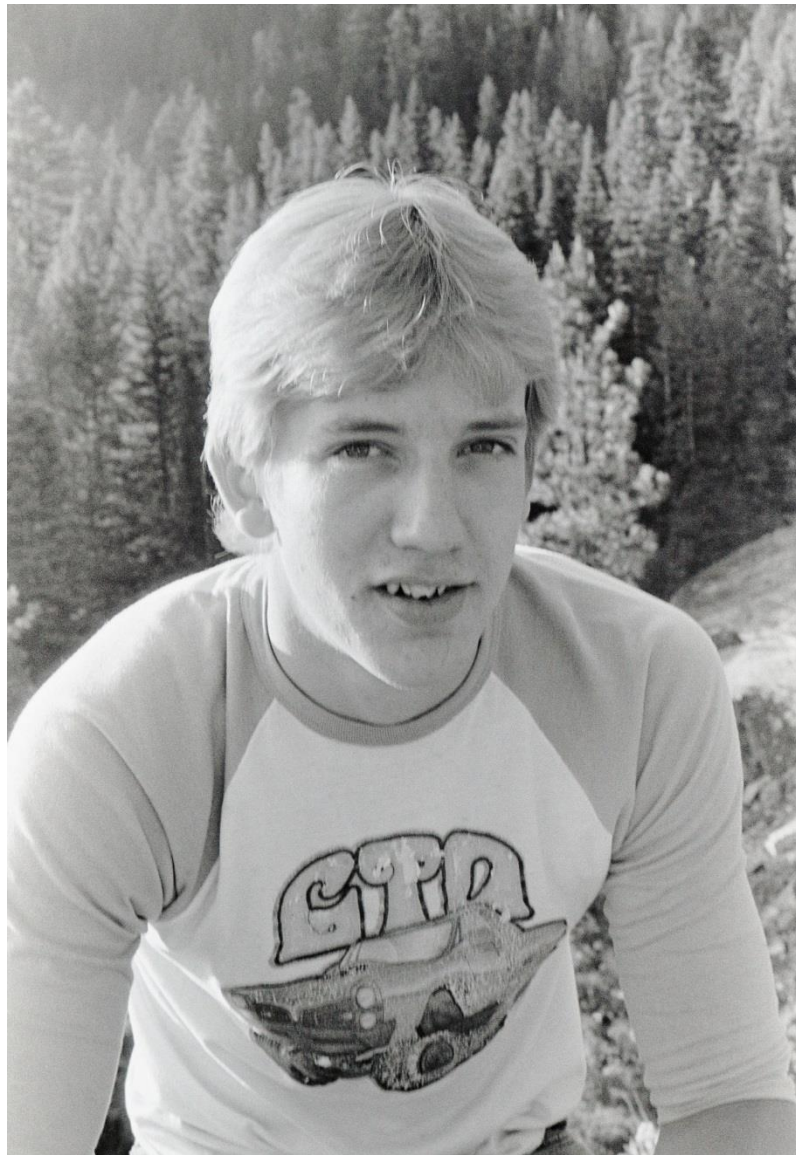




***Backstory:*** *LaToya Ruby Frazier,*  
*Ron Jude, and Guillaume Simoneau*

July 19 – October 6, 2013



Ron Jude,  
*Ken w/GTO Shirt, from emmett, 1984/2010*



Ron Jude,  
*Blue Girl on TV*, from *emmett*, 1985/2010



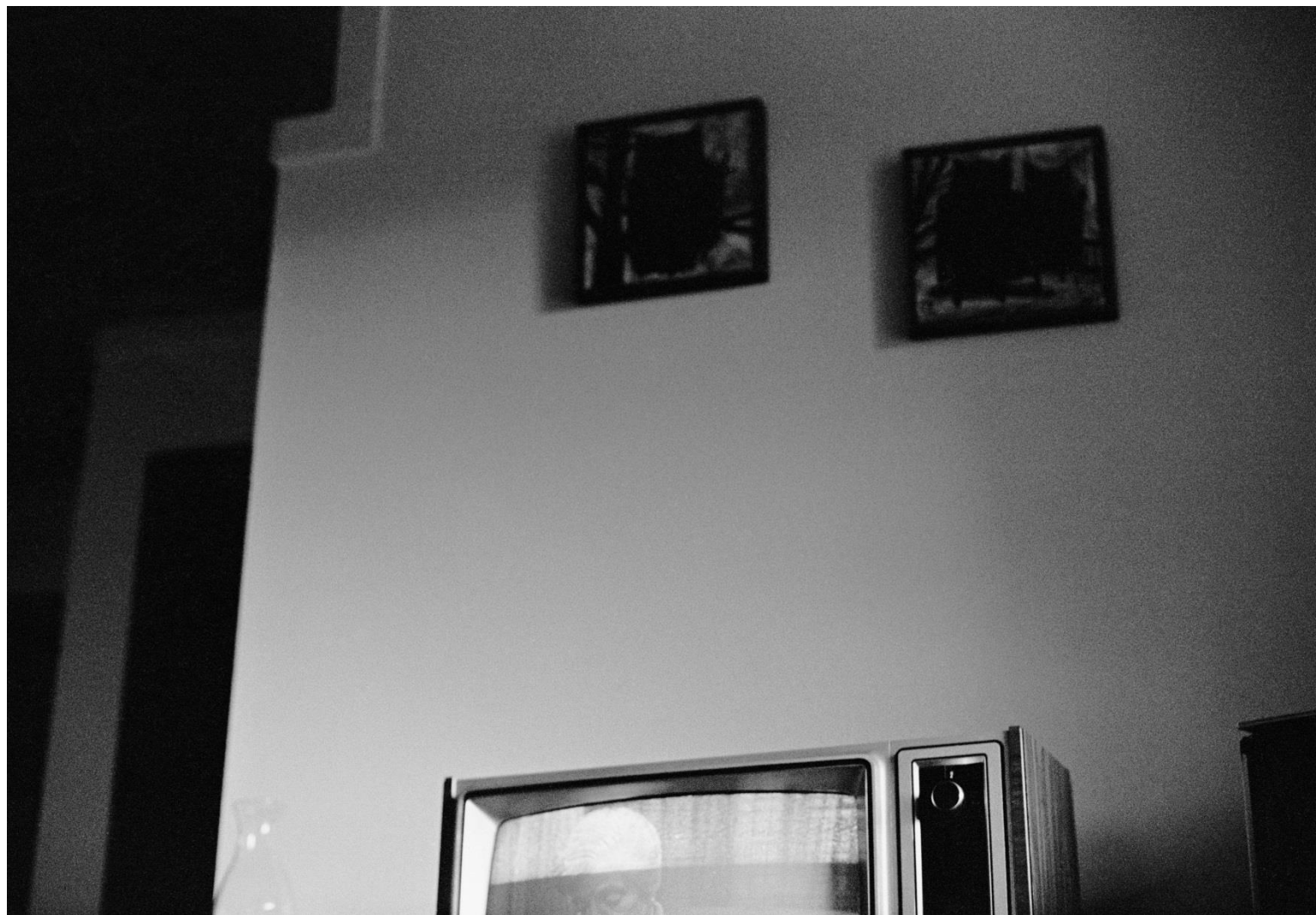


Ron Jude,  
*Grand Finale, Firebird Raceway, Emmett #2*, from *emmett*, 1984/2010





Ron Jude,  
*Sunset, Firebird Raceway, Emmett*, from *emmett*, 1984/2010



Ron Jude,  
*Ken's TV*, from *emmett*, 1984/2010



Ron Jude,  
*Black Firebird*, from *emmett*, 1984/2010





Ron Jude,  
*Untitled. (Jude\_Alpine051)*, from *Alpine Star*, 2006



Ron Jude,  
*Untitled*. (Jude\_Alpine014), from *Alpine Star*, 2006





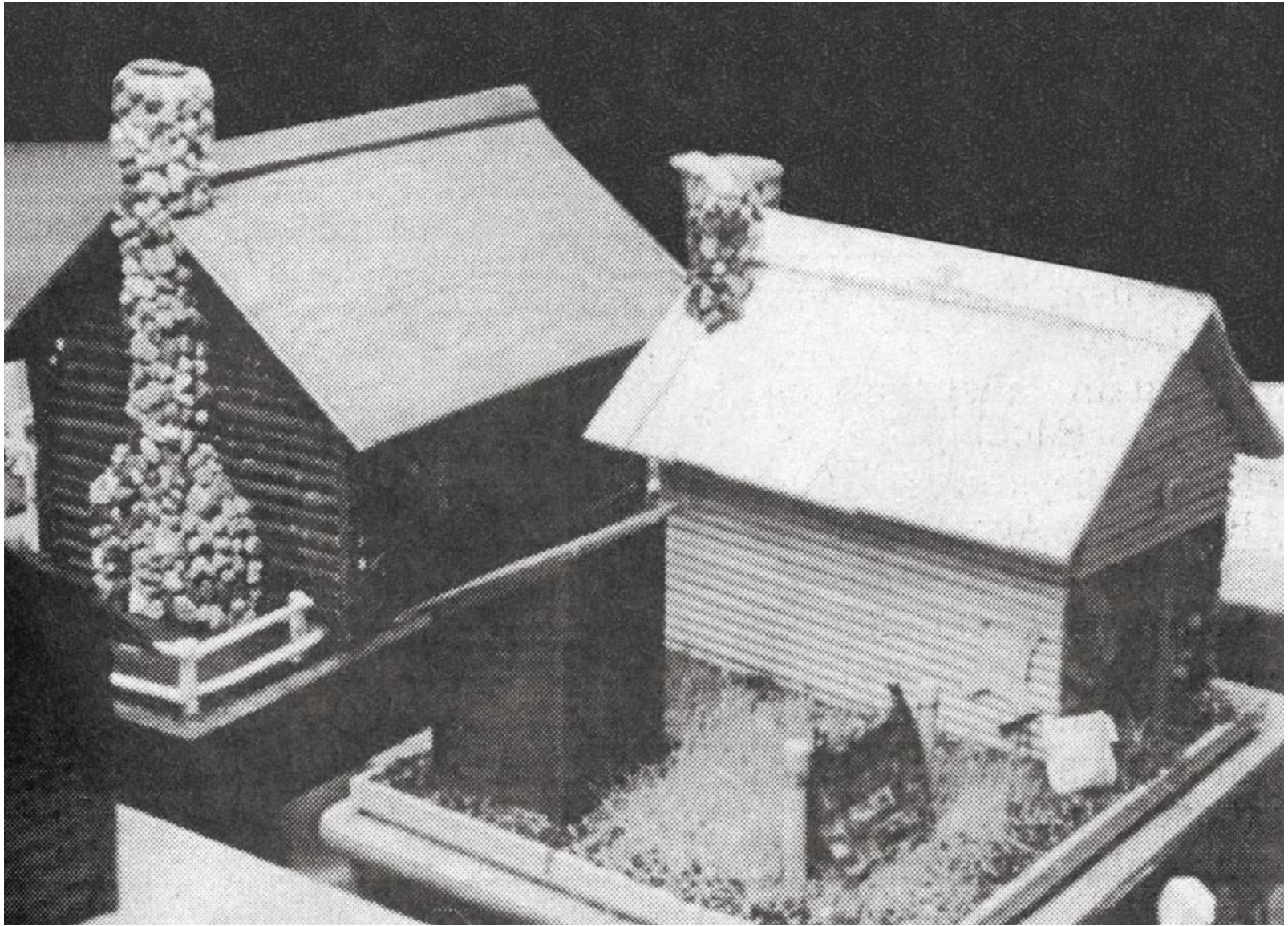
Ron Jude,  
*Untitled. (Jude\_Alpine003)*, from *Alpine Star*, 2006





Ron Jude,  
*Untitled. (Jude\_Alpine044)*, from *Alpine Star*, 2006





Ron Jude,  
*Untitled. (Jude\_Alpine037)*, from *Alpine Star*, 2006



Ron Jude,  
*Deadwood Reservoir Spillway #5, from Lick Creek Line*, 1998/2011





Ron Jude,  
*Trapper on the Lick Creek Line #5, from Lick Creek Line, 1998/2011*



Ron Jude,  
*Mountain Cabin with Tamarack*, from *Lick Creek Line*, 1998/2011



Ron Jude,  
*Office*, from *Lick Creek Line*, 1998/2011





Ron Jude,  
*Deadwood Reservoir Stump*, from *Lick Creek Line*, 1998/2011





Ron Jude,  
*Abandoned Cabin*, from *Lick Creek Line*, 1998/2011





Ron Jude,  
*River Rock Wall Construction*, from *Lick Creek Line*, 1998/2011



LaToya Ruby Frazier,  
*Momme Portrait Series (Floral Comforter)* , 2008





LaToya Ruby Frazier,  
*Self Portrait In Gramps' Pajamas*, 2009



LaToya Ruby Frazier,  
*The Bottom*, 2009





LaToya Ruby Frazier,  
*Grandma Ruby and Me*, 2005



LaToya Ruby Frazier,  
*Huxtables, Mom and Me*, 2008





LaToya Ruby Frazier,  
*Me and Mom's Boyfriend Mr. Art*, 2005



LaToya Ruby Frazier,  
*Fifth Avenue Tavern and U.P.M.C. Braddock Hospital On Braddock Avenue, 2011*





LaToya Ruby Frazier,  
*Grandma Ruby, Mom and Me* , 2009



LaToya Ruby Frazier,  
*Grandma Ruby's Recliner*, 2009





LaToya Ruby Frazier,  
*Mom After Surgery*, 2009



LaToya Ruby Frazier,  
*Mom*, 2007





LaToya Ruby Frazier,  
*The World Is Yours*, 2009



LaToya Ruby Frazier,  
*Grandma Ruby and U.P.M.C. Braddock Hospital On Braddock Avenue, 2007*



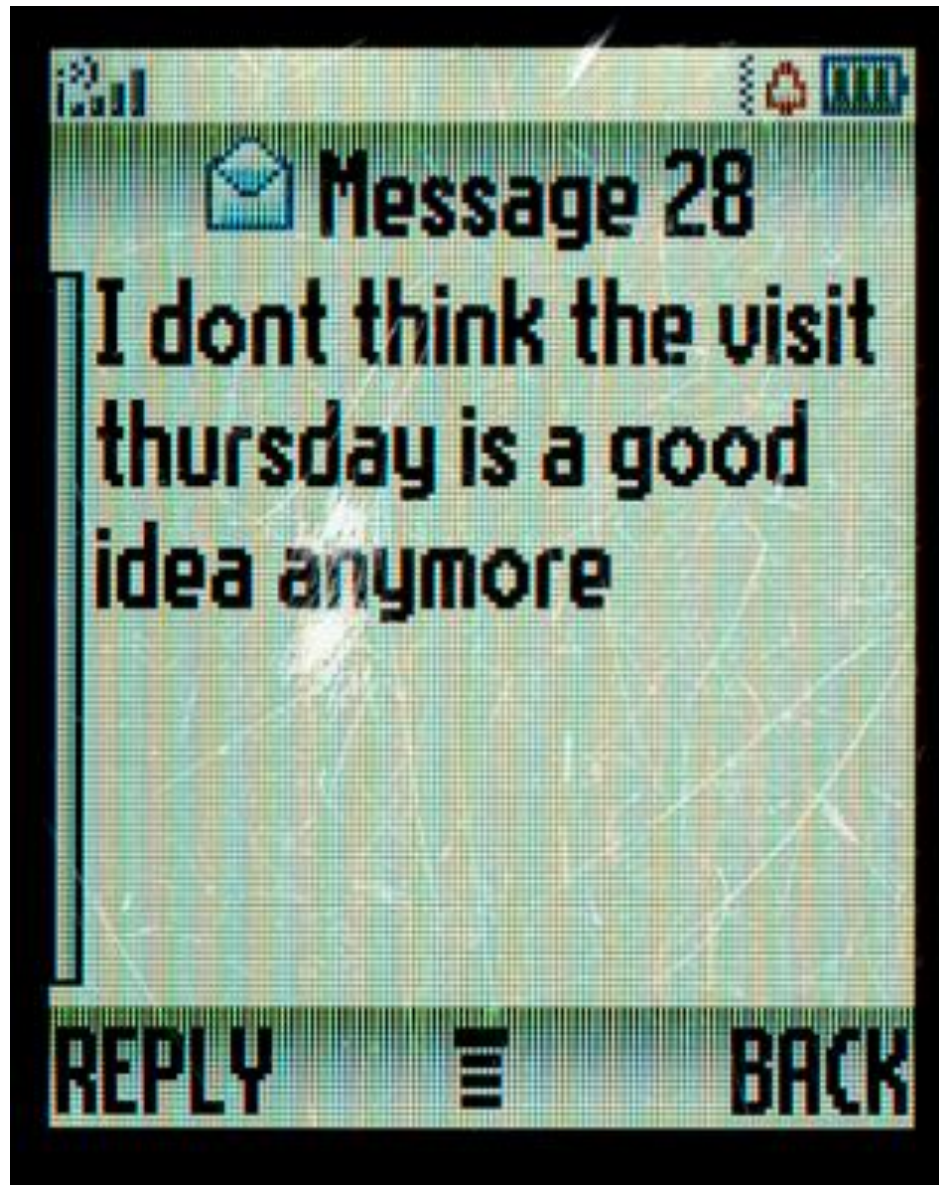


Guillaume Simoneau,  
*Caroline, Kennesaw, Georgia*, 2008



Guillaume Simoneau,  
*In turret by Charles Adkins, unknown location, Iraq, 2006*





Guillaume Simoneau,  
*I don't think text*, 2009



Guillaume Simoneau,  
*In Goa, India, Sept 11<sup>th</sup>, 2001*



Guillaume Simoneau,  
*Thunderstorm bath, by Joanna R., Rockport, Maine, 2000*





Guillaume Simoneau,  
*Wearing army uniform for me, Kennesaw, Georgia, 2008*

guillaume simoneau

From: <simoneau@aol.com>  
To: <guillaumesimoneau@hotmail.com>  
Cc: <roberta@us.army.mil>  
Sent: Wednesday, February 25, 2004 8:01 PM  
Subject: last show

dear guillaume

i'm sorry it took so long to respond to you. i have gone back and forth to georgia numerous times in the past several months for my parents' medical emergencies. my father died in october from complications of parkinson's disease and brain surgery after a fall. my mother has been struggling with breast cancer and radiation. i returned yesterday from a two week visit to georgia for her hip replacement surgery.

i felt awkward at first writing you, not wanting to interfere between you and carly. i saw carly last week, and she approved my writing you, and updating you on her situation. much has happened to her. on may 20, 2003, she married her friend joe hopkins, changing her name to caroline salton hopkins. joe went to korea, as he is in the army. shortly thereafter, she started basic training at fort leonard wood in missouri. it took her 6 months to graduate instead of 10 weeks, because she had 5 stress fractures in her heel, hip, knee and shin. on january 2, she went to fort jackson in south carolina for training to become a humvee mechanic. she now knows all about transmissions and car engines, and jokes she could have fixed your van on your western trip. she has 3 weeks to graduation, she hasn't yet been told where she goes next, possibly korea or germany or iraq. it's been a tough year for her, but she is tough, and maintaining a sense of humor. i hope the two of you will manage to stay friends. she learned alot from you and the experience of the hope project.

over christmas, she showed me your web site with the beautiful photos of her. you have thanked bob and me on numerous occasions, and we don't feel you owe us anything. if you want to send us one or more photos, we would be honored and grateful. carly told us you will be going to scandinavia on a grant. all of us believe in your talents, and know you will go far.

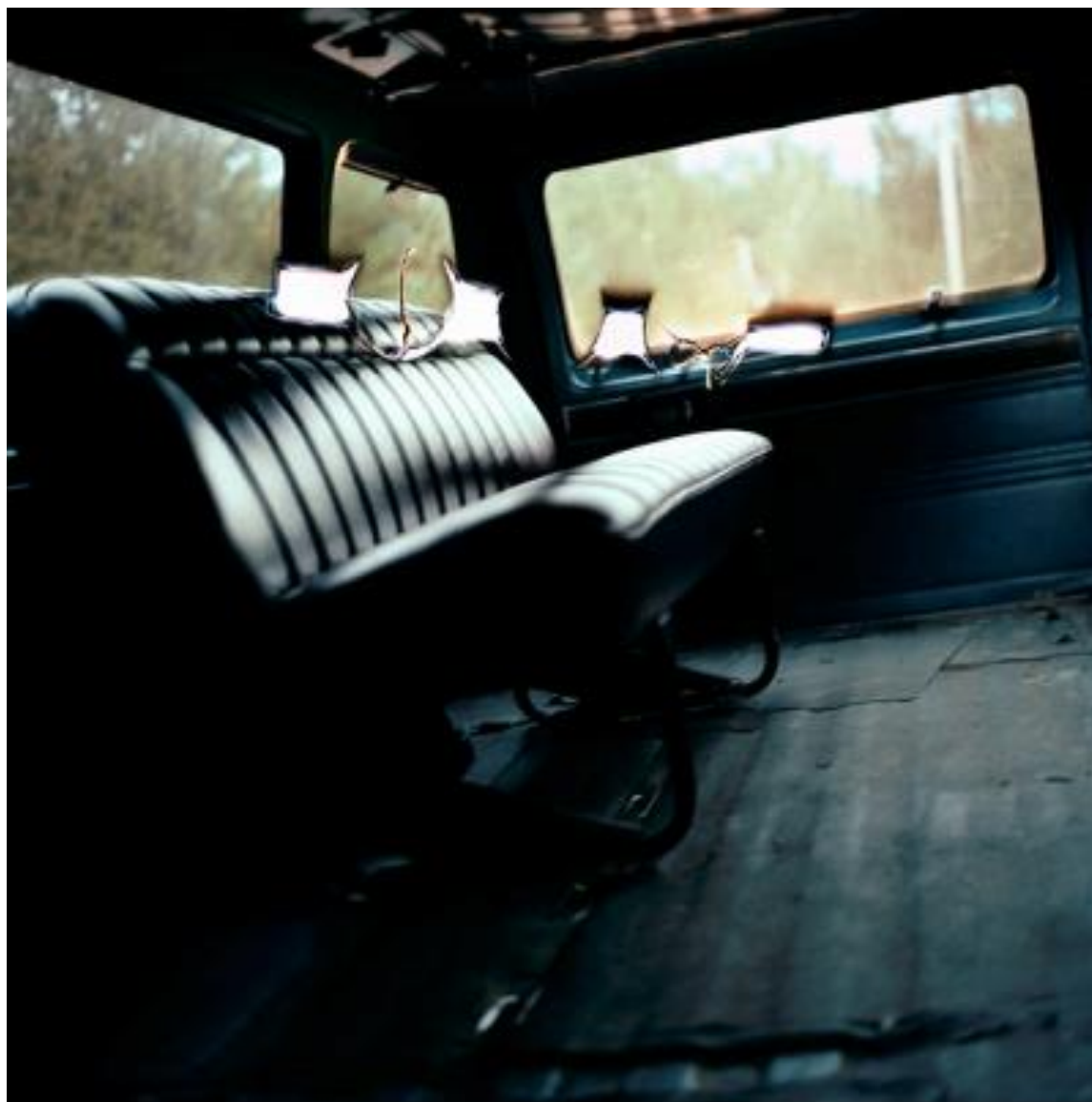
with love and affection,

julie maggolo  
correspondence officer  
c/o 10th A  
20th Avenue, 10th Avenue

Please  
place letter myself

2/26/2004

Guillaume Simoneau,  
Correspondence, 2004



Guillaume Simoneau,  
*Maine Photo Workshop's Van, Rockport, Maine, 2000*





Guillaume Simoneau,  
*Broken Vows, Levis, Canada, 2009*



Guillaume Simoneau,  
*Caroline's World by Joanna R., Rockport, Maine, 2000*

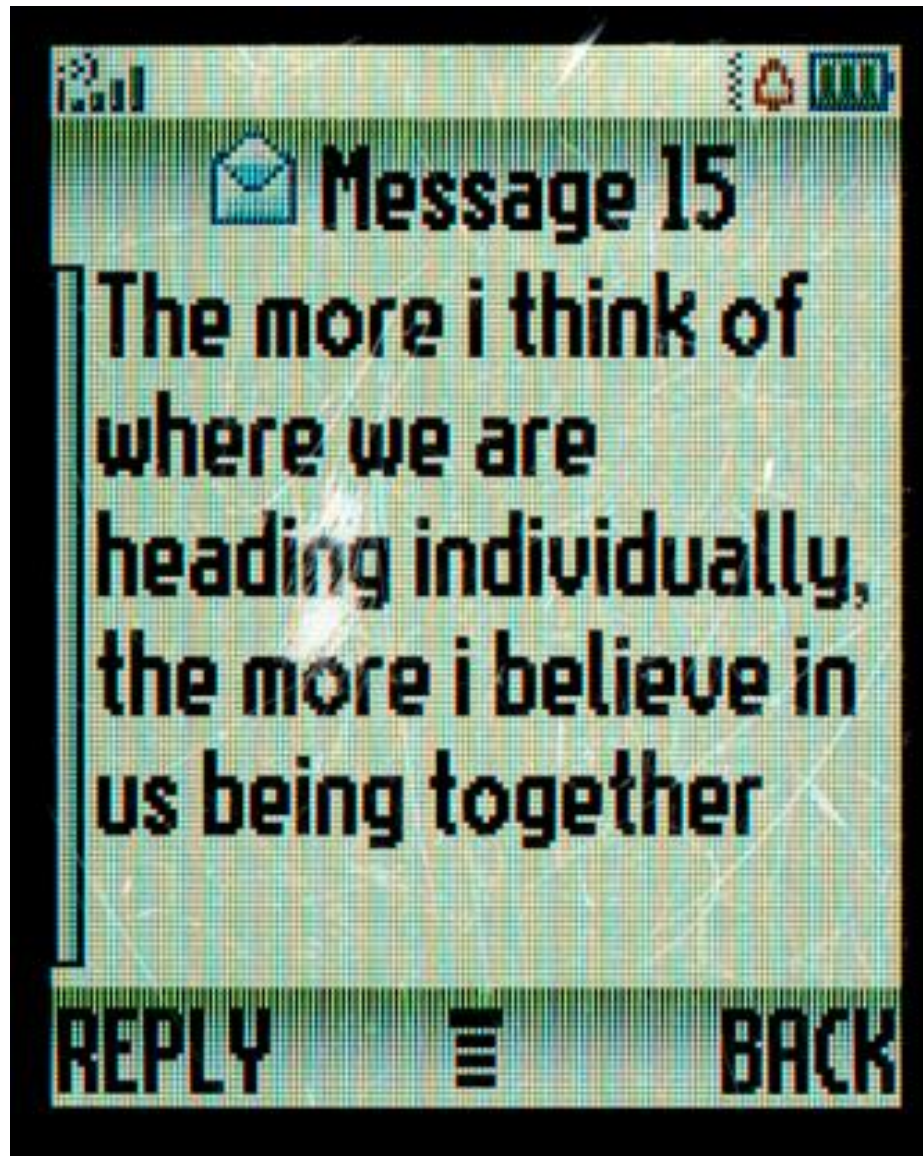


Guillaume Simoneau,  
*Wearing Veterans Day present, Kennesaw, Georgia, 2008*





Guillaume Simoneau,  
*With father Clyde at Christmas Carol, Atlanta, Georgia, 2008*



Guillaume Simoneau,  
*The more I think text*, 2008



Guillaume Simoneau,  
*At home in black silk robe, Kennesaw, Georgia, 2008*





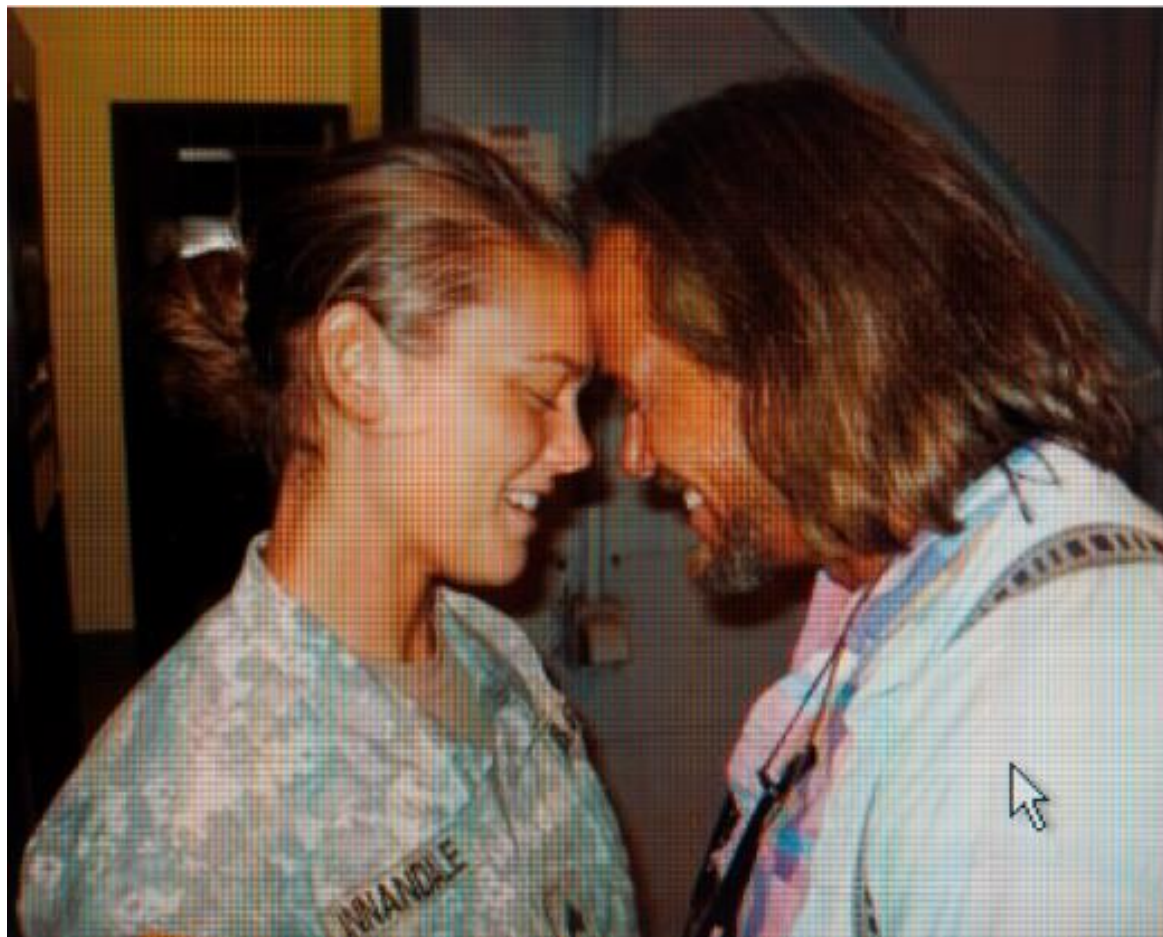
Guillaume Simoneau,  
*Russian Georgian military flow chart, Kennesaw, Georgia, 2008*

Mtl, sept 008

Magasella,

aujourd'hui il fait très  
chaud ici. Tellement que mon huile de  
cocoanut est complètement liquéfiée.  
Depuis ma première visite chez toi en  
mars pour ta fête j'ai pas arrêté  
de penser à toi. Ça c'est empiré  
encore davantage avec ma visite du mois  
d'août. La température d'aujourd'hui  
c'est un peu comme j'me sens quand  
j pense à toi. Ça fait ~~bientôt~~ plus  
que 8 ans que t'es dans vie et ~~tu~~  
~~comparable~~ tu ne réchauffe ~~pas~~  
encore le cœur comme personne d'autre.

À bientôt guillemet XX



Guillaume Simoneau,  
*Back from Iraq, Ft. Campbell, Kentucky, 2006*





Guillaume Simoneau,  
*Grass hopper on rose, Kennesaw, Georgia, 2008*



Guillaume Simoneau,  
*Kudzu covered landscape*, 2008



Guillaume Simoneau,  
*Ghetto sled*, 2002





Guillaume Simoneau,  
*Flying kiss, Rockport, Maine, 2000*



Guillaume Simoneau,  
*September 12<sup>th</sup>, 2001 Herald newspaper, Montreal , 2011*



Guillaume Simoneau,  
*Skyline, Atlanta, Georgia*, 2008





Guillaume Simoneau,  
*Collapsed Roof, Montreal, Canada, 2009*



Guillaume Simoneau,  
*On Bed, Atlanta, Georgia*, 2008

## **Backstory: LaToya Ruby Frazier, Ron Jude, and Guillaume Simoneau**

The three artists featured in this exhibition tell autobiographical stories by intertwining personal narrative with the social, political, and cultural conditions of place. Although they draw from their personal archives and backstories, their work is not entirely factual or diary-like. Instead they make projects that provide both specific and universal commentary—their individual histories becoming conduits for exploring collective experience. They also probe the fleeting, ineffable nature of the past and present, as they investigate the capacity of photography to at once promote and destabilize our sense of individual identity.

Our relationships to both photography and the idea of the personal narrative have significantly changed in recent years, due in large part to the markedly increasing accessibility of information and the shifting concepts of space, time, and location brought about by new technologies. The artists in this exhibition reflect the fluidity of our information-saturated world by mixing personal and communal histories and blurring the boundaries between the individual and the collective.

Using diverse approaches, the three artists share an expansive, fluid view of what it means to navigate personal histories through photographic documentation. Tinged with voyeurism and saturated with an awareness of our desire to connect with others, their works invite active and individual engagement with these intensely personal, yet universal, stories of coming of age, the place we come from, and the people important to us. In this way they reveal a profound aspect of personal narrative—that an understanding of our individual selves is partly shaped by the stories of others.

Karen Irvine  
Curator and Associate Director



Ron Jude  
(American, b. 1965)  
Lick Creek Line, 1998/2012  
Archival pigment prints on fiber paper  
Courtesy of the artist

Over the past seven years, Ron Jude has created a trilogy of projects—all originally conceptualized as books—based on his home state of Idaho. In this gallery, Jude displays the third and final chapter of the trilogy, Lick Creek Line, an enigmatic photo essay about a fur trapper in Idaho that dances on the line between documentation and fiction. The pictures have a romantic, perhaps nostalgic, conception of the State of Idaho as a place where people live simple lives in untamed wilderness, yet the story also bumps up against more sinister stereotypes of backwoods characters who kill animals, wear plaid, and live in shacks full of taxidermy and bloody instruments that attest to their hunting prowess. Jude also documents the state's natural landscape, which continually appears blemished by new developments and suggests the looming collapse of the pristine wooded areas that provide the solitude and wildlife at the core of the mountaineer lifestyle. Throughout the series, old competes with new, wilderness with the human attempt to tame it, and the overall lack of narrative arc encourages our reading of the project to vacillate between fact and fantasy.

Ron Jude

(American, b. 1965)

Alpine Star, 2006

Archival pigment prints on deacidified newsprint

Courtesy of David Knaus

Ron Jude grew up in McCall, Idaho, a small town in mid-state with a population of 2,900 people. In *Alpine Star*, he selects images from McCall's newspaper, *The Star News*, that date from 1996 to 2005 and range from the mundane to the oddball. He masterfully sequences them for heightened impact, enhancing their mystery by omitting captions and context; the uncoupled images thus tell stories different from their original intent to illustrate journalistic prose. Printed in black and white, often with the newsprint half-tone pattern visible, the images of a collapsed bridge, sports, the wilderness, and various headshots and snapshots form a random assortment of pictures that ultimately invite an ascription of oblique strangeness to small-town Idaho.

Ron Jude  
emmett, 1984/2010  
Archival pigment prints  
Courtesy of Gallery Luisotti, Santa Monica, CA

In emmett Ron Jude resurrects and reprints photographs he took as a teenager in the 1980s, to investigate the past as an idea and recognize the incomprehensible nature of self and place. In scenes depicting subjects such as drag racing, teenagers, forests, and lightning, the images reflect the cultural and sociological specificity of his teenage years—growing up in an isolated small town enclosed by nature long before the era of the Internet and electronic connectivity. Jude evokes and recontextualizes these experiences in the present so that they also tell a new and ambiguous story that reflects his changing relationship to the photographs and the experiences and memories they convey over time. Jude characterizes the viewer's experience of the project as echoing the process of trying to piece together personal stories from slivers of memory with the aid of photographic documents. To this end, he repeats motifs, bringing the viewer back to the same subject again and again in a way that counters linear narrative progression.



LaToya Ruby Frazier  
(American, b. 1982)  
From the project Notion of Family, 2002–  
Silver gelatin prints  
Courtesy of the artist and Galerie Michel Rein, Paris

LaToya Ruby Frazier has spent the last twelve years extensively documenting the economic and social struggles of her family and community in her hometown of Braddock, Pennsylvania. Her pictures are bluntly autobiographical, showing her grandmother, her mother, and herself—three generations of women whose familial history traces the decline of industrial American cities. Frazier’s grandmother lived in Braddock when it was home to a vibrant and prosperous steel industry; her mother witnessed the closing of many steel mills and the subsequent economic catastrophe; and Frazier watched members of her community succumb to drug addiction, poverty, and terminal illness caused by massive industrial pollution. Photographs made by Frazier—sometimes in collaboration with or authored by her mother—tell the family story. A dialog about identity as it pertains to self, family, and community emerges alongside a nuanced portrait of the shifting circumstances of blue-collar America. To create this narrative, Frazier blends two approaches—social documentary photography and conceptual art—and characterizes complex, intergenerational struggles as both participant and author. In addition to her still photographs, Frazier has made videos both in collaboration with her mother and individually, as seen in Self-Portrait (United States Steel) (2010), where a solemn, bare-chested Frazier deeply breathes in and out in one frame, next to an image of a steel mill pumping out toxins in another, creating an unnerving commentary on pollution.

Guillaume Simoneau

(Canadian, b. 1978)

Love and War, 2011

C-prints

Collection of the Museum of Contemporary Photography

Gift of the artist

Guillaume Simoneau chronicles an intimate relationship as both a form of diary and as a reflection on wider societal and political issues. His project *Love and War* tracks his on-again, off-again relationship with a woman named Caroline Annandale. Simoneau first met Annandale at the Maine Photographic Workshop in 2000. Both in their early twenties, they began an intense, youthful relationship and traveled the world together just prior to September 11, 2001. After the terrorist attacks on the United States, Annandale enlisted in the US army and was sent to Iraq. The two grew apart, Annandale eventually marrying someone else, but they reunited several years later upon her return from war to begin a tumultuous second chapter in their relationship. Using a variety of images, including pictures he took when they first met, photographs Annandale emailed home from Iraq, text messages, and handwritten notes, Simoneau charts the couple's love affair and its attendant ups and downs, but not in chronological order. Sequenced to mimic the disjointed nature of memory, communication, and identity, the project reveals how our ideas about ourselves and of our loved ones are always a blend of past and present. As the photographs accumulate, they expose Annandale's loss of innocence and her transformation into a toughened war veteran. Ultimately, Simoneau reveals the lasting impact—the invisible, indelible, and irreversible effects that both love and war have on people's lives.