

‘THE HOUSE OF MARIE SHANNON’

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ABSTRACT

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FIG 1. Marie Shannon's *The Rat in the Lounge*. Marie Shannon, (1985). (Burke, 1989, p.77)

This thesis creatively explores the architectural implications present in the photographs by New Zealand photographer Marie Shannon. The result of this exploration is a house for Shannon. The focus is seven of Shannon's interior panoramas from 1985-1987 in which architectural space is presented as a domestic stage. In these photographs furniture and objects are the props and Shannon is an actress. This performance, with Shannon both behind and in front of her camera, creates a double insight into her world; architecture as a stage to domestic life, and a photographer's view of domestic architecture.

Shannon's view on the world enables a greater understanding to our ordinary, domestic lives. Photography is a revealing process that teaches us to see more richly in terms of detail, shading, texture, light and shadow. Through an engagement with photographs and understanding architectural space through a photographer's eye, the hidden, secret or unnoticed aspects to Shannon's reality will be revealed. This insight into another's reality may in turn enable a deeper understanding of our own.

The methodology was a revealing process that involved experimenting with Shannon's panoramic photographs. Models and drawing, through photographic techniques, lead to insights both formally in three dimensions and at surface level in two dimensions. These techniques and insights were applied to the site through the framework of a camera obscura.

Shannon's new home is created by looking at her photographs with an architect's 'eye'. Externally the home acts as a closed vessel, a camera obscura. But internally rich and intriguing forms, surfaces, textures and shadings are created. Just as the camera obscura projects an exterior scene onto the interior, so does the home. Shannon will inhabit this projection of the shadows which oppose 30 O'Neill Street, Ponsonby, Auckland; her past home and site of her photographs.

Photographers, and in particular Shannon, look at the architectural world with fresh eyes, free from an architectural tradition. Photography and the camera enable an improved power of sight. More is revealed to the camera. Beauty is seen in the ordinary, with detail, tone, texture, light and dark fully revealed. As a suspended moment, a deeper understanding and opportunity is created to observe and appreciate this beauty. Through designing with a photographer's eye greater insight is gained into Shannon's 'reality'. This 'revealing' process acts as a means of teaching us how to see pictorial beauty that is inherent in our ordinary lives. This is the beauty that is often hidden in secret, due to our unseeing eyes. This project converts the photographs beauty back into three dimensional architecture.

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INTRODUCTION

Roland Barthes states that photographs have three levels of meaning. Information, setting, characters and costumes contribute to the first level. The second level is the recognisable cultural associations or symbolic aspects (Henry, 2006). The third level is more the 'obtuse' or elusive (Henry, 2006). Barthes stated; "the role of the third meaning is to resist a single reading of the image. It . . . causes us to reflect on society and its representations" (Barthes, as cited in Henry, 2006, p.152). The third level is shown to be present in works by artists such as Shannon, and Gregory Crewdson. These photographers extend their viewers thoughts, provoking the questioning of the photographs meaning. In '*Camera Lucida*', Barthes embraces photography's "ability to get under our skin, to stay with us, to 'prick' us" (Barthes, as cited by Bussard, 2006, p.17). It is something that prods us to wonder and ponder over the image in order to understand what it is that the photographer is trying to say. These images are not obvious. We spend time looking and wondering as to their meaning. We distinguish what is important from the purely accidental. But as highly staged images there is likely to be no accidental elements. Everything is in the image for a reason.

A photographer 'sees' more. More is revealed to him each time a photograph is taken. The camera provides an improved power of vision. Through the lens our continuous worlds are captured as fragmentary moments. As a fragment we can

stop and observe this view. It is a view that would have not been seen by our human eyes. Beauty is captured in the camera. This is especially apparent in architectural photography. Details, textures, materials, light and shadow are shown with a new heightened clarity. Architecture is also shown in a new way. The three dimensional is rendered flat - as a fixed snapshot of a moment. Although the photograph shows a close depiction of reality, never is a true depiction made. The camera always creates a distortion. Through this distortion lie new opportunities for discovery and design.

The 'joint' photographs by New Zealand photographer Marie Shannon take this opportunity further. As multiple photographs are joined, the distortions between them create a disruption to normal linear space. As slight disruptions become apparent, the eye takes its journey of discovery to a whole new level. The viewer stumbles and trips over slight oddities in the image, but as a result, more time is spent in observing and making a discovery of the beauty of ordinary moments that Shannon presents in her photographs. This research thesis aims to discover the beauty that is present in the ordinary. Just as Shannon presents her ordinary home as remarkably beautiful through her photographs, I want to examine these and experiment with them to show the possibilities that photography holds for architecture in terms of its ability to reveal the beauty of spaces.

The design process utilises properties and effects of photographs. The photograph has the ability to see more; more detail, tone, texture, light and shadow is revealed through the camera. Especially apparent is the close tie that photography has to light and shadow and its ability to reveal these at a new level. The world is captured more beautifully. As a suspended moment, the viewer is able to pause and examine a scene. The ordinary moment that is presented with new detail and beauty is now able to be appreciated. More is noticed as the architecture is intensified. This new view on architecture is further added to in the distortion of reality by the camera. Like perspective, what the camera depicts is not what we 'see'. These discrepancies become noticeable through Shannon's joint panoramic images. The viewer stumbles over these distortions but as a result architecture is 'seen' and appreciated at a deeper level.

The design has taken an unconventional approach. Through this expanded field a greater chance for beauty and new possibilities is enabled. The working method and subtle crossing of disciplines created this expansion. Elements of sculpture, furniture, theatre and architecture are all present in the design. A crossing of disciplines and blurring of boundaries allowed new possibilities. An experimental process was undertaken with Shannon's photographs. In Experiment one – 'Models', Shannon's two dimensional photographs were transformed into a three dimensional 'architectural space' through a modelling technique. Insights were gained into formal possibilities. Experiment two – 'Photograms', involved a process of drawing through light. Shannon's photographs were transformed into photograms, allowing insights into soft architectural elements. Insights were gained into surfaces, patterns,

textures and tones. Experiment three – 'Textures', as a photograph is a fragment of a reality, texture samples were made which were fragments of the photograms. These processes offer insights that were then transformed into three dimensions. The outcome of this research thesis is a home for the photographer Marie Shannon.

The first section, 'Marie Shannon – A Domestic Photographer' introduces Shannon and her photographs. Shannon is a New Zealand photographer who documents and reveals the beauty present in the ordinary. This thesis focuses on Shannon's 1980s interior panoramas from her home at the time of 30 O'Neill St, Ponsonby, Auckland. Shannon presents this domestic interior as a stage for the viewer to examine. Her staged scenes that are suspended through the photographic image offer narratives from her everyday interior activities. Shannon's playful nature and trivialisation of the 'ideal' home create narratives with a sense of unease.

The second section, 'Photography – A Revealing Act' offers explanations on photography's effects on architecture. The West's privilege of vision lead to the development of devices with greater power than human vision. Photography has the ability to reveal more. Architecture is intensified through the image. The photograph also has the remarkable ability to render all it 'sees' as beautiful. As a direct trace, the photograph can act in the place of our memories. It becomes proof for past events. This direct stencil of the real and the replication of the artist's self in the photographic portrait renders Shannon as a double, and as with any double there is a transformation of the living into the dead. As the photograph is no longer considered a true portrayal of reality, contemporary photographers utilise this to present

the home as uncanny. Through this uneasy scene, present in the photograph as a fragment from reality, the viewer observes and develops an understanding, which leads to the generation of new meanings.

The third section, 'Light and Shadow' acts as enlightenment to the beauty of shadows in architecture and puts the other two sections into practice. This section explains outcomes through the design of Shannon's home. Photography is shown to be a function of light and shadow and it needs both in its production of images. Light and shadow also have close ties to architecture. Light was seen as representing knowledge and wisdom, while shadow as the negative, was shrouded in mystery and unease. Architecture sought to banish shadow play, as a result the beauty of shadows was lost. These doubles of light and dark and life and death are utilised in the home. Shannon inhabits a shadow. Shadows from the summer and winter solstices are projected through a camera obscura onto the site, creating the framework for the home. Through this framework rich interiors are created, which are further detailed from the insights gained from the experimental process.

Diana Agrest has described photographing architecture as like photographing a blind man – "a blind witness that is itself a text" (Agrest, 1991, p.16). Just like the blind man, architecture does not 'see', but others look upon it and draw meaning and interpretations. Jenifer Bloomer (1998, p.51) talks of "the baggage of whiteness" in architecture. Architecture's history and traditions come as the 'baggage' of being an architect. Through this 'baggage' "architecture is always implicated" (Bloomer, 1998, p.57). Bloomer describes, '*impedimenta*', saying that, "that's Latin, of course,

for baggage: stuff that impedes, gets in the way, hinders one's movement in a forward direction" (Bloomer, 1998, p.57). This project throws away all this 'baggage'; looking to a photographer's view on architecture to create something entirely new. The photographer works with pictorial scenes, and creates beauty. Similarly Shannon's new home is created through this pictorial beauty; created not with the 'baggage' of an architecture trying to be something else, but being something unique.

Through the lens, architecture is presented with a new clarity and beauty for others to read. Experiencing architecture with a photographer's eye allows the beauty that lies hidden to be revealed. It is the beauty that is all around us. Photographers such as Marie Shannon have seen and captured this beauty in the ordinary New Zealand home. Through experimentation with Shannon's photographs architectural insights are apparent. A home is created for Shannon that is a more 'total' home; it is a photographer's home, created through a photographers view on the world.



SECTION ONE:

‘MARIE SHANNON - A DOMESTIC PHOTOGRAPHER’

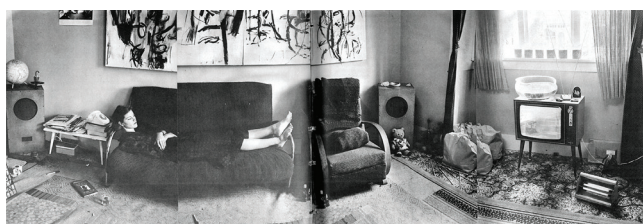
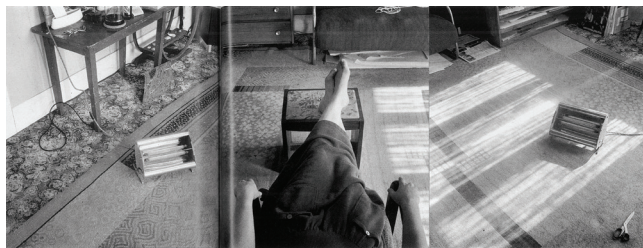


FIG 2. Marie Shannon's *In Pursuit of Cosiness II*. Marie Shannon, (1986). (Pitts, 1993, p.40-41)

FIG 3. Marie Shannon's *Sunday Afternoon*. Marie Shannon, (1985). (Stacey, 1985, p.64-65)

FIG 4. Marie Shannon's *Before the Barbecue*. Marie Shannon, (1985). (Stacey, 1985, p.62-63)

Marie Shannon is a New Zealand photographer. Shannon was born in Nelson in 1960. She studied photography at Auckland University, and graduated with a Bachelor of Fine Arts (Photography) in 1983. Shannon was part of a new generation of photographers who looked to their own immediate environments for inspiration. Shannon's work is about finding beauty in the ordinary. She is able to see the beauty that is around her, just as the camera does. Shannon presents a snapshot of architectural space at a given moment. The view created is similar to our own peripheral vision. This wider view is achieved by joining three or four camera frames. The camera, and in particular Shannon's eye view, creates an intensification of architectural space. Detail, tone, texture, light and shadow are presented clearly and more beautifully than is possible through the human eye. As a fixed view of space, all detail can be clearly examined and appreciated. A single photograph also acts as a distortion of space. The camera looks with a monocular eye at a three dimensional space and transfers the information into a two dimensional flat plane. Shannon's photographs take this distortion further, due to her panorama techniques. As each photograph has its own single eye view, by joining multiple views, multiple perspectives are created.

The focus of the work is Shannon's 1980s joint photographs of her own home. These photographs present peripheral views of domestic interiors as theatrical stages. The architecture is the stage, furniture and other objects are the props and Shannon herself is the actress. The photographs are narratives of Shannon's everyday activities. Narratives with a sense of unease. The normally safe haven of the home is shaken, creating mystery. Through the photographic medium, Shannon transforms the ordinary domestic interior into an expressive staged image. There is an appreciation of the ordinary moment. Shannon's photography reveals that these moments are full of beauty waiting to be discovered. By presenting the architectural elements as the backdrop to her photographic performance, the viewer of her work treats the architecture as part of a scene that is to be examined. Architecture, furniture and objects become the elements that act to signify and give meaning; therefore the viewer looks more closely at them.

ARCHITECTURE AS DOMESTIC STAGE

I think of these photographs as narrative pictures. To me they are more than visual images. I would like them to be 'read' - backwards and forwards, up and down, with the same sort of build-up of detail you get when you are reading a text (Shannon, as cited in Bosworth & Tweedie, 1987, p.49).

Shannon's 1980s interior panoramas present architectural space as a stage for various domestic rituals (Shannon, personal communication, S. Apthorp, 2011). A stage is a select finite area with a constructed backdrop or setting. In this area the director conducts the actors to move and act out a particular story. In Shannon's case the director is Shannon herself. The architectural space of her home is the physical containment of stage and set. Unlike a theatre stage where performance is enhanced by artificial lighting and effects, Shannon "uses available light" (Bosworth & Tweedie, 1987, p.49). The 'ordinary' home environment is reinforced as it is not presented theatrically. Although artificial lighting is not utilised, the home is presented in sharp detail. Bosworth and Tweedie state that, Shannon "fully exploits tone and texture" (1987, p.49).

Shannon says that her photographs were not about "relishing the architecture, but it was just where things happened" (Shannon, personal communication, S. Apthorp, 2011). The rooms were 'unremarkable' but their use as a 'stage' communicates that activity happens in the mundane (Shannon, personal communication, S. Apthorp, 2011). Shannon's own home became 'almost like studio and stage' (Shannon, personal communication, S. Apthorp, 2011). These

rooms were the places where she carried out her normal daily routine, which were then transformed into the stage via the photograph.

Furniture and objects are the props which act to convey Shannon's narratives. The presence of the majority of these elements are due to them being in their natural position in the room being photographed. Objects such as the stereo, lamps, records and books, become the domestic signposts (Harris, 1997). Added to these objects are often a few carefully orchestrated objects that aid the viewers reading of the image. These careful arrangements of objects are "presented to the camera as items for inspection" (Smith, 1992, p.83). Recognition of a very particular arrangement of elements gives the sense that, "these photographs are the result of an accumulation of small discrete actions. These small actions, visible or imagined, attain curio status as much as the things arranged" (Smith, 1992, p.83). As a result the objects and their arrangement further spark our imagination and curiosity towards Shannon's images.

The actress in the stage setting is Shannon herself. Shannon creates a performance piece. In Shannon's work "the performance roles are drawn from the intimate, slightly absurd drama of everyday activities" (Stacey, 1985, p.65). The stories told are those from the activities that take place in the home. The performance is a mirror of her own diary pages, portraying the stories and significant events of her life (Strongman, 1995). Performance is evident as Shannon "seldom looks directly at the camera and usually appears engrossed in the performance of an everyday [internal] domestic activity" (Stacey, 1985, p.64). The performance nature and Shannon's sense of fun is further emphasised in the images by the utilising of costumes. Shannon is partially masked by her rat

costume in '*The Rat in the Lounge*' and tiger costume in '*A Tiger in Bed*'. Shannon's performances show an "ironic humour and tension [taking] the reassuring commonplace into a realm of instability" (Kirker, 1993, p.217). The costumed actress undermines the "ideal home and its contents by trivialising" (Harris, 1997, p.67). A strange resonance is created due to the alienation of the masked character (Stacey, 1985). This sense of fun and trivialisation of the ideal home is also seen in Shannon's witty titles, many of which are playful puns such as '*A Tiger in Bed*' and '*Indoor Fireworks*'. Photographing her own home as a domestic stage reveals Shannon's rejection of documentary style photography.

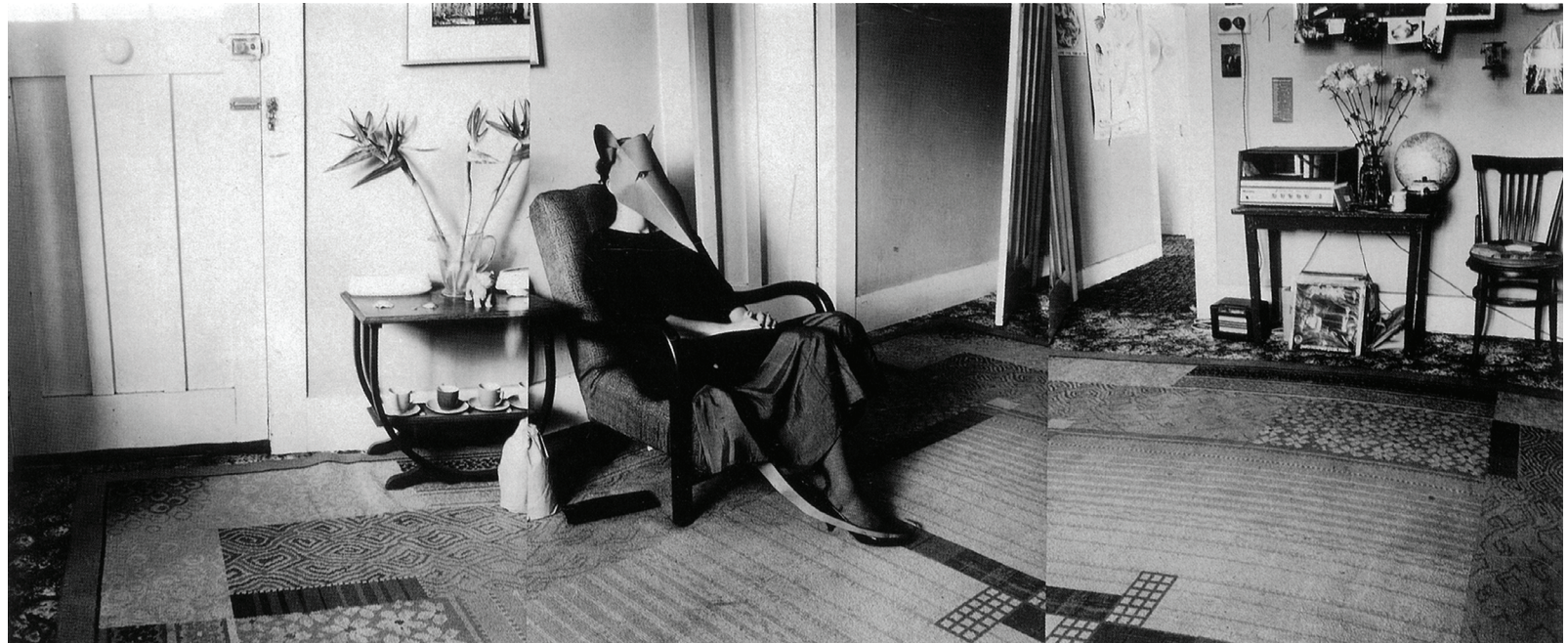
FIG 5. Marie Shannon's *The Rat in the Lounge*. Marie Shannon, (1985). (Burke, 1989, p.77)

FIG 6. Marie Shannon's *Indoor Fireworks*. Marie Shannon, (1986). (Bosworth & Tweedie, 1987, p.51)

FIG 7. Marie Shannon's *Baby Clothes*. Marie Shannon, (1986). (Bosworth & Tweedie, 1987, p.52)

FIG 8. Marie Shannon's *St Patricks Day Manicure: The Wearing of the Green*. Marie Shannon, (1986). (Burke, 1989, p.78)

FIG 9. Marie Shannon's *A Tiger in Bed*. Marie Shannon, (1987). (PhotoForum Review, 1987, p.16)



REJECTION OF DOCUMENTARY STYLE; A REVELATION OF THE BEAUTY IN THE ORDINARY

The essence in the photograph is more easily extracted from the private photograph than the public. A private photograph is often "appreciated and read in a context [that] is continuous with that from which the camera removed it" (Berger, 1980, p.51). The private photograph is seen in our own home; therefore its reading is prompted by this context. Unlike the private photograph:

The contemporary public photograph usually presents an event, a seized set of appearances, which has nothing to do with us, its readers, or with the original meaning of the event. It offers information, but information severed from all lived experience. If the public photograph contributes to a memory, it is to the memory of an unknowable and total stranger. The violence is expressed in that strangeness. It records an instant sight about which this stranger has shouted: Look! (Berger, 1980, p.52).

Shannon's photographs are 'private' photographs, but presented to the public. They are private captures in the form of mementos, presented for the public to experience. In creating personal photographs Shannon engages "with received histories and ideologies about how life is to be lived" (Bussard, 2006, p.9). The public experiences aspects of Shannon's life but unlike the public photograph we do not feel like total strangers. We are able to relate to the ordinary scenes depicted. We feel like

we know the subject of the photograph. Her images show "an awareness of individual identity" (Henry, 2006, p.138). This feeling is emphasised by further examination of more of Shannon's images. In this way Shannon transcends the "distinction between the private and public uses of photography" (Berger, 1980, p.57). Shannon records her everyday life. She does not report the strange to the world.

Shannon's panoramic images were first begun in 1982 whilst at the School of Fine Arts, University of Auckland. During this time there was a prevalence of documentary style photography. Fellow students looked to social documentaries such as Garry Winogrand and Diane Arbus (Strongman, 2005). This was a John Szarkowski prescribed documentary, where the vision was a search for "visual truth" (Strongman, 2005, p.24). The documentary approach was the recording of fact; A.D. Coleman said it was "photographers who regard the world as 'given'" (Coleman, 2006, as cited in Weiss, 2006, p.82). Documentary photographers record aspects of the world, they "make seemingly fact-filled pictures that reveal little evidence of their presence" (Weiss, 2006, p.82). Working in the public field the exterior world was portrayed with the 'unfamiliar' and 'strange' as privileged elements.

As this style captured the unique, Shannon states how it was about the 'decisive moment' (Shannon, personal communication, S. Apthorp, 2011). Photographers sought out the exact moment when the subjects would be the most interesting or shocking. 35mm film was used as it shoots quickly. This film restricts the available focal depth, suiting the documentary photographer as emphasis is created through areas in and out of focus. Shannon states how "this type of photographer was telling you where to



FIG 10. Garry Winogrand's *Untitled*. Garry Winogrand, (c. 1950s). (Stepan, 1999, p.136-137)

FIG 11. Diane Arbus's *Boy with a Straw Hat waiting to March in a Pro-War Parade, N.Y.C.* Diane Arbus, (1967). (Stepan, 1999, p.159)



FIG 12. Jacques-Henri Lartigue's *Hydroglider with Propeller*. Jacques-Henri Lartigue, (1904). (www.masters-of-photography.com/L/lartigue/lartigue_hydroglider)

look; photographers saying look here but not there" (Shannon, personal communication, S. Apthorp, 2011). Through the focus, the documentary photographer controlled the viewer's attention on the unfamiliar.

Photographers were beginning to turn away from the documentary style. The 1991 exhibition titled *'Pleasures and Terrors of Domestic Comfort'*, held at the Museum of Modern Art, showed over sixty artists since 1980 and was distinct in revealing the "definitive transition from public subjects to private ones, from a commitment to facts to an engagement with fiction, and a turn from outdoor to indoor photographic practice" (Bussard, 2006, p.13). Similarly, Shannon reacted against the documentary style as she felt the "style didn't really fit her" (Shannon, personal communication, S. Apthorp, 2011). Susan Sontag (1978, p.175) stated that there was a fundamental "difference between the photographer as an individual eye and the photographer as an objective recorder." As a 'photographer with an individual eye,' Shannon records "aspects of her own immediate environment" (Stacey, 1985, p.63). Therefore the viewer is given a rich account of her own world. She turns away from the public's presence to present the familiar. The content is her everyday life and the objects that are part of that life.

Shannon uses the ordinary as the subject of her photography, saying that "my love of ordinary things is the basis of my art" (Shannon, as cited in Bosworth & Tweedie, 1987, p.49). An influence for Shannon was the work by Jacques-Henri Lartigue (Strongman, 2005). Shannon states that Lartigue "had a self-effacing humour to his work, which showed me that you could talk about really small things. He helped me to rebel against the prevailing notion of big issues being the

only worthy ones" (Shannon, as cited in Strongman, 2005, p.24). The work of Lartigue taught Shannon that photography did not always have to be about the big subjects which the medium was currently addressing (Lange, n.d.) Instead it "recognises that life is a collage of trivial moments" (Strongman, 1995, p.31). Most people's lives are centred on ordinary things and tasks.

The familiar is made beautiful and intriguing. Her own home, self, and friends become the subjects of the photographs. Minor White said that "when looking for pictures ... the photographer projects himself into everything he sees, identifying himself with everything in order to know it and to feel it better" (Minor White as cited in Sontag, 1978, p.116). Shannon is projecting the camera onto herself and her home. Shannon "working on her home ground, not as a visitor but as a habitual resident," shows an opposition to the documentary approach (Stacey, 1985, p.64). Susan Sontag said that "documentary impulses seem to almost inexorably lead photographers to pry into someone else's reality" (Sontag, as cited in Stacey, 1985, p.63). As Shannon portrays her own home to us, her images are information packed and revealing in a way that only a habitual resident could show. Shannon knows her subject in a way that a visitor never could (Stacey, 1985). It is Shannon's own personal home, but at the same time we are all familiar with the surroundings. It is an environment that we are comfortable looking at and observing. We can relate to each situation, and our imagination is further developed by the captions and activities present in the staged scenes.

As a photographer Shannon is a habitu  , but as the viewers we are the tourists. Sontag (1978, p.110) stated that "through the camera people become ... tourists of reality." The examination of Shannon's photographs

renders the examiner a 'tourist' in Shannon's reality. The tourist is someone who goes about looking at the surroundings more slowly and carefully. A tourist notices more about her environment than the habitué. As a tourist, a world is discovered for the first time, therefore the unexpected and fascinating elements become apparent. Photography peels "away the dry wrappers of habitual seeing," creating "another habit of seeing" (Sontag, 1978, p.110). Seeing through the image enables us to see more.

Shannon's work is about finding beauty in the ordinary. Work such as this can "lead to a discovery of the enchanting poetry of the commonplace" (Stacey, 1985, p.64). Often we are so used to our own environments that we are no longer able to 'see' them fully. We move around our worlds in dream like states never fully taking in all the details, textures and shadings. But in actuality these ordinary environments are beautiful and rich. Shannon presents us with a wide view of her own ordinary environment. Through the suspended photographic image we are able to linger and assimilate the scene. We look over the image back and forth, experiencing the fullness of the all in focus scene with all details present for our observation. Sharpness of detail is the result of Shannon using a large format camera with 4x5 inch film (Shannon, personal communication, S. Apthorp, 2011). This format enables an aperture which gives a clear focus from front to back, and the ability to maintain sharp detail throughout (Shannon, personal communication, S. Apthorp, 2011).

Shannon presents us with a view of her house, a view that is as near to our periphery vision as the camera can provide. In this view we are given a snap shot. Bosworth and Tweedie (1987, p.49) say "in her personal, richly detailed images the viewer's

imagination can roam free." Shannon suspends time for the viewer, enabling the viewer to stop and observe the space. Her photographs are inviting "semiological interpretation" (Stacey, 1985, p.64). Interpretation is aided by the signs or clues that are placed in the staged setting. These are the objects that Shannon places around her. These act as strategies to further involve the reader in the image. The viewer examines these objects in order to draw meaning and significance. The images involve an active reading. By putting our realities on hold while observing her reality, we take details from hers and use these to better understand our own. These effects are further heightened through Shannon's use of the panorama.

THE PANORAMA, AN EXTENSION OF PHOTOGRAPHIC VISION

Shannon's home is presented through the more total view of the panorama or 'joint' photograph. A further extension of photographic vision is created by the panoramic image (Stacey, 1985). Panoramic vision shows similarities to human vision. In human vision, an "image is built up in the brain from the rapid scanning by our eyes of a scene before us" (PhotoForum Review, 1987, p.16). Similarly the panorama presents an image that is constructed in parts, sequential in time and space (PhotoForum Review, 1987). A seamlessly constructed scene is created through joining multiple images together. These scenes can be an imitation of our natural peripheral vision by presenting a one hundred and eighty degree view or be an extension by presenting up to three hundred and sixty degrees. It has been said that panoramic vision is an attempt to know all aspects of a thing, to encompass it fully, to make it more a part of ourselves, to engulf it (PhotoForum Review, 1987). The panorama enables photographers to present a more total view

of the world rather than the small snapshot that the traditional photograph presents. It challenges the way traditional photography looks at the world. As the panorama presents a wider view, the frames effect is cut out. But through cutting out the frames restrictions, the joining of images creates new distortions that are greater than that of the frame.

Panoramas are able to take the affects of cameras on the world further. Two types of effects are the creation of the disturbing quality of the total view, and the change in perspective and perception. The panorama has the power to disturb, due to the total view it presents (Stacey, 1985). This disturbance arises from compressing a curved scene into a rectilinear image. Therefore the usual process of understanding a scene through a sequential build up of information as the eye moves is lost. The panorama presents all information simultaneously. Although disturbing, the ability to have this total view conveys a feeling of power. As “power is having more of the thing in our grasp”, therefore the panorama renders us powerful over a scene (PhotoForum Review, 1987, p.20). One of the greatest effects of the panorama is its effect on perspective. Laws of perspective are always present in the photographic image, as they are built into photography’s makeup. Bate (2009, p.34) highlights that, “the geometry of perspective ... is already built into the camera and lens.” Photography is inescapable of perspective and the rules that define it. A camera’s lens utilises light to “create an image in perspective” (Bate, 2009). Using a camera is to use a “set of predefined codes” (Bate, 2009). Knowledge of perspective rules is necessary to understand how three dimensional space is converted into the two dimensional image.

Perspective during the Renaissance depicted the world through the scientific eyes of geometry and mathematics. It was a “Mathematical and geometrical rationalization of the image” (Perez-Gomez, 1997, p.23). Geometry can implicate aspects of vision. But our complex visual sensibilities can never be fully reduced through this reductive means. Therefore there is always an invisible ‘perspectival hinge’ which causes distortion between the representation and the reality (Perez-Gomez, 1997). Damisch (1994, p.45) confirms that perspective “does not imitate vision, any more than painting imitates space.” Perspectives disregard for the visual cues that our binocular vision creates is the cause of this distortion. For example, we perceive objects to converge at a point of infinite distance, but as an infinite distance is not possible on paper, it can never be rendered so.

The discrepancies evident between reality and its construction via, perspective are equivalent to photographic distortion. Perspective and the camera create a monocular image. Our “two constantly moving eyes” are transformed into a “single fixed eye” (Panofsky, 1991). The depicted scene in perspective is not what is actually seen, but what is represented on the retina (Gregory, 1977). Perspective does not take into account the differences between the “psychologically conditioned ‘visual image’ through which the visible world is brought to our consciousness, and the mechanically conditioned ‘retinal image’ which paints itself upon our physical eye” (Panofsky, 1991, p.31). The image is projected onto a flat surface rather than concave as in the eye. Therefore in perspective straight lines are depicted as straight lines, whereas our eye would have perceived them as convex curves (Panofsky, 1991).

Perspective represents the world as 'idealised images' of the retina. Gregory (1977, p.176) explains that, "perspective representations of three dimensions are wrong." We do not see in accordance to our retinal images. Instead the view that is perceived is one where elements have been altered by constancy scaling. This effect is also true for the photograph, as "a photograph represents the retinal image – not how the scene appears" (Gregory, 1977, p.174). Variations between photographic images and reality are the result of the camera giving a true "geometrical perspective" (Gregory, 1977). Distortion between the single photograph and the reality it depicts enables new possibilities for space. Steven Shore (2005, p.23) states that; "although the world is three-dimensional and a photograph is two-dimensional, a photograph can convey the illusion of space." New relationships are created, as objects from the back are brought into juxtaposition with those in the front (Shore, 2005). Therefore the possibilities are even greater when multiple photographs are used.

Shannon's panoramas could be called 'do-it-yourself'. They are made by joining multiple frames shot from a continuous sequence. Therefore a seamless strip of the true panorama is not created (Stacey, 1985). The domestic landscapes that Shannon portrays are depictions with their visual disjunctions evident. Shannon's allowance of this distortion renders the junction of each frame a pastiche; nothing quite fits (Stacey, 1985). This is evident as the images contain lines diverging off towards multiple vanishing points. Edges in the image may overlap causing misalignment of objects, or small segments may be completely absent. Shannon states that due to the rejection of coherent space, the panoramas effect is "a bit wacky, but the eye is still able to read it" (Shannon, personal communication, S. Apthorp, 2011). Although the total

image still holds its integrity, "the visual disjunctions between the abutted sections seriously fissure the pictured space and render as shaky and insecure the environment which we expect to be most stable" (Shannon, as cited in Burke, 1989, p.82-83). The home environment is reconstructed through time and space and made slightly unstable due to these visual joins.

Shannon "adopted joint or panorama photographs as she simply could not describe [what she wanted] in a single photograph" (Shannon, as cited in Burke, 1989). Shannon states how "the ability to look at everything in one photograph seemed natural – to look further – an all encompassing eye" (Shannon, personal communication, S. Apthorp, 2011). Therefore it seemed natural to extend the photographed scenes horizontally (Shannon, personal communication, S. Apthorp, 2011). As a medium, the photograph presents a more total way of seeing. It is able to reveal aspects of our world that are not always evident by looking at a scene. Through Shannon's use of the panorama this effect is further emphasised. These aspects are explored in Experiment one: 'Models'.

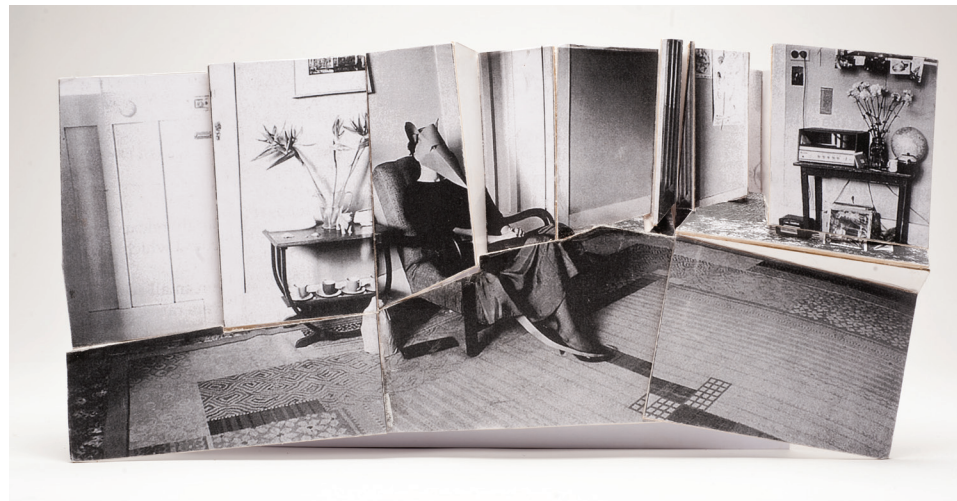


FIG 13. Experiment one: Model one - *The Rat in the Lounge*.



FIG 14. Experiment one: Model two - *Sunday Afternoon*.

EXPERIMENT ONE: 'MODELS'

Shannon's two dimensional flat photographs were transformed into the three dimensional through a modelling process. Shannon's unique perspective points, planes and lines and the crisp tones of light and shade became the means for this to be achieved. The modelling process emphasised and heightened the distortion of the architectural space in Shannon's photographs. The original photographs do not contain a coherent space, due to the multiple perspective points. Therefore by pulling out these lines and planes, this distortion is amplified. As the photograph 'sees' in terms of light and shade, the models created 'architectural' depth by lifting elements in terms of their tone (light and shade). This model experiment acted to give formal insights that will be later applied in the design of Shannon's home.

Perspectives in panoramas or joint photographs are a further distortion of the perspective from a single photographic image. Linear perspective is dependent on a single, fixed viewpoint (Stacey, 1985). The panorama "combines several different views into a single image" (Stacey, 1985, p.62). Therefore "lines do not converge on a single vanishing point; rather the vanishing point changes, as the camera view traces an arc" (Stacey, 1985, p.62). Due to the effects on perspective, the way the scene is portrayed means it is perceived differently. The panorama is able to illuminate and "suggest the idiosyncrasies and possible weaknesses of perception" (Smith, 1992, p.81). The human mind is trained and conditioned to perceive things in a certain way. For centuries we have looked at representations with the eyes of a Renaissance training in perspective. But through the panorama distorting this tradition, our eyes are opened to a new way of perceiving the scene depicted.

Tools of representation underlie the conception of a project, therefore the limitations of these tools such as, perspective, conditions our knowledge and perception of the design process (Perez-Gomez, 1997, P.21). The transcendence of perspective will allow new creative possibilities. Michelangelo's architecture is an example of the use of non perspective laws. Perez-Gomez (1997, p.27) states how:

Michelangelo was resistant to the possibility of making architecture through projections, as he could only conceive of the human body in motion. Michelangelo's architectural work is remarkably original, founded on an embodied approach to the task of building and rejecting projections. His work is based on a nonperspectival approach to designing places.

Michelangelo transcends the laws of perspective by capturing the movement of a figure through foreshortening and the inclusion of peripheral vision. Perez-Gomez (1997, p.27) states how "this quality of vision is what also defines the conception and experience of Michelangelo's architecture. The architecture moves with us." Inclusion of the peripheral experience enables Michelangelo's architecture to remain intelligible even when distorted (Perez-Gomez, 1997). This effect shows a similarity to Shannon's portrayal of space. The space seems to move with us due to the three scenes on display. Shannon extends the camera's initial distortion through joining multiple camera views. Shannon places three or four photographs with a single point of perspective alongside one another. Three single

eyes look at three different points in the room. This gives a sense that someone (with one eye) has stood somewhere in the room and fixed the scene to memory, then moved horizontally and repeated this process twice. Architecturally a wider scene is enabled, but is full of distortions and areas for the eye to stumble over. Like Michelangelo, the architecture exhibits a non-traditional display of perspective. By pushing these boundaries, exciting alternatives for space become apparent. Shannon's view on architecture is further explored in the following section, through a closer examination of the tradition in which she is looking through: the photograph.

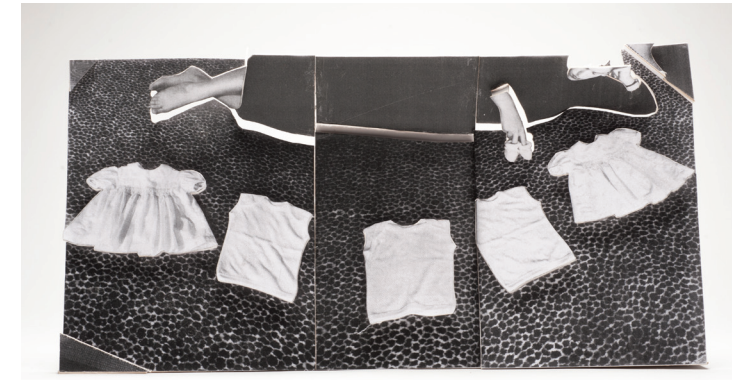


FIG 15. Experiment one: Model six – *Baby Clothes*.



FIG 16. Experiment one: Model five – *Indoor Fireworks*.



FIG 17. Experiment one: Model eight – *Before the Barbecue*.

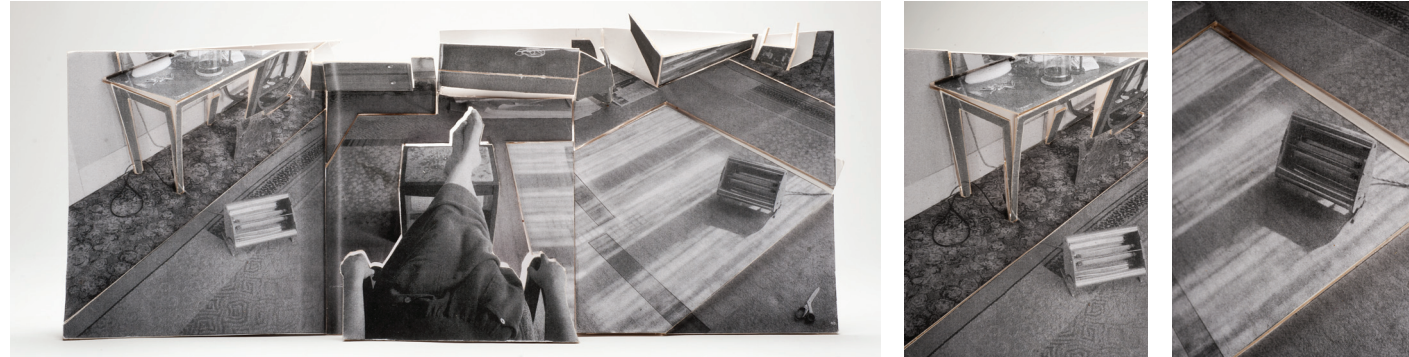


FIG 18 - 20. Experiment one: Model three – *In Pursuit of Cosiness II.*

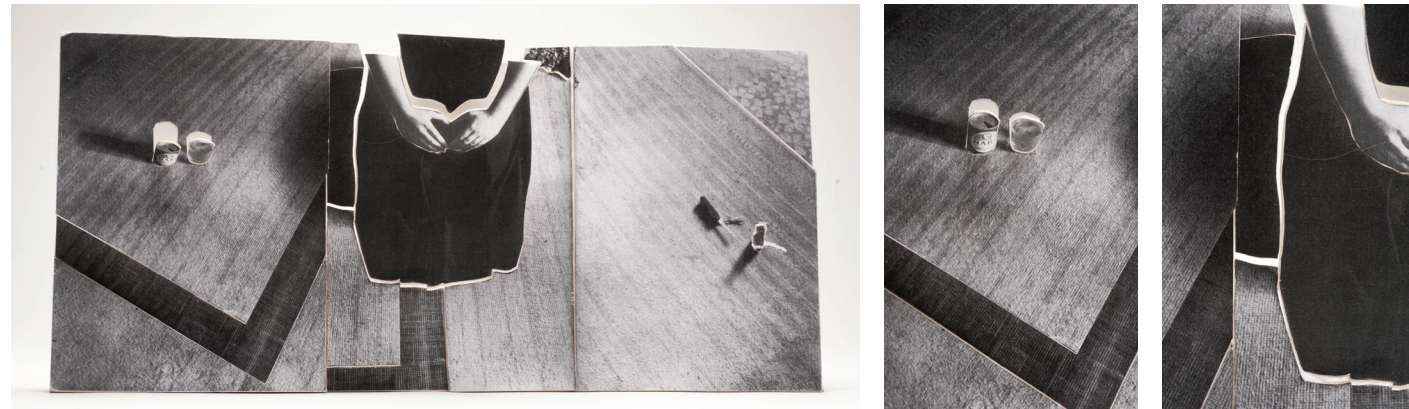


FIG 21 - 23. Experiment one: Model four – *St Patricks Day Manicure: The Wearing of the Green.*

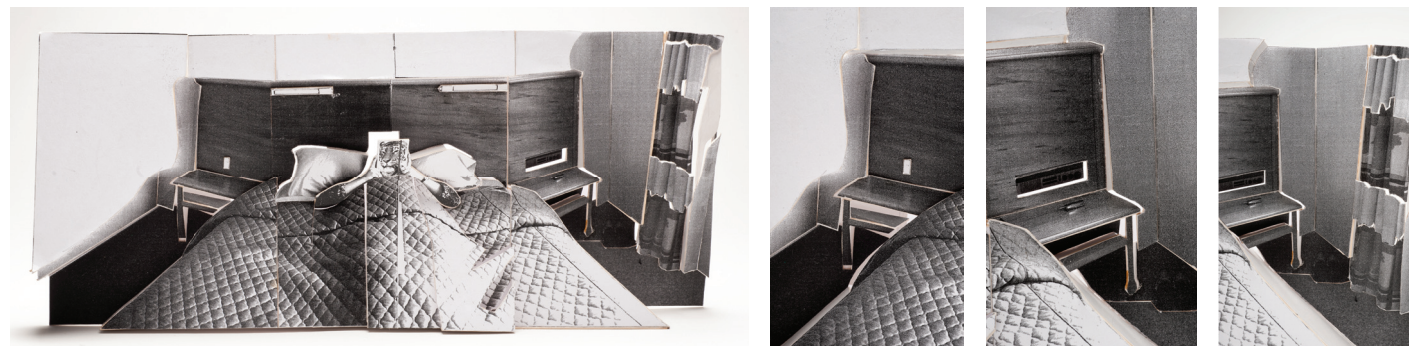


FIG 24 - 27. Experiment one: Model seven – *A Tiger in Bed.*



SECTION TWO:

‘PHOTOGRAPHY - A REVEALING ACT’

Throughout history vision has always been the privileged sense. The belief of “the importance of vision was firmly entrenched in the Western tradition during the Middle Ages” (Perez-Gomez, 1997, p.12). Vision has been given greater attention than the other senses for “the visible resembles the tangible” (Damisch, 1994, p.46). If something is seen with our own eyes, then we must believe it to be true. As sight acts as confirmation, “the quest for true knowledge through vision was always present” (Perez-Gomez, 1997, p.31). This quest may have lead man to develop devices of greater power than human vision.

WILLIAM HENRY FOX TALBOT: PHOTOGRAPHY, A BEGINNING

The plates of the present work are impressed by the agency of light alone, without any aid whatever from the artists pencil. They are the sun-pictures themselves, and not, as some persons have imagined, engravings in imitation
(Talbot, republished edition - 1968).

Like all great inventions, the concept of photography was established by experimenting with a ‘charming’ idea. William Henry Fox Talbot conceived that a “scene of light and shade might leave its image or impression behind” (Talbot, 1968). Talbot developed techniques to enable these natural scenes “to imprint themselves durably” on paper (Talbot, 1968). Early in his trials it became apparent that this was a remarkable new way to ‘see’. Talbot states clearly

how the photograph is able to ‘see more’; “one of the charms of photography, [is] that the operator himself discovers on examination, perhaps long afterwards, that he has depicted many things he had no notion of at the time” (Talbot, 1968). There is a sense of discovery through photography. Details are revealed and seen that were previously not noticed.

In ‘*Latticed Window (with the Camera Obscura)*’, one of Talbot’s first trials with the technology, Talbot directs how we are to perceive the image. The inscription that Talbot writes alongside the image acts to frame, prescribe and direct our viewing experience (Batchen, 2005. p.15). This inscription is:

*‘Latticed Window (with the Camera Obscura)
August 1835. When first made, the squares of
glafs about 200 in number could be counted,
with the help of a lens.’*

Talbot’s description of how to read his image emphasises that he wishes the viewer to become aware of the act of looking and observation. Talbot’s line ‘with the help of a lens’, reveals this fact. Talbot describes the photograph as an object that requires ‘closer examination’. We are instructed on how to see the image, first with the eye and then with the optic ability of a lens. Batchen writes how this:

*...speaks of the insufficiency of sight,
even while making us, through the
shifts of scale and distortions of the
image that come with magnification,
more self-conscious about the physical
act of looking* (Batchen, 2005. p.16).

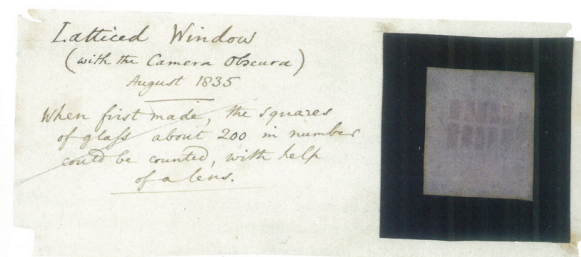


FIG 28. William Henry Fox Talbot’s *Latticed Window (with the Camera Obscura)*, August 1835. William Henry Fox Talbot, (1835). (Howarth, 2005, p.14)

Talbot implies that the photograph should be reviewed with a prolonged and deliberate eye. From the description we are lead through the act of searching for something in a photograph. What we end up seeing most clearly is “the act of seeing” (Batchen, 2005. p.16). The act of seeing becomes more important than the photograph itself.

A curious speculation made by Talbot shows the camera's ability to see the invisible. In this speculation the room itself is treated as a camera obscura, and the secrets of the darkened chamber are revealed by the imprinted paper. When a ray of solar light is refracted by a prism and thrown upon a screen, it forms a coloured band. If this spectrum is thrown upon a sheet of sensitive paper, the violet end of it produces an effect, and remarkably, a similar effect is produced by certain invisible rays. These invisible rays can be separated, by forcing them to pass into an adjoining apartment via an aperture in a wall. This apartment would thus become filled with invisible rays (Talbot, 1968). Talbot explains this remarkable event, saying:

If there were a number of persons in the room, no one would see the other: and yet nevertheless if a camera were so placed as to point in the direction in which any one were standing, it would take his portrait, and reveal his actions. The eye of the camera would see plainly where the human eye would find nothing but darkness (Talbot, 1968).

Talbot's image hints at the fact that through the process of creating the photograph, his home is transformed into a camera itself. By placing his camera at the back of the room and directing it towards the window, “his photographic camera looks out at the inside of the metaphorical lens of

the camera of his own house” (Batchen, 2005. p.20). Batchen (2005. p.20) goes further stating that, “what we are witnessing here, then, is what one camera sees when it is placed inside another.” He is presenting us with a photograph of photography at work on this very photograph. These qualities that Talbot discovered in his early photographic trials are seen in all photographs.

REVEALING NATURE OF THE PHOTOGRAPH

The photograph is able to present a reality that is normally hidden from us. Susan Sontag (1978, p.120) states:

All that photography's program of realism actually implies is the belief that reality is hidden. And being hidden, is something to be unveiled.

Like Roland Barthes (2003, p.23), “I want a history of looking.” Photography and the photograph enable a deeper understanding of the world in front of us. Charles Darwin once said that “we have to learn to see” (Darwin, as cited in Fletcher, 2003, p.185). Studying photographs creates a process of ‘learning how to see’. Our normal continuous lives are suspended through the photographic medium to present a non temporal reality. Therefore ease of observation is enabled. The photograph will become the means to ‘learn to see’ through. Photography enables a revelation of otherwise hidden aspects of people's realities. Edward Weston described his own work, as “showing to them what their own unseeing eyes had missed” (Weston as cited by Sontag, 1978, p.96). This is achieved through the photograph upgrading our “powers of observation” (Sontag,

1978, p.122). Sontag (1978, p.93) remarked that “photography is commonly regarded as an instrument for knowing things.” Shannon’s photographs will become the instrument to ‘know things’ about her life and a means to unlock the inherent beauty found in our ordinary lives.

Photography enables a “journey of discovery” (Sontag, 1978, p.90). Everyday life is developed to its highest point. The medium transmits aspects of the original that are unattainable to the naked eye (Benjamin, 2003). Beauty and details which the eye would not normally see become apparent. The camera is an improved version of the eye. Laszlo Moholy-Nagy (2003, p.93) remarked that “photography, imparts a heightened, or (in so far as our eyes are concerned) increased, power of sight in terms of time and space.” The camera enables a vision that is superior to human vision. Therefore “photographic reproduction can capture images which escape natural vision” (Benjamin, 2003, p.43). The camera sees more.

Cameras did not only make it possible to see more; they enabled a new way of seeing. Sontag (1978, p.93) observes how “they changed seeing itself, by fostering the idea of seeing for seeing’s sake.” Traditionally photography was treated as a copying machine; a machine thought to create a reproduction of the visual information placed before it. It was soon discovered that the camera was “an independent source of seeing . . . [which] would fundamentally change our visual sensibility” (Sontag, 2003, p.60). Moholy-Nagy (2003, p.92) says how it can bring “optically something entirely new into the world.” Photography should not try to imitate the natural eye but use its own voice to present things in a new way. Ossip Brik (2003, p.90) talked that Vertov was right, that “the task of the camera is not to imitate the human eye, but to

see and record what the human eye normally does not see.” Through allowing the camera to function independently, and see in new ways, new points of view will be revealed (Brik, 2003). Brik (2003, p.91) stated:

We must break out beyond the customary radius of the normal eye, we must learn to photograph objects with the camera outside the bounds of that radius, in order to maintain a result other than the usual monotony. Then we will see our concrete reality ... and we will see it as it has never been seen before.

Through seeing outside our own vision’s capabilities, more will be revealed. We will have a sense of enlightenment on our life.

By learning to ‘see’ through the photographic medium, people begin to see photographically. Sontag (2003, p.60-61) says that “there is such a thing as photographic seeing.” People have learnt to value that the camera can see more than ordinary vision (Sontag, 2003). This process of photographic seeing changes a person’s own way of seeing. They start to see like a camera. “Once they begin to think photographically, people stopped talking about photographic distortion” (Sontag, 1978, p.97). Photographic seeing has become a natural way of seeing. Therefore not until the photographer purposely emphasises photographic distortion do we become aware. This is seen in Shannon’s joint photographs. The joint elements create perspectives diverging in opposite directions, elements in objects and the body are missing or multiple objects occur.

Shannon’s conscious use of multiple images draws our attention to the possible distortions of photographic images. The photograph is made up of three individual

photographs. Therefore it is as though we are looking at space with three monocular eyes, each at a distance from one another, but aligning to create a total image of space. These three separate eyes each contain their own perspective lines and planes. Therefore, instead of seeing a wide view of space that normal vision would experience, Shannon presents a peripheral view made up of three singular eyes. Each eye sees slightly differently; focusing and emphasising different elements. Instead of our eyes washing over a scene as they often do in reality, we find ourselves stumbling over the distortions in Shannon's images. These distortions make us pause over aspects in the image and as a result we notice more about the architecture.

ARCHITECTURE INTENSIFIED, DETAIL AND BEAUTY REVEALED

When photographed, architecture is transformed and intensified. Detail, tone, texture, light and shadow are portrayed more clearly and crisply in the photograph. A photograph can "turn interesting details into autonomous compositions. It transform[s] true colours into brilliant colours, and provides new, irresistible satisfactions" (Sontag, 1978, p.147). The photograph has surpassed its first role of being an accurate account of reality. Now "photography is the reality; the real object is often experienced as a letdown" (Sontag, 1978, p.147). John Szarkowski (2003, p.99) remarked that Holgrave gave "more credit to the camera image than to his own eyes, for the image would survive the subject, and become the remembered reality." Holgrave is giving greater importance to the photograph than his own eyes. For it is the photograph that enables a deeper revelation of the world and it is through this revelation that the reality is remembered.

Photographic seeing enables a discovery of beauty. Shannon's photographs compliment the shift of what constituted beauty in the 1920s. Traditionally the beautiful subject was sought. Beauty was in terms of the beautiful, such as a 'woman', or a 'sunset' (Sontag, 1978). Sontag (1978, p.98) stated how beauty required "the imprint of a human decision." The photographer decided if a particular subject would make a good photograph, and being a good picture it would make some comment (Sontag, 1978). While finding beauty in architecture traditionally was about finding the point of reason or logic amongst the chaos, Henri Cartier-Bresson a photographer whose focus was the 'decisive moment' stated his aim as, "to find the structure of the world – to reveal in the pure pleasure of form," to disclose that "in all this chaos, there is order" (Cartier-Bresson as cited by Sontag, 1978, p.100). Pure forms were sought through appropriate composition of the image.

The 1920s saw photographers move away from lyrical subjects, towards the notion that beauty could be found anywhere. This concept is akin to Plato's ancient notion that "beauty has an autonomous existence, distinct from the physical medium that accidentally expresses it; it is not therefore bound to any sensible object in particular, but shines out everywhere" (Eco, 2004, p.50). Now photographers do not directly look at a subject and say 'this would make a beautiful photo', they say 'this would make an interesting one'. The display of the "perfection of the world was too sentimental, too a historical a notion of beauty to sustain photography" (Sontag, 1978, p.100). The view that photographs should be beautiful by being composed beautifully is inappropriate now (Sontag, 1978).



FIG 29. Diane Arbus's *Woman with a Veil on Fifth Avenue, N.Y.C.* Diane Arbus, (1968). (Wolf, 2002, p.81)

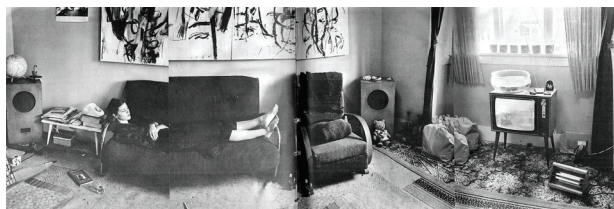


FIG 30. Marie Shannon's *Sunday Afternoon*. Marie Shannon, (1985). (Stacey, 1985, p.64-65)

Sontag (1978, p.102) stated that “In an apparent revulsion against the beautiful, recent generations of photographers prefer to show disorder . . . rather than isolate an ultimately reassuring simplified form.” This shows similarities to the historic idea of ‘*The Contrast of Opposites*’, described by John Scotus Eriugena in the ninth century in *De divisione Naturae, V* (Eco, 2004). The idea was that by having an opposite, that which is considered unattractive becomes beautiful in the way that it renders the more attractive of the pair, beautiful in comparison. Scotus Eriugena (Eco, 2004, p.85) confirms this as, “anything that is considered deformed in itself as a part of a whole, not only becomes beautiful in the totality, because it is well ordered, but is also a cause of beauty in general.” This is exemplified in the oppositions of, life by death and light by shadow.

The world once photographed is more beautiful. Now there is “an aptitude for discovering beauty in what everybody sees but neglects as too ordinary” (Sontag, 1978, p.85). Beauty has become synonymous with photography. It has often been said that the ugliest of subjects can be rendered beautiful through the photographic medium. In this way, photography causes a sublime act. Sontag (1978, p.85) states that “nobody ever discovered ugliness through photographs. But many, through photographs, have discovered beauty.” This discovery of beauty also adds to joy. Kofman (1988, p.109) said “man feels joy each time that beauty is presented to his senses and to his judgement.” Photography shows no end in the ability it has to discover beauty.

Sontag (1978, p.103) said that “Beauty has been revealed by photographers as existing everywhere.” The ordinary can be remarkably beautiful, but we have just yet to see it. Like Lartigue and Shannon,

photographers were beginning to discover beauty in the ordinary. “The casual ordinary thing is able to reveal its beauties when photographed” (Sontag, 2003, p.65). The discard of the historical notion of beauty, saw an enlargement on what the viewer could consider as beautiful. The camera now presents the most ordinary of subjects as sublimely beautiful. “It becomes superficial to single out some things as beautiful and others as not” (Sontag, 1978, p.28). Shannon states that “most people do fairly small things with their lives but this is no cause for shame” (Shannon, as cited in Strongman, 2005, p.25). By photographing her everyday tasks Shannon recognises that it becomes arbitrary to treat some things as beautiful and others not. Although today’s photographers are now not looking to portray beauty in their images, “photography still beautifies” (Sontag, 1978, p.102). This beauty has become more prolific now, because, as a trace the photograph has become a replacement for our memory.

A TRACE, MEMORY AND DEATH

Photographs act as a trace and memory for an event. Photographs have a unique relationship with the past as they are “traces of what has happened” (Berger, 1980, p.57). They are traces of a past truth and therefore act as evidence of the past reality. Berger (1980, p.50) continues to say how photographs are “directly stencilled off the real, like a footprint or a death mask.” As a trace, the photograph depicts a remarkably similar image of the object that it is depicting. But, as in all traces, an exact replica is never made. Variation between the two will always be shown. In this variation lie possibilities for new discovery.

The photograph retains our connection to the past through acting as a substitute for our own personal memories. Sontag (1978, p.165) states that “photographs are: not so much an instrument of memory as an invention of it or a replacement.” No longer do we have to consciously store up our precious memories in our mind, as the photograph acts in their place. The photograph “removes its appearance from the flow of appearances and it preserves it” (Berger, 1980, p.50). Our life’s events no longer rely on our own personal memory for their survival. Loss of memory also results in the loss of meaning that is generated through continuity. Meaning is now extracted from distilled moments in our life. We are, therefore, left to find the essence from brief moments.

Since the photograph has replaced our memory, a continued sense of distance is created. There is a ‘distancing’ of reality once seen through the lens (Burgin, 1982). No longer do we rely on our own minds to pull forth personal memories but instead we are able to view photographs. Sontag (1978, p.164) states that; “photography implies instant access to the real. But the results of this practice of instant access are another way of creating distance.” As a medium, photography is a process of continued distance. From the capturing of a photograph to the presentation of the reality inside, a sense of distance shrouds the photographic process. The photographer sets the camera at a distance from his subject in order to take a photo. The distance between photographer and subject is present because, “the camera doesn’t rape, or even possess, though it may presume, intrude, trespass, distort, exploit, and, at the farthest reach of metaphor, assassinate” (Sontag, 1978, p.13). Once captured, a scene is cut off from the flow of the world; it is placed at a distance. The reality seen is a distant reality of a moment that has once been.

This natural distance that the camera creates is evident in Shannon’s portrayal of herself and home. Although Shannon’s personal environment is portrayed, as a viewer we do not feel overly voyeuristic. Unlike the photographer, Diane Arbus, Shannon allows the “viewer to be distant from the subject” (Sontag, 1978, p.34). Arbus is almost aggressive in nature; her photographs command the viewer to stare directly at the subject depicted. Just as “most Arbus pictures have the subjects looking straight at the camera”, Shannon almost never does (Sontag, 1978, p.37). We feel like Shannon is an ordinary and comfortable presence in her home. Arbus portrays her subjects in awkward poses, making them look odder and almost deranged (Sontag, 1978). Shannon appears in her photographs to ignore her camera’s presence, giving a sense of natural indifference to the viewer. By not directly looking at the camera, the viewer is not directly confronted with the subject. The viewer is given a false sense of security. In Arbus’s photographs we directly observe the strangeness and unease present in the subject. Shannon’s secrets lie hidden, as undertones waiting to be revealed.

Maintaining this distance is unique for Shannon’s self portraiture as Shannon is both behind and in front of the camera. It is through her voice that the camera is positioned to capture her own image. Kelly (2003, p.416) states how:

To photograph oneself, one has to stand in front of the camera and not behind it. The camera confronts the photographer rather than separates the photographer from the subject.

Therefore as Shannon is both behind and in front of the camera, we get a double insight into her world. The viewer is able to examine Shannon's world through her own eyes. Moments taken from her day to day life are distilled and suspended from the flow of her life.

The sense of distance created between an image and reality is further shown in photography's ability to transform the present into a past event. The photograph acts as proof of existence. When things happen in our lives we take photographs of them. Sontag (1978, p.24) states: "needing to have reality confirmed and experience enhanced by photographs is an aesthetic consumerism to which everyone is now addicted." Photographs act as evidence of events. As pieces of evidence, photographs transform subjects into relics. Sontag states that "the photographs being taken now transform what is present into a mental image, like the past" (1978, p.167). With the distancing of a subject from reality, an immobile moment taken from continuity, a subject can be seen to be transformed into a state of death. "The link between photography and death haunts all photographs of people" (Sontag, 1978, p.70). The act of photographing a person renders this once living, moving, breathing and speaking being, into an immobile, mute image of their former self.

The photograph transforms the living into the dead. Sarah Kofman states, "Art as a double, like any double, itself turns into an image of death. The game of art is a game of death, which already implies death in life, as a force of saving and inhibition" (Kofman, 1988, p.128). Roland Barthes talks in length about this ability. Barthes on getting his photograph taken states that "what I see is that I have become total-image, which is to say, death in person" (Barthes, 1981, p.14). The violent act of pushing the lens's trigger causes

death in a subject. The duplication of a living person into a corpse is more apparent in self portraits.

Kofman, on the presence of death in artist's self portraits, states:

Doubles are what constitute the true being of the artist and his identity, for the fact that he has to double himself, repeat himself, implies a nonpresence to oneself, an originary dissatisfaction, death immanent in life

(Kofman, 1988, p.118).

The photographic medium is the most accurate double, therefore the most successful and chilling in its transformation. Sontag describes how as mortals, the photograph reveals "the vulnerability of lives heading toward their own destruction" (Sontag, 1978, p.70). Death shrouds all photographs. Therefore the feeling of unease present in Shannon's home is further emphasised. Shannon, by being photographed is rendered a corpse in her own home; her life is commemorated. The sense of death in photographs is clear in Experiment two: 'Photograms'.

EXPERIMENT TWO: 'PHOTOGRAMS'

Photograms evoke ideas of "...fixing traces, accepting elements of mystery and dealing with forces beyond normal vision. It concerns the dynamics of time and space, revealing the unseen"

(Barnes, 2010, p.9).

In a process of drawing through light, Shannon's photographs were transformed into a series of photograms. My own bathroom was transformed into a darkroom in order to create the prints. The photogram distils photography to its basics. Objects are placed on photographic paper, and once exposed to light a negative shadow image is produced. By removing the camera, a direct connection is made to the 'essence' of photography. This essence is photography's ability to fix shadows onto a surface. The photogram allows for the "emergence of form out of the formlessness" (Barnes, 2010, p.8). Objects are transformed into visions, they appeal to the imagination as they are fragmentary and elusive reproductions (Barnes, 2010). Working without the camera, the photogram gives a material contact, allowing a different kind of conversation to happen. Barnes (2010, p.181) states that "they show what has never really existed ... they convey a vital sense of life." It is a sense of life that is revealed through light and shadow and made witness through the photogram.

The effects of the photogram are an extension of vision and imagination, an abandonment of perspective, an added sense of unease, and links to the 'double'. Like the photograph, the photogram is an extension of vision. This was recognised early as the artist August Strindberg (1849-1912) used the

photogram as a means "of capturing forces outside of normal perception" (Barnes, 2010, p.13). Garry Fabian Miller states how photograms are "concerned with the transformation of light into matter" (Barnes, 2010, p.117). Moholy-Nagy's new vision of the 1920s aimed to reveal the "novel experiences of space and time through the action of light" (Barnes, 2010, p.14). Therefore the photogram was the perfect means. As well as the process utilising the immaterial to create the material, the qualities of the print also allow new discoveries. "In their simplicity, photograms give the alphabet unfamiliar letters" (Fuss as cited by Barnes, 2010, p.150). The photogram creates a reversal in tone between black and white. Due to this, pattern textures and tones become more apparent. The soft architectural elements dominate over the formal.

In Shannon's images, these architectural elements are the curtains, carpets, bed cover, couch fabric, paintings and dress. This extension of vision also extends our imagination. The photogram acts to capture patterns and forms that we recognise, but due to their aesthetic, they evoke an "otherworldly" feel (Barnes, 2010, p.84). Although photograms are made through "direct contact with the objects depicted", their ability to depict a 'true' replica is flawed (Barnes, 2010, p.12). This is due to their "ambiguity towards the rendition of perspective" (Barnes, 2010, p.12). The effect means "many objects in photograms appear to hover in space, unhinging the more comfortable sense of orientation created by images made through a lens" (Barnes, 2010, p.12). This abandonment adds to the unease present in the images.

FIG 31. Experiment two: *Photograph of bathroom before conversion.*

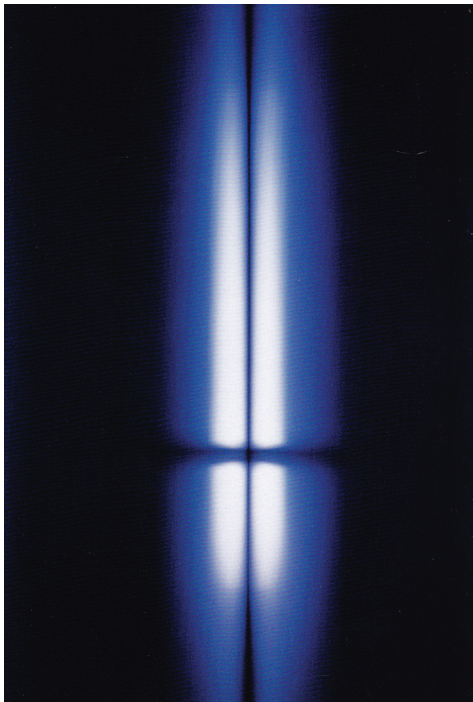
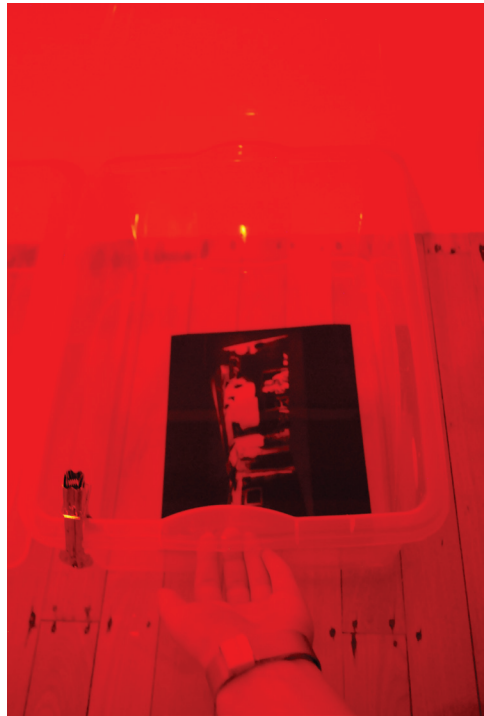
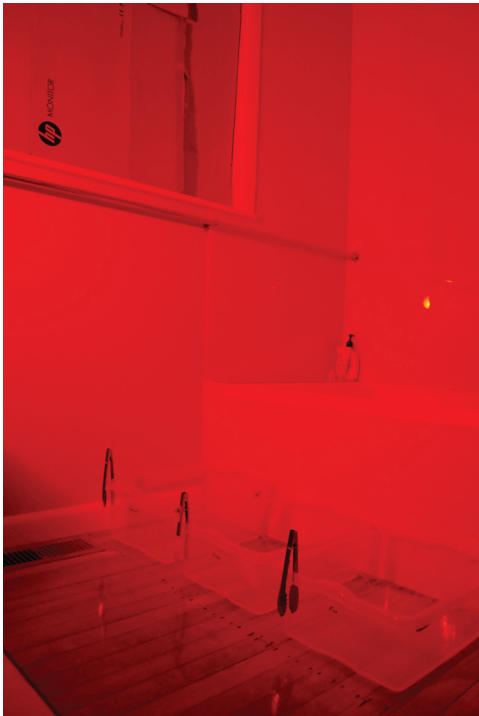
FIG 32. Experiment two: *Photograph of bathroom converted into darkroom.*

FIG 33. Experiment two: *Photograph of photogram process in converted darkroom.*

FIG 34. Garry Fabian Miller's *Petworth Window 12 February 2000*. Garry Fabian Miller, (2000). (Barnes, 2010, p.129)

FIG 35. László Moholy-Nagy's *Self-Portrait in profile*. Laszlo Moholy-Nagy, (1926). (Stepan, 1999, p.29)

FIG 36. Adam Fuss's *From the series My Ghost*. Adam Fuss, (1997). (Barnes, 2010, p.167)



The photogram creates a sense of unease. Man Ray's photograms utilised this effect, they were "a means of giving familiar objects an uncanny twist, thereby creating a sensual realization of dreams and the subconscious" (Barnes, 2010, p.14). Due to the image being a negative, a ghostlike image is created. This ghostly aesthetic further creates a sense of unease in Shannon's interiors. Their ghost like qualities transform the New Zealand interior into a ghost house with blurred and seeping shadows. These are more dominant because of their transformation into white. The photogram transforms the body into a ghost like figure. The dress merges as one with the background, resulting in the prominence of only small recognisable elements of the human form. Typically these are the hands, but in *'Sunday Afternoon'* the lower legs, feet and face are also prominent. Due to the photograms reversal of tone and language of doubles, a sense of death envelops it. Barnes (2010, p.21) states that they are a "dialogue about life and death." The 'double' is present in terms of opposites; positive and negative, black and white, light and dark, light and shadow, presence and absence, (Barnes, 2010). Do photographs have the photograms same ability to transform the familiar into the unfamiliar, or does their 'truthful' capture of reality prevent this?



FIG 37. Man Ray's *Untitled Rayograph*. Man Ray, (1924). (Phillips & Rocco, 2005, p.85)

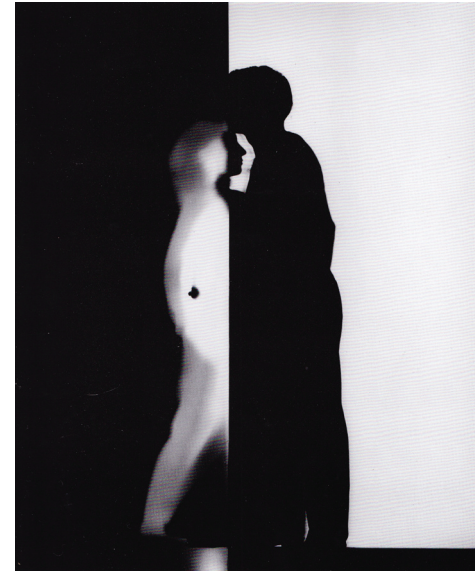
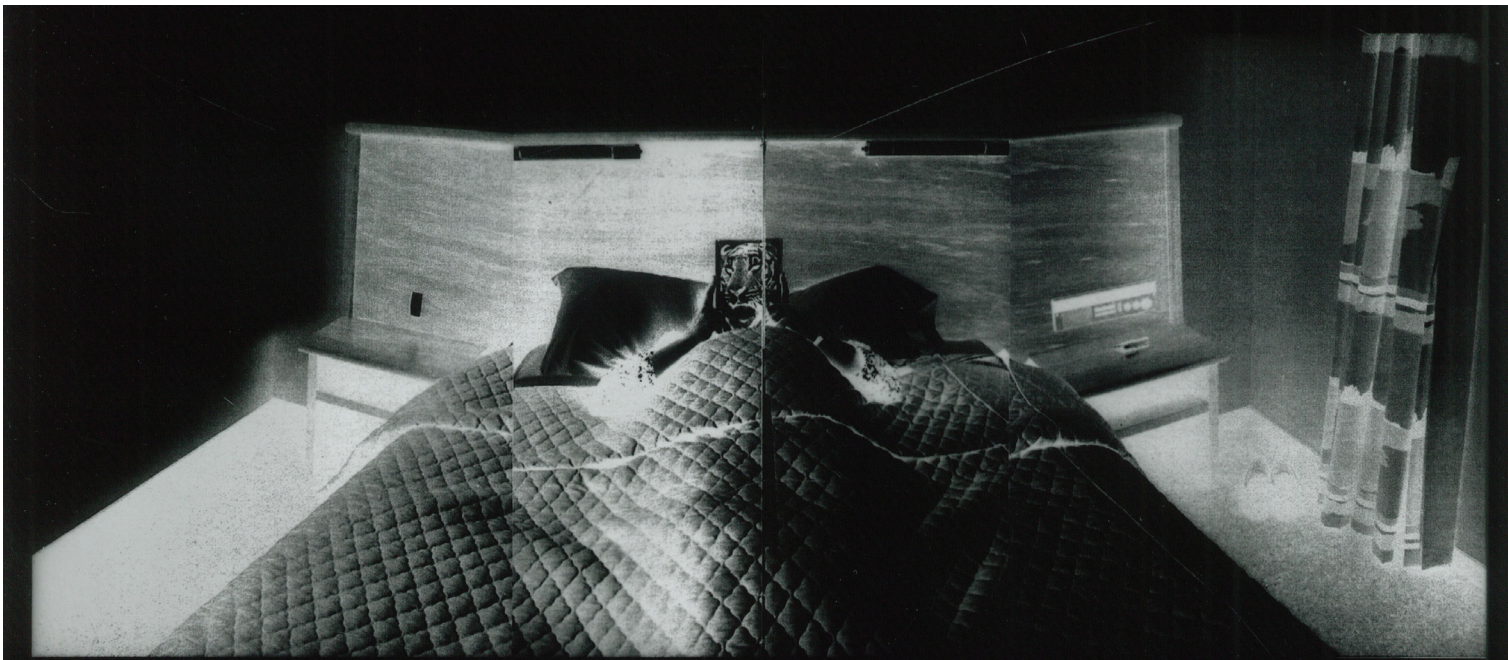
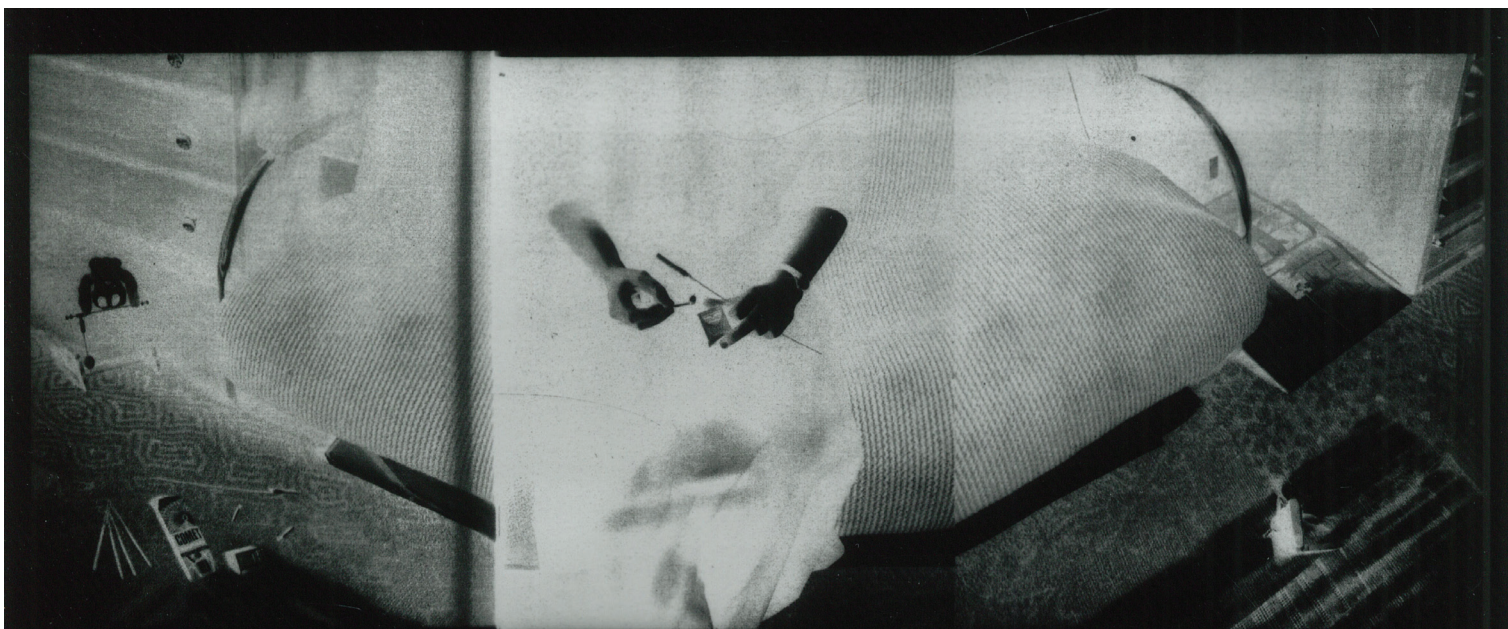


FIG 38. Floriss Neusüss's *Untitled (Körperfotogramm, Berlin)*. Floiss Neususs, (1962). (Barnes, 2010, p.29)

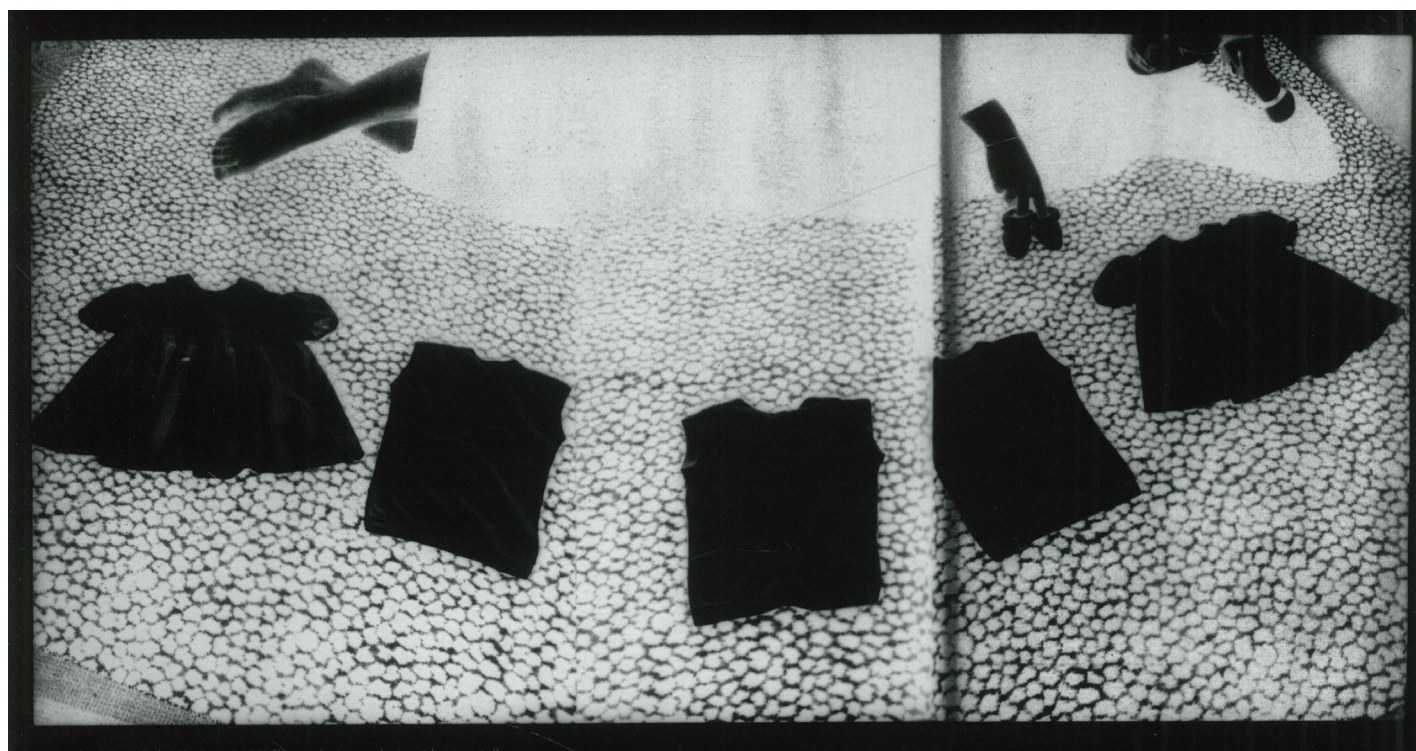
FIG 39 - 45. Experiment two: Photograms – The unease feeling that is lurking in Shannon's photographs is heightened through the ghostly photograms.



Marie Shannon - *A Tiger in Bed* (1985/6) Three photographs joint horizontally.



Marie Shannon - *Indoor Fireworks* (1986) Three photographs joint horizontally.



Marie Shannon: *St. Patrick's Manicure: This Wearing of the Green*, (1986). Three photographs joint horizontally.



TURN FROM REALITY

The camera's ability to transform reality into something beautiful derives from its relative weakness as a means of conveying the truth (Sontag, 1978, p.112).

Sontag's statement highlights the common acknowledgement that photography is no longer a true portrayal of reality. When first invented the photograph was thought to capture a true depiction of reality. People saw unlimited scope in photography's ability to present reality to the masses (Benjamin, 2003). Although these images far outshone other forms of representation in their ability to present reality, it was not until further technical advancements that photography's power towards reality was truly established. Berger (1980, p.48) says it was not "until the twentieth century that the photograph became the dominant and most 'natural' way of referring to appearances." At this time photography was at its most transparent, and offered direct access to the real (Berger, 1980). But photography's truth telling was brief, as "the very 'truthfulness' of the new medium encouraged its deliberate use as a means of propaganda" (Berger, 1980, p.48-49). Photography's believability in its depiction of reality made it even more powerful. Artists could place their influence onto subjects without the public awareness.

Traditionally the photographer was thought not to have a presence in the image. Sontag (1978, p.88) says how "the photographer was thought to be an acute but non-interfering observer – a scribe, not a poet." This idea that the camera revealed an impersonal, objective image soon came to be seen as false (Sontag, 1978). It was soon apparent that "photographs are evident not only of what's there

but of what an individual sees, not just a record but an evaluation of the world" (Sontag, 1978, p.88). All photographic images are an expression of self; the photographer's self. Through the photographer's eyes the viewer experiences the world shown in the image. Sontag (1978, p.122) states how "they depict an individual temperament." This temperament is discovered "through the camera's cropping of reality" (Sontag, 1978, p.122). The photographer's point of view can be seen as a projection through the photographic medium.

Even when a true depiction of reality is sought out, the photographer's voice can always still be heard. Sontag (1978, p.6) says how "photographers are always imposing standards on their subjects." These standards come through in the decisions made in terms of subject matter, framing, exposure and choice of the moment to capture. Photographs are interesting as they lie in a fine line between depicting reality and depicting the reality that the photographer wants us to see. "Although there is a sense in which the camera does indeed capture reality, not just interpret it, photographs are as much an interpretation of the world as paintings and drawings are" (Sontag, 1978, p.6-7). The photograph is far from being an unbiased view of the world. The photographer places their own mark or 'projection' on the world. Victor Burgin (1982, p.10) remarked that "the newly emerged photograph was seen as a projection, a communication from a singular founding presence 'behind' the picture." The photographer chooses what it is we see, how we see it and how well we see it. This is where the ambiguity of the photograph lies. Although it is the photographer's interpretation, the viewer often mistakes it for reality, as photography has the reputation of depicting the 'truth'.

Photography was once considered a true depiction of reality. But now it is well known that people do not regard it as so. Umberto Eco (1982, p.32) remarks that a "phenomenological inspection of any representation, shows that the image possesses none of the properties of the object represented. The theory of the photograph as an analogue of reality has been abandoned." No longer are artists required to depict a true and honest reality. They are not bound to this straight photography. This departure has seen photographers turn away from the unfamiliar to the familiar. As a result now it is the familiar that we question as being false. There is something unsettling when your own usually comfortable home is presented as strange and uneasy.

In Anthony Vilders '*The Uncanny*' (1992), the German translation of uncanny as 'the unhomely' is very fitting. This idea can be seen in many works by contemporary photographers. Appropriately for our time, contemporary photographers such as, Gregory Crewdson, Tina Barney, Philip-Lorca DiCorcia, Emmett Gowin, Sally Mann and Larry Sultan have an "ability to locate the profoundly extraordinary lurking within everyday personal occurrences" (Bussard, 2006, p.16). They expand the definition of the personal photograph, allowing us to see more. As 'private' images presented to the public, they "encourage highly affected and emotionally powerful forms of looking" (Bussard, 2006, p.17). The viewer is confronted with these 'private' images; they command attention due to the unease of the ordinary home.

The American photographer, Gregory Crewdson, depicts the typical American suburban neighbourhood home with uncanny mystery. The images are of "carefully orchestrated events that challenge our



FIG 46. Gregory Crewdson's *Untilted from Twilight*. Gregory Crewdson, (2001). (Moody, 2002, plate 14)

very notions of familiarity, undermining our sense of certainty” (Moody, 2002, p.6). Like Shannon, Crewdson presents the architecture as a domestic stage. But Crewdson takes this concept further by literally constructing sets that mimic domestic environments in order to photograph them. This construction allows Crewdson total control over the image and therefore the unease is heightened. But, because of this, their believability is almost lost. The power that comes from Shannon's images is that they are of in fact real interiors and therefore their unease is all the more unsettling.

Another American, Tina Barney, photographs the domestic environment with an uncanny feel.

The act of looking at a Tina Barney photograph produces an unexpected, nagging sense of unease. We are looking at lives very much like our own and yet not, at people like us but fundamentally different, at total strangers who seem so absorbed in intimate situations or self reflective moments that they do not recognise our stare (Grundberg, 1997, p.250).

Barney, like Shannon turns away from the documentary style to photograph the familiar. “To our minds, truth lies in being true to what one knows. But photographing what one knows also seems to make the familiar appear exotic to the viewer” (Grundberg, 1997, p.254). Here the subjects are Barney's family and friends. Despite their “apparently natural poses and expressions, these photographs are not moments casually observed, but rather carefully orchestrated by Barney” (Bussard, 2006, p.15). Although Barney's

photographs seem to present a more traditional family situation, the tension inherent in her view of that life is exposed (Bussard, 2006). Similarly this tension and unfamiliar is present in Shannon's view. These ideas, alongside the photographs ability to present a fragment from an altered reality are further explored in Experiment three: ‘Textures’.



FIG 47. Tina Barney's *Jill and Polly in the Bathroom*. Tina Barney, (1987). (Bussard, 2006, p.22)



FIG 48. Tina Barney's *Jill and I*. Tina Barney, (1990). (Bussard, 2006, p.23)

EXPERIMENT THREE: 'TEXTURES'

The photograph is far from a simple reproduction of reality, therefore is capable of revealing. "Mechanical reproduction . . . represents something new" (Benjamin, 1935, p.3). The reality present in a photograph is far from the actual reality. Roland Barthes (2003, p.20) stated; "whatever it grants to vision and whatever its manner, a photograph is always invisible: it is not it that we see." As it is not reality that we see, then the photograph can reveal to us a new idea on that altered reality. Our realities hide, therefore by photographing them, the aspects that were hidden may be revealed. But it is something that we have to search for. This idea of searching or examination is important as the realities we examine in a photograph are but a small fragment of a total reality.

Sontag describes photography as a "reductive way of dealing with the world" therefore "reality is summed up in an array of casual fragments" (Sontag, 1978, p.80). The viewer is expected to understand a reality from one fragment of time and space. "Details are the traces or indications to be interpreted in order to construct the meaning of past experience – fragments to be gathered and fitted together like the pieces of a puzzle" (Kofman, 1988, p.68). Sontag (1978, p.80) states: "by only looking at reality in the form of an object – through the fix of the photograph – is it really real, that is, surreal." These ideas were further developed in another experiment that used drawing through photographic techniques. In this experiment, the computer programme Photoshop was the tool. The photograms ability to emphasis patterns, textures and soft architectural elements, was further explored in texture swatches. Small fragments from the photograms were taken through a

process of enlargement, reducing, zooming, focusing, cropping and rotation to create texture samples. Techniques for making textures show similarities to photographic processes.

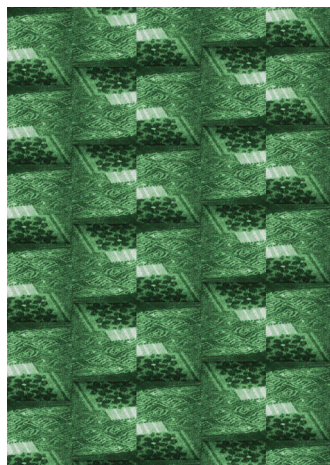
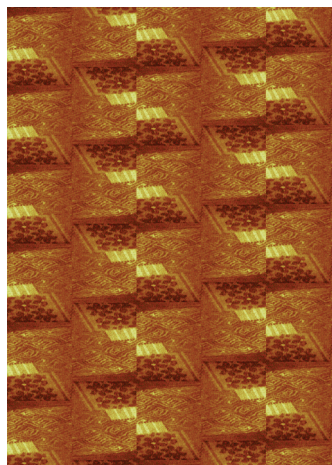
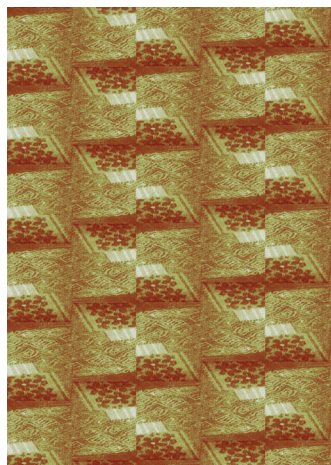
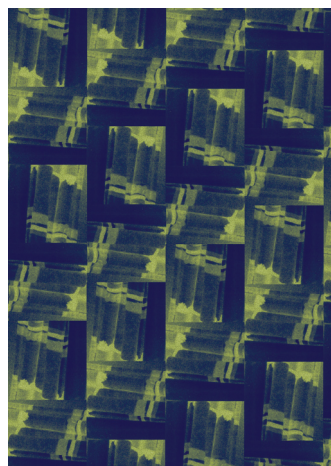
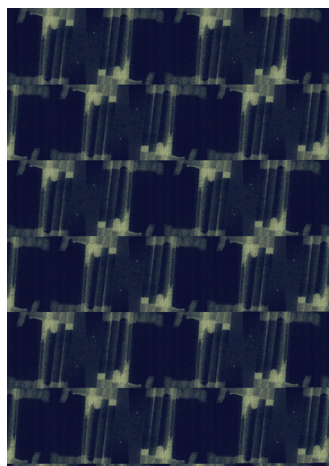
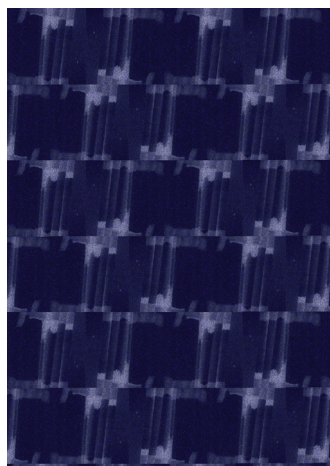
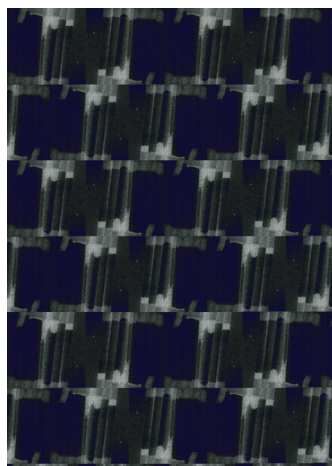
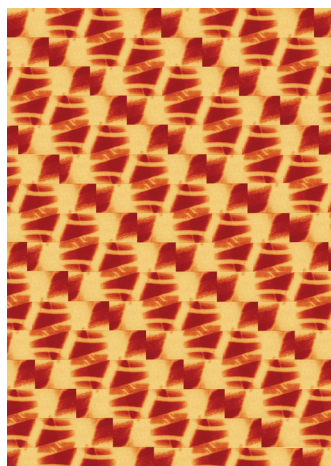
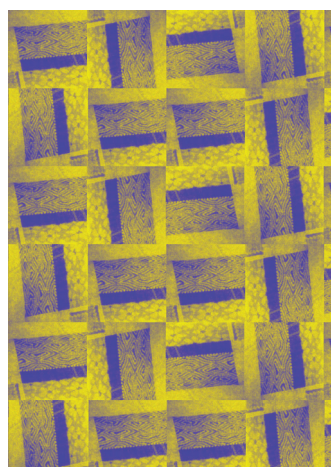
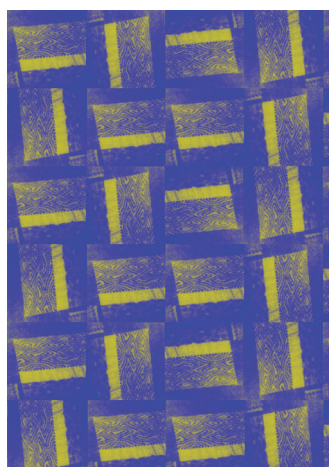
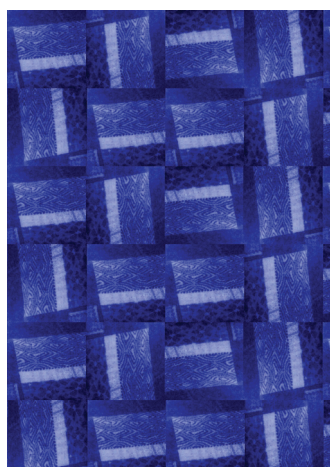
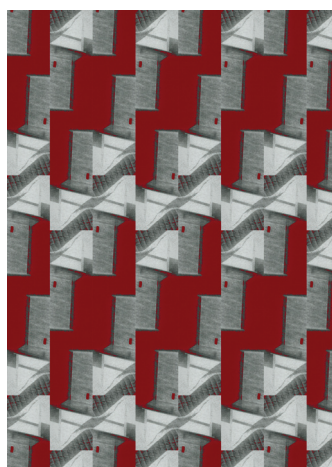
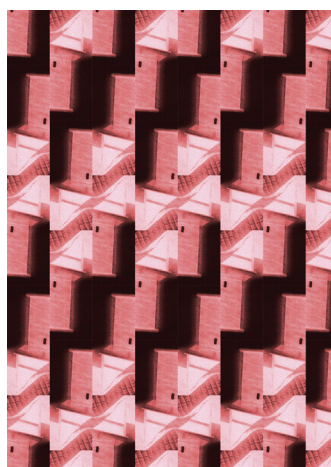
The photographic process is a constant transformation of scale. Through reduction, a scene is transixed onto a negative. It is then re-enlarged in the darkroom to create the print. These applications are evident in the textures samples. Certain elements from the prints were either enlarged or reduced to make more interesting foci. The photographic processes of zoom and focus are also utilised. In the camera, zoom is used to focus into a particular area. Emphasis of the image is altered by changing the depth of focus. The texture process utilised these ideas when particular elements from the prints were focused and zoomed in on so to make them the entire focus of the texture.

The photographic technique of cropping is also demonstrated. Cropping occurs in the shooting of an image, where the photographer chooses to crop the scene for the film. And in the dark room, the negative may be further cropped to show only a particular aspect from the negative. Similarly in the texture a small section of the print was cropped out so to make it into an entire texture.

Finally the photographic process of rotation and inverting is used. The manual focus in Single Lens Reflex (S.L.R.) cameras requires a rotational movement. Inverting is present as light passing through a camera is bounced through mirrors to align with the film. Many of the textures were created by rotating or inverting the texture section. Colour was reintroduced into the texture swatches. Colour was introduced by creating a base colour layer which

was then altered through layer properties. Although Shannon's photographs portray a sense of unease, she maintains a light tone and sense of humour to her work. Her photographs are still full of life; therefore her house would require the vibrancy of colour to give life. Architectural space is also brought to life through light and shade. The final section explores the qualities of light and shadow and their unique relationship to both photography and architecture.

FIG 49. Experiment three: 'Textures' – Texture samples were created through fragments from the photograms in Experiment two. Textures are incorporated in the home through the soft architectural elements.





SECTION THREE:

‘LIGHT AND SHADOW’

Photography is a function of light and shadow. The photographic process relies on light for the creation of an image. The first photograph was just a shadowy trace on paper. Historically light represented knowledge and wisdom. Shadow represented mystery as it resulted from the deficiency of light. Shadows emerge as fleeting moments; blurred forms floating through space. The magic and beauty associated with light and shadow are fully revealed through the photographic image. Moholy-Nagy (2003, p.92) says how through the photograph “light and shadow were for the first time fully revealed.” The intense effects of light and shadow on space can be fully appreciated through the photographic medium. Subtle shifts in light and shadow are often not observed or given the chance to be observed by the human eye. Therefore the camera’s ability to magnificently capture these effects allows viewers to pause and appreciate the true qualities of light and dark. A deeper understanding of space is enabled as light and shade gives architectural space life. Through light and shadows cast, ‘liveable space’ is revealed.

PHOTOGRAPHY, LIGHT AND SHADOW

As a process, photography has strong ties to light and shadow. Photographs have been called “sun pictures” (Elkins, 2007). Photography relies on light for the production of its images. Damisch (2003, p.87) described the photograph as an “image generated by a ray of light.” An image is traced off reality by reflected light passing through a lens being stencilled onto film. This process is akin to the process whereby the human eye transfers images to the brain. Berger (1980, p.50) states, “the camera lens and the eye both register images – because of their sensitivity to light.” We are not aware of this process as our eye is constantly transforming these images. The camera highlights this extraordinary feat by sustaining the image for all to see. Light is further utilised in the development process as the means to form an image on paper. Light is the ingredient that grants photography life, but the process also relies on dark. Total darkness in the form of a ‘dark room’ is needed to create an image on paper. Light and shade go hand in hand.

Just as photography is closely related to light, it also is related to shadow. The first photograph was almost a shadow itself, being just a shadowy trace on paper. This photograph was by Nicéphore Niépce. The image was dark and mysterious with faint forms visible in the murky depths of shade. Niépce fixed this image “in 1822, on the glass of the camera obscura” (Damisch, 2003, p.89). This first attempt at photographic technology resulted in a blurry image shrouded in mystery. Forms were masked by thick shadows in shades of grey and black. Damisch describes it as “the most beautiful photograph”, a fragile image with granular texture, produced through an art process where “light creates its own metaphor” (Damisch, 2003, p.89). It is a tangible image created from the intangible of light and shadow.

Damisch states how this image was ‘so close to its organisation’, showing that it portrayed its material makeup; the shadow. One Victorian photographer to further comment on the shadow in relation to the first image was Oscar Gustave Rejlander. In the image *The First Negative*, Rejlander makes the first photographic portrayal of Pliny’s story of the origins of drawing (Pauli, 2006). The photo shows an actress costumed as the “Corinthian maid, kneeling next to a man, tracing his shadow on the wall” (Pauli, 2006). In Pliny’s account this was described as “the first drawing” (Pauli, 2006). But through Rejlander’s title, the reading changes to show the shadow trace as “the first negative” (Pauli, 2006, p.33). Rejlander confirms through his photograph the close relation of shadows to photography.

Plato also likened photographic images to shadows. Plato described them as being; “transitory, minimally informative, immaterial, impotent co-presences of the real things which cast them” (Plato as cited by

Sontag, 1978, pp.179-180). Here Plato’s description degrades. The image is the minimal portrayal of the real thing. Where Plato only likens the image to shadows, Sontag (1978, p.180) states that the photograph has a “potent means for turning the tables on reality – for turning it into a shadow.” The reality seen in a photograph is actually a shadow of the real reality. Therefore any person shown in the image is also a shadow of themselves. Photographs capture “the very shadow of the person lying there fixed forever!” (Barrett as cited in Bussard, 2006, p.10). As a photograph’s reality is a shadow of actual reality, then a variation on reality is experienced. Just as a shadow of an object portrays new and exciting variations of form, the fact that a photograph is a shadow of reality, enables new insights. The reality is seen in a new way. Through light and shadow, can architecture also be seen in a new way?



FIG 50. Nicéphore Niépce’s *View from the Window at Le Gras*. Nicéphore Niepce, (1826) (www.hrc.utexas.edu/exhibitions/permanent/wfp/)



FIG 51. Oscar Gustave Rejlander’s *The First Negative*. Oscar Gustave Rejlander, (1857). (Pauli, 2006, p.35)

ARCHITECTURE, LIGHT AND SHADOW

There has always been an important link between architecture and natural light. Two turning points in the treatment of light that occurred in the West were during the Renaissance and Enlightenment. During the Renaissance, the West broke away from volume of the middle ages (Branzi, 1989). The mass required for Romanesque structures restricted window openings to a minimum (Branzi, 1989). Light filtering through small apertures, created “a shadow that clogged and deadened everything” (Branzi, 1989, p.42). The advances in structural capabilities throughout the Gothic period and then onto the Renaissance saw the possibility for light to illuminate structures to a new level. Structures were illuminated by a sacred light. Architecture was no longer governed by man and his problems, but mastered by the ever knowledgeable God.

During the Enlightenment, light represented knowledge. Science discovered that light was governed by the rules of geometry. Founded on logic and reason, the science of optics focused on “the geometric order of light as divine clarity and wisdom” (Perez-Gomez, 1997, p.113). Aspects that were in Half-light were considered ‘unreliable’ (Branzi, 1989). They were vanished from places of science and knowledge (Branzi, 1989). The “pure light of reason, was supposedly devoid of shadows” (Perez-Gomez, 1997, p.82). True darkness was the complete opposite of knowledgeable light. Darkness was full of “delicious imperfections” (Branzi, 1989). Throughout time, some architects have been fascinated by the possibilities of the shadow, but most have cast them out in fear.

Light historically represented wisdom and knowledge. Light enabled “Divine clarity” in a place. This clarity

and knowledge came from the geometric order defining light. Shadows are the lack of light, areas not governed by a rigid order. They are free to float and roam through time, shrouded in mystery. Therefore, in general, the West has neglected shadows in architecture. Light has been favoured, and with the seeking out of light, shadow has been banished. Through favouring light over shadow, the subtle beauty found in shadow play is lost. In his essay ‘*In Praise of Shadows*’, the Japanese writer Jun’ichiro Tanizaki compares light with darkness to highlight the contrast of Western and Asian cultures. “The magic of shadows” is due to their beauty, mystery and hidden secrets (Tanizaki, 1977, p.20). Tanizaki (1977, p.30) says that “were it not for shadows there would be no beauty.” The Japanese have learned to live in the dark and therefore, discovered the beauty of shadows. “We first spread a parasol to throw a shadow on the earth, and in the pale light of the shadow we put together a house” (Tanizaki, 1977, p.18). Through being forced to live in dark rooms, a beauty in shadows was discovered (Tanizaki, 1977). The beauty of a space was in terms of shadow - shade upon shade.

Through living in a world cast in shadow Tanizaki (1977, p.30) writes that the Japanese have found “beauty not in the thing itself but in the patterns of shadows.” Light and dark have become more important than unnecessary ornament. “We will immerse ourselves in the darkness and there discover its own particular beauty” (Tanizaki, 1977, p.31). In the shadows lie areas for discovery. To many the shadow masks vision. But, by learning to live in the depths of the shadow, space for fresh imaginary connections is discovered (Branzi, 1989). Because of their masking nature, shadows leave space for the imagination.

In contrast to their common regard as a mask, the shadow actually reveals. Shadows have the ability to reveal another side to objects and forms. There is a visibility in dark shadows. Shadows tell the eye what shape an object takes; they transform the world into three dimensions. The important twentieth century artist Marcel Duchamp drew on this fact, as his work with the shadow “reveals the invisible side of the thing” (Perez-Gomez, 1997, p.373). The shadow shows a new side to a form, it sheds a new ‘light’. Although shadow requires light to reveal, the shadows shades must be maintained. Professor of Philosophy and author, David Michael Levin pointed out that our experience with shadows and shades is full of ‘meaning’ (Levin as cited by Perez-Gomez, 1997, p.374). Shades must be retained in order to see the truth. Sharp boundaries between light and shadow only make divisions.

Shannon’s home shows similarities to the Japanese house, in that it does not contain strong direct light. The Japanese house filters light so that once finally inside, the true beauty of shadow upon shadow can be experienced. Tanizaki (1977, p.18) speaks of the “indirect light that makes for us the charm of a room.” Like the filtering of light through Japanese paper screens, Shannon’s photographs show light filtered through mesh curtains. Therefore the shadows that remain are occluded light. These are shadows due to one object lying close to another. They are the result of lack of light. Indirect light giving subtle soft shadows creates an added sense of depth and importance to the objects themselves. As the shadows present in Shannon’s works are mostly due to occluded light, the sense of mystery and unease is heightened. The shadows shown are soft edged, blurring into space. They are situated next to Shannon’s body, under the door and down the hall.

These are all places of most unease. The viewer asks, ‘what is lurking in these shadows’? They have a sense of creeping up on Shannon, as a sense of voyeurism.

These creeping shadows are occasionally pushed to the side by strong shafts of light. Shannon’s images predominately use available light, but in *‘In Pursuit of Cosiness II’* and *‘Indoor Fireworks’*, strong shafts of light are shown entering through the curtains. These strong contrasts enter onto the carpet, producing the effect of new forms. New textures and shadings become apparent on the mat. Similarly, in the Japanese house, joy is found in the play of the light and dark across a space. The “pale glow and these dim shadows far surpass any ornament” (Tanizaki, 1977, p.18). Movement of the ever changing shadow creates its own patterns and forms. Light entering the window transforms the space, like no painting ever could. This light does not completely erase the unease of the ever present shadow, but acts to put it at bay temporarily.

Although the beauty found in shadows may not have been celebrated in Western cultures, their inherent mystery has. The world perceived shadows to represent mystery, as projected shadows dance through spaces with “blurred outlines, varying colour and intensity” (Perez-Gomez, 1997, p.113). This unpredictability shrouds shadow in mystery. There was a “comprehension of the secrets of shadows” (Tanizaki, 1977, p.20). In the depths of the shadows, secrets lay waiting to be unveiled.

In the darkness of shadows a sense of unease is created. As a result, generally the world sought to dispel all darkness from the architectural interior. Architecture opened up to the light. This opening up to and cleansing of light was thought to rid a home of the inhabitant's fears. As:

Space is assumed to hide, in its darkest recesses and forgotten margins, all the objects of fear and phobia that have returned with such insistency to haunt the imaginations of those who have tried to stake out spaces to protect their health and happiness (Vidler, 1992, p.167).

In darkness the imagination is at its most active. All sorts of creatures, terrors and personal fears are able to roam free. "This was the darkness in which ghosts and monsters were active" (Tanizaki, 1977, p.35). Therefore a transparency was sought in architecture (Vidler, 1992). People thought light filled interiors that left no space for shadow "would eradicate the domain of myth, suspicion, tyranny, and above all the irrational" (Vidler, 1992, p.168). The world came to have a 'universal transparency' (Vidler, 1992). In a sense it was a "search for domestic security", as, where there are no dark spaces; there are no secrets (Vidler, 1992, p.217). Transparency opened architecture up, all was in view.

Washing everything in light was to reveal all. As Foucault (1980, p.153) pointed out "darkened spaces . . . prevents the full visibility of things, men and truths." Therefore all truth would be present. The world would be enlightened. But, as darkness contained indoors holds "greater terrors than darkness out of doors" (Tanizaki, 1977, p.35), is there more to fear by knowing all our personal truths?

This posed a new fear, the fear of enlightenment (Vidler, 1992). In response to new spaces that were created "based on scientific concepts of light and infinity" there was a reinvention of the "spatial phenomenology of darkness" (Vidler, 1992, p.169). A fascination with the shadow and shadowy areas of architecture became apparent. Areas such as "stone walls, darkness, hideouts and dungeons" (Foucault, 1980, p.154). Such elements were the precise negative of the transparency and visibility which the enlightenment aimed to establish (Vidler, 1992). Similarly, Shannon's home utilises shadow. Through shadow play over dim light, further beauty is established.



FIG 52. Marie Shannon's *In Pursuit of Cosiness II*. Marie Shannon, (1986). (Pitts, 1993, p.40-41)

FIG 53. Marie Shannon's *Indoor Fireworks*. Marie Shannon, (1986). (Bosworth & Tweedie, 1987, p.51)

SHADOWS AND SHANNON

A powerful association with photography is its link to a room, the dark room. The dark room is evident in the photographic laboratory for negative and print development, and the initial camera, the camera obscura (Barnes, 2010). A camera obscura is a dark room itself. This is shown by the photographer Talbot, who through his creation process turned his own home into a camera. Shannon's home is built as a camera obscura. The photographer will inhabit the camera's dark rooms. The contemporary artist Garry Fabian Miller, whose primary medium is the photogram, poetically states the connection that the human mind has to dark rooms of photography.

When we're born, our brain is like a dark rock. Each day you live it is exposed to the light and thus it slowly fills with light and the light accumulation becomes our mind and our thoughts ... and each day's acts are precious as those acts ... work with the light to form the beauty and the intent and the integrity of our forming mind, and the actions we choose to make in the world. So each day's acts must be treasured. Each action considered as it contributes to the light accumulation, our light deposit, our forming mind, the turning of the dark rock into a light sensitive cell that radiates energy – and if carefully built it can radiate goodness and beauty within the world (Miller as quoted by Barnes, 2010, p.108).

The dark space of Shannon's mind is placed inside her home, which is created through the dark room of the camera. Like Miller, Shannon reveals that each act is precious and that through the ordinary, beauty shines. Shannon's home, as is the mind is a 'light sensitive cell'. The play of light and shadow across the forms that are themselves shadow projections, reveals and stimulates the mind to the world's beauty.

The camera obscura is an optical device. An image is created when the surroundings are projected through a small lens into the darkened interior. Shannon's photographs portray a sense of time and place; a snapshot of suburban Auckland. They were taken in her home at the time; 30 O'Neill St, Ponsonby, Auckland. They project the exterior onto the interior. Similarly in the camera obscura home, the traditional notion of looking out to experience the world is changed. There is the transformation of the exterior into the interior. The images projected are of the cast shadows opposing the site of 30 O'Neill St. Just as Shannon gives a 'double' insight into her world through being both behind and in front of her camera, her home is created formally through the double of the two solstice shadows.

FIG 54 - 55. The house is a Camera Obscura, a 'dark room' that projects light and life onto the interior. Just as Shannon's photographs are interior focused - a projection of suburban life, the home projects the opposing Villa's shadows onto the interior.



FIG 54. Shannon's new house – Summer solstice Camera Obscura shadow drawing.



FIG 55. Shannon's new house – Winter solstice Camera Obscura shadow drawing.

The camera obscura shadow drawings were transformed into three dimensions through the same process as the first model series. Shade and light were transformed to have formal qualities enabling 'lived space' to be defined and delineated. Perez-Gomez (1997, p.49) states that through light and shadows the "full three dimensionality of lived space" is experienced. By understanding light and its counterpart, the shadow, a true understanding of space is grasped. These summer and winter solstice models create rich interior spaces along the East and West axes of the home. Through these models a home is created. A home that is intriguing on the interior and a closed volume on the exterior, an inhabited camera obscura. This is a home for a photographer to inhabit, a home created from the language of photography. As the camera heightens detail, the design was created by taking particular fragmented moments evident from the process. Through the accumulation of insights gained from the experiments, a more 'total' home was created. Form, surface, texture, detail, furniture and lighting became poetically considered.

An enrichment of shadows in Shannon's home reveals the subtle hints of the uncanny and the feeling of unease that Shannon creates in her usually secure environment. Vidler (1992, p.175) said "dark space envelops me on all sides and penetrates me much deeper than light space." The effects of dark are more revealing than light. Although shadow is sought in Shannon's home, light is never lost. There are hints of dark but the house still exhibits life through light and the movement of shadows. Tanizaki (1977, p.30) talks of "light and the darkness, that one thing against another creates." Light and dark cannot exist without each other. Vidler (1992, p.172) explains that space needs the "clear and obscure", a pairing of light and dark. The intimate association of light and dark reveal their uncanny ability to slip into one another. Just as light and dark go hand and hand, so does Shannon's home exhibit this double.

FIG 56. Lifting planes according to Light and shade transformed the Camera Obscura shadow drawings into models with architectural space. This Summer solstice model creates the West interior wall and spaces. The bottom left photograph reveals Shannon's future bedroom, and right, her living room.



FIG 56. Shannon's new house – Summer solstice Camera Obscura shadow model.

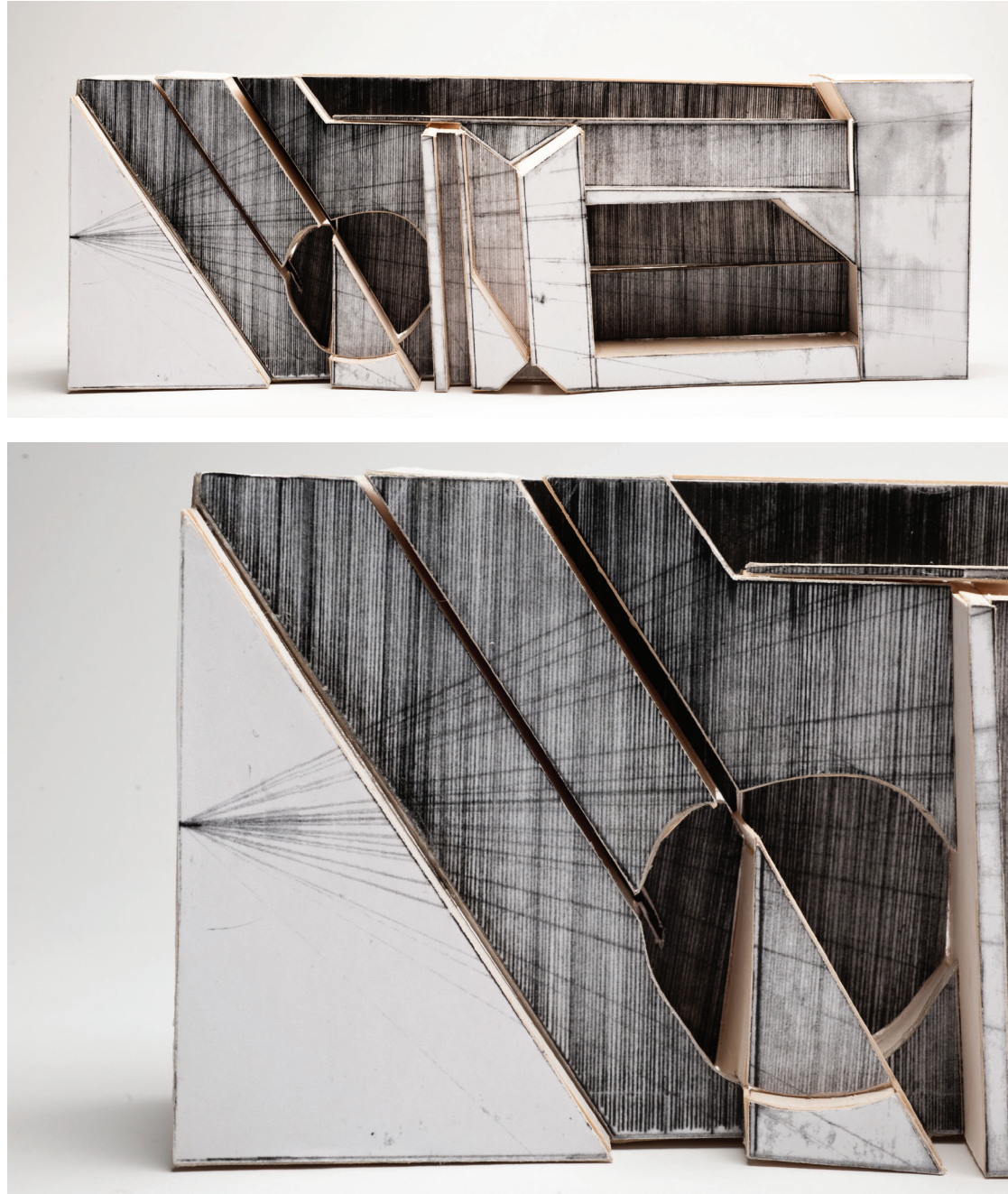


FIG 57. Shannon's new house – Winter solstice Camera Obscura shadow model.
This Winter solstice model creates the East interior wall and spaces.
The bottom photograph reveals the detail of Shannon's future kitchen and sitting space.

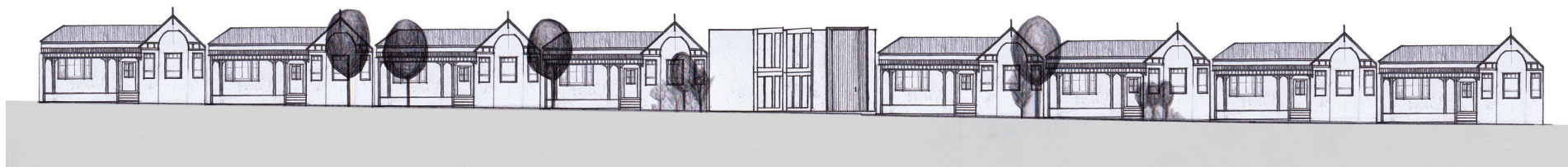


FIG. 58 Shannon's new house on site (30 O'Neill St, Ponsonby, Auckland, New Zealand) with indicative context.

The exterior as situated on the street reveals none of the secrets of the rich and intriguing interior. The house sits comfortably on the site, but is obvious in its difference to its neighbours.

FIG 59 – 62. Elevations

The outer shell acts to completely separate and keep secret the homes rich interior from exterior observation. Even the one connection due to window penetration is disrupted by the shutter and relief system. This shutter form was generated from the door geometries in Model one: *'The Rat in the Lounge'*.



FIG 59. Shannon's new house – North Elevation.

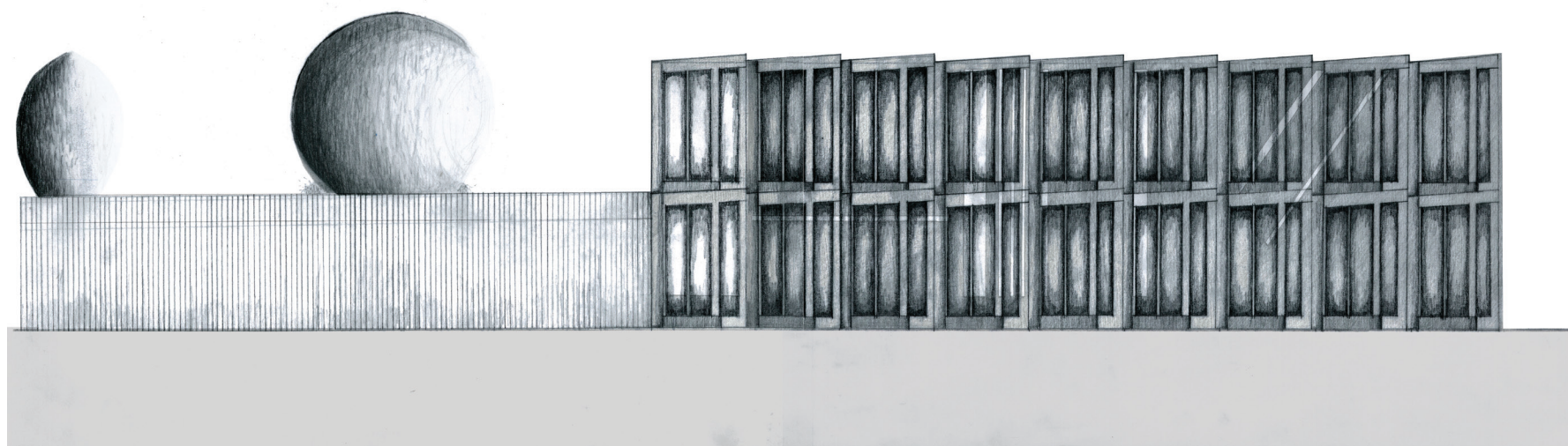


FIG 60. Shannon's new house – East Elevation



FIG 61. Shannon's new house – South Elevation

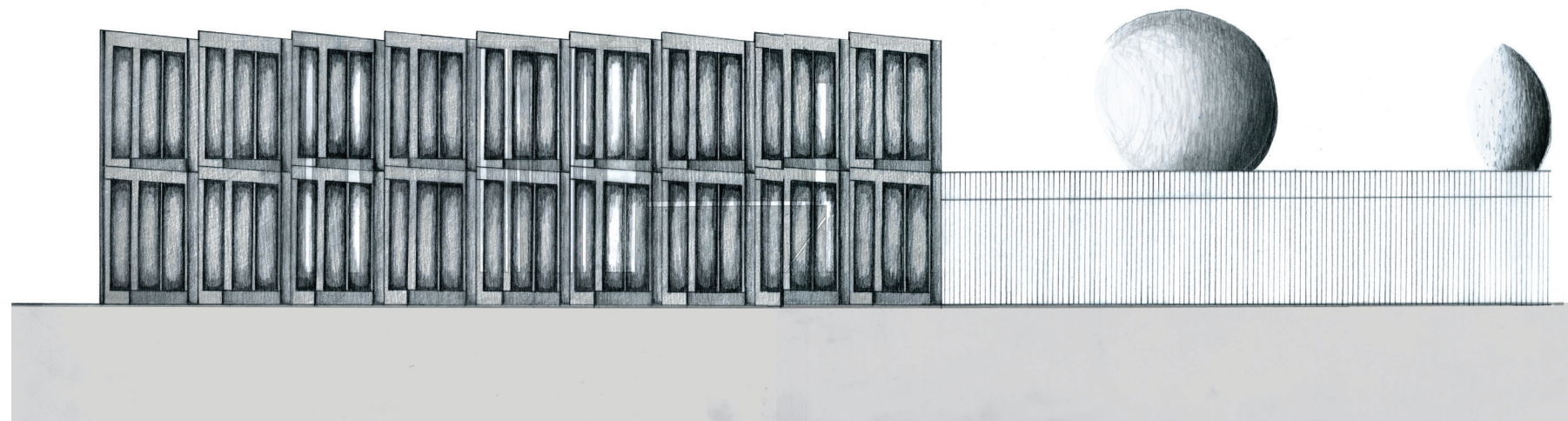


FIG 62. Shannon's new house – West Elevation

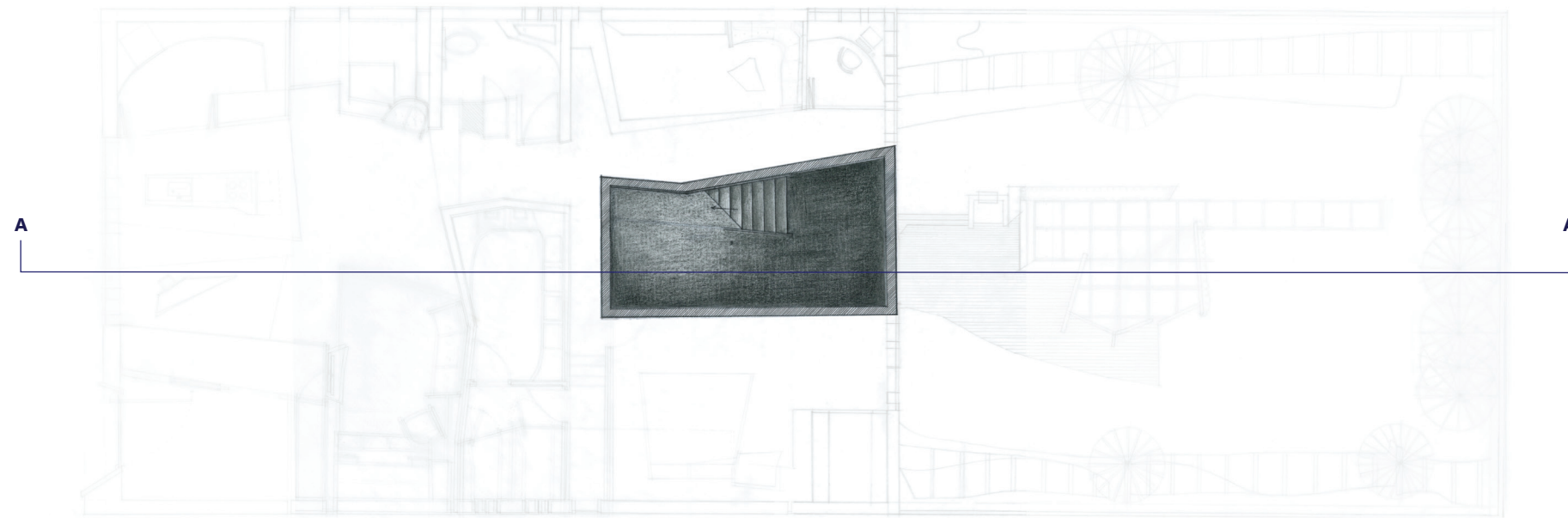


FIG 63. Shannon's new house – Cellar Floor Plan – 1:50 at A2

The Cellar acts as storage and archival space for Shannon's photographs. It also becomes the literal 'dark space' of the home, an 'escape' from the light and intensity above.

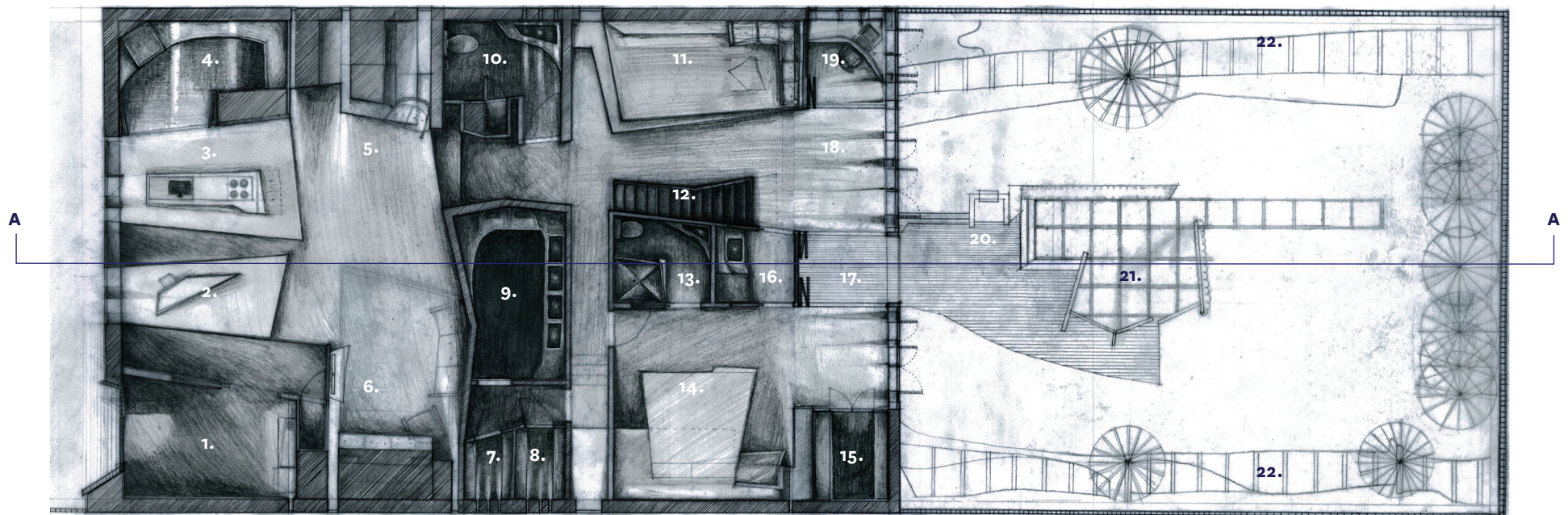


FIG 64. Shannon's new house – Ground Floor Plan - 1:50 at A2

1. Entrance	5. Sitting area	9. Photographic dark room	13. Ensuite	17. Back porch	21. Sunken patio area
2. Dinning space	6. Living space	10. Bathroom	14. Bedroom	18. Light studio space	22. Raised terraced gardens to fence
3. Kitchen	7. Photographic drying room	11. Libraray	15. Walk in wardrobe	19. Office	
4. Kitchen pantry	8. Photographic chemical store	12. Stair to cellar	16. Laundry	20. Barbeque	

Shannon's home transforms the familiar into the unfamiliar. The plan contains recognisable elements from a New Zealand home. Through Shannon's 'eye' and the insights gained from experiments undertaken, all is twisted into the unfamiliar.

INSIGHTS SHOWN ARE:

Dinning table, created from Model three: *'In Pursuit of Cosiness II'*,

Living room chair, created from Model two: *'Sunday Afternoon'*,

Bed and bedside table, created from Model seven: *'A Tiger in Bed'*,

Raised levels, for areas falling in light, created from Model three: *'In Pursuit of Cosiness II'* and Model four: *'St Patrick's Day Manicure: The Wearing of the Green'*,

Backyard, barbeque and pergola, created from Model eight: *'Before the Barbecue'*.

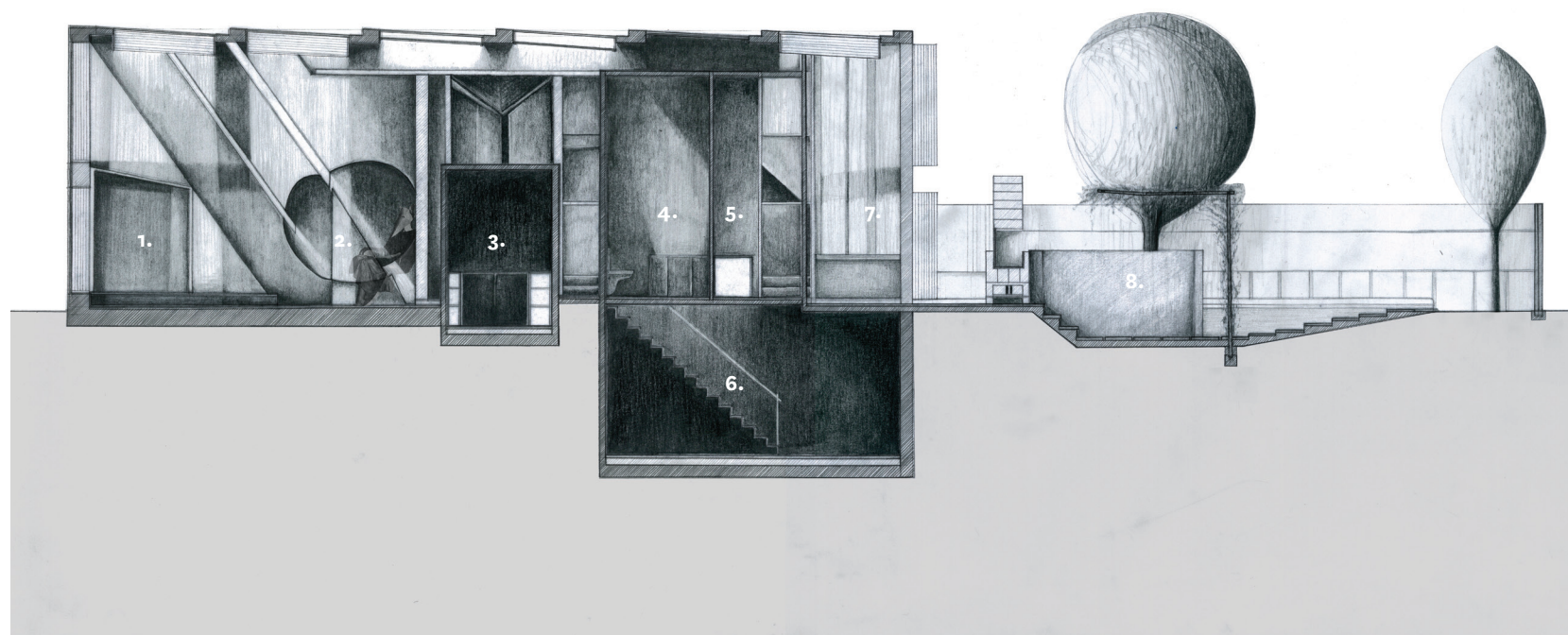


FIG 65. Shannon's new house – Longitudinal section AA – 1:50 at A2

- | | | |
|--------------------------|------------|--------------------------------|
| 1. Kitchen pantry | 4. Ensuite | 7. Back porch (view to office) |
| 2. Sitting area | 5. Laundry | 8. Sunken patio area |
| 3. Photographic darkroom | 6. Cellar | |

The section reveals the play of light and shade over the East interior Camera Obscura shadow wall. Light penetration is controlled through movable roof and wall shutter systems. Floor levels shift in accordance to shade; with the dark spaces of the photographic darkroom and cellar situated deeper.

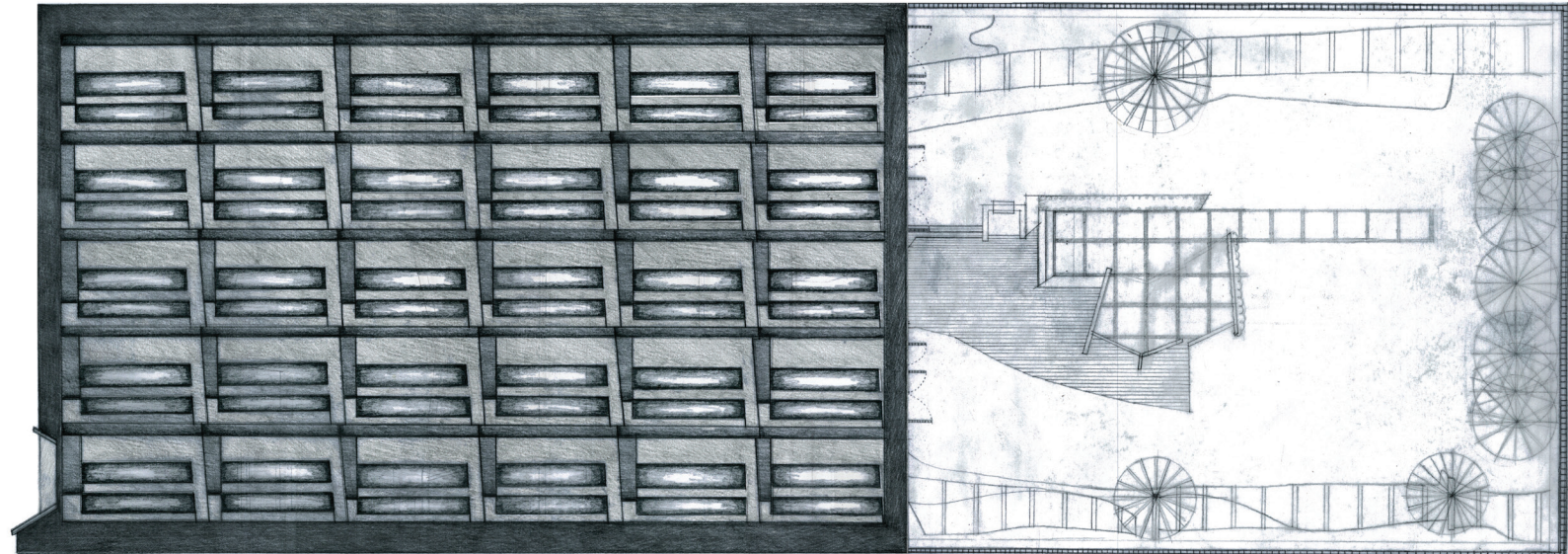


FIG 66. Shannon's new house – Plan: Roof level (Showing Shutters) – 1:50 at A2

The domestic roof is transformed into the unfamiliar through shutter placement. Shannon's backyard was created through insights gained from Model eight: *'Before the Barbecue'*. Geometries, forms, levels and details were directly derived from this model.



FIG 67. Final Model – Scene showing sitting area, kitchen, pantry and dinning space

The domestic interior is viewed as constructed scenes. These scenes reveal the home in a new light. Like the camera, space is presented with intense colour, texture, detail, light and shade. These scenes are an accumulation of insights gained from all three experiments. Noticeably Experiment three: 'Textures', is revealed in the wallpaper, carpet and furniture coverings.



FIG 68. Final Model – Details of dinning room table created from Model three: *'In Pursuit of Cosiness II'* and kitchen with floor levels created from Model three: *'In Pursuit of Cosiness II'* and Model four: *'St Patrick's Day Manicure: The Wearing of the Green'*



FIG 69. Final Model – Detail of sitting space, with chair created from Model one: *'The Rat in the Lounge'*

The double of life and death is also evident in the home. The doubles of light and dark and life and death are symbolic – one cannot exist without the other. Therefore the home exhibits this constant duality. Light and dark and life and death are doubles of opposites. Kofman (1988, p.129) states that, “the double does not double a presence, but rather supplements it, allowing one to read, as in a mirror, originary difference.” Although photographs of people always transform the living into the dead, Shannon’s sense of fun and playfulness is still apparent. Rather than distilling the evident death present in photography by rendering her photographs with the horrors of death, the artist’s life very much shines through. As a result, the home created for Shannon is as much a celebration of a joyous and playful life as it is about the tragedies of painful deaths. Colour, texture, pattern and materiality are all signs of this life.

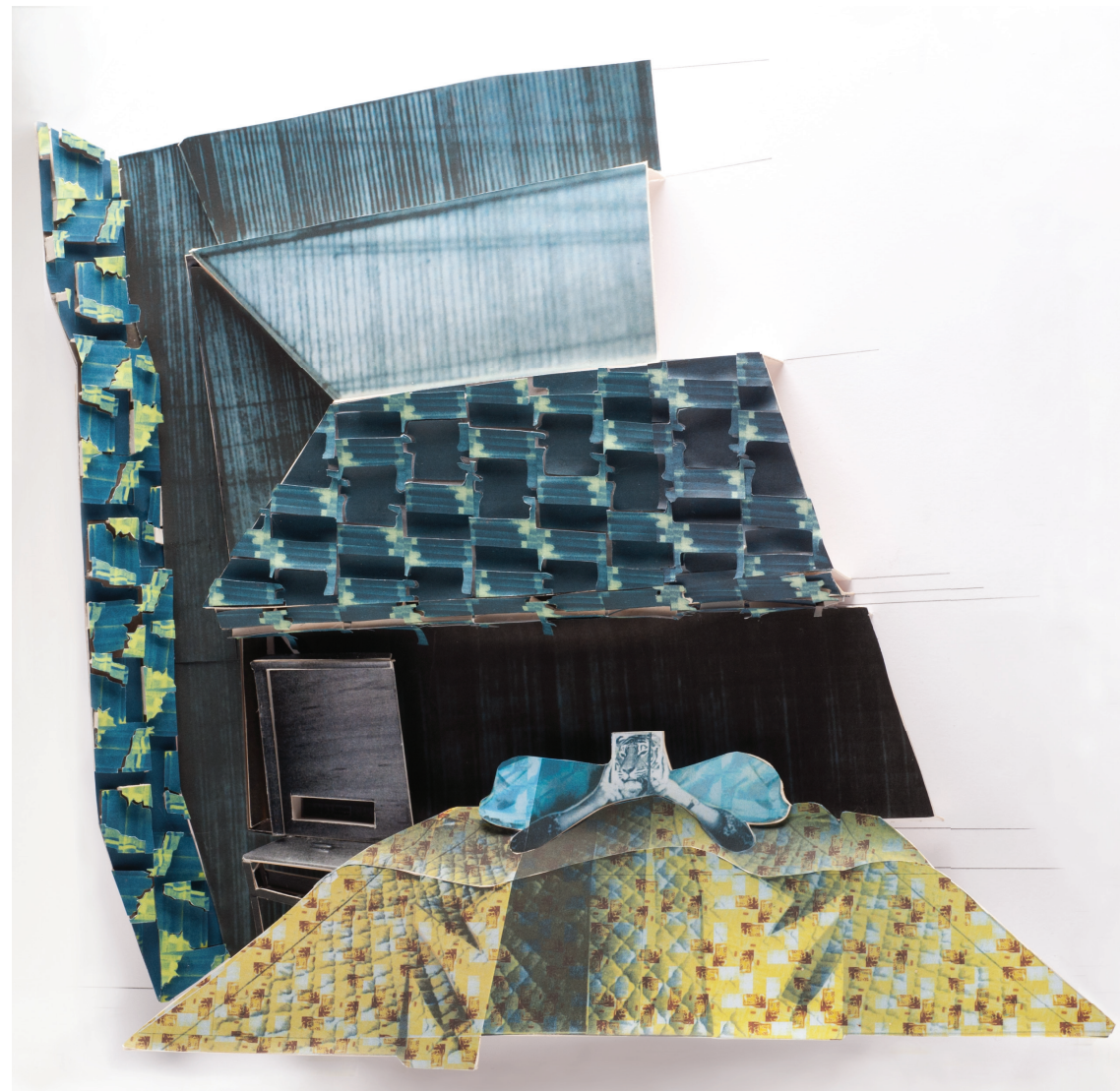


FIG 70. Final Model – Scene showing Shannon’s bedroom



FIG 71. Final Model – Details of bedside table and bed created from Model seven: *'A Tiger in Bed'*



FIG 72. Final Model – Detail of chair from living room scene; created from Model two: *'Sunday Afternoon'*

CONCLUSION

Architects have always faced a distortion between their depiction of space and reality. Long before the camera, rules of perspective governed and effected architectural design. Through photography this distortion of reality became the natural way to 'see'. The panoramic photographs by Marie Shannon awaken our eyes to the distortions that are present in our experience of architecture. An architectural world through a photographer's eye is both familiar and unfamiliar to the architects view. The uncanny is present in "the ambiguity between real world and dream, real world and spirit world" (Vidler, 1992, p.41). The eye stumbles over these 'otherworldly' depictions of Shannon's domestic environment, enabling the viewer to have greater powers of observation.

Photographers, and in particular Shannon, see the world differently. Photography and the camera enable an improved power of sight. More is revealed to the camera and architecture is intensified. Beauty is seen in the ordinary, with detail, tone, texture, light and dark fully revealed. As a suspended moment, a deeper understanding and opportunity is created to observe and appreciate this beauty. As photographs render the present into the past, death is apparent in all photographs containing people. Although this effect adds to the uncanniness of Shannon's images, her photographs still display life. The home exhibits this duality of life and death.

Shannon photographs her architectural interior as a domestic stage. In these views we are confronted with scenes from her life to examine, scenes that are familiar but that have uncanny twists. The uncanny is present through Shannon's placement of sinister objects like the pocket knife and her own either masked character or partial ghostly presence. Her

architecture also contains the unfamiliar. Normal linear space is distorted. Disjunctions of joint spaces disrupt the eye, causing an extension of observation. Shannon's new home is also viewed as a scene from a domestic stage. An accumulation of insights from the experiments undertaken, lead to the constructed scenes. Distortion and Shannon's view gave a twist on the familiar. Details, textures, relief, colour, light and shade intensify the domestic interior. The ordinary home is revealed as remarkably beautiful!

Photography is closely tied to light and shadow. Architecture seen through the photographic image reveals space in layers of light and shade. Architectures often hidden pictorial beauty is captured through the cameras extraordinary ability to pick up this subtle light and shade. Space requires the pairing of light and dark. But in architecture, the beauty of shadows has often been understated. Through the camera this beauty is revealed. Shannon's home is created as an inhabited shadow. The longitudinal interior walls create spaces that are literal shadow projections in the three dimensions. Accompanied by a poetic consideration of light penetration, the home's interior is bathed in a rich play of light and shadow.

Celebrating architecture through the 'eye' of the lens awakens our vision. Architecture's 'unseen' is revealed through the photographic view. The beauty of our ordinary lives usually lies in secret. Through the distilled moment offered in the photograph, this secret is disclosed. Architecture is revealed in a new light. This transformation creates architecture as the unfamiliar. The camera's slight twist on reality allows the beauty of architecture's shadowy world to be revealed.

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FIGURE LIST

FIGURE 1. Shannon, M. (1985). *The Rat in the Lounge* [Photograph]. From *Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography* (p.77), by G.C. Burke, 1989, Wellington, New Zealand: Wellington City Art Gallery. Published to accompany the exhibition organised by the Wellington City Art Gallery. Reprinted with permission.

FIGURE 2. Shannon, M. (1986). *In Pursuit of Cosiness II* [Photograph]. From *Mediatrix: new work from seven woman artists: an exhibition to mark the centenary of woman's suffrage in New Zealand* (p.40-41), by P. Pitts, 1993, Auckland, New Zealand: Artspace, with the support of the Queen Elizabeth II Arts Council of New Zealand. Reprinted with permission.

FIGURE 3. Shannon, M. (1985). *Sunday Afternoon* [Photograph]. From "The 'Panoramic' Photographs of Marie Shannon," by G. Stacey, 1985, *Art New Zealand*, 35, p.64-65. Reprinted with permission.

FIGURE 4. Shannon, M. (1985) *Before the Barbecue* [Photograph]. From "The 'Panoramic' Photographs of Marie Shannon," by G. Stacey, 1985, *Art New Zealand*, 35, p.62-63. Reprinted with permission.

FIGURE 5. Shannon, M. (1985). *The Rat in the Lounge* [Photograph]. From *Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography* (p.77), by G.C. Burke, 1989, Wellington, New Zealand:

Wellington City Art Gallery. Published to accompany the exhibition organised by the Wellington City Art Gallery. Reprinted with permission.

FIGURE 6. Shannon, M. (1986). *Indoor Fireworks* [Photograph]. From *Six Woman Photographers* (p.51), by R. Bosworth & M. Tweedie, 1987, Auckland, New Zealand: PhotoForum New Zealand, with assistance from the Queen Elizabeth II Arts Council of NZ. Reprinted with permission.

FIGURE 7. Shannon, M. (1986) *Baby Clothes* [Photograph]. From *Six Woman Photographers* (p.52), by R. Bosworth & M. Tweedie, 1987, Auckland, New Zealand: PhotoForum New Zealand, with assistance from the Queen Elizabeth II Arts Council of NZ. Reprinted with permission.

FIGURE 8. Shannon, M. (1986) *St Patricks Day Manicure: The Wearing of the Green* [Photograph]. From *Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography* (p.78), by G.C. Burke, 1989, Wellington, New Zealand: Wellington City Art Gallery. Published to accompany the exhibition organised by the Wellington City Art Gallery. Reprinted with permission.

FIGURE 9. Shannon, M. (1987) *A Tiger in Bed* [Photograph]. From "Fragments of their world: Multiple Visions," 1987, *PhotoForum Review*, 33, p.16. Reprinted with permission.

FIGURE 10. Winogrand, G. (c. 1950's). *Untitled* [Photograph]. From *Icons of Photography: The 20th Century* (p.136-137), by P. Stepan (Ed), 1999, New York: Prestel.

FIGURE 11. Arbus, A. (1967). *Boy with a Straw Hat waiting to March in a Pro-War Parade, N.Y.C* [Photograph]. From *Icons of Photography: The 20th Century* (p.159), by P. Stepan (Ed), 1999, New York: Prestel.

FIGURE 12. Lartigue, J.H. (1904). *Hydroglider with Propeller* [Photograph]. From www.masters-of-photography.com/L/lartigue/lartigue_hydroglider, retrieved 01-04-2011.

FIGURE 13. Experiment one: Model one - adapted from Marie Shannon's *The Rat in the Lounge*.

FIGURE 14. Experiment one: Model two – adapted from Marie Shannon's *Sunday Afternoon*.

FIGURE 15. Experiment one: Model six – adapted from Marie Shannon's *Baby Clothes*.

FIGURE 16. Experiment one: Model five – adapted from Marie Shannon's *Indoor Fireworks*.

FIGURE 17. Experiment one: Model eight – adapted from Marie Shannon's *Before the Barbecue*.

FIGURE 18. Experiment one: Model three – adapted from Marie Shannon's *In Pursuit of Cosiness II*.

FIGURE 19. Experiment one: Model three, table detail – adapted from Marie Shannon's *In Pursuit of Cosiness II*.

FIGURE 20. Experiment one: Model three, floor detail – adapted from Marie Shannon's *In Pursuit of Cosiness II*.

FIGURE 21. Experiment one: Model four – adapted from Marie Shannon's *St Patricks Day Manicure: The Wearing of the Green*.

FIGURE 22. Experiment one: Model four, floor detail - adapted from Marie Shannon's *St Patricks Day Manicure: The Wearing of the Green*.

FIGURE 23. Experiment one: Model four, floor detail - adapted from Marie Shannon's *St Patricks Day Manicure: The Wearing of the Green*.

FIGURE 24. Experiment one: Model seven – adapted from Marie Shannon's *A Tiger in Bed*.

FIGURE 25. Experiment one: Model seven, left bedside table detail – adapted from Marie Shannon's *A Tiger in Bed*.

FIGURE 26. Experiment one: Model seven, right bedside table detail – adapted from Marie Shannon's *A Tiger in Bed*.

FIGURE 27. Experiment one: Model seven, curtain/screen detail – adapted from Marie Shannon's *A Tiger in Bed*.

FIGURE 28. Talbot, W.H.F. (1835). *Latticed Window* (with the Camera Obscura), August 1835 [Photograph]. Reprinted with permission - William Henry Fox Talbot, National Media Museum, Science and Society Picture Library.

FIGURE 29. Arbus, D. (1968). *Woman with a Veil on Fifth Avenue, N.Y.C* [Photograph]. From *Visions from America: Photographs from the Whitney Museum of America Art*, 1940 – 2001 (p.81), by S. Wolf, 2002, New York: Prestel.

FIGURE 30. Shannon, M. (1985). *Sunday Afternoon* [Photograph]. From The 'Panoramic' Photographs of Marie Shannon, by G. Stacey, 1985, *Art New Zealand*, 35, p.64-65. Reprinted with permission.

FIGURE 31. Experiment two: Photograph of bathroom before conversion.

FIGURE 32. Experiment two: Photograph of bathroom converted into darkroom.

FIGURE 33. Experiment two: Photograph of photogram process in converted darkroom.

FIGURE 34. Miller, G.F. (2000). *Petworth Window 12 February 2000* [Photogram]. From *Shadow Catchers: Camera-less photography* (p.129), by M. Barnes, 2010, London: Merrell Publishing Limited.

FIGURE 35. Moholy-Nagy, L. (1926). *Self-Portrait in Profile* [Photogram]. From *Icons of Photography: The*

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FIGURE 36. Fuss, A. (1997). *From the series My Ghost* [Photogram]. From *Shadow Catchers: Camera-less photography* (p.167), by M. Barnes, 2010, London: Merrell Publishing Limited.

FIGURE 37. Ray, M. (1924). *Untitled Rayograph* [Photogram]. From *Modernist Photography: Selections from the Daniel Cowin Collection* (p.85), by C. Phillips and V. Rocco (Eds), 2005, New York: ICP.

FIGURE 38. Neususs, F. (1962). *Untitled* (Körperfotogramm, Berlin) [Photogram]. From *Shadow Catchers: Camera-less photography* (p.29), by M. Barnes, 2010, London: Merrell Publishing Limited.

FIGURE 39. Experiment two: Photogram – Made from Marie Shannon's *A Tiger in Bed*.

FIGURE 40. Experiment two: Photogram – Made from Marie Shannon's *Indoor Fireworks*.

FIGURE 41. Experiment two: Photogram – Made from Marie Shannon's *Baby Clothes*.

FIGURE 42. Experiment two: Photogram – Made from Marie Shannon's *St Patricks Day Manicure: The Wearing of the Green*.

FIGURE 43. Experiment two: Photogram – Made from Marie Shannon's *The Rat in the Lounge*.

FIGURE 44. Experiment two: Photogram – Made from Marie Shannon’s *Sunday Afternoon*.

FIGURE 45. Experiment two: Photogram – Made from Marie Shannon’s *In Pursuit of Cossiness II*.

FIGURE 46. Crewdson, G. (2001). *Untilted from Twilight* [Photograph]. From *Twilight: Photographs by Gregory Crewdson* (plate 14), by R. Moody, 2002, New York: Harry N. Abrams Inc. Publishers.

FIGURE 47. Barney, T. (1987). *Jill and Polly in the Bathroom* [Photograph]. From *So the story goes* (p.22), by K. A. Bussard, 2006, New Haven: The Art Institute of Chicago, Yale University Press. Reprinted with permission.

FIGURE 48. Barney, T. (1990). *Jill and I* [Photograph]. From *So the story goes* (p.23), by K. A. Bussard, 2006, New Haven: The Art Institute of Chicago, Yale University Press. Reprinted with permission.

FIGURE 49. Experiment three: Textures – Made from the photograms in Experiment two.

FIGURE 50. Niepce, J.N. (1826) *View from the Window at Le Gras* [Photograph]. From www.hrc.utexas.edu/exhibitions/permanent/wfp/, retrieved 25-04-2011.

FIGURE 51. Rejlander, O.G. (1857) *The First Negative* [Photograph]. From *Acting the Part: Photography as theatre* (p.35), by L. Pauli (Ed), 2006, London: Merrell Publishers Limited in association with the National Gallery of Canada.

FIGURE 52. Shannon, M. (1986) *St Patricks Day Manicure: The Wearing of the Green* [Photograph]. From *Imposing narratives: Beyond the Documentary in Recent New Zealand photography* (p.78), by G.C. Burke, 1989, Wellington, New Zealand: Wellington City Art Gallery. Published to accompany the exhibition organised by the Wellington City Art Gallery. Reprinted with permission.

FIGURE 53. Shannon, M. (1985). *The Rat in the Lounge* [Photograph]. From *Imposing narratives: Beyond the Documentary in Recent New Zealand photography* (p.77), by G.C. Burke, 1989, Wellington, New Zealand: Wellington City Art Gallery. Published to accompany the exhibition organised by the Wellington City Art Gallery. Reprinted with permission.

FIGURE 54. Shannon’s new house – Summer solstice Camera Obscura shadow drawing.

FIGURE 55. Shannon’s new house – Winter solstice Camera Obscura shadow drawing.

FIGURE 56. Shannon’s new house – Summer solstice Camera Obscura shadow model.

FIGURE 57. Shannon’s new house – Winter solstice Camera Obscura shadow model.

FIGURE 58. Shannon’s new house – House and context on 30 O’Neill St, Ponsonby, Auckland.

FIGURE 59. Shannon’s new house – North Elevation.

FIGURE 60. Shannon’s new house – East Elevation.

FIGURE 61. Shannon’s new house – South Elevation.

FIGURE 62. Shannon’s new house – West Elevation.

FIGURE 63. Shannon’s new house – Plan: Cellar level.

FIGURE 64. Shannon’s new house – Plan: Ground level.

FIGURE 65. Shannon’s new house – Section: Longitudinal.

FIGURE 66. Shannon’s new house – Plan: Roof level (showing shutters).

FIGURE 67. Shannon’s new house – Moment models: Kitchen and dinning space.

FIGURE 68. Shannon’s new house – Moment models: Detail from kitchen and dinning space.

FIGURE 69. Shannon’s new house – Moment models: Sitting space detail.

FIGURE 70. Shannon’s new house – Moment models: Bedroom space.

FIGURE 71. Shannon’s new house – Moment models: Detail from bedroom space.

FIGURE 72. Shannon’s new house – Moment models: Detail from living space.

