

## SILVER and SALT Artists

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## Federica Armstrong

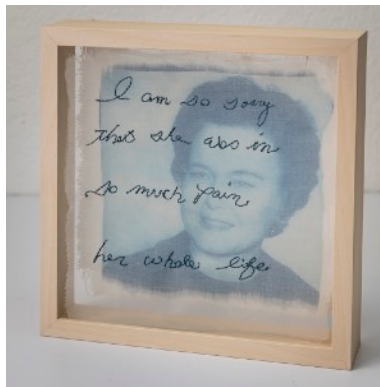
Federica Armstrong is a visual artist born in Italy and based in Palo Alto, California.

Her creative practice explores themes of memory, belonging and place through the use of both digital and alternative processes.

The project *'Woven'* explores the legacy of mothers through the memories of their children. "When my mother passed away, I was struck by the affection I received by friends who had already lost their mothers. There was a sense of unity and inclusion in their expression of grief and support that reflected an experience deeply personal, yet universal."

In *'Woven'* Armstrong examines the grief and legacy of such loss. It consists of portraits of mothers who have passed away, cyanotyped on vintage textiles, and accompanied by interviews with their children.

The materiality of the textiles feels intimate and tactile, turning the images into memorabilia and objects of veneration. The smiles of the photographs hide truths made apparent in the interviews, where relationships are exposed, and the complexity of the deep bond between mother and child become apparent. *Woven* is an expression of the universality of motherly grief, an act of remembrance and consolation.



*Ade, Erma*; cyanotype on fabric, embroidery.

## Ross Borgida

Ross Borgida was born in Huntington, NY in 1978 and started photographing in 1999. In his early years, he enrolled in photography courses at the Boston Photo Collaborative and School of Visual Arts in NYC. Ross moved out to the San Francisco Bay Area in 2005 to apprentice for a master printmaker at Eiger Studios. As an apprentice, he refined his art & craft as a black & white photographer and printmaker. He continued his education by studying art history and history of photography at San Jose State University and San Francisco State University.

Ross captures these street scenes with a Leica rangefinder camera and prints in the darkroom on silver gelatin paper.



*It's My Birthday, Denver, CO & The Lion's Den, Hermosa Beach, CA; gelatin silver prints.*

## Angus Carter

Angus Carter is a painter, filmmaker and photographer from the Shenandoah Valley of Virginia. Having a deep love of art throughout childhood, he received his Bachelor of Arts in photography in 2003. After a brief stint as professional photographer and lab technician, Angus grew disillusioned with the commercial world of photography abandoning the professional world for more artistic endeavors. During this period he bounced around between various collectives and studios, experimenting with different forms of expression and various mediums. At that time Angus began experimenting more with alternative photographic processes, experimental filmmaking, and learning how to paint.

These endeavors have led to Angus being featured in various galleries, private collections, and museums worldwide.

Currently Angus serves as Executive Director of the Staunton Augusta Art Center, and as Adjunct Professor of Photography and Printmaking at Mary Baldwin University.



*Slow Dirty Tears*; gum bichromate.

## Roland Hartley

Roland divides his time between New York City and Virginia's Blue Ridge Mountains, where he and his wife raise grass-fed Piedmontese cattle. Both locations offer contrasting scenes that capture his eye. He hopes you enjoy these images as much as he has delighted in making them.

The platinum-palladium prints, crafted using the Ratio Method, are developed with potassium oxalate and ammonium citrate and feature in two distinct series. These high-contrast images, enhanced by this process's lustrous characteristics, accentuate the historical and romantic context. In the *El Dos por Cuarto* series, a Gamblin cold wax overlay adds depth.

*El Dos por Cuatro* pays homage to the Tango, the dance that emerged from Buenos Aires' interracial, working-class barrios in the late 19th century. The Tango, the cultural symbol of Argentina, is a fitting allegory for the drama, grace and elegance of its cosmopolitan capital. The series captures the essence of this iconic dance through evocative imagery.



*El Dos Por Cuatro*; platinum-palladium print.

## Patricia Howard

Patricia Howard is a photographer based in Louisville, Colorado. Her work often focuses on the concepts of family, home and memory. Her work is in the permanent collection of Juniata College Museum of Art, Colorado Photographic Arts Center and others. Her solo exhibit *House to House* at Photoworks at Glen Echo National Park, was deemed one of “The Ten Best DC Photography Exhibits and Photographic Images of 2019” by Louis Jacobson of the Washington City Paper. Her work has been featured on Lenscratch and she has exhibited at the Arvada Center for the Arts & Humanities; Colorado Photographic Arts Center; the Torpedo Factory; Soho Photo Gallery, among others. Patricia received an MFA in photography from Penn State University and currently teaches remotely for the Smithsonian Associates in Washington, DC.

### *To Unknown Ancestors and the Melancholy of Ireland*

This work was made during an artist residency at Cill Rialaig in Ireland, a village abandoned in the 1800s during the potato famine. Patricia stayed in a stone cottage which was cold and had no heat. She often thought of the original residents. “My ancestors are Irish -- I know little about them other than they left during the famine when over a million died of starvation. I felt their unseen presence in the stone, wind and ocean.” The cyanotypes represent hair and feathers. They were toned with black tea, stitched with thread or have dried yellow gorse flowers applied.

Patricia created this artwork as an expression of the unseen presence of both her own ancestors and the previous families who lived there. She felt their existence and this work conveys those feelings of melancholy, loss and past lives.



*To Unknown Ancestors and the Melancholy of Ireland - Hair, Feathers; toned cyanotype, one with gorse flowers, one with embroidery.*

## Kaya & Blank

Kaya & Blank are lens-based artists whose work focuses on how humans shape and inhabit the world. Their practice engages with the influence of neoliberal politics on contemporary life, focusing on the traces of economic infrastructures and their imprint on built environments. Through their work, they explore how humanity's dominance over nature manifests in everyday architecture. A distinctive feature of their practice is its direct material connection to the subjects depicted.

In *Intermodal*, photographs of industrial marine traffic in Southern California are transformed into salt prints using water collected from the ports of Los Angeles and Long Beach. The water polluted due to shipping traffic introduces chemical contaminants into the prints, forming unpredictable patterns that echo the environmental impact of these industries.



*Intermodal*, 2 & 3; salted paper prints.

## Jordan Longley

Jordan's medium of choice is wet plate collodion because it possesses a dreamlike quality, for he creates from his unconscious thoughts and emotions. The images were created from the excerpts of his automatic writing accessing that which is not consciously accessible. His unconscious speaks in an unfiltered manner creating a visual language that is unique to him, creating a powerful narrative of introspection. The work is a mirror that reflects his creative and psychological progress, the echoes of his past reverberating in the present revealing his emotional landscape. Jordan's journey has been one of assimilation exploring the murky recesses of his mind, bridging the gap between consciousness and unconsciousness with the artwork being the visual documentation of his progress.



*La mort n'est pas la fin; wet plate collodion.*



## Andy Mattern

Andy Mattern is a visual artist working in the expanded field of photography. His photographs and installations dissect the medium itself, reconfiguring expectations of photography's basic ingredients and conventions.

His work is held in the permanent collections of the San Francisco Museum of Modern Art, the New Mexico Museum of Art, the Southeast Museum of Photography, and the Museum of Fine Arts, Houston, among others. His projects have been funded by grants from the Minnesota State Arts Board and the Oklahoma Visual Arts Coalition and chosen in juried competitions such as Photolucida's Critical Mass Top 50.

Currently, Andy serves as Associate Professor of Photography at Oklahoma State University in Stillwater. He holds an MFA in Photography from the University of Minnesota and a BFA in Studio Art from the University of New Mexico.

“Ghosts”: Hiding on the backs of some long-forgotten photographs are “ghost” images, faint traces of other pictures that pressed up against the surface for decades. In fact, these apparitions are a side effect of platinum photography, whose key ingredient can react with nearby papers, leaving a mirror image. Amazed by this phenomenon, Andy has been searching the backs of thousands of old pictures, hunting for ghosts. When found, he re-photographs them with a special light that enhances texture and contrast. He then make a new negative and a modern platinum print, reanimating the cycle. This process harnesses the mysterious qualities of the images and points to a surprising wrinkle in the fabric of the medium: photographs are reproducing themselves.



*Ghost 68 & 89; platinum prints.*

## Catie Michel

Catie Michel is a scientific illustrator and artist guided by collaborative storytelling and our connection to the natural world. Her background in field research, ornithology, and science communication grounds her work in attention, observation, and inquiry. Finding great community in shared curiosity, she examines themes of connection (human/more-than-human), access, advocacy, and the intersection of science and art. Catie explores what, in nature, is capturing our attention and what, in us, is looking back.

Platinum prints are created using light-sensitive chemicals, pure cotton paper, and exposure to the sun, an historic process invented in the 1800s. The minerals bind directly to the paper; therefore the prints, if properly cared for, can last thousands of years. These archival portraits of wildlife that Catie has photographed seek to honor the subjects' lives and their valuable roles in the natural world.



*Sardines, Arctic Tern*; platinum prints.

## Marni Myers

“In my life, design and photography serve as counterpoints, one priming the other. My images challenge my relationship with pattern, texture, and minimalism. Within the subtle beauty of my surroundings, I entice the viewer to wonder what is going on in the image and how it impacts them.” Marni hopes her images will leave one questioning the subject matter and provide a springboard for discussion. Her current work with alternative processes and cyanotype printing encourages experimentation while she works with a more tactile, hands-on approach. The prints are less about botanical specimens and more about embracing a softer, painterly focus that leans towards the abstract and mysterious.

Marni’s work has been exhibited in various gallery exhibitions throughout the Denver-metropolitan area, and recently, she is making a national presence. Since July 2004, Marni has participated in solo and group shows to share her photography narratives in the community.



*Patience*; cyanotype.

## Kelsey Nolin

Kelsey was raised on a small farm in the Appalachian foothills of Pennsylvania, and this upbringing continues to influence her work today. Kelsey is motivated by a connection to the land, frameworks of routine and repetition, and a consistent desire for physical engagement with artistic material. Kelsey received her MFA in Studio Art in 2024 from Miami University.

“In my photographic practice, I engage alternative and historical techniques to explore motifs of place, time, memory and materiality. By utilizing multiple processes, I simultaneously work to expand our understanding of the medium of photography and draw attention to the expressive potential of photographic chemistry. While my works remain tied to photography’s historical connections to death, time, and preservation, I choose to embrace the subjective and emotionally driven aspects of memory and experience, rather than propose photography as an objective record of reality.”



*Untitled (an unnamed pond); cyanotype toned with hemlock.*

## Eleanor Oakes

Eleanor Oakes is a photographic artist based in Detroit, MI. She has exhibited her work internationally, including solo exhibitions at Belle Isle Viewing Room (Detroit), and Tyler Wood Gallery (New York and San Francisco), and recent group exhibitions at the Houston Center for Photography (Houston), Filter Space (Chicago), Silver Eye Center for Photography (Pittsburgh), and Wasserman Projects (Detroit). She is the recipient of a Flourish Fund grant from Culture Source and the Andy Warhol Foundation, the Center Annual Award from the Houston Center for Photography, and a Murphy and Cadogan Contemporary Art Award from the San Francisco Foundation, among others. Oakes earned her MFA in Art Practice from Stanford University and a BA in Art and Art History from Princeton University. She is Associate Professor and Section Lead of Photography at the College for Creative Studies and was the Founder of Darkroom Detroit, a non-profit with the mission of making photography more accessible in Detroit.

The salt print was one of the first photographic processes to be invented, presented by Henry Fox Talbot in 1839. Where Talbot coated paper in salt water, Eleanor has instead used her own breastmilk, as well as her son's tears, to become the light-sensitizing agent for these images. "milk and tears," is the resulting series of salted paper prints that physically process her experience of becoming a mother. Still lifes of balanced blocks serve as a metaphor for our societal ideal of trying to balance our work and home lives to "have it all." "Using my breastmilk as the salting solution literally adds my bodily labor to the print. It also interjects a uniquely feminist narrative into this historical process." While salt prints naturally display a wide range of color and tonal discrepancies, their variations here remind us that our bodies are not machines, but imperfect organisms, and encourage acceptance and understanding.



*Balancing Act (3)*; salted paper print made with breastmilk.

## Heather Palecek

Heather Palecek is an analogue photographer working in the mediums of pinhole photography, lumen printing, cyanotype, and mixed media cameraless photography. She uses these historical photography processes in experimental ways to collaborate with mother nature in her work. Many of her artistic pursuits explore the relationships humans have to mother nature and their impact on the environment. It is her goal as an artist to create artwork that makes people think about their own relationship with mother nature and inspire them to be more mindful.

Palecek has a degree in fine art education and photography from Montclair State University and has been a high school photography teacher in NJ since 2010. She teaches immersive workshops on alternative and historic photography processes and is the leader of the NJ Pinhole Club. Her award winning work has been exhibited locally and internationally.

*Surrender:* “When the world is in chaos and things seem so upside down, as they have the past few years, I head into the forest and surrender to the universe. I breathe deeply, savor the existence of the wildflowers I see, I’ll lay down with my eyes closed and listen to the birds, relax into the ground, meditate. Having a spiritual relationship with Mother Nature allows me to step outside and find peace in the most turbulent of times, both personally and politically. This collection of analog pinhole photography visualizes that feeling. My peaceful presence centered in the self portrait is a stark contrast to the confusing, sharp, and angular world on the edges of each frame. These photographs were created with a handmade pinhole camera I designed to allow me to symbolically capture the world in a chaotic composition; having multiple overlapping vantage points extending out from the center of the frame in a nontypical way. My poses are both natural and narrative. Within each frame you’re witnessing my meditative practice in all seasons, while I lay down and listen or breathe for exposure times up to 4 minutes in length.”



*Bathing in Spring Beauty*, pinhole photograph on gelatin silver paper.

## Emma Powell

Emma Powell is a photographic artist who primarily utilizes alternative and historic processes. Powell taught photography for a decade at Colorado College and Iowa State University. In addition, Powell has led alternative process photography workshops for Penland School of Crafts, Maine Media Workshops, and other educational institutions. Powell's artwork has been exhibited widely including at the Fox Talbot Museum, Lacock Abbey, England, Panopticon Gallery, Boston, The Halide Project, Philadelphia, and Colorado Photographic Arts Center, Denver.

This piece is a cyanotype on fabric incorporating photographic images and photograms. This approach gives objects left behind by those who are lost a newfound purpose. These materials are placed directly onto the photographic digital negatives while exposing the cyanotype-coated cloth. Throughout this ongoing series, Emma playfully experiments with the scale and quantity of familiar objects to create visual connections and metaphors.



*Writer's Block*, cyanotype on silk-hemp fabric.

## Starr Tucker-Ortega

Starr lives in Denver with her husband, son, and two dogs. Her studio is located in RiNo. Starr's work has been shown in numerous solo and group shows in Charleston, S.C., Manhattan, Brooklyn, & East Hampton, NY, Hoboken and Jersey City, NJ. Her work was chosen for several juried shows including the Jersey City Museum "Frames of Mind" in Jersey City, N.J., the Seventh National Juried Exhibition Ceres Gallery, N.Y.C., and the Ninth National Juried Exhibition Ceres Gallery, N.Y.C. Two of her photograms received Honorable Mention by juror Lowery Sims, Curator, Museum of Arts and Design, NYC. In 2020 shortly after moving to Colorado, her work was given Honorable Mention by Lorenzo Chavez, the curator for All Colorado at the Depot show in Littleton, CO

Starr discovered photography during her M.F.A. Painting studies at Pratt Institute. While experimenting with how to create truly abstract compositions with traditional black and white photography she began to explore the photogram technique. Starr was immediately drawn to how one could literally paint with light directly onto the photographic paper and the biomorphic imagery that had been central to her paintings re-appeared.

"All my works include a variety of tonal qualities, textural components, and layers that mimic a painterly process. I strive to create ethereal and infinite spaces into which the viewer is transported to another world, another reality. Viewers can then seek out their own meaning of beauty and solace."



*Blue and Yellow Moon*; toned cyanotype.



## Joshua Yates

Joshua Yates is a photographer based in Savannah, Georgia. His journey started at the age of 15 in a high school darkroom, sparking a lifelong connection to analog processes. Drawn to the mechanical soul of vintage technology—from record players and pinball machines to film cameras—his current work combines large format photography and alternative processes to explore themes of solitude, loss, and transformation in the contemporary landscape.

This series explores themes of abandonment and post-apocalyptic solitude through the lens of historical photographic processes, echoing his own journey through loss and grief following divorce. Working with a pre-war Graflex Speed Graphic, Joshua attempts to capture each scene with deliberate attention to the mechanics and pacing inherent to large format analog photography. The prints, created using the 19th-century cyanotype process, reveal distinctive Prussian blue tones that serve as a visual metaphor for the preservation of memory within the decaying structures photographed—each image a reflection of personal transformation through abandonment and renewal.

These works are part of an ongoing exploration of abandoned spaces and their potential as stages for imagined post-apocalyptic narratives. The tactile, scientific nature of these antiquated techniques—a stark contrast to the instant gratification of digital photography—allows Joshua to slow down and truly engage with these spaces, finding beauty in both the imperfections of the analog processes and the impermanence of our built environment, much like finding meaning in the aftermath of profound personal change.



*Throne 2*; cyanotype on archival mixed-media paper.