Iyer, TED Talk, 2013

Harini is a 2017 graduate of PCNW's certificate program.



**CIAN HAYES**  
**(b. 1982, Clonakilty, Ireland; lives in Seattle, WA)**

*I remember scrambling over these rocks, Inchydoney,*  
West Cork, Ireland, 2016  
35mm film; gelatin silver print  
#1/10, \$600, **BUY IT NOW: \$1,200**

*"I grew up by the sea and it was a big part of my life as a kid.  
When I start to think about home, where it is, and where I want  
it to be, the contrast between the Atlantic coast and the Puget  
Sound forms a backdrop for my thoughts."*

After graduating from University College Cork's Computer Science program, and spending a brief time in Dublin, Hayes joined the Irish diaspora and moved to Seattle in 2008. He is a 2017 graduate of PCNW's certificate program.



SILENT AUCTION—  
Notions of Home 2017

**EMILY HANA KO MOMOHARA**  
(b. 1974, Seattle, WA; lives in Cincinnati, OH)

*Fan of Ferns*, 2016

DSLR; folded pigment print

Unique, \$800, **BUY IT NOW: \$1,500**

*“The culture I inherited from my Japanese American family is the most comforting place in my life. My great-grandparents emigrated from Okinawa to Hanapepe, HI, and from Japan to Seattle, WA. Our Western lives, mixed with Asian values, is where I find home.”*



**NEIL CHOWDHURY**  
(b. 1966, Stockton on Tees, UK; lives in Fresno, CA)

*Monsoon rain*, 46 Lahiri Lane, Howrah, West Bengal, India, 2015

DSLR; archival pigment print by Juan Aguilera

#1/7, signed on label, \$750, **BUY IT NOW: \$1,500**

Framing courtesy Gallery Frames, LLC

Chowdhury studied at Western Washington University, and UW. He recently visited his father's ancestral home in India, where this photograph was made.



**SERRAH RUSSELL**

**(b. 1986, Merritt Island, FL; lives in Seattle, WA)**

*The rain forgot to end and now you can't remember what it was like before, 2017*

Photo collage from found materials

Unique, \$875, **BUY IT NOW: \$1,500**

*“I was born in Florida, and though I didn't live there long, just six months, I feel it embedded its landscape upon me. Maybe all I could feel or comprehend at that young age was the warmth and the light, but somehow I took that in. . . . that small town in Florida was my first home, and yet it never really was. This piece certainly conveys the feelings of the landscape of my home in Seattle—with a rain so continuous and constant you forget there is something else. But a landscape isn't all there is to coming home.”*

Russell's practice is an exploration of the photographic image and its ability to evoke memory, emotion, and association. She has exhibited in numerous solo and group exhibitions in the Pacific Northwest, and has also exhibited in Vancouver, British Columbia; Melbourne, Australia; London, England; Athens, Greece; Los Angeles, CA and New York, NY. She works as an independent curator with Vignettes, and was founder and director of the online art exhibition platform Violet Strays.



**PAIGE BAKER III**  
**(b. 1982, Denver, CO; lives in Mandaree, ND)**

*Silent Night*, 2016

DSLR; archival pigment print

AP, \$2,500. **BUY IT NOW: \$5,000**

Framing courtesy Artform Custom Framing

*“The U.S. government flooded a river to create a lake. The inhabitants of the river bottom (my grandparents), were forced to relocate onto the Fort Berthold Indian Reservation in western North Dakota, or die. People moved, a dam was built, and electricity was sold to further the “development” of the land. I currently live less than a half mile away from where my now deceased grandparents relocated, and at present, less than 6% of the electricity in my region comes from that manufactured hydroelectricity. People were forced to accept this “development” by selling natural resources, and to deal with the ripple effects for generations to come.*

*Enter the oil boom of 2012. As it happens, the Fort Berthold Indian Reservation is in the center of the Bakken oilfield. I watched my home go from a wind-swept prairie void of noise, traffic, light pollution and people to a wind-swept prairie peppered with noisy oil wells pulling oil from miles beneath the surface, constant traffic, gas flares lighting up the night sky, and an influx of people coming from all over the country. Oil was sold, and once again, people were forced to accept the “development” and all that came with it.*

*Statistics and arguments can be endlessly debated for or against any number of factors pertaining to the oil and gas industry. One thing remains for me—one thing. This is my home and my home will always be a powerful place of repose, a place where I’m able to find beauty in the land, no matter how radically different it is now from what I remember as a kid. Showing a haunting beauty in what is encroaching upon and permanently changing my home—that is what I am drawn to capture.”*





## DANIEL HAWKINS

(b. 1974, San Jose, CA; lives in Seattle, WA)

*Notions of Home*, 2013/2017

4x5 Tungsten slide film; salt print from human blood extractions

Unique print; open edition, \$650, **BUY IT NOW \$1,500**

*"I was spending so much time making images that I realized if I didn't involve my family in the process, we would grow apart. I asked Jessica, my wife, how I could include her—now we make all of the work together. She does basically everything except click the shutter. We decided after many years together (our youngest son is 17) to get married—the place we chose for the ceremony was this site, where we stood together for many hours in the dark, trying to get the pictures right. This print is made using a silver salt solution from my wife's blood. Only the salt is left behind with the silver, so a little part of her is in the work."*



## DEANA LAWSON

(b. 1979, Rochester, NY; lives in New York, NY)

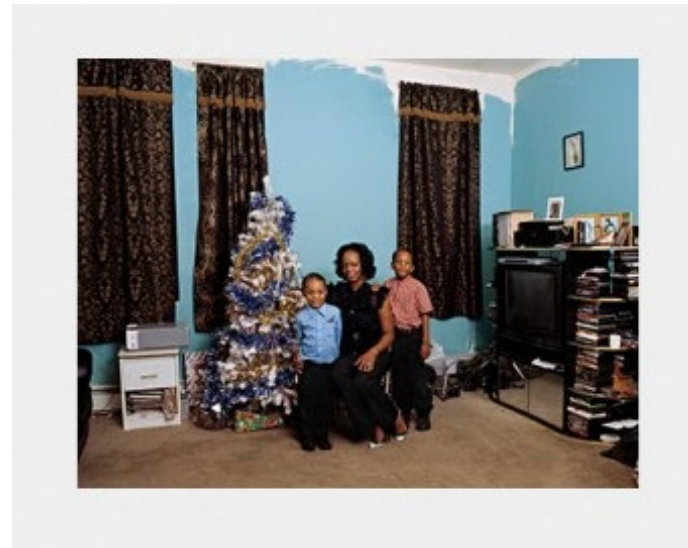
*Coulson Family*, 2008

Medium format film; archival pigment print, courtesy of Lightwork

#27/50, signed and numbered by the artist, \$500,

**BUY IT NOW \$1,500**

Lawson is visually inspired by the materiality of black culture and its expression as seen through the body and in domestic environments. Her work addresses themes of familial legacy, community, romance, and religious spiritual aesthetics, borrowing from visual traditions such as formal portraiture and vernacular family photographs. Lawson's work was featured in the 2017 Whitney Biennial, and she was the recipient of a Guggenheim Fellowship in 2013. She currently teaches photography at Princeton University.



**ANNABEL CLARK**

**(b. 1981, Topanga, CA; lives in Seattle, WA & New York, NY)**

Krystle and Zane, Camp Second Chance, Seattle, WA, 2017

35mm DSLR; archival pigment print

Open edition, \$900; **BUY IT NOW: \$1,800**

*Proceeds split between PCNW and New Horizons*

from “Love without Shelter”

Of Seattle’s current population of just over 700,000, 14% is estimated to be living below the poverty line. Only 72% of Seattle’s able workers age 16 and over were employed as of 2015. It is estimated that at least 3,000 people are currently living on the streets.\*

*“I moved to Seattle in 2015, the year the mayor declared a State of Emergency on Homelessness, and was struck by the geography of tents and organized encampments lining freeways and empty lots across the city. The couples in this series live in self-organized homeless encampments in the Pacific Northwest and have a variety of attitudes toward their living situation.*

*For some couples, like Krystle and Zane and Cody and Isaiah, tent cities provide a safe short-term solution while they save money for permanent housing. Melissa and Brian, on the other hand, refer to themselves as ‘houseless,’ along with the other residents of their camp Hazlenut Grove, and are building an eco-village of tiny houses on the same property. As far as they are concerned, they are already home.”*

\*source: [www.seattle.gov](http://www.seattle.gov)



**MELINDA HURST FRYE (b. 1977, Seattle, WA;  
lives in Seattle, WA)**

*Underneath the Carrots*, 2016

DSLR, scanner, composited image; C-print

30 x 40 inches, #3/10, signed on label

\$800; **BUY IT NOW: \$1,500**

Melinda Hurst Frye is a Seattle-based exhibiting artist, working in themes of implied environments and shared experiences within the still life aesthetic. Her current work, which illustrates the mystery and activity of subterranean and residential ecosystems was featured on Humble Arts Foundation and *WIRED Photo*, and in various solo and group exhibitions throughout the Northwest region. She was recently selected for a year-long commission with the Regional Trails System through 4Culture.

Melinda Hurst Frye holds an MFA from the Savannah College of Art and Design and is a dedicated member of the Society for Photographic Education. Hurst Frye teaches photography at the Art Institute of Seattle, holds occasional workshops, and is an artist member of CORE gallery in Seattle, Washington.



## RAFAEL SOLDI

(b. 1987, Lima, Peru; lives in Seattle, WA)

*Untitled*, from “Nonna” series, 2009

Medium format film; archival pigment print

#1/15, \$1,200, courtesy of the artist and Vignettes Collection

**BUY IT NOW: \$2,500**

*“My Nonna was a world-class historian, anthropologist, and archeologist—but most important, she was a mother and grandmother. . . . This was her home, and she was mine.”*

Soldi has exhibited at the Frye Art Museum, Griffin Museum of Photography, Greg Kucera Gallery, and Vertice Galeria, among others; his work is in the permanent collections of the Tacoma Art Museum and Frye Art Museum. Soldi is a co-founder of the Strange Fire Collective.



## EVA SKÖLD WESTERLIND

(b. 1942, Nyköping, Sweden; lives in Seattle, WA)

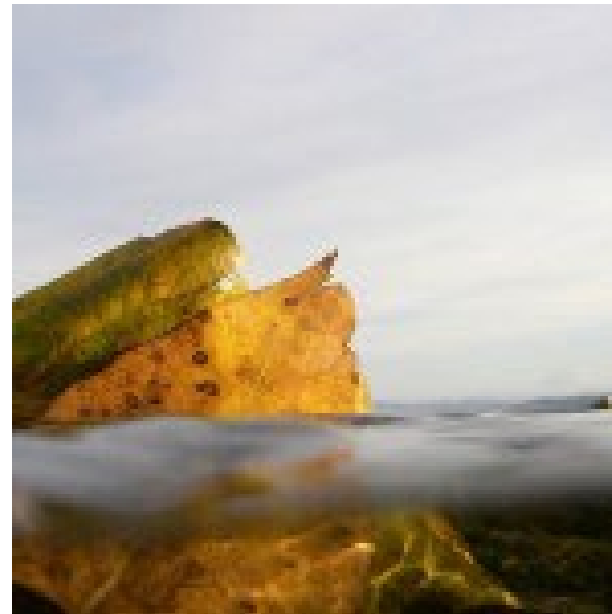
*Lake Washington 23*, Lake Washington, Seattle, WA 2008

from “Anableps”

DSLR, archival pigment print

#8/15, \$1,000; **BUY IT NOW: \$2,000**

Born and raised in Sweden, Westerlind is a graduate of the University of Stockholm, Sweden and the Photographic Center Northwest in Seattle. Her work has been exhibited at G. Gibson Gallery, Center on Contemporary Art, Whatcom Museum, Tacoma Art Museum, Kirkland Art Center, Seattle Art Museum Rental Gallery and Chase Gallery in Washington State, at Hoffman Gallery in Portland, Oregon, as well as in Chicago, Washington D.C., Texas, California, Idaho, and Sweden. Her book, *Melt*, was published in 2015 by Pine Needle Books.



SILENT AUCTION—  
Notions of Home 2017

**CANH NGUYEN**  
**(b. 1989, Seattle, WA; now traveling the west coast)**

Bryn Mawr, Skyway, WA 2015  
Medium format film; archival pigment print  
#1/20, signed, \$950, **BUY IT NOW: \$1,800**

Nguyen has exhibited his work at G. Gibson Gallery, Wing Luke Museum of the Asian Pacific American Experience, PCNW, and the Out of Sight Art Fair, among other venues. He was Director of Photography for *Even the Walls*, an award-winning documentary on the redevelopment of Yesler Terrace, the nation's first integrated public housing project, and made his first public presentation of his photographic work at SXSW in Austin, TX, in March 2017. He was selected for PCNW Presents and featured in the inaugural issue of PCNW's publication *Latitude 47*. Nguyen's work is in the permanent collections of the Seattle Office of Arts and Culture and the Monsen Collection, among others.



**ZACK BENT**  
**(b. 1975, Sunnyvale, CA; lives in Seattle, WA)**

*Father, Sons*, 2016  
Medium format DSLR; archival pigment print  
#1/5, \$1,100, **BUY IT NOW: \$1,800**

Framing courtesy Gallery Frames, LLC

*“Drawing from Christian traditions, this performative photograph is refigured by a curious anointing of my youngest son Caspar while his brothers act as witnesses. Through the combination of construction and chance, I am able to collaborate with my sons to create images that consider how ritual and imagination affect the life of a family.”*



## RICHARD RENALDI

(b. 1968, Chicago, IL; lives in New York, NY)

6:17, 2010–2016, from “Manhattan Sunday”

8x10 film; archival pigment print

#1/5. \$5,000, courtesy the artist and Bonni Benrubi Gallery.

**BUY IT NOW: \$7,000**

In “Manhattan Sunday,” Renaldi explores the city during the ethereal hours when Saturday night bleeds into Sunday, when the city persists in fueling its inhabitants’ decadence and dreams. Recalling his experiences of the late 1980s when he had first embraced his gay identity, he recalls and fosters in his photographs “the mystery and abandonment of the club, the nightscape, and then finally daybreak, each offering a transformation of Manhattan from the known world into a dreamscape of characters acting out their fantasies on a grand stage.”

Renaldi is a 2015 fellowship recipient from the John Simon Guggenheim Memorial Foundation. Four monographs of his work have been published, including *Richard Renaldi: Figure and Ground* (Aperture, 2006); *Fall River Boys* (Charles Lane Press, 2009); *Touching Strangers* (Aperture, 2014); and *Manhattan Sunday* (Aperture, 2016). He is represented by Benrubi Gallery in New York, and Robert Morat Galerie in Berlin.





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