



Nikki S Lee Projects

Claire Raymond



Nikki S Lee Projects:

Nikki S. Lee Nikki S. Lee, Jiwoong Shin, One and J. Gallery, 2011 *American Exposures* Louis Kaplan, 2005 *American Exposures* sheds light on photographs from Arthur Mole's propagandistic living photographs of American icons and symbols to the exploration of contemporary subcultural communities by the Korean born photographer and performance artist Nikki Lee and asserts that the depiction of community is a central component to photography Louis Kaplan deploys a number of critical concepts and theories developed by Jean Luc Nancy in *The Inoperative Community* as well as other philosophers and applies them to the field of photography studies With an original approach to photography from Edward Steichen's *Family of Man* exhibition to Pedro Meyer and the rise of the digital image Kaplan points to a new way to think about the intimate relationship among photography American life and the artistic imagination Back cover **Photography and Postmodern Identity** Amy Herman, Columbia College (Chicago, Ill.). Photography Department, 2011 **Unnamable** Susette Min, 2018-06-05 Charting its historical conditions and the expansive contexts of its emergence the author challenges the notion of Asian American art as a site of reconciliation for marginalized artists to enter into the canon Pressing critically on how the politics of visibility and recognition reduces artworks by Asian American artists to narrow parameters of categorization this work reconceives Asian American art not as a subset of objects but as a discursive medium that sets up the conditions for a politics to occur By approaching Asian American art in this way the author refigures the way we see Asian American art as an oppositional practice less in terms of its aspirations to be seen than in terms of how it models a different way of seeing and encountering the world Uniquely presented the chapters are organized thematically as mini exhibitions and offer readings of select works by contemporary artists including Tehching Hsieh Byron Kim Simon Leung Mary Lum and Nikki S Lee Inspired above all by their art practice the author argues for an alternative approach to exhibition making and methods of reading that conceives of these works not as exemplary instances of Asian American art but as engaged in an aesthetic practice that remains open ended challenging the assumptions that racialize artists within an Asian American context In this book the author insists that in order to reassess Asian American art beyond its place in art history she suggests the possible need to let go not only of established viewing and curatorial practices but even the category of Asian American art itself **Enacting Others** Cherise Smith, 2011-03-07 An analysis of the complex engagements with issues of identity in the performances of the artists Adrian Piper Eleanor Antin Anna Deavere Smith and Nikki S Lee **The Routledge Companion to Intersectionalities** Jennifer C. Nash, Samantha Pinto, 2023-02-28 The Routledge Companion to Intersectionalities is a dynamic reference source to the key contemporary analytic in feminist thought intersectionality Comprising over 50 chapters by a diverse international and interdisciplinary team of contributors the Companion is divided into nine parts Retracing intersectional genealogies Intersectional methods and inter disciplinaryity Intersectionality's travels Intersectional borderwork Trans intersectionalities Disability and intersectional embodiment Intersectional science and data

studies Popular culture at the intersections Rethinking intersectional justice This accessibly written collection is essential reading for students teachers and researchers working in women s and gender studies sexuality studies African American studies sociology politics and other related subjects from across the humanities and social sciences **The Art of the Project** Johnnie Gratton, Michael Sheringham, 2005-10-01 The idea of the project crosses generic disciplinary and cultural frontiers At a time when writers and artists are increasingly describing their practices as projects remarkably little critical attention has been paid to the actual idea of the project This collection of essays responds to an urgent need by suggesting a framework for evaluating the notion of the project in the light of various modernist and postmodernist cultural practices drawn mainly but not exclusively from the French speaking domain The overview offered by this volume promises to make an original and thought provoking contribution to contemporary literary artistic and cultural criticism *Visual Culture Approaches to the Selfie* Derek Conrad Murray, 2021-11-24 This collection explores the cultural fascination with social media forms of self portraiture selfies with a specific interest in online self imaging strategies in a Western context This book examines the selfie as a social and technological phenomenon but also engages with digital self portraiture as representation as work that is committed to rigorous object based analysis The scholars in this volume consider the topic of online self portraiture both its social function as a technology driven form of visual communication as well as its thematic intellectual historical and aesthetic intersections with the history of art and visual culture This book will be of interest to scholars of photography art history and media studies *Women Photographers and Feminist Aesthetics* Claire Raymond, 2017-04-21 *Women Photographers and Feminist Aesthetics* makes the case for a feminist aesthetics in photography by analysing key works of twenty two women photographers including cis and trans woman photographers Claire Raymond provides close readings of key photographs spanning the history of photography from nineteenth century Europe to twenty first century Africa and Asia She offers original interpretations of well known photographers such as Diane Arbus Sally Mann and Carrie Mae Weems analysing their work in relation to gender class and race The book also pays close attention to the way in which indigenous North Americans have been represented through photography and the ways in which contemporary Native American women photographers respond to this history Developing the argument that through aesthetic force emerges the truly political the book moves beyond polarization of the aesthetic and the cultural Instead photographic works are read for their subversive political and cultural force as it emerges through the aesthetics of the image This book is ideal for students of Photography Art History Art and Visual Culture and Gender *Aesthetics of Excess* Jillian Hernandez, 2020-09-21 Heavy makeup gaudy jewelry dramatic hairstyles and clothes that are considered cheap fake too short too tight or too masculine working class Black and Latina girls and women are often framed as embodying excessive styles that are presumed to indicate sexual deviance In *Aesthetics of Excess* Jillian Hernandez examines how middle class discourses of aesthetic value racialize the bodies of women and girls of color At the same time their style can be a source of cultural capital when

appropriated by the contemporary art scene Drawing on her community arts work with Black and Latina girls in Miami Hernandez analyzes the art and self image of these girls alongside works produced by contemporary artists and pop musicians such as Wangechi Mutu Kara Walker and Nicki Minaj Through these relational readings Hernandez shows how notions of high and low culture are complicated when women and girls of color engage in cultural production and how they challenge the policing of their bodies and sexualities through artistic authorship *Alien Encounters* Thuy Linh Nguyen

Tu, Mimi Thi Nguyen, 2007-04-17 A collection of essays that examine the production and consumption of Asian American popular culture from musical expression to television cooking shows **Photography and Collaboration** Daniel

Palmer, 2020-09-14 Photography and Collaboration offers a fresh perspective on existing debates in art photography and on the act of photography in general Unlike conventional accounts that celebrate individual photographers and their personal visions this book investigates the idea that authorship in photography is often more complex and multiple than we imagine involving not only various forms of partnership between photographers but also an astonishing array of relationships with photographed subjects and viewers Thematic chapters explore the increasing prevalence of collaborative approaches to photography among a broad range of international artists from conceptual practices in the 1960s to the most recent digital manifestations Positioning contemporary work in a broader historical and theoretical context the book reveals that collaboration is an overlooked but essential dimension of the medium's development and potential **Chelsea Rising** David

S. Rubin, 2001 **Sampling and Remixing Blackness in Hip-Hop Theater and Performance** Nicole Hodges Persley, 2021-10-25 Sampling and Remixing Blackness is a timely and accessible book that examines the social ramifications of cultural borrowing and personal adaptation of Hip hop culture by non Black and non African American Black artists in theater and performance In a cultural moment where Hip hop theater hits such as Hamilton offer glimpses of Black popular culture to non Black people through musical soundtracks GIFs popular Hip hop music language clothing singing styles and embodied performance people around the world are adopting a Blackness that is at once connected to African American culture and assumed and shed by artists and consumers as they please As Black people around the world live a racial identity that is not shed in a cultural moment of social unrest against anti blackness this book asks how such engagements with Hip hop in performance can be both dangerous and a space for finding cultural allies Featuring the work of some of the visionaries of Hip hop theater including Lin Manuel Miranda Sarah Jones and Danny Hoch this book explores the work of groundbreaking Hip hop theater and performance artists who have engaged Hip hop's Blackness through popular performance The book challenges how we understand the performance of race Hip hop and Blackness in the age of Instagram TikTok and Facebook In a cultural moment where racial identity is performed through Hip hop culture's resistance to the status quo and complicity in maintaining it Hodges Persley asks us to consider who has the right to claim Hip hop's blackness when blackness itself is a complicated mixtape that offers both consent and resistance to transgressive and

inspiring acts of performance *Feminisms is Still Our Name* Malin Hedley Hayden, Jessica Sjöholm Skrubbe, 2020-05-22

Feminisms have played a crucial part in art history and curatorial practices over the last forty years. Hence it is by now imperative to scrutinize the history of feminist theories and methods within both fields. *Feminisms is Still Our Name* is an anthology that critically debates the current status of feminisms in visual art and its relation to past art histories and possible feminist futures. It brings together essays by leading scholars in order to meet the urgent need both for a critical historiography and for re-vitalizations of feminist practices within written as well as visual narratives of modern and contemporary art. From a variety of perspectives the editors and contributors to this book initiate a much needed debate about possible strategies for a renewal of feminisms in art history and curating. At the same time it demonstrates the necessity of further explorations and research into the diversity of feminist pasts. Indeed this volume provides strong arguments that historiographical critique is an inevitable part of any future feminism. In providing fresh approaches to such important fields as feminist art history and feminist curating the essays assembled in *Feminisms is Still Our Name* will provoke fruitful discussion about the relation between academic and curatorial feminist practices. Contributors: Renee Baert, Malin Hedley Hayden, Lolita Jablonskiene, Amelia Jones, Mary Kelly, Griselda Pollock and Jessica Sjöholm Skrubbe. *Fandom as Methodology* Catherine Grant, Kate Random Love, 2019-12-03

An illustrated exploration of fandom that combines academic essays with artist pages and experimental texts. *Fandom as Methodology* examines fandom as a set of practices for approaching and writing about art. The collection includes experimental texts, autobiography, fiction and new academic perspectives on fandom in and as art. Key to the idea of fandom as methodology is a focus on the potential for fandom in art to create oppositional spaces, communities and practices particularly from queer perspectives but also through transnational feminist and artist of color fandoms. The book provides a range of examples of artists and writers working in this vein as well as academic essays that explore the ways in which fandom can be theorized as a methodology for art practice and art history. *Fandom as Methodology* proposes that many artists and art writers already draw on affective strategies found in fandom. With the current focus in many areas of art history, art writing and performance studies around affective engagement with artworks and imaginative potentials, fandom is a key methodology that has yet to be explored. Interwoven into the academic essays are lavishly designed artist pages in which artists offer an introduction to their use of fandom as methodology. Contributors: Taylor J. Acosta, Catherine Grant, Dominic Johnson, Kate Random Love, Maud Lavin, Owen G. Parry, Alice Butler, SooJin Lee, Jenny Lin, Judy Batalion, Ika Willis. Artists featured in the artist pages: Jeremy Deller, Ego Aghaiwe Sowinski, Anna Bunting, Branch Maria Fusco, Cathy Lomax, Kamau Amu Patton, Holly Pester, Dawn Mellor, Michelle Williams, Gamaker. The Women of Colour Index Reading Group, Liv Wynter, Zhiyuan Yang. ***The Geometries of Afro Asia*** Joan Kee, 2023-04-18

How do we embark on a history of art that proceeds from the assumption of a global majority? Taking as a rhetorical departure the construct of Afro Asia which doubles as both an ontological reference and an epistemological intervention, this

book centers the worlds Black and Asian artists initiate through their work Afro Asia breaks down delineated time into points trajectories angles magnitudes and relative positions so that temporality and chronology figure primarily as questions of geometry it asks if and how we can we be something other than what biology politics culture and economics tells us we are or must become Spanning North America Europe Asia and Africa this book challenges the institutionalization of contemporary art as a global enterprise increasingly governed by the judgments of a self selecting minority

Photography Mark Chen,Chelsea Shannon,2020-05-31 Finally here is a photography textbook authored in the 21st century for 21st century audiences Photography A 21st Century Practice speaks to the contemporary student who has come of age in the era of digital photography and social media where every day we collectively take more than a billion photographs How do aspiring photographers set themselves apart from the smartphone toting masses How can an emerging photographic artist push the medium to new ground The answers provided here are innovative inclusive and boundary shattering thanks to the authors framework of the 4Cs Craft Composition Content and Concept Each is explored in depth and packaged into a toolbox the photographic student can immediately put into practice With a firm base in digital imaging the authors also shed new light on chemical based photographic processes and address the ways in which new technology is rapidly expanding photographic possibilities In addition Photography A 21st Century Practice features 12 case studies from professional practice featuring established photographic artists and showcasing the techniques concepts modes of presentation and other professional concerns that shape their work Over 40 student assignments that transform theory into hands on experience 800 full color images and 200 illustrations including photographs by some of the world s best known and most exciting emerging photographic artists and illustrations that make even complex processes and ideas simple to understand More than 50 guided inquiries into the nature of photographic art to jump start critical thinking and group discussions

Come as You Are Alexandra Schwartz,2015-01-02 Come as You Are Art of the 1990s is the largest and most ambitious contemporary art exhibition ever to be mounted by the Montclair Art Museum The exhibition and book spotlight a pivotal moment in the recent history of art Chronicling the long 1990s between 1989 and 2001 from the fall of the Berlin Wall to 9 11 Come As You Are examines how the art of this period both reflected and helped shape the dramatic societal events of the era when the combined forces of new technologies and globalization gave rise to the accelerated international art world that we know today

Activating Democracy Sheryl Oring,2016-09-02 Driven by a powerful belief in the value of free expression Sheryl Oring has for more than a decade been helping people across the United States voice concerns about public affairs through her I Wish to Say project This book uses that project as the starting point for an exploration of a series of issues of public interest being addressed by artists today It features essays by contributors ranging from art historians and practicing artists to scholars and creators working in literature political science and architecture All the contributors offer a different approach but they share a primary goal of sparking a dialogue not just among makers of art but among viewers

readers and the concerned public at large The resulting volume will be an essential resource for politically engaged contemporary artists searching for innovative cross disciplinary ways of making and sharing art

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