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

Session 5: October 21, 2023 - Resources

TARYN SIMON

Taryn Simon directs our attention to familiar systems of organization—bloodlines, criminal investigations, flower arrangements—making visible the contours of power and authority hidden within. Incorporating mediums ranging from photography and sculpture to text, sound, and performance, each of her projects is shaped by years of rigorous research and planning.

Born in New York, where she lives and works, Simon received a BA in semiotics from Brown University in 1997. In 2001 she was awarded a Guggenheim Fellowship for what would become her first major photographic and textual work: The Innocents (2002), which was exhibited at MoMA PS 1. Documenting cases of wrongful conviction in the United States, The Innocents calls into question photography's function as a credible eyewitness and arbiter of justice.

– from https://gagosian.com/artists/taryn-simon/

The Innocents (2000-2003)

http://tarynsimon.com/works/innocents/#1

The Innocents (2000–2003) documents the stories of individuals who served time in prison for violent crimes they did not commit. At issue is the question of photography's function as a credible eyewitness and arbiter of justice.

A primary cause of wrongful conviction is mistaken identification. A victim or eyewitness identifies a suspect through law enforcement's use of photographs and lineups. These identifications rely on the assumption of precise visual memory. But through exposure to composite sketches, mugshots, Polaroids, and lineups, eyewitness memory can change. In these cases, photography offered the criminal legal system a tool that assisted officers in obtaining erroneous eyewitness identifications and aided prosecutors in securing convictions.

Simon photographed each person at a site that came to assume particular significance following their wrongful conviction: the scene of misidentification, the scene of arrest, the alibi location, the scene of the crime. In the history of these legal cases, these locations have been assigned contradictory meanings. The scene of arrest marks the starting point of a reality based in fiction. The scene of the crime is at once arbitrary and crucial—a place that changed their lives forever, but to which they had never been. In these photographs, Simon confronts photography's ability to blur truth and fiction—an ambiguity that can have severe, even lethal consequences.

– from http://tarynsimon.com/works/innocents/#1

A Living Man Declared Dead and other chapters (2008-2011)

https://tarynsimon.com/works/almdd/#1

A Living Man Declared Dead and Other Chapters I–XVIII exploits photography's capacity to at once probe complex narratives in contemporary politics and organize this material according to classification processes characteristic of the archive, a system that connects identity, lineage, history, and memory. A Living Man Declared Dead, created over a four year period, is an incredibly wide-ranging project that documents 18 different bloodlines that are each unrelated, but all have a peculiar story attached to them. For example, Simon photographs an Iraqi man who was apparently employed as Saddam Hussein's son's body double; a member of the Druze religious sect in Lebanon who believes in reincarnation and re-enacts remembered scenes from previous lives; a living Indian man who gives the project its title, having been declared dead in official records.

– adapted from https://www.moma.org/calendar/exhibitions/1231

Additional Resources:

https://www.theguardian.com/artanddesign/2011/may/22/taryn-simon-tate-modern-interview

https://www.randian-online.com/np_feature/interview-taryn-simon/

https://gagosian.com/quarterly/2021/06/23/interview-taryn-simon-teju-cole/

https://tarynsimon.com/essays-videos/docs/The%20Innocents%20foreword_Taryn%20Simon.pdf

https://www.moma.org/magazine/articles/753

Philip-Lorca diCorcia - https://moma.org/artists/7027

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

ALEJANDRO CARTAGENA

Alejandro Cartagena, Mexican (b. 1977, Santo Domingo, Dominican Republic) lives and works in Monterrey, Mexico. His projects employ landscape and portraiture as a means to examine social, urban, and environmental issues. Cartagena's work has been exhibited internationally in more than 50 group and individual exhibitions in spaces including the Fondation Cartier pour l'art contemporain in Paris and the CCCB in Barcelona, and his work is in the collections of several museums including the San Francisco MOMA, The J. Paul Getty Museum, The Museum of Contemporary Photography in Chicago, The MFAH in Houston, the Portland Museum of Art, The West Collection, the Coppel collection, the FEMSA Collection, Museum of Fine Arts in Houston, the George Eastman House and the Santa Barbara Museum of Art and among others.

— from https://alejandrocartagena.com/about/

Carpoolers (2011-12)

https://alejandrocartagena.com/portfolio/carpoolers-4/

Carpoolers is a series of photographs of the pickup truck beds which carry laborers to the outskirts of Monterrey each morning. The workers can be seen, often asleep in the beds of the trucks, wedged between the tools of their trade. For year, twice a week, Cartagena stood on a pedestrian overpass, overlooking the six-lane highway below, documenting the beds of these trucks and their cargo for two hours. Cartagena would sometimes only capture one truck during his excursions—other times five or six.

Additional Resources:

https://www.metmuseum.org/exhibitions/becher

https://www.kenweingart.com/blog/interview-mexican-fine-art-photographer-alejandro-cartagena/

https://alejandrocartagena.com/portfolio/fragmented-cities/

https://www.lensculture.com/articles/alejandro-cartagena-suburbia-mexicana

https://saint-lucy.com/conversations/alejandro-cartagena-2/

Bernd & Hilla Becher - https://www.metmuseum.org/exhibitions/becher

Rineke Dijkstra - https://www.mariangoodman.com/artists/40-rineke-dijkstra/

MATTHEW PILLSBURY

Matthew Pillsbury graduated cum laude from Yale University in 1995 and received his MFA from the School of Visual Arts in 2004. In 2007, he was awarded the Fondation HSBC pour la Photographie award in France, and is also a recipient of the 2014 John Simon Guggenheim Memorial Foundation fellowship. In 2013, Pillsbury published his monograph City Stages with Aperture. His work is represented in more than twenty-five permanent collections, including the Museum of Modern Art, New York; Guggenheim Museum, New York; Museum of Fine Arts, Boston; High Museum of Art, Atlanta; Musée du Louvre, Paris; and many others.

Pillsbury's photographs invite viewers to reflect upon how they choose to fill their spaces and time. Demonstrating a talent for making the familiar seem strange, Pillsbury draws attention to the fundamental ingredients of existence, transforming overlooked aspects of reality into both subject and object.

Screen Lives (2002-11)

https://matthewpillsbury.com/works/screen-lives/

In Screen Lives, Pillsbury photographed his friends watching television or working at their computers. With the room's inhabitants somewhat physically absent, the

photographs edge toward the voyeuristic; the viewer enters private spaces and can linger over the smallest details of these very specific interior landscapes. The photographs not only document these spaces, but also allow viewers to address a conundrum that technology has interjected into our lives; at the same time that we have been given the possibility of instant global communication, we find ourselves increasingly isolated from each other physically.

— from https://benrubigallery.com/gallery/9/screen-lives

Additional Resources:

https://photowork.foundation/matthew-pillsbury/

https://www.youtube.com/watch?v=5aXnvBsoLxw&t=434s

Hiroshi Sugimoto - https://www.sugimotohiroshi.com/

Abelardo Morell - https://www.abelardomorell.net/

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/

Flint is Family (2016)

https://latoyarubyfrazier.com/work/flint-is-family/

Latoya Ruby Frazier's Flint is Family presents a social justice-oriented motivation for a long- term project. Frazier's interest in Flint stems from a sustained interest in industry, environmentalism, and social justice. Her work uses the potential of documentary photography to bring attention and new perspectives to issues like environmental justice, access to healthcare, clean water, and human and worker's rights. Her confrontational, yet empathetic style is clear in its intention to contribute to the discourse around these topics and advocate for public concern and finding solutions.

The Last Cruze (2019)

https://renaissancesociety.org/exhibitions/536/latoya-ruby-frazier-the-last-cruze/

The Last Cruze centers on the workers at the General Motors plant in Lordstown, Ohio. After more than fifty years of automobile production and a commitment to manufacture the Chevrolet Cruze until 2021, the facility was recently "unallocated" by GM. This comes as the company shifts more production overseas and directs more resources toward electric and autonomous vehicles. Employees in Lordstown have been faced with the difficult decision to voluntarily or involuntarily transfer to plants in other parts of the country. For many, this means uprooting or dividing their family, moving away from aging parents, or leaving behind their support networks and all they've ever known. Those who turn down a transfer are cut off from the company, losing their pensions and benefits.

With this work, Frazier introduces a major new chapter in her investigations of labor, family, community, and the working class across a variety of geographic settings—from her hometown of Braddock, Pennsylvania to Flint, Michigan and elsewhere.

— from https://renaissancesociety.org/exhibitions/536/latoya-ruby-frazier-the-last- cruze/

Additional Resources:

https://newcombartmuseum.tulane.edu/portfolio-item/flintisfamily/

https://www.ted.com/talks/latoya_ruby_frazier_a_creative_solution_for_the_water_crisis_in_flint_michigan

https://vimeo.com/246533598

Lewis Hine - https://www.icp.org/browse/archive/constituents/lewis-wickes-hine

Gordon Parks - https://www.gordonparksfoundation.org/

CURRAN HATLEBERG

Curran Hatleberg is a photographer based in Baltimore, MD. His work has been exhibited nationally and internationally, including shows at the Whitney Museum of American Art, MASS MoCA, the International Center of Photography, Rencontres d'Arles, Higher Pictures and Fraenkel Gallery. Hatleberg is known for traveling America, guided by intuition, to create scenes of American life and landscape. Working collaboratively with the people he meets, he recounts intimate stories of family and community.

– compiled from https://curranhatleberg.com/CV.html and https://tbwbooks.com/collections/curran-hatleberg/products/rivers-dream

River's Dream (2012-2022)

https://tbwbooks.com/products/rivers-dream

In River's Dream, Hatleberg photographed the American South over a period of ten years, wandering through Florida, Texas, Louisiana and Mississippi, and photographing the people he encountered and spent time with. While his approach is humanistic and stems from Hatleberg's interest in forming connections with strangers, the resulting project is an epic survey on the contemporary American landscape.

Additional Resources:

https://luca-fiore.com/2022/11/05/curran-hatleberg-an-interview/

https://paper-journal.com/interview-curran-hatleberg/

https://www.newyorker.com/culture/photo-booth/curran-hatlebergs-florida-past-and-future

Special Guest: KELLI CONNELL

Kelli Connell is an artist whose work investigates sexuality, gender, identity and photographer / sitter relationships. Her work is in the collections of the Metropolitan Museum of Art, Los Angeles County Museum of Art, J Paul Getty Museum, Philadelphia Museum of Art, Columbus Museum of Art, Museum of Fine Arts Houston, Dallas Museum of Art, Milwaukee Art Museum, and the Museum of Contemporary Photography, among others. Publications of her work include Kelli Connell: Pictures for Charis (Aperture, March 2024), PhotoWork: Forty Photographers on Process and Practice (Aperture), Photo Art: The New World of Photography (Aperture), and the monograph Kelli Connell: Double Life (DECODE Books). Connell has received fellowships and residencies from The Guggenheim Foundation, MacDowell, PLAYA, Peaked Hill Trust, LATITUDE, Light Work, and The Center for Creative Photography. Connell is an editor at SKYLARK Editions and a professor at Columbia College Chicago.

Additional Resources:

https://www.kelliconnell.com/

Paul D'Amato - https://pauldamato.com/

Richard Renaldi - https://renaldi.com/

Krzysztof Kieślowski (Three Colours: Blue)
https://en.wikipedia.org/wiki/Three_Colours:_Blue

Susan kae Grant - https://www.susankaegrant.com/

Edward Weston - https://www.edward-weston.com/edwardweston

Charis Wilson - https://www.nytimes.com/2009/11/24/arts/design/24wilson.html

Through Another Lens: My Life with Edward Weston
https://www.abebooks.com/9780865475212/Another-Lens-Years-Edward-Weston-0865475210/plp

Larry Sultan - https://www.larrysultan.com/gallery/pictures-from-home/

Larry Clark: *Tulsa* - https://www.theguardian.com/artanddesign/2014/jun/05/larry-clark-tulsa-teenage-lust-photography-controversy

William Eggleston - https://egglestonartfoundation.org/

Diane Arbus - https://www.moma.org/artists/208

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

Francesca Woodman - https://www.tate.org.uk/art/artists/francesca-woodman-10512/finding-francesca

https://www.christies.com/en/lot/lot-5894244

California and the West - https://www.abebooks.com/book-search/title/california-and-the-west/author/weston-edward-and-charis/

Walt Whitman: *Leaves of Grass* - https://whitmanarchive.org/published/LG/1855/poems/1

Pictures for Charis: CCP Arizona - https://ccp.arizona.edu/events/3773-kelli-connell-pictures-charis