



Fellowship 26

About Fellowship 26

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

This year's *Fellowship 26* artists invite us into worlds shaped by memory, ritual, and attentive observation. Helen Jones and Robert Contreras II develop approaches to explore the power of intergenerational connection, while Jacquelyn Johnson and Javier Griffey navigate familial memory through dynamic exchanges of text and image. Across the exhibition, artists reconsider how culture and perception shift meanings. Jamie Ho and Conner Gordon each challenge the ways imaging practices have historically visualized ideologies. Working across GIFs, photography, and installation, Ho interrogates Eurocentric perceptions of Asian American women and femmes, while Gordon disrupts familiar ideas of the American landscape. Together, these six artists' distinct visual languages sustain personal processes of discovery while opening up new ways of seeing.

Fellowship 26 is generously supported by Arts, Equity, & Education Fund™.

Cover image: Jamie Ho, *Cross Contamination*, 2025
All images courtesy of the artists

Fellowship 26 Awardees

International Fellowship Award

Jamie Ho

Keystone Award

Javier Griffey

International Fellowship Award Honorable Mention

Conner Gordon, Jacquelyn Johnson

Keystone Award Honorable Mention

Robert Contreras II, Helen Jones

Previous Awardees

25 Ramona Jingru Wang and Sobia Ahmad
24 William Camargo, Anthony Francis, Vikesh Kapoor
23 Samantha Box and Dominick McDuffie
22 Carla Liesching and Adam 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

Robert Contreras II

The Naranja is an ongoing project centered on family, memory, and migration. It reflects on what it means to hold loved ones close across distance and to understand home as a feeling rather than a place. Using hands-on effigies, Robert Contreras II creates images that exist between presence and absence, allowing collaboration with his family across time. Raised between Mexican American and Ecuadorian backgrounds, he understands migration as something carried within the body. As a “no Sabo” kid, his relationship to language was shaped by absence, with Spanish withheld in the name of assimilation. His work becomes a form of reclamation, recovering what was tucked away and rebuilding connection.

Through everyday materials such as clothing and fruit, *The Naranja* becomes a symbol of family, labor and inheritance. Each image contributes to an evolving body of work where memory is not fixed, but continuously reshaped. Contreras reclaims his identity through performance and photography, transforming cultural gaps into spaces of connection; an ongoing journey to honor the past, grow through the present, and tend to what’s yet to come.

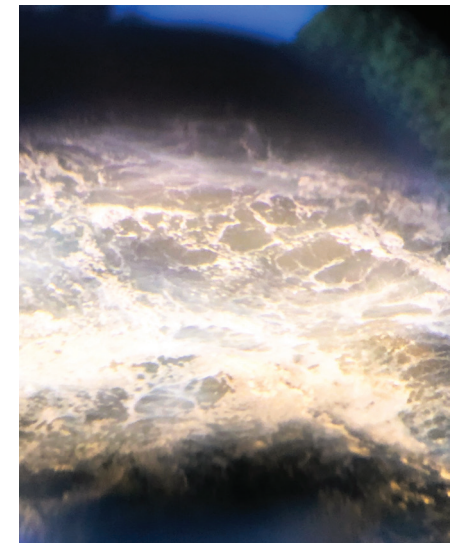
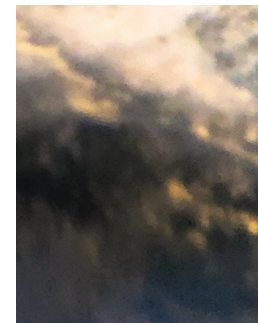


Conner Gordon

Conner Gordon is an artist and educator whose work explores photography as a form of unreliable narration. *The Overlook* is a series of photographs made at scenic viewpoints along Oregon’s Highway 101. While living in Oregon, Gordon frequently visited these coastal sites, struck by how they frame the landscape as an accessible, photo-ready experience. This framing masks the sites’ complexity and assumes a universal encounter, as though the sublime could be easily reproduced as a fixed arrangement of horizon, water, and rock.

In response, Gordon photographed the coast using binoculars as a makeshift lens. This familiar tourist technique became a critical method for examining how the camera operates as a system of inscribing legibility. Rather than producing clarity, Gordon’s approach foregrounds photographic instability, collapsing images into peripheral abstraction, distortion, and fragmentation.

This work shifts attention from landscape to the act of looking itself. The sublime emerges not as an essential characteristic of the terrain, but as an elusive resonance contingent on mediation through the process of making. *The Overlook* resists the authority of the definitive view, emphasizing instead the peripheral, the multifaceted, and the irreducible.



From left to right: Robert Contreras II, *I won't lie, I miss Tejas at times*, 2025.
Conner Gordon, *Pinch-Zoom Seascape*, 2024; 8x25 44°7'32.29" N 124°7'32.69" W (*Interrelation*), 2024.

Javier Griffey

Javier Griffey is a photographic essayist whose practice interrogates photography as a meditation on fragmented truths, shared memory, and the ethics of seeing. Drawing from personal archives, documentary methodologies, and his own emotional cadence, he approaches the medium as both document and metaphor.

In Between You and I explores Griffey's relationships with both his parents through a layered interplay of text and image. Drawing from his mother's archive alongside a recent photograph of his father, the work moves between two distinct temporalities and modes of knowing. Rather than focusing on each parent individually, Griffey considers what emerges within the relational space between them, and him.

He writes to his mother, asking who she was before his existence, and to his father, articulating grief over his absence and distance. In addressing them, his writing inevitably turns inward, becoming part of an ongoing process of reflection and self-discovery. The work's layered approach articulates both loss and displacement, while also holding the feeling of simultaneously belonging nowhere and everywhere at once.



Jamie Ho

Drawing from her mother's imperfect knowledge of ancestral rituals, Jamie Ho creates altars inspired by the one in her family home, where her mother makes daily offerings to ask for prosperity for the whole family. Ho's altars incorporate plastic stools from her childhood memories of domestic labor and emphasize repetition through sequential grids of wallpaper and looping GIFs. Working across photography, GIFs, video, and installation, Ho simulates traditions as an alternative to assimilation, acknowledging how rituals shift over time and across generations.

With nods to absurdity, where flowers become extensions of her body, Ho merges ideas of cross-cultural exchange and the global market through a queer Chinese-American lens. Her gestures and rituals become interventions that reject the pressure to fit into western beauty standards. Instead, Ho's work invites viewers into an alternate world that glimmers, seeps, and haunts, as offerings are consumed and refilled.



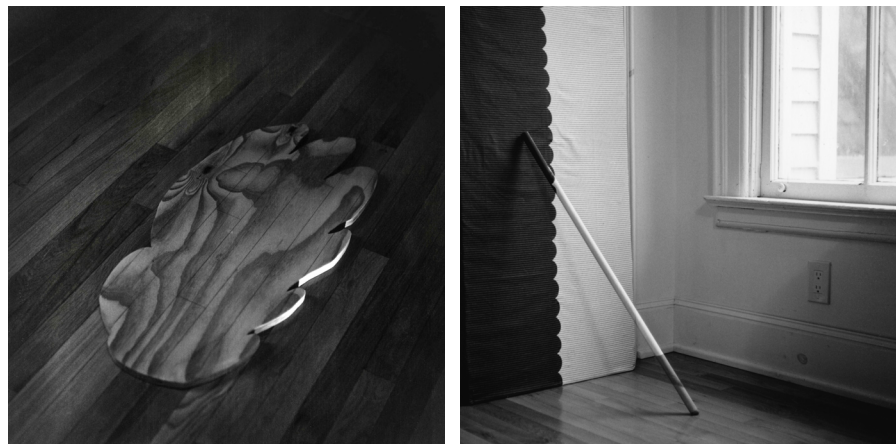
From left to right: Javier Griffey, *88th Version of Myself*, 2025. Jamie Ho, *Posing with "Oriental Lilies" II*, 2025; *To Touch (Peonies)*, 2025.

Jacquelyn Johnson

Jacquelyn Johnson is a project-based artist working across photography, time-based media, textiles, and prose. Her practice engages art and writing through vernacular language, failures of storytelling and representation, and daily practices. She simultaneously acknowledges and disrupts conventions around text and images to invent new means of expression.

The Beginning of Prayer combines photographs and text-based works derived from a transcript of a loved one's religious testimony. The transcript's 1,039 word vocabulary becomes both a source and constraint: an intermediary text, presented on the gallery wall as a 'footnote' to the photographs, was composed solely from this lexicon. Johnson's original essayistic translation of the transcript is offered as a 'response' to the 'call' of the original monologue, while another version reduces the text to prepositions, which serve as a formal guide for making the images.

These prepositions pulled from the text—more orienting than informing—gesture towards the divine while defining points in space. Together, the photographs inspired by the prepositions, textual analysis, and transcript, chart a legacy of family meaning-making: from faith as a religious practice to faith as a conceptual and aesthetic process. Central to this work is attention as a devotional act: considering what is observed, experienced, and manipulated by the artist.



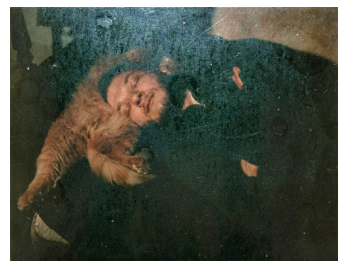
Helen Jones









Helen Jones is an image maker whose work explores interactions between people and places, and the imprints they leave behind. *To light, and then return* examines the emotional and physical things we carry from place to place. Named after a fragment of an Emily Dickinson poem written on the back of a used envelope, the project reflects on the sediments of everyday life while meditating on loss.

The project began during a cross-country drive in a car filled with belongings inherited after her mother's passing. It combines images of this ephemera with Jones' original photographs. A year earlier, Jones had traveled a similar route with her mother, who was in a wheelchair and dependent on a travel oxygen tank, hoping to extend road trip photography across generations while acknowledging reliance and responsibility. Unable to capture the images she envisioned, she later retraced the journey alone, photographing her mother's objects and the places they passed through, from Vermont through the Appalachians to Arizona.

Back in the studio, Jones sorted, scanned, and photographed ephemera, snapshots, poems, notes, and scribbles from various authors and periods. In this exhibition she places them in conversation with her own images to reveal connections, gaps, echoes, and mysteries.



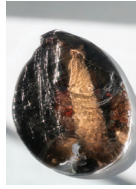

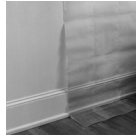
From left to right: Jacquelyn Johnson, *as*, 2026; *from*, 2026. Helen Jones, *Caf nap*, 2021 (2026); *Apparition, Vermont*, 2018 (2026).








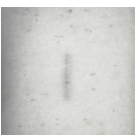











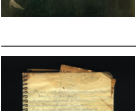
	Robert Contreras II	<i>I won't lie, I miss Tejas at times</i>	2025 Photo Tex 33" x 50"	NFS
	Robert Contreras II	<i>Fold laundry when the baby folds laundry</i>	2025 Photograph printed on polyester crepe de chine fabric 13" x 19" Edition 1/3	\$800
	Robert Contreras II	<i>Whispers of the Mississippi River from the North</i>	2025 Photograph printed on polyester crepe de chine fabric 13" x 19" Edition 1/3	\$800
	Robert Contreras II	<i>Los ángeles de nieve</i>	2026 Photograph printed on polyester crepe de chine fabric 16" x 20" Edition 1/3	\$1,000
	Robert Contreras II	<i>Tío and Lalo with the Father</i>	2026 Photograph printed on polyester crepe de chine fabric 7" x 5"	NFS
	Robert Contreras II	<i>Saying cheese with Dad</i>	2021 Photograph printed on polyester crepe de chine fabric 11" x 14" Edition 1/3	\$800
	Robert Contreras II	<i>I'm Sorry—</i>	2019 Photograph printed on polyester crepe de chine fabric 8" x 11"	NFS
	Robert Contreras II	<i>Lolo and Neta</i>	2021 Photograph printed on polyester crepe de chine fabric 8" x 11" Edition 1/3	\$800
	Conner Gordon	<i>8x25 44°7'32.29" N 124°7'32.69" W (Interrelation)</i>	2024 Inkjet print on metallic paper 54" x 40" Edition of 3 + 2AP	NFS

	Conner Gordon	<i>8x25 44°16'39.98" N 124°6'46.25" W (Threshold)</i>	2024 Inkjet print on metallic paper 28" x 21" Edition of 3 + 2AP	NFS
	Conner Gordon	<i>Pinch-Zoom Seascape</i>	2024 Inkjet print on metallic paper 10" x 8" Edition of 3 + 2AP	NFS
	Conner Gordon	<i>Retina</i>	2026 Single-channel video, runtime 7:06	NFS
	Javier Griffey	<i>Untitled (Childhood Photograph)</i>	Early 2000's Family photograph 4" x 6"	NFS
	Javier Griffey	<i>Untitled (Borderlands)</i>	2025 Archival inkjet print 11" x 14"	NFS
	Javier Griffey	<i>Notion of Home</i>	2025 Archival inkjet print 12" x 8" Edition of 3	\$500
	Javier Griffey	<i>I Often Forget You Were a Child Once</i>	2026 Archival inkjet print, hand-written note, with family photograph 17 1/4" x 20 3/4"	NFS
	Javier Griffey	<i>88th Version of Myself</i>	2025 Archival inkjet print 16" x 24" Edition of 3	\$1,000
	Javier Griffey	<i>Staring Down a Barrel Waiting to be Shot</i>	2026 Archival inkjet print 39" x 26" 1/1	\$1,625

	Javier Griffey	<i>Entry #25</i>	2025 Archival inkjet print with hand-written note 25" x 20 ¼"	NFS
	Javier Griffey	<i>Prayer (Confession)</i>	2026 Handwritten-note 4 ½" x 3 ½"	NFS
	Jamie Ho	<i>Posing with "Oriental Lilies"</i>	2025 Continuous single channel video	NFS
	Jamie Ho	<i>Rituals for Filial Piety</i>	2025 Continuous single channel video	NFS
	Jamie Ho	<i>To Touch (Peonies)</i>	2025 Photo Tex 88" x 150"	NFS
	Jamie Ho	<i>Reaching (Lilies)</i>	2025 Photo Tex 56" x 30"	NFS
	Jamie Ho	<i>Posing with "Oriental Lilies" II</i>	2025 Archival inkjet print 11" x 14" Open edition	\$650
	Jamie Ho	<i>Cross Contamination</i>	2025 Archival inkjet print 16 x 20 Open edition	\$800

	Jamie Ho	<i>To Push (Peonies)</i>	2025 Archival inkjet print 16 x 20" Open edition	\$800
	Jamie Ho	<i>Altar for Filial Piety (small) I, II, III</i>	Plastic stool, plastic twine, slip casted ceramic with tassels, incense (unlit) 12" x 14" x 9 ½"	NFS
	Jamie Ho	<i>Altar for Rankou I</i>	2026 Glass, photo tex, acrylic, 3 plastic stools, tassels 12" x 14" x 29"	NFS
	Jamie Ho	<i>Altar for Rankou II</i>	2026 Glass, photo tex, acrylic, 3 plastic stools, tassels 12" x 14" x 29"	NFS
	Jacquelyn Johnson	<i>as</i>	2026 Silver gelatin print 3.5" square Edition of 5	\$200
	Jacquelyn Johnson	<i>save</i>	2026 Silver gelatin print 3.5" square Edition of 5	\$200
	Jacquelyn Johnson	<i>than</i>	2025 (2026) Silver gelatin print 3.5" square Edition of 5	\$200
	Jacquelyn Johnson	<i>after</i>	2026 Silver gelatin print 3.5" square Edition of 5	\$200

	Jacquelyn Johnson	<i>at</i>	2025 (2026) Silver gelatin print 14" x 11" Edition of 5	\$350
	Jacquelyn Johnson	<i>until</i>	2026 Silver gelatin print 3.5" x 3.5" Edition of 5	\$200
	Jacquelyn Johnson	<i>but</i>	2025 (2026) Silver gelatin print 3.5" x 3.5" Edition of 5	\$200
	Jacquelyn Johnson	<i>by</i>	2025 (2026) Silver gelatin print 11" x 14" Edition of 5	\$350
	Jacquelyn Johnson	<i>from</i>	2026 Silver gelatin print 3.5" x 3.5" Edition of 5	\$200
	Jacquelyn Johnson	<i>toward</i>	2026 Silver gelatin print 3.5" x 3.5" Edition of 5	\$200
	Jacquelyn Johnson	<i>during</i>	2025 (2026) Silver gelatin print 10" x 8" Edition of 5	\$300
	Jacquelyn Johnson	<i>The Beginning of Prayer</i>	2026 Graphite on vellum 10" x 8" Artist's proof	NFS
	Helen Jones	<i>Apparition, Vermont</i>	2018 (2026) Archival inkjet print 16" x 20" Open edition	\$400

	Helen Jones	<i>Après nous</i>	2020 (2026) Archival inkjet print 8" x 10"	NFS
	Helen Jones	<i>Dear God</i>	2021 (2026) Archival inkjet print 3" x 5"	NFS
	Helen Jones	<i>Smoking, thinking</i>	2021 (2026) Archival inkjet print 3.5" x 4.5"	NFS
	Helen Jones	<i>Road break, Kentucky</i>	2017 (2026) Archival inkjet print 4.5" x 6"	NFS
	Helen Jones	<i>Bread and roses on a smokey day, Oregon</i>	2019 (2026) Archival inkjet print 16" x 20" Open edition	\$400
	Helen Jones	<i>Mirror rise</i>	Unknown photographer 1990 (2026) Archival inkjet print 4" x 6"	NFS
	Helen Jones	<i>Moon set scatter</i>	2022 (2026) Archival inkjet print 11" x 14" Open edition	\$300
	Helen Jones	<i>Cat nap</i>	2021 (2026) Archival inkjet print 6" x 5"	NFS
	Helen Jones	<i>Bread and roses Poem by James Oppenheim, copied down by Martha Jones</i>	2020 (2026) Archival inkjet print 9" x 7"	NFS

The prices stated are for unframed prints.

The Lab @ Silver Eye offers affordable archival framing services. Contact us for a quote: lab@silvereve.org

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

Silver Eye Center for Photography is generously supported by our individual donors and lab members, and by The Allegheny Regional Asset District, Arts, Equity, & Education Fund™, Bloomberg Philanthropies, Concept Art Gallery, Duolingo, The Fine Foundation, The Heinz Endowments, The Irving and Aaronel deRoy Gruber Charitable Foundation, The Joy of Giving Something, Inc., The Phillip and Edith Leonian Foundation, Opportunity Fund, The Pennsylvania Council on the Arts, The Pittsburgh Foundation, and other foundations and organizations.

Fellowship 26 is generously supported by Arts, Equity, & Education Fund™.



Explore this exhibition and other Silver Eye programs on the Bloomberg Connects app, where you will find additional audio/visual content.