



Reframing the Archive: Black Women Writers and Artists Building Ancestral Memory

Tanisha M. Jackson, PhD

tjacks25@syr.edu

Assistant Professor of African American Studies

Department of African American Studies / Community Folk Art Center
Syracuse University

Abstract

This article examines how Black women writers and visual artists reframe the archive as a living, affective, and communal space rather than a neutral repository of historical truth. Drawing on Saidiya Hartman's concept of critical fabulation and Tina Campt's theory of listening to images, it argues that Black feminist creative practice transforms archival silence and erasure into sites of imaginative and political possibility. Through close analysis of M. NourbeSe Philip's *Zong!*, which fragments the legal record of the Zong massacre to expose the violence embedded in colonial language, the article shows how poetic form can unwrite rather than supplement the archive. It then examines the photography of LaToya Ruby Frazier, whose intimate documentation of three generations of Black women reclaims domestic space as counter-archive, and Zanele Muholi, whose self-portraiture inserts Black queer subjects into history as self-authored archival agents. Together, these practices model

a revolutionary archive grounded in embodied epistemologies, ancestral memory, and Afrodiasporic time, one that authors the conditions for Black futures rather than simply recovering marginalized pasts.

Keywords

Black feminist theory; archival studies; critical fabulation; listening to images; decolonial aesthetics

Introduction

The archive, long considered a repository of historical truth, has increasingly come under scrutiny by Black feminist scholars, artists, and cultural workers who challenge its authority and colonial underpinnings.¹ This critical examination arises from the understanding that traditional archives, often established as projects of the state, have historically silenced and erased the lived experiences of marginalized communities, thereby constituting a form of ideological and material power.² Indeed, these critiques underscore how archival practices can perpetuate systemic anti-Black harms by privileging certain narratives while simultaneously marginalizing or omitting others.³ This scholarly re-evaluation positions the archive not as a neutral repository, but as a site where power dynamics are inscribed and contested, demanding a decolonial sensibility that acknowledges historical biases and actively seeks to redress omissions.⁴

For Black women across the African diaspora, archives have been not only sites of erasure and misrepresentation but also potential grounds for reclamation, reimagining, and resistance. This article explores how Black women writers and visual artists are reframing the archive as a living, affective, and communal space—a “revolutionary archive”—that centers ancestral memory and asserts new forms of knowledge production rooted in African women’s epistemologies. Through close analysis of *Zong!* by M. NourbeSe Philip and the visual practices of LaToya Ruby Frazier and Zanele Muholi, I examine how these artists disrupt Eurocentric archival paradigms through what Saidiya Hartman terms critical fabulation⁵ and what Tina Campt calls listening to images.⁶

Theoretical Framework:

Critical Fabulation and Listening to Images in the Archive

Saidiya Hartman’s methodological intervention, critical fabulation, offers a framework for narrating Black women’s lives beyond the limits imposed by the colonial archive. In *Venus in Two Acts*, Hartman describes the practice of “straining against the limits of the archive” in order to apprehend the interior worlds of those whose histories were deliberately obscured by the machinery of slavery.⁷ Rather than treating archival gaps as historical dead ends, critical fabulation approaches these silences as productive spaces where imagination, care, and ethical storytelling become necessary modes of knowledge production.⁸

Hartman’s method unsettles the epistemic foundations of traditional historiography by exposing how colonial records were crafted to erase rather than illuminate. The archive, under this lens, is not a neutral storehouse but a technology of governance that cataloged Black life as property rather than personhood. Through speculative reconstruction, narrative intervention, and affective engagement with the fragment, critical fabulation animates withheld voices and insists upon Black women’s historical interiority. It converts absence into a site of political and imaginative possibility, transforming the archive into a space of becoming rather than containment.

Tina Campt extends this intervention into the realm of visual culture with her theory of “listening to images.” Campt argues that photographs of Black subjects—particularly those produced under coercive or administrative conditions—register sonic and affective frequencies that exceed the visible frame.⁹ To “listen” to an image is not simply to interpret its content but to attune oneself to the quiet gestures, postures, and gazes that transmit dignity, resistance, and futurity. This practice proposes an ethical mode of encounter that foregrounds the body as a site of knowledge and understands photographs as vibrational records of Black life rather than static representations.

Together, Hartman’s and Campt’s approaches model a decolonial feminist praxis that refigures the archive as simultaneously violent and reparative. They invite scholars to move away from extractive relations to the archive and toward what might be called curating other-archives—methods rooted in relationality, care, and communal accountability.¹⁰ Within this framework, silence becomes not an endpoint

but a generative call: an invitation to speculative labor that honors those rendered illegible by colonial modernity.

Rather than preserving the archive as a monument to the past, these methodologies reanimate it as a living ecology of memory. Afrodiasporic understandings of time—cyclical, ancestral, and future oriented—disrupt the linear temporality of Western historiography. Through this shift, the archive emerges not as a static origin story but as a portal through which Black women's histories, voices, and visions are continuously reimagined as part of an ongoing struggle for liberation. The "revolutionary archive" therefore, becomes a site where these obscured voices are not merely recovered but actively reanimated, asserting Black political womanhood as central to understanding historical processes.¹¹

M. NourbeSe Philip's *Zong!*: Unwriting the Archive

M. NourbeSe Philip's *Zong!* operates as a radical intervention into the colonial archive by refusing the logics of coherence, linearity, and evidentiary completeness that traditionally govern historical representation. The poem is composed entirely from fragments of the 1783 legal case *Gregson v. Gilbert*, in which the murder of more than 130 enslaved Africans was adjudicated not as homicide, but as insurance loss. By disassembling this legal text and scattering it across the page, Philip exposes the violence embedded not only in the event itself but in the language that authorized it.¹²

Rather than attempting to recover the voices of the murdered in any stable or documentary sense, Philip performs what Saidiya Hartman describes as critical fabulation, staging a poetic practice that strains against the limits of the archive without claiming to repair them.¹³ The white space, typographic ruptures, and sonic stutters function as an *aesthetic of refusal*, foregrounding the impossibility of fully narrating Black death through colonial language. Philip's work intricately dissects the legal report of *Gregson v. Gilbert*, transforming its cold, detached language into a resonant act of remembrance for those systematically denied humanity and subjectivity.¹⁴ Through a process of deconstruction and re-assemblage, she excavates the silences and gaps within the archival document, forcing readers to confront the brutality of the Zong massacre and the complicity of legal systems in perpetuating violence against Black bodies.¹⁵ This poetic intervention uses redaction and erasure

as primary literary techniques, mirroring the archival violence of omission while simultaneously reclaiming narrative power.¹⁶ In this way, *Zong!* does not supplement the archive but unwrites it, transforming juridical debris into a site of ethical confrontation.

Zong! #1

w w w w a wa
 w a w a t
 er wa s
 our wa
 te r gg g g go
 o oo goo d
 waa wa wa
 w w waa
 ter o oh
 on o ne w one
 w o n d d d
 ey d a
 dey a ah ay
 s one days
 wa wa

Masuz Zuwena Ogundheye Ziyad Ogwambi Keturah

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Figure 1. "Zong! #1"¹⁷

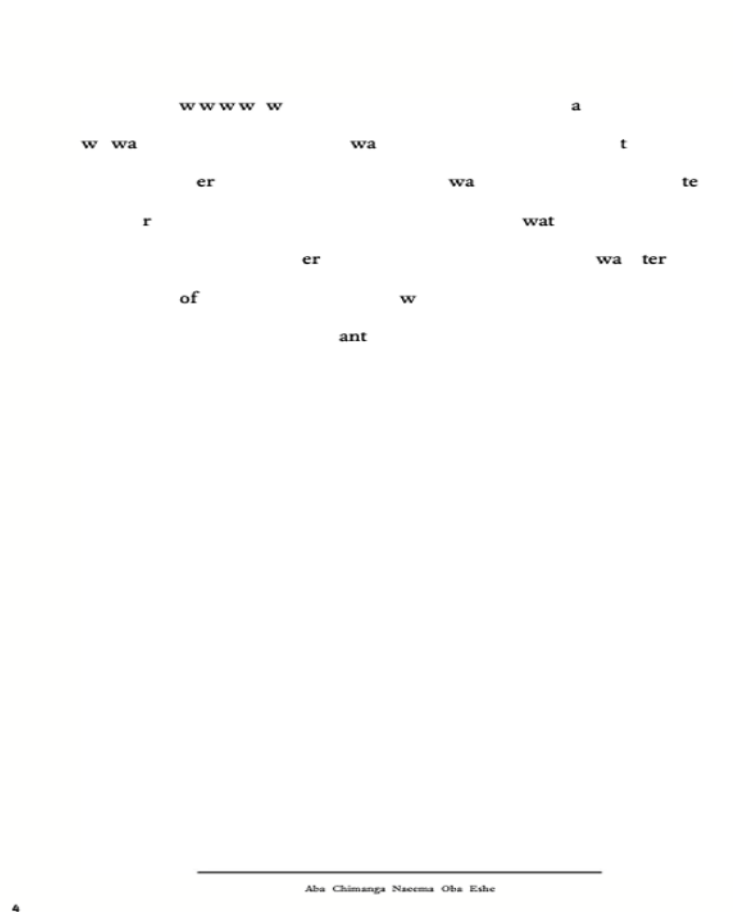


Figure 2. "Zong! #1"¹⁸

The visual disarray of the page—where words scatter and stutter as “w w w w water”—enacts the physical sensation of drowning, drawing readers into the embodied horror of the massacre. The fragmentation of the “w” sound mimics both the choking rhythm of drowning and the stutter of speech breaking under the weight of historical trauma. This moment functions not as metaphor but as a quasi-haptic encounter with history.¹⁹ Here, Tina Campt’s concept of listening to images offers a crucial conceptual bridge. Although Campt develops her theory in relation to photography, her insistence on attending to affective frequencies rather than representational content allows *Zong!* to be read as a visual-sonic archive. The page becomes an image to be listened to: its silences, ruptures, and spatial arrangements

transmit frequency rather than fact.²⁰ Through this lens, Philip’s manipulation of typographic space performs what Campt calls a fugitive practice of seeing and feeling otherwise, allowing the reader to encounter the past as vibration rather than narrative.²¹ It is crucial to note that each numbered poem in the first section of *Zong!*, “Os” (ordinary seaman), is anchored by the appearance of African names in the annotations. As Christina Sharpe observes, these annotations—names for those whom the Zong’s captors refused to recognize or record—form “the bones of the text.” Through critical fabulation, the dead return in *Zong!* “beyond the logic of the ledger, beyond the mathematics of insurance,” underwriting the poems that comprise “Os.”²² The result is a poetic landscape that makes the archive’s violences perceptible, foregrounding how exclusion and silence have long structured the historical record of the enslaved.

By collapsing the distinction between visibility and sound, presence and absence, *Zong!* resists the colonial demand for legibility and instead generates an ethics of encounter rooted in grief, reverberation, and refusal. The poem becomes an archival practice that does not preserve but unsettles; does not confirm, but destabilizes. In doing so, Philip repositions Black death not as an object of knowledge, but as a site of sustained ethical reckoning.²³ This reorientation of the archive as a site of ethical unsettlement rather than preservation offers a generative framework for reading contemporary artists like LaToya Ruby Frazier, whose visual practice similarly interrogates the violences embedded in documentary forms.

LaToya Ruby Frazier:

The Archive of Everyday Resistance

LaToya Ruby Frazier’s photographic practice reclaims the archive as a site of intimacy, care, and sustained political resistance. Her work constructs what might be understood as a community-centered archive, where domestic interiors, familial bonds, and bodily presence stand in as counter-records to dominant narratives of post-industrial decline. Rather than treating Black working-class life as sociological evidence, Frazier renders it as an aesthetic and ethical force, centering dignity, vulnerability, and endurance as archival principles.²⁴

In *The Notion of Family* (2014), Frazier turns the camera toward Braddock, Pennsylvania, documenting three generations of Black women—her grandmother, her mother, and herself—living under the slow violence of environmental toxicity

and economic abandonment.²⁵ These black-and-white photographs reject sensationalist framings of urban decay, instead visualizing the everyday labor of survival. Through this sustained attention, Frazier positions her family not as objects of documentary inquiry, but as historical agents whose lives constitute a living, breathing counter-archive.²⁶

In *Mom Making an Image of Me* (2008), Frazier and her mother appear only through a mirror resting atop a radiator, the camera centered between them. This composition creates a triangulated gaze among subject, artist, and viewer, destabilizing traditional hierarchies of authorship. In an interview with Dawoud Bey, Frazier elaborates on the collaboration with her mother creating this photo as well as others in the book. She states, “One of my goals is to disrupt the privileged point of view that only educated and elite practitioners can create work about the poor or disenfranchised.”²⁷ Frazier’s goal is assisted by the mirror which operates simultaneously as a literal device of reflection and a metaphorical surface of relational memory, collapsing the distance between private life and historical record. The domestic space—sparse, worn, yet intimate—becomes a political site, reframing interiority not as retreat but as resistance. Juxtaposed to this image is the scripture, “For now we are looking in a mirror that gives only a dim blurred reflection of reality as in a riddle or enigma, but then when perfection comes, we shall see in reality and face to face!”²⁸ The Apostle Paul’s claim in 1 Corinthians 13:12 that we “see through a glass, darkly” offers a precise framework for reading LaToya Ruby Frazier’s *Mom Making an Image of Me* (2008), where vision is constituted through mediation rather than immediacy. The mother’s camera functions as both optical device and relational technology, producing an image that is partial, contingent, and structurally constrained by Black life under conditions of environmental and economic violence. Like Paul’s dim mirror, the photograph refuses transparency, instead staging visibility as an ethical encounter shaped by care, proximity, and inherited knowledge. What emerges is not full recognition, but a politics and theology of partial seeing, in which love operates as the condition through which Black subjectivity becomes legible at all.



Figure 3. LaToya Ruby Frazier, *Mom Making an Image of Me*, from the series *The Notion of Family*, 2008. Gelatin silver print. 16 × 20 inches (40.6 × 50.8 cm). Institute of Contemporary Art/Boston. Anonymous promised gift. Photo courtesy the artist and Michel Rein, Paris/B.

Tina Campt's framework of listening to images providing a critical lens for understanding how Frazier's photographs function beyond representation, the subtle gestures, mirrored postures, and shared gazes. Frazier's photographs foreground the personal as political, thereby creating an affective register that moves beyond empirical data to convey the emotional and social impacts of deindustrialization on Black communities. Her visual storytelling challenges the historical tendency to erase or misrepresent Black lives, constructing a counter-narrative that insists on their visibility and historical significance. Furthermore, Frazier's engagement with "descendant archival practices" underscores the vital role of Black women in preserving community heritage and writing their own histories, particularly in contexts where built environments have been deliberately dismantled.²⁹



Figure 4. LaToya Ruby Frazier, *Huxtables, Mom, and Me*, from the series *The Notion of Family*, 2008. Gelatin silver print. 16 × 20 inches (40.6 × 50.8 cm). Institute of Contemporary Art/Boston.

Anonymous promised gift.

Photo courtesy the artist and Michel Rein.

In works such as *Huxtables, Mom and Me* (2008), Frazier consciously stages herself and her mother in poses that reference the aspirational aesthetics of television-era Black respectability, only to undercut them through the visible realities of illness, labor, and infrastructural neglect in other photographs.³⁰ The domestic spaces Frazier photographs—minimal in furnishings but dense with intimacy—are a contrast to this aspirational aesthetics. Instead, the photograph becomes a site of visual critique, exposing the distance between media mythologies and Frazier’s particular experience of lived Black womanhood. Another recurring compositional strategy of situating Black women’s bodies alongside collapsing industrial architecture—hospitals, mills, and abandoned civic structures—makes visible the shared inscription of environmental and racial violence onto both space and skin. For example, in *Landscape of the Body (Epilepsy Test)* (2011), the photograph juxtaposes two scenes: on the left, the artist’s mother is shown connected to medical monitoring equipment, and on the right, the remains of the dismantled hospital building are exposed.³¹ Frazier recounts that while documenting the demolition of the University of Pittsburgh Medical Center (UPMC) Braddock Hospital, she felt the earth vibrate violently—an experience she associated with the convulsive, seizure-like sensations

her mother had described during her epileptic episodes.³² Photos like *Landscape of the Body (Epilepsy Test)* insist that bodies and buildings function as co-constitutive archives of trauma and endurance. Through this refusal of separation between subject and environment, Frazier expands the very notion of what an archive can be, transforming photography into “a creative solution as a means to [her] survival.”³³



Figure 5. LaToya Ruby Frazier, *Landscape of the Body (Epilepsy Test)*, 2011.
Gelatin silver print. 24 × 40 inches (61 × 101.6 cm).

Photo courtesy of the Museum purchase, Hugh Leander Adams, Mary Trumbull Adams
and Hugh Trumbull Adams Princeton Art Fund.

LaToya Ruby Frazier’s work ultimately redefines the archive not as a static repository of images, but as a living, relational practice grounded in care, survival, and ethical witnessing. Through sustained collaboration with her mother and her community, Frazier mobilizes photography as a mode of preservation and resistance, insisting that Black life be seen not through spectacle but through intimacy. Her images operate as counter-archives, holding together memory, embodiment, and structural critique while transforming documentation into an act of love and continuity. Where Frazier locates the archive within familial relation and environmental struggle, Zanele Muholi extends this project through the politics of

self-representation, radically rearticulating the archive through Black queer visual sovereignty.

Zanele Muholi:

Rearticulating the Archive Through Self-Representation

Zanele Muholi's photographic practice functions as a deliberate act of archival insurgency, reconfiguring the visual record of Black queer life in South Africa and the broader African diaspora.³⁴ Muholi explicitly frames their work as a project of visual activism, creating images that do not simply represent Black LGBTQIA+ subjects but insert them into history as self-authored archival subjects. Through sustained self-portraiture and collaborative portrait-making, Muholi constructs an archive of presence that confronts the structural absence and distortion of Black queer lives in state and institutional records. In 2012 Muholi began an ongoing series, *Somnyama Ngonyama*, which means "Hail the dark lioness" in Zulu (one of the eleven official languages of South Africa). Muholi decolonizes representations of Black bodies by challenging conventional portrayals found in Western art history and ethnographic photography, offering a powerful counter-narrative.³⁵

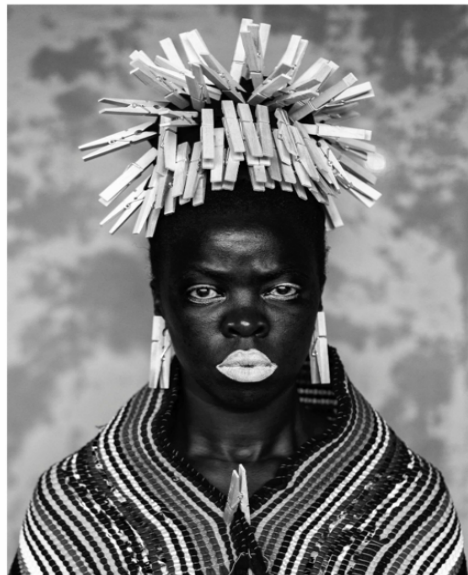


Figure 6. *Bester I, Mayotte*, 2015.
© Zanele Muholi.

Photo courtesy of the artist and Yancey Richardson, New York.

In *Bester I, Mayotte* (2015), Muholi appears against a gray hued background, wearing a crown constructed from clothespins and metallic fringe.³⁶ Similarly, in *Bester V, Mayotte* (2015), Muholi appears against a black background wearing a crown of silver colored scouring pads while gazing directly at viewers. In both portraits, the stark contrast between the darkened skin and minimal plain or dark backgrounds, isolates the figure. This high contrast of black and white fields is coupled with Muholi intensely gazing at the viewer while wearing everyday domestic materials embedded in the crown to evoke a lineage of labor, beauty, and endurance, transforming objects of domestic work into emblems of sovereignty. In her essay, *A lioness in Paris*, Clara Bastid explains that Muholi's portraits unsettle the viewer by alternately returning the gaze or turning away, interrupting the comfort of passive looking. By digitally deepening their skin tone, the artist rejects dominant visual conventions that privilege lightness and exposes the racialized logic of representation. The repurposed use of everyday objects—clothespins, scouring pads, vacuum hoses, and denim headwraps—is politically deliberate, evoking the gendered and racialized labor historically imposed on Black women while critiquing the repetition of economic precarity and enduring class struggle.³⁷ Together, these portraits recode the banal into the monumental, staging a counter-archive in which Black queer selfhood is authored on its own terms. In the charged quiet of those pared-back grounds, sovereignty is not merely depicted—it is performed, asking viewers to confront the politics of looking and the labor histories embedded in what we mistake for ornament.

In the photograph *Bhekezakhe, Parktown* (2016), Muholi confronts the viewer's gaze directly, with their head wrapped and upper body shrouded in zip ties used by South African police in place of handcuffs. The zip ties operate as more than visual ornamentation; they invoke the infrastructures of power, control, and connectivity that have historically regulated Black and queer bodies. Through this act of self-styling, Muholi converts mechanisms of containment into symbols of visual and political autonomy. This artistic methodology aligns with the principles of “artivism,” where art functions as a powerful medium for social change by leveraging storytelling and empathy to challenge established norms and foster introspection.³⁸



Figure 7. *Bester V, Mayotte*, 2015.

© Zanele Muholi.

Photo courtesy of the artist and Yancey Richardson, New York.

This transformative potential of art is further evidenced in its capacity to shape ideologies and collective consciousness, positioning it as a potent narrative medium for social messaging.³⁹ In this way, Muholi's self-portraiture does not simply represent resistance; it actively produces new visual grammars of freedom, forcing the viewer to reckon with the politics of looking and the ethical demands of recognition. Here, Camp's idea of a fugitive frequency becomes especially salient; the image vibrates with a quiet but insistent defiance that cannot be contained by language alone.⁴⁰



Figure 8. *Bhekezakhe, Parktown*, 2016
© Zanele Muholi.

Photo courtesy of the artist and Yancey Richardson, New York.

When you consider Muholi's body of work and series such as *Brave Beauties*⁴¹ and *Queering Spaces*,⁴² which centers images of trans beauty queens and queer relationships, Muholi's archive functions not simply as a record of marginalization but as a blueprint for survival, pleasure, and futurity. Their sustained focus on Black lesbian, trans, and gender-nonconforming subjects refuses the disjuncture between constitutional recognition and lived vulnerability in post-apartheid South Africa. Rather than confirming narratives of progress, these images expose how violence and belonging coexist within the same national space. This commitment to preservation extends beyond mere documentation, serving as a powerful act of resistance against the systemic attempts to render these lives invisible, a phenomenon particularly acute for Black lesbians and transmen in South Africa.⁴³

By centering Black queer bodies through deliberate acts of self-fashioning, Muholi disrupts the anthropological and ethnographic gazes that historically rendered Black subjects as objects of knowledge. In this sense, Muholi's archive becomes both memorial and method: a living record of those rendered disposable and a continuing practice of self-determined visibility. Through strategies of

mirroring, repetition, exaggeration, and performance, Muholi creates a visual language of what might be understood as gender within gender—a refusal of the binary logics that have structured both colonial and nationalist frameworks of identity.⁴⁴ The images produce the conditions of legibility for what philosopher Judith Butler might describe as “liveable lives,” crafting a visual field in which Black queer existence can be apprehended as complex, dignified, and ongoing.⁴⁵ Rather than preserving the past as static memory, Muholi’s work insists that the archive is always unfinished. This is implied in her several ongoing series. The archive is a site of struggle where memory is produced in the present tense, and where survival itself becomes an archival practice.

Toward a Revolutionary Archive: Embodied Epistemologies

Black feminist writers and artists construct what can be understood as revolutionary archives by grounding knowledge in the body, memory, and lived experience rather than in institutional claims to neutrality. These archives emerge not as passive repositories but as living, relational systems animated by the collective agency of Black women and their communities. Through this work, the archive becomes less a site of storage and more a site of movement, improvisation, and survival.⁴⁶ At the center of this shift lies an embrace of embodied epistemologies—ways of knowing rooted in ancestral memory, sensory experience, and everyday labor. Performance, visual art, oral storytelling, and ritual practices function as counter-archival strategies that foreground Black, poor, and gender-expansive lives as legitimate sources of theory and history. Rather than seeking entry into dominant epistemic structures, these practices revise the terms of knowledge production itself.⁴⁷

The Black radical imagination animates this work. Scholar Tanisha G. Hill-Jarrett posits, “People of the African diaspora have long been building new futures to escape trauma and cultivate shared realities.”⁴⁸ By envisioning futures not tethered to colonial logics of time and value, Black women’s creative practices generate archives oriented toward possibility rather than loss. Storytelling becomes a technology of survival, binding the living and the dead into a shared continuum of memory. Within this framework, resistance is not only oppositional but generative—it builds worlds rather than merely critiques them.

The concept of *escrevivência*, writing from lived experience, offers a language for this practice. This fusion of life and text positions creative labor as a form of political struggle and spiritual practice. Writing, image-making, and performance emerge as acts of care, through which Black women articulate their realities while cultivating collective futures.⁴⁹ In this sense, the archive becomes a breathing, responsive entity, continually rewritten through shared acts of remembrance and imagination.⁵⁰ Through these layered practices, the revolutionary archive becomes a site of decolonial resilience.⁵¹ It confronts the colonial construction of “the human” by asserting Black women’s bodies, desires, and imaginations as foundational rather than peripheral. Memory, in this framework, is not backward-looking but future-facing, generating what might be described as portals to futurity.

Conclusion

The preceding discussion underscores the critical role of Black women writers and artists in constructing revolutionary archives that not only challenge traditional, exclusionary archival practices but also actively forge new epistemologies rooted in ancestral memory and embodied experiences. These artists, through practices like critical fabulation and “listening to images,” transform the archive into a dynamic, living entity that resists colonial narratives and asserts Black women’s subjectivities. This transformative approach allows for the creation of “possible stories of intimacy” that bridge historical silences and offer pathways to “hopeful futurities.”⁵²

Black women writers and artists do not merely respond to archival exclusion; they build alternative infrastructures of memory that refuse the archive’s colonial terms. Through practices such as critical fabulation and listening to images, they transform the archive into a dynamic, relational field rather than a fixed institutional site. These practices generate what can be understood as intimate archives—spaces where care, grief, and refusal coexist as methods of historical engagement.⁵³ Creative production, within this framework, becomes a form of pedagogy, theology, and theory. For Black women and girls, especially those seeking spiritual and cultural frameworks beyond inherited institutional models, these archives offer survival strategies and imaginative blueprints. The redefinition of sacred space through artistic practice positions the archive not as static inheritance but as a living common shaped by shared longing and collective care.

Ultimately, the revolutionary archive is not housed in boxes, catalogues, or institutional vaults. It lives in the body, in sound, in image, and in spirit.⁵⁴ The implications are that Black women's thoughts are an act of fugitivity; the revolutionary archive is enacted each time memory is spoken aloud, performed, or reimagined. Through these ongoing acts of creation, Black women writers and artists are not simply documenting the past—they are authoring the conditions for Black futures.

Notes

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² Jessica Millward, Tiffany Willoughby-Herard, LaShonda Carter, Krystal Tribbett, and Ella Turenne, “Part Typewriter, Part Divination: A Black Feminist Approach to Black Digital Archives and Preserving the Papers of the Campaign to Bring Mumia Home,” *Journal of Intersectionality* 5, no. 1 (2022), <https://doi.org/10.13169/jinte.5.1.0006>.

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⁵ Saidiya Hartman, “Venus in Two Acts,” *Small Axe* 12, no. 2 (2008): 1–14.

⁶ Tina M. Campt, *Listening to Images* (Duke University Press, 2017).

⁷ Hartman, “Venus in Two Acts,” 10.

⁸ Hartman, “Venus in Two Acts,” 10.

⁹ Campt, *Listening to Images*, 4–10.

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- ¹⁶ Coyle, Redact to React, 44(3), 359.
- ¹⁷ Philip, *Zong!*, 3.
- ¹⁸ Philip, *Zong!*, 4.
- ¹⁹ Campt, *Listening to Images*, 72.
- ²⁰ Campt, *Listening to Images*, 6–7.
- ²¹ Campt, *Listening to Images*, 33.
- ²² Christina Sharpe, *In the Wake: On Blackness and Being* (Duke University Press, 2016), 38.
- ²³ Jessica Marie Johnson, “Markup Bodies: Black[Life] Studies and Slavery Death] Studies at the Digital Crossroads,” *Social Text* 36, no. 4 (2018): 57–79. <https://doi.org/10.1215/01642472-7145658>.
- ²⁴ Jessica Millward, Tiffany Willoughby-Herard, LaShonda Carter, Krystal Tribbett, and Ella Turenne, “Part Typewriter, Part Divination: A Black Feminist Approach to Black Digital Archives and Preserving the Papers of the Campaign to Bring Mumia Home,” *Journal of Intersectionality* 5, no. 1 (2022), <https://doi.org/10.13169/jinte.5.1.0006>.
- ²⁵ Princeton University Art Museum provided the following context for Frazier’s photographs, “Many of Frazier’s photographs narrate illnesses in her family, resulting from exposure to environmental toxins released by the steel mill in Braddock, Pennsylvania. A commentary on the inequities of health care, this work evokes the 2010–11 closing and demolition of the UPMC Braddock Hospital—a vital resource for the predominantly African American community—which occurred while a new facility was being built in an affluent Pittsburgh suburb.”
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- ²⁶ LaToya Ruby Frazier, *The Notion of Family* (Aperture, 2014).
- ²⁷ Frazier, *The Notion of Family*, 153.
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- ²⁸ 1 Cor. 13:12 (New Revised Standard Version).
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- ³⁰ Frazier, *The Notion of Family*, 64.
- ³¹ Frazier, *The Notion of Family*, 106-107.
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- ³³ Guest User, “From Our Archives: LaToya Ruby Frazier,” *Musée Magazine*, March 25, 2021, <https://museemagazine.com/features/2021/3/22/from-our-archives-latoya-ruby-frazier>.
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