



Interferência fotográfica

Photographic interference

Lorie Novak¹

Resumo

A interferência fotográfica é um projeto baseado em fotos que explora nossa situação contemporânea em que as imagens fotográficas e reportagens nos assaltam e sub-repticiamente nos envolvem. Baseia-se no meu trabalho anterior e em sua relação com a memória e transmissão: como fotografias afetam a forma como sabemos o que sabemos, como lembranças pessoais e recordações culturais se cruzam, como fotografias influenciam a narrativa e a história, e como a nossa relação com a mídia afeta nossos modos de saber. Interferência Fotográfica traz minha coleção de seções de notícias do The New York Times de 01 de abril de 1999 até o presente.

Palavras-chave: Fotografia, Mídia, Performance.

Abstract

Photographic Interference is a photo-based project exploring our contemporary predicament in which photographic images and news reports assault us and surreptitiously envelop us. It builds upon my previous work and interest in memory and transmission: how photographs affect how we know what we know, how personal remembrances and cultural recall intersect, how photographs influence storytelling and history, and how our relationship to media affects our ways of knowing. Photographic Interference draws from my collection of news sections from The New York Times from April 1, 1999 to the present.

Keywords: Photography, Media, Performance.

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Bodies, 2012

Photographs of atrocity are everywhere. It is hard to look, but equally hard to look away. As an artist, I cannot ignore these images—they get under my skin. My series *Photographic Interference* explores the afterlife of images and the experience of looking at photographs as a disruptive encounter. I want to cause a rupture in our expectations and speak to our difficult, confusing, and dangerous times where media and photography have simultaneously lost credibility and gained authority.



Look/Not/Look, 2011



Medicated, 2011

The project builds upon my continuing interest in memory and transmission: how photographs affect how we know what we know, how personal remembrances and cultural recall intersect, how photographs influence storytelling and history, and how our relationship to the Internet affects our ways of knowing. The foundation for *Photographic Interference* is my ongoing 15-year collection of approximately 5,500 New York Times news sections. I began saving the front-page section of the New York Times in March 1999 when NATO started bombing Serbia during the Kosovo War. My idea was to have a stack of newspapers that signified a war. When the cease-fire was signed, a true resolution had not been reached, so I kept collecting. The World Trade Center was attacked, and I kept collecting. I have not stopped.

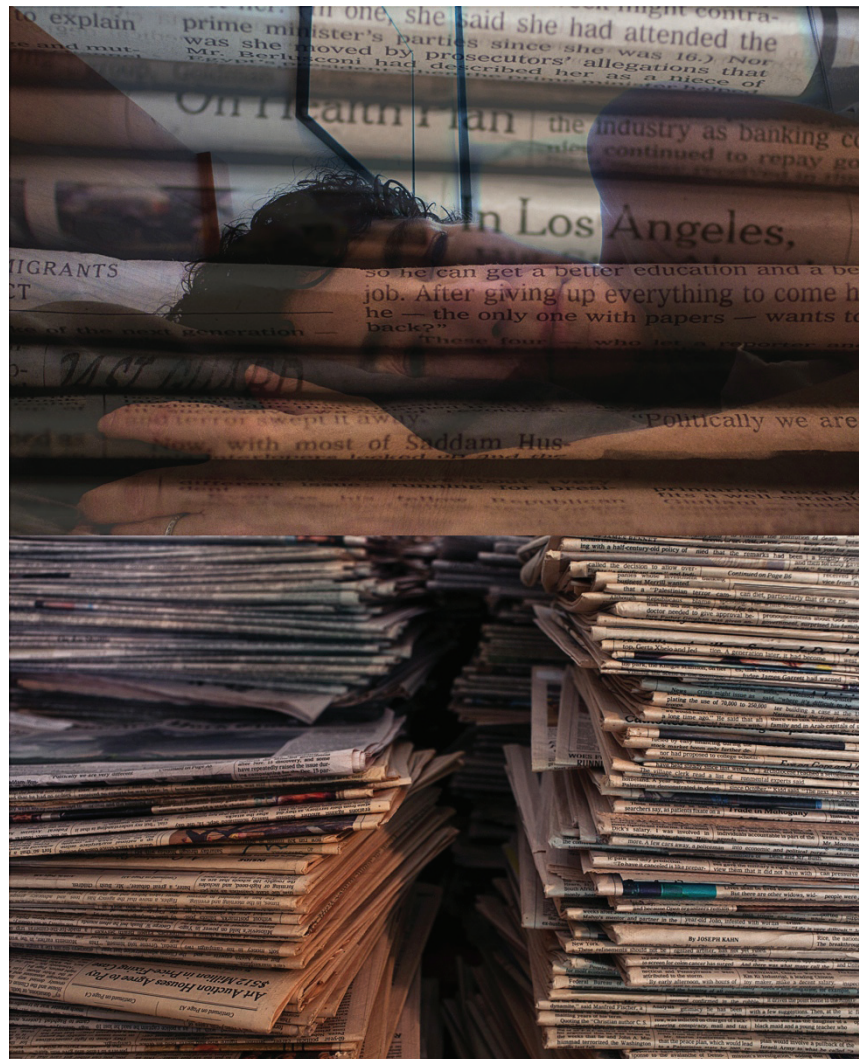


New York Times, April 1, 1999 – September 7, 2011



Fore Eyes, 2012

I photograph fragments of the front pages as well as the papers in stacks, in messy piles, and as objects that I hold and touch. I pull images off the Web. I incorporate my gaze into images, analogous to the way in which we can often see our reflection when looking at images on the computer. These interventions disrupt and interfere with our perception and understanding, draw attention to the act of looking, connect the personal with the political, and break down our emotional distance from the past. I am both an image-maker and a consumer.



In Los Angeles, 2011

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Photos

Bodies, 2012, ink jet print (exhibition size: 20x30")

Look/Not/Look, 2011, ink jet print (exhibition size: 40"x28.6")

Medicated, 2011, ink jet print (exhibition size: 40x24.4")

Fore Eyes, 2012, ink jet print (exhibition size: 20x30")

In Los Angeles, 2011, ink jet print (exhibition size: 40 x 32.4")

(Newspaper Pile)

April 1, 1999 – September 7, 2011, ink jet print (exhibition size: 30x45")

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