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Out

of

Body

2024

The sense of being and existing in a body has occupied me since childhood.

I remember trying to feel the difference between myself and my body and

wondering why all my conscious memories are located within this body that

I inhabit. Here, I recreate myself and my family out of ice. I watch myself melt

as questions of post-humanism arise: do bodies prevent us experiencing

solidarity with other species, and what would be a disembodied existence? Is

there a new evolutionary period ahead where our materiality enters a dream

state and reconstitutes in a bodily vehicle for a future atmosphere?







2024

[Atamian Hovsepian](#)

2022

Garner Art Center



2022



Garner Art Center

Would

the sun

still rise?

2022

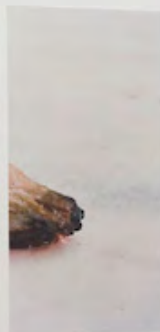
I lie on light sensitive paper in the desert at dawn. Sunlight leaves colored traces on the paper that preserve an outline of my body in the moments I pass through places that are becoming uninhabitable. I'm exploring the borders of my physicality that define my existence and interactions with the outside world and what it means when this body melts away, blurs into the environment and becomes terrain. The Californian fires were flaring. My body was exposed to the harshness of our environment while the hazy pink hues of the sky poetically embedded us in the tragedy.





Bananas signify an uncertain future for human life. We share more than 66% of our DNA with bananas and I concern myself with the emerging prospect of their extinction. The commercial production of the world's favorite fruit is approaching an end brought by disease blamed on mono-culture farming. Global banana crop collapse hints at the orders shaping the dawn of the Anthropocene.

[66% bananas](#)





2019



Elizabeth Houston Gallery





[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

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." **BELOW:** 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."



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an oriental rug, a puzzle or 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]

appears... 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

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.



svetlana bailey
mirage

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.

2013

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