

Without Sanctuary Lynching Photography In America

Jay Watson

Without Sanctuary James Allen, 2000

Without Sanctuary James Allen, 2000 Frequently reissued with the same ISBN, but with slightly differing bibliographical details.

Without Sanctuary, 2011

Without Sanctuary Nia Woods Haydel, 2007 The social purpose of American higher education is a question that has frequently surfaced. The Atlanta showing of the Without Sanctuary: Lynching Photography In America Exhibit provided a unique opportunity for an institution of higher education, a government agency, and private citizens to collaborate on a reconciliatory project related to the social justice issue of lynching. The role of higher education has varied over the course of history, but the foundation for this study was laid when higher education institutions first developed an interconnectedness with the communities in which they resided, with higher education serving in a key capacity in the development and training of community leaders. This case study was designed to examine how Emory University, a private, prestigious, Southern research university, collaborated with external entities to provide educational opportunities for members of the Atlanta community to engage in discourse related to the lynchings that occurred in the United States from the 1870s to the 1960s. The case study method allowed for the exploration of complex social conditions from multidimensional perspectives. Interviews of individuals involved with the Exhibit and Emory University as well as document analysis were used to investigate the problem. The partnership was examined through a social justice framework, allowing for a full examination of the process and the outcome of the partnership in relation to the treatment of the subject matter. As a result of this study, a greater understanding of the role institutions of higher education can have in reconciliatory acts related to racial oppression and social injustice is provided.

Imagery of Lynching Dora Apel, 2004 Outside of the classroom and scholarly publications, lynching has long been a taboo subject. Nice people, it is felt, do not talk about it, and they certainly do not look at images representing the atrocity. In *Imagery of Lynching*, Dora Apel contests this adopted stance of ignorance. Through a careful and compelling analysis of over one hundred representations of lynching, she shows how the visual documentation of such crimes can be a central vehicle for both constructing and challenging racial hierarchies. She examines how lynching was often orchestrated explicitly for the

camera and how these images circulated on postcards, but also how they eventually were appropriated by antilynching forces and artists from the 1930s to the present. She further investigates how photographs were used to construct ideologies of whiteness and blackness, the role that gender played in these visual representations, and how interracial desire became part of the imagery. Offering the fullest and most systematic discussion of the depiction of lynching in diverse visual forms, this book addresses questions about race, class, gender, and dissent in the shaping of American society. Although we may want to avert our gaze, Apel holds it with her sophisticated interpretations of traumatic images and the uses to which they have been put.

Landscapes Interrupted, 2009 Current discourse on lynching photography often centers on ideas of spectacle, race, death, victimization, and masculinity. While these studies are significant, they tend to revolve around the bodily imagery and do not address the individual material object forms or physical settings. By examining the cards published in the widely referenced source on lynching photography *Without Sanctuary: Lynching Photography in America*, this thesis considers lynching postcards as landscape. This study contributes to discourses that destabilize traditional interpretations of landscape by considering the human presence, the iconographical forms of the natural and built environments, the inscriptions, and the unique role of the postcard format as spatial practice. Through an analysis of the visual elements and social activity of exchange, I posit that lynching postcards are complex landscapes vested in the construction and disjunction of place. Accordingly, lynching photography and landscape photography are positioned as interrelated genres. However, this thesis warns against simply reclassifying lynching postcards as landscape photography. Because of the dominant conventions associated with landscape photography, the social practices of lynching postcards would most likely be overlooked. Instead, this project calls for an expansive theory of landscape which accounts for both visual and performative processes.

Lynching Ersula J. Ore, 2019-03-12 Winner of the 2020 Rhetoric Society of America Book Award While victims of antebellum lynchings were typically white men, postbellum lynchings became more frequent and more intense, with the victims more often black. After Reconstruction, lynchings exhibited and embodied links between violent collective action, American civic identity, and the making of the nation. Ersula J. Ore investigates lynching as a racialized practice of civic engagement, in effect an argument against black inclusion within the changing nation. Ore scrutinizes the civic roots of lynching, the relationship between lynching and white constitutionalism, and contemporary manifestations of lynching discourse and logic today. From the 1880s onward, lynchings, she finds, manifested a violent form of symbolic action that called a national public into existence, denoted citizenship, and upheld political community. Grounded in Ida B. Wells's summation of lynching as a social contract among whites to maintain a racial order, at its core, Ore's book speaks to racialized violence as a mode of civic engagement. Since violence enacts an argument about citizenship, Ore construes lynching and its expressions as part and parcel of America's rhetorical tradition and political legacy. Drawing upon

newspapers, official records, and memoirs, as well as critical race theory, Ore outlines the connections between what was said and written, the material practices of lynching in the past, and the forms these rhetorics and practices assume now. In doing so, she demonstrates how lynching functioned as a strategy interwoven with the formation of America's national identity and with the nation's need to continually restrict and redefine that identity. In addition, Ore ties black resistance to lynching, the acclaimed exhibit *Without Sanctuary*, recent police brutality, effigies of Barack Obama, and the killing of Trayvon Martin.

Performing Race and Torture on the Early Modern Stage Ayanna Thompson, 2013-09-13 *Performing Race and Torture on the Early Modern Stage* provides the first sustained reading of Restoration plays through a performance theory lens. This approach shows that an analysis of the conjoined performances of torture and race not only reveals the early modern interest in the nature of racial identity, but also how race was initially coded in a paradoxical fashion as both essentially fixed and socially constructed. An examination of scenes of torture provides the most effective way to unearth these seemingly contradictory representations of race because depictions of torture often interrogate the incongruous desire to substitute the visible and manipulable materiality of the body for the more illusive performative nature of identity. In turn, *Performing Race and Torture on the Early Modern Stage* challenges the long-standing assumption that early modern conceptions of race were radically different in their fluidity from post-Enlightenment ones by demonstrating how many of the debates we continue to have about the nature of racial identity were engendered by these seventeenth-century performances.

Photography and the USA Mick Gidley, 2010-11-15 From Ansel Adams to Carleton Watkins, Diane Arbus to Weegee, Richard Avedon to James VanDerZee, American photographers have recorded their vast, multicultural nation in images that, for more than a hundred years, have come to define the USA. In *Photography and the USA*, Mick Gidley explores not only the medium of photography and the efforts to capture key events and moments through photographs, but also the many ways in which the medium has played a formative role in American culture. *Photography and the USA* encompasses the major movements, figures and works that are crucial to understanding American photography, but also pays attention to more obscure aspects of photography's history. Focusing on works that reveal many different facets of America, its landscapes and its people, Gidley explores the ambiguities of American history and culture. We encounter images that range from an anti-lynching demo in 1934 to Dorothea Lange's poster "All races serve the crops in California;" an early photographic view of Niagara Falls against the painstaking detail of Edward Weston's *Pepper, No. 30*; a fireman's fight in the San Francisco earthquake of 1906 to the Ground Zero images of 2001 by Joel Meyerowitz; an 1890s "Wanted" image to Elliot Erwitt's shot of the Nixon-Kruschchev "Kitchen Debate." Organizing his narrative around the themes of history, technology, the document and the emblem, Mick Gidley not only presents a history of photography, but also reveals the complexities inherent in

reading photographs themselves. A concise yet comprehensive overview of photography in the United States, this book is an excellent introduction to the subject for American Studies or visual arts students, or for anyone interested in US history or culture.

Political Camerawork D. Andy Rice, 2023-05-30 What mental and physical distress do actors, camera persons, and reporters experience when working on reenactments of traumatic moments in history? In *Political Camerawork*, D. Andy Rice theorizes that the intense feelings produced while creating these performed scenarios, called simulation documentaries, connect difficult pasts to the present. Building on his background as a nonfiction film director, producer, editor, and cinematographer, Rice analyzes performance techniques to gain insight into the emotional toll of simulation documentaries, including those reliving the Vietnam War, the US military's embodied training in California during the Iraq War, and an annual quadruple lynching reenactment organized by Black civil rights activists in Georgia. Investigating the lasting impact of these productions, *Political Camerawork* reveals that, by performing a simulation of a traumatic event they didn't directly experience, those involved become carriers of the trauma.

Reclaiming the Black Past Pero G. Dagbovie, 2018-11-13 The past and future of Black history In this information-overloaded twenty-first century, it seems impossible to fully discern or explain how we know about the past. But two things are certain. Whether we are conscious of it or not, we all think historically on a routine basis. And our perceptions of history, including African American history, have not necessarily been shaped by professional historians. In this wide-reaching and timely book, Pero G. Dagbovie argues that public knowledge and understanding of black history, including its historical icons, has been shaped by institutions and individuals outside academic ivory towers. Drawing on a range of compelling examples, Dagbovie explores how, in the twenty-first century, African American history is regarded, depicted, and juggled by diverse and contesting interpreters—from museum curators to filmmakers, entertainers, politicians, journalists, and bloggers. Underscoring the ubiquitous nature of African-American history in contemporary American thought and culture, each chapter unpacks how black history has been represented and remembered primarily during the “Age of Obama,” the so-called era of “post-racial” American society. *Reclaiming the Black Past* is Dagbovie's contribution to expanding how we understand African American history during the new millennium.

Prophet Singer Mark Allan Jackson, 2009-09-18 *Prophet Singer: The Voice and Vision of Woody Guthrie* examines the cultural and political significance of lyrics by beloved songwriter and activist Woodrow Wilson “Woody” Guthrie. The text traces how Guthrie documented the history of America's poor and disadvantaged through lyrics about topics as diverse as the Dust Bowl and the poll tax. Divided into chapters covering specific historical topics such as race relations and lynchings, famous outlaws, the Great Depression, and unions, the book takes an in-depth look at how Guthrie manipulated his lyrics to explore pressing issues and to bring greater political and economic awareness to the common people. Incorporating the best

of both historical and literary perspectives, Mark Allan Jackson references primary sources including interviews, recordings, drawings, and writings. He includes a variety of materials from the Smithsonian Institution, the Library of Congress, and the Woody Guthrie Archives. Many of these have never before been widely available. The result provides new insights into one of America's most intriguing icons. Prophet Singer offers an analysis of the creative impulse behind and ideals expressed in Guthrie's song lyrics. Details from the artist's personal life as well as his interactions with political and artistic movements from the first half of the twentieth century afford readers the opportunity to understand how Guthrie's deepest beliefs influenced and found voice in the lyrics that are now known and loved by millions.

Perpetrator Disgust Ditte Marie Munch-Juriscic, 2022-11-25 In this volume, Munch-Juriscic offers the first in-depth philosophical analysis of perpetrator disgust: the phenomenon of individuals experiencing severe physiological or emotional distress following acts of atrocity. By examining the relationship between emotions, human nature, and cognition through the lens of perpetrator disgust, she argues that our gut feelings are not moral instincts but should be understood as templates that can embody a broad range of values and morals.

Reading American Horror Story Rebecca Janicker, 2017-02-19 Looming onto the television landscape in 2011, *American Horror Story* gave viewers a weekly dose of psychological unease and gruesome violence. Embracing the familiar horror conventions of spooky settings, unnerving manifestations and terrifying monsters, series co-creators Ryan Murphy and Brad Falchuk combine shocking visual effects with an engaging anthology format to provide a modern take on the horror genre. This collection of new essays examines the series' contribution to television horror, focusing on how the show speaks to social concerns, its use of classic horror tropes and its reinvention of the tale of terror for the 21st century.

Faulkner and Whiteness Jay Watson, 2011-05-11 William Faulkner wrote during a tumultuous period in southern racial consciousness, between the years of the enactment of Jim Crow and the beginnings of the civil rights movement in the South. Throughout the writer's career, racial paradigms were in flux, and these shifting notions are reflected in Faulkner's prose. Faulkner's fiction contains frequent questions about the ways in which white Americans view themselves with regard to race along with challenges to the racial codes and standards of the region, and complex portrayals of the interactions between blacks and whites. Throughout his work, Faulkner contests white identity—its performance by whites and those passing for white, its role in shaping the South, and its assumption of normative identity in opposition to non-white “Others.” This is true even in novels without a strong visible African American presence, such as *As I Lay Dying*, *The Hamlet*, *The Town*, and *The Mansion*. *Faulkner and Whiteness* explores the ways in which Faulkner's fiction addresses and destabilizes the concept of whiteness in American culture. Collectively, the essays argue that whiteness, as part of the Nobel Laureate's consistent querying of racial dynamics, is a central element. This anthology places Faulkner's oeuvre—and scholarly views of it—in the contexts of its contemporary literature and academic trends exploring race and texts.

Hate Crime in the Media Victoria Munro, 2014-05-12 A powerful, uncompromising explanation of how subtle sources of hatred contained throughout our media and culture have resulted in a tolerance for hate crimes in America. How is hate engendered, and what causes hatred to manifest as criminal behavior? *Hate Crime in the Media: A History* considers how in America, perceived threats on national, physical, and/or personal space have been created by mediated understandings of different peoples, and describes how these understandings have then played out in hate crimes based on ethnicity, religious identity, or sexual identity. The work reveals the origins of hate in American culture found in the media; political rhetoric; the entertainment industry, including national sports; and the legal system. Each chapter addresses historical questions of representation and documents the response to those considered intruders. The book also examines trends in hate crimes, the resulting changes in our legal code, and the specific victims of hate crimes.

Photography and the Body in Nineteenth-century France Anne E. Linton, Raisa Rexer, 2021-01-01 The first Yale French Studies issue on photography, examining French photography's place in art, identity, and society through a lens of diversity and interdisciplinary investigation In its first issue on photography, this volume of Yale French Studies presents multiple avenues of interdisciplinary investigation designed to intersect and open up new areas of inquiry in the twenty-first century. These intersections push beyond traditional geographic and gender boundaries, exploring women's photography, new cultural contexts, trans orientalism, and minority and marginalized bodies. As they do so, they ask us to reconsider the way that we conceive of photography's place in the past and in our lives today.

Self Defense Elsa Dorlin, 2022-09-27 A brilliant study of violent self-defense in the struggle for liberation by an award-winning philosopher Is violent self-defense ethical? In the history of colonialism, racism, sexism, capitalism, there has long been a dividing line between bodies worthy of defending and those who have been disarmed and rendered defenseless. In 1685, for example, France's infamous Code Noir forbade slaves from carrying weapons, under penalty of the whip. In nineteenth-century Algeria, the colonial state outlawed the use of arms by Algerians, but granted French settlers the right to bear arms. Today, some lives are seen to be worth so little that Black teenagers can be shot in the back for appearing threatening while their killers are understood, by the state, to be justified. That those subject to the most violence have been forcibly made defenseless raises, for any movement of liberation, the question of using violence in the interest of self-defense. Here, philosopher Elsa Dorlin looks across the global history of the left - from slave revolts to the knitting women of the French Revolution and British suffragists' training in ju-jitsu, from the Warsaw Ghetto Uprising to the Black Panther Party, from queer neighborhood patrols to Black Lives Matter, to trace the politics, philosophy, and ethics of self defense. In this history she finds a martial ethics of the self: a practice in which violent self defense is the only means for the oppressed to ensure survival and to build a liveable future. In this sparkling and provocative book, drawing on theorists from Thomas Hobbes to Fred Hampton, Frantz Fanon to Judith Butler, Michel Foucault to June Jordan, Dorlin has reworked the very idea

of modern governance and political subjectivity. Translated from the French by Kieran Aarons.

Adult Education, Museums and Art Galleries Darlene E. Clover, Kathy Sanford, Lorraine Bell, Kay Johnson, 2016-11-04
This is a book about adult education in the sphere of public museums and art galleries. It aims to enrich and expand dialogue and understanding amongst adult and community educators, curators, artists, directors, and cultural activists who work within and beyond the walls of these institutions. The various chapters take up the complex and interconnected pedagogics of subjectivity, identity, meaning making and interpretation, knowledge, authority, prescription, innovation, and creativity. The contributors are a combination of scholars, professors, graduate students, heritage and cultural adult educators, artists, curators and researchers from Canada, United States, Iceland, England, Scotland, Denmark, Portugal, Italy and Malta. Collectively, they challenge us to think about the dialectics of passivity and engagement, didactics and learning, gender neutrality and radicality, and neutrality and risk-taking amongst a collage of artworks and artefacts, poetry and installations, collections and exhibits, illusion and reality, curatorial practice and learning, argument and narrative, and struggle and possibility that define and shape modern day art and culture institutions. The chapters, set amongst the discursive politics of neoliberalism and patriarchy, racism and religious intolerance, institutional neutrality and tradition, capitalism and neo-colonialism, ecological devastation and social injustice, take up the spirit and ideals of the radical and feminist traditions of adult education and their emphases on cultural participation and knowledge democracy, agency and empowerment, justice and equity, intellectual growth and transformation, critical social and self reflection, activism and risk-taking, and a fundamental belief in the power of art, dialogue, reflection, ideological and social critique and imaginative learning.

Torture Shampa Biswas, Zahi Zalloua, 2011-12-01 The counterterrorism policies following September 11, 2001, brought the definition and legitimacy of torture to the forefront of political, military, and public debates. This timely volume explores the question of torture through multiple lenses by situating it within systems of belief, social networks of power, and ideological worldviews. Individual essays examine the boundaries of what is deemed legitimate political violence for the sake of state security, the immediate and long-term effects of torture on human and social bodies, the visual and artistic representations of torture, how certain people are dehumanized to make it acceptable to torture them, and how we understand complicity in and the ethical boundaries of torture.

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