

Seeing Is Believing (?) Blurred Boundaries and Loving Looks in Nancy Burson's Art¹

Anna Kérchy

Nancy Burson is a contemporary American digital artist, photographer, born in 1948. Her work is shown in museums and galleries internationally including major exhibitions at The International Center of Photography and the New Museum in New York City, The Venice Biennale, The Contemporary Arts Museum in Houston, and The Museum of Contemporary Photography in Chicago. She has served as a visiting professor at Harvard and was a member of the adjunct photography faculty at New York University's Tisch School of the Arts. "Seeing and Believing" was the title of her traveling 2002 retrospective originating at the Grey Art Gallery, and nominated for Best Solo Museum Show of the Year in New York City by the International Association of Art Critics.

Frames: Social Criticism, Theoretical Relevance

The title of the retrospective exhibition is extremely telling of Burson's art, since Burson has been preoccupied since the beginnings of her career with issues of culturally conditioned representation, perception, and interpretation. Her aim has been to unveil communal myths by showing how socially sanctioned misrepresentations (particularly of body, self and humanity)—necessarily fostering mis(self)identifications and misinterpretations—privilege and manipulate "seeing" as a token of "believing" and as a guarantee of "reality"/"authenticity." In the title of my study I slightly modified the exhibition's title from "Seeing and Believing" to "Seeing Is Believing(?)" in order to make the artistic project even more explicit, since I believe that Burson's photography always provides a thorough criticism of the ideologically invested nature of spectatorship and to-be-looked-at-ness, of visibility and invisibility, and calls attention to the unequal, hegemonic (gendered, raced, classed) distribution of empowered spectatorial, and of contained, controlled spectacularized spectacle-positions which become naturalized and normativized through the Foucauldian ideological *technologies of truth-production*.

Burson presents strange portraits of "naturally unnatural" pathological, deformed faces or of computer manipulated, metamorphic faces gained with the help of the digital morphing technology invented by her in order to transgress frames, to challenge aesthetic norms and normativized body-images, to unsettle ideologically ready-made truths, and revision our conventional "ways of seeing." Her morphed and metamorphosing photos destabilize her very mode of artistic expression, by mockingly troubling the "Seeing=Believing" equation apparently reinforced by the nineteenth century invention of photography.

On the one hand, her photos disclose our contemporary western consumer so-

Seeing And Believing The Art Of Nancy Burson

Rebecca S. Cohen



Seeing And Believing The Art Of Nancy Burson:

Seeing and Believing Nancy Burson, Michael L. Sand, 2002 Nancy Burson and the art of seeing Michael L. Sand Interview with Nancy Burson Lynn Gumpert and Terrie Sultan Seeing is Believing Michael L. Sand, Lynn Gumpert, Terrie Sultan, 2001 Art of the 1980s Patrick Frank, 2024-06-04 Who are the important artists of the 1980s This book urges a new look at that question in light of the digital direction of our culture since then Specifically five artists used advanced technology during that decade in ways that foreshadow many of today's concerns Joseph Nechvatal created expressive digital images and then infected them with computer viruses Lynn Herschman Leeson created the first interactive work for videodisk creating a bridge between art and gaming Nancy Burson foresaw multicultural America when she digitally blended photographs of diverse persons George Legrady was among the first artists to digitally manipulate news images and offer the results as art Gretchen Bender's use of digital imagery in her work has never been adequately discussed If the digital matters then these artists should also matter *Encyclopedia of Twentieth-Century Photography, 3-Volume Set* Lynne Warren, 2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included *Art Guide Texas* Rebecca S. Cohen, 2004-10-01 Texas is an art lover's paradise More than one hundred venues located within the state welcome visitors to experience the visual arts These include internationally recognized collections such as the Chinati Foundation the Kimbell Art Museum the Menil Collection and the Nasher Sculpture Center renowned encyclopedic institutions such as the Museum of Fine Arts Houston the Dallas Museum of Art and the San Antonio Museum of Art and dozens of first rate art centers alternative spaces and university galleries In addition to delighting the eye with a wide ranging assortment of exhibitions many of these museums and galleries are housed within architectural gems To enhance the reader's visits to familiar destinations and to encourage the exploration of lesser known venues Art Guide Texas presents the only in depth survey devoted exclusively to the state's nonprofit visual arts institutions Rebecca Cohen organizes the book regionally Individual entries for museums and galleries give essential contact information including phone numbers and Web sites as well as a description of the collection's and past exhibitions a brief history of the institution significant architectural details about the building and assorted practical tips Black and white photographs accompany many of the entries as well as notable quotes on art and architecture In addition Cohen's essays on the phenomenal late twentieth century growth of the

arts in Texas and on arts activity in the different regions of the state provide a helpful context for exploring the arts in Texas

The Concise Focal Encyclopedia of Photography Michael Peres, 2014-06-20 Defining photography is impossible. Revealing it is another matter and that's what *The Concise Focal Encyclopedia of Photography* does with each turn of the page. History: The technical origins and evolution of photography are half of the story. The other half consists of the ways that cultural forces have transformed photography into a constellation of practices more diverse than any other mode of representation. Photographers can tell a more in-depth story through a photo like Dorothea Lange's *Migrant Mother* than a journalist ever could with the written word alone. Major themes and practitioners: Over 25 entries, many with supporting illustrations, examine the figures, trends, and ideas that have contributed most heavily to the history and current state of photography. Contemporary issues: The issues influencing photography today are more complex than at any other time in its history. Questions of ethics, desire, perception, digitization, and commercialization all vie for attention. Hear what the experts have to say about crucial issues such as whether or not the images we take today will last the test of time and if so, how. When material is covered, this skillfully concise volume is no compromise. *The Concise Focal Encyclopedia of Photography* is packed with useful information, compelling ideas, and best of all, pure pleasure. *The Focal Encyclopedia of Photography* Michael R.

Peres, 2013-05-29 This volume is a complete revision of the 1996 third edition, shares the ever-changing breadth of photographic topics with a special emphasis on digital imaging and contemporary issues. Produced by an international team of photographic and imaging experts with collaboration from the George Eastman House, the world's oldest photography museum, this fourth edition contains essays and photographic reproductions sharing information where photography and imaging serve a primary role, ranging from the atomic to the cosmic. *Deus in Machina: Religion, Technology, and the Things in Between* Jeremy Stolow, 2013 This interdisciplinary volume explores how two domains of human experience and action, religion and technology, are implicated in one another. Combining rich historical and ethnographic detail with extended theoretical reflection, *Deus in Machina* challenges longstanding assumptions about religion and, as technology and outlines new directions of inquiry at the crossroads of religious studies, science and technology studies, communication studies, history, anthropology, and philosophy. **Eleven Conclusions** Betsy Huete, 2014-03-19 This book takes found language from archived exhibition catalogues from the Blaffer Art Museum, the art museum of the University of Houston. The language has been chopped up and reconfigured into prose poems and disjunctive critical analyses and is intended to mimic an exhibition catalogue written thesis in itself, albeit through abstracted language. This is a thesis project for artist and writer Betsy Huete.

Plastic Cameras Michelle Bates, 2012-11-12 Take a tour of the burgeoning world of plastic cameras and low-tech photography in this fun and funky guide to creating the most artistic pictures of your life. Whether you're an experienced enthusiast or toy camera neophyte, you'll find this guide full of tantalizing tips, fun facts, and absolutely striking photographs taken with the lowest-tech tools around. You'll learn how to prep your plastic camera, their advantages and quirks, and what

film to feed it You ll also explore what makes a good subject vignetting multiple exposures panoramas close ups night photography color flash problems and solutions and so much more Michelle Bates also takes you from a negative to either prints or pixels so that you can show off your photos and jump on the toy camera revolution Contributors include Michael Ackerman Thomas Michael Alleman Erin Antognoli Jonathan Bailey James Balog Michelle Bates Phil Bebbington Gyorgy Beck Susan Bowen Laura Corley Burlton David Burnett Susan Burnstine Nancy Burson Perry Dilbeck Jill Enfield fotovitamina Annette Elizabeth Fournet Brigitte Grignet Eric Havelock Bailie Christopher James Michael Kenna Wesley Kennedy Teru Kuwayama Louviere Vanessa Mary Ann Lynch Anne Arden McDonald Ted Orland Sylvia Plachy Dan Price Becky Ramotowski Nancy Rexroth Francisco Mata Rosas Richard Ross Franco Salmoiraghi Rosanna Salonia Jennifer Shaw Nancy Siesel Mark Sink Kurt Smith Sandy Sorlien Pauline St Denis Harvey Stein Gordon Stettinius Ryan Synovec Rebecca Tolk Marydorsey Wanless Shannon Welles Matthew Yates Dan Zamudio

Face Value Alexander Todorov,2017-05-30 The scientific story of first impressions and why the snap character judgments we make from faces are irresistible but usually incorrect We make up our minds about others after seeing their faces for a fraction of a second and these snap judgments predict all kinds of important decisions For example politicians who simply look more competent are more likely to win elections Yet the character judgments we make from faces are as inaccurate as they are irresistible in most situations we would guess more accurately if we ignored faces So why do we put so much stock in these widely shared impressions What is their purpose if they are completely unreliable In this book Alexander Todorov one of the world s leading researchers on the subject answers these questions as he tells the story of the modern science of first impressions Drawing on psychology cognitive science neuroscience computer science and other fields this accessible and richly illustrated book describes cutting edge research and puts it in the context of the history of efforts to read personality from faces Todorov describes how we have evolved the ability to read basic social signals and momentary emotional states from faces using a network of brain regions dedicated to the processing of faces Yet contrary to the nineteenth century pseudoscience of physiognomy and even some of today s psychologists faces don t provide us a map to the personalities of others Rather the impressions we draw from faces reveal a map of our own biases and stereotypes A fascinating scientific account of first impressions *Face Value* explains why we pay so much attention to faces why they lead us astray and what our judgments actually tell us

Train Your Gaze Roswell Angier,2007-05-31 What is common to all portrait photographs is a situational element In portrait photography the presence of the photographers gaze also becomes an integral part of what the picture is about the activity of one person looking manifested in a moment that can feel like the blink of an eye or a small eternity This book offers for the first time a complete text that combines the theoretical with the practical

Art Papers ,2003 **Art in America** ,2001-05 *Donne con obiettivi. Visioni autoriali di 40 fotografe contemporanee* Susanne John,Giovanna Sparapani,2025-08-25 Dopo Messe a fuoco 2022 che presentava prevalentemente le storie e le battaglie di quaranta donne fotografe che fin dalle origini del mezzo

hanno coraggiosamente contribuito con la loro vita e il loro lavoro al difficile percorso di emancipazione dello sguardo femminile Donne con obiettivi il nuovo libro di Susanne John e Giovanna Sparapani rappresenta un altro contributo a questa importante riflessione in ambito fotografico Aggiornando e allargando il repertorio la mappatura e il percorso storico visuale con la selezione la schedatura critica e i contributi iconografici di altre quaranta fotografe contemporanee nate fra gli anni Quaranta e Novanta del Novecento le due ricercatrici ci espongono una panoramica attuale e globale geograficamente e culturalmente differenziata offrendo a studiosi e appassionati un ricco e variegato materiale di studio e riflessione Sandro Bini **Art Papers Magazine** ,2003 **Art Now Gallery Guide** ,2003 **New York** ,2002 **Visual Arts** ,2003
 The New York Times Traveler's Guide to Art Museum Exhibitions ,2003

Reviewing **Seeing And Believing The Art Of Nancy Burson**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Seeing And Believing The Art Of Nancy Burson**," an enthralling opus penned by a highly acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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