# JACK **SHAINMAN** GALLERY

# **CARRIE MAE WEEMS**

# SELECTED BIBLIOGRAPHY (BOOKS & EXHIBITION CATALOGUES)

## 2020

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

Desmond, Matthew, and Mustafa Emirbayer. Race in America. W. W. Norton, 2020.

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

Publishing, BlackBook. A Woman's Right to Pleasure. 2020.

Smith, Shawn Michelle. *Racial Justice and the Time of Photography*. Duke University Press, 2020: pp. 2, 4-7, 14, 133-151, 170.

## 2019

A Handbook of the Collections. Herbert F. Johnson Museum of Art, 2019: p. 294-295, illustrated.

Carroll, Henry. Be a Super Awesome Photographer. Laurence King Publishing, 2019: p. 53-54, illustrated.

Choi, Connie H., Golden, Thelma, Jones, Kellie, *Black Refractions: Highlights from The Studio Museum in Harlem.* Rizzoli International Publications, Inc., 2019: p. 206-207, illustrated.

English, Darby, and Charlotte Barat. *Among Others. Blackness at MoMA*. New York, Museum of Modern Art, 2019: p. 450-453, illustrated.

Fellah, Nadiah Rivera. Wendy Red Star: A Scratch on the Earth. Newark Museum Association, 2019: p.17, illustrated.

Get Up, Stand Up Now: Generations of Black Creative Pioneers. Somerset House, 2019: p. 146-147, illustrated.

Homann, Joachim. *Art Purposes: Object Lessons for the Liberal Arts*. Prestel, 2019: p. 190-191, illustrated.

Lee, Hallman. *Modern Art Museum of Fort Worth Collection Highlights*. Modern Art Museum of Forth Worth, 2019.

Museum Ludwig: Art 20<sup>th</sup>/21<sup>st</sup> Centuries, Museum Ludwig, 2019: p. 609, illustrated.

Sargent, Antwaun. The New Black Vanguard: Photography Between Art and Fashion. Aperture, 2019.

Weems, Carrie Mae. African American Arts: Activism, Aesthetics, and Futurity. Rutgers University Press, 2019.

Weems, Carrie Mae. Carrie Mae Weems: The Usual Suspects. LSU Press, 2019.

# 2018

DeWitte, Debra J., et al. *Gateways to Art: Understanding the Visual Arts.* 3rd ed., Thames & Hudson, 2018: pp. 56, 329, 551, 687 (illustrated).

Finley, Cheryl. *Committed to Memory: The Art of the Slave Ship Icon*. Princeton University Press, 2018: pp. 143, 246-247, illustrated.

Friedewald, Boris. Women Photographers: from Julia Margaret Cameron to Cindy Sherman. 2nd ed., Prestel, 2018: pp. 218-221, illustrated.

Murrel, Denise. *Posing Modernity: The Black Model from Manet and Matisse to Today.* Yale University Press, 2018: p. 164, illustrated.

Stamey, Emily, and Kelly Link. *Dread & Delight: Fairy Tales in an Anxious World* (exhibition catalogue). 2018. Weatherspoon Art Museum, UNC Greensboro, August 25 – December 9, 2018: p. 62, illustrated.

#### 2017

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. 60-61, illustrated.

## 2016

Sayre, Henry M. A World of Art. 2016: pp. 519, 627, illustrated.

Dawsey, Jill, David Antin, Pamela M. Lee, Judith F. Rodenbeck, and Benjamin J. Young. *The Uses of Photography: Art, Politics, and the Reinvention of a Medium.* 2016: pp. 12, 148-152, 204.

Rhona Hoffman 40 Years. September 2016: pp. 240-241, 272-273, illustrated.

Shelton, Ann. Ann Shelton: Dark Matter. [S.I.]: Auckland University Press, 2016: p. 87, illustrated.

Eckmann, Sabine, and Bradley Bailey. *Spotlights: Collected by the Mildred Lane Kemper Art Museum.* (exhibition catalogue) 2016: pp. 258-261, illustrated.

Shelton, Ann. Ann Shelton: Dark Matter. [S.I.]: Auckland University Press, 2016: p. 87, illustrated.

Letinsky, Laura and Moss, Jessica. *There was a Whole Collection Made: Photography from the Lester and Betty Guttman.* Smart Museum of Art at The University of Chicago. Chicago, IL. 2016. pp. 102-103, 218-219.

Tate Modern (Gallery), and Matthew Gale. Tate Modern: The Handbook. 2016: p. 319, illustrated.

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. 105, 110-111, illustrated.

Weems, Carrie Mae, Sarah Elizabeth Lewis, Adrienne Edwards, and Takaaki Matsumoto. *Carrie Mae Weems: Kitchen Table Series*. 2016.

Cornell, Lauren and Eccles, Tom, *Invisible Adversaries,* Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annadale-on-Hudson, 2016, pp. 20, 21,152, illustrated

Olson, Marisa. *Collect Call.* Samek Art Museum, Bucknell University. Lewisburg, Pennsylvania. March 22 – June 5, 2016. pp. 46-47.

Farrington, Lisa. African-American Art: A Visual Cultural History. New York. 2016: pp. 329-331, illustrated.

Mercer, Kobena. Travel & See: Black Diaspora Art Practices Since the 1980s. 2016: p. 62, illustrated.

## 2015

Thomas, Mickalene. Muse: Mickalene Thomas Photographs. New York: Aperture, 2015: p. 101, Print.

Sims, Lowery Stokes. Common Wealth: Art by African Americans in the Museum of Fine Arts, Boston. 2015: p. 99, 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. 108-109, illustrated.

National Gallery of Art (U.S.), and Sarah Greenough. *The Memory of Time: Contemporary Photographs from the National Gallery of Art.* (exhibition catalogue), 2015: pp. 20-23, 80-83, illustrated.

Celant, Germano, Chiara Spangaro, and Silvia Barisione. Arts & Foods: Rituals Since 1851. 2015: p. 793, illustrated.

Marien, Mary Warner. *Photography Visionaries*. 2015: pp. 284-287, illustrated.

Gigotti, Lorenzo Micheli. *Nero su Bianco* (exhibition catalogue). Rome: The American Academy, 2015: pp. 8, 46-47, illustrated.

National Gallery of Art (U.S.), Sarah Greenough, and Sarah Kennel. *The Altering Eye: Photographs from the National Gallery of Art.* 2015: p. 324, illustrated.

Museum of Modern Art (New York, N.Y.), Quentin Bajac, Lucy Gallun, Roxana Marcoci, and Sarah Hermanson Meister. *Photography at MoMA*. 2015: pp. 286-287, illustrated.

Bate, David. Art Photography. London: Tate Pub, 2015: p. 140, illustrated.

Roselione-Valadez, Juan, Tami-Katz Freiman, and Anna Stothart. *No Man's Land: Women Artists from the Rubell Family Collection.* 2015: illustrated.

Nasher 10. Nasher Museum of Art at Duke University. 2015: pp. 97, 148, illustrated.

# 2014

Bindman, David and Henry Louis Gates, Jr., eds. *The Image of the Black in Western Art: The Twentieth Century*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press in collaboration with the W. E. B. Du Bois Institute for African and African American Research and The Menil Collection, 2014: p. 228, illustrated.

Casey, Janet Galligani, Mehmet Odekon, Rachel Seligman, and John S. Weber. *Classless Society* (exhibition catalogue). Saratoga Springs, NY: The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, 2014: pp. 122-123, illustrated.

Rubell Family Collection, and Juan Roselione-Valadez. *Rubell Family Collection: Highlights & Artists' Writings*. 2014: pp. 550-551, illustrated.

Shaw, Gwendolyn DuBois. *Represent 200 Years of African American Art in the Philadelphia Museum of Art.* 2014: pp. 3, 195, illustrated.

When the Stars Begin to Fall: Imagination and the American South (exhibition catalogue). New York: The Studio Museum in Harlem, 2014: pp. 100–101, illustrated.

## 2013

Ault, Julie. Tell It to My Heart: Collected by Julie Ault. Ostfildern: Hatje Cantz, 2013.

The Walther Collection. *African Photography from The Walther Collection*. Göttingen, Niedersachs: Steidl Göttingen, 2013: p. 213, illustrated.

### 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: 97, illustrated.

Delmez, Kathryn E, ed., with essays by Kathryn E. Delmez, Henry Louis Gates Jr., Franklin Sirmans, Robert Storr, and Deborah Willis. *Carrie Mae Weems: Three Decades of Photography and Video*. New Haven, Conn: Yale University Press, 2012.

Molesworth, Helen. *This Will Have Been: Art, Love & Politics in the 1980s.* Chicago: Museum of Contemporary Art Chicago and New Haven: Yale University, 2012: pp. 233–236, illustrated.

### 2011

Anthes, Bill, and Rebekah Modrak. reframing photography. London and New York: Routledge, 2011.

Conversations: Photography from the Bank of America Collection (exhibition catalogue). Dublin: Irish Museum of Modern Art, 2011.

The Deconstructive Impulse. New York: Prestel. 2011.

Pearson, Lisa, ed. *It Is Almost That: A Collection of Image + Text Work by Women Artists & Writers*. Los Angeles: Siglio, 2011: pp. 120–135, illustrated.

Posing Beauty: African American Images From the 1980s to the Present (exhibition catalogue). New York: W.W. Norton & Company, Inc., 2011.

## 2010

Carrie Mae Weems: Social Studies (exhibition catalogue). Texts by Elvira Dyangani Ose, Annie E. Coombes, and Greg Tate. Seville: Centro Andaluz de Arte Contemporáneo (CAAC), 2010.

Coombes, Annie E., Dyangani, Elvira, Tate, Greg. *Carrie Mae Weems: Social Studies* (exhibition catalogue). Seville: Centro Andaluz de Arte Contemporáneo (CAAC). 2010.

Embodied: Black Identities in American Art from the Yale University Art Gallery (exhibition catalogue). New Haven: Yale University Press, 2010.

The Record: Contemporary Art and Vinyl (exhibition catalogue). Durham: Duke University Press, 2010.

Simmons, Xaviera. "Carrie Mae Weems: Untitled (Black Love)." In *Re:Collections; Selected Works from the Studio Museum in Harlem*, edited by Thelma Golden. New York: Studio Museum in Harlem, 2010.

#### 2009

Across the Divide: Reconsidering the Other (exhibition catalogue). Springfield: Illinois State Museum Society, 2009.

Dantzic, Cynthia Maris. *The New York Photographers*. Hong Kong: Schiffer, 2009. *Encyclopedia of African America Artists (Artists of the American Mosaic)*. Westport: Greenwood Press, 2009.

Gefter, Philip. Photography After Frank. New York: Aperture Foundation, 2009.

Willis, Deborah. *Posing Beauty: African American Images from the 1980s to the Present.* New York: W.W. Norton & Company, Inc., 2009.

Brielmaier, Isolde and Deborah Willis. *Signs Taken for Wonders*. (exhibition catalogue). Jack Shainman Gallery, May 28 – July 3, 2009: pp. 30-33, illustrated.

### 2008

Black Womanhood: Images, Icons, and Ideologies of the African Body (exhibition catalogue), edited by Barbara Thompson. Hanover: Hood Museum of Art, Dartmouth College, 2008.

Farrell, Laurie Ann, and Carrie Mae Weems. *Constructing History: A Requiem to Mark the Moment.* Savannah, GA: Savannah College of Art & Design, 2008.

Temkin, Ann. *Color Chart: Reinventing Color. 1950 to Today* (exhibition catalogue). New York: The Museum of Modern Art, 2008.

# 2007

Kaplan, Cheryl. "All About Eve: A profile of Carrie Mae Weems" (catalogue). Rochester: University of Rochester, 2007.

#### 2006

Brewinska, Maria. *Black Alphabet – Contexts of Contemporary African American Art.* Zacheta Narodowa Galeria Sztuki. Warsaw, Poland, 2006.

# 2004

Cahan, Susan and Pamela R. Metzger and Erik H. N. *Carrie Mae Weems: The Louisiana Project* (exhibition catalogue). New Orleans: Newcomb Art Gallery, 2004.

# 2003

Refco Group, Adam Brooks, Judith Russi Kirshner, and Lynne Cooke. *Subjective Realities: Works from the Refco Collection of Contemporary Photography. New York*: Refco Group, 2003: pp. 240-241, illustrated.

Bey, Dawoud, Lonnie Graham, Carrie Mae Weems, and Deborah Willis. *Contact Sheet: Embracing Eatonville* (exhibition catalogue). Syracuse: Light Work, 2003.

Brooks, Adams. Subjective Realities: Works from the Refco Collection of Contemporary Photography. New York and Chicago: Refco Group, Ltd, 2003: pp. 238–241.

Company, David, ed. Art and Photography. London: Phaidon, 2003: pp. 21-22, 202.

Fairbrother, Trevor. Family Ties. Salem: Peabody Essex Museum and Marquand Books, 2003: pp. 85–87.

Garner, Gretchen. *Disappearing Witness, Change in 20<sup>th</sup> Century American Photography*. Baltimore: Johns Hopkins University Press, 2003: p. 226.

Orvell, Miles. Oxford History of Art: American Photography. Oxford: Oxford University Press, 2003: p. 146.

Yuablonsky, Linda. Curve the Female Nude Now, Universe Publishing, 2003: pp. 198–199.

#### 2002

Doss, Erika. Oxford History of Art: Twentieth-Century American Art. Oxford: Oxford University Press, 2002: 218.

Marien, Mary Warner. Photography, A Cultural History. London: Laurence King Publishing, 2002: p. 466.

Mayer, Ruth. *Artificial Africas, Colonial Images in the Times of Globalization*. Hanover and London: University Press of England, 2002: pp. 240–245.

Visions from America: Photographs from the Whitney Museum of American Art 1940–2001. Munich: Prestel Verlag Publishers, 2002: p. 150.

#### 2001

Exploring Identity 4x4 (exhibition catalogue). Lynchburg: Maier Museum of Art, 2001. Published in conjunction with the exhibition "Exploring Identity 4x4" shown at the Maier Museum of Art, Lynchburg, VA.

Hand Print Workshop Intl, *The View From Here: Issues of Cultural Identity and Perspective in Contemporary Russian and American Art.* State Tretyakov Gallery, Moscow.

Modern Contemporary Art at MOMA Since 1980 (exhibition catalogue). New York: Museum of Modern Art, 2001: p. 399.

Oostindie, Gert. Facing Up to the Past. Jamaica: Ian Randle Publishing, Prince Claus Fund Library, 2001: XXX.

Tannenbaum, Kahan and Grove. *Akron Art Museum: Art Since 1850, An Introduction to the Collection.* Seattle: University of Washington Press, 2001: p. 241.

## 2000

Art-Worlds in Dialogue (exhibition catalogue). Cologne: Museum Ludwig, 2000.

Berrett, Terry. Criticizing Photographs. California: Mayfield Publishing Company, 2001: p. 79.

Cornell, Daniel & Finley, Cheryl. *Imaging African Art.* New Haven: Yale University Art Gallery, 2000: pp. 9, 26, 27.

"Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman" (exhibition catalogue). Edited by Shelley Rice. Cambridge: MIT Press, 2000.

Patterson, Vivian. Carrie Mae Weems: The Hampton Project (exhibition catalogue). New York: Aperture

Foundation, Inc., 2000. Published in conjunction with the exhibition "Carrie Mae Weems: The Hampton Project" shown at the Williams College Museum of Art. Williamstown, Massachusetts.

Scheps, Marc. Kunst-Welten im Dialog. Cologne: Museum Ludwig, 2000: pp. 492–495.

Sills, Leslie. In Real Life: Six Women Photographers. New York: Holiday House Press, 2000: pp. 40–50.

### 1999

Art-Worlds in Dialogue (exhibition catalogue). Cologne: Museum Ludwig, 1999.

Bal, Mieke. *Quoting Caravaggio: Contemporary Art, Preposterous History*. Chicago: The University of Chicago Press, 1999.

Davis, Keith F. *An American Century of Photography: The Hallmark Photographic Collection*. New York: Hallmark Cards and Harry N Abrams, Inc., 1999: p. 491.

*Inverted Odysseys: Claure Cahun, Maya Deren, Cindy Sherman* (exhibition catalogue). Edited by Shelley Rice. Cambridge: MIT Press, 1999.

Know Your Art: Avon Products, Inc. Corporate Art Collection (exhibition catalogue). Avon Products, Inc. An exhibition catalogue.

"Looking Forward, Looking Black" (exhibition catalogue). Geneva, New York: Hobart and William Smith Colleges Press, 1999.

McInnes, Mary Drach. *Telling Histories: Installations by Ellen Rothenberg and Carrie Mae Weems* (exhibition catalogue). Boston: Boston University Art Gallery, 1999.

Other Narratives (exhibition catalogue). Houston: Contemporary Art Museum, 1999: pp. 50, 51.

Piché, Jr., Thomas and Thelma Golden. *Carrie Mae Weems: Recent Work*. Syracuse: George Brazillier Publishers, 1999.

Re/Righting History (exhibition catalogue). Katonah: Katonah Museum of Art, 1999: pp. 9, 23.

Telling Histories: Installations by Ellen Rothenberg and Carrie Mae Weems (exhibition catalogue). Edited by Mary Drach McInnes, 1999. Boston: Boston University Art Gallery. Published in conjunction with the exhibition "Telling Histories: Installations by Ellen Rothenberg and Carrie Mae Weems" shown at the Boston University Art Gallery.

#### 1998

Act/Language: Power & Display (exhibition catalogue). Tallahassee: Florida Agricultural and Mechanical University, 1998: p. 5.

Carrie Mae Weems Ritual and Revolution (exhibition catalogue). Berlin: Philip Morris Kunstforderung and Kunstlerhaus Bethanien, 1998.

Claustrophobia (exhibition catalogue). Birmingham, England: Ikon Gallery, 1998: pp. 88–93.

Collins, Lisa Gail, Ph.D. "Revolutions in Visions': African-American Women, Aesthetics, and Visual Politics." PhD diss., University of Minnesota, 1998, <a href="http://proquest.umi.com">http://proquest.umi.com</a>.

*Photography's multiple roles: art, document, market, science* (exhibition catalogue). Chicago: The Museum of Contemporary Photography, Columbia College, 1998.

Perre, Rob. Postcards from Black America. Amsterdam: Con Rumere Uitgevers, 1998: pp. 102, 150, 151.

Roots and Reeds: The Amazing Grace of the Gullah People (exhibition catalogue). New York: Bertha and Karl Leubsdorf Art Gallery, Hunter CUNY, 1998.

Skuggan av Ljuset (exhibition catalogue). Stockholm: Moderna Museet, 1998.

### 1997

Defining Eye, Women Photographers of the 20th Century (exhibition catalogue). St. Louis: St. Louis Art Museum, 1997: p. 115.

Dislocations (exhibition catalogue). Finland: Rovaniemi Art Museum and Harper Collins Publishers, 1997.

Feminine Image (exhibition catalogue). Roslyn Harbor, New York: Nassau County Museum of Art, 1997: p. 83.

Heller, Nancy G. Women Artists, An Illustrated History. New York: Abbeyville Press, 1997: pp. 239–242.

*Original Visions, Shifting the Paradigm, Women's Art 1970–1996* (exhibition catalogue). Boston: McMullen Museum of Art, Boston College Office of Publications, 1997.

Powell, Richard J. Black Art and Culture in the 20th Century. London: Thames & Hudson, 1997.

Robert Colescott. Recent Paintings (exhibition catalogue). Venice: US Pavilion 47th Biennale, Venice, Italy, 1997: 8, 9, Contact Sheet '97, p. 60.

Weibel, Peter. Inclusion Exclusion (exhibition catalogue). Austria: DuMont Buchverlag, 1997.

# 1996

Berger, Wallis and Watson. Construction Masculinity, New York: Routledge Press, 1996: p. 289.

Beyond the Borders (exhibition catalogue). Korea: Kwangju Bienale, 1996: pp. 424, 425.

Burning Issues: Contemporary African-American Art (exhibition catalogue). Fort Lauderdale: Museum of Art, 1996: p. 17.

Carrie Mae Weems (exhibition catalogue). Philadelphia: Fabric Workshop/Museum in conjunction with the 10th Dakar Biennale, 1996.

*Civil Rights Now* (exhibition catalogue). Winston-Salem, North Carolina: South Eastern Center for Contemporary Art, 1996: 12.

Cottman, Michael H. and Willis, Deborah. *The Family of Black America*. New York: Crown Trade Paperbacks, 1996: pp. 98–103.

Dugan, Ellen. Picturing the South, 1860 to the Present. San Francisco: Chronicle Books, 1996: 189.

Equal Rights and Justice (exhibition catalogue). Washington, D.C.: Center for African American History and Culture, Smithsonian Institute, 1996: p. 13.

"Gender Beyond Memory-the Works of Contemporary Women Artists," Tokyo. An exhibition catalogue.

Jones, Amelia. Sexual Politics. Berkeley: University of California Press, 1996: p. 28.

Laughter Tens Years After (exhibition catalogue). Geneva, New York: Hobart and William Smith Colleges Press, 1996: pp. 60–61.

Neumaier, Diane. "Reframings: New American Feminist Photographies." Philadelphia: Temple University Press, 1996.

Points of Entry-Trading Cultures (exhibition catalogue). Friends of Photography, 1996: pp. 68–73.

Robinson, Jontyle Theresa. *Bearing Witness: Contemporary Works by African American Women Artists*. Rizzoli International Publ. Inc., 1996: pp. 156–157.

Rubin, David S. It's Only Rock and Roll. New York: Prestel, 1996: plate 131.

### 1995

Art About Life: Contemporary American Culture (exhibition brochure). Texts by Karina Skvirsky & Jennifer Pearson. Bloomington: Fine Arts Gallery, Indiana University, 1995.

Baker, Houston, Hooks, Bell. *In These Islands: South Carolina, Georgia* (exhibition catalogue). Birmingham: University of Alabama, 1995.

Hooks, Bell. Art on My Mind. New York: The New Press, 1995.

*In These Islands: South Carolina, Georgia* (exhibition catalogue). Text by Houston Baker and Bell Hooks. Birmingham: University of Alabama, 1995.

Pearson, Jennifer, Skvirsky, Karina. Art About Life: Contemporary American Culture (exhibition brochure). Bloomington: Fine Arts Gallery, Indiana University, 1995.

Wallis, Brian, ed., Blasted Allegories: An Anthology of Writings by Contemporary Artists. (Cambridge: MIT Press, 19).

Weems, Carrie Mae. *In These Islands, South Carolina and Georgia*. Tuscaloosa: University of Alabama Sarah, Moody Gallery of Art, 1995.

## 1994

After Art-Rethinking 150 Years of Photography (exhibition catalogue). Seattle: Henry Art Gallery, 1994: p. 25.

Black Male, Representations of Masculinity in Contemporary American Art (exhibition catalogue). New York: Whitney Museum of American Art and Harry N. Abrams, 1994.

Fictions of the Self: The Portrait in Contemporary Photography (exhibition catalogue). Greensboro and Amherst: Weatherspoon Art Gallery, University of North Carolina at Greensboro and Herter Art Gallery, University of Massachusetts at Amherst, 1994: p. 38.

*Imagining Families: Images and Voices* (exhibition catalogue). Washington, D.C.: Smithsonian National Museum of African American History and Culture, 1994: p. 59.

Personal Narrative: Women Photographers of Color (exhibition catalogue). Winston-Salem: Southeastern Center for Contemporary Art, 1994.

"San Francisco MOMA Auction." Exhibition Catalogue

States of Loss: Migration, Displacement, Colonialism, and Power (exhibition catalogue). Jersey City: Jersey City Museum, 1994: pp. 32–37.

The Theater of Refusal: Black Art and Mainstream Criticism (exhibition catalogue). Irvine: Fine Arts Gallery, University of California, Irvine, 1994.

Who's Looking at The Family (exhibition catalogue). London: Barbican Art Gallery, 1994: pp. 84, 85.

### 1993

Carrie Mae Weems (exhibition catalogue). Edited by Brett Topping. Text by Andrea Kirsh and Susan Fisher Sterling. Washington, D.C.: The National Museum of Women in the Arts, 1993.

### 1992

And 22 Million Very Tired and Very Angry People (exhibition catalogue). San Francisco: Walter/McBean Gallery, San Francisco Art Institute, 1992: p. 75.

Center Margins (exhibition catalogue). Text by Jeri Slavin. Fredonia, New York: Michael C. Rockefeller Arts Center, SUNY Fredonia, 1992.

Day of Hope, B Productions, Inc. (November 1992): p. 31.

First Biennial Photography Art Auction (exhibition catalogue). Buffalo: CEPA Gallery, 1992: p. 38.

Mistaken Identities (exhibition catalogue). Santa Barbara: University Art Museum, 1992: pp. 25, 27.

*Parents* (exhibition catalogue). Dayton: Dayton Art Institute, Museum of Contemporary Art at Wright State University, Creative Arts Center, 1992: p. 75.

Present Tense (exhibition catalogue). Milwaukee: UWM Fine Arts Gallery, 1992: p. 30.

Schwarze Kunst Konzepte zu Politik und Identitat (exhibition catalogue). Berlin: Neue Gesellschaft fur Bildende Kunst, 1992: pp. 18–23.

Slavin, Jeri. *Center Margins* (exhibition catalogue). Fredonia, New York: Michael C. Rockefeller Arts Center. SUNY Fredonia.1992.

## 1991

1991 Biennial Exhibition (exhibition catalogue). New York: Whitney Museum of Art, W.W. Norton & Co., 1991: pp. 302–305.

A Portrait is not a Likeness (exhibition catalogue). Tucson: Center for Creative Photography, The University of Arizona, 1991.

The Art of Advocacy (exhibition catalogue). Ridgefield, Connecticut: Aldrich Museum, 1991.

Carrie Mae Weems/Matrix 115. Texts by Judith Wilson and Andrea Miller Keller. Hartford: Wadsworth Athenaeum, 1991.

"Family Pictures and Stories: A Photographic Installation." Reading, Pennsylvania: Freedman Gallery, Albright College, 1991.

Reframing the Family (exhibition catalogue). Artists Space: pp. 24, 25.

Trippi, Laura. *And 22 Million Very Tired and Very Angry People*. New York: The New Museum of Contemporary Art, 1991.

### 1990

Signs of the self: Changing Perceptions (exhibition catalogue). Woodstock: Woodstock Artists Association, 1990: p. 18.

Then What? Photographers and Folklore (exhibition catalogue). Buffalo: CEPA Gallery, 1990.

### 1988

The Other (exhibition catalogue). Houston: Houston Center for Photography, 1988.

Wallis, Brian, ed. *Blasted Allegories: An Anthology of Writings by Contemporary Artists*. New York and Cambridge: New Museum of Contemporary Art and The MIT Press, 1988.

Willis, Debra. "Black Photographers 1940–88: A Bio-Bibliography." Gardner Press, 1988.

# SELECTED BIBLIOGRAPHY (PERIODICALS)

### 2020

Palumbo, Jacqui. "Why Carrie Mae Weem's 'Kitchen Table Series' Is a Landmark of Contemporary Art." *Artsy*, 19 Aug. 2020

Whittle, Andrea. "Carrie Mae Weems Says 'Enough of Trump' in Her Latest Art Project." W Magazine, 13 Aug. 2020

Cohn, Alison S. "Artist Carrie Mae Weems: 'COVID-19 Is Not an Equal Opportunity Virus.'" *Harper's BAZAAR*, 17 Aug. 2020

Liscia, Valentina Di. "Carrie Mae Weems Takes Over Lincoln Center to Highlight COVID-19 Impact on Communities of Color." *Hyperallergic*, 16 Oct. 2020

### 2017

"Carrie Mae Weems, Kitchen Table Series." *National Gallery of Art Bulletin*. Issue 57, Fall 2017: p. 34-35, illustrated.

Hoffmann, Jens. "Let's Make Protest Great Again." *Mousse Magazine*. Issue 59, Summer 2017: pp. 240-247, illustrated.

Sheets, Hilarie. "How Glenn Ligon Is Using Black and Blue to Begin a Dialogue." *The New York Times*. 02 June 2017. Online, illustrated.

McGivern, Hannah. "Art Basel's film programme taps into political zeitgeist: Films about Islamic State, North Korea and the Black Lives Matter movement among highlights of curator Maxa Zoller's line-up." *The Art Newspaper.* 27 April 2017. Online.

Segal, Mark. "'Grace Notes' and More: Works in Process – 'A window into what the creative process is." *The East Hampton Star.* 27 April 2017. Online.

Budick, Ariella. "Black Radical Women at the Brooklyn Museum." Financial Times. 28 April 2017.

Cotter, Holland. "To be Black, Female, and Fed Up With the Mainstream." *The New York Times.* 21 April 2017: p. C21.

Austin, Tyler. "Photographic Alphabet: W is for Carrie Mae Weems." Musee. 21 June 2017.

Smith, Roberta. "Review: The Human Image: From Velázquez to Viola." *The New York Times*. 09 February 2017: p. C21.

### 2016

Jones, Ladi'Sasha. "The Radical Power of the Black Feminine Gaze." *Aperture 225.* Winter 2016. Online.

Sosibo, Kwanele. "History as a woman's work." Mail & Guardian. Friday, December 15 – 21, 2016: p. 3.

Berner, Sooanne. "Carrie Mae Weems' Powerfully Subversive Oeuvre." *AnOther Magazine*. 06 December 2016. Online.

Corbett, Rachel, "I Want a President: Holzer, Weems, Myles, and Other Artists Respond to the Election." Blouin ArtInfo. 8 November 2016. Digital

Creaha, D. "Carrie Mae Weems At Jack Shainman Through December 10<sup>th</sup>, 2016." *Art Observed.* 8 November 2016. Digital

Mayer, Tess. "Carrie Mae Weems and a Shifting Stage." Interview Magazine. 4 November 2016. Online.

Floyd, Jami. "Carrie Mae Weems Has No Choice But to Make Art Political." WNYC News. 3 November 2016. Online.

Sargent, Antwaun. "Carrie Mae Weems on a Career of Challenging Power and Black Representation in Art." *Artsy Editorial.* 1 November 2016. Online.

Pogrebin, Robin. "In a New Show, Carrie Mae Weems Finds Monuments, on TV." *The New York Times*. 27 October 2016. Online.

Scherlis, Lily. "Getting Out of The Way of Work." Harvard Magazine. 17 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.

Scher, Robin. "Carrie Mae Weems Receives Watermill Center's Inga Maren Otto Fellowship, With Royce Weatherly and Carlos Bunga." *ArtNews.* 13 October 2016. Online.

Walsh, Colleen. "Art of the self, but not just Carrie Mae Weems speaks through images in Cooper Gallery exhibit." *Harvard Gazette*. 12 October 2016. Online.

Durón, Maximilíano. "Carrie Mae Weems Creates Pro-Hillary Clinton Video: 'The Power of Your Vote." *ArtNews*. 3 October 2016. Online.

Yale News. "Art installation examines America's history and racial past." Yale News. 14 September 2016. Online.

Knight, Christopher. "11 don't-miss art exhibitions for fall: Quaytman, McLaughlin and a 'Shimmer of Gold." Los Angeles Times. 9 September 2016. Online.

Roberts, Diane. "Stay and Resist: Fifty Years after her Death, We Can Still Learn From Lillian Smith." Oxford American Magazine. Fall 2016. Issue 95. p. 117. Illustrated

Valentine, Victoria L. "Black Men Keep Getting Killed by Police, Carrie Mae Weems Offers a Graceful Reflection." *Culture Type.* 10 August 2016. Online.

Brooks, Katherine. "Powerful Spoken Word Performance Commemorates The Tragic Deaths of Black Men." *The Huffington Post.* 9 August 2016.

DaFoe, Taylor. "Video: Carrie Mae Weems Speaks at Anderson Ranch." Blouin Art Info. 5 August 2016.

Burns, Charlotte. "Poetic Justice." Cultured Magazine. Summer 2016. pp. 98-99.

Thorpe, JR. "9 Powerful Feminist Photo Series You Need to Know About." Bustle. 12 July 2016. Online.

Kates, Elana. "Carrie Mae Weems Book Launch: The Kitchen Table Series." *Musee.* 07 July 2016. Online.

Stevenson, Sandra. "Celebrating Black Culture with a Careful Eye: Sarah Lewis discusses the special issue of *Aperture* magazine she edited, devoted to photography of the black experience." *The New York Times.* 27 June 2016. Online.

Neufeld Jonathan. "Review: Unruly, engaging 'Grace Notes' Asks Hard Questions About Community." *The Post and Courier.* 5 June 2016. Digital

Hardaway, Connelly. "Grace Notes is Powerful but doesn't Push Boundaries Expected of it." *Charleston City Paper.* 5 June 2016. Digital

Johnson, Tionge. "Carrie Mae Weems Turns Grace into Art Into Grace." *The Post and Courier.* 5 June 2016. Digital

Bey, Dawoud. Blessing, Jennifer. Hall, Katori. Kelsey, Robin. Tillet, Salamishah. "Carrie Mae Weems Around the Kitchen Table: Reflections." *Aperture 223.* Summer 2016. pp. 52-56

ArtNet. "17 Tips for Aspiring Artists from the Year's Top Commencement Speeches." *ArtNet.* 2 June 2016. Digital

Valentine, Victoria L. "Carrie Mae Weems Implores School of Visual Arts Graduates to Consider 'How Do You Measure a Life?" *Culture Type.* 21 May 2016. Online.

Conly, Kevin. "Diplomacy: State Craft." Town and Country, April 2016: p. 142, illustrated.

Spellings, Sarah. "See an Iconic Look at Life Around the Kitchen Table." NY Mag: The Cut, April 15, 2016, illustrated.

Eckardt, Stephanie. "Carrie Mae Weems Reflects on Her Seminal, Enduring Kitchen Table Series." *W Magazine*, 7 April 2016. Online.

Moss, Hilary. "Revisiting Carrie Mae Weem's Indelible Series – Almost Three Decades Later." *T Magazine – The New York Times Style Magazine*. 5 April 2016 Digital

College Art Association. "Recipients of the 2016 Awards for Distinction". CAA News. 4 January 2016. Online.

Chow, Andrew. "Spoleto Festival celebrates Its 40<sup>th</sup> Year with Porgy." The New York Times. 3 January 2016. Digital

2015

Jackson, Ayana V and Holly Stuart Hughes. "Digging up the Past: Ayana V. Jackson on Carrie Mae Weems." *Photo District News*, December 2015: 104, illustrated.

Burns, Charlotte. "Carrie Mae Weems to pay tribute to Obama's response to racist shootings in Charleston." *The Art Newspaper.* 28 November 2015. Digital

Edwards, Adrienne. "Carrie Mae Weems." Aperture, Issue 221, Winter 2015: pp. 102-111, illustrated.

Cascone, Sarah. "New Initiative at National Museum Addresses Gender Party in the Art World." *Artnet*. 15 September 2015. Online.

Jeffcoat, Yves. "Feature: Still Looking: On Carrie Mae Weems." Burnaway. 24 August 2015. Digital.

Orne, Kate. "Carrie Mae Weems: Visual Artist." *Upstate Diary*, Issue One, Summer & Fall 2015: pp. 21-26, illustrated.

Price, Aaron. "Art Basel 2015 | Our Favourite Works." Ultra Vie. 19 June 2015. Digital.

Michalska, Julia. "Art Basel 2015: African-American artists respond to racial injustice in the US: Works dealing with race relations are hard to miss at this year's fair." *The Art Newspaper. International Edition.* 18 June 2015. Online.

Creahan, D. "AO On-Site: Art Basel at Messe Basel, June 18<sup>th</sup>-21<sup>st</sup>, 2015." *ArtObserved.* 18 June 2015. Online.

Burns, Charlotte. "Art Basel 2015: Collectors are calling the shots at Art Basel and beyond: Roles in flux as patrons establish private museums and foundations or work directly with artists." *The Art Newspaper. International Edition.* 17 June 2015. Online.

Shaw, Andy. "Art Basel 2015: Africa is a state of mind that defies definition: Eurocentric views of the continent's contemporary art overlook its diversity in an increasingly migratory art world." *The Art Newspaper. International Edition.* 17 June 2015. Online.

## 2014

"Artist Carrie Mae Weems on 30 Years of Genius." Ebony.com, 5 February 2014. Online.

Binlot, Ann. "Beyond Black and White: Photographer Carrie Mae Weems Tackles Racial and Gender Stereotypes." *The Daily Beast*, 30 January 2014. Online.

Blind Spot, no. 47 (2014): illustrated.

Bremner, Matthew. "Snapshot: 'Untitled' (1990), by Carrie Mae Weems." *The Financial Times*, 07 October 2014. Online.

Budick, Ariella. "Carrie Mae Weems, Guggenheim, review." *The Financial Times*, 29 January 2014. Online.

"Carrie Mae Weems: Retrospective of 40 years of photographs." *BBC*, 27 January 2014. Produced by Anna Bressanin. Online.

Copeland, Huey. "Close-Up: Specters of History: Huey Copeland on Carrie Mae Weems's *Lincoln, Lonnie, and Me*, 2012." *Artforum* 53, no. 1, September 2014: pp. 342-345, illustrated.

Kennicott, Philip. "In Carrie Mae Weems's photographs, revelation and resistance." *The Washington Post*, 4 April 2014. Online.

Kirsch, Corinna. "Yellow: Carrie Mae Weems." Artfcity.com, 27 January 2014. Online.

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: 10, illustrated

National Gallery of Art (U.S.), and Circle of the National Gallery of Art. *Bulletin*. Washington, D.C.: Board of Trustees, National Gallery of Art, Fall 2014: 27, illustrated.

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

Picard, Charmaine. "A Q&A with Carrie Mae Weems." *Modern Painters* (January 2014): cover, pp. 66–69, illustrated.

Pollack, Maika. "Carrie Mae Weems: Three Decades of Photography and Video at the Guggenheim." *Galleristny.com*, 29 January 2014. Online.

Raghuram, Nandita. "Carrie Mae Weems: The Museum Series at the Studio Museum in Harlem." *Daily Serving*, April 23, 2014. Online.

Regatao, Gisele. "A Black Photographer Looking for Her Way in." WNYC.org, 26 January 2014. Online.

Silver, Leigh and Cedar Pasori. "The Most Important Visual Artsist of 2014 (So Far) Complex, 23 June 2014. Online

Scott, Andrea K. "A Place at the Table: Carrie Mae Weems's cultural diplomacy at the Guggenheim." *The New Yorker*, 27 January 2014.

Weems, Carrie Mae, interview with Faye Hirsch. "Home." *Art in America* (April 2014): pp. 34–35, illustrated.

Wender, Jessie. "Seeing Themselves: Photographers' Self-Portraits." The New Yorker, 20 February 2014.

Gamerman, Ellen. "A Star Three Decades in the Making: Carrie Mae Weems is finally getting the star treatment that has largely eluded her during her career." Wall Street Journal. 23 January 2014. Online.

Cotter, Holland. "Art Review: Testimony of a Clear-eyed Witness: Carrie Mae Weems Charts the Black Experience in Photographs." *The New York Times.* 23 January 2014: p. C25, illustrated.

# 2013

"The Diplomacy of Art." Vanity Fair, February 2013: pp. 116-117.

"Distance and Desire: Encounters with the African Archive." The New Yorker, 14 January 2012: p. 9.

Green, Tyler. "Race Reconsidered: A look back at the 2012 election proves Carrie Mae Weems's Point." *Modern Painters*, January 2013: p. 28, illustrated.

Ise, Claudine. "Slow Fade to Black." Chicago Tribune, 04 December 2013.

Cembalest, Robin. "Chatting with MacArthur Winner Carrie Mae Weems; The artist, activist, and educator on winning the 'genius grant,' bringing color to the Guggenheim, and chainging the world one flower at a time." *ARTNews*. 01 October 2013. Online.

Litt, Steven. "Race, politics, and history: The passionate art of Carrie Mae Weems at the Cleveland Museum of Art." *Cleveland.com*, 13 July 2013.

Molesworth, Helen. "Blues for Smoke" (MoCA, Los Angeles exhibition review). *Artforum* 51, no. 7, March 2013: pp. 268–269, illustrated.

Snyde, Stephanie. "Critics' Picks-Carrie Mae Weems" (Portland Art Museum exhibition review). *Artforum* (May 2013): illustrated.

## 2012

Frazier, LaToya Ruby. "Carrie Mae Weems: Three Decades of Photography and Video" (Frist Center for the Visual Arts exhibition review). *Artforum* 51, no. 2, October 2012: p. 115.

Hernando, Gkadys-Katherina. "Carrie Mae Weems: Three Decades of Photography and Video." *The Art Book Review.* 19 December 2012.

Jones, Michelle. "Carrie Maw Weems retrospective at Frist is expansive." *The Tennessean.* 20 December 2012.

Lee, Felicia R. "Two Artists Salute a Legacy." The New York Times, 14 June 2012.

Lombardi, D. Dominick. "Nashville Rising: Carrie Mae Weems at the Frist Center for the Visual Arts." *The Huffington Post*. 2 October 2012.

Sheets, Hilarie M. "Photographer and Subject Are One." *The New Yorks Times.* sec. Art and Design. 12 September 2012.

Weaver, A.M. "Carrie Mae Weems." ArtVoices, 2012: cover, pp. 51-57, illustrated.

Wei, Lilly. "Carrie Mae Weems." Art in America, December 2012.

Willis, Deborah. "Carrie Mae Weems: A Look Back on Three Decades." TIME, 20 September 2012.

"WSI Americans." The Wall Street Journal, May 2012: pp. 90-97.

## 2011

Case, Dick. "Artist Carrie Mae Weems spearheads public-art campaign against violence." *Syracuse.com*, 9 January 2011. Web. 12 February 2011. <a href="http://blog.syracuse.com/opinion/2011/01/artist">http://blog.syracuse.com/opinion/2011/01/artist</a> carrie mae weems spearh.html>

Denson, G. Roger. "Women's Art of Renewal: Carrie Mae Weems, Vaneesa Beecroft, Sharon Lockhart, Catherine Opie and Lisa Yuskavage." *The Huffington Post.* 23 August 2011. Web. 26 August 2011.

Kaufman, Jason Edward. "Philadelphia Museum photography exhibit 'Unsettled'" (Philadelphia Museum of Art exhibition review). *The Washington Post*, 2 May 2011: illustrated.

Leonardi, Kevin. "Exhibition explores approaches to art and civic dialogue." *Inside SU*, 4 April 2011: <a href="http://insidesu.syr.edu/2011/04/04/you-are-here/">http://insidesu.syr.edu/2011/04/04/you-are-here/</a>>.

Motley, John. "Safety in Numbers?: Images of African American Identity and Community at Portland Art Museum" (exhibition review). *Organ Live*, 30 March 2011:

Neal, Mark Anthony. "Artist Aims Latest Campaign at Senseless Gun Violence in Syracuse." *The Loop 21 Blog.* 22 February 2011. Web. 28 July 2011.

Salisbury, Stephan. "Scenes from the Culture Wars" (Philadelphia Museum of Art exhibition review). *The Philadelphia Inquirer*, 21 April 2011: D5.

Solomon-Godeau, Abigail. "Book Reviews: Witnessing for Women." *Art in America*, no. 4, April 2011: pp. 43–48, illustrated p. 46.

### 2010

Ramchandani, Ariel. "Women Artists at MOMA," moreIntelligentlife.com, 25 July 2010.

#### 2009

Bey, Dawoud. "Carrie Mae Weems." Bomb 108, summer 2009.

Cotter, Holland. The New York Times, 26 April 2009.

Weaver, A.M. "Carrie Mae Weems: History and Dreams." Aperture Magazine, winter 2009.

### 2008

Baker, R.C. "History Keeps Me Awake at Night." The Village Voice, 5 August 2008.

"Carrie Mae Weems." The New Yorker, 3 March 2008.

Cotter, Holland "Art in Review." The New York Times, 25 July 2008.

Maddox, David. "The Louisiana Project, From Here I Saw What Happened." Fall/Winter 2007/2008 No. 60.

Martin, Courtney J. "Critic's Picks: Carrie Mae Weems" Artforum (August 2008).

Perree, Rob. "Reviews." *Kunstbleed.nl Magazine*, no. 4 (2008): p. 86. **2007** 

Glueck, Grace. "Photography and the Self: The Legacy of F. Holland Day." *The New York Times*, 22 June 2007: p. E3.

Hume, Susie. ""All About Eve" by Carrie Mae Weems." Rochester City Newspaper, 28 February 2007.

Jones, Vanessa E. "Weems explores issues from both sides of the camera." *The Boston Globe*, Weekend edition, sec. Arts & Performance. 7 December 2007: p. C6

Kaplan, Cheryl. "Madame X: The Recent Work of Carrie Mae Weems." Women's Review of Books, Wellesley University, MA (September/October 2007).

Kaplan, Cheryl. "The Screen Test: The Films of Carrie Mae Weems." Harvard University, W. E. B. Du Bois Institute, October 2007.

Schwendener, Martha. "Seen on the Street: Photographers' 'Everyday Epiphanies." *The New York Times*, 22 June 2007: E1.

## 2006

Cotter, Holland. "Emancipation Remains a Work in Progress." The New York Times, 20 June 2006.

Cotter, Holland. "Power, Injustice, Death, Loss: At Sea in the Here and Now." *The New York Times*, 1 September 2006.

Genoccio, Benjamin. "Double Exposure." The New York Times, 23 April 2006.

### 2005

Cotter, Holland. "Creating Their Own Image." The New York Times, 7 January 2005: p. E5.

Cotter, Holland. "Imaginings of Africa, Chained or Unchained, Dispersed or Together." *The New York Times*, 25 February 2005: p. E1.

Olds, Kirsten. "Recent Museum of Art Acquisition: Historically Resonant Portrait by Photographer Carrie Mae Weems." Bulletin of the University of Michigan Museums of Art and Archeology Online. From the print edition archive. Volume 16, 2005.

Sheets, Hilarie M. "Using Art to Build Pride." The New York Times, 1 June 2005: p. E1.

Smith, Roberta. "Wide Open Spaces, Within and Between the Frames." *The New York Times*, 2 September 2005: p. E5.

Vendryes, Margaret Rose. "African American Women Get Their Due (and Pay Them)." *The International Review of African American Art* 20, no. 2 (2005): pp. 30–36.

#### 2004

Berkovitch, Ellen. "Carrie Mae Weems, Newcomb Art Gallery, Tulane University." *Artforum* 42 (April 2004): p. 163.

Bonetti, David. "Eye of an Artist, heart of an activist." *St. Louis Post Dispatch*, 14 March 2004: pp. F1, F11.

Cohen, Keri Guten. "Carrie Mae Weems' photos detail intimate experiences." *Detroit Free Press*, 15 February 2004: p. 8F.

Crawford, Lynn. "Fold Elegance, Weems Gives Stunning Show at Hilberry." *Metrotimes*, 18–24 February 2004: p. 24.

Everline, Theresa. "Carrie Mae Weems, transporting her still life to video." *The Independent Film & Video Monthly* (17–19 2004).

Haddad, Natalie. "The Art of Identity, Carrie Mae Weems, exhibiting at Hilberry Gallery, taps into themes of race, class, and gender." *Real Detroit Weekly*, 18–24 February 2004: p. 18.

Oppenheim, Phil. "A Little of Everything: Carrie Mae Weems and the Stuff of African-American Experience." *Art Papers* 28 (September/October 2004): pp. 10–12.

## 2003

Boxer, Sarah. "A Harsh Romance in a Land of Ruins and Revolution," *The New York Times*, 11 July 2003: p. E1.

Camhi, Leslie. "Hudson River School." Travel & Leisure (April 2003).

Carr, C. "More Than Meets the Eye, the Quiet Revolution of Carrie Mae Weems." *Village Voice*, 28 February 2003. <a href="http://www.villagevoice.com/2003-03-04/art/more-than-meets-the-eye/">http://www.villagevoice.com/2003-03-04/art/more-than-meets-the-eye/</a>>.

Elie, Lolis Eric. "Artist Shows Ambiguity in History." *The Times—Picayune East,* Jefferson (October 2003). p. B1.

Favor, J. Martin. "A Discussion with Carrie Mae Weems." *Hood Museum of Art Quarterly* (Winter 2003): pp. 4–5.

Foster, Mark. "Selections: Photography 2003': Stimulating and Diverse." *The Lion's Voice*, November 2003: p. 3.

Gopnik, Blake. "Art and Race, Making a Memorable Appearance." The Washington Post, 6 April 2003.

Guice, Charles. "Carrie Mae Weems." B&W Magazine, 28 (December 2003): pp. 64-65.

Harrison, Helen. "Twists on Tradition in Photography Shows." The New York Times, 19 October 2003.

Leffingwell, Eduard. "Focus on Cuba." Art in America (November 2003): 66.3.

Princental, Nancy. "Carrie Mae Weems at P·P·O·W." Art in America (June 2003).

Sirmans, Franklin. "Carrie Mae Weems, Coming Up for Air." Time Out New York, 13–20 March 2003.

## 2002

Ackman, Kate. "For Every Action: Re:Action exhibit focuses on cultural and political issues." *The Kansas City Star*, 18 January 2002.

Annas, Theresa. "Artist who focuses on images of African Americans visits Beach." *The Virginian-Pilot*, 30 May 2002: p. B2.

Cravens, Richard H. "Photography Past Forward, Aperture at 50." Aperture (2002): p. 205.

Myers, Holly. "Black and White and Black, Carrie Mae Weems and The Hampton Project." *LA Weekly*, 1–7 March 2002: p. 44.

Sontag, Susan. "Solnedgangara ar moderna igen" *Dagens Nyheter*, October 20 af Petersens, Magnus, *History Now: The Presence of the Past in Contemporary Photography*, Riksutstallningar, Stockholm, Sweden, pp. 68-69.

### 2001

Budick, Ariella. "Witnesses to History-in-the-Making." Newsday, 1 April 2001: pp. D18–D19.

Burch, Peggy. "Artist Carrie Mae Weems tackles race and gender in powerful portraits." *The Commercial Appeal*, 30 March 2001: pp. G1, G7.

Cotter, Holland. "Carrie Mae Weems 'The Hampton Project." *The New York Times*, 23 March 2001: p. E35.

Davis, Chris. "You Became an Accomplice." *The Memphis Flyer*, 22–28 March 2001: pp. 16–19.

Ebony, David. "David Ebony's Top Ten: Carrie Mae Weems at the ICP" *Artnet.com Magazine Reviews*, 20 March 2001.

Fineman, Mia. "Leaning Curve: Carrie Mae Weems at the International Center of Photography." *Village Voice*, 7–13 February 2001.

Harrison, Helen. "The Jefferson Suite at the Parrish Art Museum." The New York Times, 15 April 2001.

Lovelace, Carey. "Carrie Mae Weems at the International Center of Photography, Uptown." *Art in America* (June 2001): pp. 124–125.

Patterson, Vivian. "Carrie Mae Weems Serves Up Substance." Gastronomica (Fall 2001): pp. 21–24, 27.

Patterson, Vivian. "Carrie Mae Weems: The Hampton Project." *Aperture* in association with Williams College Museum of Art, New York.

Thornson, Alice. "Carrie Mae Weems looks at 'What was gained and what was lost' at the Hampton Institute." *The Kansas City Star*, 18 November 2001.

*Tele[Visions]*, Kunst Sicht Fern, Kunsthalle Wein, 125. Published in conjunction with the exhibition "Tele[Visions]" shown at the Museumsquartier, Vienna, Austria.

"Two Exhibitions Exploring Modern History." The Southampton Press, 15 March 2001.

*W*, Musée des beaux-arts de Dole, Dole, France. Published in conjunction with the exhibition "W" shown at the Musée des Beaux-Arts, Dole, France.

Weissman, Katherine. "The Artist's Way." Oprah Magazine (November 2001).

Weiss, Marion Wolberg. "The Jefferson Suite at the Parrish." Dan's Papers, 30 March 2001: p. 40.

#### 2000

Crowder, Joan. "Different Strokes." Santa Barbara News, 7 January 2000: pp. 6–7.

Goldberg, Vicki. "When Asserting a Self-Image Is Self-Defense." The New York Times, 9 April 2000.

Hanzal, Carla. "Southern Exposure." Contemporary Art Center of Virginia. Brochure.

Jones, Malcolm. "Black on Black." Newsweek, 24 April 2000: pp. 70-71.

Jones, Malcolm. "Reflections in Black." The Independent on Sunday, 30 July 2000: p. 16.

Levine, Arthur. "Diversity is personal." Lincoln Center Theater Review, no. 25 (Summer 2000): pp. 12, 15.

Miliotes, Diane. "Surface Depth." Hanover, New Hampshire: Hood Museum of Art: p. 10.

Ortiz, Edward A. "Exhibit to explore African-Americans, Native Americans at Hampton." *North Adams Transcript*, 2000: p. A3.

Rust, Lindsey. "The 13th Floor" (exhibition review). *The Independent* (Santa Barbara), 16 December 2000.

Smith, Roberta. "The Hampton Project." The New York Times, 11 August 2000: p. E34.

Tromble, Meredith. "DNA and Difference." Limn, no. 5 (2000): p. 14.

## 1999

Bonetti, David. "So, Where Are We Now?" Art New England (December 1999/January 2000).

Jaeger, William. "Everson Museum of Art / Syracuse: Recent Work, 1992–1998." *Art New England* (April/May 1999): p. 53.

Larsen, Ernest. "Between Worlds." Art in America (May 1999): pp. 122–129, cover.

McHenry, Eric. "Telling Her Stories, Telling Histories: Installation Artists Assemble New Narratives from Fragments of the Past." *The B.U. Bridge*, 5 November 1999.

Rust, Lindsay. "The Jefferson Suite." Santa Barbara Independent, 16 December 1999.

### 1998

Armitage, Diane. Review. THE Magazine (May 1998): p. 39.

Berkovitch, Ellen. "Documentary or Fiction? Photographer Establishes Scenes, Then Exits." *Journal North*, 10 April 1998: p. 4.

Brockington, Horace. "Re/Positioning and Hierarchy." NY Arts (December 1998): p. 19.

Chandler, Mary Voelz. "Artists exhibit visual autobiographies." *Rocky Mountain News*, 14 September 1998: p. 16D.

Grimley, Terry. "Haunting Art from the Kosovo frontline." Birmingham Post, 10 June 1998: p. 15.

Hofstadter, Dan. "A Parade of Immigrants Passing Before the Lens." *The New York Times*, 16 May 1998: p. C1.

Jackson, Phyllis J. "(In)Forming the Visual: (Re)presenting Women of African Descent." *The International Review of African American Art* 14, no. 3 (1998): p. 31.

Johnson, Ken. The New York Times, 22 May 1998: p. E35.

Joselit, David. "Exhibiting Gender." Art in America (January 1998): pp. 36–39.

Kashara, Michiko. *The Politics Behind the Nude*, Chikuma Shobo Pub Co, 1998,p.215.Catalogue, From the heart: The Power of Photography-A Collector's Choice, Aperture, pp. 88, 89.

Kimmelman, Michael. "When a Glint in the Eye Showed Crime in the Genes." 22 May 1998: p. E31.

McCloud, Kathleen. "Twist and Turn of Truth." Pasatiempo, 4 April 1998: p. 42.

Pindella, Howardena. "Johannesburg Biennale and Interview with Ola Oguibe." *International Review of African American Art* 15, no. 3 (1998): p. 15.

Roland, Marya. "Tragic Wake...," Art Papers (March/April 1998): p. 68.

Steele, Margaret & Kimberly Estes. *The Art of The Body*. Los Angeles: Museum of Contemporary Art, 1998: pp. 11, 12.

### 1996

"African American Prints Display Historical Presence." Observer (Sacramento) 16 March 1996.

Aletti, Vince. Review. The Village Voice, 30 January 1996.

Anderson, Michael. "Carrie Mae Weems at the J. Paul Getty Museum." ArtIssues (Summer 1996): p. 42.

Bonetti, David. "In search of a Better Life." San Francisco Examiner, 15 September 1996: p. C15.

Bonetti, David. "Visual History of African America." The San Francisco Examiner, 9 May 1996: p. C3.

"Carrie Mae Weems to Create Installation Exploring Representation of African Americans in Photography." Los Angeles Bay News, 23 February 1996.

Canning, Susan. "Carrie Mae Weems: Projects at MOMA/P·P·O·W." *Art Papers* 20, no. 2 (March/April 1996): p. 50.

"Dialog Der Kulturen." Configurar 2, page 154, plate 79.

Donohue, Marlena. "The Power of Pictures." The Evening Outlook, Rave!, March 3.

"Everything that Lives, Eats." Aperture, no. 143 (Spring 1996): pp. 48, 49.

Frank, Peter. "Art Picks of the Week: Carrie Mae Weems, Charles Gaines, Noah Purifoy." *L.A. Weekly*, 9–15 June 1996.

Galassi, Peter. "Pleasures and Terrors of Domestic Comfort." Papel Alpha, no. 2 (1996): p. 20.

Halle, Howard. Review. Time Out (24-31 January 1996): 26.

"If They Built a Memorial to the War in the Streets: Seven Proposals to Honor the Urban Dead," organized by Ellen F. Salpeter and Anne R. Pasternak, text by Herbert Muschamp, *The New York Times Magazine*, 9 April 1996: pp. 56–61.

Johnson, Patricia J. "Balance the Table." The Houston Chronicle, 8 April 1996.

Meyerowitz, Lisa. "Carrie Mae Weems, Kitchen Table Theater." *Contemporary Arts Museum Magazine* (April 1996).

Muchnic, Suzanne. "Going for a Gut Reaction." The Los Angeles Times, 26 February 1996.

Patterson, Tom. "Wake' a Potent Look at Slavery's Legacy." The Charlotte Observer, 29 December 1996.

Polzer, Brita. Herkunft, Fotomuseum Winterhur, pp. 34-39.

Sichel, Berta. "Carrie Mae Weems retrata a diáspora negra." *Terça-Feira* (Sao Paulo, Brazil), 6 February 1996: p. D8.

Soutter, Lucy. "By Any Means Necessary: Document and Fiction in the Work of Carrie Mae Weems." *Art & Design Profile*, no. 51 (1996): pp. 70–75.

Strickland, Carol. "The Boon and Burden of Uprooting Oneself." *The Christian Science Monitor*, 8 January 1996.

Turner, Grady T. "Carrie Mae Weems at P.P.O.W." Art in America 84 (June 1996): p. 103.

Turner, Grady T. Review. Art in America (June 1996): pp. 103-104.

## 1995

Aletti, Vince. Review. The Village Voice, 14 November 1995.

Cohn, Terri. "An American Dilemma." Afterimage (November/December 1995): p. 15.

Schmerler, Sarah. Review. Time Out, 22 November 1995: p. 25.

Smith, Roberta. "A Photographer Upstages Herself." New York Times, 22 December 1995: p. C31.

Wallis, Brian. "Black Bodies, White Science." American Art 9 (Summer 1995): pp. 39-61.

## 1994

Carter, Holland. "The Year in Arts: Family Values." The New York Times, 25 December 1994: 1994.

Cochran, Marie T. "Carrie Mae Weems, At the Table." The Georgia Review (Winter 1994): pp. 711–720.

Equal Rights and Justice. Atlanta: High Museum of Atlanta, 1994: pp. 34, 35.

"Existence and Gender: Women's Representation of Women," curated by Dana Friis Hansen and Yuko Hayashi (text in Japanese). Brochure

Jenkins, Rupert. "Interview with Carrie Mae Weems." Camera Work (Fall/Winter 1994): pp. 24, 25.

Kasrel, Deni. "Engrossing Photo Exhibit at ICA." Philadelphia Business Journal, December 1994.

Kimmelman, Michael. Review. "Black Male." The New York Times, 11 November 1994.

Lewis, Jo Ann. "Lessons in the Stories: The Engaging Voice of Carrie Mae Weems." Washington Post, 7 January 1994: p. C2.

Linker, Kate. "Went Looking for Africa." *Artforum* (February 1994): pp. 79–82.

Niegelhell, Franz. "Identitätsdebatte in Ausstellungsform," NZ, Kultur.

Rich, Ruby. "Weems's World." Mirabella (February 1994): pp. 44-45.

Rice, Robin. "Back to Basics." City Paper, 9-16 December 1994.

Sozanski, Edward. "An Empathetic View of History and Family." *The Philadelphia Inquirer*, 9 December 1994.

The International Review of African American Art 11, no. 3 (Spring 1994).

"Urban Masculinity," Longwood Arts Journal, p. 22

### 1993

Balken, Debra Bricker. "Carrie Mae Weems at P.P.O.W." Art in America 81 (April 1993): p. 130.

Heartney, Eleanor. "Carrie Mae Weems." Art News 92 (February 1993): p. 108.

Linker, Kate. "Went Looking for Africa." Artforum 31 (February 1993): pp. 79–82.

McKenna, Kristine. "The Evolution of a Tough Cookie: Racism, Sexism, and Classism Permeate Carrie Mae Weems's Photographic Palette." *The Los Angeles Times*, 27June 1993: Home edition, Calendar section.

Shaw, Thomas M. Review of Sea Islands by Carrie Mae Weems. African Arts 26 (April 1993): pp. 81–82.

### 1992

"40th Anniversary." Aperture 129 (1992): p. 47.

Aletti, Vince. "Dark Passage." The Village Voice, 22 December 1992: pp. 102–103.

At the Museum. Los Angeles: The Los Angeles County Museum of Art (LACMA): 1992: pp. 14-15.

Balken, Debra Bricker. Review. Art in America (April 1992): pp. 129–130.

Barnard, Elissa. "American Activist Art No Laughing Matter." The Mail Star, 6 March 1992: p. C8.

Braff, Phyllis. "How Artists' Creations Relate to Society." The New York Times, 2 May 1992: pp. LI-24.

Becker, Jochen. "Mistaken Identities," Kunstforum, no. 123 (1992): p. 320.

Behr, Martin. "Ist Rassismus ein Sehfehler? Mit Fotos auf Identitätssuche." Salzburger Nachrichten, 7 May 1992.

Benner, Susan. "A Conversation with Carrie Mae Weems." Artweek 23, no. 15 (May 1992): pp. 4–5.

Bonetti, David. "A Question of Colors." The San Francisco Examiner, 6 June 1992: 29, illustrated.

Bonetti, David. "Looking Truth in the Face, Carrie Mae Weems delivers political messages with Human Spirit." *San Francisco Examiner*, 18 June 1992: p. E7.

Canning, Susan. "Interview with Carrie Mae Weems." Art Papers (May/June 1992): pp. 35–38.

Coleman, A.D. "Cultural Tenacity Among the Gullah." The New York Observer, 21 December 1992.

Foerstner, Abigail. "Take a Spring Stroll to 4 River North Galleries." *Chicago Tribune*, 30 April 1992: p. 89.

"Goings On About Town." The New Yorker, 25 May 1992.

Hagen, Charles. "Gullah Culture Casts Its Spell." The New York Times, 27 November 1992: pp. C1, C22.

Hamilton, David. "Carrie Mae Weems: Indictments of racism in black and white." *Art and Antiques* (September 1992).

Heartney, Eleanor. Review. Art News (February 1992): p. 109.

Henry, Gerrit. "Books in Review." The Print Collector's Newsletter (September/October 1992): p. 153.

Hess, Elizabeth. "Dirty Laundry." The Village Voice, 12 May 1992: p. 91.

Iverem, Ether. "'Urban' Myths and Men." New York Newsday, 7 December 1992.

Kelley, Jeff. "The Isms Brothers." Artweek 23, no. 15 (7 May 1992): p. 4.

Liebowitz, Herbert, ed. *Parnassus: Poetry in Review,* published by Poetry in Review, volume 17, no.1 (1992).

MacDonald, Cathy. "Frighteningly Funny." The Daily News (Nova Scotia), 5 March 1992.

McKenna, Kristine. "The Evolution of a Tough Cookie." *The Los Angeles Times Calendar*, 27 June 1992: p. 4.

McQuaid, Cate. "Image-Makers: Photography Fellows at the Mills Gallery." *The South End News*, January 1992: pp. 13–14.

Moore, Catriona. "The Art of Political Correctness." Art & Text 41 (1992): pp. 32–39.

"New Acquisition." Santa Barbara Museum of Art Bulletin (May/June 1992): p. 4.

Patterson, Tom. "Photograph exhibit at SECCA focuses on African–American life." Winston–Salem Journal, 19 December 1992: C3.

Phillips, Patricia. "Public Art: The Point in Between." Sculpture (May/June 1992): pp. 37, 41.

Raynor, Vivien. "A Multicultural Mosaic and Postcards from the Urban Edge." *The New York Times*, 26 December 1992: p. 16.

Raynor, Vivien. "Grappling with Feminism and Femininity." The New York Times, 11 March 1992: p. 22.

"The Real Deal." Arts Digest (November 1992).

Saunders, Charles. "No Laughing Matter." The Daily News, 12 April 1992.

Shaw, Thomas. "Sea Islands." African Arts (April 1992): pp. 81–82.

Steinenger, Jutta. "Identitäten gegen die Klischees." Kultur, 3 May 1992.

Stevens, Mitchell. "A Family Affair." New Art Examiner, May 1992: p. 17.

Titz, Walter. "Schwarz, ich weiß, schwarz." Kultur, 3 April 1992.

Watson, Stuart. Critique. The Dalhousie News, 8 April 1992.

Wise, Kelly. "Exhibit Spotlights Contemporary Artists." The Boston Globe, February 1992.

## 1991

Buck, Louisa. "Balance or Baggage?" Women's Art Magazine, no. 41 (July/August 1991): pp. 18-20.

"Carrie Mae Weems/Matrix 115, Wadsworth Athenaeum." Journal of the Print World (Spring 1991): p. 49.

Curtis, Cathy. "Down-Home Look Belies Power of Carrie Mae Weems' Works." *Los Angeles Times*, 21 October 1991.

Dubin, Zan. "Black and Wright." Los Angeles Times, 10 October 1991.

Heartney, Eleanor. Review. Art News (January 1991): p. 154.

"Interview with Lynn Gumpert on must-see art spots in NY." *Atelier* (Japanese text) (January 1991): pp. 35–37.

Johnson, Ken. "Generational Saga." Art in America (June 1991): pp. 45-51.

Littlefield, Kinney. "Photography and Poetry extract Beauty from Pain." *The Orange County Register*, 25 October 1991: p. 48.

Miller, Donald. "PCA photo show sharp." Pittsburgh Post-Gazette, 27 April 1991.

Moore, Catriona. "The 1991 Whitney Biennial." Art & Text (September 1991): p. 84.

Plagens, Peter. "A House is not a Home." Newsweek, 21 October 1991: pp. 62-63.

Princethal, Nancy. "Carrie Mae Weems at P.P.O.W." Art in America 79 (January 1991): pp. 129–130.

Princenthal, Nancy. Review. Art in America (January 1991): p. 129.

Reid, Calvin. Review. Arts Magazine (January 1991): p. 79.

Siegel, Jeanne. "The 1991 Whitney Biennial." Tema Celeste (May/June 1991): p. 97.

Squiers, Carol. "Domestic Blitz: The Modern Cleans House." *Artforum* (October 1991): pp. 88-91. Tarlow, Lois. "Carrie Mae Weems." *Art New England* (August/September 1991): pp. 10–12.

Weinstein, Michael. "Family Portraits: Photographers avenge themselves on their parents." New City, 26 December 1991.

Wright, Erin. "Trustman houses exceptional exhibit" (exhibition review). *The Simmons News*, 14 February 1991: p. 8.

#### 1990

Aletti, Vince. "Choices." Village Voice, 30 October 1990: p. 105.

"Disputed Identities." San Francisco Camerawork (Fall 1990).

Gibbs, Michael. "Critical Realism." Perspektief (Rotterdam, The Netherlands), no. 39 (1990): pp. 38-58.

Jackson, Wendy. "Mixed Messages" (exhibition review). Hartford Advocate, 12 November 1990.

Jones, Kellie. "In their Own Image." Artforum 29 (November 1990): pp. 133-138.

Jenkins, Rupert. "Disputed Identities." Camera Work (Fall 1990): pp. 5-17.

"Making Art, Making Money, 13 Artists Comment." Art in America (July 1990).

Schwendenwien, Jude. "A look at privilege, presumption" (exhibition review). *Hartford Courant*, 18 November 1990: p. G6.

Sherlock, Maureen P. "A Dangerous Age." Arts (September 1990): p. 72.

Van Cook, Marguerite. "Carrie Mae Weems: The Right Questions," review, Village Beat, December 1990: p. 12.

Wilson, Judith. "What Are We Doing Here." Camera Work (Fall 1990): pp. 26-31.

## 1989

En Foco, New York, NY.

## 1988

Aperture, May.

Photometro, San Francisco, CA, Summer.

Wallis, Brian. "Questioning Documentary." *Aperture* 112 (Fall 1988): pp. 60–71.