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A Walk in a Dream

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By

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A Walk in a Dream is dedicated to my family.

My mother who always taught me to look for beauty in the world.
My father who taught me to think things through.
My husband who taught me to be a little carefree and take risks.
My son who makes me strive to be better in every way.

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Abstract

A Walk in a Dream is a body of work consisting of 25 16" x 16" color prints. The photos are of nature looking at contrasting textures and focus. The photographer used a Holga camera at multiple state parks. The negatives were then scanned and manipulated in Photoshop. The artist has explored Henri Cartier-Bresson's photography and Gaston Bachelard's writings to compare to her work. Her artist statement is as follows:

> In today's world it is hard to disconnect from media. Even when we are surrounded by natural beauty we still feel a need to connect with the digital world. Photographs can make us feel as if we are walking into a dream. Connecting not only with the world around us but also with the visual culture that we seem to desire. We feel for an instant we can stay in the moment and not have our attention diverted. As we then drift off into our own reality. The photographs in this body of work bring the images our personal history; the things that make us, us. Allowing the viewer the opportunity to explore the idea, that even though everyone sees the same things in this world, each individual has their own unique perspective and reality.

Artist Statement

In today's world it is hard to disconnect from media. Even when we are surrounded by natural beauty we still feel a need to connect with the digital world. Photographs can make us feel as if we are walking into a dream. Connecting not only with the world around us but also with the visual culture that we seem to desire. We feel for an instant we can stay in the moment and not have our attention diverted. As we then drift off into our own reality. The photographs in this body of work bring the images our personal history; the things that make us, us. Allowing the viewer the opportunity to explore the idea, that even though everyone sees the same things in this world, each individual has their own unique perspective and reality.

Background

My first observation of art came as a child while in church. I remember staring at the stained glass windows in awe. The way the light would trickle into the church coloring my classmates faces with unusual hues and changing the world as I knew it. My church was built in the 1950's, a simple church with the same stained glass pattern repeated 12 times on the windows throughout the church. I couldn't help but stare at them and look for deformities in the glass that would make them a little bit different.

Going to Catholic school I did not have a very creative art education background. Our art usually consisted of coloring in religious education handouts or doing seasonal artwork. I cannot tell you the amount of times that I cut out pink paper hearts. Although my teachers never pushed my ability, I do remember loving to draw and create very early on. I would sit at the table and make fingerprint monsters or whatever else I came up with that day.

The first time that I saw "real" art was on a trip to the Art Institute with my Brownie troop. I didn't really know what to expect when they said that we were going, but it was a day that changed my way of thinking. I remember wondering why the other girls were not as fascinated with all the work as I was. As they were all complaining that they were bored and their feet hurt, I walked through all of the galleries as if my eyes were open for the first time. I remember walking into the "Monet Room" and having

to catch my breath. The Impressionists' use of color was so dreamlike that I wondered why everyone did not see the world that way.

In eighth grade I had a homeroom teacher that loved teaching art as much as my other teachers despised it. She taught us about art from other cultures. We experimented with new media and techniques. I was excited for each Wednesday to see what she had for us that week. I never told her how much that meant to me. To be able to use materials other than marker, scissors and glue was exciting and eye opening. Maybe that's why I never allow my students to use markers in my classroom.

At Mother McAuley Liberal Arts High School, I was able to receive an art education complete with history and technique. I struggled with the technical aspects of drawing and value. My sophomore year was my first real experience in trying to be realistic with my images. I felt that I had a lot of catching up to do, but I found that I loved being part of the community that art gave me. I took Graphic Design and loved what I was able to accomplish in terms of design. We had a black and white project with ink in which we created a square with different techniques, and then repeated those squares to create a finished work. That project was the first one that made me think that I could actually become an artist and not just appreciate it.

I went into college at the University of Illinois Champaign-Urbana believing that I was going to major in Graphic Design. During my freshman year I learned that I had too thin of skin to work on something really hard and have a client tell me everything that was wrong with it. I

also realized that I could not sit in an office or behind a computer all day. I started to explore other avenues and I fell in love with the idea of teaching art. Knowing that I had such a limited background up until high school I wanted to help those students develop a love and appreciation for art that would probably not have one otherwise.

I took my first photography class during my freshman year. In photography, I found that I was able to express myself better than I could in other media. I was able to visualize and produce whatever I wanted. It became my new obsession. The darkroom became my favorite space and the other photographers were my favorite community. I graduated from the University of Illinois Champaign-Urbana in 2005 with a BFA in Art Education with Honors, a BFA in Photography with Honors, and a will to help students appreciate the arts.

As a photography teacher at Morton East High School I often felt that I had found where I would be happy for the rest of my career. It was the first opportunity that many of the students had to take art classes and I was able to complete my work right beside them. I had created an art community for my students to thrive in. My life had seemed to come full circle. I had to leave my students, lab and art community in 2008.

Then I procured a teaching job at Summit Hill School District 161. Although I love my job, my job at Hilda Walker is much different than the one at Morton East. The students have supplies, have had art their entire academic career and I have to work hard to fit photography into the curriculum. After a year at Walker I found that my own creativity had

suffered greatly. Drawing a shoe 30 times a year for fifth graders to demonstrate contour line drawing was not what I envisioned my career to be. I felt the need to create.

From 2005-2008 I had been taking black and white images with a Holga camera and developing them in the darkroom. I came to love the process of film and the surreal images that were found when using the Holga camera. When I moved jobs I no longer had access to a darkroom and creating a new curriculum forced me to give up my own process of creation. In 2010 I started shooting again with my Holga only this time in color. My favorite things to shoot were trees, especially when rotting away or rooting into the ground.

In 2012 I decided that for my own personal sanity I would go back to school so that I could pick up my work. I was excited to come to Governors State University to develop my digital skills. The following work is a culmination of my past interests and abilities and what I have learned in the last two years at Governors State University.

A Walk in a Dream

A Walk in a Dream is a body of work consisting of 25 16"x16" images that were created using a Holga and then processed in Photoshop. The photographs were taken from 2011-2015 at various state parks and then altered much like a painter would interpret her source in her own style.

A Walk in a Dream has evolved over time. What started as loving the shadows created by the limbs of the trees, much like the stained glass streaking across my classmates faces in church, has changed to mean so much more.

I began to evaluate my work and change my process early on. While shooting I began to notice how I loved the difference in textures that nature had to offer such as a smooth rock compared to the rough bark of a tree. I tried to juxtapose contrasting textures while looking for compositions. I also found that I liked the transformative effect roots had on whatever shape they grew over. This altered reality provided a surreal basis upon which I would later build in Photoshop.

While looking at traditional film compared to digital I decided that I enjoyed film, especially the way the Holga produced a very selective focus with vignette. Thus when I shot, I began to look at how it would be interesting if certain aspects of the picture would fall off. Then I decided to experiment with pictures in different seasons in order to see if it would add an interesting variation to my work.

I soon found that late winter/early spring produced the best results for my work. The bare trees let the forest floor be discovered and produced much more detail and a greater range of color. That greater range of color led me to experiment with the colors that the film had given to me. I soon decided that I liked when the images had a bluish purple hue.

I then read the work of *The Poetics of Space: The Classic Look At How We Experience Intimate Places* by Gaston Bachelard. His writings about exploring the dream world, enjoying the moment we are in, and how our personal past influences our thoughts, began to influence my work.

I began to question how I could make someone stay in the moment if even for an instant. I found that in enlarging my work so that grain is visible and that in making the color less natural it made the viewer feel as if they were in a dream. The hope is that while the viewer is examining the photography they will be transformed to their own dreamland and be able to focus on their own personal history.

The Process

   The images in A Walk in a Dream were shot on a Holga camera on 120 film. The Holga camera was created in 1982 as a cheap camera for medium format film (Bates 9). I was first drawn to the Holga for its price and square format. The Holga has a 6cm x 6cm format. I then found that I enjoyed its vignette and the color the images received. Bates describes the image quality on the square format as, "the sharper part of the image is in the center, while light and image quality fall off into the corners, creating the Holga's distinctive vignette look" (10).   I enjoy how the Holga fades into a dark fuzziness in the corners. The Holga restricts the photographer to a specific time and aperture making the photographer concentrate on composition. Bates explains:

> The spring shutter delivers a shutter speed of approximately 1/100 of a second. The aperture is somewhere between f/11 and f/13, and is not changed by moving the aperture switch. The Holga's "optical lens" is a single-element, uncoated lens, with focus settings ranging from around four feet to infinity (80).

What started as my playing with a new camera became a love of the eerie images that it created and a new thought about the way photographs could look.

   The camera was the first choice in process. The next thought was how to print the images. I was looking for a way to push the film. I decided to scan them into the computer and work on them in Photoshop. This decision gave me a way to push the overall look of the image. In

Photoshop I experimented with color balance, curves, levels, brightness

and contrast, hue and saturation in order to get the dreamlike feeling. I

noticed that the biggest modification I made to the image usually came in

hue/saturation and color balance. I would often work the image until it

was a strange blue-violet hue. I did not enjoy the image as much if the

color was as photographed. It didn't look right to me. I often thought of

Alberto Giacometti and how he would work on an image over and over

until they were as thin as nails and reduced in size. They looked strange to

others but that is how he thought they ought to be. Giacometti explained

in an interview with David Sylvester:

During a certain period, I wanted to hold on to volume, and the
proportions became so small that they disappeared. Then I wanted to hold
on to a certain height, and the proportions became narrow. It all happened
in spite of me, even when I fought against it. And I fought against it, I tried
to make them broad. The more I wanted to make them broad, the
narrower they became. But I don't know what the real explanation is. I still
don't know. I will only know by doing the work I am going to do. But up till
now, all I can say is that a head with proportions that are not the real ones
seems more alive than a head with proportions that seem more real. And
this has been giving me a lot of trouble... ("My Life Is Reduced to
Nothing").

I liked the dreamlike quality of the images. So I decided as I edited to

push the idea of dreams more.

That led me to my next decision for the show, the size of the image.

When thinking about dreams, for me at least, they seem to have fuzzy

characteristics and envelop you in their atmosphere. This is why I decided

to print the image to 16"x16". I knew in making the images 6.8 times

bigger than the negative that image would pixelate adding to the fuzziness

of the image. I also wanted them big so that the viewer could get lost in

the image even if just for an instant.

Artist Influence

Although our styles are completely different I have always admired Henri Cartier-Bresson's work and theories. Cartier-Bresson is one of the 20th centuries greatest photographers, the first photographer to have his work exhibited at the Louvre and established photojournalism as an art form (Cartier-Bresson, Chéroux, Wilson and Sharman 7). His idea that there is a perfect time for a photographer to take the photograph, his idea of what a perfect image should be, and that you should be able to lose yourself in the moment all inspire my own work.

As a photographer I often get upset about missing "the shot"; the perfect picture that summed up the entire experience that cannot be recreated because of lack of authenticity. Cartier-Bresson has coined this as the "decisive moment" (Cartier-Bresson, Arbaizar, and Brenton 50). He explains, "photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression" (Cartier-Bresson, Arbaizar, and Brenton 50). He often worked very hard to get that image. He would sit for hours in a space that was compositionally pleasing waiting for the exact moment to capture what he had planned in his head the entire time. He spent much of his time as André Pieyre de Mandiargues explains "prowling around the city, ready to flush out a good image wherever he saw one" (Cartier-Bresson, Chéroux, Wilson and Sharman 349).

The "decisive moment", when captured, can be an exhilarating experience. Knowing that your planning, timing, and sometimes the cosmos aligning at the perfect moment can make or break a photograph. Often a photographer knows if they have it or not before leaving the shoot. The trick is to make sure that you have all of your equipment ready for when that moment comes.

As I love art but do not have a great mastery for painting I have found that the photography is the perfect medium for me to embrace. I have often thought of photography as a way for me to paint with light. Cartier-Bresson explains:

> In photography, creation is a quick business—an instant, a gush, a response—putting the camera up to the eye's line of fire, snatching with that economical little box whatever it was that surprised you, catching it in midair, without tricks, without letting it get away. You make a painting at the same time that you take a photo. (Cartier-Bresson and Sand 53)

In this way Cartier-Bresson is making the argument that photography is a way of painting.

Cartier-Bresson also thinks of the camera in a way that I never thought of before but now resonates with me. He explains, "For me the camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant which, in visual terms, questions and decides simultaneously" (Cartier-Bresson and Sand 15). I am intrigued with film as my sketchbook. Film is a place where I store all of my ideas for consideration at another time, as is my sketchbook just in different medium.

Over time I have learned to take the film and explore my own needs. I realized that I do not like perfectly sharp or color corrected images. If they are completely sharp I find them overwhelming with visual information, and if they are color corrected perfectly I find that they lack the artist's hand. Through my readings I learned that Cartier-Bresson must have had the same battle. Cartier-Bresson comments on people craving the sharpness of an image:

> I am constantly amused by the notion that some people have about photographic technique—a notion which reveals itself in an insatiable craving for sharpness of images. Is this the passion of an obsession? Or do these people hope, by this *trompe l'oeil* technique, to get to closer grips with reality? (Cartier-Bresson and Sand 39)

Though many of his images are sharp, there is often a blur to part of an image that makes them seem more realistic and less like a painting where everyone is in focus. I have come to rely on this in my own images however I use the vignette.

A theory that resonates with me as I read Cartier-Bresson writings are that he also thought about how the viewer would relate to their work. He explains, "These details strike us with their novelty, but also with their familiarity, almost like memories. We feel we recognize them amid our general impressions…" (Cartier-Bresson and Sand 53). I feel that in order for your work to be successful the viewer needs to be able to connect with your image in some way. The strongest way that I believe a viewer can connect is through relating it to something in their own personal history.

This connection of personal history may be why I think that Hyeres (fig. 1) is such a successful image. Foremost is composition. The composition uses lines to lead the viewer around the image, the rule of thirds and asymmetrical balance. Something I strive for in all of my images. The image is mostly in focus with the biker blurred which I think is very important to a work of arts success. What I think is most admirable about the image is the "decisive moment". Cartier-Bresson could have sat there for hours waiting for the perfect time to take the picture or the right person to come across his lens. This is something I strive to learn from him.

Fig. 1. *Hyères*. Henri Cartier-Bresson. Foundation Henri Cartier-Bresson 1932.

Poetry and Art

Poetry and art often go hand in hand. A poet sees an image and finds all the theoretical connections. An artist reads a poem and their artwork becomes clearer to them. Something that the artist didn't perceive about their work comes to the forefront. *The Poetics of Space: The Classic Look At How We Experience Intimate Places* by Gaston Bachelard has done that in my own work. Bachelard's writing resonates with me in that my work is often about taking a minute to enjoy the world around you because in the society we live in today we are often in a rush and don't take the time to live in the moment. We are often left wanting more. In that way Bachelard's writings are very interesting to me. His writings explore the dream world, enjoying the moment we are in and how our personal past influences our thoughts all of which I see in my own work.

The most influential quote for A Walk in a Dream that I took from *The Poetics of Space* is from the poet Noel Arnaud who writes, "I am the space where I am" (Bachelard 137). This quote inspires me because I feel that is what artwork should make you do. It should stop you in your tracks and make you live in the moment. It should enable you to contemplate what is going on not only in your life, but also what is happening in the world that you are surrounded by. In society today we are so focused on planning our futures it is hard for things to grab our attention in a way that really makes us stop and evaluate our world. Art and poetry have

stood the test of time and have always been there to make us stop and evaluate the world around us.

Americans seem to make it their mission in life to fill their schedule to the brim so that they do not have any time to think. They often yearn for the good old days, the times when they had time to enjoy their lives and contemplate things that happen. Bachelard explains, "I wished for the attic of my boredom when the complications of life made me lose the very germ of all freedom!" (16-17). We need to be able to take time to think and to contemplate, to be lost in our own thoughts. If we don't have time for thought, to take a good hard look at the world around us, then why live life in the first place.

People are afraid to live in the moment. They have a constant desire to plan the next big moment in life not realizing that what is going on around them is special and unique. We don't think about how when we stop wondering, we stop living. Bachelard writes, "…we should give fresh impetus to the complex of fear and curiosity that accompanies all initial action on the world. We want to see and yet we are afraid to see" (16-17). That fear to let go often leads us to not experiencing the world in new ways. People need to look at the world with a childlike wonder in order to learn new things about themselves and others. One needs to look at the world with open eyes and not be afraid of what one might learn.

Through the use of technology we as people have chosen to disconnect from society. An example of this is by the use of smartphones. We are all too often looking for more in our life rather than being

complacent with our surroundings. When one looks around they see others retreating into their phone because they are afraid to interact with the people right next to them all the while claiming to be "connected" to the world.   We seem to think this is normal as Bachelard explains, "These undulations of fear and curiosity increase when reality is not there to moderate them, that is when we are imagining" (110). We need time to get lost in our thoughts instead of forcing others thoughts at ourselves and never fully thinking anything through. We need to give into the moment and the world around us in order to actually connect with that world and our thoughts.

My work aims for people to take time to connect and explore the scenery they see; for people to envision themselves stepping into that particular moment and environment. I strive for people to become lost in the moment and not be concerned with other things around them. To really focus in on what's in the image and how it connects to their life.

People seem lost, to be concerned with what others think, or what they think they should be, to even realize at times that there is a whole world happening around them. Not everyone seems to have an outlook on who they are in the world currently. They have an idea of who they were and who they would like to be but not who they truly are. Bachelard's observation of the view we have of ourselves:

> At times we think we know ourselves in time, when all we know is a sequence of fixations in the spaces of the being's stability—a being who does not want to melt away, and who, even in the past, when he sets out in search of things past, wants time to "suspend" its flight. (8)

Once we do give ourselves to the moment, to think and dream we want to be enveloped in that thought for as long as possible in order to seek out the truth.

There are a few ways that Bachelard suggests that someone gets into the moment. The first is through simple images that he calls primal images. Bachelard explains, "...primal images; images that bring out the primitiveness in us" (91), images that we instantly recognize and connect with. Images that we didn't even remember, but somehow stuck a chord in our memory. We connect with something that we did not originally know that we would associate so vehemently with. Bachelard goes on to say, "Primal images, simple engravings are but so many invitations to start imagining again" (33). These primal images are often triggered through sight. They bring us back into our memory and we start to imagine.

There are many reasons that I use nature in my artwork. After reading *The Poetics of Space*, I realized that one main reason is that it gives the viewer something to connect with. Most people have been hiking if not surrounded by the outside world most of their lives, and those that are not able to go to nature regularly often find themselves yearning for the great outdoors. My photographs of decaying nature bring the viewer to that moment of being in the mist of nature.

Other senses can get involved in triggering our memory just as effectively. For example, touch can trigger memory, the way that your hand runs against rusted metal, can take you back to when you were a

child on the rusty swing at the park. Bachelard also suggest that smell can trigger a moment:

> It is an odor that is beyond description, one that it takes a lot of imagination to smell… The reader will be back in his own room, would not open that unique wardrobe, with its unique smell, which is the signature of intimacy. (13-14)

The smell that may have been smelled by numerous other people can trigger a visceral memory within oneself. For each person it is different. For me the smell of banana bread will always bring me back to my mom's kitchen on a chilly Fall day. All of these senses help us to connect with our world based on our past influences and our present moments.

My hope is that my photographs of nature bring a person back to a hike they took as a child. That the viewers envelop themselves in the smell of rotting leaves, the brush against their face of a gentle breeze and the feeling of their feet getting stuck in the mud while on that hike. They for an instant connect with their past and enter into a walk in a dream following their thoughts wherever it takes them.

We notice something that we did not expect to see, hear, smell or taste and it brings us to a dreamlike state. This solitude helps us to focus and think as Bachelard explains, "And this contemplation produces an attitude that is so special, an inner state that is so unlike any other, that the daydream transports the dreamer outside the immediate world to a world that bears the mark of infinity" (183). Here we begin to dream and explore ourselves within a sight, smell, taste, feel or sound.

Our personal past often influences our thoughts and dreams. Bachelard explains:

> Therefore, the places in which we have *experienced daydreaming* reconstitute themselves in a new daydream, and it is because our memories of former dwelling-places are relived as daydreams that these dwelling-places of the past remain in us for all the time. (6)

Individuals have their own land of daydream based on their past personal history. It is through this connecting that we see the new and see the familiar at the same time.

Since our places to daydream are different, so too are our views even when we look at the same work. Bachelard explains, "...that there exists for each one of us an oneiric house, a house of dream-memory, that is lost in the shadow of a beyond of the real past" (15). This is why two people can look at the same piece of artwork or poetry and because they are bringing their personal past influences, their idea of what the work means can often go in very different directions.

My work may make someone long for a hike because they enjoyed the suctioning sound their feet make when the shoes finally come out of the mud. However to another the feeling may be much different. For another it could bring up a feeling of abandonment because their past history of hiking was not a pleasant one. The unnatural color of the photographs may lend to this feeling by making the person feel cold and alone. We all see the same image but may have different ideas as to what it is.

When we allow ourselves to dream we can remember things that we might not have noticed in ourselves because we didn't take the time before as Bachelard quotes an anonymous poet:

Yet listen well. Not to my words,

But to the tumult that rages in

Your body when you listen to yourself. (182)

The poet is suggesting that when we do take the time to think, our body will become excited by the thought of our own inward reflection and spew forth much more information.

The one problem that we face when we do allow ourselves to think and dream is that we think we will find an answer. Bachelard suggests, "Imperceptibly, we give ourselves the illusion that both the problem and the solution are ours" (21). When we dream we often think that there is a problem to be solved which isn't always the case. When we let ourselves think freely we may encounter an answer but we also may encounter more questions.

My nature series is about a person taking a walk in a dream. When we do take the time to really focus on the present moment we are often afforded insights about ourselves. Of course this can be frightening, because what we find might not always be what we wanted to know about others or ourselves. I think that Bachelard shares my feeling when he expresses:

> For this "immensity" originates in a body of impressions which, in reality, have little connection with geographical information. We do not have to be long in the woods to experience the always rather

anxious impression of "going deeper and deeper" into a limitless world. (185)

We find ourselves getting lost in our thoughts.

This is why I sometimes find that people do not let themselves get lost in the moment. They try everything to just skim the surface of their problems. To never really envelop themselves in whom they truly are. My work is trying to find a calm peaceful setting for them to get lost in and take a walk in my dream. My greatest hope is that the viewer will discover their own potential, their own voice, from seeing my art. Bachelard expresses this better than I:

> Immensity is within ourselves. It is attached to a sort of expansion of being that life curbs and caution arrests, but which starts again when we are alone. As soon as we become motionless, we are elsewhere; we are dreaming in a world that is immense. (184)

We need to really get enveloped inside the image and let the fear and confusion cease to exist so that we could be alone in our dream.

I continue to strive to create images that connect with many people on many different levels. Bachelard put it well when he said:

> Great images have both a history and a prehistory; they are always a blend of memory and legend, with the result that we never experience an image directly. Indeed, every great image has an unfathomable oneiric depth to which the personal past adds special color. Consequently it is not until late in life that we really revere an image, when we discover that its roots plunge well beyond the history that is fixed in our memories. In the realm of absolute imagination we remain young late in life. (33)

Every artist and poet's hope is to connect with their audience in a way that moves people to remember that artist's work for a long time to come. When you can connect with someone, they understand it with their own

personal history and it makes them think about how they perceive the world at different periods in their life then you have done something right.

Bachelard's writing of the dream world, enjoying the moment and how our personal past influences our thoughts have already made me question how I look at my own work. I have taken his ideas and thought about not only how I view my art but how peoples' past dreams will influence how others view it as well. My hope is that I will be able to have the viewer take a moment out of their busy life and connect with the images that I have put before them.

Summary

I have enjoyed experiencing the evolution of my work over the last three years. My work started being purely about nature, in the form of trees, and the elements of composition such as lines, balance, and the rule of thirds. It evolved to be about creating a transformed image that captures not only the experience of the moment but also the transcendence that it affords. By making that fleet of fancy real in the form of a photographic image, I hope to fully involve the viewer in my artistic journey.

Appendix of Work

Work	Title	Year	Size	Medium
	Caer Ibormeith	2011	16"x16"	C-Print
	Perceptual Disengagement	2011	16"x16"	C-Print
	Bes	2013	16"x16"	C-Print
	Morpheus	2013	16"x16"	C-Print

Phobetor 2012 16"x16" C-Print

Lucid Dreaming 2013 16"x16" C-Print

Parasomnia 2012 16"x16" C-Print

False Awakening 2012 16"x16" C-Print

Bruxism 2012 16"x16" C-Print

Muludaianinis   2011   16"x16"   C-Print

Oneiroi   2011   16"x16"   C-Print

Nodens   2011   16"x16"   C-Print

Latent Content   2013   16"x16"   C-Print

Manifest Content   2013   16"x16"   C-Print

Myclonic Jerk   2012 16"x16" C-Print

Night Terrors   2012 16"x16" C-Print

Hypnogogic   2012 16"x16" C-Print

Bormanus   2014 16"x16" C-Print

Oneirocritica   2014 16"x16" C-Print

Mana   2014   16"x16"   C-Print

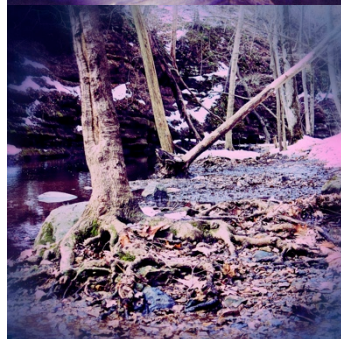Anima   2014   16"x16"   C-Print

Animus   2014   16"x16"   C-Print

Somnambulism   2015   16"x16"   C-Print

Enuresis   2015   16"x16"   C-Print

Phosphenes   2015   16"x16"   C-Print

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