



About Fellowship 25

Helen Trompeteler
Deputy Director and
Director of Programs,
Silver Eye Center
for Photography

For twenty-five years, Silver Eye has supported emerging voices in contemporary photography through *Fellowship*, our annual international juried photography competition. We are grateful to *Fellowship 25* jurors Dionne Lee and Nelson Chan for selecting this year's artists.

Building on the *Fellowship 25* competition, this exhibition explores several key themes, beginning with collaboration as an expression of close relationships. Brett Davis worked with his five-year-old daughter, Toko, to create installations that challenge assumed family hierarchies, centering love and empowerment through Toko's playful exploration. Ramona Jingru Wang collaborates with friends to create portraits that transcend documentary conventions, focusing on trust and kinship. Her work challenges and refutes stereotypical representations of Asian bodies in media, film, and literature.

The act of visualising family and home also emerges as a central theme in *Fellowship 25*. Alana Perino's photographs reflect on the relationships and places that shaped them while inviting reflection on cycles of mortality and transformation. Paolo Morales' work examines transnational family bonds and concepts of home while critiquing racialized assumptions embedded in photography.

This exhibition also contemplates how perception and knowing are shaped by feeling and sensory experience. Clare Sheedy explores the boundaries of perception as she communicates her everyday life through photography and poetry, using both standard text and braille. Sobia Ahmad's process-driven work engages with ecological concerns while challenging how we typically see. Her meditative work on the natural world invites viewers to activate their inner emotional lives while emphasizing interconnectedness and many ways of knowing.

Silver Eye is honored to support these artists at a pivotal moment in their creative practices and bring their work together in conversation.

Fellowship 25 is supported directly by Arts, Equity, & Education Fund™ and The Leonian Foundation.

Fellowship 25 Awardees

Fellowship Award

Ramona Jingru Wang

Keystone Award

Sobia Ahmad

Fellowship Award Honorable Mention

Brett Davis, Alana Perino

Keystone Award Honorable Mention

Paolo Morales, Clare Sheedy

Previous Awardees

24 William Camargo, Anthony Francis, Vikesh Kapoor

23 Samantha Box and Dominick McDuffie

22 Carla Liesching and Eva Alcántara

21 Sasha Phyers-Burgess and J Houston & Aleem Hurst

20 Rory Doyle and Erik Hagen

19 Tim Carpenter and Rebecca Arthur

18 Soohyun Kim and Tamsen Wojtanowski

17 Kris Sanford and Francis Crisafio

16 Ka-Man Tse and Aaron Blum

15 Christopher Meerdo and Matthew Conboy

14 Donna J. Wan and Aaron MachLachlan

13 Diane Meyer and Ross Mantle

12 Akihiko Miyoshi and Isa Leshko

10 Laura Bell and Laura Heyman

09 Katrina M. d'Autremont

08 Martin Weber

06 Howard Henry Chen

05 Jeff Krolick

04 Dylan Vitone

03 Sue Stepusin

02 Kerry Stuart Copin

00 Elijah Gowin

Cover image: Ramona Jingru Wang,
Kazz and Jazzy, 2024. All images courtesy
of the artists

Sobia Ahmad

Sobia Ahmad explores the transcendental power of everyday experiences, objects, and rituals through film, photography, and social practice. She draws from non-western lexicons, specifically traditions of devotional poetry and oral storytelling associated with Sufism. Ahmad was born and raised in Pakistan and moved to the United States at the age of fourteen. She holds an MFA from Carnegie Mellon University (2024), a BS in Community Health (2015), and a BA in Studio Art (2016), both from the University of Maryland College Park, and lives in Pittsburgh.

Ahmad shares silver gelatin photographs from *Devotions*, part of her ongoing multimedia work with the Pando forest in Utah. Pando is an ancient aspen grove that is a forest of one tree with a single interconnected root system. Many of these photographs were taken on a reversal film stock and printed as negatives, inverting the way we typically see, while engaging with cycles and rhythms. *Devotions* explores inverses and “mistakes” as conceptual choices to challenge our habitual modes of ecological engagement.



From left to right: Sobia Ahmad, *To Become Dust that Sings its Melody to the Night* (detail), 2024; *In Search of First Fire*, 2024. Brett Davis and Toko Davis, *88 stills*, 2025

Brett Davis

Brett Davis is a father, partner, and artist based in Columbus, Ohio. He holds a BA in American Studies from Georgetown University and an MFA in Visual Art from The Ohio State University. Davis is the recipient of the 2023 Greater Columbus Arts Council and Columbus Museum of Art Visual Artist Fellowship. His books are held extensively in US collections as well as the Tokyo Photographic Art Museum Library (Tokyo, Japan).

Davis' art practice draws connections between artmaking and fatherhood through explorations of love, care, joy, domestic space, intergenerational relationships, and transnational possibility. He collaborates closely with his five-year-old child, Toko, to disrupt the hierarchies of family, empower a young child and himself, and translate the experience of parenthood into visual art. The results of their making take the form of expansive, materially rich intermedia installations and self-published artist books. For *Fellowship 25*, Davis and Toko created a unique site-specific installation which draws from video footage stills. Their scrapbook-like presentation, guided by Toko's unique perspective and way of seeing, celebrates moments of everyday life.



Paolo Morales

Paolo Morales' work investigates the documentary tradition. His photographs have featured in eight solo exhibitions and numerous group exhibitions. Morales received an MFA from Rhode Island School of Design and is a Visiting Assistant Professor of Photography at Bucknell University. He was born and raised in New York City and lives with his wife and corgi in Philadelphia.

The title of Morales' series *Balikbayan* loosely translates in Tagalog to a Filipino person returning to the home country. These photographs were made in the Philippines, where the artist's mother was born and raised, and depict places and people where the artist feels at home. In this work, Morales asks, what does it mean to care for another person, and what does it mean to care for another person in an Asian country? He seeks to investigate his own positionality as an Asian American male, and how race and gender can be reflected in photographs.



From left to right: Paolo Morales, *Tita Linda going down the stairs*, 2024; *My mother rubbing Tita Linda's back*, 2024. Alana Perino, *Dad and Samuel*, 2024; *Madi*, 2022

Alana Perino

Alana Perino's artistic practice engages with the entanglements of home, family, and heritage. Simultaneously an only child and the youngest of seven children, Alana grew up in New York City, the North Fork of Long Island, and the stretch of highway between the two. They studied European Intellectual History and Photography at Wesleyan University before completing the MFA Photography program at RISD. Alana resides on the unceded land of the Pokanoket, Wampanoag, and Narragansett in Providence, Rhode Island, where they currently serve as an Assistant Professor at Johnson & Wales University.

Pictures of Birds is a photographic series examining family, home, and mortality. The images—all made on Longboat Key, an island of beaches and migratory birds—emerged from an instinctual act of preservation in the face of their stepmother's fading memory and the inevitability of their father's death. The work deepened into an interrogation of spatial, material, and spiritual transformation. Perino's photographs, which blur the boundaries between the anatomical, ecological, and spectral, endeavor to communicate with ghosts, deities, and the selves imagined and reimagined in response to life's inevitable shifts and changes.



Clare Sheedy

Clare Sheedy lives and works in Pittsburgh, PA, where she teaches art to children and works at a Downtown box office. She seeks to create shared methods of inquiry in which the artist and the viewer must journey together, each contributing equal effort. Consequently, Sheedy's practice fosters a sense of intimacy in works that bridge language, touch, and perception.

Sheedy presents selections from her series, *parts of a bird*, begun in August 2024. This work combines photographs and poems in braille to explore themes of legibility, sensation, perception, and knowing through feeling—traversing the boundaries between 'knowing' and 'unknowing.' The series contemplates the expansiveness of self as a container for both being and knowing being. *parts of a bird* invokes the comfort and terror of recognizing the world's incomprehensibility and its relentless 'everywhereness.' While connected to Sheedy's personal experiences, the artist is not concerned with externalizing her singular lived experience. Instead, she hopes to create openings for intuitive, internalized, and deeply felt moments where language, sensation, and presence converge.













Ramona Jingru Wang

Ramona Jingru Wang transcends documentary traditions to craft narratives that shed light on the compassionate bonds that photographs can nurture. Her work delves into themes of identity, community, and the deep connections fostered between humans and their surrounding spaces. She studied at the International Center of Photography-Bard College and graduated with an MFA in photography from Pratt Institute, New York.

My friends are cyborgs, but that's okay is a mockumentary project that imagines a world where Asian bodies navigate as cyborgs in a hegemonic human society. It explores the complex state of being cyborgs and Asian—fluid, transgressive, marginalized, but also stereotyped as unemotional and inhuman. The Techno-Orientalism found in many speculative fiction films and books, such as *Blade Runner*, imagines a future of hyper-technological cities resembling Tokyo, Hong Kong, and Shanghai, and sexualized, dehumanized Asian-looking cyborgs. *My friends are cyborgs, but that's okay* refutes such stereotypes and prevalent binary views, instead reconstructing the boundaries of daily life to create a happy ever-after posthuman world for cyborgs.



From left to right: Clare Sheedy, *parts of a bird*, 2024. Ramona Jingru Wang, *David and Kevin*, 2023; *Minami*, 2023

	Sobia Ahmad	<i>In Search of First Fire</i>	2024 5 Photographs, 11"×14" each Silver gelatin fiber prints Edition of 3 sets + 2 AP	\$800 \$3500
	Sobia Ahmad	<i>The Breath within the Breath</i>	2024 Silver gelatin RC contact print 8"×70" Edition of 5 + 2 AP	\$2,000
	Sobia Ahmad	<i>Punctuations: Puncture</i>	2024 Silver gelatin fiber print 11"×14" Edition 3 of 15 + 2 AP	\$750
	Sobia Ahmad	<i>As One They Quake II</i>	2024 Silver gelatin fiber print 16"×20" Edition of 10 + 2 AP	\$2,000
	Sobia Ahmad	<i>To Become Dust that Sings it's Melody to the Night</i>	2024 Silver gelatin fiber print 20"×24" Edition 2 of 10 + 2 AP	\$2,500
	Brett Davis and Toko Davis	<i>88 stills</i>	2025 Chromogenic prints Installation sizes vary	
	Paolo Morales	<i>Omma cooking</i>	2022 Archival inkjet print 11"×14"	NFS
	Paolo Morales	<i>My mother rubbing Tita Linda's back</i>	2024 Archival inkjet print 11"×14" Artist proof	\$800
	Paolo Morales	<i>Tita Linda going down the stairs</i>	2024 Archival inkjet print 11"×14" Artist proof	\$800
	Paolo Morales	<i>Family lunch</i>	2024 Archival inkjet print 20"×24"	NFS

	Paolo Morales	<i>Looking out the apartment window</i>	2024 Archival inkjet print 11"×14" Artist proof	\$800
	Paolo Morales	<i>My mother having her hair washed</i>	2013 Archival inkjet print 11"×14" Artist proof	\$800
	Paolo Morales	<i>Tita Linda and Hyowon at lunch</i>	2024 Archival inkjet print 11"×14" Artist proof	\$800
	Alana Perino	<i>Dad's Shower</i>	2022 Archival inkjet print 45"×36" Edition 1/5	\$900
	Alana Perino	<i>Shark</i>	2022 Archival inkjet print 15"×12" Edition 1/5	\$400
	Alana Perino	<i>Tilly's Curio</i>	2024 Archival inkjet print 24"×30" Edition 1/5	\$700
	Alana Perino	<i>Lori</i>	2024 Archival inkjet print 20" ×16" Edition 1/5	\$600
	Alana Perino	<i>Lori's Shells</i>	2025 Archival inkjet print 16"×20"	NFS
	Alana Perino	<i>Madi</i>	2022 Archival inkjet print 15"×12" Edition 1/5	\$400

	Alana Perino	<i>Dad and Samuel</i>	Dad and Samuel 2024 Archival inkjet print 20"×25" Edition 1/5	\$700
	Clare Sheedy	<i>parts of a bird (a crossing shadow)</i>	November 2024 Archival inkjet print 8"×8" Unique	NFS
	Clare Sheedy	<i>parts of a bird (flowers in the sun)</i>	September 2024 Archival inkjet print 8"×8" Unique	\$200
	Clare Sheedy	<i>parts of a bird (an open hand)</i>	December 2024 Archival inkjet print 8"×8" Unique, terms apply (see Silver Eye staff for information)	\$400
	Clare Sheedy	<i>parts of a bird (shadow play)</i>	September 2024 Archival inkjet print 8"×8" Unique	\$200
	Clare Sheedy	<i>parts of a bird (washed lines)</i>	January 2025 Archival inkjet print 8"×8" Unique	\$200
	Clare Sheedy	<i>parts of a bird (covering)</i>	September 2024 Archival inkjet print 8"×8" Unique	\$200
	Clare Sheedy	<i>parts of a bird (moving light)</i>	September 2024 Archival inkjet print 8"×8" Unique	\$200
	Clare Sheedy	<i>parts of a bird (reaching)</i>	November 2024 Archival inkjet print 8"×8" Unique	\$200
	Clare Sheedy	<i>parts of a bird (outline in snow)</i>	January 2025 Archival inkjet print 8"×8" Unique	\$200

	Ramona Jingru Wang	<i>Minami</i>	2023 Archival inkjet print 12"×15" Edition 1 of 15	\$750
	Ramona Jingru Wang	<i>David and Kevin</i>	2023 Archival inkjet print 16"×20" Edition 1 of 15	\$1000
	Ramona Jingru Wang	<i>Vanilla Honey</i>	2023 Archival inkjet print 15"×12" Edition 1 of 15	\$750
	Ramona Jingru Wang	<i>Sukeban Girls</i>	2023 Archival inkjet print 15"×12" Edition 1 of 15	\$750
	Ramona Jingru Wang	<i>Wenhao</i>	2023 Archival inkjet print 15"×12" Edition 1 of 15	\$750
	Ramona Jingru Wang	<i>Kazz and Jazzy</i>	2024 Archival inkjet print 20"×16" Edition 1 of 15	\$1000

The prices stated are for unframed prints.
The Lab @ Silver Eye offers affordable archival framing services. Contact us for a quote: lab@silveryeye.org

Silver Eye Center for Photography
Aaronel deRoy Gruber & Irving Gruber Gallery
4808 Penn Avenue
Pittsburgh, PA 15224

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