

In dreams I walk with you

# Participating Artists

Hannah Altman  
Leah Andrascik  
Justin Audet  
Sandra Bacchi  
Kim Beck  
Cassidy Brauner  
Nakeya Brown  
Hernease Davis  
Jordan Kawelo DeLawder  
Peter Dubinski  
Jauzzle France  
Dylan Hausthor  
Rosemary Haynes  
Susan Isaacson  
Agnes Essonti Iuque  
Siri Kaur  
Neil Kramer  
Laura Larson  
Jennifer Lothigrel  
Claire Moclock  
Mathilde Mujanayi  
Asli Narin  
Eleanor Oakes  
Patricia Voulgaris  
Andrea Wenglowskyj

# I. Introduction

## **In dreams I walk with you**

*In dreams I walk with you* presents photographs directly inspired by the themes of six recent virtual Silver Eye workshops. All were led by artists nationally known for their original uses of photography as an expressive medium.

Hannah Altman's *Sacred Connections* invited participants to explore ideas of spirituality, religion, ritual, community, family, and storytelling through photography. In Nakeya Brown's workshop *Still Life with Identity*, participants learned to recontextualize histories and relationships by reimagining the still life tradition. Photography is a powerful tool for understanding and caring for ourselves. These principles were central to Hernease Davis's workshop *The Photographic Process as Self Care*, which foregrounded attention to vital personal needs.

Dylan Hausthor explored storytelling through photography in *Spectre & Storyteller*, especially the intersections between history, lore, memory, and truth. These porous relationships between fact and fiction, writing and photography, inspired Laura Larson's workshop *Lost and Found*, during which participants engaged with found and archival photographs as a basis for autobiographical projects. As our relationships with our homes took on new meanings during the pandemic, Patricia Voulgaris's workshop *Performing at Home* encouraged participants to embrace the use of their homes and bodies as sites of discovery to create new representations of self, body, and image.

Together this exhibition of work by teaching artists and participants meditates on the artistic process. It reflects this multitude of pathways into creating with photography and how mutual support can empower personal expression. Even in isolation, and with a focus on introspection, art-making benefits from, and returns to, a trusted community.

## II. Process

Every artist has a unique way of developing and formalizing their ideas and how they wish to realize them through different artistic techniques. This process is a continual and evolving relationship between inner worlds and experimentation with the physical tools that can help express them. Overall this exhibition reflects on this journey to learn and grow with photography.

### Questions for Looking:

→ In Hernease Davis's *Untitled #3*, she creates a unique photogram, an image made by directly placing objects on a piece of light-sensitive paper. How does the trace of the artist's physical touch inform your response to this artwork? Why do you think the artist was drawn to using such a physical process of creating?

→ Similarly to Hernease Davis, Eleanor Oakes incorporates bodily elements into her artwork. She subverts the historical process of salt prints by using her breast milk as the salt substitute in her prints. How does this challenge your ideas around photography? How does the process and composition of *Balancing Act (4)* relate to ideas around motherhood and maternal labor?

→ Within the history of Western art, there is a long tradition of depicting women reading a letter, such as Johannes Vermeer's famous painting, *Girl Reading a Letter at an Open Window*, c 1657–1659. In her work *Untitled 2022*, Jauzzle France reimagines this familiar compositional device in a way that is unique to her own lived experience. Why do you think the artist has incorporated multiple processes such as photography, digital collage, and fabric? How might this hybrid process speak to ideas around identity?



Top row, left to right: Hernease Davis, *Untitled #3*, 2022.  
Eleanor Oakes, *Balancing Act (4)*, 2022. Bottom row, left to right:  
Johannes Vermeer, *Girl Reading a Letter at an Open Window*,  
c 1657–1659. Jauzzle France, *Untitled*, 2022.

### III. Mentorship

*In dreams I walk with you* reflects how learning with others can advance self-awareness and help develop individual creative vision. Mentorship is a broad concept; in the context of this exhibition, it refers to a mode of learning that centers on the reciprocal exchange of ideas and experiences. This mutually beneficial process of sharing and discussing photographs can provide new spaces for understanding and often enables us to grow creatively in previously unperceived ways.

#### Questions for Looking

- Mathilde Mujanayi's photograph *Noah Playing with Fingers*, 2022 was directly inspired by Nakeya Brown's workshop exploring and reimagining the tradition of still life. Typically a still life might include flowers, fruit, natural or household objects. What does Mujanayi's decision to incorporate portraiture and gesture within this tradition convey to you?
- Consider Dylan Hausthor's photographs in this exhibition. Their work frequently pushes the delicate visual language of black-and-white photography to explore spaces in-between fact and fiction, and convey mysterious unknown worlds. Sandra Bacchi's color photograph *Untitled 14*, from *When the Wind Blows East* shows a young girl surrounded by lush nature. How does this work's composition relate to Hausthor's artistic concerns yet convey Bacchi's own unique sense of storytelling?
- Inspired by Laura Larson's workshop, Cassidy Brauner's photograph *Supernova 6*, combines a found photograph with written text. How does the composition of the photograph complicate and illuminate the text, and vice versa?



Swallow our stories and share them in whispers and prayers.



## IV. Vulnerability

Any act of creation can be considered inherently vulnerable, as it expresses our inner emotional lives and exposes us to risk and uncertainty. However, sharing this quality of vulnerability can build self-awareness, connection, and trust, and encourage others to share their own lived experiences. Sometimes being creatively vulnerable with others can lessen individual feelings of isolation, especially during seismic societal shifts, such as our recent pandemic era.

### Questions for Looking

- Consider Mathilde Mujanayi's photograph *À Ma Mère, Qui Me Regarde Avec des Fleurs dans Ses Yeux (To My Mother, Who Looks At Me With Flowers In Her Eyes)*. How can the delicacy of this scene be seen as an empowering act of care and love?
- Rosemary Haynes' photograph from the series *Arnica* reenacts a childhood memory of falling. How does pose and compositional framing convey the uncomfortable vulnerability of this recalled memory? What purpose does reenactment in photography serve in relation to self-care?
- Siri Kaur's photograph *Mother's House* may at first appear documentary in nature as it provides a straightforward and accurate visual description of a building and its location. How has the artist's use of color introduced an ambiguous emotional register to this photograph?





Top row, left to right: Rosemary Haynes, *A childhood memory of falling*, from the series *Arnica*, 2021. Mathilde Mujanayi, *À Ma Mère, Qui Me Regarde Avec des Fleurs dans Ses Yeux*, 2023. Siri Kaur, *Mother's House*, 2021.

# Glossary

**Collage**

An artistic composition made of various individual elements, such as paper, photographs, fabric, or other ephemera. This composition may consist of physical elements arranged and adhered on a supportive surface. Alternatively, an artist may create collage digitally by layering images from various sources.

**Photogram**

A photographic image made without the use of the camera by placing objects directly onto the surface of a light-sensitive material such as photographic paper and exposing it to light.

**Process**

The artistic process refers to generating new ideas, and through creativity and vision, identifying techniques to produce a unique art work that brings these ideas into realization. This complex succession of thoughts and actions can be hard to define but is ideally characterized by individuality and originality. In many instances the artist's process is understood to be as meaningful to the artist's practice as the finished piece, and sometimes more important.

**Salt prints**

The salt print is one of the earliest processes in the history of photography. From 1839 to about 1860, it was the dominant method to create positive prints from negatives. A salted paper print traditionally consists of a piece of paper made photosensitive with chloride and silver nitrate. A negative is placed on the photosensitive paper, and an image is printed through the action of light.

**Still Life**

One of the main genres in Western art, a still life is essentially a picture of predominantly inanimate objects. This picture might include natural or man-made objects, such as flowers and fruit, or everyday household items, such as glassware and textiles.

# Reading List

Mark Alice Durant, ed., *Running Falling Flying Floating Crawling*  
(Saint Lucy Books, 2020)

Jason Fulford, ed. *Photo No-Nos*  
(Aperture, 2021)

Jason Fulford and Gregory Halpern, eds.,  
*The Photographer's Playbook* (Aperture, 2014)

Sophie Howarth, *The Mindful Photographer*  
(Thames and Hudson, 2022)

**Silver Eye Center for Photography**  
**4808 Penn Avenue**  
**Pittsburgh, PA 15224**

This guide serves as an education supplement to our exhibition and contains information about the works on view, questions for looking and discussion as well as room for student responses. To schedule a tour of this exhibition for students, go to: [silvereye.org](http://silvereye.org)

Silver Eye Center for Photography is generously supported by our individual donors and lab members and by the Allegheny Regional Asset District, The Andy Warhol Foundation for the Visual Arts, Bloomberg Philanthropies, Concept Art Gallery, the Fine Foundation, The Heinz Endowments, the Irving and Aaronel deRoy Gruber Charitable Foundation, The Joy of Giving Something, Inc., The Philip and Edith Leonian Foundation, The McCune Foundation, The National Endowment for the Arts, the Pennsylvania Council on the Arts, and The Pittsburgh Foundation.



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