



diapositive

Curated by Lisa McCarty and Frank Konhaus

Chapel Hill, North Carolina
July 26 - November 15, 2018

CASSILT
HAUS

WHERE ART + COMMUNITY MEET

FROM THE CURATORS

In *Diapositive*, six artists take on found or neglected 35mm slide collections as medium and subject matter, subverting the format's 20th century associations as didactic or diaristic storytelling tools. Once the premier medium for the communal presentation of photographic travelogues, as well as art historical instruction, 35mm slides collections are rarely built today yet they still persist and change hands, chiefly among artists, librarians, film enthusiasts, and nostalgists. Their beauty and complexity as objects, symbols, and relics, often prevents their destruction by various stewards, even after long periods of disuse or the lack of a working projector. The artists in *Diapositive* don't require projectors either. Their critical mediations of these found images allow viewers ample space for projections of their own. Through their appropriations, reconfigurations, and interrogations of this rich realm of image culture, they shed new light on this persistent format.

- LISA McCARTY

Diapositive is both the French and German word for a positive photographic image on a transparent medium like glass or film (i.e. slides). I love slides. In my days of shooting analog film, it was all I ever shot. Kodachrome 64 was my gateway drug. I still have more than 60 Kodak carousel slide trays, likely 9000 35mm slides, meticulously edited travelogues and other projects gathering dust in my basement. I rarely look at them but I treasure them. Much of what I have learned about looking and seeing in photographs is bound up in these carefully crafted images and assembled slide shows.

The idea for this show – artists reimagining and recontextualizing 35mm slides as objects or source material beyond their original use – has been kicking around my head for nearly a decade. It falls dormant for a while and then I get a nudge. Eric Pickersgill gave me a nudge when he was interning here at Cassilhaus and launched his *Holder* series. We commissioned him to make a piece from a found box of my brother's slides from his college days in the 1960s. A year later I was knocked out by a show of my friend Lucinda Bunnen's *Weathered Chromes* during a visit to see her in Atlanta. Then I got a full-on kick by seeing Amy Herman's work at the 2017 Click! Photography Festival portfolio reviews. It was the spark that finally lit the fire.

My first call was to Lisa McCarty, one of my favorite humans, artists, and collaborators, as I knew she had a super girl crush on slides. I then sent out an all-call to my other curator friends to find out about other artists re-imagining 35mm slides. Corey Keller at SFMOMA turned me on to Jean Shin's slide clouds. Lisa and I then did a deep Google dive and from a pretty sizeable field ultimately focused our sights on the work of Ian Trask and Vesna Pavolović to complete the exhibition.

Many people have helped pull this ambitious undertaking together. Jen Edwards at the Bechtler Museum, Clau Cebrian a kind stranger from Instagram, and more strangers who left their 35mm memories at the Scrap Exchange, all donated slides to produce the *Diapositive* signage installation on the glass wall in the gallery. My dear friends Diane Catotti, Ellen Steinberg, and Lori Vrba appeared out of the blue without prompting to pitch in on the installation. Jean Shin and her team created her elaborate *Projections* piece specifically for this exhibition on an unreasonable deadline and knocked it out of the park. I am grateful as well to Eric, Vesna, Amy, Lucinda, and Ian for so graciously lending work and enthusiastically participating in the project. I am always and forever indebted to our Program's Manager Jessina Leonard for her unerring eye, polymath skills, and astonishing efficiency. She has raised the bar mightily on all things Cassilhaus and no part of this whole endeavor is untouched by her hands. Lastly my sincerest thanks to my co-curator Lisa McCarty who worked along side me the whole way and put the positive in *Diapositive*.

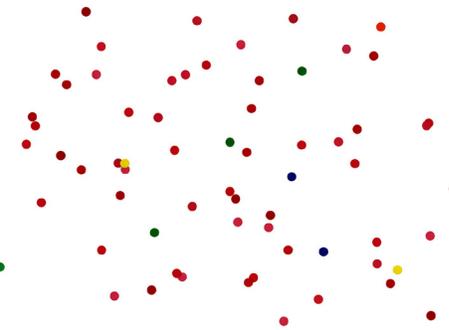
- FRANK KONHAUS



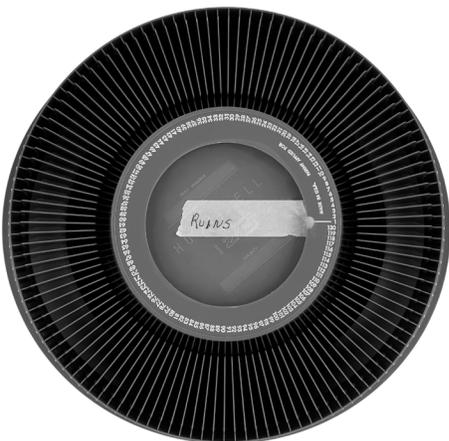
ERIC PICKERSGILL
100 Holders
Empty Slide Holders on Museum Board, 2015
\$3200



VESNA PAVLOVIĆ
Slide Cabinet
Archival Pigment Print, 2016
\$3200



VESNA PAVLOVIĆ
Color Code
Archival Pigment Print, 2016
\$3200



VESNA PAVLOVIĆ
Ruins
Archival Pigment Print, 2017
\$3200

VESNA PAVLOVIĆ
MOD:PTG: ALMTA-TADEMA, L :MIDDAY SLUMBERS
Endura Metallic Color Print with Metal Stand, 2016
\$2800



VESNA PAVLOVIĆ
PG TINTORETTO It Removal of the Body
of Saint Mark, 1562-66
Endura Metallic Color Print with Metal Stand, 2016
\$2800



VESNA PAVLOVIĆ
R+B:PTG:IT:TITIAN PORT:FILIPPO ARCHINTO
Endura Metallic Color Print with Metal Stand, 2016
\$2800



LUCINDA BUNNEN
Cigarettes
Mounted Archival Inkjet Print, 2015
\$2800





LUCINDA BUNNEN
Two Faced Lady
Mounted Archival Inkjet Print, 2015
\$2800



JEAN SHIN
Projections
Installation of 35mm Slides, Carousel Slide Trays, LED
Lamps, Cabling, and Metal Pins, 2018
POR

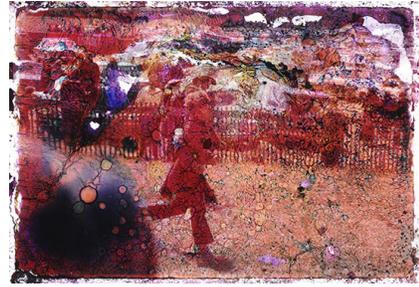


VESNA PAVLOVIĆ
TITIAN (It) Examples of Techniques in Venetian Painting
Archival Pigment Print, 2016
\$3500



LUCINDA BUNNEN
Black Spot
Mounted Archival Inkjet Print, 2015
\$2800

LUCINDA BUNNEN
Runner
Mounted Archival Inkjet Print, 2015
\$2800



LUCINDA BUNNEN
Cowboy Hat
Mounted Archival Inkjet Print, 2015
\$2800

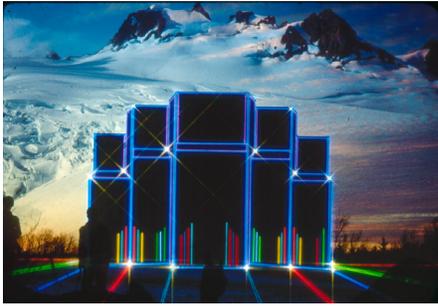


IAN TRASK
Old Man and the Mountain
Sandwiched 35mm Slides in Vintage Viewer, 2013-2016
\$350



IAN TRASK
Deus Ex Machina
Sandwiched 35mm Slides in Vintage Viewer, 2016
\$350





IAN TRASK
Apres-Ski
Sandwiched 35mm Slides in Vintage Viewer, 2014
\$350



IAN TRASK
Parlay
Sandwiched 35mm Slides in Vintage Viewer, 2015
\$350



IAN TRASK
Militant Formalism
Sandwiched 35mm Slides in Vintage Viewer, 2013-2016
\$350



LUCINDA BUNNEN
Roof
Mounted Archival Inkjet Print, 2015
\$400

LUCINDA BUNNEN
Black Square
Mounted Archival Inkjet Print, 2015
\$2800



WEST GALLERY

ERIC PICKERSGILL
Protest on the Lawn
Found 35mm Slide Holders on Archival Pigment Print, 2015
from the Cassilhaus collection



ERIC PICKERSGILL
Holder, August 8, 1994
Found 35mm Slide Holders on Archival Pigment Print, 2015
\$4400



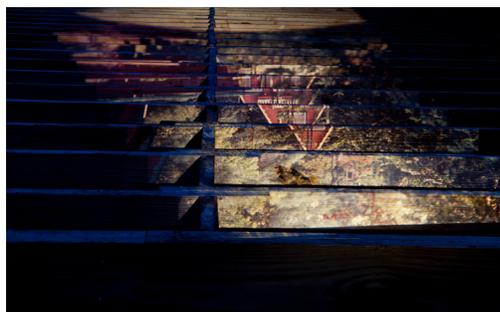
ERIC PICKERSGILL
Holder, Florida 3-85, Kite Flying
Found 35mm Slide Holders on Archival Pigment Print, 2015
\$4400



GIRL POWER ROOM



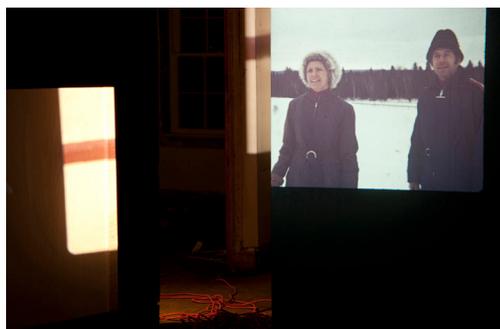
AMY HERMAN
Cell
Archival Pigment Print, 2015
\$1200 framed, \$900 unframed



AMY HERMAN
Framing
Archival Pigment Print, 2016
\$1200 framed, \$900 unframed



AMY HERMAN
My Grandmother's Face on My Face
Archival Pigment Print, 2014
\$1200 framed, \$900 unframed



AMY HERMAN
Extension
Archival Pigment Print, 2015
\$1200 framed, \$900 framed

AMY HERMAN
Shed Roof
Archival Pigment Print, 2015
\$1200 framed, \$900 unframed



AMY HERMAN
Pitchin' a Tent
Archival Pigment Print, 2017
\$1200 framed, \$900 unframed



AMY HERMAN
Grass
Archival Pigment Print, 2016
\$1200 framed, \$900 unframed



ENTRY GALLERY

AMY HERMAN
Split Wall
Archival Pigment Print, 2015
\$1200 framed, \$900 unframed



ARTIST INFORMATION

LUCINDA BUNNEN: WEATHERED CHROMES

Recently, while cleaning out my archive, I found a handful of slides damaged by heat and moisture from storage. The images appeared melted from six decades of time; cracks and crazes cut across otherwise plain pictures of my family and home. Peeking through the surreal, swirling patterns were recognizable figures: my son Robb, a swingset, and the trees around my home. I instantly loved the look of these slides—the damage evoked time and memory in a surreal way.

I immediately set out to recreate these damaged images using excess slides from my archive. I piled up hundreds of unwanted slides taken around the world and at home, and I left them out on my deck for nature to alter. After a few weeks in the elements, the slides took on a completely new look. Water, heat, and time washed out their emulsion thus creating rivers, cobwebs, and bullseyes on the original images. Colors combined together in swirling, psychedelic patterns to create painterly photographs. For these new images, the figures vanish and leave only small clues of their original subject matter. Nature created this new reality.

This deconstructive act turned the straight photographs into unusual, dreamlike images like the ones I had found. Many of these images retained their original figurative qualities; however, several turned abstract. For some, traces of the original peek through and reveal the truth of the original image. Bits of seventies fashion, the boot of a horse rider, the Taj Mahal, and other just-recognizable remnants uncover the origins of these abstractions. The finished photographs tell a story of time, place, and the delicate nature of the source material.

ABOUT THE ARTIST

Lucinda Weil Bunnen is a practicing artist and photographer living in Atlanta, Georgia. She has participated in many national, international and regional juried shows such as: “Atlanta Artists in Buenos Aires” in Argentina; “Atlanta in France” in Toulouse, France, and “New Southern Photography: Between Myth and Reality” at the Burden Gallery in New York City. Lucinda has worked on several multi-media exhibitions, curated and juried many shows. Her work has been reviewed in The Atlanta Journal Constitution, Atlanta Magazine, The New York Times and other publications. She has co-authored three books: “Movers and Shakers in Georgia” published by Simon and Schuster, 1978, “Scoring in Heaven, Gravestones and Cemetery Art in The American Sunbelt States” published by Aperture Foundation, 1990, “ALASKA Trail Tales and Eccentric Detours”, 1992. Her work can be found in numerous public collections including: Museum of Modern Art, The Whitney Museum of American Art in New York, Pushkin Museum in Moscow, Russia, The Smithsonian in Washington, DC, The Mint Museum in Charlotte NC, the Ackland Art Museum in Chapel Hill, NC, the Chrysler Museum in Norfolk, VA, the National Museum of Women in the Arts in Washington, D.C., MOCA GA and the High Museum in Atlanta, Georgia.



Lucinda's 35mm slides left to the whims of the elements.

VESNA PAVLOVIĆ: LIVES OF IMAGES

Today, we are faced with the vast amounts of existing and newly taken images, found and computer generated, widely and instantaneously disseminated through multiple social media platforms. My photography challenges these conditions by exploring institutional archives, often suspended, forgotten, and in danger of disappearance. Art historian Hal Foster writes about the artists who “want to push the futuristic freedoms of new media, and others who want to look at what this apparent leap forward opens up in the past, the obsolete.” I locate myself in this latter area of artistic examination, which considers the objects of the past, treating them in a new, digital way.

The art history archive explores the institutional history, obsolescence, and technological and cultural significance of the slide medium. Recognized for their brilliant color reproduction and inventive presentation format, photographic slides were fetishized by artists and educators, and widely used by amateur photographers since the 1940s. Along with digitization came obsolescence and disappearance of slides. In recent years I inherited slide archives discarded from a number of art history departments across the country. Inevitable digitization processes have affected the archives along the way changing the ways we study art history. Surrounded by vast amounts of slides in studio provokes both admiration and panic. What to do with the precious objects, and their representations and histories? How to prevent their oblivion, and salvage the images?

In my studio, I transformed the photographic slides into color photographs and staged installations with projected images. I pointed to the materiality of photographic slides by scanning them both as transparencies and reflective surfaces, to show traces of use, fingerprints, dust and scratches. Dots and archive filing systems visible on the slides became signifiers of the art history education and the obsolete technology that supported it. I created photographic objects, which I placed on metal stands to evoke 1950's modernist display techniques, which allowed artworks to become more theatrical and autonomous in the exhibition space.

ABOUT THE ARTIST

Vesna Pavlović (Serbia/US) obtained her MFA degree in visual arts from Columbia University in 2007. She is an Associate Professor of Art at Vanderbilt University where she teaches photography and digital media. Her documentary aesthetic draws from her work with various non-profit groups in former Yugoslavia, such as Soros Foundation, Women in Black, and Radio B 92. She has exhibited widely, including solo shows at the Hanes Art Gallery at Wake Forest University in Winston Salem, Phillips Collection in Washington DC, the Frist Center for the Visual Arts in Nashville, Museum of History of Yugoslavia in Belgrade, and the Crocker Art Museum in Sacramento. Her work was featured in a solo exhibition at the 12th Istanbul Biennial, 2011, and in numerous group exhibitions. Pavlović received a Fulbright Scholar Award in 2018, the Southern Prize Tennessee Fellowship in 2018, a Howard Foundation Fellowship at Brown University in 2017, MacDowell Artist in Residency in Peterborough, NH in 2015, City of Copenhagen Artist-in-Residence grant in 2011, and Contemporary Foundation for the Arts Emergency Grants in 2011 and 2014. She is represented by Whitespace Gallery in Atlanta, GA, and Zeitgeist Gallery in Nashville, TN. Her publication “Vesna Pavlović’s Lost Art: Photography, Display, and the Archive”, edited by Morna O’Neill was published by Hanes Art Gallery at Wake Forest University in 2017.

AMY HERMAN: IT WASN'T IMPORTANT UNTIL IT WAS

These photographs are constructed as a parallel to the construction of my own house. Projections of nostalgic family snapshots are ingrained onto my body and my home's unfinished walls, representing the faux interaction facilitated by technology and confounding our sense of time: Disparate moments appear, simultaneously and chaotically, in the same frame.

ABOUT THE ARTIST

Amy Herman is an artist based in Charlotte, North Carolina. She received her MFA in Photography from Columbia College Chicago, and her BFA in Fine Art from Michigan State University. Her photographs have been shown on the international level and are included in the permanent collections of the Kiyosota Museum of Photography and The Museum of Fine Arts Houston. She teaches photography at Central Piedmont Community College and co-directs Goodyear Arts.

ERIC PICKERSGILL: HOLDER

Photography is readable by its viewer through symbols and icons, relying on the varying interpretations to be reassembled as meaning. The act of photographing, in the vernacular sense, is often rooted in the ambition of living forever by preserving memory and constructing legacy. The 35mm slide is a symbol of this longing for immortality. The series of works titled Holder is an attempt to re-present the slide holder as an object speaking about how photography alters experiences lived and performed. The holder prevents the viewer from seeing the entire background photograph while creating a grid of frames that prompts the desire to consume the whole picture.

ABOUT THE ARTIST

Eric Pickersgill is a full time artist, husband, and father working in North Carolina. He received a Master of Fine Arts degree at The University of North Carolina at Chapel Hill in 2015. He was born in Homestead, Florida in 1986 and spent his teenage years in Charlotte, North Carolina. Eric received a Bachelor of Fine Arts degree with a concentration in Fine Art Photography from Columbia College Chicago in 2011. Between 2011 and 2013 Eric taught high school in Charlotte, NC via Teach for America. His passion for teaching and image making allows him to see the connections that the two share. The work Eric makes is often about photography as he explores the psychological and social effects that cameras and their artifacts have on individuals and societies as a whole. Eric has exhibited and presented his work internationally at institutions, galleries, and art fairs such as The North Carolina Museum of Art, Pantheon-Sorbonne University, The Ackland Art Museum, Rick Wester Fine Art, Pulse Art Fair Miami, AIPAD, and many more. Architecture/Environmental Structures (2008) and Sculpture (2003), Pollock-Krasner Foundation Grant, and Louis Comfort Tiffany Foundation Biennial Art Award. Her works have been featured in several publications, including Frieze Art, Flash Art, Tema Celeste, Art in America, Sculpture Magazine, Artnews, and The New York Times.

JEAN SHIN: PROJECTIONS

Using remnants from an art history collection, *Projections* explores the fragility of institutional memory when faced with the transition from analog to digital imagery. As of only one or two generations ago, the art world predominately used 35mm slides to document artwork and exhibitions, filling countless carousels, projectors and cabinets in a desire to archive and disseminate the history of art. Today's ubiquitous and low cost digital imaging, however, has motivated major cultural institutions to digitize their slide libraries, consequently rendering vast collections obsolete. Jean Shin has strung together thousands of individual slides into a large-scale installation intended to reconstruct the systems of categories, hierarchies and chronologies that once contextualized these archives.

ABOUT THE ARTIST

Jean Shin is nationally recognized for her monumental installations that transform castoff materials into elegant expressions of identity and community. Working in a variety of mediums, she collects vast accumulations of singular objects—prescription pill bottles, sports trophies, sweaters—which she alters into conceptually rich sculptures, videos and site-specific installations. Distinguished by her meticulous, labor intensive process of amassing her materials from various communities, her arresting installations reflect the individuals' personal lives as well as collective issues that we face as a society.

Her work has been widely exhibited in major national and international museums, including solo exhibitions at the Smithsonian American Art Museum in Washington DC (2009), the Fabric Workshop and Museum in Philadelphia (2006), and Projects at The Museum of Modern Art in New York (2004).

Other venues have been the New Museum of Contemporary Art, the Museum of Art and Design, the Museum of Fine Arts, Houston, the Museum of Fine Arts, Boston, Asia Society and Museum, The Brooklyn Museum, Sculpture Center, Socrates Sculpture Park, and Frederieke Taylor Gallery in New York City. Site-specific permanent installations have been commissioned by the US General Services Administration Art in Architecture Award, New York City's Percent for the Arts and MTA Art for Transit. She has received numerous awards, including the New York Foundation for the Arts Fellowship in Architecture/Environmental Structures (2008) and Sculpture (2003), Pollock-Krasner Foundation Grant, and Louis Comfort Tiffany Foundation Biennial Art Award. Her works have been featured in several publications, including Frieze Art, Flash Art, Tema Celeste, Art in America, Sculpture Magazine, Artnews, and The New York Times.

Born in Seoul, South Korea, Shin attended the Skowhegan School of Painting and Sculpture in 1999 and received a BFA and MS from Pratt Institute in Brooklyn. She lives and works in New York City.

IAN TRASK: STRANGE HISTORIES

“Strange Histories” is a body of work created from collaged 35mm photographs. In early 2013, Ian Trask acquired an amazing collection of five thousand slides from the Tractenburg Family Sideshow Players, a NYC-based family band. They had originally collected the slides while on tour and used them as inspiration for their music and stage performances. He was immediately intrigued by the rich historical conversation he had inherited: thousands of images, spanning roughly five decades of time and experience.

By selecting slides with specific transparency values, Ian learned to experiment and layer the images in an analog photomontage process. The resulting photographic collages present surreal histories that question the truthfulness of the original images. After spending countless hours peering into the stories of the people who took the pictures, and considering the complex lifecycle of the slides themselves, he found himself returning to the notion that together we create strange histories.

ABOUT THE ARTIST

Ian Trask is a scientist-turned-artist. His sculptures transform materials of waste and commercial byproducts into refined aesthetic objects through an alchemistic procedure of reinterpreting a material's value and usefulness.

In many of Trask's sculptures, the viewer will find a mischievous invitation. Texture and tangibility are essential to the experience of these objects, and by provoking the impulse to explore, each piece rouses in the beholder the same spirit of curiosity, experimentation and play that occasioned their creation.

Ian received his degree in biological science from Bowdoin College in 2005. Following graduation he worked several years as a technician in various research labs and in 2007 Ian decided he wanted to leave the world of science to pursue a career in the fine arts. Leaving his job in the laboratory, Ian worked as a hospital groundskeeper cleaning up trash daily, an experience that proved to be formative in his artistic development. Ian saw the artistic potential in the waste he was confronted with everyday and quickly began working with discarded manufactured goods as the main platform for his pieces.

