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66% bananas

To birth is to fruit: those associated with female body parts, which resemble organs or carry cultural meanings. In this life, where we share more than half our DNA with bananas, fruit points to human cycles sped up: the mystery of seeding, the beauty of flowering, the patience of ripening, the rapture of a pinnacle and the ever changing. In unstoppable desire for reproduction, fruit mutates and cross-breeds, and its abundance is collateral for over-ripening and rot. For this work, the transitions to a fro between one body and another, or from body to object and back, assign all matter as vessels in a process of being and becoming.





2017

artereal



contemporary female photo artists

2017



nars foundation

2018

flash forward



68

Svetlana Bailey

UNITED STATES

Egg and Jacket | *I See What You Don't See* | From the series *Dreamophobia*

once there was

there wasn't

Objects, spaces and events that occur in separate times and places coexist

psychologically. This coexistence can be reconciled with photographs,

which, although normally fixed to particular times, locations and stories, are

nevertheless able to travel, in boxes or as mind images, on overlapping currents.

This work is a return to places

of imaginative influence: to the Russian countryside of summers

spent as a child, and to relics where they remain. Fragments of

memories, moments and people that have passed are reconstructed and

photographed, to immortalize what only occurs as mind images.



2018

blue sky



EXIT





Feast and Fruit from the series Once There Was There Wasn't

US

2018

flash forward



2018

filter space



ABOVE: Svetlana Bailey placed photographs in scenes with objects from her grandmother's home in the Russian countryside to create "multiple perspectives within one image." **BETWEEN:** Elements of nature in the photographs reference her grandmother's pastoral life, in which the forest and garden were "the sources of life." **RIGHT:** Bailey also took photos she made in Russia back to hers and her parents' home to make images. The way images and objects "circulate and overlap" references how people accumulate life experiences.

STILL LIFE

Russian Pastoral

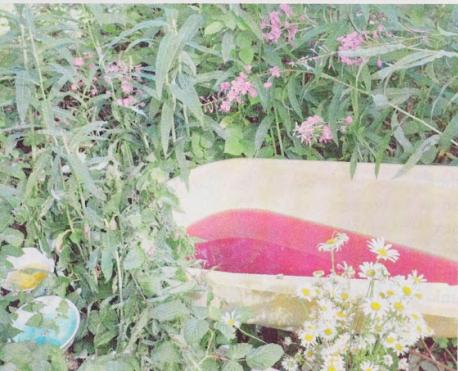
Svetlana Bailey revisited her grandmother's home in the Russian countryside to create "in-camera collages" that explore how family history evolves across generations, and how photography influences memory. **BY CONOR RISCH**

IN HER SERIES "Once There Was There Wasn't," photographer Svetlana Bailey combines photographs, family possessions and other objects from her past and present to create what she calls "in-camera collages," still lifes that reach across time, and reflect on life's changes and photography's influence on memory and family history. The work is showing this month at Blue Sky Gallery in Portland, OR.

Bailey began the series in her grandmother's house in the Russian countryside, where she would spend summers as a child before her family

moved from St. Petersburg to Germany after the dissolution of the Soviet Union. Her process imitated her family's practice of introducing her grandmother to new things when they would visit: "foreign foods, photographs from our life in the city, from our travels, new fashion or modern gadgets," Bailey tells *PDN* via email. Her grandmother passed away several years ago, and her home sat empty until Bailey traveled there to work on the series. Bailey brought with her "large rolls of prints of photographs from my current life, to share and embed as we used to do."

an oriental rug, a puzzle of a Viking ship with a piece missing, an old chair and a small, potted cactus. Another shows a line of different drinking glasses on a table with a small stone and a wood-handled hammer. An off-white curtain and an image of a rocky peak fill the background. Another photograph shows the view through the doorway of what appears to be a garden shed, but there's something off about the landscape outside. "When I insert prints inside a photograph, the perspective of the print is on a different plane from the one registered by my camera lens," she explains. "Multiple perspectives within one image disturb the viewer's grounding, confuse what is believable or doubtful, and question whether a photographic perspective must agree with linear vision. This doubt is like trying to think back." The images reference the way "family stories grow as they are retold, details are added and removed, new characters appear, and each generation adds their own truth."



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Many of the images include plants and foliage, a reference to how Bailey's grandmother lived with a strong connection to the land and surrounding forest, collecting mushrooms and berries, eating from the garden. "Many medicinal remedies relied on the plants one could find, and stories usually had either their beginning or end in the forest," Bailey recalls. "It was the source of life."

Furthering the theme of memory, the images have a "soft, low-contrast light [that]

2018

filter space





2016

artist book



folder

for paper

An aunt and child psychologist, in her own suffering, gathers images like a camera-less photographer. A folder, titled only "folder for paper", houses the resulting collection of loose newspaper and magazine clippings, depicting children in various quotidian moments or states of physical or emotional health. This book speculates narratives from the collection, considering papers, wax and the physicality of images, the engagement of the hand and the traces one leaves behind.

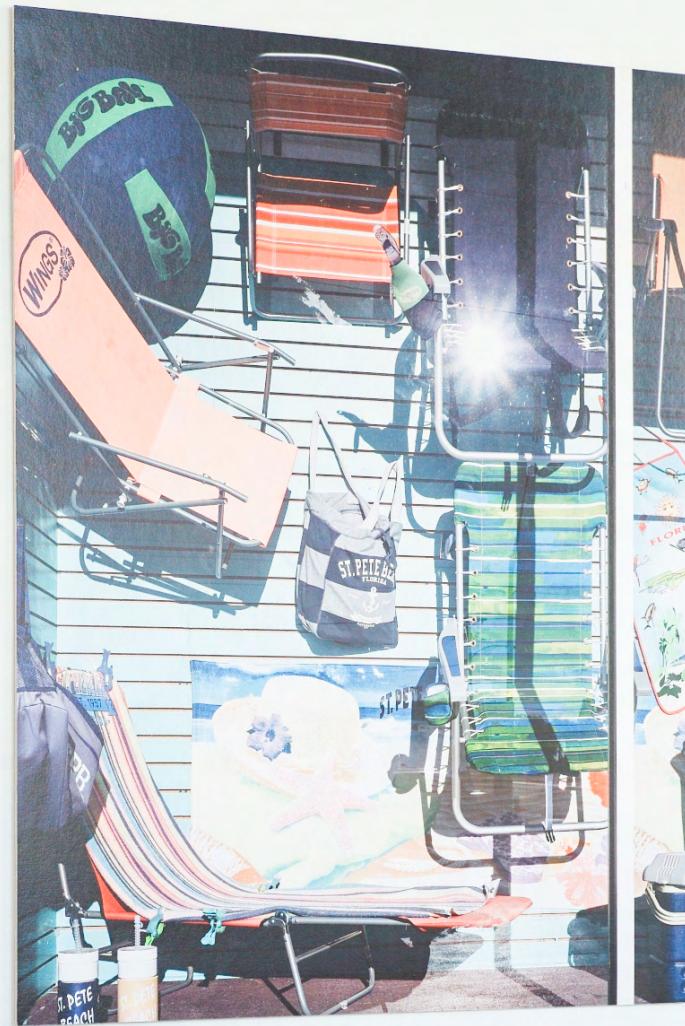
all dreams

come

true

2016

Images on walls, billboards and shop window displays present multiple realities, which photographed together with their surroundings, become flattened into one. Often constituting a montage reality that never truly existed, collected into a metaphorical album these images created by strangers become a response to a common dream. Perhaps their makers consider the sites of their installation, and incorporate its environments and beliefs, or they are simply working to shape their viewers' perception. One wonders to what ends these images work for or against, if they beautify or mislead, and if believing in their deception adds to one's satisfaction.





2016

rhode island school of design



f

o

g

In fog, objects lose the finiteness of their appearance, and surroundings occur

less permanent and solid. The phonetics of the word itself—the soft descent of

an *f*, the drawn tone of an *o*, and the sudden disappearance of a closing stop,

resemble fog's movement. Places acquire anonymity, the blacks and whites of

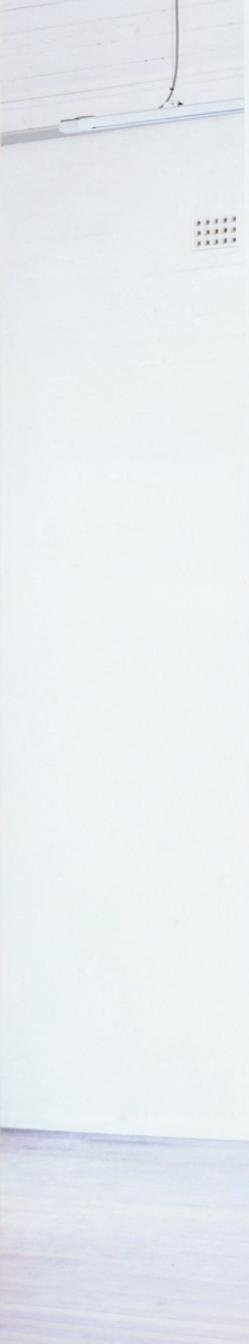
the horizon blurred to a grey void before which impressions float over one

another. No longer bound to their surroundings, things appear as they are.

2013

But they too can seem less ordinary, isolated within the landscape in which

they normally exist.



svetlana bailey
mirage

2013



#7

artereal



2013

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2013

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2012

mop





2012

mop



2012

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