EVIDENCE: TOWARD A LIBRARY DEFINITION OF EPHEMERA

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Abstract

In her book Evidence: The Art of Candy Jernigan, the artist works with a palette of what might be called detritus: sketches of crushed cans, cigarette packages, and burnt matches coreside with real bottle caps, crack vials, and even a stuffed rat, all of which form the substance of her work. This obsession with the rejected also is found in her travel journals, pages of which are reproduced in facsimile in the book. In these records of her travels across the United States and around the world, Jernigan ups the ante for the standard travelogue by pasting in cobwebs from . . .

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Although research on organizational identification has been fruitful and highlighted important outcomes, it has largely focused on the overlapping of identities at the cost of exploring other forms of self-definition. How might a person see him or herself as being different from or in conflict with the organization?