

# LYNN SILVERMAN

Sep 8 - Nov 5, 2011



The windows depicted in *Lookout* were photographed in the United States, Great Britain, Australia, and the Czech-Republic, countries where I have lived for an extended period of time. *Lookout* is a collection of observations into how we live in proximity to other people and nature, and how we strike a balance between the desire for contact, concern for security, and our need for privacy.

Most of these photographs employ a minimal amount of detail to evoke a sense of place, which may make the identification of place ambiguous. Such ambiguity plays on the perceived similarity or differences between these places.

**Lynn Silverman**  
**July 2011**

**LOOKOUT #12**  
*silver gelatin print*  
( *detail cover* )

PAPER: 24 × 20 inches  
IMAGE: 23 × 18.5 inches



**LOOKOUT #41**  
*silver gelatin print*  
PAPER: 24 × 20 inches  
IMAGE: 23 × 18.5 inches



**LOOKOUT #71**  
*silver gelatin print*  
PAPER: 24 × 20 inches  
IMAGE: 23 × 18.5 inches



**LOOKOUT #60**

*silver gelatin print*

*PAPER: 24 × 20 inches*

*IMAGE: 23 × 18.5 inches*



**LOOKOUT #12**

*silver gelatin print*

*PAPER: 24 × 20 inches*

*IMAGE: 23 × 18.5 inches*

The conveyance of energy is the heart of this project. All of the cords depicted in these images supply the electricity to the light source, which makes the photograph possible. Sometimes, the cable changes its identity from a crisp line to a faint trace, as if it was a ray, wave, particle, halo, or flare of light. This modulation of the wire is achieved by using a limited depth of field. Thus near and far are fused together, creating a visual transformation of the cord. The series also includes re-wired cables that may be old or damaged, and in varying states of repair.

**Lynn Silverman**  
**July 2011**

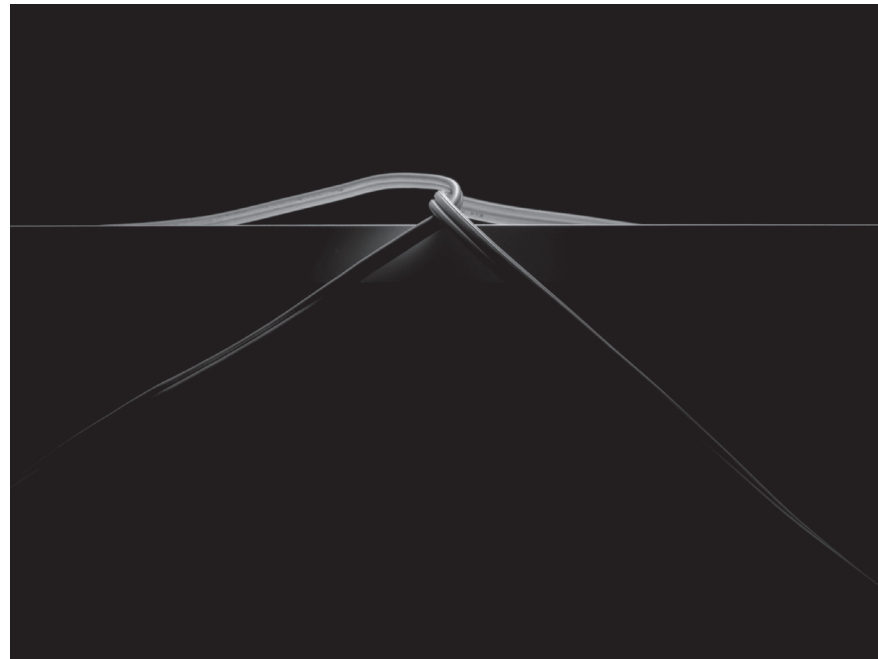


**LIFELINE (94.47.12)**

*silver gelatin print*

*PAPER: 20 × 24 inches*

*IMAGE: 18,5 × 23 inches*

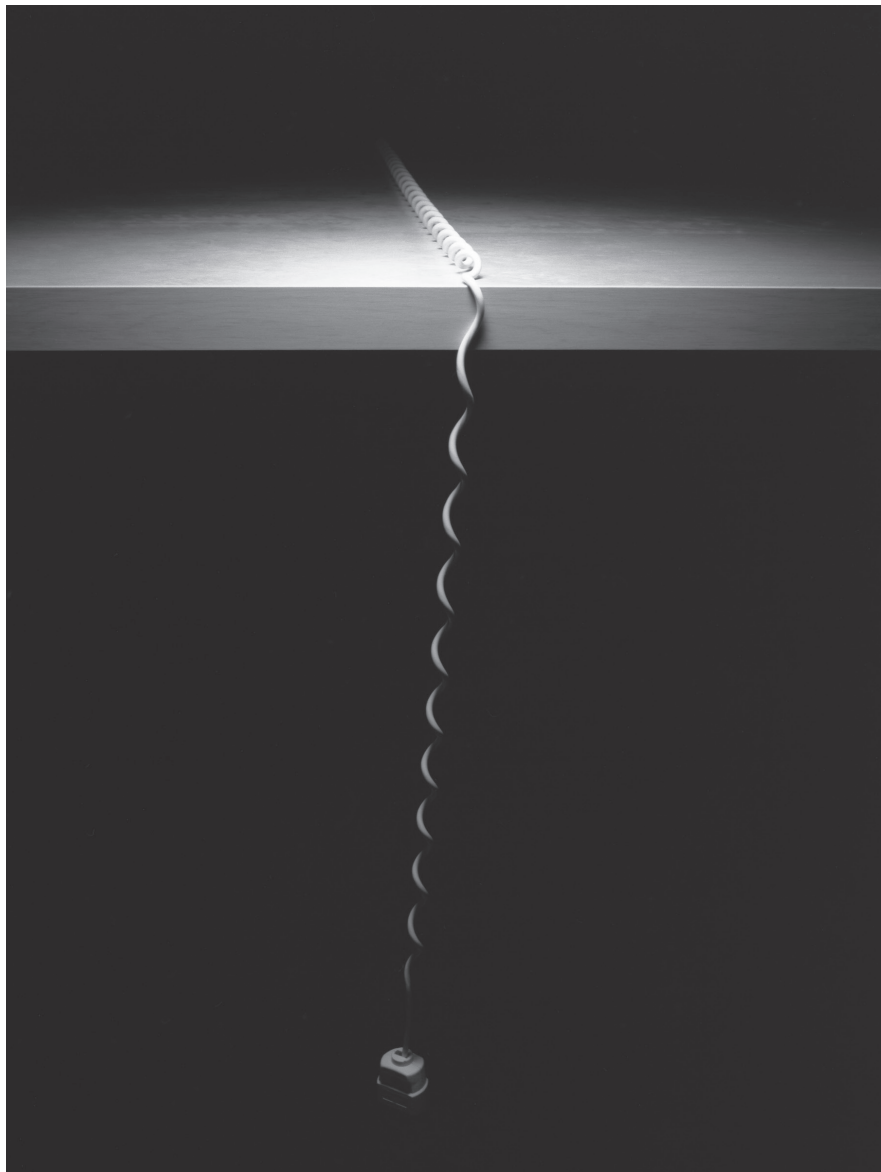


**LIFELINES (09.10.12)**

*silver gelatin print*

*PAPER: 20 × 24 inches*

*IMAGE: 18,5 × 23 inches*



**LIFELINE (06.21.01)**

*silver gelatin print*

*PAPER: 24 × 20 inches*

*IMAGE: 23 × 18.5 inches*



**LIFELINE (07.05.12)**

*silver gelatin print*

*PAPER: 24 × 20 inches*

*IMAGE: 23 × 18.5 inches*



## LYNN SILVERMAN

### Education

#### 1992

MA in Fine Art, Goldsmiths' College, London, UK

#### 1974

BFA, Pratt Institute, Brooklyn, NY

### Collections

Art Gallery of New South Wales, Sydney

Arts Council of England

Australian National Gallery, Canberra

Department of Education & Science, London, UK

Evershed Solicitors

Fidelity Investments

Library of Congress, Washington, DC

Middlesbrough Art Gallery, Middlesbrough

National Gallery of Victoria, Melbourne

Serco Railtest Limited, Derby

Visual Arts Board, Australia Council of the Arts, Sydney

Private Collections

### Selected Exhibitions

#### 2011

Goya Contemporary, Baltimore, MD

#### 2009

*Lookout*, James L. Pierce Gallery, Baltimore, MD

#### 2008

*Into the Light*, Honfleur Gallery, Washington, DC

#### 2007

*Lookout*, Pinkard Gallery, MICA, Baltimore, MD

#### 2006

*Lookout*, Montpelier Arts Center, Laurel, MD

*Lifelines*, Greenbelt Community Center Art Gallery, Greenbelt, MD

#### 2004

*Lightheaded*, Centro de Arte, S. João de Madeira, Portugal

#### 2003

*Lightheaded*, Galeria Imagolucis, Porto, Portugal

#### 1999

*Split Second*, National Railway Museum, York, UK

#### 1998

*Interior Light*, Focal Point Gallery, Southend-on-Sea, UK

*Split Second*, The Arbor and Industrial Museum, Derby, UK

#### 1996

Derby and Middlesbrough Art Gallery, Middlesbrough, UK

#### 1993

Angel Row Gallery, Nottingham, UK

#### 1992

Focal Point Gallery, Southend-on-Sea, UK

#### 1991

*Furniture Fictions*, Australian Centre for Photography, Sydney

#### 1990

*Horizons*, Castle Museum, Nottingham, UK

#### 1981

*Horizons*, National Gallery of Victoria, Melbourne, Australia

### Selected Group Exhibitions

#### 2011

*Source*, Howard County Center for the Arts, Ellicott City, MD

#### 2009

*Blue*, PhotoPlace Gallery, Middlebury, VT

#### 2008

*From the Inside*, Singer Editions, Boston, MA

*387 Feet Above*, World Trade Center, Baltimore, MD

*Into the Light*, Honfleur Gallery, Washington, DC

*Looking Through the Lens*, Baltimore Museum of Art, Baltimore, MD

*Out of Place*, The Art Gallery, University of Maryland, College Park, MD

#### 2004

*Inward Gazes*, Rosenberg Gallery, Goucher College, MD

Bloomsburg University, Bloomsburg, PA

#### 2002

*Faces and Lightheaded*, Maryland Art Place, Baltimore, MD

Maryland Federation of Art Circle Gallery, Annapolis, MD

#### 2001

Thessaloniki Museum of Photography, Thessaloniki, Greece

*Transpositions*, Rosenberg Gallery, Goucher College, Baltimore, MD

#### 2000

University of Essex Gallery, Essex, UK

#### 1999

Art Gallery of New South Wales, Sydney, Australia

#### 1997

University of the Southern Cross, Lismore, New South Wales, Australia

*Inside the Visible*, Art Gallery of Western Australia, Perth, Australia

#### 1996

*Inside the Visible*, Whitechapel Gallery, London, UK

National Museum for Women in the Arts, Washington, DC

Institute of Contemporary Art, Boston, MA

*Into the Void*, Ikon Gallery, Birmingham, UK

National Museum of Photography, Film and Television, Bradford and Zone Gallery, Newcastle, UK

#### 1994

Newlyn Art Gallery, Penzance and Watershed, Bristol, UK

Montage Gallery, Derby, UK

Wycombe Museum, High Wycombe, UK

#### 1992

Goldsmiths' Gallery, London, UK

#### 1990

Derby Museum and Art Gallery, UK

#### 1989

Metro Cinema, Derby and Picture House, Leicester, UK

#### 1988

*Ironworks 88*, Santa Fe Center for Photography, Santa Fe, NM

*Women's Photography at Focal Point*, Focal Point Gallery, Nottingham, UK

#### 1987

*Positions*, Impressions Gallery, York, UK

Derby Museum and Art Gallery, Derby, UK

#### 1986

National Gallery of Victoria, Melbourne, Australia

#### 1984

*Reconstructed Vision*, Art Gallery of New South Wales, Sydney, Australia

#### 1980

Ewing and George Paton Gallery, Melbourne, Australia

#### 1978

United Nations Building, New York City, NY



3000 Chestnut Avenue  
Mill Centre 214  
Baltimore, Maryland 21211

410 366 2001 phone  
410 235 8730 fax  
[goyacontemporary.com](http://goyacontemporary.com)

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