Searching for No End in Sight . . . :

The Horizon in Vernacular Photography

By

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ABSTRACT

Searching for No End in Sight …
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Searching for No End In Sight… is an exhibition that begins with a line – the horizon. As a fundamental feature of the landscape, the horizon conjures up feelings of infiniteness, longing, and even the sublime. In family snapshots, it marks a division between earth and sky, and provides a backdrop for scenes of leisure and informal congregation. This exhibition examines the horizon as a metaphorical subject and a framing device used by anonymous amateur photographers. By comparing found photographs with numerous others from the Archive of Modern Conflict Toronto, as well as the artwork of Parastoo Anoushahpour, the horizon is reconsidered as a subject with spatial and affective resonances.

ACKNOWLEDGEMENTS

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<u>Amateurs</u>

Found photographs, also known as snapshots, are a category of vernacular photography

that occupy a liminal position within contemporary art and visual culture. As these

photographs move from the private to the public sphere and transform from domestic

document to art object, they reveal a newfound potential for aesthetic and curatorial uses.

Vernacular photography as considered within the framework of *Searching for No End in*

Sight . . . is focused on analogue photographs that are made by unknown amateur

photographers within the context of the family. These types of photographs are now

commonly found in antique stores, junk shops, and online consumer platforms such as

eBay. The subject matter common to snapshot photographs is everyday activities, those

that are mundane, repetitive, and typically related to family and its visual construction.[1]

The two-dimensional objects are often silver gelatin prints, but can be tintypes and other

photographic images produced through analogue print technologies.[2]

Kodak ushered in the era of the "snapshot" with the invention of the user-friendly

Brownie camera in 1900. Kodak's advertising slogan at that time was "you push the

button and we do the rest," which reflected the fact that the camera came conveniently

loaded with film. Once the amateur photographer exposed the roll, the customer returned

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[1] For a discussion of the construction of the family identity and photography, see Marianne Hirsch, *The Familial Gaze* (Hanover, New Hampshire: University Press of New England, 1999).

[2] For a discussion of materiality and photography, see Elizabeth Edwards and Janice Hart. *Photographs, Objects, Histories: On the Materiality of Images* (New York: Routledge, 2005). For the purpose of this exhibition, the definition of vernacular photography is limited to analogue photographs, from approximately 1900-1970. My emphasis will be on the importance of the object itself, which renders digital images beyond the scope of this research. See Geoffrey Batchen, "Vernacular Photographies," in *Each Wild Idea* (Cambridge, MA: MIT Press, 2002) and Martha Langford, *Suspended Conversations: The Afterlife of Memory in Photographic Albums* (Montreal, QC: McGill University Press, 2008).

the camera to Kodak Eastman where it would be processed, developed, and reloaded with film. This made it possible for families to cherish their memories of celebrations like birthdays, anniversaries, or vacations without the need for a professional photographer. Snapshots were filed away in photo albums to preserve memories and construct a family's history.

In the succeeding decades, many loose snapshots and photographic albums turned up in unlikely spaces and caught the attention of artists, curators, and collectors. Such found photographs followed a circular trajectory of function and purpose. At the onset of their production they were infinitely reproducible objects; they could be printed and disseminated as the photographer saw fit, sent to family and friends during the holidays or shared to remember the time vacationing at a family summer cottage. Once discarded by their maker or by following generations, these photographs lost their connection to the original family context, and became autonomous singular objects. As a result, their status transitioned from the private to the public sphere, from the album to the gallery. Out of context, these photographs became imbued with the aura of singular printing processes attributed to unique objects. While they could be reproduced digitally nowadays, to do so would sacrifice their particular material and tangible existence, in which marks of time and touch can be seen and felt.[3] The tactile nature of these objects is imbedded in the importance of the material.[4]

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[3] The discussion of object status is framed by Walter Benjamin in his 1936 treatise on photography, where he discusses the conception of the aura. Benjamin argues that the unique status of art is divested with regard to photographs' reproducibility, by "peeling away of the object's shell, the destruction of the aura, is the signature perception whose sense for all that is the same in the world has grown to the point where event the singular, the unique is divested of its uniqueness – by way of its reproduction" (2008: 286). Benjamin therefore argues that although uniqueness is a term used to describe artworks, photography is incapable of

The worn patina marks the use-value of analogue photographs. The photographic print, once seen and handled, can be understood to contain different qualities; the patina of the object's surface differs and cannot be adequately reproduced. This is similar to the way in which Hubert Damisch writes on the seduction of the first photographic image taken by Nicéphore Niépce, as being "no accident that the most beautiful photograph so far achieved is possibly the first image . . . fixed in 1822, on the glass of the camera obscura — fragile, threatened image . . . in which light creates its own metaphor" (2003: 89). The fragility of analogue photograph and the mark of time are physically inscribed onto the photograph's surface. The traces of time are marked by tears in the paper, which allude to the lure of the subject matter—the wear on the object references the amount of handling it has endured.

Herein lies the part of the artist, curator, and collector, who if interested in these found photographs, can implement them as objects without a specific and known history. These benign images, taken as a means to document one's family life, become authored works (by the artist, curator or collector) when positioned within the museum or gallery. The photographs become open to new meanings, in which affects can be produced through different exhibition and framing techniques.

The interest in amateur photography by the art world has significantly contributed to a new positioning of the vernacular within visual culture, by way of scholarship, collecting practices, and spaces in which they are stored and displayed. Without a

participating in this concept of the unique, due to the very nature of its production, its reproducibility. However, because the objects in my exhibition cannot be wholly reproduced, they are reimbued with the unique status. This state provides many curatorial possibilities for meaning production.
[4] This is what Edwards refers to as "active materiality." See *The Camera as Historian: Amateur Photographers and Historical Imagination 1885-1918* (North Carolina: Duke University Press, 2012), 98.

traceable or known author, the photographs are considered readymade objects best

contextualized within the realm of outsider art. Both terms attempt to understand the

presence of these images in contemporary art practice and the art market.[5] Snapshots are

purchased by collectors and curators for their intriguing subject matter and are now being

treated as fine art objects. The increased interest in analogue, vernacular photography

invariably elevates their monetary value and dissemination amongst a larger public. For

instance, amateur photographs are turning up at auction houses, despite the fact that they

are not attributed to known artists, nor considered unique works of art.[6] The attention to

vernacular photographs at auction is reliant on their qualities of mystery, revelation, and

affect.

On the discussion of context and meaning, prominent photography theorist Allan

Sekula explains the ways in which photographs in general are positioned: "photographs

achieve semantic status as fetish objects and as documents. The photograph is imagined

to have, depending on context, a power that is primarily affective or a power that is

primarily informative" (1983: 94). The snapshot, however, contains the dual power of

being both affective and informative. Even though Sekula may be discussing photographs

as information within the context of journalistic imagery, the vernacular photographs

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[5] The readymade was made famous by Marcel Duchamp, who placed a urinal in the museum and called it art in *Fountain* (1917). See Jeff Wall's "'Marks of Indifference': Aspects of Photography in, or as, Conceptual Art" (1995) in regards to photographic histories and the relevance of the Duchampian gesture. Also, see Catherine Zuromski's "Outsider Art: Exhibiting Snapshot Photography," *American Quarterly*, Vol. 60, No. 2, June 2008 (425-441).
[6] For example, the Swann Auction in New York City from December 2014 included an entire lot dedicated to vernacular photographs, which were priced in the thousand-dollar range. See http://catalogue.swanngalleries.com/asp/searchresults.asp?st=D&sale_no=2370++++&ps=10&pg=2. Accessed 10 January 2015.

featured in *Searching for No End in Sight…* are informative as they depict characteristics of class and culture typical to various eras. The inclusion of vernacular photographs in auction houses and public collections confirms the interest in them as documents that reveal aspects of human culture. Somehow in the boundaries of categorizations, snapshots are awarded a privileged status similar to that of art.

The contemporary trend in collecting amateur photographs was preceded by artists who either physically incorporated snapshots into their work through assemblage and as source material, or considered the characteristics of snapshots by way of seemingly banal subject matter, framing, quality of exposure, and composition. Alongside the presence of snapshots in contemporary art, the presence of the influence of the amateur photographer's unconscious approach to framing and posing their subjects has influenced the snapshot aesthetic.[7] In the 1970s, common features of snapshots—formal decisions unconsciously made by amateur (family) photographers—were adopted by contemporary photographic artists in pursuit of the *snapshot aesthetic* as a fine art genre.[8]

The snapshot aesthetic was utilized by artists as an alternative approach to the foundational belief that photography was indexical and representational. The most notable artists working within the snapshot aesthetic include Robert Frank, Nan Goldin, Larry Sultan, William Eggleston, Philip-Lorca diCorcia, and Tina Barney. For instance, John Szarkowski's 1967 exhibition at the Museum of Modern Art, "New Documents," as analyzed by Philip Gefter, "identified a new direction in photography: pictures that

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[7] See John Szarkowski, "The Photographers Eye" (1964). In the conclusion he discusses the proliferation and influence of vernacular photography on photographers.
[8] See Katherine A. Bussard's "Personal Stories, Public Pictures." In *so the story goes: photographs by Tina Barney, Philip-Lorca DiCorica, Nan Goldin, Sally Mann, Larry Sultan* (Chicago: Art Institute of Chicago, 2006): 8-17.

seemed to have a casual, snapshot-like look and subject matter so apparently ordinary that it was hard to recognize" (2009: 23). Many of the above photo-based artists drew from the aesthetic of snapshot photography and as a result created an ouevre of photography that persists today with artists such as Ryan McGinley.[9]

The snapshot as a curatorial subject is of particular note. The populism of snapshots encourages viewers to universalize their subjects, particularly when examined within a thematic framework. Through placement in a curatorial frame, these objects move from what photo historian Elizabeth Edwards calls "[the] visually uneven and banal nature of snapshots of and for family" (2012: xii) to a re-interpretation of the family ideology. Curatorial practice thus offers myriad possibilities to give new life to seemingly banal photographs.

Connecting the Dots: The Horizon and Its Photographic Perspective

The horizon, in its essence, is merely a line. The horizon is also a sightline; it marks both the point at which land and sky conjoin as well as their separation. It has been taken up as a metaphorical subject in art and literature, often as a symbol of reprieve and safety for those out at journey on the sea. Given the etymology of horizon as a boundary defined by a line, this suggests a marking and a limitation.[10] The horizon as taken up as the dominant subject in *Searching for No End in Sight…* was initially considered as a marking of

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[9] See Philip Gefter's "A Young Man With an Eye, and Friends Up a Tree On Ryan McGinley" in *Photography After Frank* (New York: aperture, 2009) (68-71) for a discussion on the aesthetic intentions of McGinley's oeuvre that is implemented in the practices of his contemporaries in various ways.
[10] See the definition of "horizon" in *Word Origins* (London: A&C Black, 2006) http://ezproxylibrary.ocad.ca/login?url=http://search.credoreference.com.ezproxylibrary.ocad.ca/content/entry/acbwordorig/horizon/0. Accessed 05 March 2015.

infiniteness: as limitless; as a sight for speculation, or of contemplation, which brings with it sensory perceptions of the sublime. However, once the process of looking at vernacular photographs of the horizon began, this line's philosophical function transitioned into a framing device, one which amateur photographers used as a backdrop.

Featuring the horizon in the exhibition *Searching for no End In Sight…* was done to draw on a subject that is recognizable and familiar. The installation foregrounds the horizon as an extended and infinite line produced through the linking of numerous photographs from the Archive of Modern Conflict Toronto; each photograph was aligned according to the horizon's placement, rendering many of them off-centre. The horizon becomes a continuous line throughout the gallery space, which gestures to the experience of viewing an actual horizon. One photograph placed in relationship to the next, 270 times, hinting that the sightline of the horizon is infinite. Such infiniteness, however, is ruptured by the inclusion of a work by Parastoo Anoushahpour, *The Lighthouse* (2014), in which the photograph of a horizon is projected and broken through the use of a motorized screen. The result is a dialogue of unbroken and brokenness in regards to metaphor and experience, and it offers the viewer opposing contemplations of the horizon: one of the sublime and solitude and the other of fragmentation and the unrealized. The installation also demonstrates how an artist choses to interpret and represent the horizon and how it is seen in amateur photographs. By creating an intimate viewing experience, the audience is invited to become immersed in the installation of the two kinds of works. Visitors can contemplate if things are what they first seemed, and if photographs are as familiar as they were when first considered.

From the Lighthouse

Parastoo Anoushahpour is a film and video artist who works at the intersection of theatre, cinema, and architecture. Anoushahpour also engages in collaboration as an intrinsic part of her practice, both with other artists and with several disciplines. Her works are immersive and evocative with a surrealist quality. *The Lighthouse* features two photographs that were taken during a vacation spent with an old and now distant friend, in Dover, England. The particular photograph is of a horizon, taken from the land as the two set their gazes outwards to the infinite sea ahead, void of human presence. *The Lighthouse* consists of three custom-built plinths positioned uniformly and in close proximity, with two slide projectors and a circular screen that rotates, accompanied by an audio recording. According to Anoushahpour, the two further images that are projected onto the walls of the gallery are photographs taken on the path to a twelfth–century Roman lighthouse along the White Cliffs of Dover, UK (2014). Although there are two identical photographs made into slides, they are masked in such a way so that only half of the image is projected, where they then meet and become a unified whole on the circular screen.

The Lighthouse is an installation work that demonstrates the artist's interest in moving away from medium-specific production and working within an expanded field.[11] *The Lighthouse* is situated within the concept of a moving image that alludes to cinema;

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[11] The concept of the expanded field was first discussed by Rosalind Krauss in relationship to sculpture as it moved away from the traditional production and presentation of the medium. See "Sculpture in the Expanded Field" (1970). My use of expanded field draws from Krauss' essay and relates it to contemporary art generally where artists implement interdisciplinary practices to create works that span many media or installation techniques.

however, the installation uses an analogue still image, and this confusion is meant to alter audience perception.[12] The work is understood outside of the traditional parameters of cinema by way of taking a still image and making it appear in motion, but the loop that transpires is of the same two images, continually repeating themselves. The inclusion of audio that features the sound of waves softly breaking maintains the illusion of cinema and further immerses the viewer. The installation instills a sense of leisure by way of subject matter and in turn marks a perceptual shift through the mechanization of the photographic display. Affect is also evoked through an immersive experience. According to Steve Garlick photography is a practice of marking, used by amateurs in particular to document their experience through visual means (2002: 290). The resulting photograph marks this experience as an affirmative document.

The work of Anoushahpour begins with an analogue, two-dimensional photograph, reproduced as a slide, which is then converted into a three-dimensional installation. Such a presentation questions the photograph's conventional material status as a two-dimensional object. The status of the image and the materiality of photographs here falls into the two dichotomies as *The Lighthouse*'s function can be placed somewhere between analogue photography and cinema, between abstraction versus representation. *The Lighthouse* provides an indexical representation of the view outwards on the cliffs of Dover, England, however, what is not revealed is the history between the two friends, because as time has passed, their friendship has become distant. Anoushahpour made this work as an attempt to reconnect—through memory and

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[12] Parastoo Anoushahpour, interview with the author, Toronto, January 31, 2015.

making—her friendship with the person with whom she travelled years prior. The photograph in the work is then unmoored from its associative means and re-presented as an artwork that is best discussed as a derivative of cinema.

The analogue apparatus of the project refers to Anoushapour's interest in expanded cinema or, as she discusses her practice, "sculptural video":

> Drawing on the discourse surrounding Structural/Materialist Film and Expanded Cinema, I combine my background in architecture and scenography to develop hybrid experimental video works that expand beyond the 2-dimensional space of the screen. Using a rotating screen and two slide projectors, the project reflects on the notions of arrival and the horizon in relation to the recorded image and memory.[13]

The Lighthouse is a kinetic sculpture that mimics a cinematic trope, however it is produced through analogue means. When reviewing Anoushahpour's practice one can follow a trajectory, which the artist discusses as a transition into working in expanded cinema. She begins to implement various forms of cinema-like apparatuses as modes of artistic production. *The Lighthouse*'s function is twofold: first, it is based in expanded cinema; and second, it bears a relationship to the function of memory, tourism, and photography. Within the exhibition, *The Lighthouse* adheres to the concept of the horizon, yet creates a rupture in perception when juxtaposed with the photographs from the collection of the Archive of Modern Conflict. The status of the photograph as a two-dimensional object is disrupted, the limitless horizon line is also disrupted, either broken momentarily as the image appears on the walls or appears continuously and extended infinitely through the screen's rotation.

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[13] Parastoo Anoushahpour, interview with the author, Toronto, January 31, 2015.

The Lighthouse, as its title indicates, features the iconic building in Dover, England. The photograph Anoushahpour uses marks the first lighthouse to ever cast light by way of electricity. It was used to warn mariners of the shifting sands of Dover and to guide them through the dangerous strait.[14] *The Lighthouse* primarily acts in opposition to a lighthouse's most rudimentary function: that is a building which is situated on the edge of where land meets a body of water and projects light outwards, rotating so as to indicate the placement of land to the mariner at sea. Anoushahpour discusses this tension: "the very physicality of the installation inverts the intended projection of a lighthouse. The lighthouse is a structure that casts light out in order to guide vessels to land, and marks safety" (2014). The inversion of the light acts as spectre, for if the light cannot emanate, Anoushahpour states, "it suggests an impossible sightline and a failure to locate land, which implies a fictional space."[15] As a result, the piece is a narrative of non-place and un-belonging.

The photograph in *The Lighthouse* marks a history and memory that is caught within the repetition of the image in the slide carousel and the rotation of the fan. This event is marred by its liminal position, for it is neither a photograph nor a film and yet it marks a time, a place, and a memory. Anoushahpour states that, "this is an inverted lighthouse, continuously creating and destroying the same ephemeral horizon instead of the promise of arrival and solid land. With every turning of the light the eye discovers the same illusionary land, a distorted recollection of a scene" (2014). Therefore, the infinite

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[14] The discussion of the Dover Lighthouse can be found at http://www.nationaltrust.org.uk/south-foreland-lighthouse/. Accessed February 1, 2015.
[15] Parastoo Anoushahpour, interview with the author, Toronto, January 31, 2015.

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rotation of the circular fan becomes a metaphor for the unfixed, for fleeting movement and its relationship to the function of memory.

Of Sights of Leisure and Informal Congregation

The collection from the Archive of Modern Conflict Toronto is vast. This impressive and fascinating private collection consists of both professional and amateur photography amassed from international sources. The collecting intent, as described by the collections curator, Timothy Prus, involves

> building on its founding interests in the First and Second World Wars at a pace that has been called feverish, the Archive of Modern Conflict has amassed over four million prints from sources as diverse as flea markets and auction houses, striving to 'store, explore, and represent the lost shadows that lens-based technologies have scattered to the wind.'
> (MOCCA: 2013)

Therefore, considering the scope of the collection, the photographs selected from the collection for *Searching For No End in Sight…* began with tourism, family albums, and general searches under the snapshot section, and then further narrowed to look for images that contained a horizon.

When looking through thousands of snapshots from the Archive of Modern Conflict Toronto, there were a few things that intrigued me. The horizon is present in relation to sites of leisure and informal congregation, which brings with it a repetition of postures, gestures, poses, and play. Drawing from these repeated tropes led me to consider amateur framing devices. Another point of intrigue, which harkened back to my early career as a professional photographer, reminded me of the camera manual as the basic instructional mechanism for amateur photographers to learn proper compositional

rules—namely, the rule of thirds—and how that is imbedded into the amateur

photographer's psyche. Even without the manual, framing and composition are likely the

only things the photographer could control. With inexpensive cameras, exposure is not

easily manipulated and photographers have to rely on a sunny day to achieve a sharp

image. Therefore, the way the photographer frames the horizon dictates a sense of play

between the function of the horizon as both point of interest and source of light. As a

backdrop, the horizon can sometimes appear flat, with a lack of recession within the

picture frame. In these cases the images refer back to the time in photography when

figures would be placed amongst a painted scene, disconnected from the studio where

they were actually located.[16]

In early manuals for Kodak cameras, the amateur photographer was provided with

brief instructions by way of demonstrative photographs and minimal text that offered

various right and wrong ways for taking pictures. For instance, one manual reminded the

amateur to "be sure the background serves merely as a setting for the picture"; however,

in the photographs with the horizon, the backdrop is not merely used to set a scene but

rather to frame and compose a subject onto the backdrop (see Appendix E: Exhibition

Documentation, Fig.1). The manuals often suggested, by way of images, not only an ideal

scene or activity to photograph—a delightful day at the beach engaging in leisure

activities—but also the rule of thirds (aptly demonstrated, yet never explained) (see

Appendix F: Images, Fig. 7).

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[16] See Stuart Hall, "Reconstruction Work: Images of Postwar Black Settlement," in *The Everyday Life Reader*, Ed. Ben Highmore (New York: Routledge, 2002: 251-261), especially his discussion of the relevance of the painted scenes to identity construction.

This distinction between right and wrong brings to mind conceptual artist John Baldessari's series *Wrong* (1966-68), where he photographed himself inspired by amateur snapshots, including awkward compositions and placement of subjects. All of these choices, often exercised by amateurs, are compositionally and aesthetically wrong by professional standards. Baldessari affirms this satirically, by boldly printing "WRONG" on the bottom of the image, so as to indicate improper compositional techniques used by the amateur, and to instruct by condemning. This is demonstrated in later camera manuals that provide more sophisticated instruction, such as the page entitled "What out for these," indicating the choices made by the amateur are wrong, yet these things to watch out for, are what make the images intriguing (see Appendix F: Images: Fig. 8). Whereas the instructions found in the manual would offer playful and easy ways to learn composition through photographs, the sparse text offers little guidance.

The horizon has several functions in the photographs from the AMC collection and they can be distilled into a series of dichotomies: backdrop or subject, flatness or dimensionality, landscape or portrait. Amid these dichotomies, what are revealed to the viewer are odd uses of composition that bisect the figure or object in the photograph (see Appendix E: Exhibition Documentation). Snapshots that place the horizon as a backdrop to portraits appear to lack recession, the stark division between land and sky presenting it as a flat, dimensionless line. This line functions as a sort of compositional guillotine. The horizon lines decapitate the figures, which divide body and mind where one half appears firmly grounded and the other floats into the sky. Is this a subconscious antithesis to a

philosophical dilemma: A kind of Cartesian-influenced compositional choice that literally divides the mind and body rather than considering them to be a unified whole?

The second function of the horizon does not sever the figure, it braces the subject(s) pictured. The apparent flatness tends to hold the figures so they appear affixed to the horizon. This alludes to early portrait devices used to restrict the portrait sitter's movement during long exposures in the early decades of photography. In a playful return, although some figures may be playing or posing on a beach, they are forever held by way of the picture plane and shallow depth of field that lock them in place.

When the horizon is its own subject and the photograph is presumably taken to mark the location and its sights, it becomes a landscape photograph. When this happens, the focus is on depth of field and the horizon is made to feel three-dimensional. The landscape, of course, has a long history in photography: from Ansel Adams' vast and detailed large-format photographs of Yosemite National Park in the United States to Edward Burtynsky's photographs of landscape as manipulated by environmental degradation. Regardless of how landscape is interpreted in the history of photography, it is also a subject of amateur photographs.

The consideration, or lack thereof, of framing made by the amateur photographers becomes apparent when experiencing the installation of the photographs in *Searching For No End In Sight…* because of the uniformity and arrangement of the horizon's metaphorical infiniteness. The horizon line is linked in each photograph in the installation. This is done to demonstrate a consideration of composition by amateurs and to highlight their lack of attention to it. In regards to viewer experience I am interested in

different photographic qualities and formats, which link time periods before the age of colour or digital photography, from 1900 to approximately 1980.

Although vernacular or snapshot photography still occurs today, its nature has transformed, due in part to the proliferation of smartphones, equipped with digital cameras, in contemporary society. For instance, Radio Lab, an American radio program, produced an episode on social media and photography, in particular Flickr, a user-friendly website where members can store and share snapshots, in a contemporary version of the family album. This episode mentioned that the photographs uploaded to Facebook during the one week around Christmas exceeded the total number of all uploaded photographs during Flickr's entire history.[17] Such a statistic only further distances my interest in contemporary digital photography, since the proliferation of images creates a banality that is unimaginably vast. In the period I am addressing, which is the first three quarters of the twentieth century, the true amateur exists within the realm of the early family photographer. Photography had not yet dominated popular culture, and photographs were not shared so readily. The period before digital manipulation (i.e., the development of Photoshop in the 1990s) is the point at which an interest in these images as a curatorial endeavor persists. The advent of digital imaging recasts analogue photography as nostalgic.

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[17] The episode called *The Trust Engineers* on Radiolab discusses the sheer volume of digital images uploaded onto various social media and photo-sharing websites daily. The statistic is an intriguing one and relevant to other discussions about photography in the digital realm. However, it also demonstrates the lack of interest in these images because of their ubiquity and quantity. Images of the family are not being kept in the private sphere, as were previous analogue photographs (with the exception perhaps of cartes-de-visites and silver gelatin print postcards).

In examining the images in *Searching for No End in Sight…*, viewers begin with the act of looking and eventually become immersed in the objects as mnemonic reminders of their own subjective memories and identification. The photographs in the exhibition are kept in their archival casings so as to reference their place within a collection, as archived objects, harkening back to the ways in which items such as baseball cards were encased, shared, traded, given, purchased, and kept. Then, in creating an extended line through the installation of the snapshots so as to mimic the horizon, the audience is given a sense of a panoramic sightline, taking individual experience and placing it into a common experience.

The impact of snapshots in contemporary art and visual culture is significant: from the aesthetic influence on artists or the implementation of these objects in artistic practice, to the subject of curatorial endeavours. The meaning of the photographs in these different contexts shifts and thus offers an inroad into their curious nature and a glimpse at various historical moments. Snapshots function in visual culture in several ways—on a domestic and subjective level, and on the larger scale of social memory and nostalgia. Most of the discussions about snapshots are wrapped in a blanket of nostalgia, regardless if it is a nostalgia that romanticizes analogue processes and disregards the era of digital photography, or nostalgia as it relates to family identities. The photographs in this exhibition stand as surrogate family members and objects that inform memory: "That beach seems all too familiar—were these photos taken in Ontario?" says one audience member. Another asks, "My grandfather had a boat like that: are these your family

photographs?” Even with vague geographies in random photographs, the meanings are familiar.

EXHIBITION REPORT

Introduction

The exhibition report outlines the process in which I engaged to curate the exhibition,

Searching for No End In Sight…, including developing the theme and selecting the works,

the methodology, literature and exhibition history review, the installation concept, and the

budget.

Theme

Photography historian Shawn Michelle Smith refers to any aspect in a photograph not

physically recorded by the camera as the *unseen* (2013: 8). The *unseen* expands on

Roland Barthes' theorization of the punctum as the affective "prick" or "sting" of a

photograph (1981: 27). The punctum is based on a photograph's affective power. It is that

which draws the viewer to a photograph. Smith takes up Barthes' notion of the punctum

and asks the reader to consider indexicality and linger on questions of identity

construction, to suggest that photographs reveal more than what meets the eye. She

writes, "photography brushes against the unseen, and photographs bring us to the edge of

sight" (2013: 8). I was intrigued by the idea of the edge of sight because of the ways

Smith's discussion of photography reveals unconscious particularities to our existence

(especially in reference to family snapshots) and its attention to what remains at the edge

and outside of the frame.

I want to consider that edge or the unseen as nostalgia, which carries with it

various readings of memory and affect. Conversely, I am also interested in how the

concept of the edge of sight relates to the horizon as the visual representation of the edge of seeing and a state of not knowing what lies beyond that line. Photographs mark time and turn subjects into relics, while the horizon marks time and space as infinite. The two points of departure for the exhibition are in opposition, which is why I selected the medium of photography in relation to the subject of the horizon. Smith writes that family snapshots, in particular, display unexpected details that were perhaps unintentional, but which are what make them fascinating (2013: 40). Such details include ominous shadows, fragmented limbs of a figure cropped out, unknown locations and subjects, and so on. For the particular implementation of snapshot photographs in the exhibition, I was interested in manifesting nostalgia as the unseen in the photographs.

The theme for the exhibition developed from my interest in vernacular photography. I chose the horizon as the dominant subject because I am a sailor and spend much of my time between tacks looking out at the horizon. As a result of this subjectivity, my theme was derived from the inductive model of curating, both in the development of the theme but also in the act of selecting photographs for the exhibition.

I was interested in working with a collection of photographs and an artist in order to create an immersive, dialectical exhibition, by which I mean one where the installation of the two types of works become about something more. The theme of the exhibition became tangible when I began looking at the snapshot collection of the Archive of Modern Conflict. The selection process began by drawing out snapshots from family albums, travel and tourism photographs, looking for the position and presence of the horizon in the photographs. Through looking at thousands of snapshots, several

subthemes and tropes emerged—namely, those of tourism, leisure and family. I first saw Anoushahpour's *The Lighthouse* as part of her thesis exhibition at the graduate gallery in the spring of 2014. I knew that I wanted to work with her and her installation for my thesis exhibition. My theme also coincided with the subject of Anoushahpour's work: however void of a human figure, the work begins with a snapshot and is situated within travel, memory, and the horizon.

Literature Review

Susan Sontag claims in *On Photography* that "most photographs do not keep their emotional charge" (1977: 21). However, curators and artists in the past few decades have begun collecting and exhibiting vernacular photographs and thus giving them new meaning. A question arises from this dialogue: can vernacular photographs provide the curator with a certain privilege, one in which they are able to construct narratives that are open to interpretation? Sontag discusses the idea of a photograph's open definition, and this perhaps explains why curators or artists are lured by the vernacular, the obscure subject of a photograph, in order to be able to work with intention and concept. Sontag elucidates how photographs shape histories, both private and public: "rehabilitating old photographs [occurs] by finding new contexts for them.... A photograph is only a fragment, and with the passage of time its moorings come unstuck. It drifts away into a soft abstract pastness, open to any kind of reading (or matching to other photographs)" (1977: 21).

There has been an increasing presence of vernacular photography in contemporary curatorial practice. In order to survey the literature on the subject in contemporary art discourse, four perspectives in the field will be considered: that of the critic, the curator, the photo historian and the academic. In order to examine the breadth of scholarship on the presence of vernacular photographs in contemporary art and visual culture, the following literature will be considered: Lisa Gabrielle Mark's *Recurring Images: Historical Photography as Contemporary Art;* Geoffrey Batchen's "Vernacular Photographies," in *Each Wild Idea;* Martha Langford's "The Album as Collection" from *Suspended Conversations: The Afterlife of Memory in Photographic Albums*; and Maia-Mari Sutnik's *Collecting Photographed Images: The Dilemma of Intent; and the Collector*.

In the following review I will consider dominant themes that surfaced amongst the authors, including commonalities that can be placed in three categories: concepts, meanings, and modes of interpretation and display. The concepts and meanings are particular to the ways the authors describe and discuss snapshot photography when removed from their original context, which includes a discussion on the photograph's relationship to audience engagement and, in particular, the experience of looking at snapshots outside of their original context of production and dissemination.

The four authors were selected because the essays published span four decades, beginning with the onset of interest in vernacular photography as a viable medium in contemporary art in the 1970s, and continuing to the present digital age of photography. Each author emphasizes the fact that vernacular photographs have to be re-contextualized

in order to insert them into the narrative of visual culture, using terminology that refers to the shifting positions they take, such as *morphologized* (Batchen 2002: 59)*, unmoored* (Sontag 1977: 21), *invest[ed] with meaning* (Mark 1999: 40)*, remould[ed]* (Langford 2008: 61) or *in need of redefinition and revisions* (Sutnik 1989: 22). These terms suggest that regardless of how they define these vernacular photographs, a dedicated focus on how they are positioned in contemporary visual culture is pertinent. Whether the insertion happens through public display or writing, each author addresses the same questions of context from their respective perspectives—speaking to the evolution of the meaning of these photographs and the constantly shifting boundaries of their display.

Vernacular photographs raise questions about disciplinary boundaries, in both visual and material culture. Sutnik states that "behind the sharp reaction to the appropriation of photographs by the art market, art museum and gallery collections, and academizing of images with disregard to context and meaning, is the belief of the destruction of the 'true' art history" (1989: 24). In regards to placing these objects within visual culture as it pertains to the field of art production and dissemination, Mark states that "as presented in museums, historical photographs tend to be wrapped in a blanket of nostalgia and their attendant discourse is usually not based on their relevancy" (1999: 40). Whereas Sutnik writes, "The photograph's multiple meanings and the broad boundaries of the medium often confer a mystery" (1989: 24), they both acknowledge the difficulty of naming and contextualizing vernacular photographs.

Each of the four authors addresses the role of the audience in relation to vernacular photography. Langford uses a term that refers to the position of the viewer in

relation to the unfixed meanings of the photographic album, and consequently the role the viewer plays in decoding those meanings, which is *performative contemplation* (2008: 61). She suggests that through viewing the past in the present, the album is the object of a performance, in which the audience activates and projects onto the images. She writes that "[the album] constitutes lived experience (real or imagined) that neither erases nor cancels sites of longing, but continuously revisits them in a moving present" (2008: 61). Mark discusses another way the viewer is considered in relation to the curatorial possibilities of vernacular photographs: immersive photographic installations offer a "balance of static contemplation and dynamic and relational viewing" (1999: 40). Regardless of the ways in which the viewer interacts with these objects, it is an experiential way of viewing that has the potential to renegotiate the established meaning of photographs.

The question of how or where to place these objects within a system of classification is not about turning to historiography but rather to modes of artistic production. For instance, to expand on discourses as they relate to understanding these objects and their classification, Batchen emphasizes the importance of placing them in a broadly understood historical narrative. He also suggests a turn to interdisciplinarity in order to fully understand these types of photographs and their cultural framework. He states "photographs never have a singular meaning" (2002: 78). This emphasis on the non-specific meanings within snapshots means they remain open.

Although Sutnik focuses her position on vernacular photography in regards to collecting practices and collection formation, she parallels these practices and histories by

stating that "no collecting activity is a precise analogue of the past, and no effective collection remains static or neglects criteria for definition or redefinition. History is never stationary" (1989: 22). She argues that the discussion surrounding repurposed photographs does not need to exist within the discussion of history or canon formation. She notes that, "the transvaluation of revived photographic images is not solely an issue of the merits of 'photography-as-art', but also one of retrospective distinctions of their intent and context of production" (1989: 22). The growing trend of artists and curators utilizing vernacular photography exemplifies what Sutnik refers to as the importance of examining these objects in terms of their intent and the context of production, especially as they shift from documents of the family to elements of artistic practice.

This survey of literature on vernacular photography may seem rather disparate due to the varying positions (that of curator, critic, photo historian, and academic). However, these differing perspectives all share a similar position. Firstly, they share an interest in the vernacular in photographic history and art production. Secondly, they discuss the allure of the elusively defined subjects within the frame, in conjunction with the ubiquity of vernacular photographs in contemporary culture. Regardless, a problem arises if a fixed and unfluid perception of the photograph does not become unmoored (Sontag 1977: 21), morphologized (Batchen 2002: 59) or remould[ed] (Langford 2008: 21). In these cases it requires revision to open up other possibilities and ways of negotiating the objects in contemporary visual culture, as Batchen suggests, "in order to see what the photograph is of, we must first repress our consciousness of what the photograph is" (2002: 60). Room must be left for a process of (re)naming within a medium or an artistic practice, so

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these objects are not limited to any singular definition but remain open to interpretation and re-interpretation by curators, artists and viewers.

Exhibition History Review

There are several exhibitions of note that use vernacular photographs and archival documents in curatorial practice. Arguably the first notable exhibition to exhibit vernacular photographs in an art museum was curated by Edward Steichen and entitled *The Family of Man* (Museum of Modern Art 1955*)*. Steichen developed the exhibition under a specific construct. At the time, the exhibition was intended as a celebratory experience, to recognize life and unity in a post-war society. However a contemporary reading reveals the exhibition to be problematic for its universalism and disavowal of difference. A second notable curatorial endeavor was *Snapshots: The Photography of Everyday Life, 1880-Present* (San Francisco Museum of Modern Art 1998). It consisted of 260 small-format photographs taken by amateur photographers within the period of a century, and sought to examine "[an] exemplary group of anonymous photographs [that] demonstrates the potential for untutored, unintended 'masterpieces' possible only with photography" (SFMOMA 1998).

Curator Okwui Enwezor looked to contemporary artists who used photographs, both historical and vernacular, for his exhibition *Archive Fever: Uses of the Document in Contemporary Art* (International Center of Photography 2008). Enwezor examined the role of the archive in contemporary art production within a socio-political context. Although I was not examining the role that vernacular photographs play in art production

and how artists implement snapshots in their art practice, it is a relevant exhibition because it examines artistic and curatorial production in thinking about the function of archives and revelatory processes. The artists in the exhibition included Christian Boltanski, Tacita Dean, Stan Douglas, Harun Farocki and Andrei Ujica, Hans-Peter Feldmann, Jef Geys, Felix Gonzalez-Torres, Craigie Horsfield, Lamia Joreige, Zoe Leonard, Sherrie Levine, Ilán Lieberman, Glenn Ligon, Robert Morris, Walid Raad, Thomas Ruff, Anri Sala, Fazal Sheikh, Lorna Simpson, Eyal Sivan, Vivan Sundaram, Nomeda and Gediminas Urbona, and Andy Warhol (ICP Website).

A more recent exhibition looks to a collection of photographs in order to develop a curatorial theme, thus allowing the photographs to shape the curator's focus. *Collected Shadows* (MOCCA 2013), curated by Timothy Prus, as part of the CONTACT Photography Festival, culled photographs from the Archive of Modern Conflict's collection. Prus selected the photographs through what he refers to as a sort of photo game, looking at thousands of photographs until it becomes intuitively apparent how the exhibition would be structured (Prus 2012). Therefore the theme of the exhibition was developed through a process of inductive curating, and the photographs arranged in a similar process to Aby Warburg's "elective affinities."[18]

A renowned artist and curator, Ydessa Hendeles, also produced an influential exhibition involving vernacular photographs. *The Teddy Bear Project* as part of *Partners* (Haus der Kunst 2003) involved purchasing photographs on eBay for a number of years

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[18] See Christopher D. Johnson, *Memory, Metaphor, and Aby Warburg's Atlas of Images* (Ithaca, NY: Cornell University Press, 2012), 15.

with a specific subject matter—those containing teddy bears. By collecting numerous photographs, she created an archive of banal subject matter, presumably of little to no value, but did so to fashion a particular narrative in the exhibition and to alter the images' initial exchange value. The works in the exhibition were installed in three different rooms; the first two were filled with the photographs Hendeles collected. The images were all framed uniformly, installed salon style from floor to ceiling as well as a few placed in glass-encased vitrines. At the time of the exhibition, Hendeles had accumulated approximately 3,000 photographs (Art Basel 2013). The photographs were further categorized and arranged taxonomically (Bal 2007: 78). These objects containing a shared subject, and when viewed repeatedly within the space of the exhibition conveyed a certain innocence and mundaneness. However, their meaning became irrevocably altered upon entering the third and final room.

Mieke Bal has written extensively on *The Teddy Bear Project*, and explains the shift for the viewer after entering the last room and experiencing a momentous shock:

> The [last] room contains a single sculpture; a young boy kneeling in a pose of prayer. It turns its back to those who exit the photo galleries. Slowed down by the time-consuming, indeed, time-halting photo galleries, one is not too rushed to see the boy's face. The moment of total shock occurs when one walks through that third gallery to see the boy's face. The face is Hitler's (2007: 78).

This moment of shock irrevocably alters the photographic narrative. The point of egress in the installation occupies the same space as the entryway, therefore, the audience must re-trace their steps and return through the photographic-component with a new analytic perspective. Thus the photographs are imbued with an affective weight, a historical context and perhaps a cultural narrative. The importance of the ubiquity of these objects

is pivotal to the cultural framework constructed through the process of viewing: audiences can relate to the subjects in the photographs because of their commonality. The familiarity of these objects to the viewer produces an authenticity that is ruptured by the sculpture.

Another artist's project relevant to the implementation of snapshots in the gallery is Jason Lazarus's *Too Hard To Keep* (2010-present). It is an ongoing project in which he invites people to send him photographs that are, as the title explicitly states, too hard for their owners to keep but also ones they do not want to entirely discard. He then exhibits them either face up or turned backwards, as specified by the donor. The roles Lazarus takes on in this project fall within the categories of archivist, collector, curator and artist. The blurring of these roles is relevant to my exhibition as I worked with an archive/collection and curated an exhibition. However by placing the photographs in the exhibition space in a particular way, it could be argued that I also took on the role of an artist.

Methodology

In regards to my methodology for implementing the exhibition, there are three main models that guided the efforts: Ydessa Hendeles' curatorial practice; Timothy Prus' curatorial methodology; and Aby Warburg's Mnemosym Atlas Project, in particular his use of Goethe's concept of elective affinities, by which he culled disparate objects or

theories together to authorially form associations.[19] These three methods inform, in various capacities, the curatorial approaches to *Searching for No End in Sight…*

My primary methodology was inductive curating, a curatorial process that involved looking through thousands of photographs in order to distill a theme. Xiaoyu Weng addresses this mode of curatorial practice in relationship to several exhibitions, such as Harrell Fletcher's *The American War* (2005-2007), Jens Hoffmann's *trilogy exhibitions* (2008-2010), and Massimiliano Gioni's *10,000 Lives* (2010), which she felt proposed effective alternative prototypes:

> These exhibitions challenge the traditional modes of presentation, such as the monograph, group show, retrospective or biennale, in which artworks are situated within preexisting theoretical and interpretive frameworks. Achieving a conclusive curatorial statement was not as important as creating an imaginative free association among artworks and artifacts (Weng: 72).

Curating for *Searching for No End In Sight…* is similarly derived from acts of looking and creating imaginative free associations (Weng 2013: 72), especially between the selected photographs in relationship to Anoushahpour's work. The free associations were made when thinking about framing the exhibition's content and installation, both the subject and its objects. How does the placement of the photographs from a collection in conjunction with *The Lighthouse* create affect? And, how is the horizon interpreted and experienced?

Furthermore, in addition to associative methods in exhibition practice, Weng refers to *innovative curation* (72) in regards to working with an archive. She states that

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[19] See Christopher D. Johnson, *Memory, Metaphor, and Aby Warburg's Atlas of Images* (Ithaca, NY: Cornell University Press, 2012), 15.

this form of narrative production contributes to knowledge production by way of the

medium implemented in an exhibition:

> [It is] closely connected with practices of confronting, articulating and suggesting different uses of the material, concept and strategy of the archive…. These curatorial endeavours have created new manners in which knowledge was produced by forming critical relationships between then and now, here and there, and among things previously unrelated (2013: 72).

Hendeles demonstrates this concept of innovative curating in the *Teddy Bear Project*.

Hendeles is known for creating immersive and affective installations – often combining

vernacular objects and artworks. However, Hendeles' exhibition dealt with socio-cultural

and historical subjects, whereas I am working with historical and vernacular objects in

conjunction with contemporary art. I am doing so as a means to explore a subject and to

create an immersive exhibition resulting in an attempt to elicit a more poetic reading or

experience. The exhibition, *Searching For No End in Sight . . .* engages similar strategies

considered to be a form of curating by way of responding to vernacular photographs

through associative methods, as a means to produce affect as it relates to ideas of the past,

memory and nostalgia.

<u>Space</u>

Initially, I had intended to secure a space outside of the university because I wanted to

stage the exhibition as part of CONTACT Photography Festival. After approaching at

least a dozen galleries and exhibition spaces in Toronto, beginning in the spring of 2014

through to the winter of 2015, I realized how difficult it would be and booked the

Graduate Gallery at OCAD University. Due to financial constraints I was limited to a

space that would not charge a rental fee. In the end, the Graduate Gallery suited the

design of the exhibition well.

Installation Concept and Design

As stated previously, the concept for the design of the exhibition was intrinsic to its

success. The strategic installation of the photographs from the Archive of Modern

Conflict in relation to Parastoo Anoushahpour's work, *The Lighthouse*, was done to create

a play between the two as well as to create an immersive exhibition. The installation of

the photographs from the Archive of Modern Conflict reference a bookwork, Ed Ruscha's

Every Building on the Sunset Strip (1966) and an exhibition by curator Kegan McFadden,

With Alec in Mind (Art Gallery of Southwestern Manitoba 2012). Both Ruscha and

McFadden extend the landscape through the arrangement of artworks. The floor plan for

the Graduate Gallery provides an understanding of my exhibition design (See Appendix

B: Floor Plan). The photographs were installed in opposition to *The Lighthouse* because

of the tension between the extended horizon line created by the photographs, and the

horizon line presented as continuously broken by the interrupted photographs projected

onto the rotating screen. The overall installation was designed to create a dialogue

between the two pieces in the exhibition, by way of cohesion and rupture.

Budget

REVENUE

$300 – OCADU Exhibition Supplement

Total: $300

EXPENSES

$250 – Artist Fee

$25 – Special Occasion Permit

$25 – Materials and Transportation

Total: $300

<u>Conclusion</u>

Undergoing a curatorial endeavor from conception to completion without the assistance

of a gallery and staff support to cover the roles of installer, preparator, designer,

communications, administrator, gallery attendant, transportation, hospitality and so on, all

within a week's time, was a challenging endeavor. That being said, I feel a sense of

accomplishment having undertaken such a significant amount of work in a short amount

of time with a limited budget. I was also fortunate to have conversations about the

exhibition with visitors and feedback from colleagues that made it worthwhile.

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Education
//MFA, OCAD University, Toronto, Canada. Interdisciplinary Master's in Art, Media and Design Sep 2012 - May 2014
//Postgraduate Diploma, Architectural Association, London, UK. Spatial Performance and Design Oct 2008 - Oct 2009
//BA, University of the Arts London, Central Saint Martin's College of Art, London, UK. Design for Performance, with distinction Oct 2005 - Jun 2008

Residencies
//ZK/U (Center for Art and Urbanistics), Berlin, Germany. Oct-Dec 2014
//Banff Centre Visual Arts Residency, Banff Centre, Banff, Canada. May - Jun 2013

Grants and Awards
//OCAD University Graduate Program Director's Award, Toronto, Canada. Jun 2014
//Banff Center Visual Arts Residency scholarship, Banff, Canada. May - Jun 2013
//OCAD University Graduate Scholarship, Toronto, Canada. Sep 2012- May 2014

Screenings
//(Upcoming) CROSSROADS Experimental Film Festival, San Francisco, US, April 11, 2015
//Antimatter Film Festival, Victoria, Canada. Oct 22, 2014
//Pleasure Dome, New Toronto Works, Toronto, Canada. Oct 18, 2014
//Images Festival, Toronto, Canada. Apr 14, 2014
//Cinema Lalibela, U-Block, Old Truman Brewery, London, UK. Sep 24, 2009

Video Installations
//Nuit Blanche, Complexe Desjardins, Montreal, Canada. Feb 28, 2015
//Art Souterrain Festival, Montreal, Canada. Feb 28, 2015 - Mar 18, 2015
//Origins of the Plastic Model Kit, Video installation at ZK/U (Center for Art and Urbanistics), Berlin, Germany.Oct 23, 2014
//Uncommon Commons, Curated by Amber Landgraff, Xpace Cultural Center, Toronto, Canada. Aug 1-23, 2014
//Masterful, Curated by Michael Prokopow, Open Gallery, Toronto, Canada. May 2-4, 2014
//Then On From There, Solo Exhibition, Graduate Gallery, OCADU, Toronto, Canada. Apr 15-19, 2014
//The Storm, Video installation at the Banff Center, Banff, Canada. Jun 21, 2013 Crash, Boom, Bau! Scenography Festival, Jena, Germany. May 1-17, 2009

Exhibitions

// Searching for No End In Sight…, Curated by Natasha Peterson, OCADU Graduate Gallery, Toronto, Canada. March 2015
//To Be Destroyed, MOCCA (Museum of Contemporary Canadian Art), Toronto, Canada. Sep 6,2014 - Oct 26, 2014
//PERSPECTIVES**,** Gallery West, Toronto, Canada. Apr 23-27, 2013
//Inter- Space, Group Exhibition, Bauhaus Gallery, Bauhaus, Dessau, Germany. May 10-14, 2009
//AAIS SALON, Architectural Association, UK. May 1-29, 2009
//The Birds, Prague Quadrennial (11th International Competitive Exhibition of Scenography and Theatre Architecture), Prague, Czech Republic. Jun 14-24, 2007

Workshops/Artist Talks
//"Collaborative/Structural Filmmaking", Artist Talk, OCAD University, Toronto, Canada. Jan 2014
//"An Idyllic Dystopia: Exploring Creative, Temporary Uses of Toronto's Leslie Spit Through Art Practice-Based Research." Public film workshop, Urban Ecologies Conference 2013, Toronto, Canada. Jun 2013
 //"Rainbow Drama Group (for adults with learning disability)", Workshop Assistant, Hoxton Hall, London, UK. Apr-Oct, 2010
//"4x4 (Performance for mapping the city)", Chelsea College of Art, London, UK. Nov 2009

Professional Work Experience
//Teaching Assistant, "Professional Practice course", OCAD University. Toronto, Canada, Feb-May 2015
//Education and Community Outreach Assistant, LIFT (Liaison of Independent Filmmakers of Toronto, Canada. Jun 2014-Aug 2014
//Gallery Assistant, OCAD University Graduate Gallery, Toronto, Canada. Oct 2012 - May 2014
//Festival Assistant (Volunteer), 7a*11d International Festival of Performance Art, Toronto, Canada. Oct 2012
//Artist Assistant to Patsy Van Roost, for Montréal en Lumière Festival, Montreal, Quebec. Dec 2011- Jan 2012
//Gallery Assistant, AA School of Architecture Gallery, London, UK. Sep 2009 - Jun 2010
//Production Assistant (Volunteer), for The Duchess of Malfi, a Punch-Drunk Theatre Production, Great Eastern Quay, London, UK. Jun 2010
//Technical Assistant, Kings's Head Theatre, London, UK. Jan 2010 – Oct 2010
//Artist Assistant to Tony Hornecker, in collaboration with the Royal Opera House, London, UK. Mar 2010 - Oct 2010
//Artist Assistant to Heiko Klambach (for his video installation "The Bleak House"), Jena, Germany. Apr-May 2009

Languages
English-Fluent, Farsi-Fluent, French- Intermediate
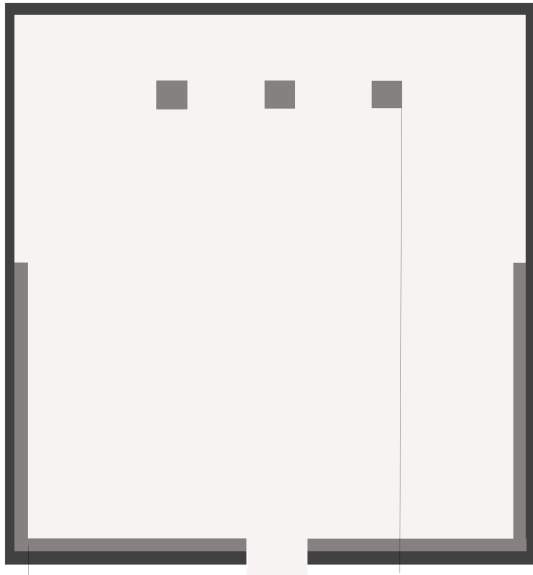
Appendix B. Floor Plan
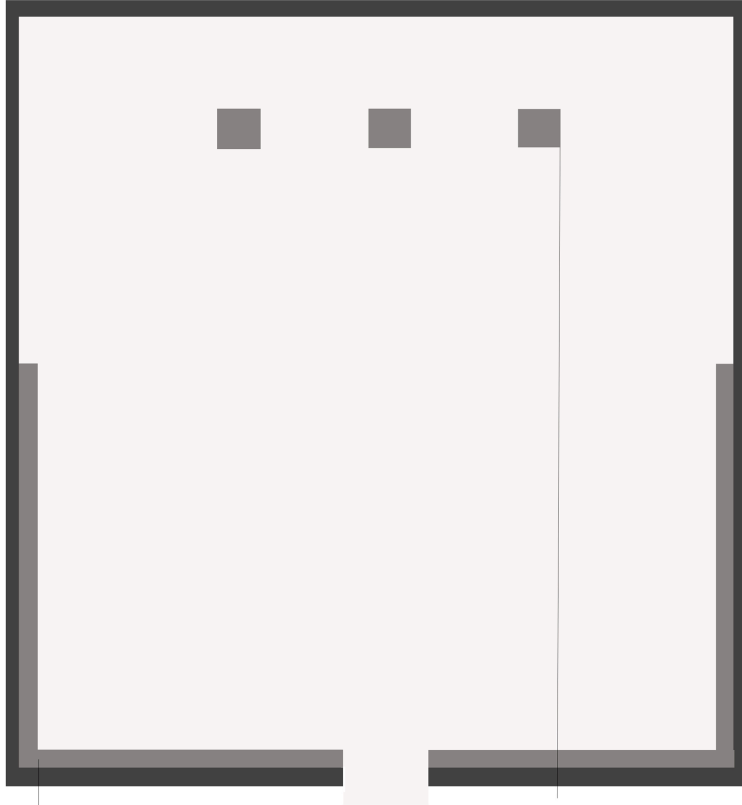
Photographs from the collection of the
Archive of Modern Conflict Toronto

Parastoo Anoushahpour
The Lighthouse (2014)
Double projection on rotating
screen

Appendix C: Exhibition Poster

SEARCHING FOR NO END IN SIGHT . . .
An OCAD U Criticism and Curatorial Practice MFA Thesis Exhibition

Featuring the work of:
PARASTOO ANOUSHAHPOUR
and photographs from the ARCHIVE OF MODERN CONFLICT TORONTO

GRADUATE GALLERY | 205 Richmond Street (entrance on Duncan Street), Toronto, Ontario

EXHIBITION: 17 -21 MARCH 2015, 12-5PM

RECEPTION: Thursday, 19 MARCH 2015, 7-9PM

Curated by Natasha Peterson

IMAGE, from the collection of The Archive of Modern Conflict Toronto

Appendix D: Exhibition Map and Take Away
(Left to Right: Front, Back)

Photographs from the collection of the
Archive of Modern Conflict Toronto

Parastoo Anoushahpour
The Lighthouse (2014)
Double projection on rotating
screen

Parastoo Anoushahpour is a film and video artist currently based in Toronto
Trained as a scenographer at Central Saint Martins College of Art & Design
and AA School of Architecture in London, UK, she works at the intersection
of theatre, cinema, and architecture. Recent work has screened at Images
Festival (Toronto), Antimatter Festival (Victoria), Pleasure Dome (Toronto),
ZKU (Berlin) and Art Souterrain Festival (Montreal).

www.parastooanoushahpour.com

SEARCHING FOR NO END IN SIGHT. . .
An OCAD U Criticism and Curatorial Practice MFA Thesis Exhibition.

Featuring the work of:
PARASTOO ANOUSHAHPOUR
and photographs from the ARCHIVE OF MODERN CONFLICT TORONTO

SEARCHING FOR NO END IN SIGHT . . . is an exhibition that begins
with a line -- the horizon. As a fundamental feature of the landscape, the
horizon conjures up feelings of infiniteness, longing, and even the
sublime. In family snapshots, it marks a division between earth and sky,
and provides a backdrop for scenes of leisure and informal congregation

This exhibition examines the horizon as a metaphorical subject and a
framing device used by anonymous amateur photographers.
By comparing found photographs with numerous others from the Archive
of Modern ConflictToronto, as well as the artwork of
Parastoo Anoushahpour, the horizon is reconsidered as a subject with
spatial and affective resonances.

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Appendix E: Exhibition Documentation

Figure 1. Installation Image of photographs from the Archive of Modern Conflict Toronto, Photo by Natasha Peterson
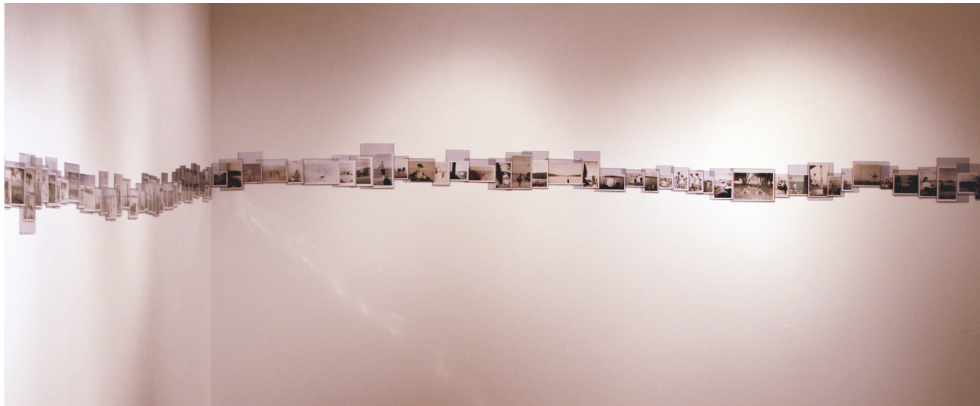

Figure 2. Installation Image of photographs from the Archive of Modern Conflict Toronto, Photo by Natasha Peterson

Figure 3. Installation Image of photographs from the Archive of Modern Conflict Toronto, Photo by Natasha Peterson
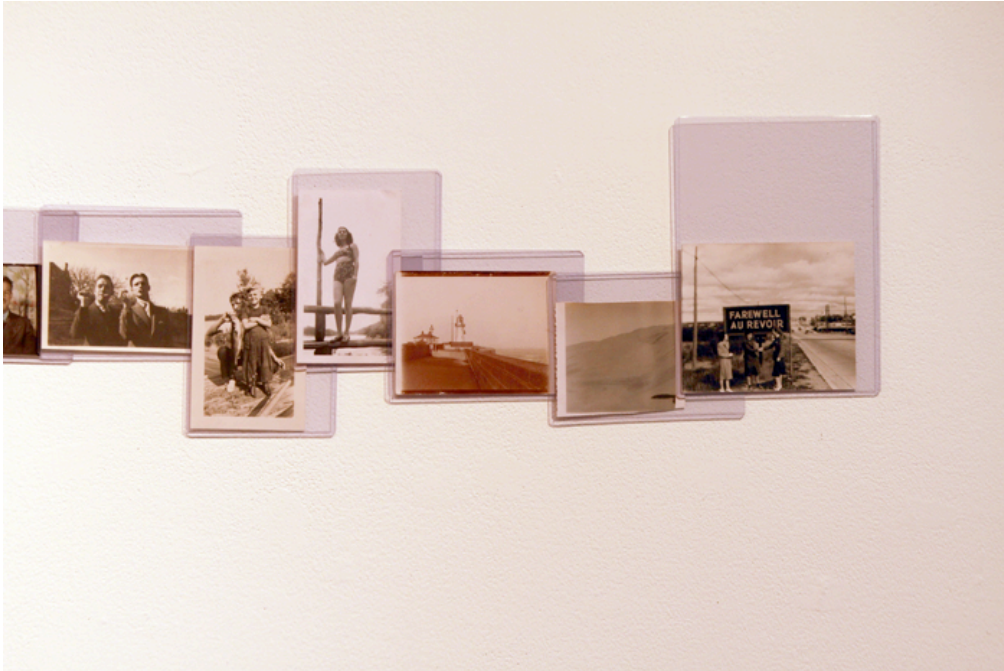

Figure 4. Installation Image of photographs from the Archive of Modern Conflict Toronto, Photo by Natasha Peterson

Figure 5. Installation Image of photographs from the Archive of Modern Conflict Toronto, Photo by Natasha Peterson

Figure 6. Installation Image of Parastoo Anoushahpour's, *The Lighthouse* (2014), Photo by Natasha Peterson

Figure 7. Installation Image of photographs from the Archive of Modern Conflict Toronto (left) and Parasoo Anoushahpour's, *The Lighthouse* (right), Photo by Natasha Peterson

Figure 8. Installation Image of Parastoo Anoushahpour's, *The Lighthouse* (2014), Photo by Natasha Peterson

Figure 1.   Kodak Camera Manual. From, *www.brownie.camera*, Kodak Operating Manual, Dates of Creation between 1950-1961, accessed April 1, 2015.

www.brownie.camera/brownie_user_manuals/brownie-bullet.pdf

Figure 2.   Kodak Camera Manual. From, *www.brownie.camera*, Kodak Operating Manual, Dates of Creation between 1950-1961, accessed April 1, 2015.

www.brownie.camera/brownie_user_manuals/brownie-bullseye.pdf

Figure 3.   Kodak Camera Manual. From, *www.brownie.camera*, Kodak Operating Manual, Dates of Creation between 1950-1961, accessed April 1, 2015.

www.brownie.camera/brownie_user_manuals/kodak_brownie_flashmite_20.pdf