

# THE LOUISIANA PROJECT CARRIE MAE WEEMS EXHIBITION

## CHECKLIST. pdf

### 1: Carrie Mae Weems : the Louisiana project in SearchWorks catalog

*Carrie Mae Weems has been exhibiting internationally for over 20 years. Her work has been collected by virtually every major American art museum including the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, and The Getty Center.*

A Photographer for Our Times" by Dr. Susan Edwards PDF Carrie Mae Weems is a socially motivated artist whose works invite contemplation on issues surrounding race, gender and class. Increasingly, she has broadened her view to include global struggles for equality and justice. Although she employs a variety of means and addresses an array of issues, an overarching commitment to better understanding the present by closely examining history and identity is found throughout her work. A notion of universality is also present: This exhibition will travel to the following venues: Portland Art Museum OR: Guggenheim Museum, New York: The app is formatted for mobile use, but can also be viewed on any computer or tablet. A Photographer for Our Times In the late s and early s, when Carrie Mae Weems began to make a name for herself in the art world, it was not uncommon to hear that she was not a photographer but, rather, an artist who used a camera. For various reasons many artists who were using cameras at the time positioned their work as contemporary art rather than photography. Nevertheless, those artists who were creating photo-based works relied upon photochemical processes. Weems was a photographer with darkroom experience, and she also used the twenty-by-twenty-four-inch Polaroid camera. Her alignment with photography was pivotal for her contributions to the discourse of identity politics; nevertheless, her photographs, in no small part, changed how we view and value photography today. Her oeuvre includes film, multimedia installation, and her own performances before the camera, all of which are included in the exhibition and are discussed in the accompanying catalogue for Carrie Mae Weems: Regardless of decades of criticism establishing the potential fallacy of photographic truth and the further diminution of its veracity imposed by digital photography, the documentary mode retains a connection to an implied truth in the images and stories it depicts. In times of great stress or unrest, such as the Great Depression or the s, the documentary mode rises in currency as a credible means of addressing relevant social issues. In these circumstances, photography is predetermined to be authoritative. It was again so in the s and s, when the issues of race, class, gender, sexual orientation, and identity were prevalent concerns for many visual artists. Weems acknowledges the impact of the photographs of Roy DeCarava on her sensibilities. Although his work could be classified as documentary, his luscious tones, which established a high water mark for life in Harlem in the s, turned the conversation toward images of empowerment. In her seminal work *Picturing Us: African American Identity in Photography*, Deborah Willis addresses the efficacy of the documentary mode in photography as a means of singling out community responsibility and spirituality among African Americans, in contrast to the long history of negative stereotypes of a slothful or exotic and sensual Other. Weems, an artistic descendant of DeCarava, used the documentary mode to its full advantage when bringing the histories of African American middle-class life to mainstream consciousness. In her early series *Family Pictures and Stories* (1984) and *Kitchen Table Series*, the artist imbued each scene with the long history of narrative in both fiction and nonfiction as told by African Americans. Following a well-established tradition in literature and film, Weems embraced the documentary mode to tell stories that are significant but not necessarily or even importantly based in fact. Broadly speaking, these photographs are documents—journalism, street photography, or social commentary. The events occurring around a kitchen table may be literal, but they also can stand for domesticity, matriarchal authority in an African American home, the working environment for paid domestics, or the gathering place for families. In the latter case, a depiction of an African American kitchen stands more for what connects us as a society than for ethnic or racial divide. What is compelling in these images is that we do not know the whole story. A kitchen can be fraught with tension or a place of healing and nurturing, and Weems gives the viewer ample room for personal interpretation. Similarly, in the 21st-century series *Eatonville* and *The Louisiana*

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Project both , Weems created photographic surveys that allude to the past, evoke connections, and speak to universal issues. Eatonville, Florida, the oldest black incorporated town in the United States, was the home of Zora Neale Hurston, the celebrated writer associated with the Harlem Renaissance. For a commission to commemorate the bicentennial of the Louisiana Purchase, Weems examined the historical attitudes toward people of color and toward women of color in particular. By photographing herself, frequently from behind as if looking into the image, Weems is both integral to and an observer of locations such as plantations, railroad tracks, and chemical plants. She becomes a latter-day eyewitness to the past. In these series, Weems charts a new path for photography as documented by empowering her pictures with a tension that stems not from the certainties of these images, but from their possibilities. Through the subversion of negative stereotypes and the appropriation of existing photographs, Weems became a leading spokesperson for women, African American women especially, and a critic of gender politics in the art world and in society as a whole. By recontextualizing photographs of African slaves by J. Zealy and other depictions of African Americans taken by white photographers in the series *From Here I Saw What Happened and I Cried* ’96 , Weems cast a critical eye not only on the imperialism, racism, sexism, and anthropological practices of the 19th century, but also on what has changed so little since then. It was in these uses of photography that Weems joined her peers Cindy Sherman, Richard Prince, Lorna Simpson, and others in pushing the boundaries of the photographic image as a means of delivering social messages. If Weems keeps one foot solidly in the technical world of photography, then the other is literally and metaphorically framed by modernism, a term she used for the series of photographs she made with the African American artist Robert Colescott in his studio. Another strategy used by Weems, the incorporation of image and text, has its roots in the advances in camera technology and printing techniques that occurred in the period between the world wars. The ability to print photograph and text simultaneously paved the way for innovative uses for the signs and symbols of mass culture in high art. Several of the Russian Constructivists, Bauhaus artists, and Surrealists, who identified themselves as photographers, added text to reach new levels of ideological potency. By the s, the documentary mode with and without captions had become the dominant use of photography around the world. The melding of visual and verbal rhetoric practiced between and was a precursor for many of the strategies employed by Weems in the s and s. Throughout her career, Weems has staged and documented her own presence in her work. In *Sea Islands Series* ’92 , Weems makes powerful use of several photographic strategies to shed light on the African diaspora: Writing about this series, Houston A. Carrie Mae Weems is the photographer who carries us to these islands. She is also the woman in the white plantation dress, the woman with the anguished face in the picture. Through self-portraiture, Weems implies that the only way an image maker can find Africa is by stepping into the picture. The famous anthropologists Gregory Bateson and Margaret Mead discovered so many decades ago, that even documentary photographers can never provide objective, unbiased records. The photographer is always a culture bearer in her own right, seeking to create useable images for cultural conversation. For *The Louisiana Project* and the *Museum Series* ’present , Weems again steps into the picture frame, bringing us closer to the points she is making. She and the artists of her generation rejected the formalist strictures of medium specificity and self-referentiality to reset the boundaries of high art so as to be inclusive in a variety of ways. Her breakthrough art embraced the ways and means of photography, but it could not be contained. Her objectives pushed the boundaries of the medium to enrich our notions of how an artist can initiate a cultural conversation—a conversation that we as viewers and consumers are invited to join.

## 2: The Louisiana Project by Carrie Mae Weems

*Explores "The Louisiana Project," a new work by artist Carrie Mae Weems.*

## 3: Carrie Mae Weems

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Welcome to the official website of artist Carrie Mae Weems.

## 4: Carrie Mae Weems | The Louisiana Project: Sorrow's Bed () | Artsy

*Carrie Mae Weems (born April 20, ) is an American artist who works with text, fabric, audio, digital images, and installation video, but is best known for her work in the field of photography.*

## 5: Carrie Mae Weems - Wikipedia

*Contemporary artist Carrie Mae Weems has a new exhibition that offers a critical look at the roux of history and culture of Louisiana. It is showing at San Francisco's Museum of the African Diaspora.*

## 6: Carrie Mae Weems: Three Decades of Photography and Video - Frist Art Museum

*Carrie Mae Weems traveling exhibition, curated by Andrea Kirsh and Susan Fisher Sterling, The National Museum of Women in the Arts, Washington D.C. And 22 Million Very Tired and Very Angry People, Walter/McBean Gallery, San Francisco Art Institute, San Francisco.*

## 7: Carrie Mae Weems: The Louisiana Project " Newcomb Art Museum

*Carrie Mae Weems: The Usual Suspects will be on view at the LSU Museum of Art April 12 through October 14, In collaboration with the LSU School of Art, Carrie Mae Weems: The Usual Suspects includes recent photographic and video works questioning stereotypes that associate black bodies with criminality.*

## 8: Carrie Mae Weems ( edition) | Open Library

*Steeped in African-American history, Carrie Mae Weems's works explore issues of race, class, and gender identity. Primarily working in photography and video, but also exploring everything from verse to performance, Weems has said that regardless of medium, activism is a central concern of her practice"specifically, looking at history as a way of better understanding the present.*

## 9: Ghosts of the Past: Carrie Mae Weems at the McKenna Museum - Pelican Bomb

*On April 12, , LSU Museum of Art will exhibit the work of Carrie Mae Weems in collaboration with the LSU School of Art. Carrie Mae Weems: The Usual Suspects includes recent photographic and video works questioning stereotypes that associate black bodies with criminality.*

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*Techniques of interaction of international jus cogens with national law Giggle, Giggle, Quack (Doreen Cronin Picture Books) Big Ben (Puppy Patrol) Pray for the kingdom Nouvelles technologies et enseignement des langues Comptons encyclopedia fact-index. The Year of Jubilo Gods Got Your Number Smart Alecs beastly jokes for kids Health of the country Easy build dog house plans From Theravada to Zen Plein air painters of California, the southland The owl and the mouse A strategic fit for JPMorgan Methods of water management Was it fun? (question words) A Marine with an M-16 rifle 329 The memory string The family as an agent of gender development Stratford-upon-Avon Blue Motor Services remembered V. 6. Autobiographical, pt. 2, 1848-55 Beyond psychiatry. All thumbs guide to VCRs South Australia: its history, productions, and natural resources. Programming Microsoft Visual C 2005 Use direct, useful verbs 95 and ED 96, sheet 1 Counties. Walter Mycroft, the time of my life I have nothing sheet music On the border of economic theory and history XII. COLLEGE DAYS AND COLLEGE WAYS 174 Welcoming the saving reign of God Clinical radiation oncology 3rd edition A briefe and true report of the new found land of Virginia : modernized text prepared by Jay E. Moore and From Tysons Corner to Internet alley Jewish Confederates U.S. China policy and the problem of Taiwan The Colors of the Universe\_\_\_\_\_27 The Lawn Garden Owners Manual*