JACK **SHAINMAN** GALLERY

HANK WILLIS THOMAS

SELECTED BIBLIOGRAPHY (BOOKS & EXHIBITION CATALOGUES)

2021

Arabindan-Kesson, Anna. Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World, Duke University Press. 2021.

Barrett, Terry. Criticizing Photographs: An Introduction to Understanding Images. Routledge, 2021.

Taking Stakes in the Unknown: Tracing post-black art, Verlag Publishing. 2021.

2020

Enwezor, Okwui. Grief and Grievance Art and Mourning in America. London: Phaidon, 2020.

Sheppard, Samantha N. Sporting Blackness: Race, Embodiment, and Criticaal Muscle Memory on

Screen, University of California Press. 2020.

Childs, Adrienne L. *Riffs and Relations: African American Artists and the European Modernist Tradition.* Rizzoli Electa, 2020.

Cotton, Charlotte. Photograph as Contemporary Art: Thames & Hudson, 2020: p.57. illustrated.

Katz, Jonathan D. Masculinities: Liberation Through Photography. Prestel Publishing, 2020.

Perree, Rob. Tell Me Your Story: 100 Years of Storytelling in African American Art. Kusthal Kade, 2020.

Ragbir, Lise, and Cherise Smith. Collecting Black Studies: The Art of Material Culture at the University of Texas at Austin. University of Texas Press, 2020.

2019

Choi, Connie H., Golden, Thelma, Jones, Kellie, *Black Refractions: Highlights from The Studio Museum in Harlem.* Rizzoli International Publications, Inc., 2019: p. 190-191, illustrated.

Dokolo, Sindika and Geers, Kendell. *IncarNations. African Art as Philosophy*. Silvana Editoriale, 2019: p, 11, illustrated.

English, Darby, and Charlotte Barat. *Among Others. Blackness at MoMA*. New York, Museum of Modern Art, 2019: pp. 424-425, illustrated.

Get Up, Stand Up Now: Generations of Black Creative Pioneers. Somerset House, 2019: p. 140-141, illustrated.

Ibel, Rebecca, Nannette V. Maciejunes, and Dara Pizzuti. *Driving Forces: Contemporary Art from the Collection of Ann and Ron Pizzuti*. Columbus Museum of Art. Hopkins Printing, 2019: p. 137, illustrated.

2018

Finley, Cheryl. *Committed to Memory: The Art of the Slave Ship Icon.* Princeton University Press, 2018: pp. 6, 177, 188-193, illustrated.

Goodman, Abigail Ross, et al., editors. *Art for Rollins: The Alfond Collection of Contemporary Art.* Vol. 3, Cornell Fine Arts Museum, Rollins College, 2018: pp. 14, 17-25, 176-177, illustrated.

Hank Willis Thomas: All Things Being Equal (Signed Edition). Aperture Direct, 2018.

People Get Ready: Building a Contemporary Collection. Nasher Museum of Art at Duke University, 2018: pp. 20-21, illustrated.

Prado, Divina. *Histórias Afro-Atlânticas: Publicação Educativa*. Museu De Arte De São Paulo Assis Chateaubriand, 2018: pp. 20-21.

Santoro, Artur, et al. *Histórias Afro-Atlânticas* (exhibition catalogue). Museu De Arte De São Paulo Assis Chateaubriand, June 29 – October 21, 2018: pp. 45, 95, illustrated.

Sculpture Milwaukee, Sculpture Milwaukee, 2018: p. 14-15, illustrated.

Shifting Gaze: A Reconstruction of the Black & Hispanic Body in Contemporary Art, Mennello Museum of Art, 2018: p. 53, illustrated.

Taylor, Jennifer. *The National Memorial for Peace and Justice*. Equal Justice Initiative, 2018: pp. 68-69, 71, 73.

2017

Hadwen, Alden, et al. *Ten Years: Aimia, AGO Photography Prize, 2008-2017.* Art Gallery of Ontario, 2017: pp. 102-103, illustrated.

Dieng, Modou. *Transparency Shade:* Seeing Through the Shadow (exhibition catalogue), Curated by Modou Dieng. projects+gallery, St. Louis, Missouri, April 7 – May 27, 2017: pp. 21, 63-67, and back cover, illustrated.

Stirratt, Betsy. *Framing Beauty: Intimate Visions* (exhibition catalogue), Curated by Deborah Willis, with essay by Rujeko Hockley. Grunwald Gallery of Art, Bloomington, Indiana, August 26– October 6, 2016: pp. 56-57, illustrated.

Fleming, Jeff and Laura Burkhalter. *Alchemy: Transformations in Gold.* (exhibition catalogue), Des Moines Art Center, Iowa, 2017: pp. 68-71, illustrated.

2016

Lash, Miranda Isabel, Trevor Schoonmaker, and Diego Camposeco. *Southern Accent: Seeking the American South in Contemporary Art.* (exhibition catalogue), Nasher Museum of Art at Duke University, Durham, North Carolina, 2016: pp. 26-27, 74-75, illustrated.

Soutif, Daniel. "Et Apres?" *The Color Line : Les Artistes Africains-Américains Et La Ségrégation*. Musée du Quai Branly Jacques Chirac. Flammarion, Print.

Galpin, Pierre-François. *From Generation to Generation: Inherited Memory and Contemporary Art.* (exhibition catalogue), The Contemporary Jewish Museum, San Francisco, November 2016: pp. 124-127, illustrated.

Newman, Lea. Seeing | Saying: images and words. Van Every/Smith Galleries, Davidson College. Davidson, North Carolina. p. 40.

Bellamy, Sandy. *It Takes a Nation: Art for Social Justice with Emory Douglas and The Black Panther Party, Africobra, and Contemporary Washington Artists.* American University Museum at the Katzen Arts Center. Washington D.C. September 6 – October 23, 2016: pp. 22-23.

Scott, Dread, et al. *Fragments of the Peculiar Institution*. CPInPrint Cameron Brown, June 2016: p. 58, illustrated.

2015

Thomas, Mickalene. Muse: Mickalene Thomas Photographs. New York: Aperture, 2015:pp 89,102 Print.

Africa Now: Political Patterns, (exhibition catalogue), Seoul Museum of Art, Seoul, December 16, 2014 – February 15, 2015: p. 142, illustrated.

Repetition and Difference, (exhibition catalogue), Jewish Museum, New York, March 13 – August 9, 2015: p. 32, illustrated.

Goodman, Abigail Ross, Barbara Lawrence Alfond, and Ena Heller. *Art for Rollins: The Alfond Collection of Contemporary Art. Volume II.* Winter Park, Fla: Cornell Fine Arts Museum, 2015: pp. 100-101, illustrated.

Back, Andi. *Making Histories*, (exhibition pamphlet), H&R Block Artspace at the Kansas City Art Institute, Kansas City, Missouri, February 7 – April 4, 2015: pp. 13-14, illustrated.

Slome, Manon and Naomi Hersson-Ringskog. *Bring In The Reality*. (exhibition catalogue). No Longer Empty, Nathan Cummings Foundation, New York, May 13 – September 11, 2015: p. 9, illustrated.

Museum of Modern Art (New York, N.Y.), Quentin Bajac, Lucy Gallun, Roxana Marcoci, and Sarah Hermanson Meister. *Photography at MoMA.* 2015: p. 225, illustrated.

Willis, Deborah, Natasha Logan, and Chris Johnson. Question Bridge: Black Males in America. 2015. Print. pp. 12, 18, 20-21, 236-241, 264, illustrated.

Clay-Robison, Shelly. *Perspectives On Peace*. York, Pennsylvania: York College of Pennsylvania. 2015: pp. 28-31, illustrated.

2014

Art in Embassies Program (U.S.), and United States. *Art in Embassies Exhibition: Pretoria, South Africa*. Washington, D.C.: Art in Embassies Program, U.S. Dept. of State, 2014.

Bindman, David, Gates, Henry Louis, Dalton, Karen C. C., Francis, Jacqueline, and Powell, Richard J. *The Image of the Black in Western Art The Twentieth Century: the Rise of Black Artists.* Belknap Pr, 2014: p. 210, illustrated.

Haynes, Lauren. *Speaking of People: Ebony, Jet and Contemporary Art.* (exhibition catalogue) New York: Studio Museum Harlem, 2014: pp. 84-85, illustrated.

Rubell Family Collection, and Juan Roselione-Valadez. *Rubell Family Collection: Highlights & Artists' Writings*. 2014: pp. 500-501, illustrated.

2013

Other People's Property (exhibition catalogue). Haverford: Cantor Fitzgerald Gallery, Haverford College, 2013.

2012

The Sports Show (exhibition catalogue). Minneapolis: Minneapolis Institute of Arts, 2012.

David C. Driskell Center. African American Art Since 1950: Perspectives from the David C. Driskell Center. College Park, MD: David C. Driskell Center, 2012: p. 95, illustrated.

2011

Blankenship, Jana, Fitzsimmons, Claire. *More American Photographs* (exhibition catalogue). Jens Hoffmann, and Blake Stimson. San Francisco: California College of the Arts. 2011.

Jackson, Cassandra. Violence, Visual Culture, and the Black Male Body. New York: Routledge, 2011.

2010

Dress Codes: The Third ICP Triennial of Photography and Video (exhibition catalogue). New York: International Center of Photography, 2010.

Global Africa Project (exhibition catalogue). New York: Museum of Arts and Design; Munich: Prestel, 2010

Greater New York 2010 (exhibition catalogue). New York: P.S.1 Contemporary Art Center, 2010.

2009

John Hope Franklin and Alvia Wardlaw: Collecting African American Art (exhibition catalogue). New Haven: Yale University Press, 2009.

Mixed Signals. (2009).

2008

Grove, Jeffrey D. *After 1968: Contemporary Artists and Civil Rights Legacy* (exhibition catalogue). Atlanta: High Museum of Art. 2008.

Hobbs, Robert, Sirmans, Franklin, Wallace, Michele. *30 Americans: Rubell Family Collection* (exhibition catalogue).New York: D.A.P./Distributed Art Pub. 2008.

2007

At Freedom's Door: Challenging Slavery in Maryland (exhibition brochure). Baltimore: Maryland Historical Society, 2007.

Blacks in and out of the Box (exhibition catalogue). Los Angeles: California African American Museum, 2007.

D. G. Kelley, Robin, Guzman, Rene de. *Hank Willis Thomas: Pitch Blackness* (exhibition catalogue). New York: Aperture. 2008.

"Fashion Imitates Art at the Orange County Museum of Art: EXCURSION", photographs by Hank Willis Thomas, Beautiful Decay Magazine, Issue R Spring 2007

Rhoden, William C. Forty Million Dollar Slaves: The Rise, Fall, and Redemption of the Black Athlete. New York: Crown Publishers, Inc.: p. 182.

Schoonmaker, Trevor. *Propeller: Seven Emerging Artists of African Descent* (exhibition catalogue). Los Angeles: Steve Turner Gallery. 2005.

Taking Aim: Selections from the Elliot L. Perry Collection (exhibition catalogue). Memphis: Rhodes College Press, 2007.

Thomas, Hank Willis. "Fitting Tribute." Mother Jones (May/June 2007): photo essay.

2006

Thomas, Hank Willis and Kambui Olujimi. Winter in America. New York: 81 Press, 2006.

2005

Champion, Glodean. "Hank Willis Thomas Explores Logo Branding and its Impact on the Black Male Image" (exhibition review). *Mills College Weekly*, 7 April 2005.

Sligh, Clarissa T. and Hank Willis Thomas. "Picturing Us Together: Deborah Willis and Hank Willis Thomas." *The International Review of African American Art* 20, no. 3 (2005).

2004

Black: A Celebration of a Culture, Hylas Publishing

Pieces of Cloth, Pieces of Culture: Tapa from Tonga & The Pacific Islands, Center for Art and Public Life, at California College of the Arts

2003

25 Under 25: Up-and-Coming American Photographers (exhibition catalogue). New York: Power House Books, 2003.

2002

Gore, Al and Tipper Gore. *The Spirit of the Family*. New York: Henry Holt, 2002: includes photographs by Hank Willis Thomas

2001

Friendship, W.M. Morrows Press

2000

Willis, Deborah. Reflections in Black. WW Norton Publishing. 2000.

Barrett, Terry. Criticizing Photographs: An Introduction to Understanding Images, Mayfield Publishing Company. 2000.

1999

Appiah, Kwame Anthony and Henry Louis Gates, Jr. *Africana: The Encyclopedia of the African and African American Experience*, 1999.

1996

The Family of Black America, Crown Publishing Inc.

1995

Carrol, Rebecca. Sugar in the Raw: Voices of Young Black Girls in America. New York: Crown Publishing, 1995. Includes photos by Hank Willis Thomas.

Cottman, Michael H. and Deborah Willis. Million Man March. New York: Crown, 1995

SELECTED BIBLIOGRAPHY (PERIODICALS)

2020

Estiler, Keith. "Hank Willis Thomas to Project Writings of Incarcerated People Affected by COVID-19." *Hypebeast*, 15 Sept. 2020

Chernick, Karen. "Hank Willis Thomas on Black Survival Guide and Creative Civic Action." *Hyperallergic*, 20 Aug. 2020

2019

Sargent, Antwaun. "Deeper Truths: A Conversation with Hank Willis Thomas." Sculpture, 6 Dec. 2019

"Hank Willis Thomas." Washington Post. 02 May 2019. Online.

"Hank Willis Thomas: All Power to All People." C&. 11 April 2019. Online.

Cascone, Sarah. "Editors' Picks: 19 Things Not to Miss in New York's Art World This Week." *Artnet News*. 08 April 2019. Online.

"Hank Willis Thomas and Mass Design Group to Create MLK and Coretta Scott King Memorial in Boston." Artforum. 05 March 2019. Online.

Valentine, Victoria L. "Latest News in African American Art: Hank Willis Thomas Designing King Memorial, History of Racism at MICA, Ghana and South Africa at Venice Biennale & More." *Culture Type.* 05 March 2019. Online.

2018

Schroth, Sarah. *Nasher Museum of Art at Duke University: Fall 2018*. Nasher Museum of Art, Duke University, 2018: pp. 3-4, 34, illustrated.

2017

Outwater, Heather, and Morgan Barnett. "Decontextualized: A Review of Works by Hank Willis Thomas." *The Spartan (York College of Pennsylvania).* 22 February 2017. Online.

Swanson, Carl. "Is Political Art the Only Art That Matters Now?" Vulture. 20 April 2017. Online.

2016

Houston, Kerr. "Hank Willis Thomas A Necessary Caution." *NKA Journal of Contemporary African Art.* November 2016 pp. 134-141. p. 85 illustration.

Bailey, Spencer. "Artist Hank Willis Thomas Would Consider Running for Office." *Surface Magazine*. 19 October 2016. Digital.

Bradner, Liesl. "All Power to the People' explores the often misunderstood history of the Black Panther Movement." LA Times. 14 October 2016. Online.

Oudin-Bastide, Caroline. "Le Mieux, Ennemi Du Bien." *Le Monde Diplomatique: Manuel D'Economie.* September 2016: p. 47

Ojutiku, Mak. "Traveling video 'Truth Booth' visits Jersey City." *NJ.com The Jersey Journal*. 18 June 2016. Online.

Houston, Kerr. "Hank Willis Thomas: A Necessary Caution." *Nka Journal of Contemporary African* Art, September 2016: pp. 134-141, illustrated.

Dawson, Jessica. "For Freedoms." The Village Voice. 11 June 2016. Digital

Shawel, Dawit. "Artists Take Action." Blouin Art+Auction. June/July 2016: p. 22.

Kaplan, Isaac. "Can an Artist-Run Super PAC Be More Than a Gimmick?" *Artsy*, June 9, 2016, illustrated. Online.

McGee, Cellia. "A 'Super PAC' Where Art and Politics Converge." *The New York Times*. April 25, 2016, p. C3, illustrated.

"Truth Booth art installation arrives on Primary Day." The Washington Times. 19 April 2016. Online.

Baker, R.C. "Shorts and Skins: Hands Up and Hands on in Two Trenchant Shows." *The Village Voice*. 19 April 2016. Online.

Brooks, Katherine. "Inflatable 'Truth Booth' Will Let Americans Vent About This Crazy Election: Hank Willis Thomas and Cause Collective are begging people in the U.S. to tell the truth." *Huffington Post Arts & Culture*. 12 April 2016. Online.

Filipov, David. "Inflatable 'Truth Booth' is art that lets you speak your mind." *The Boston Globe.* 08 April 2016. Online.

Voien, Guelda. "In the Craziest of Election Years, One Artist Formed a Super PAC to Fund Art." *New York Observer.* 05 April 2016. Online.

Conley, Kevin. "State Craft: A Group of Iconoclastic African-American Artists Are Getting Their Work on Walls Around the World – And Access to an International Audience of Millions. The Radical Patron Behind It All? The U.S. State Department." *Town and Country Magazine*. April 2016: p. 138.

Boucher, Brian. "Can an Artist-Formed PAC Sway the Presidential Election?" *Artnet.* 04 March 2016. Online.

Katyal, Sonia K. "Branded: On the Semiotic Disobedience of Hank Willis Thomas." *The Brooklyn Rail.* 04 March 2016. Online.

Desmarais, Charles. "Hank Willis Thomas at Kadist: Blunt and Ingenious." San Francisco Gate. 26 February 2016. Digital

Chana, Jas. "Hank Willis Thomas on the "Irrational Idea" of Artistic Success." *The Observer.* 11 February 2016. Digital

Mendelsohn, Meredith, and Tess Thackara. "How Advocates of African-American Art Are Advancing Racial Equality in the Art World." *Artsy.* 12 January 2016. Online.

Bahara, Hassan. "F*ck'n Sellout." De Groene Amsterdammer, (in Dutch) January 2016, p. 64, illustrated.

Achterhuis, Hans. "Van Vooroordeel tot blinde vlek." *De Groene Amsterdammer*,(in Dutch) January 2016, pp. 70-71, illustrated.

Sharp, Sarah Rose. "A Show of African American Artists Resonates in a Racially Divided Detroit." 7 January 2016. Digital.

2015

Rosen, Miss. "Art Basel Miami | 'Metaforms at Collins Park"." Crave. 5 December 2015. Digital

Victory Journal, Issue Ten – Arts & Letters, Winter 2015: p. 102, illustrated.

Schultz, Charles. "Speaking of People: Ebony, Jet and Contemporary Art." *The Brooklyn Rail*, February 5, 2015.

Shore, Robert. "Hank Willis Thomas: Ad & Subtract (Or 'The Semiotics of Slam-Dunk')." *Elephant Magazine*, Spring 2015: pp. 159-163, illustrated.

Bonanos, Christopher. "Would Peggy Olson Have Approved These? Without their words, vintage ads starring women speak even more loudly." *New York Magazine*, April 6-19, 2015: pp. 92-93, illustrated.

Miller, M.H. "Advertising is Fueled by Prejudice': An Hour with Hank Willis Thomas," *ArtNews* (April 7, 2015), illustrated, online.

Frank, Priscilla. "How 100 Years of Advertisements Created the 'White American Woman'." *Huffington Post Arts and Culture* (April 9, 2015), illustrated, online.

McDermott, Emily. "Unbranding Brands." Interview Magazine (April 10, 2015), illustrated, online.

Sargent, Antwaun. "Hank Willis Thomas Recalls the Past Century, A new exhibition looks at the last hundred years of white women in print advertising," *W Magazine* (April 13, 2015), illustrated, online.

Bodick, Noelle. "Reading Between the Lines: Hank Willis Thomas's 'Unbranded: A Century of White Women'." *BlouinArtInfo* (April 13, 2014), illustrated, online.

Martin, Alison. "Hank Willis Thomas looks back on 100 years of white women." *Examiner.com* (April 16, 2015), illustrated, online.

Sanders, Courtney. "This Artist is Unpacking How Ads Affect the Representation of Women." *Catalogue Magazine* (April 20, 2015), illustrated, online.

Conley, Kevin. "101 Years of White Women in Ads." Town&Country (April 20, 2015), illustrated, online.

Shire, Emily. "Color Coded: The Black Artist Who Thinks Race Is Fake." *The Daily Beast* (May 3, 2015), illustrated, online.

looss, Bjorn. "The New New Yorkers." Departures, May/June 2015.

Willis Thomas, Hank. "The Back Page." Photograph Magazine, May/June 2015: 128, illustrated.

Willis Thomas, Hank with Allie Biswas. "InConversation." *The Brooklyn Rail*, May 2015: pp. 37-40, illustrated.

Indrisek, Scott. "Image Objects' Brings the Digital Outdoors." *Blouin Art Info* (July 8, 2015), illustrated, online.

Gillis, Casey. "Question Bridge' project explains life in words of black males." *The News & Advance*, (July 9, 2015), illustrated, online.

King, Jamilah. "Why Sneaker Culture May Not Be All That It's Cracked to Be." *Identities.Mic*, (July 9, 2015), illustrated, online.

Imbrogno, Douglas. "Looking at the self through self-portraiture." *Charleston Gazette-Mail*, (July 14 2015), illustrated, online.

Johnson, Ken. "Review: 'Image Object' Looks at the Relationship Between the Virtual and the Physical." *The New York Times*. (July 16, 2015), illustrated, online.

Morgan, Tiernan. "Art Movements." Hyperallergic. July 17, 2015.

Faynberg, Eric. "Truth feller: Honest artist tries to bridge cultural gaps." *The Brooklyn Paper*. August 4, 2015, illustrated, online.

Battaglia, Andy. "A Random Invitation to Share Truth." *The Wall Street Journal.* (August 4, 2015), illustrated, online.

Donoghue, Katy. "Hank Willis Thomas and the Traveling Truth Booth." Whitewall Magazine, Summer Design Issue, 2015.

Sargent, Antwaun. "Instagram's Mark on Public Art" *The New Yorker*, August 13, 2015, illustrated, online.

Halle, Howard. "Hank Willis Thomas Talks About Black Lives and The Meaning of Truth." *Time Out New York*, August 18, 2015, illustrated, online.

Halle, Howard. "You can handle the truth: Hank Willis Thomas's public art installation explores what's true from your point of view." *Time Out New York*. August 19 – 25, 2015: p. 50, illustrated.

Yerebakan, O.C. "New York – Hank Willis Thomas: "The Truth Is I See You" at MetroTech Promenade Through June 3rd, 2016." *Art Observed*, August 21, 2015, illustrated, online.

Howe, Brian. "Seeing Isn't Always Believing in the New Exhibit at Durham's 21C Museum Hotel." *Indy Week*, August 12, 2015, illustrated, online.

Cascone, Sarah. "Hank Willis Thomas Speaks the Truth in 22 Languages." *Artnet*. August 9, 2015, illustrated, online.

Miller, Ben H. "There's A Truth Bubble Waiting for Your Secrets in Brooklyn." *Gothamist*, August 6, 2015, illustrated. online.

Laster, Paul. "Hank Willis Thomas at MetroTech Commons." Whitehot Magazine Contemporary Art, August 2015, illustrated, online.

Linzy, Kalup. "A Family Affair at the USF Contemporary Art Museum." *Huffington Post.* September 2, 2015, illustrated, online.

Zwecker, Bill. "Truth Booth' Should Draw Huge Crowd at Expo Chicago." *Chicago Sun-Times*, September 16, 2015, illustrated, online.

Baumgardner, Julie. "Greater New York" Is a Bellwether- And It's Time for Critics to Eat Their Words." *Artsy.* 9 October 2015. Online.

Martinez, Alanna. "Outside the Fair, Public Art to Fill Miami's Collins Park." *Observer*, November 2015, online.

2014

Cotter, Holland. "Unlikely Tenants Filling a Neighborhood Vacancy." *The New York Times*, 10 July 2014: C22, illustrated.

Corbett, Rachel "Police killings prompt a resurgence in political art: Artists are fighting back after the controversial deaths of Eric Garner and Michael Brown." *The Art Newspaper*, December 18, 2014. Online.

Giovannotti, Micaela. Editions '14. New York: Lower East Side Printshop, Inc, 2014: pp. 8-15, illustrated.

Landi, Ann. "The Art that Made Artists Artists." Art News (May 2014): 82-89, illustrated.

Museum of African American Art (Santa Monica, Calif.), and Hampton University (Va.). *The International Review of African American Art. Volume 25, No. 1*, [Santa Monica, Calif]: Museum of African American Art, 2014: p. 12, illustrated

Ossei-Mensah, Larry. "Top of the Class," Uptown. Harlem, N.Y.: Harlemwood Pub, July 24, 2014.

Stavans, Ilan. "Intercambio: Picturing Diversity 2. I am Stereotype." *Nueva Luz Photographic Journal*, Volume 18:3 (Summer 2014): pp. 38, 41, (illustrated).

Willis Thomas, Hank. "What Is Common to All of Us?' Redefining Black Male Identity." *Creative Time Reports*, September 23, 2014.

Willis Thomas, Hank. *Callaloo: A Journal of African Diaspora Arts and Letters*. Baltimore, Maryland: Johns Hopkins University Press, (October 2014) illustrated.

Goltschak, Molly, "Trending Artists Under 40 at Frieze London." *Artsy Editorial* (October 14, 2014), illustrated, online.

2013

Biesenbach, Klaus. "Erdkunde." Monopol (2013).

Weaver, A.M. "Hank Willis Thomas" (Jack Shainman Gallery exhibition review). *Frieze*, no. 153 (March 2013): 151, illustrated.

2012

"Artist Hank Willis Thomas Discusses the Brooklyn Museaum's "Question Bridge"." *Life and Times*. 4 June 2012.

Blanch, Andrea. "Hank Willis Thomas." Mussee (2012).

Booth, William. "Cuba to ease exit-visa policy." The Washington Post. 17 October 2012.

Estrin, James. "Cooperation Replaces a Lone Wolf Approcah to Photography." *The New York Times.* Sec. Photography, Video, and Visual Journalism. 18 June 2012.

"Hank Willis Thomas, "What Goes without saying." Time Out New York (10 October 2012).

Hondra, Susan. "Out of Many Themes, One Topic." The New York Times. 21 September 2012.

Klein, Richards. "Thomas." Aldrich Museum Strange Fruit Brochure. (2012).

McMillan, Illysha. "Strange Fruit: Interview with Hank Willis Thomas." Art Nouveau. 23 March 2012.

Rothman, Lilly. "Currators Look Ahead to Look3." TIME. 5 June 2012.

Wolf, Rachel. "Thomas Stages a Photo Shoot." Art News (November 2012): pp. 127-133 (illustrated), (cover).

2011

Adamson, Glenn. "Issues/Commentary: Tsunami Africa" (Museum of Arts and Design exhibition review). *Art in America*. no. 3 (March 2011): pp. 67-72, (illustrated).

Boucher, Brian. "Untitled (Blackness): Q+A with Hank Willis Thomas." *Art in America* (September 2011): (illustrated).

Gandy, Mira. "New York Arts: Hank Willis Thomas—Strange Fruit—and redefining the Black male identity." *New York Beacon.* 8 December 2011: p. 33, (illustrated).

"Hank Willis Thomas—Unbranded." ElseMagazine, no. 1 (2011): pp. 64-69, (illustrated).

Haris, Hanifa. "Erasing Type: Hank Willis Thomas on What Advertisements Are Really Saying." *Time Magazine*. 19 April 2011. Web. 28 June 2011.

Mackin, Carrie. "The New Black." *CBS Watch*. October 2011: p. 58.

Martin, Frank. "Progeny II: On art, family, race, and culture." *Daily Serving*. 12 January 2011. Web. 28 June 2011. http://dailyserving.com/2011/01/progeny-ii-on-art-family-race-and-culture/.

Martin, Pauline. "Hank Willis Thomas: Unbranded" (Art essay). *Else* (by ELysée, a production of the Musée de l'Elysée), no. 1 (2011): pp. 64–69, illustrated.

Saxton-Wi, Larry. ""30 Americans" at the Concoran Gallery of Art"." *The Washington Informer*. 29 September 2011.

Trescott, Jacqueline. "Corcoran plans fund-raiser with artist Kehinde Wiley." *The Washington Post*, 29 September 2011: illustrated.

Vitiello, Chris. "Diaspora, self-definition and eye-popping color in *30 Americans* at the North Carolina Museum of Art." *Indy Week.* 23 March 2011. Web. 28 June 2011.

Wender, Jessie. "Photo Booth—Photographing the Great Recession, Looking Back to the Great Depression." *The New Yorker*, 13 October 2011.

2010

"Art Basel Miami: Artists Review." www.readysetdc.com, 13 December 2010. Accessed 12 February 2011.

Smith, Roberta. "Beyond a Simple Fashion Statement." New York Times, 6 October 2009.

2009

Carlson, Michele "Black is Beautiful: Hank Willis Thomas" Art in America, June 30, 2009

Ollman, Leah "Review: Hank Willis Thomas at Roberts & Tilton" Los Angeles Times, June 26

2008

Belkin, Katarina. "Clark's 'Black Atlantic' Parses Race in Art." The Williams Record. March 2008.

Bishop, Philip E. "Exhibit Explores History, Hipness." Orlando Sentinel. 19 April 2007.

"Capacity Character, Hank Willis Thomas." URB Magazine (May 2007): p. 31.

Cook, Greg. "Bought and Sold." The Phoenix. 22 Jan. 2008

Dawson, Jessica. "Black Panther Rank and File' Rallying Its Own Art Movement." *The Washington Post.* 23 Nov. 2008: p. C02.

Flava: Wedge Curatorial Projects 1997–2007. Text

The International Review of African American Art 22, no. 2 (2008): The View From Now.

Johnson, Martin. "Image Makers." Baltimore City Paper. 21 Nov. 2007.

"Miami Madness." Art Auction (December 2008).

Rice, Robin. "Life in Turnabout." Citypaper Philadelphia. 23 Jan. 2008.

Suarez de Jesus, Carlos. "Mother-Son Art Takes the Ties that Bind." www.miaminewtimes.com 17 July 2008.

Willick, Damon Criticism After Art: Comments on the "Crisis" of Art Criticism (or, How Writing About Art Writing Earns Its Bad Name Again and Again) *X-TRA Magazine* Vol. 10. No. 3. 2008: p. 30.

2007

Anderson, Dave. "Priceless." Frank. Fall/Winter 2007: pp. 66-71.

Davis, Beandrea. "The elusive concept of Blackness: through photography and film, artist Hank Willis Thomas explores what it means to be black today." *Colorlines Magazine* (November/December 2007): pp. 45–47

Feeney, Mark "Art, Commerce Intersect in Two Exhibits" The Boston Globe, December 12th. Bing, Alison. "Watch This Space." 7 x 7. May 2007: p. 109.

George, Lynell. "Blacks in and out of the Box" (California African American Museum exhibition review). Los Angeles Times. 9 December 2007.

Williams, Carla. "Hank Willis Thomas: Winter in America." *Nka Journal of Contemporary of African Art*, Fall 2007: pp. 120-121.

2006

Baker, Kenneth. "Remembering the look, the sound, the grit of a revolution." *San Francisco Chronicle*. 8 April 2006: p. E-1.

Cash, Stephanie. "Report from San Francisco II: New and Now." Art in America (January 2006): p. 57.

Cotter, Holland. "Art in Review; Hank Willis Thomas." New York Times. April 2006: p. 7.

Henry, Lisa. "¡Mira!," Fotophile. No. 50. June 2006: p. 36.

Kastner, Jeffrey. "Frequency." Artforum. January 2006: p. 217.

Mack, Joshua. "Hank Willis Thomas - Branded." Modern Painter. June 2006: p. 112.

Peavy, Jessica Ann. "A Brand New School of Thought." NY Arts. September/October 2006: p. 77.

Trelles, Emma. "Urban Sprawl." Sun-Sentinel. 30 July 2006.

Swanson, Mary Virginia. "Die Talent-Nummer." FotoMAGAZIN. July 2006: p. 18.

Turner, Elisa. "Metro pictures: Joint exhibit tells movie-like stories of conflict and loss in city spaces." *Miami Herald.* 14 May 2006: p. 3M.

Valdez, Sarah. "Report from New York: Bling and Beyond." Art in America (April 2006): p. 61.

2005

Anderson, Diane. "Campaign Hijack... somber 'Priceless'." Brandweek. 17 October 2005: p. 42.

Baker, Kenneth. "Cross section of Bay Area artists' work highlights the chasm between creators and crowd." *San Francisco Chronicle*. 30 July 2005: p. E-1. Feaster, Felicia. "Buy and large." *Creative Loafing Atlanta*. 2 June 2005.

Fox, Catherine. "Atlantan among 5 Showing lively vibe." Atlanta Journal Constitution. 9 October 2005.

Goldsmith, Meredith. "Artist parodies ads to bring awareness." *Oakland Tribune*. Bay Area Living. 30 July 2005.

Jameson, Tonya. "Cameras of mother, son chronicle experience of blacks, past and present." Charlotte Observer. 12 June 2005.

Marshall, Melvin A. "A Cutting-Edge Provocateur: The Bold, New Photography of Hank Willis Thomas." *Valentine New York.* Vol. II. Issue 1. 2005: p. 60.

Slight, Clarissa T. "Picturing Us: Together." *International Review of African American Art.* Vol. 20. No. 3. 2006: p. 46.

Williams, Carla. "On View." Photograph. September/October 2005: p. 76.

2004

Cotter, Holland. "For New Art, Just Take the 7 Train." *New York Times*. 12 November 2005: p. E33.

2003

Copeland, Huey. "Being in the Picture: Hank Willis Thomas's Frame Series." *Qui Parle* 13. no. 2 (Spring/Summer 2003).

Feeney, Mark. "Seeing black culture, moment by stark moment." Boston Globe. 5 Oct. 2003.

2001

Boxer, Sarah. "Black Photographers Who Are Trying to Get Blackness Right." *New York Times*, November 9, Section E, p. 32.

1996

Willis, Deborah and Michael H. Cottman. The Family of Black America. New York: Crown, 1996.