

see through this



Carleton University Art Gallery

andrew keogh & jessie fyfe-loose



You have to understand we started this thing, Stephanie and I, as two people who just wanted something from each other. She wanted help getting clean and I wanted to take pictures of her. But in the end there was no distance.

Tony Fouhse

Just as the hunter lifts his rifle, aims at the deer in front of him, pulls the trigger, and, when the bullet departs from the muzzle, is thrown backwards by the recoil, the photographer, likewise, is thrown backwards, onto himself, when releasing the shutter.

Wim Wenders



we never look at just one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constituting what is present to us as we are.

John Berger

Exhibit Conditions:

The exhibit contains forty photographs of Stephanie Macdonald taken over a twelve month period by Tony Fohse. Her addiction to heroin plays out on her body. A suffering body, a recovering body, and ultimately a defiant body.

At the opening of the exhibit viewers form a line opposite the photographs - a parallel narrative.

The expressions and reactions of others could only be seen if you were the photograph on the other side, across the boundary.

An opportunity lost perhaps - to recognise for even the most fleeting of moments, something shared.

Relation/Boundary/Transparency/Exposure/Seeing Being Seen/Reveal/Control/Exposure

Intention:

To house a series of photographic portraits that will signal the revolving relationship between viewer, photographer and subject. Allowing for the possibility to play each role as the body moves through space.

To be sensitive to the manifold possibilities and desires for viewing art. Allowing for a continuum of visceral reactions, provoking intimacy, connection, reflection and a sense of being situated.

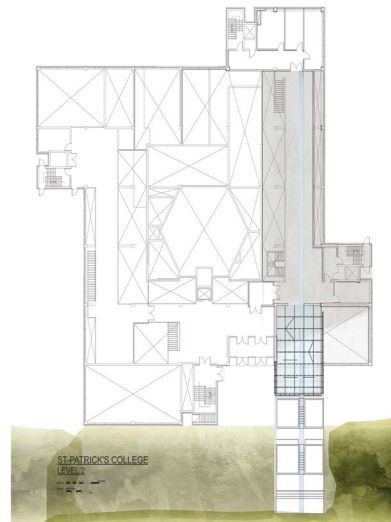
To present moments through light, reflection and shadow that will remind the body that its presence is necessary for the exhibit to impress upon it and the awareness of the bodies of others in the shared or proximate spaces are then implicated in the exhibit itself.

Relation/Boundary/Transparency/Exposure/Seeing Being Seen/Reveal/Control/Exposure

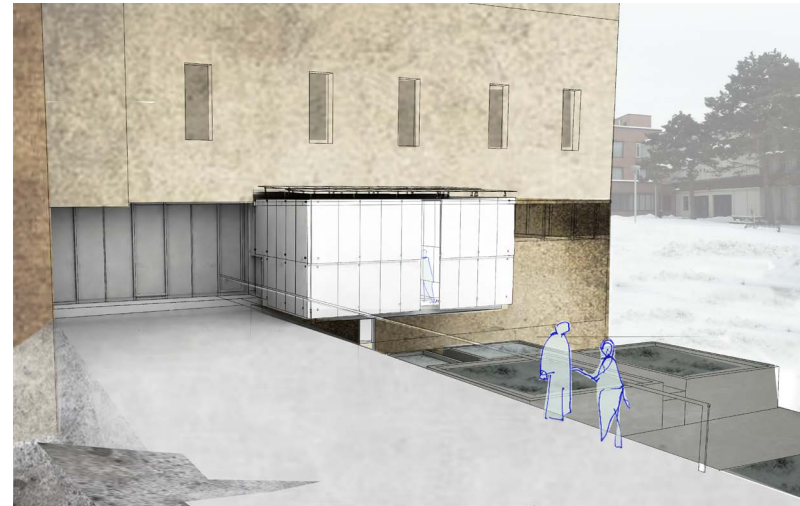
Relation



Site Plan + Gallery Plan



Boundary



Exterior Approach from Campus



Transparency

North Elevation



Exposure

Interior Exhibit Space

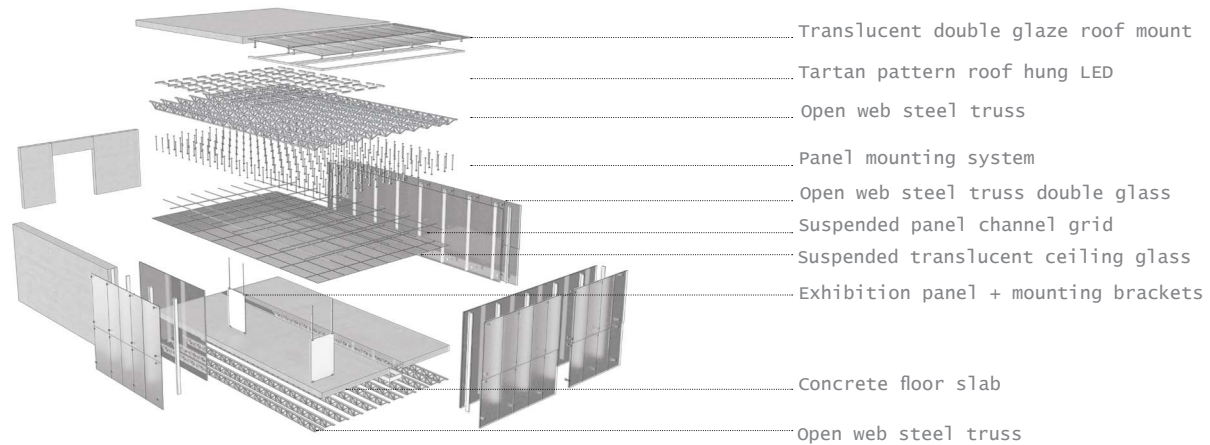


Seeing / Being Seen

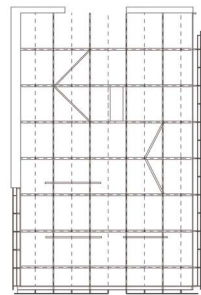


Exterior View + Interior Lower Gallery

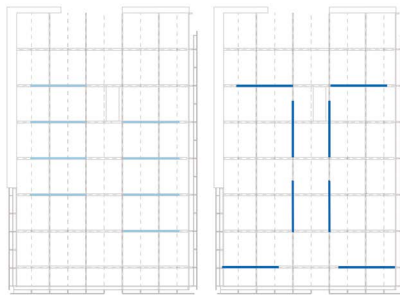
Reveal



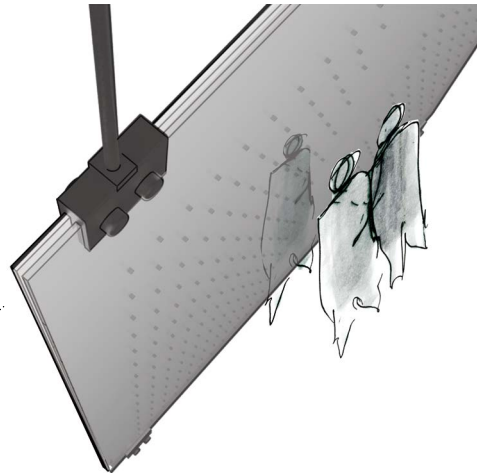
Exploded Axonometric



Reveal



Floor Plan with Optional Panel Configurations + Panel Detail



Control

Reflection Viewing Device