



# NOTIONS OF HOME

PCNW 2017 BENEFIT  
FRIDAY, OCTOBER 13

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## 2017 BENEFIT PROGRAM

7:15 PM	Silent auction closes
7:30 PM	Dinner begins
8:00 PM	Live auction begins
8:45 PM	Raise That Paddle!
9:30 PM	Check-out begins

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Photographic Center Northwest (PCNW) facilitates creation, conversations, and experiences of significant photography through our certificate program, and an array of public programming. Exhibition attendance is always free.

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WELCOME!

Thank you for joining the celebration and fundraiser supporting Seattle’s home for significant photography.

For the last twenty years PCNW has served a dual purpose to a broad audience from its location on Capitol Hill—it is a free and accessible public venue to view photographs and attend discussions, and it is an accredited academic institution teaching the techniques, concepts, history, and craft of producing significant photographs through a range of experiences, from one-day to 10-week courses, and in partnership with Seattle University, Seattle World School, and other institutions.

As we look to the future, reading and interpretation of photographs, also known as visual literacy, remains one of our most important contributions to 21st-century communication.

A fiscally-responsible and innovative organization, 70% of our operating income is earned through tuition, membership, and facilities usage. The balance comes from grants through the City of Seattle Office of Arts and Culture, 4Culture, custom corporate partnerships, private foundations, and individual support. **Our goal tonight is to raise \$250,000. Your generosity through cash donations and the purchase of donated artworks tonight determines how our plans become reality in the months ahead.** On behalf of the Board of Directors, the faculty, the staff and the many individuals who find inspiration and respite within our space, thank you for joining us this evening to support Photographic Center Northwest.



Michelle Dunn Marsh, Executive Director  
mdunnmarsh@pcnw.org



IAN LINDSAY, AUCTIONEER

Ian has been honored to assist a wide range of non-profit organizations with fundraising from around the Pacific Northwest, and across the country. An actor, writer, and acting teacher, he has served as a board member for Seattle’s Shunpike, and worked to promote the arts as necessary to our society’s vitality. Lindsay is a proud alum of Seattle University’s Philosophy and Drama programs.

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| Will Austin                                   | Daniel Hawkins  | Charles Peterson                      |
| Paige Baker III                               | Cian Hayes  | Richard Renaldi and Benrubi Gallery   |
| Zack Bent                                     | Thomas Holton   | Jenny Riffle                          |
| Alejandro Cartagena and Paul Kopeikin Gallery | Eirik Johnson   | Serrah Russell                        |
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| Jeff Frost and R. Mac Holbert, printer        | Emily Hanako Momohara                                   |                                       |
| Melinda Hurst Frye                            | Abelardo Morell and Edwynn Houk Gallery                 |                                       |
|   | Annie Marie Musselman and Charles Hartman Fine Art      |                                       |

SPECIAL THANKS

- Stephen Black, BECU  
Frits Habermann, PicMonkey  
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Rebecca Kaplan, Glazers
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THANK YOU TO OUR BENEFIT SPONSORS:

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MENU BY 

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LEFT BANK CATERING

***Appetizers***

Tequila-marinated Hanger Steak Bites *with* Molida Sauce

Roasted Tomato Soup Shooters

Dungeness Crabcakes *with* Spicy Lime Sauce

Gougere

Bruschetta with Herbed Goat Cheese topped *with* Balsamic-Roasted Fig or Bacon Jam

***Dinner***

Gochujang-glazed Sockeye Salmon *with* Fresh Corn Sauce

Korean Plum-Cilantro Salad

Coconut Forbidden Rice

***Dessert***

'Rusty's Famous Cheesecake'

Mini sized in assorted flavors, served family-style

# SILENT AUCTION

SILENT 101



**ANNABEL CLARK** (b. 1981, Topanga, CA; lives in Seattle, WA and New York, NY)  
Krystle and Zane, Camp Second Chance, Seattle, WA, 2017,  
from “Love without Shelter”

35mm DSLR, archival pigment print; 20 x 30 inches; open edition  
Retail framed: \$900  
Courtesy the artist

*Proceeds from this piece will be split between PCNW and Youthcare*

“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, tent cities provide a safe short-term solution while they save money for permanent housing.” —Annabel Clark

Of Seattle’s current population of just over 700,000, 14% are estimated to be living below the poverty line. It is estimated that at least 3,000 people are currently living on the streets. Source: [www.seattle.gov](http://www.seattle.gov)



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

*Bryn Mawr, Skyway, WA 2015*

Medium-format film, archival pigment print; 12.75 x 12.75 inches

#1/20, signed on label

Retail framed: \$950

Courtesy the artist

As an American child of his immigrant father, Nguyen has gently probed generations, ethnicity and culture through the still and moving image. In 2015, Nguyen 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.

He has exhibited his work in G. Gibson Gallery, Wing Luke Museum of the Asian Pacific American Experience, Out of Sight. and Photographic Center Northwest. His work is in the permanent collections of the Seattle Office of Arts and Culture and the Monsen Collection, among others. He was featured in the inaugural issue of PCNW's *Latitude 47* in 2015, and was included in PCNW Presents.



**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; 13 x 10 inches

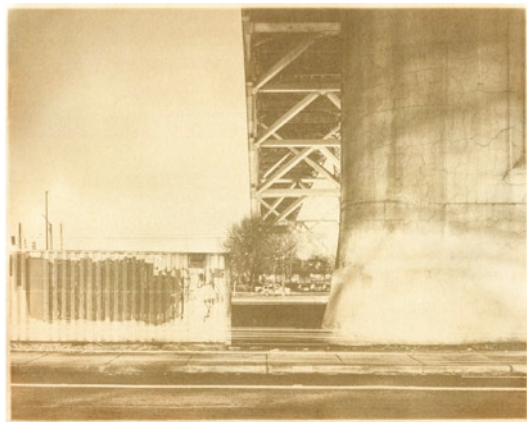
#1/10

Retail framed: \$600

Courtesy the artist

"I grew up by the sea and it was a big part of my life as a kid. Puget Sound has never felt the same. 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."

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



**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; 7.5 x 9.5 inches

Unique

Retail framed: \$650

Courtesy the artist

"I was spending so much time making images that I realized if I didn't involve my family in the process, we would just grow apart. I asked Jessica, my wife, how I could include her; now we make all of the work together. We decided after many years together (our youngest son is 17) that we wanted to get married—and the place we chose for the ceremony was the site of this photograph. This print is made using a silver salt solution originating from my wife's blood, a process I'd been wanting to try—this exhibition was the motivating opportunity. Once everything is processed only the salt is left behind, so a little part of her is incorporated into the work."

Hawkins is a Seattle-based photographer who uses a wide variety of obsolete and innovative imaging processes to create his work; he is an alumni of PCNW's certificate program, and is on the faculty there.



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

*Coulson Family*, 2008

Medium-format film, archival pigment print; 7.4 x 10 inches

#1/50, signed and numbered by the artist

Retail framed: \$500

From Lightwork's Fine Print Program

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.

DID  
YOU  
KNOW?

## PCNW's 2018 exhibitions include:

~~Jun Ahn~~; *On the Verge* | Jan 8–March 24, 2018

*All Power: Visual Legacies of the Black Panther Party* | April 5–June 10, 2018

~~Thesis~~ | July–August, 2018

~~Long Shot~~: 10th Anniversary Pop Up Exhibition | June 16, 2018

*Visible Hand: Photographic Book Designers* | September–December, 2018



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

*Fan of Ferns*, 2016

DSLR, folded pigment print; 21.5 x 33.5 inches

Unique

Retail framed: \$800

Courtesy the artist

“*Fan of Ferns* contains objects and imagery symbolic of Japanese, Okinawan, Hawaiian, and mainland US culture; the fern is a ubiquitous plant found in all four locations, the fan is inherently Japanese, and photographs share a place in our collective memories and preservation of stories. 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.”

Momohara earned her BFA from the University of Washington. She went on to study with Roger Shimomura, and received her MFA in Expanded Media from the University of Kansas. She has been a visiting at the Center for Photography at Woodstock NY, Headlands Center for the Arts, CA, Fine Arts Work Center, MA and Red Gate Gallery Beijing. She is currently Associate Professor of Art at the Art Academy of Cincinnati.





**EVA SKÖLD WESTERLIND** (b. 1942, Nyköping, Sweden; lives in Seattle, WA)

*Lake Washington 23*, Lake Washington, Seattle, WA 2008 from “*Anableps*”

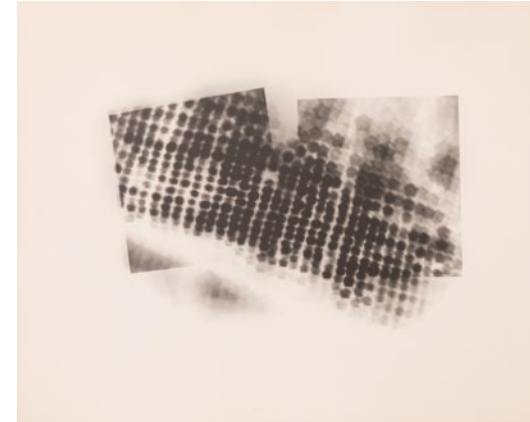
DSLR, archival pigment print; 16 x 21 inches

#8/15

Retail framed: \$1,000

Courtesy the artist and G. Gibson Gallery

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 by Pine Needle Books in 2015.



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

*Composition #20*, 2017

Photogram, tea-stained silver gelatin print; 8 x 10 inches

Unique

Retail: \$500

Courtesy the artist

“Home . . . is really a work in progress.” — Pico Iyer, TED Talk, 2013

“‘Where are you from?’ That’s a question I always have difficulty answering. There isn’t really a straightforward response I can give. Born and raised in India, but having immigrated to the United States several years ago, I do not have a true sense of belonging in either place or culture. Elements of both compete for space in my life, sometimes coexisting peacefully and other times not. Over the years, I have learned the delicate balancing act of combining them into a unique, changing blend that works for me.”



**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; 24 x 30 inches

#2/15

Retail framed: \$1,350

Courtesy the artist

Framing courtesy of 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.”

Jenny Riffle was recently awarded a year-long commission to photograph the King County Regional Trails System through 4Culture. Riffle’s photographs have been exhibited nationally and featured in numerous publications worldwide including *Photo District News (PDN)*, *The Independent*, *Zeit Campus*, and *Yen Magazine*; her monograph *Scavenger: Adventures in Treasure Hunting* was published by Zatarra Press in 2015. She is on the faculty at PCNW, and has been featured in PCNW Presents and *Latitude 47*.



**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; 16 x 24 inches

# 1/7, signed on label

Retail framed: \$750

Courtesy the artist

Framing courtesy of Gallery Frames, LLC

Neil Chowdhury’s work can be found in the collections of Contemporary Museum of Photography in Chicago; the William Benton Museum of Art at the University of Connecticut; the National Gallery of Macedonia; the U.S. State Department Art on Loan Program; and the Tasveer Arts Foundation, Bangalore, India. He received an MFA from the University of Washington and a BA from Western Washington University.

Chowdhury’s work has been featured in numerous publications and blogs, including *Contact Sheet*, *Photo*, *Indian Vogue*, *Stone Canoe*, *Lens Culture*, *Mrs. Deane*, *Dodge & Burn*, *Conscientious*, *L’agenda*, *Tasveer Online*, *Andpersand Magazine*, and *Creative Image Magazine*, edited by Raghu Rai.



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

*Silent Night*, 2016

DSLR, archival pigment print; 24 x 36 inches

AP

Retail framed: \$2,500

Courtesy the artist

Framing courtesy of 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. Now less than 6% of the electricity in this region comes from that manufactured hydroelectricity. I’ve now watched my home go from a wind-swept prairie void of noise to a prairie peppered with noisy oil wells, traffic, gas flares, and an influx of people.

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.”



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

Untitled, 2009, from “Nonna”

Medium-format film, archival pigment print; 11 x 14 inches

#1/15

Retail framed: \$1,200

Courtesy the artist and Vignettes Collection

“My Nonna, Ana Maria Soldi, was a world-class historian, anthropologist, and archeologist—but most important, she was a mother and grandmother. This photograph is from her house, the place where she spent the last 40 years of her life. This is the place where she died, surrounded by her family. This was her home, and she was mine.”

Soldi has exhibited at the Frye Art Museum, American University Museum, Griffin Museum of Photography, Greg Kucera Gallery, PCNW, and Vertice Galeria, among others. He is a Magenta Foundation Flash Forward Award Winner, among other accolades; his work is in the permanent collections of the Tacoma Art Museum, Frye Art Museum, and the King County Public Art Collection. Soldi is a co-founder of the Strange Fire Collective, a curatorial platform dedicated to highlighting work made by women, people of color, and queer and trans artists.

**DID  
YOU  
KNOW?**

PCNW partners with nonprofit and corporate institutions to produce robust programming and exhibitions in and outside of our space.

In 2018 PCNW will co-present a lecture with South Korean photographer Jun Ahn at **SEATTLE ART MUSEUM** with the Gardner Center for Asian Art and Ideas. Continuing partnerships include offsite exhibitions and programs with **LEICA STORE BELLEVUE** and **STARBUCKS**, and youth programming with **SEATTLE WORLD SCHOOL**.



**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; 8 x 9 inches

Unique

Retail framed: \$875

Courtesy the artist

“I was born in Florida, and though I didn’t live there long, just six months, I feel it embedded its landscape upon me. . . . 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; 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. Russell’s work was featured in PCNW’s inaugural issue of *Latitude 47*.





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

*Father, Sons, 2016*

Medium-format DSLR, archival pigment print; 21.25 x 16 inches

#1/5

Retail framed: \$1,100

Courtesy the artist

Framing Courtesy of Gallery Frames, LLC

“*Father, Sons* is simultaneously fictitious and real, as photographs tend to be. Drawing from the Christian traditions of the Ash Wednesday ceremony, 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 collaborate with my sons to create images that consider how ritual and imagination affect the life of a family.”

Trained in architecture and environmental design, Bent completed his MFA at UW in Art and DXARTS. His practice is interdisciplinary, using photography, video, and installation to create mythic translations of his home, his family, and the ephemera he collects. His work is exhibited and screened nationally, with recent exhibits at PDX Contemporary, Whitworth University, G. Gibson Gallery, Greg Kucera Gallery, and the University of Calgary.



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

*Underneath the Carrots, 2016*

DSLR, scanner and composited images, C-print; 30 x 40 inches

#3/10, signed on label

Retail framed: \$800

Courtesy the artist

Melinda Hurst Frye’s current work, illustrating 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. Along with Jenny Riffle, she was recently awarded a year-long commission to photograph the King County Regional Trails System through 4Culture.

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



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

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

35 mm film, archival pigment print; 13 x 20 inches

#1/22, signed

Retail framed: \$400

Courtesy the artist

"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.



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

*6:17, 2010–2016 from "Manhattan Sunday"*

8x10 film, archival pigment print; 25 x 20 inches

#1/5

Retail framed: \$5,000

Courtesy the artist and 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."

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.

# LIVE AUCTION

LIVE 001



**MAXWELL ZENGAGE** (b. 1998, Boca Raton, FL; lives in Delray Beach, FL)

*BNR Abstract Roof*, April 2016

4K DJI Phantom 3 Professional Drone, archival pigment print; 16 x 20 inches

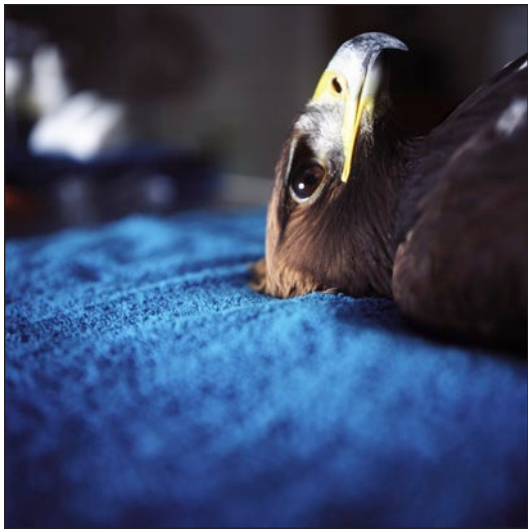
AP, not signed

Retail framed: \$450

Courtesy the artist

“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.”

At 19, Zengage was selected as a national finalist in photography through the YoungArts Foundation in Miami. He has completed his real-estate license, and started a company making drone imagery for real-estate developers in Florida. His work was exhibited at the YoungArts gallery in a juried exhibition in May 2017.



**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; 24.75 x 24.75 inches

AP

Retail framed: \$1,800

Courtesy of 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.



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

*Quiet*, 2016

DSLR, archival pigment print; 15 x 15 inches

AP, signed on label

Retail framed: \$1,700

Courtesy the artist

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.





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

*Keechelus 3423*, Lake Keechelus, WA, November, 2016

DSLR, archival pigment print; 16 x 24 inches

#1/5

Retail framed: \$1,500

Courtesy the artist

“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.”

Freeman has a BFA from Rhode Island School of Design, and completed his MFA at the University of Washington in 2014. He was recently selected as the “People’s Choice” award winner from the 21st Annual Juried Exhibition at PCNW, selected by Sandra Phillips of SF MoMA.

Every year PCNW produces an average of **25 free and discounted public programming** events including artist lectures, panel discussions, exhibition receptions, and book signings. This **fall PCNW will host 11 public programs in three months!**

In 2016–17 PCNW presented seven exhibitions; welcomed 11 regional photographers into the PCNW Presents program; and produced a second edition of the annual publication, *Latitude 47*.

**In just one year, PCNW featured photographs on site, in print, and online by more than 700 individuals ranging from enthusiasts to emerging practitioners to acclaimed master photographers.**

**DID  
YOU  
KNOW?**

700



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

*Picnics #18*, 2008 from “*New Memories*”

4x5 film, C-print; 15 x 19 inches

#3/8

Retail: \$1,600

Courtesy the artist

Framing courtesy of Framesmith Custom Picture Framing

“These images are composed of layers of memories, which are now a mixture of fantasy and reality. I was born in Aomori, deep northern area of Japan. To this day, however, I continue to frequently recall scenes from my hometown. Many of the photographs in this series are inspired by my old family pictures. This particular image looks just like my family and friends from a childhood photo.”

Hiroyo Kaneko’s work has been exhibited extensively, including at 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.



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

*Wounded Bear near Red Salmon Cannery*, Nanek, AK, 2011

DSLR, archival pigment print; 20 x 29 inches

#2/10

Retail framed: \$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. 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.”

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 he has two books of photography published 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.”



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

*Bored*, 2011 from “The Lams of Ludlow Street”

DSLR, archival pigment print; 14.5 x 22 inches

# 2/10

Retail framed: \$2,200

Courtesy the artist

“A photography adventure that began more along the lines of a ‘traditional’ documentary project about a New York City neighborhood evolved into a much more personal exploration of the challenges of life we all face; especially the unscripted path to raising a family. “The Lams of Ludlow Street” has taught me so much. For me, ‘home’ is where one should feel safe and loved, but where families inevitably struggle and find ways to persevere. My time spent with the Lams 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, The Museum of the City of New York, The China-Lishui International Photography Festival and Sasha Wolf Gallery. This work was published in *Aperture* magazine (2007), featured by *The New York Times*, and published as a monograph by Kehrer Verlag in 2016.



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

*The Woman That I Still Am*, 2010

DSLR, archival pigment print; 20 x 13.5 inches

#1/8, signed on label

Retail framed: \$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 and professional advancement are also hallmarks of her unflinching, intimate images.

Her photographs are included in the collections of The Museum of Modern Art New York, the Brooklyn Museum of Art, Houston Museum of Fine Art, among others and her work has appeared in *The New York Times Magazine*, *The New Yorker*, *ARTnews* and many more publications.

Carucci received a Guggenheim Fellowship in 2002. She currently teaches at the graduate program of photography at School of Visual Arts, and will be doing a lecture and masterclass at PCNW in December 2017. She is represented by Edwynn Houk Gallery.

DID  
YOU  
KNOW?

## PCNW OFFERS \$25,000 IN SCHOLARSHIPS ANNUALLY.

In 2017 The Names Family Foundation awarded PCNW \$15,000 to offer full-tuition scholarships, which complements the \$10,000 annually allocated by PCNW to offer financial assistance to those who would not otherwise have access to 10-week classes.

LIVE 009



### DANIELLA ZALCMAN

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

*Standing Rock, North Dakota* (detail), August 15, 2016

Canon DSLR, archival pigment print; 16 x 24 inches

AP, not signed

Retail framed: \$2,000

Courtesy the artist

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

Zalcman's photography examines legacies of western colonization, from the rise of homophobia in East Africa to the forced assimilation education of Indigenous children in North America. 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, and the 2016 FotoEvidence Book Award. Her work regularly appears in *The Wall Street Journal*, Mashable, the BBC, and CNN, among others. She graduated from Columbia University with a degree in architecture in 2009. She is a multiple grantee of the Pulitzer Center on Crisis Reporting, a fellow with the International Women's Media Foundation, and a member of Boreal Collective.





**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, traditional chromogenic print; 20 x 24 inches

#1/7

Retail framed: \$1,400

Courtesy the artist

"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 strenuously to define what's theirs, as if the land is ever truly mastered if it has borders. As I went to this border line I felt more attentive to the demarcations between Federal, State, and private properties—how the borders themselves suture together varying ideas about property and states of being. . . . I realize that the land beneath me is home, but it's never mine, it's merely borrowed for a fleeting moment."

Letcher graduated from PCNW's certificate program in 2013, and was featured in *Latitude 47* in 2016.



**ALEJANDRO CARTAGENA**

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

*Urban Transportation 15, 2012*

DSLR, archival pigment print on cotton paper; 22 x 14 inches

#2/10

Retail framed: \$2,600

Courtesy the artist and Paul Kopeikin Gallery, Los Angeles

Published as *Carpoolers*, Cartagena's series from 2011–2012 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 in Monterrey's metropolitan area, and, though speaking to the societal invisibility of workers, also reveals daily rituals of morning coffee, newspapers, and naps shared among commuters of many cities and economic classes.



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

*Felix*, Steamboat Rock State Park, WA, 2015, from “Child’s Play”

Leica M9, archival pigment print; 24 x 30 inches

#1/15

Retail framed: \$2,000

Courtesy the artist

Framing courtesy of Museum Quality Framing, Capitol Hill

**PLUS: A Leica Sofort camera with carrying case and instant film, courtesy of Leica Store Bellevue! \$300 value!**

“Home is often about security, being settled, family and friends, children and walking the dog—it can be a difficult place to make art. In photographing my children, I try to connect with the viewer’s own childhood, with the archetypal behavior that is embedded deep within all of us.”

Peterson is best known for his documentation of “grunge,” culminating in the critically acclaimed monograph *Touch Me I’m Sick*. Peterson’s photographs have appeared in publications worldwide including *The New York Times*, *Mojo*, *People*, *Rolling Stone*, *Spin*, *Entertainment Weekly*, and *Newsweek*, and have been exhibited in major museums in the U.S. and Europe.



**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; 23.5 x 19 inches

#1/10

Retail framed: \$2,800

Courtesy the artist, C. Grimaldis Gallery, and Richard Levy Gallery

Framing courtesy of Gallery Frames, LLC

**Proceeds from the sale of this photograph will be split between PCNW and the Karam Foundation, assisting Syrian refugee children**

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. “Invisible Children” documents and honors the individuality of the Syrian refugee children on the streets in Lebanon.

As a Lebanese-born American woman, Matar’s personal narrative informs her photography. She has dedicated her work to exploring both sides of this identity. She has exhibited throughout the United States and internationally.

PRICELESS  
EXPERIENCE!

## FAMILY PORTRAIT COMMISSION

### ADRAIN CHESSE

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

Photographer Adrain Chesser will visit your home (within a 30-mile radius of Seattle) 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 for you at up to 30x40 inches 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.”

Chesser’s work is in the permanent collection of the Museum of Fine Arts Houston, and has been exhibited nationally.

LIVE 014



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

*The Unmade Bed*, 1957

4x5 film, gelatin silver print; 9.75 x 12.75 inches

Open edition estate print, stamped

Retail framed: \$2,500

Courtesy Imogen Cunningham Trust

Framing courtesy Gallery Frames, LLC

“The story Imogen told me about *The Unmade Bed* is quite wonderful. She was teaching at the San Francisco Art institute, as was her friend, Dorothea Lange. Imogen stopped in to a class Dorothea was teaching; Dorothea was giving her students an assignment ‘to photograph your environment without anyone in it.’ So that week, Imogen photographed her unmade bed. This photograph really is the epitome of home for Imogen. She was living in a small house in San Francisco, and I remember that 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 and director of the Trust





**JEFF FROST** (b. 1978, Monticello, Utah; lives in Yucca Valley, CA) *Wednesday, May 14, 2014*, from "California on Fire"

Time-lapse DSLR, archival pigment print by R. Mac Holbert; 24 x 36 inches  
#1/1

Retail framed: \$5,300

Courtesy the artist, and R. Mac Holbert, printer

Framing courtesy of 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. In addition to the "California on Fire" series, Frost has done time-lapse commissions for international music band U2, and for the Coachella Music Festival.

LIVE 016

**PRICELESS  
EXPERIENCE!**

**NAMED PARKING SPOT AT PCNW FOR ONE YEAR!**

*BEGINNING NOVEMBER 2017*

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 reserved space is awaiting you, any time of the day or night, creating access not only to PCNW but to all that awaits on Capitol Hill.

LIVE 017







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

*Portrait 6*, 2009

Medium-format film, C-print; 15 x 15 inches

#1/2, signed

Retail framed: \$8,000

Courtesy the artist and Edwynn Houk Gallery

LA-based artist Mona Kuhn is acclaimed for her intimate, contemporary depictions of the nude. Kuhn portrays the complexities of human nature; her playful combination of a number of visual strategies, such as patterning, translucency and reflectivity explores our connectedness with the environment.

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 to release this fall.

DID  
YOU  
KNOW?

PCNW maintains accreditation from the National Association of Schools of Art and Design (NASAD) in order to offer a 53-credit Certificate Program in Fine Art Photography, and uphold the level of excellence in our continuing education classes and workshops. Last academic year we offered 52 classes and 60 workshops, serving nearly 1,000 students from the ages of fifteen to seventy-five.

# ONE THOUSAND



### ABELARDO MORELL

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

*Dollhouse*, 1987/2017, from "Childhood"

Large format film, archival pigment print; 30 x 26.5 inches

#2/5

Retail framed: \$10,000

Courtesy the artist and Edwynn Houk Gallery, New York

Custom framing courtesy of 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*."

Morell is the author of three monographs; a fourth, *Flowers for Lisa*, will release next fall. He is the subject of a documentary, *In the Shadow of the House*, and his work is in the permanent collections of many major national institutions.

**RAISE YOUR  
PADDLE  
FOR  
PCNW**



**JOCK STURGES**

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

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

Leica S2 digital camera, archival pigment print

30 x 40 inches

#1/10, signed

Retail framed: \$7,800

Courtesy the artist

Framing courtesy of 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.







# **RICHARD RENALDI**

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

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

8x10 film, archival pigment prints; 13.5 x 21.625 inches

#1/5

Retail framed: \$7,000

Courtesy the artist and 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.



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

*Mom lifting her shirt*, 2011

Medium-format film, digital C-print; 30 x 24 inches

#1/ 5

Retail framed: \$2,700

Courtesy the artist

Framing courtesy of Gallery Frames, LLC

Krick upends representations of women, sexuality, glamour, and aging, using her mother, her sister, and herself. Krick's raw, color-intense compositions, particularly of her mother, demand to be seen—there is both familiarity and absolute distinction in her work. "There's something about doing things 'wrong' that gets people all worked up, especially if you are a woman," she has said about utilizing bright colors, harsh lighting, familiar poses and makeup, and an intentional superficiality drawn from fashion and advertising.

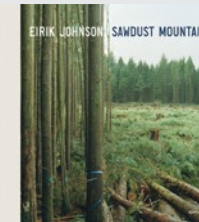
Natalie Krick received her BFA in Photography from the School of Visual Arts in 2008, and her MFA in Photography from Columbia College Chicago in 2012. She has recently exhibited at Aperture Gallery and The Museum of Sex in New York, and in a two-person show at the SAD Gallery in Seattle. She is a 2015 fellowship recipient from the Aaron Siskind Foundation, and was awarded the Aperture Portfolio Prize this year.

## PRICELESS EXPERIENCE!

### 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; and spend the day with one of Seattle's favorite 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.





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

*Disheveled and Dusty*, Mina, Saudi Arabia, 2014

DSLR, archival pigment print by Juan Aguilera; 16 x 24 inches

AP, not signed

Retail framed: \$500

Courtesy the artist

“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.”

Linjawi earned his BFA from SCAD in film production, with a minor in photography; he is an award-winning filmmaker and photographer and is one of first people to have received permission to photograph men on the Hajj, a sacred pilgrimage to Mecca considered an act of devotion for Muslims all over the world.

# SIX DAYS A WEEK

Every year PCNW provides a creative home for students, members, educators, artists, collectors, and the general public. Our facilities—including two darkrooms, two digital labs, three studios, an alternative process room, exhibition space, and a library—are open six days a week, until 9pm Monday–Thursday, allowing free access to contemporary art outside of traditional office hours.

DID  
YOU  
KNOW?

**ELLIOTT ERWITT**

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

Untitled (Umbrella Jump), Paris, France, 1989

Leica 35mm film, gelatin silver print; 11.75 x 20 inches

Open edition; signed

Framed retail: 7,500

Courtesy the artist

Renowned photographer Elliott Erwitt was born in Paris to Russian parents; he grew up primarily in Milan, and emigrated to the United States with his family in 1939. He is internationally acclaimed, with dozens of publications and exhibitions showcasing his work over his 65-year career.

To highlight his notion of home, Erwitt chose this quintessential photograph of the city of his birth for PCNW's exhibition and auction.



## AUCTION RULES AND CONDITIONS OF SALE

1. Each guest will receive a bid number upon arrival. Write your number on the bid sheet when bidding on silent auction items, and raise your number to bid on live auction items. Be prepared to bid when price call is made by the auctioneer, as the process moves quickly.
2. In accordance with laws of the State of Washington, a bid acknowledged by the live auctioneer is a legal contract to purchase the item, and a bid acknowledged by the silent auction official as the top bid is a legal contract to purchase that silent auction item. By bidding in the live or silent auction, each bidder agrees to abide by the auction rules here stated.
3. All purchases made at the PCNW Benefit are exempt from sales tax. All other taxes and licenses are the responsibility of the purchaser.
4. All purchases are final. There will be no exchanges or refunds on items purchased at the PCNW Benefit.

5. PCNW is a 501(c)(3) non-profit organization. Auction payments are tax deductible as a charitable contribution only to the extent provided by law. Please consult your tax professional regarding the deductibility of any auction purchase.
6. Some items carry reserve pricing. Any item not receiving the required minimum bid may be removed from the auction. No lots will be sold under the reserve price if there is one. Bidding will begin at a price appropriate in auctioneer's discretion.
7. All items are sold as-is. All purchases made the evening of the Benefit are final. Information provided is to the best of PCNW's knowledge; the institution makes no representation as to the condition of any lot sold. Guests are encouraged to view the lots in person to evaluate their condition or send an individual to view the lots in your behalf. PCNW staff will gladly help you take a closer look at any item.

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Back Cover: © Robin Schwartz

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