

BUILDING A BODY OF WORK IN THE REAL WORLD with Sasha Wolf and Special Guests

Session 4: October 14, 2023 - Resources

LARRY SULTAN

Larry Sultan grew up in California's San Fernando Valley, which became a source of inspiration for a number of his projects. His work blends documentary and staged photography to create images of the psychological as well as physical landscape of suburban family life. Sultan's pioneering book and exhibition *Pictures From Home* (1992) was a decade long project that features his own mother and father as its primary subjects, exploring photography's role in creating familial mythologies. Using this same suburban setting, his book, *The Valley* (2004) examined the adult film industry and the area's middle-class tract homes that serve as pornographic film sets. *Katherine Avenue*, (2010) the exhibition and book, explored Sultan's three main series, *Pictures From Home*, *The Valley*, and *Homeland* along side each other to further examine how Sultan's images negotiate between reality and fantasy, domesticity and desire, as the mundane qualities of the domestic surroundings become loaded cultural symbols. In 2012, the monograph, *Larry Sultan and Mike Mandel* was published to examine in depth the thirty plus year collaboration between these artists as they tackled numerous conceptual projects together that includes *Billboards*, *How to Read Music In One Evening*, *Newsroom*, and the seminal photography book *Evidence*, a collection of found institutional photographs, first published in 1977.

– from <https://www.larrysultan.com/bio/>

Pictures from Home (1992)

<https://www.larrysultan.com/gallery/pictures-from-home/>

Apart from the formal beauty of Sultan's images, they perfectly toe a line between empathy and analysis that has allowed them to stand the test of time. They are both sensitive and loving images of Sultan's parents—yet as we gaze into their lifestyle, Sultan also recognizes their perfect embodiment of a stereotypical white, upper-middle class American dream.

Additional Resources:

<https://mackbooks.co.uk/products/pictures-from-home-br-larry-sultan>

The Pleasures and Terrors of Domestic Comfort

<https://philipgefter.com/wp-content/uploads/2020/06/SULTAN.LACMA-essay-copy.pdf>

LATOYA RUBY FRAZIER

LaToya Ruby Frazier (born in Braddock, Pennsylvania, 1982) received her BFA from Edinboro University, Pennsylvania, in 2004, and her MFA from the College of Visual and Performing Arts at Syracuse University, New York, in 2007. She has received numerous grants and awards, including a 2014 Guggenheim Fellowship, 2014 USA Weitz Fellowship, and 2015 MacArthur Fellowship. Frazier teaches in the Department of Photography at the School of the Art Institute of Chicago, and is a visiting critic at Yale University. Her work has been included in exhibitions at major institutions worldwide.

-From <https://latoyarubyfrazier.com/about/>

The Notion of Family (2001-2014)

<https://latoyarubyfrazier.com/work/notion-of-family/>

The Notion of Family is Frazier's most famous work, and offers an incisive exploration of the legacy of racism and economic decline in America's small towns, as embodied by Frazier's hometown of Braddock, Pennsylvania. The work also considers the impact of that decline on the community and on her family, creating a statement both personal and truly political—an intervention in the histories and narratives of the region. Frazier has compellingly set her story of three generations—her Grandma Ruby, her mother, and herself—against larger questions of civic belonging and responsibility. The work documents her own struggles and interactions with family and the expectations of community, and includes the documentation of the demise of Braddock's only hospital, reinforcing the idea that the history of a place is frequently written on the body as well as the landscape.

Additional Resources:

<https://aperture.org/books/the-notion-of-family-4/>

<https://archive.nytimes.com/lens.blogs.nytimes.com/2014/10/14/latoya-ruby-fraziers-notion-of-family/>

<https://www.youtube.com/watch?v=asBMg8yQX5w>

RAMELL ROSS

RaMell Ross received a BA in English and Sociology from Georgetown University and an MFA from the Rhode Island School of Design. He has exhibited photographs in the U.S. and internationally, and appeared in outlets such as the New York Times, the Washington Post and Oxford American, while his writing has been published by Walker Arts Center, New York Times and Huffington Post. In 2015, he was part of Filmmaker Magazine's "25 New Faces of Independent Film" and was a Sundance Institute New Frontier Artist in Residence in the MIT Media Lab. In 2016 he was a finalist for the Aperture Portfolio Prize, winner of an Aaron Siskind Individual Photographer's Fellowship Grant, and Sundance Art of Nonfiction Fellowship. He was recently awarded a Rhode Island Foundation Robert MacColl Johnson Artist Grant. RaMell is currently a Mellon Fellow in Brown University's Visual Arts Department.

-From <https://ogdenmuseum.org/ramell-ross/>

South County, Ala. (2012-ongoing)

<https://www.ramellross.com/South-County-AL-a-Hale-County-2012-14>

Having lived, worked, and photographed in Hale County, Alabama, for almost ten years, RaMell Ross has produced a series of quietly powerful photographs—South County, AL (a Hale County)—that meditate on the myths of blackness in the American South. "To be black is the greatest fiction of my life," Ross says. "Yet I'm still bound to its myth. I can't help but think about the myth's childhood and its backyard of the South. How the myth of blackness aged into fact and grew into laws. How it evolved from there to become tacit, and join the secret order of things. How it became the dark matter of the American imagination."

-From <https://aperture.org/exhibition/ramell-ross-south-county/>

Additional Resources:

<https://www.natbrut.com/ramell-ross-and-irina-rozovsky>

<https://archive.nytimes.com/lens.blogs.nytimes.com/2015/01/28/on-south-county-alabama/>

<https://bittersoutherner.com/feature/2021/liberated-documentarian>

<https://mackbooks.co.uk/products/spell-time-practice-american-body-br-ramell-ross>

<https://www.halecountyfilm.com/>

WENDY RED STAR

Wendy Red Star (b.1981, Billings, MT) lives and works in Portland, OR. Red Star has exhibited in the United States and abroad at venues including the Metropolitan Museum of Art (New York, NY), Brooklyn Museum (Brooklyn, NY), both of which have her works in their permanent collections; Fondation Cartier pour l'Art Contemporain (Paris, France), Domaine de Kerguéhennec (Bignan, France), Portland Art Museum (Portland, OR), Hood Art Museum (Hanover, NH), St. Louis Art Museum (St. Louis, MO), Minneapolis Institute of Art (Minneapolis, MN), the Frost Art Museum (Miami, FL), among others.

-From <https://www.wendyredstar.com/about-1>

1880 Crow Peace Delegation (2014)

<https://www.wendyredstar.com/1880-crow-peace-delegation>

In each series Red Star manipulates historical portraits from the National Anthropological Archives by adding her own handwritten notations in red ink. The written text includes personal observations and historical facts about the Crow

Delegations, a process that inspired personal revelations filtered through the artist's own experiences as a Crow woman. As Red Star explains, "When I was growing up, there was such pressure to prove one's [Crow] ancestry that previous generations did not have. I was surprised to see that in these portraits, the tribal leaders from generations ago are wearing things from other tribes, like the Lakota or Cheyenne moccasins that Old Crow wears. I came to realize that the history of identity goes beyond surface value—there's a complexity to it." In this way, Red Star's notations allude to the idea that proving one's authenticity is a modern construction of identity that has arisen especially in the twentieth century.

Accession (2016-17)

<https://www.wendyredstar.com/work>

Accession presents a series of prints based on Red Star's research. Over a five-month period spanning 2016 and 2017, she worked as the Native Artist-in-Residence at the Denver Art Museum. While in residence, Red Star discovered a trove of hand painted card catalogues from the Works Progress Administration era that detailed the museum's holdings of Native objects, including such items as clothing, moccasins, leggings, belts, and elk tooth dresses. On one side of each 5x8-inch ochre yellow card was a beautiful watercolor illustration of the object; on the other, a description of the object, the date it was added to the collection, how much it cost, and other details. The objects are beautifully rendered in watercolor by anonymous artists, who were often out of work commercial illustrators assigned to the Museums Extensions Projects during the 1930s-1970s. Intrigued by these objects, Red Star then took digital copies of forty of these cards to her reservation in Montana during the Crow Nation's annual Crow Fair, and used the cards as reference, taking snapshots of similar, contemporary Crow materials worn during the parades, creating linkages between past and future.

Four Seasons (2006)

<https://www.wendyredstar.com/four-seasons>

Four Seasons is an iconic example of Red Star's self-portraiture. This set of four images was made in grad school, and show Red Star in front of backdrops of her own making, which recall the dioramas found in national history museums. The work confronts the racism embedded in the historicization of Native Americans and the

censoring, anthropological way we usually encounter it. The work is an early indicator of themes that reappear throughout Red Star's practice—using herself as a primary model, a satirical interplay with kitsch as a means of critique, and a more conceptual style that mixes performance, photography, and other media.

White Squaw (2014)

<https://www.wendyredstar.com/white-squaw>

White squaw is a series of prints based on the "adult western" romance novels published in the 1980s and 90's under the same title. Featuring a promiscuous half-Native heroine, the book's tag lines drop with cringe-worthy sexual innuendo. The word squaw is a derogatory term that referred to the private parts of women. For Red Star, this work is about taking back ownership of the word and reframing the word to create a new context. With superficial satire, Red Star inserts herself as the lubricious heroine putting focus on the blatant racism and sexism still rampant in contemporary culture.

Apsáalooke Feminist (2016)

<https://www.wendyredstar.com/apsalooke-feminist>

In her series, Apsáalooke Feminist, Red Star photographed herself and her daughter wearing traditional elk tooth dress, representing her Crow heritage and emphasizing the matrilineality of her tribe. Red Star uses the title Apsáalooke Feminist to highlight the irony of using the term 'feminist' to describe the matrilineal culture of the Crow Nation. Though she regards feminism as an offspring of colonialism, Red Star believes that within the movement there should be room for an Apsáalooke feminism that is historically and culturally specific to Crow women. Intergenerational collaborative work is integral to her practice, along with creating a forum for the expression of Native women's voices in contemporary art. Red Star wants Native women to have a place within the art world without being an anomaly or special division, but seen as a part of a current and evolving conversation.

Additional Resources:

<https://youtu.be/skHR8wrO490>

<https://journalpanorama.org/article/re-reading-american-photographs/apsaaloobe-bacheeituuk-in-dc/>

<https://aperture.org/books/wendy-red-star-delegation/>

<https://www.arts.gov/stories/magazine/2018/1/women-arts-galvanizing-encouraging-inspiring/wendy-red-star>

<https://aperture.org/editorial/wendy-red-star/>

GILLIAN LAUB

Gillian Laub (born in Chappaqua, New York, 1975) is a photographer and filmmaker based in New York. She graduated from the University of Wisconsin–Madison with a degree in comparative literature, before studying photography at the International Center of Photography, New York. Laub has received a number of awards for her work, including an Aaron Siskind Foundation grant, Distinguished Alumni Award from the University of Wisconsin–Madison, Alice Austen Award for the Advancement of Photography, and NYSCA/NYFA Artist Fellowship in Photography. Her work is collected internationally and included in the public collections of the Harvard Art Museums, Cambridge, Massachusetts; High Museum of Art, Atlanta; Hood Museum of Art, Hanover, New Hampshire; International Center of Photography, New York; Jewish Museum, New York; and Museum of Fine Arts, Houston, among other institutions. She continues to contribute to many publications, including the New York Times Magazine, TIME, Vanity Fair, and the New Yorker.

—from Gillian Laub: *Family Matters*

Family Matters (1999-2019)

<https://www.gillianlaub.com/family>

Throughout her career Laub documented the emotional, psychological, and political landscape of her own family—exploring her growing discomfort with the many extravagances that marked their lives. Balancing empathy with critical perspective,

humor with horror, the closeness of family with the distance of the artist, Laub offers a picture of an American family saga that feels both anguished and hopeful.

- From <https://www.icp.org/exhibitions/gillian-laub-family-matters>

Additional Resources:

<https://bombmagazine.org/articles/expanded-understandings-gillian-laub-interviewed/>

<https://davidcompany.com/gillian-laub-family-matters/>

BRYAN SCHUTMAAT

Bryan Schutmaat is an American photographer whose work has been widely exhibited and published in the USA and overseas. He has won numerous awards, including the 2013 Aperture Portfolio Prize, Center's 2013 Gallerist's Choice Awards, the 2013 Daylight Photo Awards, the 2011 Carl Crow Memorial Fellowship, and, most recently, the John Simon Guggenheim Memorial Fellowship in 2020. In 2014, Bryan was chosen to shoot the cover of TIME Magazine's Person of the Year 2014 issue, as well as being selected for PDN's 30 new photographers to watch; in 2013, Dazed Magazine named Bryan one of Paris Photo's "breakout stars," and he was chosen as a Flash Forward Emerging Photographer by the Magenta Foundation. During his inaugural show at Sasha Wolf Gallery in the fall of 2014, his work was acquired by two notable institutions, San Francisco Museum of Modern Art and The Hood Museum of Art, and he received press coverage from the New Yorker, Collector Daily, and the Wall Street Journal, among others. Bryan has had multiple solo exhibitions in 2020 alone, including those at Lora Reynolds Gallery, Austin, TX, Galerie Wouter van Leeuwen, Amsterdam, NE, Museu Da Imagem Em Movimento, Leiria, Portugal, and Fototeca Latinoamericana, Buenos Aires, Argentina.

Bryan holds a BA in history from the University of Houston and an MFA in photography from Hartford Art School. His photos can be found in the permanent collection at the Baltimore Museum of Art, the Museum of Fine Arts, Houston and numerous private collections. He lives in Austin, Texas.

-From <https://sashawolf.com/artist/bryan-schutmaat/>

Good Goddamn (2017)

<https://trespasser.co/shop/m5ax9njg103yey9i71lus38mks10u8-e6ld3>

Photographed over a period of a few days in February 2017, in Leon County, Texas, Good Goddamn documents, the last few days of freedom of Schutmaat's friend Kris before he went to prison.

Additional Resources:

<https://aint-bad.com/article/2018/11/25/interview-bryan-schutmaat/>

<https://www.floatmagazine.us/interviews/bryan-schutmaat>

https://www.youtube.com/watch?v=6MqIvbbO_o

<https://twinpalms.com/products/bryan-schutmaat-grays-the-mountain-sends>

Special Guest: CATHERINE OPIE

Catherine Opie received a B.F.A. from San Francisco Art Institute in 1985, and an M.F.A. from CalArts in 1988. Solo exhibitions of her work have been organized at the Plug In Institute of Contemporary Art, Winnipeg, Canada (2020); Marciano Foundation, Los Angeles, CA (2019); Princeton University School of Architecture, Princeton, NJ (2018); Henie Onstad Kunstsenter, Oslo, Norway (2017); Nova Southeastern University Art Museum, Fort Lauderdale, FL (2017); Los Angeles County Museum of Art, Los Angeles, CA (2016); Museum of Contemporary Art, Pacific Design Center, Los Angeles, CA (2016); Hammer Museum, Los Angeles, CA (2016); Wexner Center for the Arts, Columbus, OH (2015); Long Beach Museum of Art, Long Beach, CA (2012); Socrates Sculpture Park, New York, NY (2012); Institute of Contemporary Art, Boston, MA (2011); Portland Art Museum, Portland, OR (2010); Solomon R. Guggenheim Museum, New York, NY (2008); Museum of Contemporary Art Chicago, IL (2006); Walker Art Center, Minneapolis, MN (2002); and the Saint Louis Art Museum, Saint Louis, MO (2000).

Opie has received numerous awards and fellowships, including the John Simon Guggenheim Memorial Foundation Guggenheim Fellowship, Photography (2019), Aperture Foundation Award (2018), Smithsonian Archives of American Art Medal (2016), Women's Caucus for Art President's Award for Lifetime Achievement (2009), United States Artists Fellowship (2006), San Francisco Art Institute President's Award for Excellence (2006), Larry Aldrich Award (2004), and the CalArts Alpert Award in the Arts (2003). She has been a professor of fine art at the University of California, Los Angeles, since 2001 and serves on the board of directors of The Andy Warhol Foundation for the Visual Arts and the board of trustees of the Museum of Contemporary Art, Los Angeles.

Additional Resources:

Tiny Barney - <https://www.tinabarney.com/>

Larry Fink - <https://www.larryfinkphotography.com/>

Allan Sekula - <https://www.allansekulastudio.org/>

John Szarkowski - <https://www.moma.org/artists/8084>

Judith Butler - https://en.wikipedia.org/wiki/Judith_Butler

Hans Holbein - https://en.wikipedia.org/wiki/Hans_Holbein_the_Younger

Edvard Munch - https://en.wikipedia.org/wiki/Edvard_Munch

Fakir Musafar - <https://www.fakir.org/aboutfakir/>

Peter Galassi - https://en.wikipedia.org/wiki/Peter_Galassi

Sally Mann - <https://www.sallymann.com/>

Gregory Crewdson - <https://gagosian.com/artists/gregory-crewdson/>

<https://www.abebooks.com/first-edition/Catherine-Opie-1999-Around-Home-Aldrich/31082592024/bd>

Robert Mapplethorpe - <https://www.mapplethorpe.org/>

Gerhard Richter - <https://gerhard-richter.com/en/>

<https://www.theguardian.com/film/2023/sep/14/nyad-review-swim-biopic-lifted-by-annette-bening-and-jodie-foster>

Ryan McGinley - <https://ryanmcginley.com/catherine-opie-2017>

Hal Foster - <https://artandarchaeology.princeton.edu/people/hal-foster>

Jack Pierson - <https://www.jackpiersonstudio.com/>

Wolfgang Tillmans - <https://tillmans.co.uk/>

Anthony Lepore - <https://www.anthonylepore.net/>

Jeff Wall - <https://gagosian.com/artists/jeff-wall/>