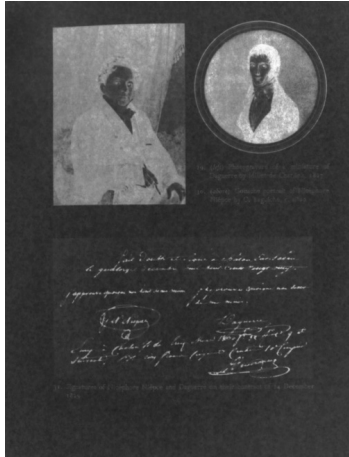


Niépce, Daguerre, and Fox Talbot
LISA McCARTY

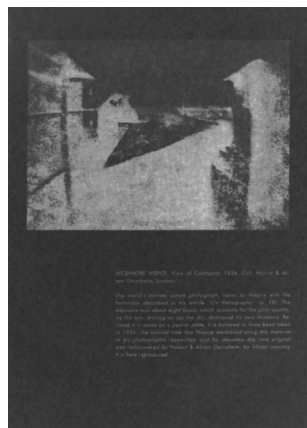


Facsimile of facsimile of portraits of
 Nicéphore Niépce and Louis Daguerre
 and their signatures
 Lisa McCarty
 Gelatin Silver Print, 2013
 NFS

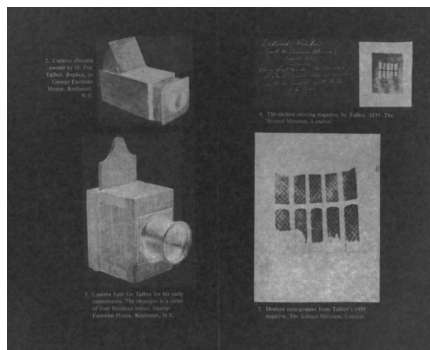
The first photograph ever taken is disputed – in French philosopher Roland Barthes’ book *Camera Lucida*, he labels a grainy image of a dinner table by French-born Joseph Nicéphore Niépce as ‘The First Photograph’ and approximates the date to be ‘around 1823,’ three years before the traditionally-believed first photograph, Niépce’s *View from the Window at Le Gras*. What is not in doubt, however, is that Niépce was the first person who, through years of trial and error, discovered that bitumen of Judea (a form of asphalt) spread over a pewter plate and allowed to sit in a camera obscura for eight hours, then washed with lavender oil, revealed a hardened image – the first rudimentary photograph. He called his discovery heliography, or ‘light-writing,’ and shared the process with his friend, Louis Daguerre. Daguerre, in 1839, took Niépce’s discovery a step further and invented the daguerrotype, which significantly reduced the exposure time required to produce the image. After learning of the daguerrotype process, British-born Henry Fox Talbot resumed his own research and in 1841 patented the calotype, the first negative-positive process which allowed for the reproduction of an image. Here, in the *Facsimile* series, Durham-based artist Lisa McCarty gestures towards these pioneers of photography by generating unique silver gelatin photograms from photo history texts, adding yet another dimension to the multi-layered history of early photography.



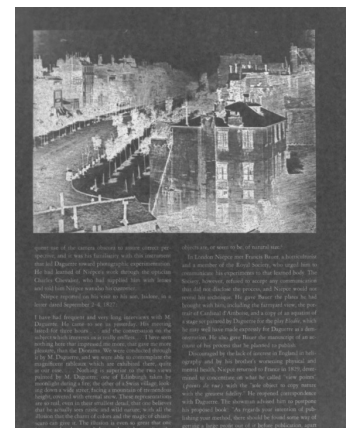
Facsimile of facsimile of ‘The First
 Photograph’ by Nicéphore Niépce
 Lisa McCarty
 Gelatin Silver Print, 2013
 NFS



Facsimile of facsimile of ‘View of
 Courtyard’ by Nicéphore Niépce
 Lisa McCarty
 Gelatin Silver Print, 2013
 NFS



Facsimile of facsimile of Camera Obscuras
 and the earliest known surviving negative by
 William Henry Fox Talbot
 Lisa McCarty
 Gelatin Silver Print, 2013
 NFS



Facsimile of facsimile of “Boulevard
 du Temple” by Louis Daguerre
 Lisa McCarty
 Gelatin Silver Print, 2013
 NFS

Anna Atkins ANDREA DONNELLY

Anna Atkins, born in 1799 in Kent, England, was trained as a botanist before turning to photography as a way to illustrate botanical specimens for a scientific reference book, *British Algae: Cyanotype Impressions*. Atkins corresponded with William Henry Fox Talbot and Sir John Heschel, both family friends, in order to learn the cyanotype process, which uses chemicals and sunlight to 'draw' images on paper without a camera. Atkins is largely considered the first female photographer and the first person to illustrate a book with photographs, unearthing the potential for photographs to be printed in multiple copies and shared.

Andrea Donnelly, a visual artist based in Richmond, Virginia, has created four woven textile pieces in response to one photograph by Atkins. A responsive process is embedded in all of Donnelly's work, as she has done here—she weaves cloth by hand, paints it with ink, and then unweaves it only to weave it back together again, creating an entirely new image. Donnelly explains: "This [process] transforms and distorts the original [fern] into something new, and the process for me was a way to study and meditate on the shape and essence of what I was looking at, providing a new way to see and understand something mundane. And in imagining the process of creating a cyanotype or photograph, of working with light and the reversing of positive and negative, I decided I would first create two paintings of the fern (one positive, one negative), and from those two create four final woven works, each different in tone, like four 'exposures' of the original."



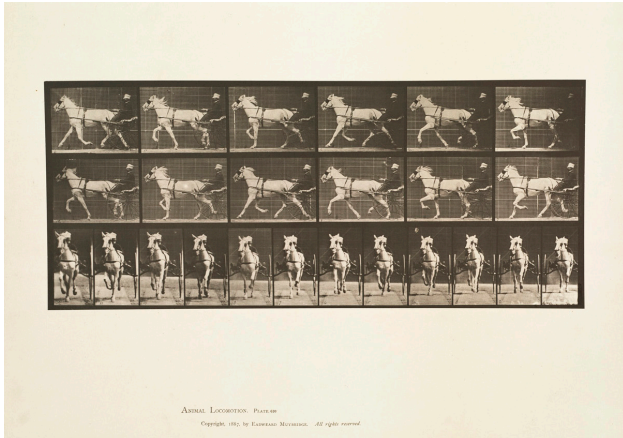
Lastroea Oreopteris
Anna Atkins

Digital Reproduction of Cyanotype, c. 1851-1854
generously loaned by The Ackland Museum of Art



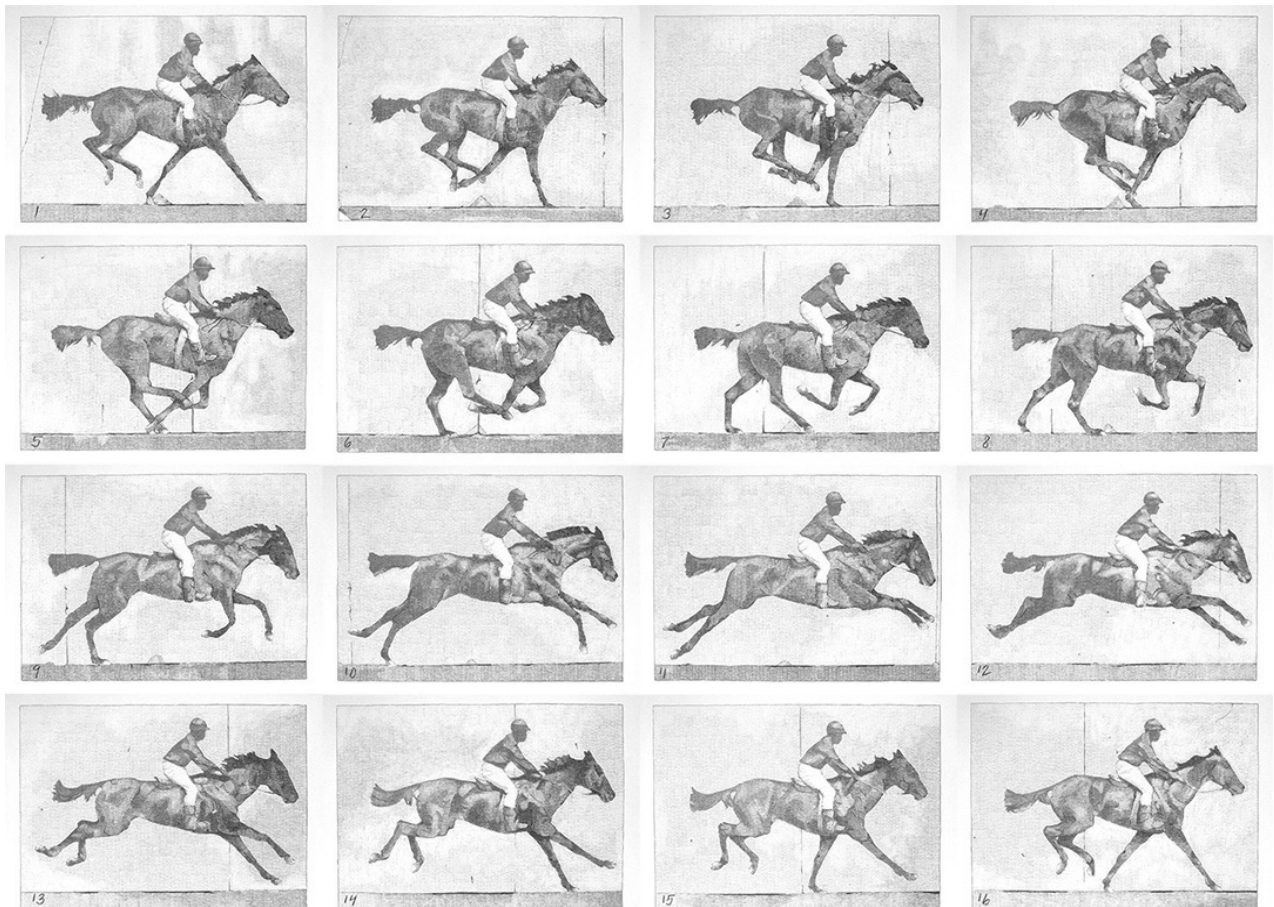
**Four Exposures, for Anna
Andrea Donnelly**
Handwoven Drawing, 2018
\$10,000

Eadweard Muybridge
MAX ADAMS

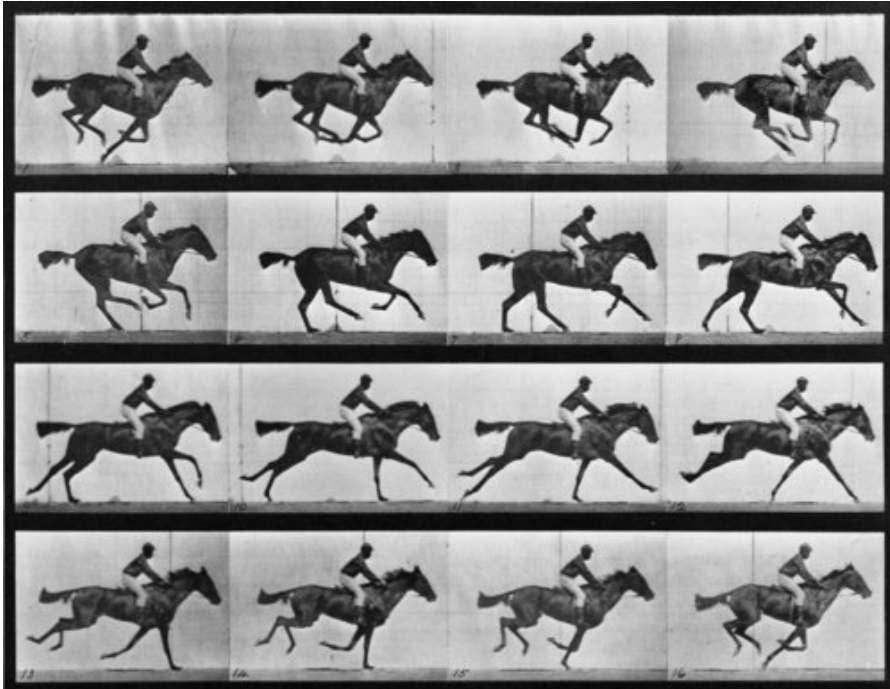


Animal Locomotion, Plate 610
Eadweard Muybridge
 Callotype, 1887
 generously loaned by Scheinbaum & Russek LTD

British-born photographer Eadweard Muybridge famously 'proved' that a horse can fly. In the 1870s, Leland Stanford, founder of Stanford University, hired Muybridge to determine whether a horse leaves the ground when it gallops, a notion largely assumed throughout history but which no one had been able to prove with the human eye. Muybridge set up multiple cameras that were triggered by the horse's movement, the result showing that a horse's legs do indeed leave the ground at the same time, but with all four hoofs tucked beneath its barrel as opposed to the common conception depicted throughout art history of a horse 'flying' with all four legs extended. Muybridge's sequential photographs and the contraption he made to display them as short moving sequences anticipated the beginnings of cinema. Here, visual artist Max



The Flying Gallop
Max Adams
 Graphite on Paper, 2016
 \$5000



Animal Locomotion, Plate 626
Eadweard Muybridge
 Callotype, 1887

CONTINUED FROM PREVIOUS PAGE

Adams from Asheville, North Carolina responds to one of Muybridge's *Horse in Locomotion* series (Plate 626, pictured above) by subtly altering it. Adams says: "I found myself resenting their clarity. I wanted to dispute [Muybridge's] objectivity in deference to the art historical posture, like the paintings of Géricault and Degas where horses fly like speeder bikes." Adams' meticulous and finely detailed drawings also contrast the speed required to capture the horse in motion.



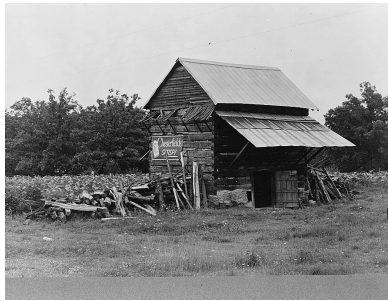
Horse Racing at Epsom
Théodore Géricault
 Oil Painting, 1821



The False Start
Edgar Degas
 Oil Painting, 1860

Dorothea Lange
DAMIAN STAMER

While Dorothea Lange is largely known for her documentary photographs of Depression-era 'Okies' driven from their farms westward, she also spent time documenting tobacco farms and sharecroppers in the South. The notoriously unjust sharecropping system often forced laborers into debt and prevented them from leaving until they had paid back their debt in full. "Earlier I had gotten at people through the ways they'd been torn loose," Lange wrote, "but now I had to get at them through the ways they were bound up." Her travels documenting sharecroppers took her many places, including Person County, North Carolina, just 30 miles north of Durham. Painter Damian Stamer, long inspired by the rural North Carolina landscape of his youth, created these paintings in reference to two photographs by Dorothea Lange which she took in Person County in the summer of 1939. "I loved imagining Lange out on a summer day, nearly 80 years ago, hunting for barns to photograph. The fact that she was in Person County, so close to where I grew up and the places I paint, compelled me to honor her work."



Tobacco Barn, Person County, NC
 Dorothea Lange
 Archival Pigment Print, 1939/2018



Tobacco Barn, Person County, NC
 Dorothea Lange
 Archival Pigment Print, 1939/2018



After Lange 20
 Damian Stamer
 Oil on Panel, 2018
 \$13,000



After Lange 17
 Damian Stamer
 Oil on Panel, 2017
 \$10,000



After Lange 19
 Damian Stamer
 Oil on Panel, 2018
 \$7000

Gordon Parks
FRANNY CHOI



Untitled, Mobile, Alabama, 1956

Gordon Parks

Archival Pigment Print, 1956/2018

generously loaned by the Gordon Parks Foundation

FRAME
BY FRANNY CHOI



Gordon Parks, born in Kansas in 1912, is one of the most prominent American photographers of the twentieth century. He was the first African-American staff photographer and writer for *Life* magazine, and is particularly well-known for his 1956 photo essay, “The Restraints: Open and Hidden” which followed an African-American family living under Jim Crow segregation in Alabama. While twenty-six images from this assignment were published in *Life*, the remaining images – including the one in this exhibition – were missing until 2011, when the Gordon Parks Foundation discovered over 70 color transparencies at the bottom of an old box labeled “Segregation Series.” These missing images were later published in a book, *Segregation Story*, and shown in an exhibit at the High Museum of Art in Atlanta, where poet Franny Choi first encountered this photograph by Gordon Parks. “I was drawn initially to how quiet the photo is — how Parks shows the enormous effects of Jim Crow laws in the concern of the mother’s face this one everyday, domestic moment, so mundane. It made me think about how the larger structures and systems of control show up in the quieter parts of our lives — in our intimate relationships, the gesture, the body, the glance.”

There is a door to the right of the woman and a door behind her. Here: a woman made of doors, who stands on the borders between rooms and is still a woman. When children smile into picture books, they are looking through a series of windows that ends in a pastel wall. The woman named her first daughter after the space between the walls the day she learned to fit. She named her daughter January. She named her second daughter after the distance between an eye and a picture book lying open on the other side of a glass door. She named her second daughter Never. This isn’t true. The woman named her daughters after grandmothers long dust, as a means of hoping they would become hallways between rooms, or at least the hollow knock that hints of secrets in the walls. The daughters named their mother after the light smiling through the bottom crack of a door and spills onto the hallway rug. The woman named herself after the way a girl, sitting perfectly still in a door frame, looks pretty enough to hang in a museum.

Vernacular Photography

DANIELLE DURCHSLAG

Vernacular photographs – images created by amateur photographers that document the ordinary and domestic, from graduation photographs to vacation snapshots – can be found *everywhere*. Since the low-cost Kodak Brownie camera was introduced in 1900, people have been documenting the everyday rituals of their lives, with an accelerating pace. There is a particular quality that vernacular photographs can possess – “a kind of un-self-consciousness, both playful and vulnerable,” as Margaret Sartor writes about her own collection of vernacular images, which she has been collecting from thrift stores since she was a teenager. Here, we show a selection from Sartor’s collection beside the unique collages created by Brooklyn-based artist Danielle Durchslag. Durchslag, having discovered a box of old photographs of ancestors whose names and stories were no longer known by the living members of her family, decided to re-construct these images as paper collage reliefs. An incredibly time-intensive process, Durchslag cuts tiny pieces of paper to reflect every slight shift in value in the original image. These images could belong to almost any family, and



Relative Unknown 23
Danielle Durchslag
Paper, tape, glue, 2013
\$1,850



Relative Unknown 5
Danielle Durchslag
Paper, tape, glue, vintage board, 2011
\$1,850



one of Danielle Durchslag’s family photographs,
used as a source image for Relative Unknown 23

courtesy of the artist



Untitled
Margaret Sartor
from the found series, Women I(n) Love
generously loaned by Margaret Sartor

CONTINUED FROM PREVIOUS PAGE

the resulting collages reflect the universal themes of intergenerational memory and consciousness. Durchslag's collages and Sartor's found photographs raise questions: What do we find important enough to photograph? How are familial stories passed on through generations? What is remembered, and what is forgotten? While Durchslag knows nothing about the subjects of the source images apart from the fact that they are her ancestors, Sartor thinks of her curated collection of vernacular images as "a kind of refracted autobiography," a way of understanding her own history. She writes: "Collecting photos is, for me, a lot like taking them. Following my instincts and reacting to the feelings that attract my feelings is one way of discovering things: emotions that are hard to articulate, paradoxes that words can't quite contain. The anonymity of found snapshots combined with the intimacy inherent in them can open doors into the radiant rooms and dark corners of memory and life experience. Over time the accumulation of my collected pictures has begun to amount to a kind of refracted autobiography – possibly just as complex as any written account, albeit more cryptic, highly symbolic, and determined not by a recall of events but by traveling the ambiguous pathways of love and longing."



Relative Unknown 11
Danielle Durchslag
Paper, tape, glue, vintage board, 2011
\$1,100



Relative Unknown 6
Danielle Durchslag
Paper, tape, glue, vintage board, 2011
\$1,100



Relative Unknown 15
Danielle Durchslag
Paper, tape, glue, vintage board, 2011
\$1,100



Relative Unknown 18
Danielle Durchslag
Paper, tape, glue, vintage board, 2012
\$1,850



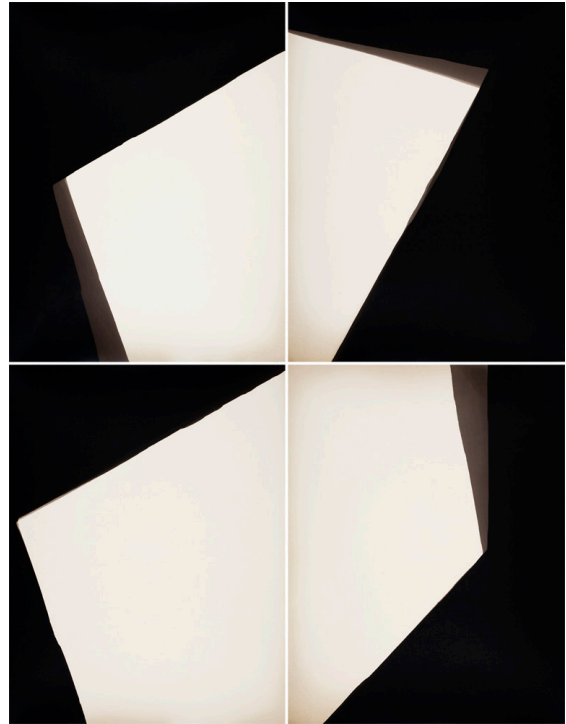
Relative Unknown 17
Danielle Durchslag
Paper, tape, glue, vintage board, 2012
\$1,500



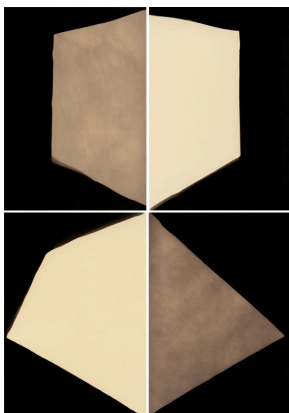
Relative Unknown 3
Danielle Durchslag
Paper, tape, glue, vintage board, 2010
\$1,500

Alison Rossiter
AMANDA HOLLOWON-COOK

Alison Rossiter, born in Mississippi in 1953, makes photographs without a camera. Using expired photographic paper, Rossiter pours and pools developer onto the surface of the paper or dips the paper directly into the developer – through this process, dark forms and shapes emerge, sometimes reminiscent of mountainous landscapes, othertimes appearing more as abstract paintings. Like many people who first encounter Rossiter’s work, Asheville-based artist Amanda Hollomon-Cook was intrigued by it in part because she did not understand the process – were these photographs, or paintings? She was also drawn to the similar focus on shape and form in her own work and Rossiter’s photograms. Hollomon-Cook’s studio practice is fluid between various media and seeks to let work live in multiple planes. Whether a work on paper or sculpture is intended to stand alone or be a part of a photograph, the intent of each piece is to have space for manipulation, much in the same way as the developer and the paper become tools for manipulation in Rossiter’s practice. For Hollomon-Cook, responding to this piece by Rossiter has been a reminder of restraint: “I can often get overzealous in my studio,” she writes, “and try to over complicate a process or finished work. However, I know I am usually most satisfied when I trust my first instinct of when to stop.” Whether with ceramic sculptures or expired photo paper, the key to these minimalist pieces is the restraint required to know when to stop playing.



Gevaert Gevarto 48K, exact expiration date unknown, ca. 1960s, processed 2013 (#1)
 Alison Rossiter
 Four Unique Gelatin Silver Prints, 2013
 generously loaned by Kevin & Betsy Dill



Gevaert Gevarto 47, exact expiration date unknown, ca. 1960s, processed 2013 (#7)
 Alison Rossiter
 Four Unique Gelatin Silver Prints, 2013
 from the Cassilhaus Collection



Untitled
 Amanda Hollomon-Cook
 Ceramic, 2018
 NFS

Alec Soth
KAMARA THOMAS

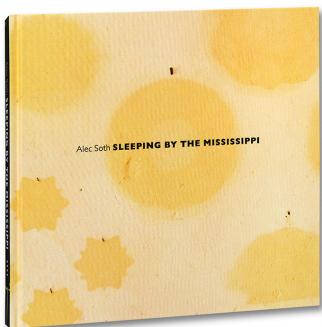
Alec Soth, born in Minneapolis in 1969, is not only one of the most well-known living American photographers, but he is also one of the forerunners of the photobook era. He published his first book, *Sleeping by the Mississippi*, in 2004, and it immediately sold through three editions. "In the book's 46 ruthlessly edited pictures," writes Anne Wilkes Tucker in the original essay published in the book, "Soth alludes to illness, procreation, race, crime, learning, art, music, death, religion, redemption, politics, and cheap sex." In short, like many of the great American photographers before him, Soth's photographs merge a poetic sensibility with the documentary tradition, and gesture towards the universal American themes of longing and loneliness. Kamara Thomas has long drawn on similar themes in her songwriting career, exploring the mythic West through allegorical storytelling. Thomas wrote this song, *To a Soth Photo*, 7, directly in response to *Cape Girardeau, Missouri*, the original cover image of the first edition of *Sleeping by the Mississippi*. In many ways, Soth's carefully edited photobooks sustain a mood in a remarkably similar way to music, and here, Thomas produces just the song we might imagine accompanying that mood.



Kamara Thomas



Cape Girardeau, Missouri
 Alec Soth
 C Print, 2002
 from the Cassilhaus Collection



first edition of *Sleeping by the Mississippi*
 published by Steidl, 2004

THANKS

Thank you to all of the artists – Lisa McCarty, Andrea Donnelly, Max Adams, Damian Stamer, Danielle Durchslag, Franny Choi, Amanda Hollomon-Cook, and Kamara Thomas – for sharing your work.

Thank you to our sponsors, the Center for Documentary Studies at Duke University, Blackspace, the Nasher Museum of Art, the MFA in Experimental and Documentary Arts at Duke University, and, in particular– Wesley Hogan, William Page, Ted Mott, Pierce Freelon, and Jessica Rhule.

Thank you to Kevin and Betsy Dill, David Scheinbaum and Janet Russek of Scheinbaum & Russek LTD, and Peter Nisbet and the Ackland Museum of Art for generously loaning us work for this exhibit. Special thanks to Anna Walker-Skillman and Coco Conroy of Jackson Fine Art in Atlanta for helping to secure the Gordon Parks photograph from the Gordon Parks Foundation.

Thank you to Neil Patterson for offering his own beautiful “ekphrastic” response to a piece by Tamas Dezso from the Cassilhaus collection.

Thank you to Margaret Sartor, for inviting me into your studio and sharing your beautiful collection of vernacular photographs.

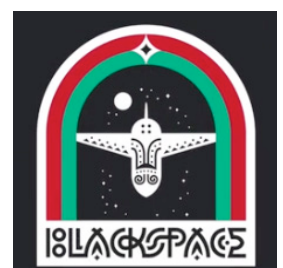
Thank you to Phyllis Dooney, for the grace and humor you bring to Cassilhaus, and for your help with installing this exhibit.

Thank you to Ellen Cassilly, for your hospitality and willingness to let me plan a full schedule of exhibition programming in your home.

Thank you to Frank Konhaus, for giving me the opportunity to curate this show and always reminding me to think bigger. Your friendship and mentorship over the past three years has been a tremendous gift.

And, thank you to Austin, always.

JESSINA LEONARD
Curator



ARTIST INFO

LISA McCARTY is an imagemaker, curator, and educator based in Durham, North Carolina. Lisa has participated in over 60 exhibitions and screenings at venues such as The Carnegie Museum of Art, The Ogden Museum of Southern Art, Chicago Photography Center, Houston Center for Photography, Griffin Museum of Photography, Asheville Art Museum, and the American University Museum. Lisa's photographs and moving images have also been shown internationally. Lisa received a MFA in Experimental and Documentary Arts from Duke University. She curates the Archive of Documentary Arts at Duke University and teaches courses in photography, video, and archival research for a variety of programs at Duke including the Center for Documentary Studies, the Arts of the Moving Image program, and Graduate Liberal Studies program.

WWW.LISAMCCARTY.COM

ANDREA DONNELLY has bachelor's degrees in Art and Design and Psychology from NC State University (2005), and an MFA from Virginia Commonwealth University (2010). Her work investigates mental space and the meeting of collective and subjective experience through the process and artifacts of weaving by hand, exploring the layering of detail, pattern, language, time, and connection through cloth. Andrea's first solo museum exhibition "We've Met Before" opened in the fall of 2017 at the North Carolina Museum of Art. Current exhibitions include the Center for Craft, Creativity and Design (Asheville, NC) and "Declaration," the inaugural exhibition at Richmond's brand-new Institute for Contemporary Art. Recent honors include two CultureWorks artist grants, the Ruth and Harold Chenven Grant, the Brandford/Elliott Award for textiles, and the Windgate Fellowship Project Grant. She is represented by Reynolds Gallery in Richmond, and her work is in the permanent collection of the North Carolina Museum of Art, the corporate collections of Capital One and the Federal Reserve, and private collections across the country.

WWW.ANDREADONNELLY.COM

MAX ADAMS was born and raised in the Detroit metropolitan area, studied outside of Chicago, and currently resides in Asheville, NC. He works predominantly with graphite pencil, as well as watercolor and ceramic mediums.

WWW.MAXLADAMS.COM

DAMIAN STAMER was born in Durham, NC, and currently maintains studios in Durham and Brooklyn. He received his BFA in painting at Arizona State University and his MFA in studio art from UNC-Chapel Hill. He has received numerous international awards including a Fulbright grant. He has

studied internationally at the Hungarian Academy of Fine Arts in Budapest, Hungary and the Stuttgart State Academy of Art and Design, Germany. His art has been exhibited internationally in solo, two-person, and group exhibitions.

WWW.DAMIANSTAMER.COM

DANIELLE DURCHSLAG is an artist, filmmaker, and educator based in Brooklyn, NY. She has exhibited throughout the United States, including solo exhibitions at Denny Gallery and Yale University. Her work has been shown at the Invisible Dog Art Center, Winkleman Gallery, Foley Gallery, and the Wassaic Project. Danielle's work has been discussed in *Photograph Magazine*, *The Huffington Post*, *Hyperallergic*, and *The New York Observer*, among others. She studied at Wellesley, The Museum School of Fine Arts Boston, and New York University.

WWW.DANIELLEDURCHSLAG.COM

FRANNY CHOI is a writer, performer, and teaching artist. She is the author of *Floating, Brilliant, Gone* (Write Bloody, 2014), the chapbook *Death by Sex Machine* (Sibling Rivalry Press, 2017) and the forthcoming *Soft Science* (Alice James Books, 2019). She has been a finalist for multiple national poetry slams and has received fellowships from Kundiman and the Rhode Island State Council on the Arts. Her work has been featured by the *Huffington Post* and *PBS NewsHour*, and her poems have appeared in *Poetry Magazine*, *The Poetry Review*, the *Indiana Review*, and elsewhere. She is a member of the Dark Noise Collective and the Senior News Editor at *Hyphen Magazine*.

WWW.FRANNYCHOI.COM

AMANDA HOLLOWON-COOK, originally from Georgia, is a multidisciplinary artist living in Marshall, North Carolina. She works between her personal studio and East Fork Pottery.

WWW.AMANDAHOLLOWONCOOK.COM

KAMARA THOMAS is a singer, songwriter and dramatist that logged time in Los Angeles and New York City. In the latter, Thomas honed her craft playing in power trio Earl Greyhound and twangy side project the Ghost Gamblers. (She also served as the driving force behind the weekly Honky-Tonk Happy Hour series at the Living Room on the Lower East Side.) Performing in the vicinity of her current Durham home with her ace band the Night Drivers, Thomas is working on her successfully crowdfunded debut *Tularosa: An American Dreamtime*, which explores the Mythic West through a song cycle about a forsaken plot of New Mexico land. It will be a culmination of the first august stage of a storytelling career from the little girl who once eagerly soaked up the voices of Emmylou, Loretta Lynn and the 1970s outlaws.

WWW.KAMARATHOMAS.COM