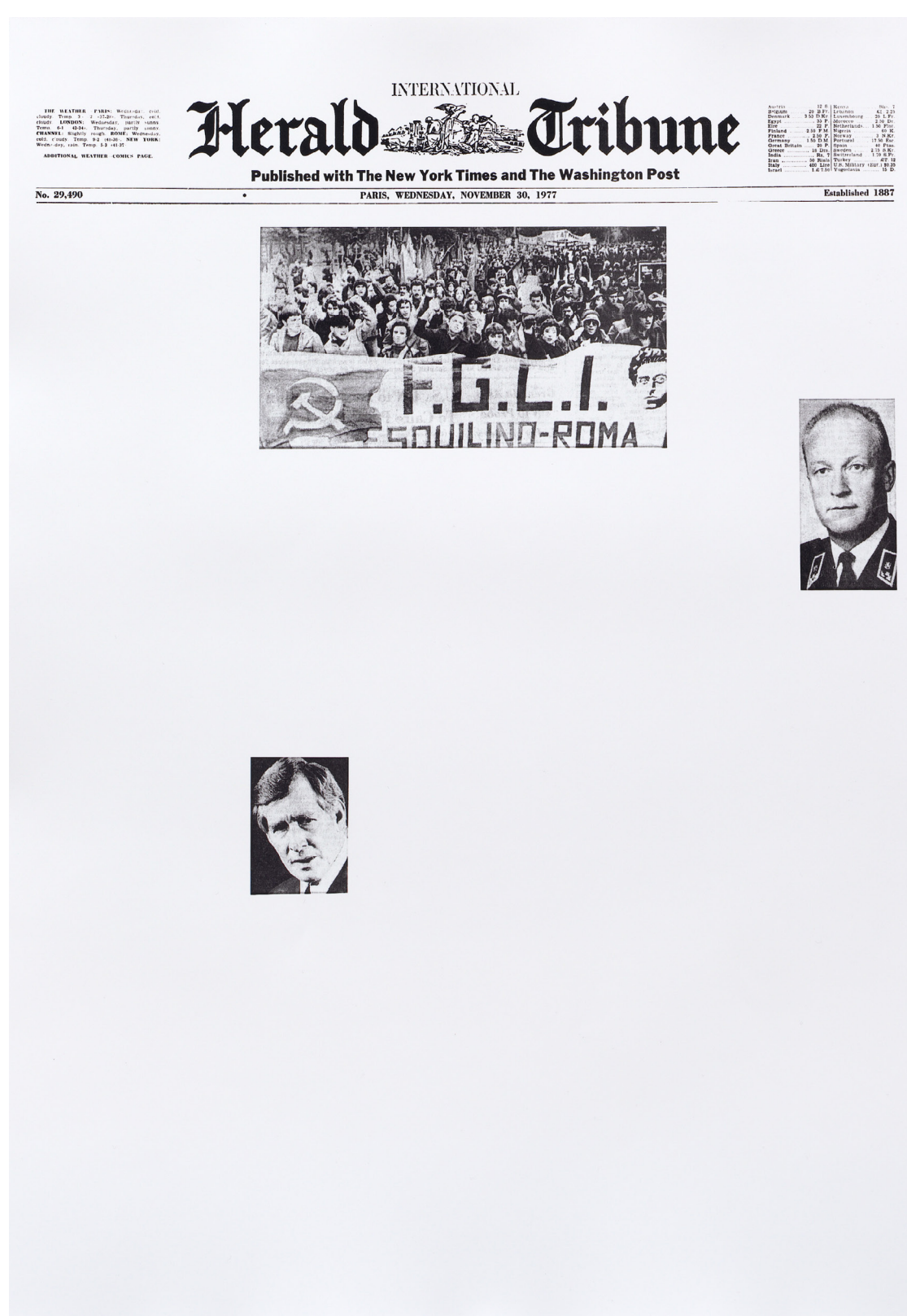




Sarah Charlesworth

b. 1947, East Orange, New Jersey

d. 2013, Falls Village, Connecticut

Herald Tribune: November 1977

1977 (printed 2008)

Twenty-six chromogenic prints

Edition 2/3

Solomon R. Guggenheim Museum, New York,

Purchased with funds contributed by the

Photography Committee 2008.50

For this work, Charlesworth masked the text from the *Herald Tribune* front pages over the course of a month, leaving solely the photographs and masthead behind. The remaining images show repeating coverage of war, government leaders, diplomatic events, and other geopolitical subjects, revealing how the writing and recounting of history prioritizes constructions of violence and white masculinities. By presenting the article text redacted, the artist makes the paper's underlying ideologies that much clearer.

Herald Tribune: November 1977 is the oldest piece in this show, an example of work from the foundational Pictures Generation—of which Charlesworth was a part—a group of artists who interrogated how the media is implicated in the formation of history and even meaning itself.



Carrie Mae Weems

b. 1953, Portland, Oregon

You Became Mammie, Mama, Mother & Then, Yes, Confidant—Ha

(from **From Here I Saw What Happened And I Cried**, 1995–96)

1995

Chromogenic print with etched text on glass
Solomon R. Guggenheim Museum, New York,
Promised Gift, Ann and Mel Schaffer, 2018

For the series *From Here I Saw What Happened And I Cried*, Weems employs a specific archival record as her primary source material: daguerreotypes taken in 1850 of Drana, Jack, Renty, and Delia, enslaved Africans. The purpose of these “portraits,” which were commissioned by Swiss naturalist and Harvard University professor Louis Agassiz, was to capture and classify “physiognomastic types,” or body differences, in order to support racist theories of Black inferiority. With these images, Agassiz mobilized the perceived objectivity of the photograph to make purportedly factual, though categorically false, declarations justifying the dehumanization of Black people.

Retrieving these images from Harvard’s Peabody Museum of Archaeology and Ethnology, Weems enlarged the photographs, cropped and tinted them, and etched the glass frames with text. Through the addition of captions, she narrates the subjection implicit in the making of these daguerreotypes. In reddening the image, Weems restores some level of humanity: coloration as a means of countering the black-and-white palette that has served the lie of the objective photograph.



Carrie Mae Weems

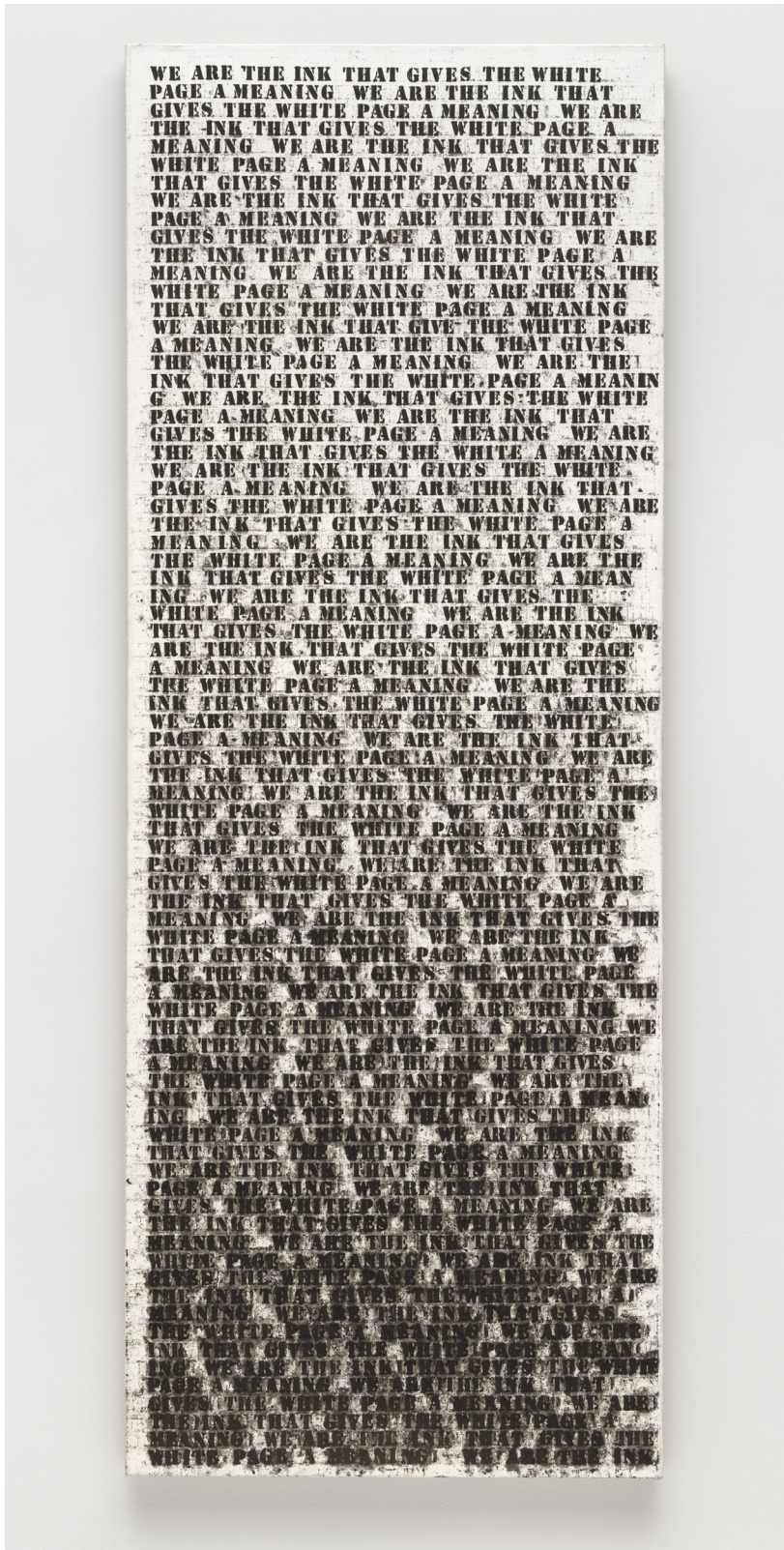
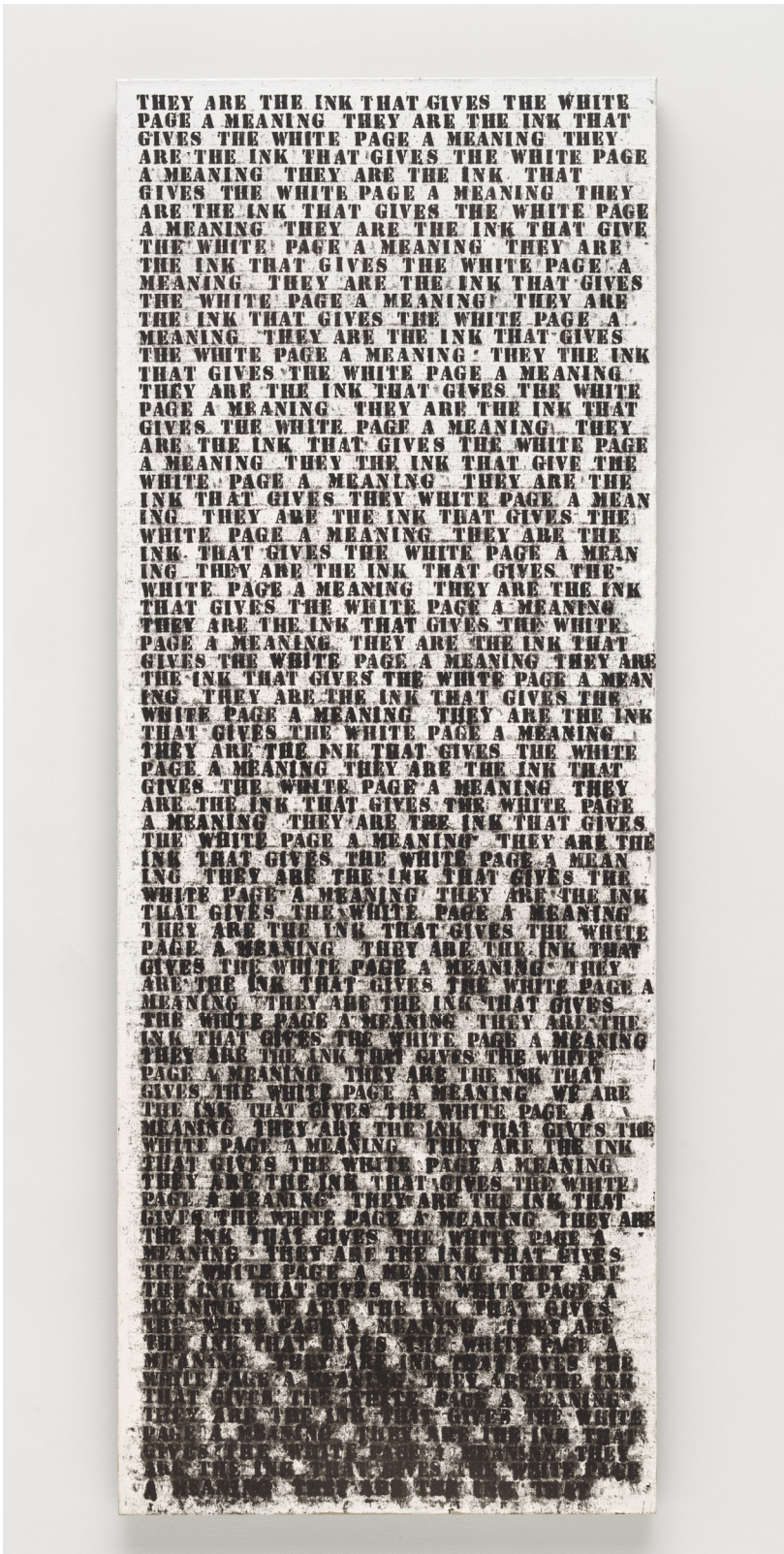
b. 1953, Portland, Oregon

Descending the Throne You Became Foot Soldier & Cook

(from **From Here I Saw What Happened
And I Cried**, 1995–96)

1995

Chromogenic prints with etched text on glass
Solomon R. Guggenheim Museum, New York,
Promised Gift, Ann and Mel Schaffer, 2018



Glenn Ligon
b. 1960, New York

Prisoner of Love #1
Prisoner of Love #2
Prisoner of Love #3
1992

Oil and gesso on linen
Solomon R. Guggenheim Museum, New York,
Gift, The Bohen Foundation 2001.177–179

Ligon’s *Prisoner of Love* series employs monochromy as a metaphor for social relations. Each painting features the same phrase, stenciled repeatedly with increasing density: “We are the ink that gives the white page a meaning.” The quotation is adapted from French writer Jean Genet’s posthumously published autobiography, *Prisoner of Love* (1986). This binary statement and its articulation through black text on a white canvas serve as a clear, though not an exclusive, reference to race and other constructs; yet the blurring of the words effectively relieves these polarities of their impact.

This black-against-white text may also be read in the context of records and documentation. With the bleeding and blending of ink, Ligon’s type no longer conforms to the clean and tidy presentation that is indicative of authoritative documents. Further, in collapsing the process of reading into seeing, this blurring also serves as a reminder that canvases (and documents) are perceptual fields of vision.



Tomashi Jackson

b. 1980, Houston

**Ecology of Fear (Gillum for Governor of Florida)(Freedom Riders bus bombed by KKK)
2020**

Inkjet prints on PVC marine vinyl, acrylic paint, American campaign materials, Greek ballot papers, Andrew Gillum campaign sign, paper bags, Greek canvas, Pentelic marble dust
Night Gallery, Los Angeles

Jackson’s practice has been defined by an investment in the physical and conceptual overlap of United States history—in particular that of the civil rights era—with legacies of modernist painting. For *Ecology of Fear*, the artist has expanded this geographical and chronological focus, integrating an archival image of President Lyndon B. Johnson signing the Voting Rights Act with political records, including Greek ballot papers and 2018 US campaign materials, and paint. In so doing, Jackson literally and metaphorically enmeshes civil engagement with the history of painting, breaking down boundaries that have come to define life in the US: the subjective versus objective, individual versus institutional, expressive versus austere, local versus global.



Sara Cwynar

b. 1985, Vancouver

Encyclopedia Grid (Bananas)

2014

Chromogenic print

A.P. 1/2, edition of 3

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Council 2016.50

For her series *Encyclopedia Grid*, Cwynar selected single, though capacious, subjects, such as bananas, Brigitte Bardot, and “abstract art,” to research. For each topic, she traced and collected its photographic depiction across multiple encyclopedias that she consulted in a library at Yale University, where she was earning her Master of Fine Arts degree. By placing dozens of images in relationship to one another in a loose grid format, Cwynar draws forth patterns or tropes of representation. For example, collective photographs of Bardot seem to underscore the importance of glossy blonde hair in the construction of white Hollywood celebrity. In *Bananas*, she traces the portrayal of a fruit that has served as a synecdoche for the global south, its commerce, and its exploitation through colonialism and imperialism.

In *Bardot*, *Bananas*, and other works in the series, Cwynar foregrounds physicality: The sourced photographs are placed on textured surfaces; the artist pictures her own finger pressed on the photographs; the inclusion of a ruler highlights dimension. With this approach, Cwynar calls attention to the ways that the process of making, and even researching, history is inevitably and ultimately contrived and subjective.



Sara Cwynar

b. 1985, Vancouver

Encyclopedia Grid (Acropolis)

2014

Chromogenic print

A.P. 2/2, edition of 3

Solomon R. Guggenheim Museum, New York,
Gift, the artist 2016.49



Sara Cwynar

b. 1985, Vancouver

Encyclopedia Grid (Bardot)

2014

Chromogenic print

Edition 3/3

Solomon R. Guggenheim Museum, New York,

Purchased with funds contributed by the

Photography Council 2016.51



Hank Willis Thomas

b. 1976, Plainfield, New Jersey

Farewell Uncle Tom

1971/2007

Chromogenic print

A.P. 1/1, edition of 5

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2011.11

These three pieces belong to Thomas's series *Unbranded: Reflections in Black by Corporate America 1968–2008* (2005–08), for which the artist appropriated commercial advertisements from historical print magazines and redacted the text found on these pages. By removing all text including product names and the overlaid slogans and marketing copy, Thomas illuminates the visual ways in which the corporate marketplace targeted a growing Black middle class in the years following the civil rights movement. Here, afros and other natural hairdos found alongside markers of luxury—robes, jewelry, fine dress—read as attempts to pander in the wake of the Black Is Beautiful movement.



Hank Willis Thomas

b. 1976, Plainfield, New Jersey

Bleach and Glow

1975/2008

Chromogenic print

Edition 5/5

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2011.12



Hank Willis Thomas

b. 1976, Plainfield, New Jersey

Something to Believe In

1984/2007

Chromogenic print

Edition 5/5

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2011.13



Leslie Hewitt

b. 1977, Saint Albans, New York

Riffs on Real Time (3 of 10)

2006–09

Chromogenic print

Edition 5/5

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2010.55

In *Riffs on Real Time*, Hewitt orchestrates a deliberate layering of personal records, photographs, books, manila envelopes, and other mostly paper-based materials onto various types of domestic flooring. Some of these works, such as *Riffs on Real Time 3, 6, and 10*, feature pages drawn from historically Black magazines, including *Ebony* and *Jet*, enmeshed with family photos and a doodled page.

Through these juxtapositions, which integrate specific historical events and the artist's own childhood, Hewitt's riffs call forth new cultural formations even as they poetically query how these formations come to be over time. As well, these works offer a discursive meditation on memory, history, and beauty at the intersection of the personal, the political, the public, and the obscure.



Leslie Hewitt

b. 1977, Saint Albans, New York

Riffs on Real Time (6 of 10)

2006–09

Chromogenic print

Edition 5/5

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2010.58



Leslie Hewitt

b. 1977, Saint Albans, New York

Riffs on Real Time (7 of 10)

2006–09

Chromogenic print

Edition 5/5

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2010.59



Lisa Oppenheim

b. 1975, New York

Killed Negatives, After Walker Evans

2007

Three chromogenic prints

Edition 4/4

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by
Erica Gervais in honor of Manuel de Santaren
2017.79

Oppenheim's *Killed Negatives, After Walker Evans* draw from an archive of Farm Security Administration–commissioned photographs shot by the influential photographer Walker Evans (1903–1975) to document Americans living in dire conditions during the Great Depression. The series centers on images that Evans chose not to develop: the “killed negatives,” so called because of the holes punched through the film to prevent publication. Oppenheim paired these redacted negatives with staged photographs that picture the reverse of the circular recess: the scene that was once depicted but discarded. By juxtaposing the two, she offers a poetic meditation on memory, documentation, and what lives beyond, lives on, or is revived from history.



Lisa Oppenheim

b. 1975, New York

Killed Negatives, After Walker Evans

2007

Three chromogenic prints

Edition 2/4

Solomon R. Guggenheim Museum, New York,

Purchased with funds contributed by the

Photography Council, with additional funds

contributed by Erica Gervais in honor of

Manuel de Santaren 2017.80



Lisa Oppenheim

b. 1975, New York

Killed Negatives, After Walker Evans

2007

Two chromogenic prints

Solomon R. Guggenheim Museum, New York,
Promised Gift, Ann and Mel Schaffer, 2018



Lorna Simpson

b. 1960, New York

Flipside

1991

Gelatin silver prints and engraved plastic plaque, diptych

Edition 2/3

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Photography Committee 2007.32

Like many of Simpson’s works from the 1990s, *Flipside* considers the role of the photographic record, especially the portrait, in the construction and exploitation of the subjectivity of Black women. A diptych, the work features the head of an unnamed Black woman alongside the image of an unidentified African mask, both turned away from the camera. Through this juxtaposition, Simpson draws out the hypervisibility and invisibility shared by the two “figures”—the Black woman within society, and West African art, specifically masks, within the art histories of twentieth-century Western modernism. In the case of both, photography has been key to the maintenance of their marginalized statuses within a larger hierarchy.

Simpson furthers her critique by appending a caption below the images that reads: “the neighbors were suspicious of her hairstyle.” Though not offering a clear correspondence with the photographs, the phrase alludes to the everyday surveillance that people of the Black diaspora endure. By picturing these figures in the reverse, then, Simpson in part refuses the power of the photographic record. At the same time, placing them one next to the other points to a shared aesthetic sensibility—Black form traversing time and space.



Sadie Barnette

b. 1984, Oakland, California

My Father’s FBI File; Government Employees Installation

2017

Five inkjet prints

Edition 3/5

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Young Collectors Council, with additional funds
contributed by Peter Boyce II 2018.57

Across a long-term project, Barnette has engaged and offered intervention upon records from the five-hundred-page file the FBI produced on her father, Rodney Barnette, who founded the Compton, California, chapter of the Black Panther Party in 1968. She obtained these materials through the Freedom of Information Act. For this installation, Barnette reproduced documents concerning her father’s US Postal Service job—a key profession for aspiring middle-class Black people at midcentury—then marked them with neon pink and black spray paint. In so doing, she literally highlights the oppressive government project. Through these expressive, bright flourishes Barnette also deforms the notion of the sterile, objective, and authoritative state archive, and reclaims this history as subjective and hers for the taking.



Adrian Piper
b. 1948, New York

Decide Who You Are #19: Torch Song Alert
1992

Gelatin silver prints with silkscreen ink
Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
International Director’s Council and the
Photography Council 2017.39

Decide Who You Are #19: Torch Song Alert belongs to a series by the foundational, first generation Conceptual artist Adrian Piper that considers abuses of power in institutions, ranging from the highest seats in government to the academy, especially as they unfold along lines of race, gender, and class. The works function as triptychs, each featuring a historical photograph or group of images at the center. The left panel of each iteration includes Piper’s own typewritten meditations on various kinds of oppressions placed above a drawing of the proverbial “see no evil, hear no evil, speak no evil” monkeys. The right panels of each comprise a running transcription of macro- and microaggressions experienced by Piper, overlaid onto a photograph of a young Anita Hill.

In *Torch Song Alert*, Piper trains her focus on race and class discrimination and conflict using then-topical events. The upper triptych of portraits depict politicians implicated in banking scandals in the early 1990s, while the lower photograph depicts a scene from the 1991 riot in Crown Heights, Brooklyn. The left panel enumerates and indicts instances of corporate greed. Here and throughout this series, Piper draws from public and private encounters, deploying photographic records and constructed text to recount histories of oppression that were heretofore undocumented or that—even when recorded—have gone uncontested or underdeveloped.



Sable Elyse Smith
 b. 1986, Los Angeles

Coloring Book 18 2018

Silkscreen ink, oil stick, oil pastel, and pastel
 on paper

Solomon R. Guggenheim Museum, New York,
 Purchased with funds contributed by the
 Young Collectors Council, with additional funds
 contributed by Astrid Hill and Alexandra
 Economou 2018.82

In this series, Smith turns to the less-examined record that is the child's coloring book, specifically one that takes as its subject details concerning the judicial system. Through her enlargement of select pages from the book—featuring judges, juries, and other carceral motifs—Smith surfaces the ways in which these seemingly innocent materials serve to teach children the logics of incarceration from a young age. By scribbling across the pages, Smith effectively speaks back to oppressive systems.

By coloring outside of the lines, Smith resists not only the topics depicted but the very idea of rigidity and formalism on which the prison industry rests. These colorations are not merely a matter of redress, however, but something further: marks and expressions that seem to symbolize their own vision of freedom.



Sable Elyse Smith
b. 1986, Los Angeles

Coloring Book 9

2018

Silkscreen ink, oil stick, oil pastel, and pastel
on paper

Solomon R. Guggenheim Museum, New York,
Purchased with funds contributed by the
Young Collectors Council, with additional funds
contributed by Alexandra Economou 2018.83



Carlos Motta

b. 1978, Bogotá, Colombia

Brief History of US Interventions in Latin America Since 1946

2005/14

Endless supply of an offset lithograph on newsprint, image based on a photograph by Susan Meiselas of the White Hand signature left by a Salvadorean death squad on the door of a slain peasant leader

Solomon R. Guggenheim Museum, New York, Guggenheim UBS MAP Purchase Fund 2014.39

Often rooted in archival research, Motta's interdisciplinary practice is defined by the writing of counterhistories, partially bringing to light stories that are not included in dominant or mainstream accounts. For this work, the artist wrote a chronology detailing an underreported aspect of United States foreign policy: the country's imperial and colonial military campaigns in Latin America since World War II. Printed on newsprint and available for viewers to take away, Motta's piece democratizes the telling of this history and renders it accessible to all, forming a new kind of counternewspaper.

Visitors are invited and encouraged to take a copy.