



The Fae Richards Photo Archive

Sara Callahan



The Fae Richards Photo Archive:

The Fae Richards Photo Archive Zoe Leonard, Cheryl Dunye, 1996 Artwork by Zoe Leonard Contributions by Cheryl Dunye

The (re)mediation of Media in the Fae Richards Photo Archive Rebecca Schlossberg, 2014 The Fae Richards Photo Archive 1993 1996 by Zoe Leonard was originally made as source material for Cheryl Dunye's 1996 film *The Watermelon Woman* but has since been exhibited as a standalone artwork in over 14 exhibitions The film chronicles the making of a documentary on the fictional character Fae Richards an African American lesbian performer who played mammy or maid roles in popular films in the 1930s and starred in black cast race films in the 1940s Leonard's photographs authenticate Fae Richards lending credence and facticity to the character created by Dunye by illustrating her personal and professional life through photographs In this thesis I argue that the Archive is an important early example of archive as art that draws attention to the failings of the institutional archive of record to store and transmit information about people I examine the remediation or representation of one medium in another of the Archive across the frameworks of film and exhibition embedded as each medium is in a set of material social practices By first establishing a historically plausible visual record then revealing the Archive as a fiction Leonard critiques the archive as an authentic and necessary receptacle of knowledge and analog photography as its privileged medium Thus the Archive does not try to retroactively fill in the gaps of a partial history but instead reveals how history itself is constructed through specific uses of media *With Other Eyes* Lisa Bloom, 1999 *With Other Eyes* demonstrates how feminist postcolonial and antiracist concerns can successfully be incorporated into the study of art **Art + Archive** Sara Callahan, 2022-01-25 *Art Archive* provides an in depth analysis of the connection between art and the archive at the turn of the twenty first century The book examines how the archive emerged in art writing in the mid 1990s and how its subsequent ubiquity can be understood in light of wider social technological philosophical and art historical conditions and concerns Deftly combining writing on archives from different disciplines with artistic practices the book clarifies the function and meaning of one of the most persistent artworld buzzwords of recent years shedding light on the conceptual and historical implications of the so called archival turn in contemporary art *The Art Institute of Chicago Field Guide to Photography and Media* Antawan I. Byrd, Elizabeth Siegel, 2023-01-01 A roster of prominent artists curators and scholars offers a new entirely contemporary approach to our understanding of photography and media Focusing on the Art Institute of Chicago's deep and varied collection of photographs books and other printed matter installation art photobooks albums and time based media this ambitious wide ranging volume features short essays by prominent artists curators university professors and independent scholars that explore topics essential to understanding photography and media today The essays organized around themes ranging from the expected to the esoteric are paired with key objects from the collection in order to address issues of aesthetics history philosophy power relations production and reception More than 400 high quality reproductions amplify the authors

arguments and suggest additional dialogues across conventional divisions of chronology genre geography and technology An introductory essay by Matthew S Witkovsky traces the museum s history of acquisitions and how the evolution of the museum s collection reflects broader changes in the critical reception of the field of photography and media Distributed for the Art Institute of Chicago **Lateness and Longing** George Baker,2023-05-23 How a generation of women artists is

transforming photography with analogue techniques Beginning in the 1990s a series of major artists imagined the expansion of photography intensifying its ideas and effects while abandoning many of its former medium constraints Simultaneous with this development in contemporary art however photography was moving toward total digitalization Lateness and Longing presents the first account of a generation of artists focused on the work of Zoe Leonard Tacita Dean Sharon Lockhart and Moyra Davey who have collectively transformed the practice of photography using analogue technologies in a dissident way and radicalizing signifiers of older models of feminist art All these artists have resisted the transition to the digital in their work Instead in what amounts to a series of feminist polemics they return to earlier incomplete or unrealized moments in photography s history gravitating toward the analogue basis of photographic mediums Their work announces that photography has become not obsolete but late opened up by the potentially critical forces of anachronism Through a strategy of return of refusing to let go the work of these artists proposes an afterlife and survival of the photographic in contemporary art a formal lateness wherein photography finds its way forward through resistance to the contemporary itself

Retroactivism in the Lesbian Archives Jean Bessette,2018 Winner 2018 Winifred Bryan Horner Outstanding Book Award Grassroots historiography has been essential in shaping American sexual identities in the twentieth century Retroactivism in the Lesbian Archives examines how lesbian collectives have employed retroactivist rhetorics to propel change in present identification and politics By appropriating and composing versions of the past these collectives question challenge deconstruct and reinvent historical discourse itself to negotiate and contest lesbian identity Bessette considers a diverse array of primary sources including grassroots newsletters place based archives experimental documentary films and digital video collections to investigate how retroactivists have revised and replaced dominant accounts of lesbian deviance Her analysis reveals inventive rhetorical strategies leveraged by these rhetors to belie the alienating dispersing effects of discourses that painted women with same sex desire as diseased and criminal Focusing on the Daughters of Bilitis the Lesbian Herstory Archives and the June L Mazer Archives and on historiographic filmmakers such as Barbara Hammer and Cheryl Dunye Bessette argues that these retroactivists composed versions of a queer past that challenged then present oppressions joined together provisional communities and disrupted static definitions and associations of lesbian identity Retroactivism in the Lesbian Archives issues a challenge to feminist and queer scholars to acknowledge how historiographic rhetoric functions in defining and contesting identities and the historical forces that shape them **Tacita Dean** George Baker,Annie Rana,2025-05-20 A highly anticipated and richly illustrated anthology of essays on the work of artist Tacita Dean

This volume explores the deeply influential work of Tacita Dean recognized increasingly as one of the key artists of our times Emerging initially as part of the generation of the so called Young British Artists in the 1990s Dean has reinvented the manner in which artists use analogue mediums such as drawing photography and film prompting major questions in her work around the issues of time memory and history Dean s films embrace long takes that achieve a near photographic stillness they have been dedicated to obsolescent objects or stranded buildings failed quests and extraordinary figures usually other artists and writers nearing the end of their lives But Dean s contemplative films have been rigorously reinvented as a form over the course of her career and linked to a widening series of projects involving writing chalk drawings found photographs dance and theater This anthology explores the artist s expansive practice gathering essays and interviews by authors from an array of disciplines including art criticism philosophy literature and film Spanning twenty five years of the artist s career the volume includes writings by George Baker Douglas Crimp Brian Dillon Briony Fer Hal Foster Mark Godfrey Louise Hornby Rosalind Krauss Elisabeth Lebovici Jean Luc Nancy Tamara Trodd Marina Warner Peter Wollen and the artist herself

Context and Narrative in Photography Maria Short,Sri-Kartini Leet,Elisavet Kalpaxi,2020-08-15 However beautiful or technically dazzling your photographs might be if they don t tell a story convey an idea or make your viewer stop and think they are unlikely to make a lasting impression Context and Narrative in Photography introduces practical methods to help you plan develop and present meaningful communicative images With dozens of examples from some of the world s most thought provoking photographers this is a beautiful introduction to a fascinating aspect of photography Beginning with an exploration of different narrative techniques you ll be guided through selecting and developing a compelling concept for your project and how it might be conveyed either through a single image or a series of photographs You ll also learn ways to incorporate signs symbols and text into your work and how to present the finished piece to best reach your audience New to this edition are extended projects additional exercises and discussion questions expanded case studies around 25% of the images and an expanded Chapter 6 on integrating text into photographic projects **Creativity for Library Career**

Advancement Vera Gubnitskaia,Carol Smallwood,2019-06-18 Creativity is just connecting things observed Steve Jobs In today s diverse ever changing job market creativity is more necessary than ever In a profession offering a broad range of job opportunities librarians are surrounded by myriad connections to be made They are trained to recognize them This collection of new essays covers a wide spectrum of methods for cultivating creativity Topics include learning through role playing games libraries as publishers setting up and using makerspaces developing in house support for early career staff creating travelling exhibits creative problem solving and organizing no cost conferences New Queer Cinema B. Ruby Rich,2013-03-26 B Ruby Rich has been involved with queer filmmaking as a critic film festival curator publicist scholar and champion since it emerged in the 1980s This volume collects the best of her writing on New Queer Cinema from its beginning to the present Archive Fever Okwui Enwezor,2008 Organized and written by renowned scholar and ICP

Adjunct Curator Okwui Enwezor Archive Fever presents works by leading contemporary artists who use archival documents to rethink the meaning of identity history memory and loss Over the past thirty years successive generations have taken wide ranging approaches to the photographic and filmic archive The works presented here take many forms including physical archives arranged by peculiar cataloguing methods imagined biographies of fictitious persons collections of found and anonymous photographs film versions of photographic albums and photomontages composed of historical photographs These images have a wide ranging subject matter yet are linked by the artists shared meditation on photography and film as the quintessential media of the archive Artists in the exhibition include Tacita Dean Stan Douglas Felix Gonzalez Torres Zoe Leonard Il n Lieberman Walid Raad Thomas Ruff Anri Sala Fazal Sheikh Eyal Sivan Lorna Simpson and Vivan Sundaram among others

Photography and Cinema David Company, 2008-11-15 This account of photography and cinema shows how the two media are not separate but in fact have influenced each other since their inception David Company explores photographers on screen photographic and filmic stillness photographs in film the influence of photography on cinema and the photographer as a filmmaker OCLC

A Companion to Experimental Cinema Federico Windhausen, 2022-09-07 An exploration of what experimental cinema was is and might become A Companion to Experimental Cinema is a collection of original essays organized around both theoretical and historical issues of concern to film scholars programmers filmmakers and viewers Newly commissioned essays written by specialists in the field along with dialogues conducted with a diverse range of practitioners focus on core subjects to present an international array of overlapping and contrasting perspectives This unique text not only provides detailed accounts of particular films and filmmakers but also discusses new approaches of understanding characterizing and shaping experimental cinema The Companion offers readers an accessible point of entry to the material while seeking to contribute to scholarly debates Essays explore a wide range of topics within the realm of experimental film including the shift from traditional biography to broader contexts the increased attention afforded to local and transnational circuits of exchange and the deepening of theoretical considerations regarding cultural identity and cinematic aesthetics Key themes and concepts are inter woven throughout the text offering fresh perspectives on experimental cinema s dialogues with other modes and practices of film and video its interactions with the non cinematic arts its responses to changing technological landscapes and more An essential addition to the field the Companion Balances introductory summaries and scholarly dialogue with existing literature Explores how the study of experimental cinema can benefit from scholarship in other disciplines Includes numerous analyses of films that are readily available to view via digital media Discusses both canonical and obscure or neglected works Examines the effects of the growing diversification of experimental film scholarship A Companion to Experimental Cinema is a valuable resource for scholars of film studies and art history curators and programmers critics and bloggers filmmakers and artists and anyone interested in exploring experimental or avant garde cinema

The Feminist Uncanny in Theory and Art Practice Alexandra M.

Kokoli,2016-08-11 *The Feminist Uncanny in Theory and Art Practice* investigates the widely debated deeply flawed yet influential concept of the uncanny through the lens of feminist theory and contemporary art practice Not merely a subversive strategy but a cipher of the fraught but fertile dialogue between feminism and psychoanalysis the uncanny makes an ideal vehicle for an arrangement marked by ambivalence and acts as a constant reminder that feminism and psychoanalysis are never quite at home with one another *The Feminist Uncanny* begins by charting the uncanniness of femininity in foundational psychoanalytic texts by Ernst Jentsch Sigmund Freud Jacques Lacan and Mladen Dolar and contextually introduces a range of feminist responses and appropriations by Hélène Cixous Julia Kristeva and Sarah Kofman among others The book also offers thematically organised interpretations of famous artworks and practices informed by feminism including Judy Chicago's Dinner Party Faith Ringgold's story quilts and Susan Hiller's paraconceptualism as well as less well known practice such as the Women's Postal Art Even Feministo and the photomontages of Maud Sulter Dead lexicalised metaphors unhomey domesticity identity and dis identification and the tension between family stories and art's histories are examined in and from the perspective of different artistic and critical practices illustrating different aspects of the feminist uncanny Through a partisan yet comprehensive critical review of the fascinating concept of the uncanny *The Feminist Uncanny in Theory and Art Practice* proposes a new concept the feminist uncanny which it upholds as one of the most enduring legacies of the Women's Liberation Movement in contemporary art theory and practice Uncertain Histories Kate Palmer Albers,2015-07-21 The compulsion to dwell on history on how it is recorded stored saved forgotten narrated lost remembered and made public has been at the heart of artists engagement with the photographic medium since the late 1960s *Uncertain Histories* considers some of that work ranging from installations that incorporate vast numbers of personal and vernacular photographs by Christian Boltanski Dinh Q L and Gerhard Richter to confrontations with absence in the work of Joel Sternfeld and Ken Gonzales Day Projects such as these revolve around a photographic paradox that hinges equally on knowing and not knowing on definitive proof coupled with uncertainty on abundance of imagery being met squarely with its own inadequacy Photography is seen as a fundamentally ambiguous medium that can be evocative of the historical past while at the same time limited in the stories it can convey Rather than proclaiming definitively what photography is the work discussed here posits photographs as objects always held in suspension perpetually oscillating in their ability to tell history Yet this ultimately leads to a new kind of knowledge production uncertainty is not a dead end but a generative space for the viewer's engagement with the construction of history Daguerreotypes Lisa Saltzman,2015-07-06 In the digital age photography confronts its future under the competing signs of ubiquity and obsolescence While technology has allowed amateurs and experts alike to create high quality photographs in the blink of an eye new electronic formats have severed the original photochemical link between image and subject At the same time recent cinematic photography has stretched the concept of photography and raised questions about its truth value as a documentary medium Despite this situation photography remains

a stubbornly substantive form of evidence referenced by artists filmmakers and writers as a powerful emblem of truth photography has found its home in other media at precisely the moment of its own material demise By examining this idea of photography as articulated in literature film and the graphic novel Daguerreotypes demonstrates how photography secures identity for figures with an otherwise unstable sense of self Lisa Saltzman argues that in many modern works the photograph asserts itself as a guarantor of identity whether genuine or fabricated From Roland Barthes's Camera Lucida to Ridley Scott's Blade Runner W G Sebald's Austerlitz to Alison Bechdel's Fun Home we find traces of photography's fugitive subjects throughout contemporary culture Ultimately Daguerreotypes reveals how the photograph at once personal memento and material witness has inspired a range of modern artistic and critical practices **Feeling Photography** Elspeth H.

Brown,Thy Phu,2014-09-09 This innovative collection demonstrates the profound effects of feeling on our experiences and understanding of photography It includes essays on the tactile nature of photos the relation of photography to sentiment and intimacy and the ways that affect pervades the photographic archive Concerns associated with the affective turn intimacy alterity and ephemerality as well as queerness modernity and loss run through the essays At the same time the contributions are informed by developments in critical race theory postcolonial studies and feminist theory As the contributors bring affect theory to bear on photography some interpret the work of contemporary artists such as Catherine Opie Tammy Rae Carland Christian Boltanski Marcelo Brodsky Zoe Leonard and Rea Tajiri Others look back whether to the work of the American Pictorialist F Holland Day or to the discontent masked by the smiles of black families posing for cartes de visite in a Kodak marketing campaign With more than sixty photographs including twenty in color this collection changes how we see think about and feel photography past and present Contributors Elizabeth Abel Elspeth H Brown Kimberly Juanita Brown Lisa Cartwright Lily Cho Ann Cvetkovich David L Eng Marianne Hirsch Thy Phu Christopher Pinney Marlis Schweitzer Dana Seitler Tanya Sheehan Shawn Michelle Smith Leo Spitzer Diana Taylor Women Artists at the Millennium Carol

Armstrong,Catherine De Zegher,2011-02-25 Artists art historians and critics look at the legacies of feminism and critical theory in the work of women artists more than thirty years after the beginning of the modern women's movement and Linda Nochlin's landmark essay Why Have There Been No Great Women Artists More than thirty years after the birth of the modern women's movement and the beginnings of feminist art making and art history the time is ripe to examine the legacies of those revolutions In Women Artists at the Millennium artists art historians and critics examine the differences that feminist art practice and critical theory have made in late twentieth century art and the discourses surrounding it In 1971 when Linda Nochlin published her essay Why Have There Been No Great Women Artists in a special issue of Art News there were no women's studies no feminist theory no such thing as feminist art criticism there was instead a focus on the mythic figure of the great male artist through history Since then the woman artist has not simply been assimilated into the canon of greatness but has expanded art making into a multiplicity of practices with new parameters and perspectives In Women

Artists at the Millennium artists including Martha Rosler and Yvonne Rainer reflect upon their own varied practices and art historians discuss the innovative work of such figures as Louise Bourgeois Lygia Clark Mona Hatoum and Carrie Mae Weems And Linda Nochlin considers changes since her landmark essay and looks to the future writing We will need all our wit and courage to make sure that women s voices are heard their work seen and written about Artist Pages By Ellen Gallagher Ann Hamilton Mary Kelly Yvonne Rainer Martha Rosler Contributing Writers Emily Apter Carol Armstrong Catherine de Zegher Maria DiBattista Brigid Doherty Briony Fer Tamar Garb Anne Higonnet Ewa Lajer Burcharth Molly Nesbit Mignon Nixon Linda Nochlin Griselda Pollock Abigail Solomon Godeau Lisa Tickner Anne Wagner Devotion Garrett Bradley,2024-02-27

A beautifully illustrated book length publication on the contemporary artist and Academy Award nominated filmmaker Garrett Bradley whose quietly devastating work blurs the space between fact and fiction Garrett Bradley works across narrative documentary and experimental modes of filmmaking to address themes such as race class familial relationships social justice and cultural histories in the United States Her collaborative and research based approach to filmmaking is often inspired by the real life stories of her protagonists This book explores Bradley s work through the lens of devotion and features conversations with the artist and contributions from the likes of Ashley Clark Arthur Jafa Joy James Tyler Mitchell Kevin Quashie and Claudia Rankine This is the first volume in a new series of readers copublished with Lisson Gallery entitled Re which will respond to a number of its artists and themes past and present Adopting archival material alongside newly shot footage Bradley s films exist simultaneously in the past present and future not only disrupting our perception of time but also breaking down our preconceived ideas about objectivity perspective and truth telling These narratives unfold naturally in both feature length and short form revealing a multitude of individual and collective stories The social economic and racial politics of everyday life its joys pleasures and pains are lyrically and intimately rendered on screen

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Table of Contents The Fae Richards Photo Archive

1. Understanding the eBook The Fae Richards Photo Archive
 - The Rise of Digital Reading The Fae Richards Photo Archive
 - Advantages of eBooks Over Traditional Books
2. Identifying The Fae Richards Photo Archive
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an The Fae Richards Photo Archive
 - User-Friendly Interface
4. Exploring eBook Recommendations from The Fae Richards Photo Archive
 - Personalized Recommendations
 - The Fae Richards Photo Archive User Reviews and Ratings

- The Fae Richards Photo Archive and Bestseller Lists
- 5. Accessing The Fae Richards Photo Archive Free and Paid eBooks
 - The Fae Richards Photo Archive Public Domain eBooks
 - The Fae Richards Photo Archive eBook Subscription Services
 - The Fae Richards Photo Archive Budget-Friendly Options
- 6. Navigating The Fae Richards Photo Archive eBook Formats
 - ePub, PDF, MOBI, and More
 - The Fae Richards Photo Archive Compatibility with Devices
 - The Fae Richards Photo Archive Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of The Fae Richards Photo Archive
 - Highlighting and Note-Taking The Fae Richards Photo Archive
 - Interactive Elements The Fae Richards Photo Archive
- 8. Staying Engaged with The Fae Richards Photo Archive
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers The Fae Richards Photo Archive
- 9. Balancing eBooks and Physical Books The Fae Richards Photo Archive
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection The Fae Richards Photo Archive
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine The Fae Richards Photo Archive
 - Setting Reading Goals The Fae Richards Photo Archive
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of The Fae Richards Photo Archive
 - Fact-Checking eBook Content of The Fae Richards Photo Archive
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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