

Andriko Lozowy

Andriko Lozowy

Volume 12, numéro 1, 2021

Structures of Anticipation

URI : <https://id.erudit.org/iderudit/1077904ar>

[Aller au sommaire du numéro](#)

Éditeur(s)

York University

ISSN

1918-8439 (numérique)

[Découvrir la revue](#)

Citer ce document

Lozowy, A. (2021). Andriko Lozowy. *Imaginations*, 12(1), 47–49.

© Andriko Lozowy, 2021



Ce document est protégé par la loi sur le droit d'auteur. L'utilisation des services d'Érudit (y compris la reproduction) est assujettie à sa politique d'utilisation que vous pouvez consulter en ligne.

<https://apropos.erudit.org/fr/usagers/politique-dutilisation/>

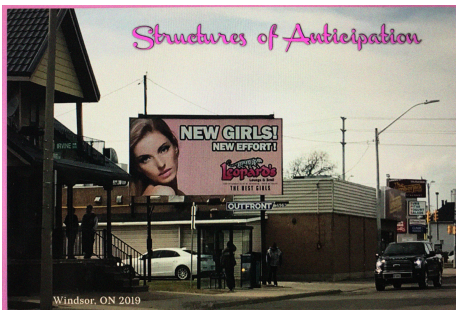
Cet article est diffusé et préservé par Érudit.

Érudit est un consortium interuniversitaire sans but lucratif composé de l'Université de Montréal, l'Université Laval et l'Université du Québec à Montréal. Il a pour mission la promotion et la valorisation de la recherche.

<https://www.erudit.org/fr/>

IMAGINATIONS

REVUE D'ÉTUDES INTERCULTURELLES DE L'IMAGE • JOURNAL OF CROSS-CULTURAL IMAGE STUDIES



SARAH BEVERIDGE
TALYSHA BUJOLD-ABU
FIONA COUILLARD
LINDSEY A. FREEMAN
KRISTEN GALLERNEAUX
FAEGHEH (VICTORIA) KALANTARI
RANDY LEWIS

ANDRIKO LOZOWY
KIMBERLY MAIR
BRENDA FRANCIS PELKEY
DOMINIC PINNEY
KATE SCHNEIDER
MONTI SIGG
SAHAR TE

IMAGINATIONS
REVUE D'ÉTUDES INTERCULTURELLES DE L'IMAGE • JOURNAL OF CROSS-CULTURAL IMAGE STUDIES

STRUCTURES OF ANTICIPATION

Guest Editors: Yoke-Sum Wong, Karen Engle, Craig Campbell

Issue 12-1, 2021

IMAGINATIONS:

JOURNAL OF CROSS-CULTURAL IMAGE STUDIES |
REVUE D'ÉTUDES INTERCULTURELLES DE
L'IMAGE

Publication details, including open access policy
and instructions for contributors:

<http://imaginations.glendon.yorku.ca>

Structures of Anticipation

Guest Editors: Yoke-Sum Wong,
Karen Engle, Craig Campbell

April 30, 2021

Image Credit:

Karen Engle (photography) and
Craig Campbell (digital production), 2019

To cite this article:

“Andriko Lozowy.” *Imaginations: Journal of Cross-Cultural Image Studies*, vol. 12, no. 1, April 2021, pp. 47-49, doi: 10.17742/IMAGE.SA.12.1.9.

To link to this article:

<http://dx.doi.org/10.17742/IMAGE.SA.12.1.9>



The copyright for each article belongs to the author and has been published in this journal under a [Creative Commons 4.0 International Attribution NonCommercial NoDerivatives](https://creativecommons.org/licenses/by-nc-nd/4.0/) license that allows others to share for non-commercial purposes the work with an acknowledgement of the work's authorship and initial publication in this journal. The content of this article represents the author's original work and any third-party content, either image or text, has been included under the Fair Dealing exception in the Canadian Copyright Act, or the author has provided the required publication permissions. Certain works referenced herein may be separately licensed, or the author has exercised their right to fair dealing under the Canadian Copyright Act.

ANDRIKO LOZOWY



Structures of Anticipation experimented with methodological and temporal constraints. It also coupled geographical and cultural specificity to create an ethos of the concept of *terroir*. In this brief essay, I will stretch *terroir* beyond the particularity of culinary applications to include social-spatial-geographical flavors that nourish a location-based cultural-psycho-geography.

Terroir is a term that refers to how certain places produce certain identifiable qualities in wine and agricultural produce, to the climate that makes particular types of this produce prosper there and nourish its human and other inhabitants and give it

a distinctive taste or flavour based on the natural conditions of soil and topography (Barber, 2006). (Cited in Hurren and Hasbe-Ludt 2011, 18. *Journal of Curriculum Theorizing*. Volume 27, Number 2, 2011).

Before I arrived in Windsor, I wanted to investigate the complexities of power, colonialism, and place. However, once the hourglass began to count down, and time became finite and scarce, I simply maximized opportunities that existed at hand. The outcome was five images that compressed every extraneous artifact, sense, and affect to simple gestural drawings. The group's support let me exceed expectations and discover an urgency in the unexpected.

To describe the output as magic is too holistic. Perhaps the more appropriate word is design.

German-born Canadian graphic designer Rolf Harder says, "to produce good design you must abandon everything that is not supporting the message" (from the film, *Design Canada*, 2018, Greg Durrell). I'm struck by the idea that, as the sand passed through the hourglass's neck, the Structures of Anticipation collective produced works of immense clarity.

Artistic production is gruelling. It induces panic. It is exhausting. Yet creative flow emerged from the stress. I imagine that the abandonment of expectations and the embrace of the sensorial gave me presence with terroir. The placeness of the place and affective energy in a moment let me connect to history, people, and memory. The image is almost sacrificial. In the stillness of the moment, energy became still. There was a heaviness of a quiet anticipation.

All the while, the ground where I found place shakes as trains trundle between Windsor and Detroit.

Flow is something I discuss with my undergraduate students. It has the power to guide people to a place that seems mysterious, perhaps even unknown. But my own experience, a history laid out across a linear stretch of time, reminds me that, the flow is only accessed when I press into the uncharted, uncomfortable, and unknown.

Structures of Anticipation is where I accessed the flow. I connected with it. I felt it. The experience reminded me that my own photographic and walking method of research depend on an enforced pressure. I learned that I must find the time for flow. And Windsor is where I merged with place.

WORKS CITED

Design Canada. Accessed July 27, 2019. <http://www.imdb.com/title/tt7125748/>.

Hurren, Wanda, and Erika Hasebe-Ludt. "Bringing Curriculum Down to Earth: The Terroir That We Are." *Journal of Curriculum Theorizing* 27, no. 2 (October 1, 2011). <http://journal.jctonline.org/index.php/jct/article/view/345>.