Art Contributors [Back Matter]

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Bruce Burris, a long time resident of California, currently resides in Lexington, Kentucky. Bruce is a recent recipient of the NEA/SAS artist fellowship. The art work titled #12 (in this issue of disClosure) is from the Kentucky cycle, a.k.a. Dididewthis/tooew, installation that is currently showing in various locations in the U.S. Centered on Appalachian culture, this series deals with the relationship between local economies of tourism and the construction and reproduction of cultural identities.

Christina Godsey is a native of Kentucky. Christina recently earned her bachelors degree in fine arts from the University of Kentucky. The selections in this issue of disClosure are a sample of selections from a larger installation that was recently on display with the work of Bruce Burns at the Carnegie Center for Literacy and Learning. Christina’s work is, in part, a reflection of how she, as a woman of Filipino and Caucasian origins, has experienced racial constructions of the racial “other” in Kentucky. Moreover, as the selection Haloe Girl (white girl) points to, Christina’s work reflects the ambiguity and the dual marginality of a biracial identity.

Malgorzata Goshka Grabowska, originally from Poland, is a graduate student at the University of Rochester where she is finishing her M.A. in film studies and English. In her spare time, Malgorzata likes to channel her creativity into photography and poetry. Her photography has been published in the Harvard Photography Journal. Photographs from the Boy and His Rat Series (shown in this issue of disClosure) were shot in Harvard Square. Malgorzata states, that although her intent in this series was simply to capture a public display of intimacy between a child and his pet, these photographs have generated political controversy and have sparked a wide range of interpretations. We’ll leave it up to the reader to form their own interpretation of the images.

Susan Zavoina is an assistant professor in the Department of Journalism at the University of North Texas. Her work has been exhibited throughout the nation including The Dallas Museum of Art. The selection chosen for this issue of disClosure comes from a larger series of photographs documenting the lives of youth residing in public housing. In discussing her work Susan states that she, combines elements of documentary work to create composite images that have symbolic and layered meanings about the universal issues facing low-income and minority youth. Susan goes on to indicate that her work also captures the uneven rhythm of the lives of public housing residents, a rhythm that is, “dictated by the charity and decisions of others.”

Ayelet Zohar and Wang Bosheng currently reside in Tel Aviv. The selections shown on the front and back cover of this issue, Greek Beauty and Chinese Cabbage and Venus of Tokyo, come from a collection of computer generated images. Zohar and Bosheng show at the Camera Obscura Gallery in Tel Aviv.
The decentralization of the subject in African-American feminism
photography by Kathleen D. Adrian

Linda Alcoff: Identity

Representations of American Indian Women: the case of Nancy Ward by
Christina Taylor

Chris Newfield: Whiteness & Meritocracy

Derek Webster and Mr. Imagination by Hipólito Rafael Chacón

David Roediger: Constituting White Identities

The Canvas of the Other: Fanon and Recognition by Anthony Spanakos

Jane Flax: (Re) Presenting Power

Michael Caufield, Phil Jenks, Hilda Llorens, Rick Santos

Bruce Burris, Christina Godsey, Malgorzata Goshka Grabowska, Susan Zovenia

J. Daniels, White Lies; M. Wray and A. Newitz, White Trash; N. Gates, Cultural and Literary Critiques of the Concepts of "Race"; E. Ginsberg, Passing and the Fictions of Identity