



Sight Unseen: International Photography by Blind Artists

Toured by Curatorial Assistance Traveling Exhibitions (CATE)



Sight Unseen: International Photography by Blind Artists

Douglas McCulloh
Curator

Sight Unseen, the first major exhibition of work by the world's most accomplished blind photographers, explores the idea that sight-impaired photographers can see in ways that sighted people cannot.

Many of us, with sight leading as our dominant sense, use images to build our world. Visual information is practical to our survival and yet it has become pervasive in our world. We respond to visual overload by shuttering and narrowing our perception, a form of self-inflicted blindness, so as to rebalance our senses. But for the blind artists in this exhibition, the act of making a photograph has provided new ways of seeing.

These artists employ diverse strategies in their work. Some use the camera to present their own inner visions. Some capture the outside world unfiltered with a non-retinal photography of chance. And a number of the artists, legally blind but retaining a limited, highly attenuated sight, photograph to capture the outside world and bring it into their realm.

In his novel *Blindness* José Saramago writes, "Perhaps only in a world of the blind will things be what they truly are." Beethoven composed music without the ability to hear, blind Milton and Homer conjured the landscapes of the heavens and the underworld, and the artists of *Sight Unseen* further explore our definitions of blindness and challenge us to reevaluate what it means to see.

Sight Unseen: International Photography by Blind Artists is curated by Douglas McCulloh and was originated by UCR/California Museum of Photography, an affiliate institution of ARTSblock, the University of California, Riverside, and toured by Curatorial Assistance Traveling Exhibitions (CATE), Pasadena, California.

Front page:
Aberration, Bruce Hall

Left:
*The Harmony of Silence With the
Movement of Water Leads to Serenity*,
Gerardo Nigenda

Right:
Ultimate Rush, Kurt Weston





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NUMBER OF WORKS

111 photographs
8 tactile illustrations

FRAME SIZES

From 8 x 10 inches (20 x 25 cm) to
48 x 57 inches (121 x 144 cm)

SPACE REQUIREMENTS

420 linear feet (130 linear meters)

TOUR DATES

Fall 2009 to 2013

PARTICIPATION FEE

Contact CATE for information

SUPPORT MATERIALS

Exhibition catalogue (UCR/CMP, 2009)

PARTICIPATING ARTISTS

Ralph Baker
Evgen Bavcar
Henry Butler
Pete Eckert
Bruce Hall
Annie Hesse
Rosita McKenzie
Gerardo Nigenda
Michael Richard
Seeing With Photography Collective
Kurt Weston
Alice Wingwall

Below:
A Close Up View, Evgen Bavcar

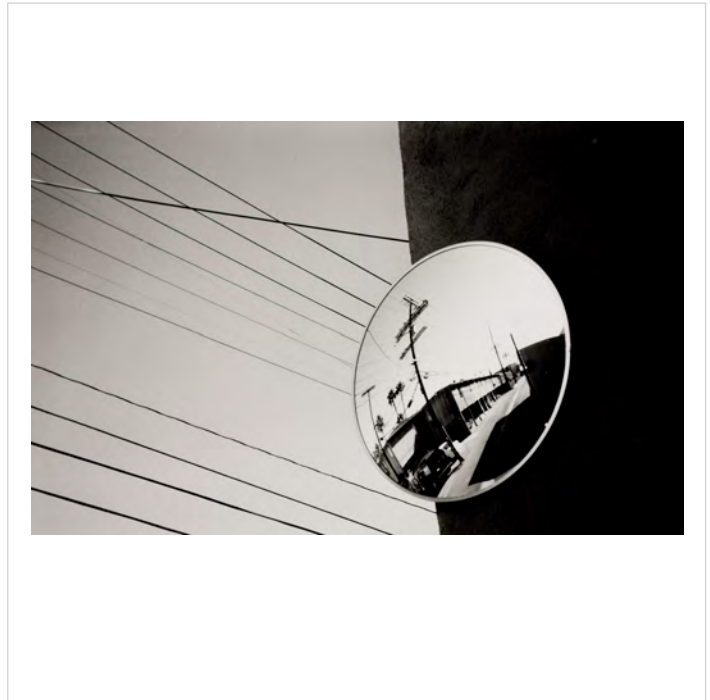


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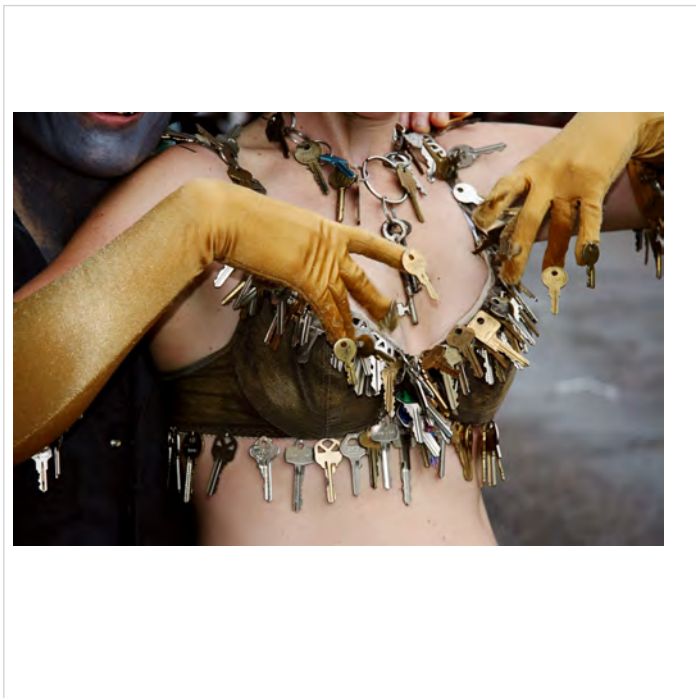
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Self Portrait at San Trovaso, Venice, Italy, Alice Wingwall



Connected, Michael Richard



Key Bra, Henry Butler



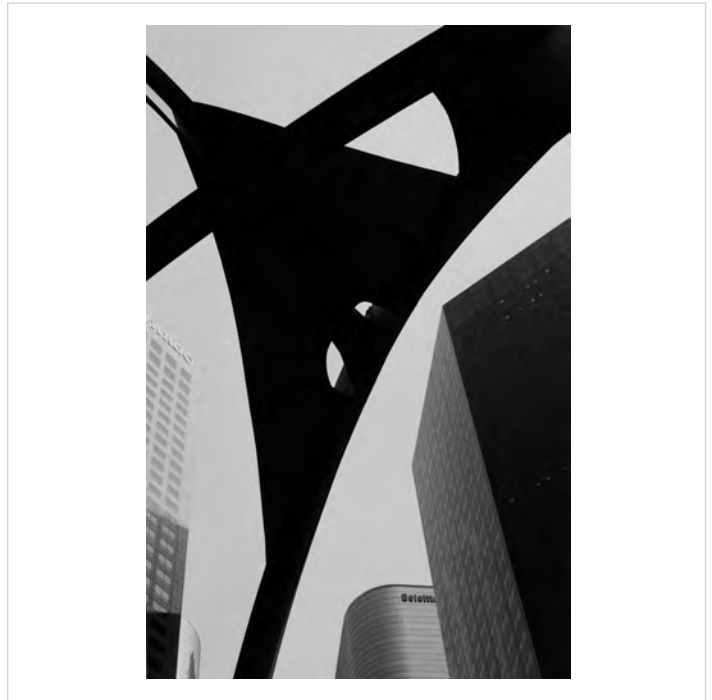
Calton Hill, Rosita McKenzie

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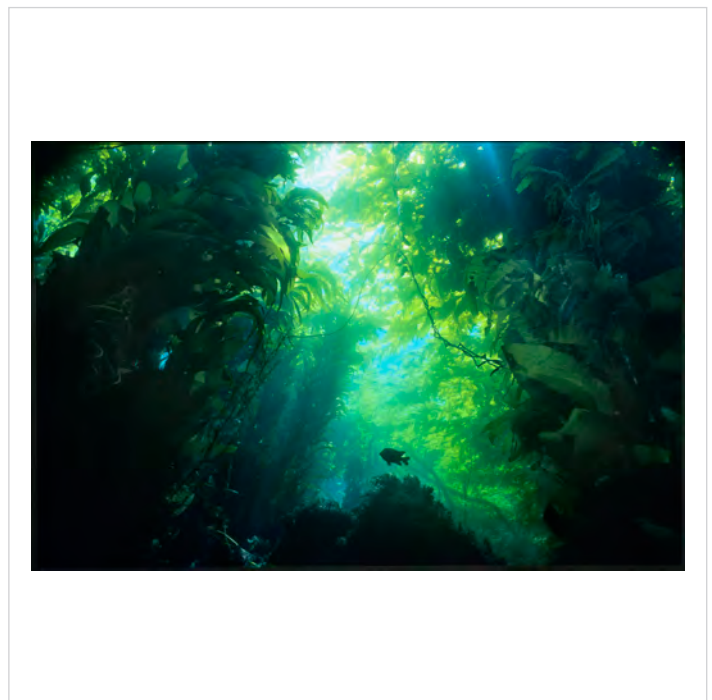
Electroman, Pete Eckert



OminousAnonymous, Michael Richard



Children of the Damned, Victorine Floyd Fludd



Silhouette, Bruce Hall

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PARTICIPATION FEE

Participation fees generally cover a six or eight week exhibition period, including adequate additional time for installation and dismantling. Fees are prorated for longer booking periods. A deposit is due upon signing the contract, a second payment is due 90 days prior to the booking period, and the balance is due on the first day of the booking period.

SPACE REQUIREMENTS

The estimates given for linear feet/meters are twice the total horizontal measurement of all works, frame to frame, and represent the average wall space required to hang the exhibition. Since exhibition information is often printed in advance, actual space requirements may vary slightly by the time the exhibition travels.

INSURANCE

Exhibitions are insured during transit to and from each venue under our fine arts policy. In most cases, venues are required to insure the exhibition while it is in their possession. Some exhibitions are covered at the venue by CATE under a “wall to wall” fine arts policy and may have an insurance fee.

REGISTRATION AND PREPARATION

Condition reports accompany all exhibitions, and incoming and outgoing reports are required of all venues. Installation and handling instructions accompany exhibitions when necessary.

TRANSPORTATION

CATE makes all shipping arrangements. These arrangements are made one to two months prior to the opening of the exhibition. The majority of exhibitions require that the venue pay a prorated transportation fee, which allows each venue to pay an equal amount of the domestic transportation costs for the entire tour. Venues in Alaska, Hawaii, and foreign countries are responsible for incoming shipping costs plus outgoing costs to a mutually agreed-upon point in the continental United States.

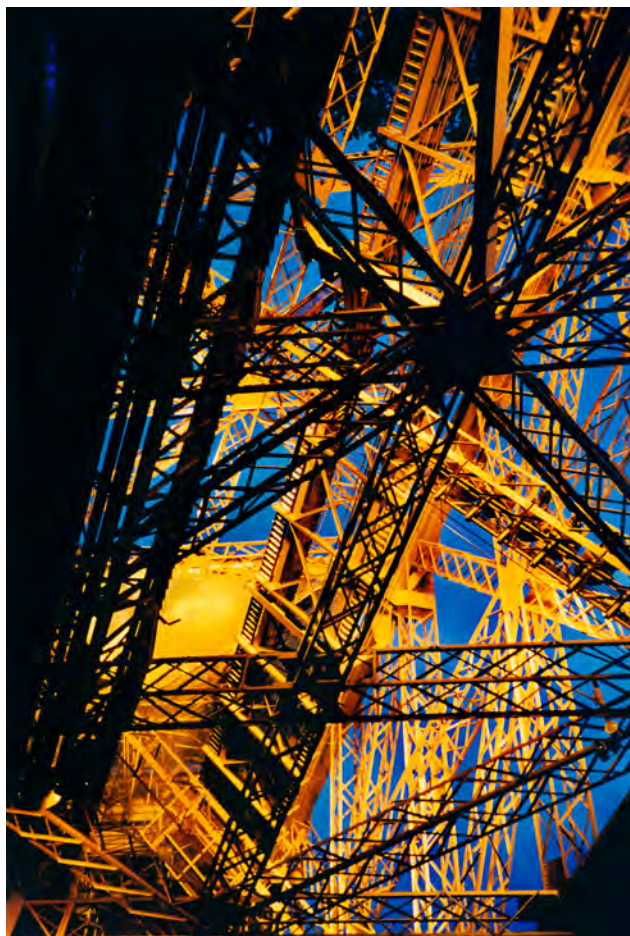
EXHIBITION SIGNAGE

CATE provides mounted text panels and item labels suitable for use with each exhibition. Museums wishing to design and fabricate text panels and/or object labels can request digital source files.



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Eiffel Tower, Annie Hesse

Curatorial Assistance Traveling Exhibitions (CATE) is a nonprofit organization dedicated to creating opportunities for access, outreach, and education in the visual arts through the origination and circulation of diverse and innovative exhibitions for museums and art organizations worldwide. CATE fosters collaborations between public and private resources by developing traveling exhibitions that expand public opportunities to view and experience significant works of art. Formed in 2000, CATE has toured more than 200 exhibitions to over 550 art venues worldwide.

**113 EAST UNION STREET
PASADENA CALIFORNIA 91103**

**www.curatorial.org
626.577.0044**