



The In-Between Trisha Holt

About the Artist

Trisha Holt received her Masters of Fine Art in Photography at Cranbrook Academy of Art. Holt is a visual artist and photographer interested in the physical properties of the photographic print and the possibilities of its reproduction as a way to address the power of images in contemporary culture. Her images are printed and positioned as life-size, topographical, and site specific installations which are then re-framed in new photographs or experienced as sculptural objects.

The In-Between

Kate Kelley
Assistant Curator,
Silver Eye Center
for Photography

Trisha Holt's exhibition at Silver Eye, *The In-Between*, looks to the traditions of still life, domestic interiors and portraiture. Yet, these familiar conceits only extend so far. For this exhibition Holt took inspiration from visiting period rooms across numerous European museums in the summer of 2018. Period rooms exist for most of us as brief curiosities; the velvet-rope off sections in museum collections that we look at glancingly while strolling through museum corridors. These rooms present architecture and decorative arts from particular places and times: a Victorian parlor, or a Beaux-Arts style dining room. These rooms provide a moment to step into the past, and are meant to evoke an "authentic" experience of how people from a specific era lived. Often these rooms are peppered with outside objects or furnishings that don't quite match up correctly with the time period or location the room is representing. A gilded French salon could contain curtains from the wrong century, or a Edwardian bedroom might have a painting that couldn't have been painted yet. These details stick out for those steeped in the history or time period, but for many people, period rooms simply help to round out an illusion of a past reality. Along this vein, *The In-Between* can appear at face value as referencing a straightforward, domestic interior. Much like a period room however, it can also quickly devolve.

In Holt's world of images, photography is a slippery term. Like objects of a period room, Holt's images fill the entire space, adhering directly to the wall or gathering on the gallery floor. Her photographs' subjects are unstable, patched together through rephotographing her own images, analog manipulation, and using different optical perspectives. The end result places the images somewhere between our world, and a digital sphere beyond our grasp. Holt's technical prowess keeps us guessing, looking, and contorting ourselves to decipher how the images in this exhibition are put together. The question of whether what we see in a photograph is real, or true, is deeply interwoven into the nature of image making. While Holt's images put pressure on that question, she also aims wider. Capturing and creating moments of happenstance, moments that sit on the edge, Holt breaks down the








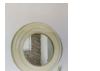





Images from left: *Orange (twice)*, 2017, Archival Inkjet Print
Fresh, 2015, Archival Inkjet Print. Cover image: *A Multitude*, 2017,
 Archival Inkjet Print. All images by Trisha Holt, courtesy of the
 artist.

smooth veneer that images can possess. *The In-Between* reminds us to proceed with caution when we search for perfection.

Svala, a floor to ceiling print, appears to extend our view into another room, or world, beyond the gallery wall. Next to it, *Svala, Mirror*, immediately disrupts this notion, flattening the space around it and reminding us of the print's two dimensional nature. A work positioned low on the wall, *Fresh*, further complicates the terms of engagement with this interior space. In *Fresh*, paper leaves mingle with real live ones, giving the photograph a sense of distortion. Whether live leaves are sprouting from within a paper shell, or the paper is slowly consuming the life below it, is left unclear. Holt's photographs are unruly, deceptive, and refuse to be resolved or fixed. By using familiar objects that inhabit viewer's daily lives—mirrors, plants, or furniture—Holt's images corrupt our sense of space and perception all at once. In thinking we already know how these quotidian things are supposed to behave, we fall into the beautiful trap Holt has laid for us. At the moment of realizing that the leaves in *Fresh* are half paper copies or that the portal into another world is as flat as the wall it hangs on, viewers begin to partake in a bodily experience, one which transcends the strictly visual plane photographs typically exist on.

When human subjects enter Holt's photographs, this experience becomes all the more palpable. In *Orange (Twice)* we see a female figure digging her thumb into the center of a sliced orange. Juice runs down her bare legs, and her left arm stretched carelessly along her side gives the figure an overall feeling of self-possession. Yet this image is fractured. Paper duplicates of the figure's thighs lie across her lap, and the moist pulp of the orange is dulled with a paper, semi-sphere copy. In giving us an image that is part human, part paper, Holt brings into question the casual ease in which digital copies infiltrate our realities. The off-balance, off-kilter paper copies serve as what Holt refers to as, "witness marks", a sort of tell that something is amiss. We live in a culture that airbrushes at will, and readily accepts digital manipulation as truth. In breaking up this endless cycle, Holt makes us pause. We're forced to consider the danger that lies with having perfection exist at our fingertips. It makes us wonder, is it really what we want, or has it been prescribed to us against our will? What happens when our own story doesn't match up with the mold that has been cast?

Photographs, ultimately, are not reality, but instead exist as a reconstruction of it. Holt's images push one dimension into another, and revel in an array of vivid colors: pure sky blues, pale pinks and verdant greens. Her images entice us into worlds where the limits of what constitutes a photograph—what world it is allowed to reconstruct for us—are stretched and manipulated. Much like the period rooms she draws inspiration from, Holt's exhibition does not seek to replicate a reality, but to give us a taste of authenticity, and to let us fill in the blanks. *The In-Between* is just that: a space between us and the sphere of digital imagery that we engage with all day long. In purposefully inviting us into an imperfect world, Holt has given us a sign, a tell, that photographs are not impartial. Despite the ability to seem like carbon copies of our lived experience, photographs are made by someone. They require being looked at and questioned, and that part, is always up to us.

	<i>A Multitude</i>	2017 Archival Inkjet Print 40x30 inches, Edition of 5, 2 AP	\$3,850
	<i>Orange (twice)</i>	2017 Archival Inkjet Print 30x40 inches Edition of 5, 2 AP	\$3,850
	<i>Limpia</i>	2018 Archival Inkjet Print 30x40 inches Edition of 5, 2 AP	\$3,850
	<i>Fresh</i>	2015 Archival Inkjet Print 20x30 inches Edition of 5, 2 AP	\$1,600
	<i>Svala</i>	2018 Archival Inkjet Print on Vinyl 84x96 inches Edition N/A	NFS
	<i>Svala Mirror</i>	2018 Archival Inkjet Print on Vinyl 14x36 inches Edition N/A	NFS
	<i>Slice</i>	2017 Archival Inkjet Print 40x30 inches Edition of 5, 2 AP	\$3,850
	<i>Strawberry</i>	2018 Archival Inkjet Print 24x36 inches Edition N/A	NFS
	<i>Rug</i>	2017 Archival Inkjet Print 78x133 inches Edition N/A	NFS
	<i>Yellow Study</i>	2016 Archival Inkjet Print 20x30 inches Edition of 5, 2 AP	\$1,600
	<i>Blue Study 2</i>	2016 Archival Inkjet Print 20x30 inches Edition of 5, 2 AP	\$1,600

**Silver Eye Center for Photography
Aaronel deRoy Gruber & Irving Gruber Gallery
4808 Penn Avenue
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