



TUSSLE zINE

no. 2

persistence of vision

Front cover image: Paula Gibson, you make my thoughts come in pairs,

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**Teri Donovan** lives and works in Toronto. She uses mixed media to address paradoxes that shape awareness, thoughts, and behaviours in work that examines agency, perception and memory, and societal impacts on identity.

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**Paula Rae Gibson** was born in London, took up photography in her early 20's. She is self taught, leaning mainly on analogue and darkroom work.

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**Odysseas Padoulas**

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**Nikolaus Legrady** is a visual artist, anti-hero and protagonist who is expecting trouble. He steps out of the art world's blind spot, deconstructing myths and fictions. Emerging as a hybrid between technical wizard, as buster, and political commentator, he moves through a world of political, social, and cultural intrigue, trends, and events.

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**Teri Donovan's** work stems from an ongoing interest in issues related to agency and identity and the struggle to reconcile history, convention and tradition within the context of changing social values.

Within that framework, these works aim to examine the experience of being constrained or limited by perceived or actual limitations, whether self-imposed or externally determined, as well as the efforts to be free of them. They tap into a common experience of circumscription and encapsulate a sense of the never-ending search for freedom in the face of limitations.

As a literal and symbolic container, the box conveys a condition of restriction, the exact nature of which remains unspecified. The figure inside may be limited as much by learned behaviour and perception as by circumstance, but the dream of freedom and the persistent vision of self-determination continue to inspire the search for a way out.



*Teri Donovan: Untitled #14 Ink jet prints, acrylic box, glue, acrylic gel, 16x16in. Styrofoam, double-sided tape, archival foam core*

Paula Rae Gibson

This selfie culture unnerves me. Not with teens, that's a whole different thing, but every time a friend posts a selfie of herself, I think, oh dear, she's at crisis point. She needs to keep seeing her image, know she exists, she feels her life is nothing...that she is fading away.

When my husband was diagnosed with death, our daughter was 20 weeks old. I was the last person on the planet equipped to be a single parent, let alone exist without him, and I started to take photos of myself obsessively. It was an excuse to get dressed, an excuse not to get dressed, it was proof I hadn't disappeared.... been buried with him.

<https://www.lensculture.com/articles/paula-rae-gibson-you-and-your-selfies>



above image by Paula Rae Gibson

Odysseas Padoulas: composes artworks by combining letters, images and objects. Her artworks are often edited graphically. She is a graphic designer by profession.

overleaf image by artist above





Digital Geometry by Nikolaus Legrady

We believe we see in a fairly objective manner  
but vision is severely mediated at subconscious levels;  
the information recorded by the retina is interpreted before reaching  
consciousness,  
re scripted by what we think or believe; vision is remapped to our  
expectations.

A view captured by the retina is a concave curvature that's corrected by  
optic functions before reaching consciousness. In Kurosawa's film Rashomon  
three witnesses tell different tales and so with this work, where  
technology is the witness interfering between reality and ourselves.

Our eyes constantly scan the environment and from these multiple scans  
a view is stitched together and presented to consciousness.  
These panoramas are digitally assembled from up to 40 shots.  
The curvature comes from the distance of each object to the lens, which  
mimics the biology of vision before our unconscious reshapes what we see.

Our technology extends biology, reshaping senses, extending vision  
Our individual sight is subjective but since reality is a shared  
agreement, these images reveal what we look at but rarely notice; the  
boundaries of our perceptive strategies.

Photographic nature is expected to be impartial, democratic, not to favor  
one aspect over another, yet our visual template is always ethnocentric,  
culturally selective. Here presented with a new way of seeing, this  
temporary surprise gives us an outsider's perspective of an everyday,  
ubiquitous visuality.  
These distortions upset our expectations, create a momentary gap where we  
can see fresh and anew, relying more on experience than on what we're told  
or have learned to expect.

<http://www.mikloslegrady.com/photo/pantoronto/statement.html>



above image detail by Nikolaus Legrady