

Carrie Mae Weems Painting the Town

12.09.2025 - 25.10.2025
Opening: 11.09.2025, 6-10 pm

The exhibition “Painting the Town” presents a recent body of work by acclaimed African-American artist Carrie Mae Weems (*1953, Portland, OR, US), one of the most influential voices in contemporary art today. Weems created this series in 2021, in the aftermath of George Floyd’s murder and the Black Lives Matter protests across the United States. The resulting photographs transform the scars of civic unrest into powerful visual and political statements.

The title of the series borrows from the colloquial phrase “to paint the town,” an expression typically associated with going out at night, celebration, and joy. Weems inverts this meaning with a twist of irony: here, “painting the town” refers instead to acts of erasure and silencing.

When the protests began, store owners from Weems’ hometown of Portland, Oregon, put up chipboard panels on their windows to protect their stores. These makeshift barriers became canvases for protesters to write slogans and graffiti. Authorities soon attempted to erase the messages by covering them with broad swathes of dark paint. What began as gestures of protection by local businesses, evolved into platforms of expression, only to be suppressed by local authorities who muted the cries for justice.

During a consequent visit shortly after the events, Weems strolled through the streets and encountered these painted-over surfaces. What remained were fields of black, gray, and muted tones that unexpectedly reminisced mid-20th century Abstract Expressionist paintings. Recognizing their aesthetic force and political charge, Weems photographed them with the precise light, framing, and perspective that distinguish her practice. The resulting images serve as a critique to violence and censorship, as documentation, and as appreciation of the beauty that can emerge from chaos.

By cropping out the surroundings of the paintings from the frame, Weems underscores the question of exclusion itself: what is allowed into the narrative, and what is forced out. Throughout her career, she has interrogated the politics of race, gender, and power in the United States. In this series, as in her broader practice, she challenges the erasure of Black artists and voices from dominant cultural histories. Her photographs serve as a reminder

that, no matter the attempts at suppression, gestures of resistance can never be fully erased.

The works on view at Galerie Barbara Thumm were recently exhibited at the Rijksmuseum in Amsterdam (February–June, 2024) in Weems’s first solo show in the Netherlands, accompanied by a public program and artist talk. The series has also featured in her solo exhibitions “Carrie Mae Weems: The Heart of the Matter” at Gallerie d’Italia, Turin (April–September, 2025); “Remember to Dream” at the CCS Bard Hessel Museum, US (June–December, 2024); and “Carrie Mae Weems: Reflections for Now” at the Barbican Centre, London (June–September, 2023), among others. Weems has held many solo and group exhibitions at institutions like Kunstmuseum Basel, the Völklinger Hütte, the Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, LUMA Foundation, Fondazione Prada, the Whitney Museum of American Art, the Frist Center for Visual Art, and more. She has received numerous awards and fellowships, among them the MacArthur Fellowship and, most recently, the National Medal of Arts in 2024. Her work is held in major public collections, including the Metropolitan Museum of Art, the Museum of Modern Art, the Brooklyn Museum, the National Gallery of Art, the Museum of Contemporary Art Los Angeles, the Tate Modern, and the Museum of Fine Arts, Houston. She lives and works in Syracuse, New York.

Text: Susana Turbay Botero

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Die Ausstellung „Painting the Town“ präsentiert eine neue Werkreihe der renommierten afroamerikanischen Künstlerin Carrie Mae Weems (*1953, Portland, OR, USA), eine der einflussreichsten Stimmen der zeitgenössischen Kunst. Weems entwickelte die Serie im Jahr 2021 im unmittelbaren Nachhall des Mordes an George Floyd und der Black-Lives-Matter-Proteste in den Vereinigten Staaten. Die daraus entstandenen Fotografien verwandeln die Spuren gesellschaftlicher Unruhen in kraftvolle visuelle und Politischen Statements.

Der Titel der Serie bezieht sich auf die umgangssprachliche Redewendung „to paint the town“, die üblicherweise mit Ausgehen, Feiern und Freude verbunden ist. Weems kehrt diese Bedeutung mit feiner Ironie um: Hier steht „Painting the Town“ für Akte des Auslöschens und des Zum-Schweigen-Bringens.

Zu Beginn der Proteste verbarrikadierten Ladenbesitzer in Weems' Heimatstadt Portland, Oregon, ihre Schaufenster mit Pressholzplatten, um ihre Geschäfte zu schützen. Diese provisorischen Barrieren wurden schnell zu Leinwänden für Protestparolen und Graffiti. Bald darauf versuchten die Behörden, die Botschaften zu tilgen, indem sie sie mit breiten, dunklen Farbschichten überstrichen. Was als Schutzmaßnahme von Geschäftsleuten begann, entwickelte sich zu Plattformen kollektiven Ausdrucks, nur um schließlich durch die Hand der Behörden wieder zum Schweigen gebracht zu werden.

Bei einem Besuch kurz nach den Ereignissen stieß Weems auf diese übermalten Oberflächen. Zurück blieben schwarze, graue und gedämpfte Farbflächen, die unerwartet an Malereien des Abstrakten Expressionismus der Mitte des 20. Jahrhunderts erinnerten. Weems erkannte ihre ästhetische Kraft und politische Brisanz und hielt sie mit der für ihr Werk charakteristischen Präzision in Licht, Rahmung und Perspektive fotografisch fest. Die entstandenen Bilder sind zugleich Kritik an Gewalt und Zensur, Dokumentation und eine Würdigung der Schönheit, die aus dem Chaos hervorgehen kann.

Indem Weems die Umgebung der Paneele konsequent aus dem Bildausschnitt herausschneidet, betont sie die Frage der Ausgrenzung selbst: Was darf in die Erzählung einfließen und was bleibt draußen? Ihr gesamtes künstlerisches Schaffen kreist um die politischen

Dimensionen von Rasse, Geschlecht und Macht in den Vereinigten Staaten. Wie in ihrem übrigen Werk, so stellt Weems auch in dieser Serie das Auslöschten Schwarzer Künstlerinnen und Künstler sowie Stimmen aus den dominanten Kulturgeschichten infrage. Ihre Fotografien erinnern daran, dass Widerstandsgesten, trotz aller Versuche der Unterdrückung, niemals gänzlich ausgelöscht werden können.

Die in der Galerie Barbara Thumm gezeigten Arbeiten wurden kürzlich im Rijksmuseum in Amsterdam (Februar–Juni, 2024) in Weems' erster Einzelausstellung in den Niederlanden präsentiert, begleitet von einem öffentlichen Programm und einem Künstlergespräch. Die Serie war außerdem Teil ihrer jüngsten Einzelausstellungen „Carrie Mae Weems: The Heart of the Matter“ in der Gallerie d'Italia, Turin (April–September, 2025); „Remember to Dream“ im CCS Bard Hessel Museum, USA (Juni–Dezember, 2024); sowie „Carrie Mae Weems: Reflections for Now“ im Barbican Centre, London (Juni–September, 2023), unter anderem. Darüber hinaus war Weems mit zahlreichen Einzel- und Gruppenausstellungen in Institutionen wie dem Kunstmuseum Basel, der Völklinger Hütte, dem Metropolitan Museum of Art, dem Solomon R. Guggenheim Museum, der LUMA Foundation, der Fondazione Prada, dem Whitney Museum of American Art und dem Frist Art Museum vertreten. Sie erhielt zahlreiche Preise und Stipendien, darunter das MacArthur Fellowship sowie 2024 die National Medal of Arts. Ihre Werke befinden sich in den Sammlungen führender Museen, darunter das Metropolitan Museum of Art, das Museum of Modern Art, das Brooklyn Museum, die National Gallery of Art, das Museum of Contemporary Art Los Angeles, die Tate Modern sowie das Museum of Fine Arts, Houston. Carrie Mae Weems lebt und arbeitet in Syracuse, New York.

Text: Susana Turbay Botero

Carrie Mae Weems
Painting the Town, 2025, Galerie Barbara Thumm



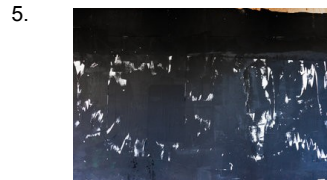
Carrie Mae Weems
 Painting the Town #01, 2021
 archival pigment print
 147.3 x 220.9 cm (image)
 150 x 223.8 cm (frame)
 Edition 4/5 + 2AP
 CMW/PH 190



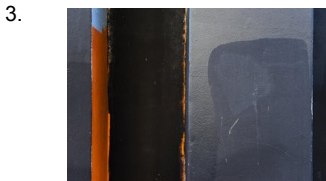
Carrie Mae Weems
 Painting the Town #32, 2021
 archival pigment print
 147.3 x 220.9 cm (image)
 150 x 223.8 cm (frame)
 Edition 4/5 + 2AP
 CMW/PH 196



Carrie Mae Weems
 Painting the Town #02, 2021
 archival pigment print
 147.3 x 220.9 cm (image)
 150 x 223.8 cm (frame)
 Edition 4/5 + 2AP
 CMW/PH 191



Carrie Mae Weems
 Painting the Town #35, 2021
 archival pigment print
 147.3 x 220.9 cm (image)
 150 x 223.8 cm (frame)
 Edition 4/5 + 2AP
 CMW/PH 197



Carrie Mae Weems
 Painting the Town #22, 2021
 archival pigment print
 147.3 x 220.9 cm (image)
 150 x 223.8 cm (frame)
 Edition 4/5 + 2AP
 CMW/PH 195

Carrie Mae Weems

1953 born in Portland, OR, USA
lives and works in Syracuse, New York, USA

Education

1984-87 Graduate Program in Folklore, University of California, Berkeley, USA
1984 MFA, University of California, San Diego (Photography), USA
1981 BFA, California Institute of the Arts, Valencia, USA

Solo Exhibitions (selected)

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| <p>2025 "Carrie Mae Weems: Painting the Town", Galerie Barbara Thumm, Space II, Berlin, Germany
"Carrie Mae Weems: The Heart of the Matter", Gallerie d'Italia, Turin, Italy
"Carrie Mae Weems: Painting the Town", concurrently with the exhibition "American Photography", Rijksmuseum, Amsterdam, The Netherlands</p> <p>2024 "Remember to Dream", Hessel Museum of Art CCS Bard, Annandale-on-Hudson, USA</p> <p>2023/24 "The Evidence of Things Not Seen", Kunstmuseum Basel, Switzerland
"Hasselblad Award Winner 2023", Hasselblad Center, Göteborg, Sweden
"The Shape of Things", Luma Foundation, Arles, France
"Looking Forward, Looking Back", Smithsonian American Museum of Art, Washington, D.C.</p> <p>2023 "Reflections for Now", Barbican, London, UK
"Carrie Mae Weems: Lincoln, Lonnie, and Me", MACBA, Barcelona, Spain.
"Queen B", n.b.k. Billboard, Berlin, Germany
"Varying Shades of Brown", Brown University, Providence, USA</p> <p>2022/3 "A Great Turn in the Possible", KBr Photography Centre, Fundación MAPFRE (Barcelona), Barcelona, Spain</p> <p>2022 "People in Conditions", Galerie Barbara Thumm, Berlin, Germany
"Down Here Below", Jack Shainman Gallery, New York, USA
"Carrie Mae Weems: The Evidence of Things Not Seen", Württembergischer Kunstverein Stuttgart, Stuttgart, Germany</p> <p>2021 "The Shape of Things", Park Avenue Armory, New York, USA
Württembergischer Kunstverein Stuttgart, Stuttgart, Germany
"Carrie Mae Weems: A Land of Broken Dreams", Reva and David Logan Center for the Arts, Chicago, USA
"Carrie Mae Weems: The Usual Suspects", Fairfield University Art Museum, USA
"Witness", Fraenkel Gallery, San Francisco, USA</p> <p>2020 "African American Voices: Carrie Mae Weems", Digital Exhibition, Saint Anselm College, Manchester, USA
"Carrie Mae Weems: II Over Time", Goodman Gallery, Cape Town, South Africa
"Carrie Mae Weems: The Usual Suspects", Jordan Schnitzer Museum of Art, University of Oregon, Eugene, USA</p> <p>2019/20 "Beyond Space," The Contemporary @ The Park Shelton, The Carr Center, Detroit, USA
"Push", Galerie Barbara Thumm, Berlin, Germany
"Heave", Curated by Barbara Fischer and Sarah Robayo Sheridan, Organized by the Art Museum at the University of Toronto and co-presented with Scotiabank CONTACT Photography Festival, Art Museum Toronto, Canada</p> <p>2018 "Heave", Cornell Council for the Arts 2018 Biennial, Cornell University, Ithaca, USA
"Carrie Mae Weems: Strategies of Engagement", McMullen Museum of Art, Boston, Massachusetts; traveling to the Allentown Art Museum, Allentown, Pennsylvania, USA
"Carrie Mae Weems: The Usual Suspects", LSU Museum of Art, Baton Rouge, Louisiana, USA
"Carrie Mae Weems: Sea Island Series", 1991-1992, Jepson Center for the Arts, Telfair Museums, Savannah, Georgia, USA
"Carrie Mae Weems: From Here I Saw What Happened and I Cried & Selected Works", Hammonds House Museum, Atlanta, Georgia, USA</p> <p>2017 "Ritual and Revolution", Nu Block Museum of Art, Evanston, IL, USA</p> <p>2016/17 "Carrie Mae Weems: I once knew a girl...", Ethelbert Cooper Gallery of African & African American Art, Hutchins Center for African & African American Research, Harvard</p> | <p>University, Cambridge, USA</p> <p>2016 "Carrie Mae Weems", Jack Shainman Gallery, New York, USA
"Mirror, Mirror", Sharon Arts Center, Peterborough, USA
"Carrie Mae Weems: Considered", SCAD Museum of Art, Savannah, USA
"Grace Notes: Reflections for Now", directed by Carrie Mae Weems, curated by Sarah Lewis, Spoleto Festival USA, College of Charleston, Sottile Theatre, Charleston, USA June 2016; traveled to Yale University Art Gallery, New Haven, USA</p> <p>2014 "Carrie Mae Weems: The Museum Series", Studio Museum in Harlem, New York, USA
"Carrie Mae Weems", Gallery Paule Anglim, San Francisco, USA
"Carrie Mae Weems: Color: Real and Imagined", Pippy Houldsworth Gallery, London, UK</p> <p>2013/14 "Carrie Mae Weems", Gund Gallery, Kenyon College, Gambier, USA</p> <p>2012/14 "Carrie Mae Weems: Three Decades of Photography and Video", Frist Center for the Visual Arts, Nashville; Traveling to: Portland Art Museum, Oregon; Cleveland Museum of Art Ohio; Cantor Center for Visual Arts, Stanford University; Guggenheim Museum, New York, USA. Curated by Katie Delmez. (Catalogue texts by David Henry Louis Gates, Jr., Franklin Sirmans, Deborah Willis, and Katie Delmez)</p> <p>2012 "Maddening Crowd", McNay Art Museum, San Antonio, USA</p> <p>2011 "Carrie Mae Weems: Kitchen Table Series", Art Institute of Chicago, USA
"Carrie Mae Weems: Slow Fade to Black", Williams College Museum of Art and Downstreet Art at the Legacy, Legacy Gallery, North Adams, USA</p> <p>2010 "Carrie Mae Weems: Slow Fade to Black", Jack Shainman Gallery, New York, USA
"Carrie Mae Weems: Social Studies", Centro Andaluz de Arte Contemporáneo, Seville, Spain, curated by Elvira Dyangani Ose. (Catalogue; texts by Elvira Dyangani Ose, Annie E. Coombes, and Greg Tate)</p> <p>2008/9 "Constructing History: A Requiem to Mark the Moment", organized by ACA Gallery of Savannah College of Art and Design, Atlanta, USA; Galerie Pfriem, SCAD-Lacoste, France ;Red Gallery, Savannah; Gallery Paule Anglim, San Francisco, USA (Catalogue)</p> <p>2008 "Carrie Mae Weems: A Survey", Jack Shainman Gallery, New York, USA</p> <p>2007 "All About Eve: Women, Sex, and Desire", Neil L. and Angelica Zander Rudenstine Gallery, W. E. B. Du Bois Institute for African and African American Research, Harvard University, Cambridge, USA ;Traveled to: Hartnett Gallery, University of Rochester, Rochester, USA</p> <p>2006 "Art on the Edge: Carrie Mae Weems —To be Continued", Contemporary Art Center of Virginia, Virginia Beach. Traveled to: Eleanor D. Wilson Museum, Hollins University, Roanoke, Virginia; Contemporary Art Center of Virginia, Roanoke; The Landscape of Memory, Joe and Emily Lowe Art Gallery, Syracuse, New York, USA, Curated by Wyona Lynch-McWhite</p> <p>2005 "Carrie Mae Weems: Photographs and Video Installation", Ann Tower Gallery, University of Kentucky, Lexington, USA, Curated by Janie Welker
"From Here I Saw What Happened and I Cried + Coming up for Air", Café Gallery Projects, London, UK, Curated by Mark Sealy
"Carrie Mae Weems: Forms of Memory", Lowe Art Gallery, Syracuse, New York, USA
"Carrie Mae Weems", Jack Tilton Gallery, New York, USA
"Coming Up for Air: 8 Video Works", (film screenings), Checkerboard Foundation, New York, USA
"The Landscape of Memory", Joe and Emily Lowe Art Gallery, Syracuse University, New York, USA
"May Days Long Forgotten" (film screening), Miami Art Museum, Miami, USA
"Sited for the Record", Beacon Cultural Foundation, Beacon, USA
"Speak to Me, Say Something" (film screening), Everson Museum of Art, Syracuse, USA</p> <p>2004 "Carrie Mae Weems: The Hampton Project", Susanne Hilberry Gallery, Ferndale, USA
"Carrie Mae Weems at MoMA Gramercy—Coming Up for Air and Meaning & Landscape", MoMA Film at the Gramercy, New York, USA
"Carrie Mae Weems: The Louisiana Project and Dreaming in Cuba", Spelman College Museum of Fine Art, Atlanta, USA
"May Days Long Forgotten" (DVD), Lobby Video Project, MoMAQns, Queens, New York, USA</p> |
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Carrie Mae Weems

- “May Days Long Forgotten”, Gallery 210, University of Missouri, St. Louis, USA
- 2003/4 “The Louisiana Project”, Newcomb Art Gallery, Tulane University, New Orleans, Louisiana, USA; Traveled to Spelman College Museum of Fine Art, Atlanta, USA; The Hyde Collection, Glen Falls, USA; DePaul University Art Gallery, Chicago, USA; Samek Art Gallery, Bucknell University, Lewisburg, Pennsylvania, USA; Polk Museum of Art, Lakeland, Florida, USA; Museum of the African Diaspora, Brooklyn, USA; Massachusetts College of Art, Boston, USA; Hunter Museum of American Art, Chattanooga, USA
- 2003 “Africa Series”, Sheppard Fine Arts Gallery, Reno, USA
 “Carrie Mae Weems: Mirrors and Windows”, BGSU Fine Arts Center Galleries, Bowling Green State University, Bowling Green, USA
 “A Certain Kind of Love”, P.C.O.G. Gallery, New York, USA
 “From Here I Saw What Happened and I Cried”, South Carolina State University, Orangeburg, USA
 “May Flowers Long Forgotten & A Little Bit of This and A Little Bit of That”, P.P.O-W, New York, USA
 “Photographic Visions of Carrie Mae Weems, Zora Neale”, Hurston National Museum of Fine Arts, Eatonville, Florida, USA; Project Space, Beacon Cultural Project, Beacon, USA
 “Ritual & Revolution”, University Arts Gallery, San Diego State University, San Diego, USA
 “Self & Soul: The Architecture of Intimacy”, Asheville Art Museum, Asheville, USA
- 2000/2 “Carrie Mae Weems: The Hampton Project”, Williams College Museum of Art, Williamstown, USA; Traveled to: International Center of Photography, New York, USA; The High Museum of Art, Folk Art and Photography Galleries, Atlanta, USA; The University Museum, California State Long Beach, USA; The Nelson-Atkins Museum of Art, Kansas City, USA; The Hood Museum, Dartmouth College, Hanover, USA (Catalogue; texts by Vivian Patterson, Frederick Rudolph, Constance W. Glenn, Deborah Willis-Kennedy, Jeanne Zeidler)
- 1999/ “The Jefferson Suite”, Santa Barbara Museum of Art, Santa Barbara, California, USA; traveled to Parrish Art Museum, Southampton, New York, USA, 2001; Palmer Museum of Art, University Park, Pennsylvania, USA, 2002; University of Virginia Art Museum, Charlottesville, USA, 2004; Annie Gawlak Fine Arts, Washington, D.C.
- 1999 “Ritual & Revolution”, Rhona Hoffman Gallery, Chicago, USA
 “Telling Histories: Installations by Ellen Rothenberg Carrie Mae Weems”, Boston University Art Gallery, Boston, USA
- 1998/9 “Recent Work: Carrie Mae Weems 1992-98”, Everson Art Museum, Syracuse, USA
 “Ritual & Revolution”, DAK’ART 98: Biennale of Contemporary Art, Galerie Nationale d’Art, Dakar, Senegal, Africa; traveled to the Berkeley Art Museum, University of California, Berkeley, USA; Künstlerhaus Bethanien, Berlin, Germany
 “Who What When Where”, Whitney Museum of American Art at Phillip Morris, New York, USA
- 1998 Tubman African American Museum, Macon, Georgia
- 1997 2nd Johannesburg Biennale, Africus Institute for Contemporary Art, Johannesburg, South Africa
 Cline LewAllen Contemporary, Santa Fe, USA
 Three Rivers Festival, Philadelphia, USA
 Virginia Museum of Fine Arts, Richmond, USA
- 1996 “Carrie Mae Weems: The Kitchen Table Series”, Contemporary Arts Museum, Houston, USA
 “From Here I Saw What Happened And I Cried”, P.P.O-W, New York, USA; traveled to: Rhona Hoffman Gallery, Chicago, USA; Gallery Paule Anglim, San Francisco, USA; The Bunting Institute, Cambridge, Massachusetts, USA
 “Sea Island Series and Africa Series”, Krannert Art Museum, University of Illinois at Urbana - Champaign, USA
- 1995 “Africa Series”, Projects 52, Museum of Modern Art, New York, USA
 “Carrie Mae Weems Reacts to Hidden Witness”, J. Paul Getty Museum of Art, Malibu, California, USA; The Hood Museum of Art, Dartmouth College, Hanover, USA; University of Alabama, Tuscaloosa, USA
- 1994/5 “Sea Island Series”, University of Alabama, Sarah Moody Gallery of Art, Tuscaloosa, USA; traveled to Northern Illinois University, NIU Art, Museum, Dekalb, Illinois, USA; Southern Oregon State College, Schneider Museum of Art, Ashland, Oregon, USA; The University of South Carolina, McKissick Museum, Columbia, South Carolina, USA; The University of Iowa, Museum of Art, Iowa City, USA
- 1994 Dartmouth College, Hood Museum of Art, Hanover, USA
- 1993/5 “Carrie Mae Weems”, The National Museum of Women in the Arts, Washington D.C., USA, 1993; traveled to The Forum, St. Louis, Missouri, USA, 1993; San Francisco Museum of Modern Art, California, USA, 1993; Center for the Fine Arts, Miami, USA, 1993; California Afro-American Museum, Los Angeles, USA, 1993–1994; Portland Art Museum, Oregon, USA, 1994; Walker Art Center, Minneapolis, USA, 1994; Institute of Contemporary Art, Philadelphia, USA, 1995; Contemporary Arts Center, Cincinnati, USA, 1995 (Catalogue)
- 1993 The Fabric Workshop, Philadelphia, USA
 New Langton Arts, San Francisco, USA
- 1991/3 “And 22 Million Very Tired and Very Angry People”, The New Museum of Contemporary Art, New York; traveled to Walter/McBean Gallery, San Francisco Art Institute, San Francisco, USA
- 1991 “Carrie Mae Weems”, Matrix Gallery, Wadsworth Athenaeum, Hartford, USA
 “Carrie Mae Weems: Two Works”, University of Southern California at Irvine, Irvine, USA
 “Currents: Carrie Mae Weems”, Institute of Contemporary Art, Boston Trustman Gallery, Simmons College, Boston, USA
 “Carrie Mae Weems: Family Pictures and Stories: A Photographic Installation”, Freedman Gallery, Albright College Center for the Arts, Reading, USA
- 1990 “Calling Out My Name”, CEPA Gallery, Buffalo, New York, USA; traveled to P.P.O-W, New York, USA
- 1989 “March”, Rhode Island School of Design, Providence, USA
- 1987 Hampshire College Art Gallery, October, Amherst, USA
- 1984/93 “Family Pictures and Stories”, Multi-Cultural Gallery, San Diego, USA; traveled to Albright College, Reading, USA, 1991; Art Complex Museum, Duxbury, USA, 1991; Cleveland Center for Contemporary Art, Ohio, 1993
- ## Group Exhibitions (selected)
- 2025 “In Our Time: Evelyn artists + W.E.B. Du Bois”, Pratt Manhattan Gallery, Pratt Institute, New York City, US
 “60 Years From Now: Relaying”, Cité internationale des arts, Paris, France
 “Tyler Mitchell: Wish This Was Real”, Museum for photography - Photo Elysée, Lausanne, Switzerland
 “Free As They Want To Be: Artists Committed to Memory”, The Cooper Gallery, Harvard University, Cambridge, USA
 “A Kind of Language: Storyboards and Other Renderings for Cinema”, Fondazione Prada Milan, Milan, Italy
 “A Movement in Every Direction: Legacies of the Great Migration”, Chicago Cultural Center, Chicago, USA
 “KOKENDE LIBOSO EZA KOKOMA TE. On Contiguous Narratives and Poetic Cosmologies”, Académie des Beaux Arts of Kinshasa, Kinshasa, Democratic Republic of Congo
 “Women in Focus”, Museum of Photographic Arts at The San Diego Museum of Art, San Diego, USA
- 2024/25 “The True Size of Africa. Transcontinental perspectives”
 Völklinger Hütte, Völklingen, Germany
 “Posing Beauty In African American Culture”, TAFT Museum of Art, Cincinnati, USA
 “The Museum Between the Square and the Palace. WARSAW UNDER CONSTRUCTION 16”, Museum of Modern Art, Warsaw, Poland
 “Spirit in the Land”, Cummer Museum, Jacksonville, USA
 “Mirror of the Mind: Figuration in the Jorge M. Pérez Collection”, Esl Espacio 23, Miami, USA
- 2024 “The Edges of Ailey”, Whitney Museum of American Art, New York City, USA
 “Modern Women / Modern Vision: Photographs from the Bank of America Collection”, Munson Museum, Utica, USA
 “Constellations: Racial myths, land, and labour”, Esker Foundation, Inglewood, Canada
 “Free As They Want to Be: Artists Committed to Memory”, Clark Atlanta University Art Museum, Atlanta, USA
 “Nobosudru, the becoming icon of a Mangbetu woman”, Instituto Valenciano de Arte Moderno, Valencia, Spain
 “Tyler Mitchell: Wish This Was Real”, C/O Berlin, Berlin, Germany
 “A Movement in Every Direction: Legacies of the Great Migration”, The Berkeley Art Museum and Pacific Film Archive, Berkeley, USA
 “Spirit in the Land”, Pérez Art Museum, Miami, USA
 “Policing Justice”, Portland Institute for Contemporary Art, Portland, OR, USA
 “Play with form until it has impact”, House of Tyres, New York, USA
 “Josephine Baker. Icon in Motion”, Neue Nationalgalerie,

Carrie Mae Weems

- 2023 Berlin, Germany
 "Sharjah Biennial 15: Thinking Historically in the Present", Sharjah, United Arab Emirates
 "#NICHTMUEDEWERDEN", Felix-Nussbaum-Haus, Osnabrück, Germany
 "Free as they want to be", National Underground Railroad Freedom Centre, Cincinnati, OH, USA
 "A Movement in Every Direction: Legacies of the Great Migration", Brooklyn Museum, NY, USA
 "WHO WE ARE. Reflecting a Country of Immigration", Bundeskunsthalle, Bonn, Germany
 "Bernd and Hilla Becher-Price", Galerie Eiskellerberg, Düsseldorf, Germany
 "Bild/Gegenbild: Tarrah Krajnak, VALIE EXPORT, Sanja Iveković, Ana Mendieta, Carrie Mae Weems", Museum Ludwig, Cologne, Germany
- 2022 "Une seconde d'éternité", Bourse de Commerce, Pinault Collection, Paris, France
 "A Movement in Every Direction: Legacies of the Great Migration", Mississippi Museum of Art, Jackson, USA; traveling to Baltimore Museum of Art, Baltimore, USA, 2022-2023
 "Competere", Bo Bartlett Center, College for the Art, Columbus State University, Columbus, USA
 "A Site of Struggle: America Art Against Anti-Black Violence", The Block Museum of Art, Northwestern University, Evanston, USA
 "Media Relay: An Exhibition in Two Parts", National Academy of Design, New York, USA
 "Black Venus", Fotografiska, New York, USA
 "Beneath Tongues", Architecture and Design Series: 6th Edt., curated by Sable Elyse Smith, Swiss Institute, New York, USA
 "What is Left Unspoken, Love" High Museum of Art, Atlanta, USA
 "Picturing Black Girlhood: Moments of Possibility", Express Newark, Rutgers University, Newark, US
 "Dawoud Bey & CarrieMae Weems: In Dialogue", Grand Rapids Art Museum, USA; traveled to Tampa Museum of Art, Tampa, USA,
- 2022-23 Seattle Museum of Art, Seattle, USA
 The Getty Center, Los Angeles, USA
- 2021 "Unshuttering L.A.", the Getty Center, Los Angeles, USA
 "Grief and Grievance - Art and Mourning in America", originally conceived by Okwui Enwezor (1963-2019) for the New Museum, and presented with curatorial support from advisors Naomi Beckwith, Massimiliano Gioni, Glenn Ligon, and Mark Nash New Museum, New York, USA
 Artes Mundi 9, Cardiff National Museum, Cardiff, Wales, UK
 "Perceptions of Truth in Photography. A Selected History", Barbican, London
- 2020/21 "1 Million Rosen für Angela Davis", Staatliche Kunstsammlungen Dresden, Dresden, Germany
 "True Pictures? Contemporary Photography from Canada and the USA", Sprengel Museum, Hannover, Germany
 "Summer Breeze", Galerie Barbara Thumm, Berlin, Germany
 "Psychic Wounds", The Warehouse, Dallas, USA
 "Tell me your story", Kunsthal KAdE, Amersfoort, The Netherlands
 "Duro Olowu: Seeing Chicago", Museum of Contemporary Art Chicago, USA
- 2020 "13th Havana Biennial, Havana, Cuba
 "Wendy Red Star: A Scratch on the Earth", Newark Museum, Newark, New Jersey, USA
 "Theaters of Fiction", Wellin Museum of Art, Hamilton College, Clinton, USA
 "Prisoner of Love", Museum of Contemporary Art Chicago, Chicago, USA
 "On Their Own Terms", Wingate Center of Art and Design, Little Rock, USA
- 2019 "A Body Measured Against the Earth", Museum of Contemporary Art Chicago, Chicago, USA
 "50 States / For Freedom's Initiatives", Hutchins Center for African and African American Research, Harvard University, Cambridge, USA
 "The Notion of Family", California African American Museum, Los Angeles, California, USA
- 2018 "Matera Imagined/Matera Immaginata", Italian Cultural Institute, New York, New York, USA
 "Dread & Delight: Fairy Tales in an Anxious World", Weatherspoon Art Museum, Greensboro, USA, 2018; traveled to Faulconer Gallery, Grinnell College, Iowa, USA, 2019; Akron Art Museum, Akron, USA, 2019
 "MUSE: Mickalene Thomas Photographs and tête-à-tête", Henry Art Gallery, Seattle, USA
 "Orientation: The Racial Imaginary Institute Biennial", Jack Shainman Gallery, 513 West 20 th Street, New York, USA
 "We Wanted A Revolution: Black Radical Women, 1965-85", Institute of Contemporary Art, Boston, USA
 "Jason Moran", Walker Art Center, Minneapolis, USA, 2018; traveled to Institute for Contemporary Arts, Boston, Massachusetts, USA, 2018 – 2019; Wexner Center for the Arts, Columbus, USA
 "All Power: Visual Legacies of the Black Panther Party", Photographic Center Northwest, Seattle, USA
 "Margin and Center", Houston Center for Photography, Houston, USA
 "Family Pictures", Columbus Museum of Art, Columbus, USA
- 2017/18 "Matera Imagined/Matera Immaginata: Photography and a Southern Italian Town", Museo nazionale dell'arte medievale e moderna, Palazzo Lanfranchi, Italy
 "Woman with a Camera", Museum of Contemporary Art Chicago, Chicago, USA
- 2017 "Innovative Approaches", Honored Traditions, The Ruth and Elmer Wellin Museum of Art, Hamilton College, Clinton, USA
 "Art of the Selfie", Helen Day Art Center, Stowe, USA
 "Black Matters", Galerie Barbara Thumm, Berlin, Germany
 "Blue Black", curated by Glenn Ligon. Pulitzer Arts Foundation, St. Louis, USA
 "Power: Work By African American Women from the Nineteenth Century to Now", curated by Todd Levin. Sprüth Magers, Los Angeles, CA, USA
 "We Wanted a Revolution: Black Radical Women", 1965-85, Brooklyn Museum, NY, USA
 "Regarding the Figure", Studio Museum Harlem, New York, USA
- 2016/17 "The Human Image: From Velazquez to Viola", Feigen Contemporary, New York, USA
 "Witness", Museum of Contemporary Art Chicago, Chicago, USA
 "Southern Accent: Seeking the American South in Contemporary Art", Nasher Museum of Art, Duke University, Durham, USA, 2017. Curated by Trevor Schoonmaker; traveled to Speed Art Museum, Louisville, Kentucky, USA
 "The Future is Female", 21C Museum Hotel, Louisville, USA
 "All Power to the People: Black Panthers at 50", Oakland Museum of California, Oakland, USA
 "Collect Call", Samek Art Museum, Bucknell University, Lewisburg, Pennsylvania, USA
 "The Uses of Photography: Art, Politics, and the Reinvention of a Medium", Museum of Contemporary Art San Diego, San Diego, USA
 "Poetics of Place", The Metropolitan Museum of Art, New York, New York, USA
 "tête-à-tête", Curated by Mickalene Thomas. David Castillo Gallery, Los Angeles, USA
 "Real / Radical / Psychological: The Collection on Display", Mildred Lane Kemper Art Museum at Washington University in St. Louis, USA
 "The Human Image: From Velazquez to Viola", Richard L. Feigen & Co., New York, NY, USA
 "Berkeley Eye: Perspectives from the Collection", University of California, Berkeley Art Museum – Pacific Film Archive, Berkeley, USA
 "There was a Whole Collection Made: Photography from Lester and Betty Guttman", The University of Chicago, Smart Museum of Art, Chicago, USA
 "Framing Beauty: Intimate Visions", Grunwald Gallery of Art, Bloomington, USA
 "Invisible Adversaries: Marieluise Hessel Collection", CCS Bard Hessel Museum, Annendale-on-Hudson, New York, USA
 "Blackness in Abstraction", Pace Gallery, New York, NY, USA
 "For Freedoms", Jack Shainman Gallery, New York, NY, USA
 "Strange Oscillations and Vibrations of Sympathy", University Galleries of Illinois State University, Normal, USA
 "Contemporary Highlights from the Collection", National Academy Museum, New York, USA
 "Recharging the Image: Selections from the Mott-Warsh Collection", Visual Arts Center of New Jersey, Summit, USA
 "Muse: Mickalene Thomas Photographs and tête-à-tête", Aperture Gallery, New York, USA
 "Mirror Mirrored: Art Meets the Monsters", Washington Project For the Arts, Washington D.C., USA
 "You Go to My Head", Galerie Daniel Templon, Brussels, Belgium
 "Who We Be, Lynn Krywick Gibbons Gallery", Cantor Arts Center at Stanford University, Stanford, USA
 "Los Angeles Film Forum at MOCA", MOCA Museum of Contemporary Art, Los Angeles, USA
 "No Man's Land: Women Artists from the Rubell Family

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- Collection", Miami, USA; traveled to National Museum of Women in the Arts, Washington, D.C., USA
- 2015/16 "Us Is Them", The Pizzuti Collection, Columbus, USA
 "Winter in America", The School, Kinderhook, New York, USA
 "Celebrating Photography at the National Gallery of Art: Recent Gifts", National Gallery of Art, Washington, D.C., USA (catalogue)
 "Flowers, Fruit, Books, Bones: Still Life from the Center for Creative Photography", Phoenix Art Museum and the Center for Creative Photography, Phoenix, USA
- 2015 "Thirty Nine Years", Susanne Hilberry Gallery, Ferndale, USA
 "Represent: 200 Years of African American Art", Philadelphia Museum of Art, Philadelphia, USA
 "Under Color of Law", The Philip and Muriel Berman Museum of Art at Ursinus College, Collegeville, USA
 "An Exhibition of African American Photographers from the Daguerrean to the Digital Eras", Marshall Fine Arts Center, Haverford College, Haverford, USA
 "Triennale di Milano: Art & Foods Rituals Since 1851", Milan, Italy
 "The Memory of Time: Contemporary Photographs at the National Gallery of Art", Acquired with the Alfred H. Moses and Fern M. Schad Fund, National Gallery of Art, Washington, D.C., USA
 "A Voice Remains", Pippy Houldsworth Gallery, London, UK
 "Portraits and Other Likenesses from SFMOMA", Museum of the African Diaspora, San Francisco, USA
 "Nero su Bianco", American Academy in Rome, Rome, Italy
 "ReSignifications", Museo Stefano Bardini, Villa la Pietra, Fondazione Biagiotti Progetto Arte, Florence, Italy
 "I am your sister", Galerie Nathalie Obadia, Brussels, Belgium
 "Status Quo", The School | Jack Shainman Gallery, Kinderhook, USA
- 2014 "Sound Vision: Contemporary Art from the Collection", Nasher Museum of Art at Duke University, Durham, USA
 "When the Stars Begin to Fall; Imagination and the American South", The Studio Museum in Harlem, New York, 2014; traveled to Nova Southeastern University Art Museum, Fort Lauderdale, USA
 "Annual 2014: Redefining Tradition", National Academy Museum, New York, USA
 "More Material", Salon 94, New York, USA
 "Prospect.3 New Orleans", McKenna Museum, New Orleans, USA
 "Mise En Scène", The School, Kinderhook, USA
 "Off-Spring: New Generations", 21C Museum Hotel, Bentonville, USA
- 2013/14 "Classless Society", Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York, USA
 "Color! American Photography Transformed", Amon Carter Museum of American Art, Fort Worth, USA
 "Tell it To My Heart: Collected by Julie Ault", Artist Space, New York, USA (catalogue)
 "Everyday Epiphanies: Photography and Daily Life Since 1969", The Metropolitan Museum of Art, New York, USA
- 2013 "POP Goes the Easel: Pop Art and its Progeny", Lyman Allyn Art Museum, New London, USA
 "LOOK3 Festival of the Photograph", Charlottesville, USA
 "Etched in Collective History", Birmingham Museum of Art, Alabama, USA (catalogue)
 Pitzer College Art Galleries, Claremont, USA
 "Lunch with Olympia", Yale University School of Art, New Haven, USA, curated by Carl Armstrong and Robert Storr
 "Seven Sisters", Jenkins Johnson Gallery, San Francisco, USA
 "Glyphs: Acts of Inscription", Pitzer College Art Galleries, Claremont, USA
- 2012/13 "This Will Have Been: Art, Love & Politics in the 1980s", Museum of Contemporary Art Chicago, Illinois, USA, 2012; traveled to Institute of Contemporary Art Boston, USA, 2012 and Walker Art Center, Minneapolis, USA, 2013 (catalogue)
 "Blues for Smoke", organized by Bennett Simpson and presented at The Museum of Contemporary Art, Los Angeles, USA, The Geffen Contemporary at MOCA, USA, 2013; traveled to The Whitney Museum of American Art, New York, USA, 2013; Wexner Center for the Arts, The Ohio State University, Columbus, USA, 2013 (catalogue)
 "Radical Presence: Black Performance in Contemporary Art", Brown Foundation Gallery, Contemporary Arts Museum Houston, USA
 "Feminist And...", Curated by Hilary Robinson, Ph.D., Mattress Factory, Pittsburgh, USA
- 2012 "African Americans and the American Scene, 1929–1945", Williams College Museum of Art, Williamstown, USA, Co-curated by Dalila Scruggs and Sandra Burton
- "28 Days", Justina M. Barnicke Gallery, University of Toronto, Toronto, Canada
 "The Annual: 2012", National Academy Museum, New York, USA
 "Performing for the Camera", Arizona State University Art Museum, Tempe, curated by Heather Sealy Lineberry
 "Every Exit is an Entrance: 30 Years of Exit Art", Exit Art, New York, USA
 "The Bearden Project", Studio Museum in Harlem, New York, USA
 "La Triennale: Intense Proximité", Palais de Tokyo, curated by Okwui Enwezor, Claire Staebler, Emilie Renard, Melanie Bouteloup and Abdellah Karroum
 "Octagon Gallery video installation", McNay Art Museum, San Antonio, USA
 "Cinema Remixed & Reloaded: Black Women Artists and the Moving Image Since 1970", 11th Havana Biennial, Havana, Cuba, curated by Andrea Barnwell Brownlee and Valerie Cassel Oliver
 "At the Edge: Recent Acquisitions", Berkeley Art Museum and Pacific Film Archive, Berkeley, USA
 "Intimate Interiors", Birmingham Museum of Art, Birmingham, USA
 "African American Art Since 1950: Perspectives from the David C. Driskell Center", David C. Driskell Center, University of Maryland, College Park, 2012; traveled to Taft Museum of Art, Cincinnati, 2013; The Harvey B. Gantt Center for African-American Arts, Charlotte, North Carolina, 2015; Figge Art Museum, Davenport, 2015; Polk Museum of Art, Lakeland, USA
- 2011/12 "The Deconstructive Impulse: Women Artists Reconfigure the Signs of Power", Neuberger Museum, Purchase College, New York, USA, 2011;
 Nasher Museum of Art, Duke University, Durham, USA, 2011; Contemporary Arts Museum, Houston, USA
 "Conversations: Photography from the Bank of America Collection", Museum of Fine Arts, Boston, USA, 2011; traveled to Museo del Novecento, Milan, Italy, 2012; Irish Museum of Modern Art, Dublin, Ireland, 2012 (catalogue)
 "Becoming: Photographs from the Wedge Collection", Nasher Museum of Art, Duke University, Durham, USA, 2012
 "Narrative Interventions in Photography", The J. Paul Getty Museum, Los Angeles, USA
 "The Bearden Project", Studio Museum in Harlem, New York, USA
- 2011 "Safety in Numbers?: Images of African American Identity and Community", Portland Art Museum, Oregon, USA
 "Stargazers: Elizabeth Catlett in Conversation with 21 Contemporary Artists", Bronx Museum, New York, USA (catalogue)
 "Embodied: Black Identities in American Art from the Yale University Art Gallery", Organized by the Yale University Art Gallery. David C. Driskell Center, College Park, Md., USA, 2010 and the Yale University Art Gallery, New Haven, USA, 2010
 "Bodyscapes", Mechanical Hall Gallery, University of Delaware, Newark, USA
 "Seeing Now: Photography Since 1960", Baltimore Museum of Art, Baltimore, USA
 "Unsettled: Photography and Politics in Contemporary Art", Philadelphia Museum of Art, Philadelphia, USA, curated by Peter Barberie
 "You Are Here", Community Folk Art Center, Syracuse, USA
 "Converging Voices, Transforming Dialogue: Selections from the Elliot and Kimberly Perry Collection", University Museum, Texas Southern University, Houston, USA
 "Icon", The Paul R. Jones Gallery, University of Alabama, Tuscaloosa, USA
 "Constructing History: A Requiem to Mark the Moment", Frederick Douglass Institute for African & African American Studies, University of Rochester, USA
- 2010/12 "The Record: Contemporary Art and Vinyl", Nasher Museum of Art, Duke University, Durham, North Carolina, USA, 2011; traveled to Institute of Contemporary Art, Boston, USA, 2011; Miami Art Museum, Florida, USA, 2012; Henry Art Gallery, Seattle, USA, 2012; Curated by Trevor Schoonmaker (catalogue)
- 2010/11 "Pictures by Women: A History of Modern Photography", The Edward Steichen Photography Galleries, The Museum of Modern Art, New York, USA
 "Embodied: Black Identities in American Art from the Yale University Art Gallery", David C. Driskell Center, University of Maryland, College Park, USA, 2010; traveled to Yale University Art Gallery, New Haven, USA, 2011, (catalogue)
- 2010 "Afro Modern: Journeys Through the Black Atlantic", Tate Liverpool, Liverpool, UK

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- 2009/2020 "From Then To Now: Masterworks of Contemporary African American Art", Museum of Contemporary Art, Cleveland, USA
"Off the Wall: Part 1—Thirty Performative Actions", organized by The Whitney Museum of American Art, New York, USA
"Pink", Wesleyan University, Middletown, USA
"Summertime", Stephan Stoyanov Gallery, New York, USA
"Posing Beauty: African American Images From the 1980s to the Present", curated by Deborah Willis, organized by the Department of Photography & Imaging, New York University, Tisch School of the Arts, New York, USA, 2009; traveled to Taubman Museum of Art, Roanoke, USA, 2010; At Gallery of Hamilton, Hamilton, USA, 2010; Williams College Museum of Art, Williamstown, 2010; Newark Museum, New Jersey, USA, 2011; USC Fischer Museum of Art, Los Angeles, USA, 2011; College of Wooster Art Museum, Wooster, USA, 2012; Everhart Museum, Scranton, USA, 2012; Figge Art Museum, Davenport, USA, 2012; Spelman College Museum of Art, Atlanta, Georgia, USA, 2013; Evansville Museum, Evansville, USA, 2014; Northwest African American Museum, Seattle, USA, 2016; Snap! Space Orlando; Mona Bismarck, Paris, France; and Mobile Museum of Art, Mobile, Alabama, USA
- 2009 "Signs taken for Wonder", Jack Shainman Gallery, New York, USA
"The 21 st Century, The Feminine Century, and the Century of Diversity and Hope", International Incheon Women Artists Biennial (IWAB), Incheon, Korea
"Across the Divide: Reconsidering the Other", Illinois State Museum, Springfield, Illinois, USA (Catalogue)
- 2008/14 "30 Americans: Rubell Family Collection, Rubell Family Collection, Miami, USA, 2009; Traveled to: North Carolina Museum of Art, Raleigh, March, 2011; Corcoran Gallery of Art, Washington, D.C., USA, 2011-2012; Chrysler Museum, Norfolk, Virginia, USA, 2012; Milwaukee Art Museum, USA, 2013; Frist Center for Visual Arts, Nashville, 2013-2014 (Catalogue; text by Franklin Sirmans)
- 2008/9 "Color Chart: Reinventing Color, 1950 to Today", The Museum of Modern Art, New York, USA, 2008; traveled to Tate Liverpool, Liverpool, UK, 2009. Curated by Ann Temkin (catalogue)
"Black Womanhood: Images, Icons, and Ideologies of the African Body", The Hood Museum of Art, Hanover, USA, 2008; traveled to Davis Museum and Cultural Center, Wellesley College, Massachusetts, USA, 2008; San Diego Museum of Art, San Diego, USA
"Across the Great Divide: Reconsidering the Other", Illinois State Museum, Springfield, USA, 2009; traveled to Illinois State Museum, Chicago Gallery, Chicago, USA, 2009, curated by Robert Sill (catalogue)
"Burning Down The House", Brooklyn Museum, New York, USA
- 2008 "We're All In This Together", Swarm Gallery, Oakland, USA
"History Keeps Me Awake at Night: A Genealogy of Wojnarowicz", P.P.O.W., New York, USA
"Modern Lives", curated by Dana Friis-Hansen, Austin Museum of Art, USA
Highlights of the Permanent Collection, The Bronx Museum of the Arts, New York, USA
- 2007 "Embracing Eatonville", University of Michigan Museum of Art, Ann Arbor, USA
"Still I Rise: African American Art from the Collection", Columbus Museum of Art, USA
"New Media/ New Materials: Highlights in Contemporary Art from The Fabric Workshop and Museum", Cincinnati Contemporary Arts Center, USA
"Seen Inside: The Body and Photography", Figge Art Museum, Davenport, USA
"Making the Ephemeral Concrete: Directing for the Stage", Ackland Art Museum, University of North Carolina at Chapel Hill, USA
"Regarding Intimacy", The Bertha and Karl Leubsdorf Art Gallery, Hunter College, New York, USA, curated by Saul Robbins
"Hidden in Plain Sight", Metropolitan Museum of Art, New York, USA.
"Charlottesville Collects African American Art", University of Virginia Art Museum, Charlottesville, Virginia, USA, curated by Andrea Douglas
"Kiss Kiss Bang Bang. 45 Years of Art and Feminism", Bilbao Fine Arts Museum, Bilbao, Spain
"Prized Images", Akron Museum of Art, Akron, Ohio, USA
"Taking Possession", University of Arkansas at Little Rock, Little Rock, USA
"Blacks In and Out of the Box", California African American Museum, Los Angeles, USA
- 2006 "More Than One", Vanderbilt University Fine Arts Gallery, Vanderbilt University, Nashville, USA
Black Alphabet: Contexts of Contemporary African-American Art, Zacheta National Gallery of Art, Warsaw, Poland
"Group Dynamic - Portfolios, Series, and Sets", Des Moines Art Center, Des Moines, USA
- 2006/7 "Black Panther Rank and File", Yerba Buena Center for the Arts, San Francisco, California, USA, 2006; traveled to South eastern Center for Contemporary Art, Winston-Salem, USA
"Legacies: Contemporary Artists Reflect on Slavery", New York Historical Society, New York, USA
"Out of Time: A Contemporary View", Museum of Modern Art, New York, USA
"The Human Touch:- Selections from the RBC Dain Rauscher Art Collection", Rockford Art Museum, Rockford, USA
"Photography and the Self: The Legacy of F. Holland Day", Whitney Museum of American Art, New York, USA
- 2005/9 "Double Exposure: African Americans Before and Behind the Camera", Wadsworth Atheneum, Hartford, Connecticut, 2005-2006; traveled to Museum of the African Diaspora, San Francisco, USA, 2008; DePaul University, Chicago, Illinois, USA, 2009, curated by Lisa Henry and Frank Mitchell
- 2005/6 "Portraits of the Black Experience", The Allen Memorial Art Museum, Oberlin, USA
- 2005 "Earth & Memory: African and African American Photography", Elizabeth Stone Harper Gallery, Presbyterian College, Clinton, USA
"African Queen", The Studio Museum in Harlem, New York, USA
"Figuratively Speaking", Miami Art Museum, Miami, USA
"The Whole World is Rotten", Jack Shainman Gallery, New York, USA
"View From Here: Contemporary Russian and American Screen Prints", Memorial Art Gallery, Rochester, USA
"African American Art - Photographs from the Collection", Saint Louis Art Museum, Saint Louis, USA
- 2004/6 "Common Ground: Discovering Community in 150 Years of Art", Selections from the Collection of Julia J. Norrell, Corcoran Gallery of Art, Washington, D.C., USA, 2005; traveled to North Carolina Museum of Art, Raleigh, USA, 2006 (catalogue texts by Jacquelyn Days Serwer, Paul Roth, Merry A. Foresta, and Julia J. Norrell)
- 2004/5 "Perspectives @ 25: A Quarter Century of New Art in Houston", Contemporary Arts Museum, Houston, USA (catalogue)
"Common Ground: Discovering Community in 150 Years of Art", Corcoran Gallery of Art, Washington, D.C., USA
- 2004 "Double Consciousness: Black Conceptual Art Since 1970", Contemporary Arts Museum, Houston, Texas, USA (catalogue)
"Social Studies: Eight Artists Address Brown V. Board of Education", Spencer Museum of Art, Lawrence, USA
"Beyond Compare: Women Photographers on Beauty", Presented by Dove; BCE, Toronto, Canada; Fairview Mall, Toronto, Canada; Lifefest, Toronto, Canada; Manulife Place, Canada; Edmonton and Chinook centre, Calgary, Canada; Pacific Place Centre, Vancouver, Canada; Complex Desjardins, Montreal, Canada; St. Laurent Center, Ottawa, Canada; Dam Square, Amsterdam, The Netherlands; Pavilhao de Portugal, Lisbon, Portugal Gallery Group Show, P.P.O.W., New York, NY, USA
"Revealed/Concealed", Joslyn Art Museum, Omaha, USA
- 2003/4 "Through the Looking Glass: Women and Self-Representation in Contemporary Art", The Palmer Museum of Art, Penn State University, University Park, Pennsylvania, USA (catalogue)
"Only Skin Deep: Changing Visions of the American Self", organized by the International Center of Photography, New York, USA; traveled to Seattle Art Museum, Washington; Museum of Photographic Arts, San Diego; San Diego Museum of Art, San Diego, (catalogue)
- 2003 "A Century of Collecting: African American Art in the Art Institute of Chicago", Art Institute of Chicago, Chicago, USA, curated by Daniel Schulman
"Self and Soul: The Architecture of Intimacy", Ashville Art Museum, Ashville, USA
"Cuba on the Verge: An Island in Transition", International Center of Photography, New York, USA
"The Auroral Light", Photographs by Women from Grolier Club Members Collection, Grolier Club, New York, USA
"Bronx Pubic Art: The Spotlight Series", Lehman College Art Gallery, New York, USA
"Crimes and Misdemeanors: Politics in U.S". Art of the 1980s, Lois & Richard Rosenthal Center for Contemporary Art,

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- Cincinnati, USA
 "Flesh Tones: 100 Years of the Nude", Robert Mann Gallery, New York
 "Pictures From Within: American Photographs, 1958–2002", Whitney Museum of American Art, New York, USA
 "Saturday Night/Sunday Morning", Leica Gallery, New York, USA
 "Selections: Photography", The Anthony Giordano Gallery, Dowling College, Oakdale, USA
 2002 "Site Specific", Museum of Contemporary Art, Chicago, USA
 "History Now", Liljevalchs Konsthall and Riksstallningar, Stockholm, Sweden [Touring Exhibition]
 "Jefferson Suite as part of Paradise Now", Tang Museum, Skidmore College, Saratoga, USA and Regina Gouger Miller Gallery, Carnegie Mellon University, Pittsburgh, USA
 "Portraits as Performance", Hand Workshop Art Center, Richmond, USA
 "Seizing the Myths: Arts of Rebellion", Resource Center for Activism and Arts, Washington, D.C.
 "Portraits as Performance, Hand Workshop Art Center, Richmond, VA, USA
 Jan Weiner Gallery, Kansas City, USA
 2001/2 "Issues of Identity in Recent American Art", Roland Gibson Gallery, SUNY, Potsdam, USA, 2001; traveled to University Galleries, Illinois State University, Normal, USA; The Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville; Ben Shahn Galleries, William Paterson University, Wayne, New Jersey; Samek Art Gallery, Bucknell University, Lewisburg, Pennsylvania, USA, 2002
 2001/3 "Pictures, Patents, Monkeys, and More ... On Collecting", organized by Independent Curators International, New York; traveled to Western Gallery, Western Washington University, Bellingham, USA, 2001; John Michael Kohler Arts Center, Sheboygan, USA, 2001; Akron Art Museum, Ohio, USA, 2001–2002; Fuller Museum of Art, Brockton, USA, 2002; Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 2002; Pittsburgh Center for the Arts, Pittsburgh, USA, 2003. (catalogue; essays by Ingrid Schaffner, Fred Wilson, and Werner Muensterberger)
 2001 "I'm Thinking of a Place", UCLA Hammer Museum, Los Angeles, USA, 2001
 "Photographs: A Decade of Collecting", Metropolitan Museum of Art, New York, USA, 2001
 "Southern Exposure", Contemporary Art Center of Virginia, Virginia Beach, USA; traveled to Hand Workshop Art Center, Richmond, USA
 "TeleVisions", Museumsquartier, Vienna, Austria
 2000 "W", Musée des Beaux-Arts, Dole, France
 "Blackness in Color: Visual Expressions of the Black Arts Movement", Herbert F. Johnson Museum of Art, Cornell University, Ithaca, USA
 "Collecting Ideas: Works from the Polly & Mark Addison Collection", Denver Art Museum, Denver, USA
 "Collection in Context", The Studio Museum in Harlem, New York, USA
 "Committed to the Image: A Half Century of Black Photographers in America", Brooklyn Museum, New York, USA
 "Frames of Reference: From Object to Subject", Wesleyan University Center for the Arts, Middletown, USA
 "Looking Forward, Look Back", Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, USA
 "Love Supreme", La Crie Contemporary Art Center, Rennes, France
 "Material and Matter: Loans to and Selections from the Studio Museum Collection, The Studio Museum in Harlem", New York, USA
 "Odd Bodies", National Gallery of Canada, Calgary, Canada
 "Paradise Now", Exit Art, New York, USA
 "The Portrait in Contemporary Portrait Photography", Hood Museum of Art, Dartmouth College, Hanover, USA
 "Reflections in Black: A History of Black Photographers 1840 to the Present", Smithsonian Anacostia Museum of Center for African American History and Culture, Washington, D.C. [Touring Exhibition]
 "Rivers of Spirit: Art Women of the African Diaspora", Krannert Art Museum, University of Illinois at Urbana at Urbana-Champaign, Champaign, USA
 "Strength and Diversity: A Celebration of African American Artists", Carpenter Center for the Visual Arts, Harvard University, Cambridge, USA
 "Surface and Depth", Trends in Contemporary Portrait Photography, Hood Museum of Art, Dartmouth College, Hanover, USA
 "The View from Here: Issues of Cultural Identity and Perspective in Contemporary Russian and American Art", Tretyakov Gallery, Moscow, Russia
 "A Way with Words", Whitney Museum of American Art at Philip Morris, New York, USA
 1999/00 "Art-Worlds in Dialogue", Museum Ludwig, Cologne, Germany
 "Artist as Patron", Alternative Museum, New York, USA
 "Female", Wessel + O'Connor Gallery, New York, USA
 "Other Narratives", Contemporary Arts Museum, Houston, USA
 "Persuasion", Lombard-Fried Fine Arts, New York, USA
 "True West", P-P-O-W, New York, USA
 1999 "The Art of Advocacy", The Aldrich Museum of Contemporary Art, Ridgefield, USA
 "Bearing Witness: Contemporary Works by African-American Artists", organized by Spelman College Museum of Art, Fort Wayne, USA; traveled to Polk Museum of Art, Lakeland; Columbus Museum, Columbus, Georgia, USA; African American Museum, Dallas, USA; Minnesota Museum of American Art, St. Paul; Gibbes Museum of Art, Charleston, USA; Edwin A Ulrich Museum of Fine Art, Wichita, USA; Portland Museum of Art, Portland, Maine, USA; Museum of Fine Arts Houston, Houston, USA; African-American History and Cultural Museum, Fresno, USA; Washington State University, Pullman, USA
 "Re/Righting History: Counternarratives by Contemporary African-American Artists", Katonah Museum of Art, Katonah, USA
 1998/9 "Photography's multiple roles: art, document, market, science", The Museum of Contemporary Photography, Chicago, USA
 1998 "Alternating Currents", the Johannesburg Biennial, Johannesburg, South Africa
 "Changing Spaces", Detroit Institute of Art, Detroit, USA
 "Claustrophobia: Disturbing the Domestic in Contemporary Art", Ikon Gallery, Birmingham, England
 "Four Decades", P-P-O-W, New York, USA
 "Histories (Re)membered", The Bronx Museum of Art, New York, USA
 "In Visible Light", Moderna Museet, Stockholm, Sweden
 "Making Pictures: Women and Photography, 1975–Now", Toale Gallery, Boston, USA
 "No Small Feat", Rhona Hoffman Gallery, Chicago, USA
 "Original Visions: Women, Art and the Politics of Gender", Boston College Museum of Art, Boston, USA
 "A Palette in a Pen's World", Georgia Museum of Art, Acworth, USA
 "Tell Me a Story: Narration in Contemporary Painting and Photography", Centre National d'Art Contemporain de Grenoble, Grenoble, France
 "Years Ending in Nine", The Museum of Fine Arts, Houston, USA
 1996/7 "Burning Issues: Contemporary African American Art", Fort Lauderdale Museum of Art, USA, curated by Laurence Palmer (catalogue; text by A. M. Weaver)
 1996 "Act/Language: Power and Display", The Institute for Research on the African Diaspora in the Americas and the Caribbean, Y Building, City University of New York, New York, USA
 "Embedded Metaphor", Independent Curators International, John and Mable Ringling Museum of Art, Sarasota, USA; traveled to Western Gallery, Western Washington University, Bellingham, USA; Bowdoin College Museum of Art, Brunswick, USA; Virginia Beach Center for the Arts, Virginia Beach; Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown, USA; Pittsburgh Center for the Arts, Pittsburgh Center USA; curated by Nina Felshin
 "From Here I Saw What Happened and I Cried", Biennale Firenze 96, Florence, Italy
 "Gender-Beyond Memory", Tokyo Metropolitan Museum of Photography, Tokyo, Japan; Curated by Michiko Kasahara
 "Herkunft, Winterthur Fotomuseum", Winterthur, Switzerland; curated by Urs Stahel
 "Inclusion/Exclusion", Art in the Age of Post Colonialism and Global Migration, Steirischer Herbst, Graz, Austria
 "Inside the Visible", Institute of Contemporary Art, Boston, USA; The National Museum of Women in the Arts, Washington, D.C., USA; traveled internationally
 "Tragic Wake: The Legacy of Slavery and the African Diaspora in Contemporary Art", Spirit Square Center for Arts and Education, Middletown McMillan Gallery, Charlotte, USA
 "Transforming the Social Order", Tyler Galleries, Tyler School of Art, Temple University, Philadelphia, USA
 1995/00 "It's Only Rock and Roll: Rock and Roll Currents in Contemporary Art", organized by Phoenix Museum of Art,

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- Arizona, USA; traveled to Contemporary Arts Center, Cincinnati, USA, 1995–1996; Lakeview Museum of Arts and Sciences, Peoria, USA, 1996; Virginia Beach Center of the Arts, Virginia Beach, USA, 1996; Tacoma Art Museum, Tacoma, USA, 1996; Jacksonville Museum of Art, Florida, USA, 1996; Bedford Gallery, Regional Center for the Arts, Walnut Creek, USA, 1996–1997; Phoenix Art Museum, Phoenix, USA, 1997; North Carolina Museum of Art, Raleigh, USA, 1997; Lowe Art Museum, University of Miami, Miami, USA, 1997–1998; Milwaukee Art Museum Milwaukee, USA, 1998; Arkansas Art Center, Little Rock, USA, 1998; Fresno Metropolitan Museum, Fresno, USA, 1998; Austin Museum of Art, Austin, USA
- 1995 '95 Kwangju Biennale, Seoul, South Korea
"Art About Life: Contemporary American Culture", Fine Arts Gallery, Indiana University, Bloomington, USA
"StoryLand: Narrative Vision and Social Space", Walter Phillips Gallery, The Banff Center for the Arts, Banff, Canada
- 1994/5 "Black Male, Representations of Masculinity in Contemporary American Art", The Whitney Museum of American Art, New York; traveled to The Armand Hammer Museum of Art, Santa Monica, USA
"Imagining Families: Images and Voices", The Smithsonian Institution, Washington, D.C., USA
- 1994 "Equal Rights and Justice: Reflections on Rights", High Museum of Art, Atlanta, USA
"Bad Girls, Part I", The New Museum of Contemporary Art, New York, USA
"Gesture and Pose", Museum of Modern Art, New York, USA
"Who's Looking at the Family?", Barbican Art Gallery, Barbican Centre, London, UK
"Women's Representation of Women", organized by Sapporo American Center Gallery, Sapporo, Japan; traveled to Aka Renga Cultural Center, Fukuoka City, Japan; Kyoto International Community House, Kyoto, Japan; Aichi Prefectural Contemporary Arts Center, Japan; Spiral Arts Center, Tokyo, Japan
- 1993/4 "States of Loss: Migration", Displacement, Colonialism, and Power, Jersey City Museum, Jersey City, USA
"The Theater of Refusal: Black Art and the Mainstream Criticism", organized by the Fine Arts Gallery, University of California, Irvine, USA; traveled to University of California, Davis, Davis, USA; University of California Riverside, Riverside, USA
- 1993 "1920: The Subtlety of Subversion/The Continuity of Intervention", Exit Art/The First World, New York, USA
"Contemporary Women Artists and the Issue of Identity, My/Self: Your/Other", Castle Gallery, College of New Rochelle, New York, USA
"Enlightenment", Revolution, A Gallery Project, Ferndale, USA
"Image Makers", Nassau County Museum, Roslyn, USA
"Perceptions and Visions of the African American Photographer", Rockland Community College, Nyack, USA
"Personal Narratives", SECCA, Winston-Salem, USA
"The Stationary Store", Renée Fatouhi Gallery, East Hampton, USA
"There is a World Through Our Eyes: Expanding the Boundaries of Spirituality, Belief and Movement", Rockland Center for the Arts, Nyack, USA
"Urban Masculinity", Longwood Arts Center, Bronx, USA
- 1992/4 "Fictions of the Self: The Portrait in Contemporary Photography", Weatherspoon Art Gallery, University of North Carolina, Greensborough, USA; traveled to Herter Art Gallery, University of Massachusetts, Amherst, USA
"Mis/Taken Identities", organized by University Art Museum, University of California Santa Barbara, Santa Barbara, USA; traveled to Museum of Folkwang, Essen, Germany; Forum Stadtpark, Graz, Austria; Neues Museum of Modern Art, Humlebaek, Denmark; Western Gallery, Western Washington University, Bellingham, USA
"Photography: Expanding the Collection", Whitney Museum of American Art, New York, USA
- 1991/2 "Center Margin", organized by Howard Yezerski Gallery, Boston, 1991; traveled to SUNY at Fredonia, Fredonia, 1992
- 1992 "Art, Politics, and Community", organized by William Benton Museum of Art, University of Connecticut, Storrs, USA; traveled to Tyler School of Art, Temple University, Elkins Park, USA
"Center Margins", Michael C. Rockefeller Arts Center, SUNY Fredonia, Fredonia, USA
"Dirt and Domesticity: Constructions of the Feminine", Whitney Museum of American Art, New York, USA
"Disclosing the Myth of Family", The School of the Art Institute of Chicago, Betty Rymer Gallery, Chicago, USA
- "Origins and Evolutions", in association with the National Black Arts Festival, Nexus Contemporary Art, Center, Atlanta, USA
"Present Tense", Fine Arts Center, University of Wisconsin, Milwaukee, USA
"Schwarze Kunst: Konzepte zur Politik und Identität", Neue Gesellschaft für bildende Kunst, Berlin, Germany
"Vote", Terry Dintenfass Gallery, New York, USA
Center for Creative Photography, The University of Arizona, Tucson, USA
- 1991 "1992: Conquests Do Not Belong Only to the Past", Intar Gallery, New York
"Affirmative Re-Actions", curated by Ellen Lawrence, College of the Holy Cross, Worcester, USA
"The Art of Advocacy", curated by Ellen O'Donnell Rankin, The Aldrich Museum, Ridgefield, USA
"Artists of Conscience: 16 Years of Social and Political Commentary", Alternative Museum, New York, USA
"At the End of the Day", Randy Alexander, New York, USA
"Carrie Mae Weems and Jeffrey Hoone", Camerawork, London, England, UK
"Currents", Institute of Contemporary Art, Boston, USA
"Disputed Identities", organized by Presentation House Gallery, North Vancouver, Canada; traveled to California Museum of Photography, Riverside, USA
"No Laughing Matter", organized by Independent Curators International, University of North Texas, Denton, USA; traveled to: Alberta College Art Gallery, Calgary, Canada; Art Gallery, Halifax, Canada; Sheldon Memorial Art Gallery, Lincoln, USA; Tufts University Art Gallery, Medford, USA
"Of Light and Language", Pittsburgh Center for the Arts, Pittsburgh, USA
"Outspoken Women", Intermedia Arts, Minneapolis, USA
"Pleasures and Terrors of Domestic Comfort", organized by The Museum of Modern Art, New York, USA; traveled to The Los Angeles County Museum of Art, Los Angeles, USA; Baltimore Museum of Art, Baltimore, USA; Contemporary Arts Center, Cincinnati, USA
"Reframing the Family", Artists Space, New York, USA
"Sexuality, Image and Control", Houston Center for Photography, Houston, USA
"Through the Kitchen Door", N.A.M.E., Chicago, USA
Whitney Biennial, The Whitney Museum of American Art, New York, USA
- 1990 "Spent: Currency, Security, and Art on Deposit", Marine Midland Bank in conjunction with The New Museum of Contemporary Art, New York, USA
"Biological Factors", March/May, Nexus Gallery, Atlanta, USA
"Black Women Photographers", Ten-8, London, UK
"Cultural Diversity", Southern Illinois University, Carbondale, USA; traveled to School 33 Art Center, Baltimore, USA
"The Empire's New Clothes", Camera Work, London, UK
Group Exhibition, Camera Work, San Francisco, USA
"Other Voices", University Art Museum, Southern Illinois University at Carbondale, Carbondale, USA
"The Power of Words: An Aspect of Recent Documentary Photography", P.P.O.W., New York, USA
"Presumed Identities", Real Art Ways, Hartford, USA
"Recent Works", CEPA Gallery, Buffalo, USA
"Signs of Self: Changing Perceptions", Woodstock Artists Association, Woodstock, USA
"Trouble in Paradise", MIT List Visual Arts Center, Cambridge, USA
"Urban Home", Studio Museum, Harlem, New York, USA
"Who Counts?", February/March, Randolph Street Gallery, Chicago, USA
- 1989 "Black Photographers Bear Witness: 100 Years of Social Protest", Williams College Museum of Art, Williamstown, USA
"Black Women Photographers", LeMois de la Photo a Montreal, Montreal, Canada
"Self Portrayals", University Art Museum, SUNY Binghamton, Binghamton, New York
- 1988 "Four West Coast Photographers", Vanderbilt University Art Gallery, Nashville, USA
"Herstory: Black Women Photographers", Firehouse Gallery, Houston, USA
"The Other", The Houston Center for Photography, USA
"Prisoners of Image", 1800-1988, Alternative Museum, New York, USA
- 1987 "Documenta B", The Castle, Kassel, Germany
"Edict and Episode: Image as Meaning", Installation Gallery, San Diego, USA
"Visible Differences", Centro Cultural de la Raza, San Diego, USA

Carrie Mae Weems

- 1986 "America: Another Perspective", New York University, New York, USA
"Past, Present, Future", The New Museum, New York, USA
"People Close Up", Fisher Gallery, University of Southern California, Los Angeles, USA
"Relations", Los Angeles Center for Photographic Studies, Los Angeles, USA
"Social Concerns", Maryland Institute of Art, Baltimore, USA
- 1985 "Analysis and Passion: Photography Engages Social and Political Issues", Eye Gallery, San Francisco, USA
- 1981 "Multi-Cultural Focus", Barnsdall Art Gallery, Los Angeles, USA
"Women in Photography", Cityscape Photo Gallery, Pasadena, USA
- 1980 "Black Artists in Los Angeles", Brockman Gallery, Los Angeles, USA
"Contemporary Black Photographers", San Francisco State University, San Francisco, USA
Women's Work, Los Angeles Women's Building, Los Angeles, USA

Public Collections

21c Museum, Louisville, KY
Akron Art Museum, OH
Albright Knox Museum, Buffalo, NY
The Alford Collection of Contemporary Art for Rollins College, Winter Park, FL
The Art Institute of Chicago, IL
Asheville Art Museum, Asheville, NC
The Baltimore Museum of Art, Baltimore, MD
Birmingham Museum of Art, AL
Bronx Museum, NY
Brooklyn Museum, NY
Cantor Arts Center at Stanford University, CA
Centro Andaluz de Arte Contemporaneo, Sevilla, Spain
Chrysler Museum of Art, Norfolk, VA
Colby College Museum of Art, Waterville, ME
Columbus Museum of Art, Columbus, OH
Currier Museum of Art, Manchester, NH
Exit Art, New York City, NY
The Fabric Workshop and Museum, Philadelphia, PA
Fotomuseum Winterthur, Winterthur, Switzerland
Fine Arts Museum of San Francisco, San Francisco, CA
George Eastman House, Rochester, NY
The Harn Museum, Gainesville, FL
Huntington Museum of Art, Huntington, WV
Los Angeles County Museum of Art - LACMA, Los Angeles, CA
LSU Museum of Art, Baton Rouge, LA
Ludwig Museum, Cologne, Germany
Mary and Leigh Block Museum of Art at Northwestern University, Evanston, IL
Metropolitan Museum of Art, New York, NY
Miami Art Museum, Miami, FL
MIT List Visual Arts Center, Cambridge, MA
MOCA Grand Avenue, Los Angeles, CA
MCA Chicago, IL
Pinault Collection, Paris, France
The Museum of Contemporary Photography, Chicago, IL
The Museum of Modern Art, New York, NY
National Academy Museum, New York, NY
National Gallery of Art, Washington, D.C.
National Gallery of Canada, Ottawa, Canada
The Nelson-Atkins Museum of Art, Kansas City, MO
Philadelphia Museum of Art, PA
The RISD Museum, Providence, RI
The Rubell Family Collection, Miami, FL
Sammlung Folkwang, Essen, Germany
San Francisco Museum of Modern Art, CA
Santa Barbara Museum of Art, Santa Barbara, CA
Seattle Art Museum, Washington, WA
Sheldon Museum of Art, Lincoln, NE
Speed Art Museum, Louisville, KY
Spellman College Museum of Fine Art, Atlanta, GA
Spencer Art Museum, University of Kansas, Lawrence, KS
Syracuse University, Syracuse, NY
Telfair Museums, Savannah, GA
Tang Teaching Museum and Art Gallery, Skidmore College, NY
Tate Modern, London, UK
Whitney Museum, New York, NY
Williams College Museum of Art, Williamstown, MA
The University of Michigan Museum of Art, Ann Arbor, MI
Virginia Museum of Art, Richmond, VA

Awards and Residencies

- 2024 National Medal of Arts, United States' State Department and National Endowment for the Arts, Washington D.C., USA
- 2023 Hasselblad Award Laureate
Bernd and Hilla Becher-Price Laureate
Artist in Residence, Syracuse University, Syracuse, NY, USA
IGNITE Program, Brown University, Providence, RI, USA
- 2022 Harlem Stage Transformative Artist Award
SFMOMA Board of Trustees Member
Bernd and Hilla Becher Prize
- 2021 Honorary Doctorate, The University of the Arts, Philadelphia
Honors Award, New School for Social Research, New York
72nd Annual Parson Table Award
MoMA Contemporary Forum
- 2020 Artes Mundi 9 biennial prize, Cardiff, Wales
International Photography Hall of Fame Inductee, St. Louis, MO
Rolex Mentor and Protégé Arts Initiative program, Mentor Brotherhood/Sister Sol Artist in Residence
- 2019 Royal Photographic Society Honorary Fellow
DIA Elaine Locke Award
- 2017 Ebony Magazine, 100 Most Powerful Women of All Time
Inga Maren Otto Fellowship, Watermill Center, NY
- 2016 National Artist Honoree, Anderson Ranch Arts Center, Aspen, CO
Distinguished Feminist Award, College Art Association, NY
- 2015 ICP Spotlights Award, International Center of Photography, NY
American Academy in Rome Gala Honoree
Robert Rauschenberg Foundation Residency, Captiva, FL
The Art of Change, Ford Foundation Visiting Fellow, NY
W.E.B. Du Bois Medal for African and African American Studies, Cambridge, MA
- 2014 BET Honors Visual Artist Award
Lucie Award for Fine Art Photography
Guggenheim International Gala Honoree
Mt. Holyoke Leading Woman in the Arts Residency
- 2013 Life Time Achievement Award in the Fine Arts, Congressional Black Caucus
Foundation, Washington, D.C.
MacArthur Genius Grant, MacArthur Foundation, Chicago, IL
National Academician, National Academy, NY
Medal of Arts Award, U. S. State Department
Gordon Parks Foundation Award
Keeper of the Flame Award, Delta Sigma Theta Sorority, Inc.
- 2012 U.S. Department of State Inaugural Medal of Arts, Art in Embassies, Washington, D.C.
- 2011 Honorary Doctorate, Smith College, Northampton, MA
- 2010 Arts in Embassies - Madagascar, Embassy to the United Nations, and new US Embassy
- 2007 Anonymous Was a Woman Foundation, New York, NY
Skowhegan Medal for Photography, Skowhegan School of Painting & Sculpture, Skowhegan, ME
Honorary Degree, Colgate University, Hamilton, NY
- 2005/6 Joseph H. Hazen Rome Prize Fellowship, American Academy in Rome
Artist-in-Residence, Syracuse University, Syracuse, NY
- 2003 Artist in Residence, Beacon Cultural Project, Beacon, NY
- 2002 Pollack Krasner Foundation Grant in Photography (Pilot Program)
- 2001 Artist in Residence, Western Washington University, Bellingham, WA
Artist in Residence, Wellesley College, Wellesley, MA
Artist-in-Residence, Atlantic Center for the Arts, New Smyrna, FL
- 1997/8 Philip Morris Resident, Künstlerhaus Bethanien, Berlin, Germany
- 1996 The Alpert Award for Visual Arts
- 1995 The May Ingraham Bunting Award, Radcliffe College, Cambridge, MA
- 1994/5 National Endowment for the Arts Visual Arts Grant
- 1993/4 Artist in Residence, Cité des Arts, Paris, France
National Endowment for the Arts Fellowship
"Photographer of the Year," awarded by the Friends of Photography, Ansel Adams Center, San Francisco, CA
Louis Comfort Tiffany Award
- 1992 NEFA/NEA photography Fellowship Exhibition, Mills College Art Gallery, Oakland, CA
- 1991 Artists in Residence, Art Institute of Chicago, Chicago, IL
Artists in Residence, Rhode Island School of Design, Providence, RI
The Engelhard Grant
- 1989 Philip Morris Resident, Künstlerhaus Bethanien, Berlin,

Carrie Mae Weems

- Germany
Artists in Residence, Light Work, Syracuse, NY
Massachusetts Artists Fellowship, (finalist)
1987 Smithsonian Fellow, Smithsonian Institution, Washington, D.C.
1986 Artist in Residence, Visual Studies Workshop, Rochester, NY
1983 California Arts Council Grant
1982 University of California Chancellor's Grant
1981/85 University of California Fellowship Award Los Angeles
Women's Building Poster Award

Collaborations

- 2020/21 Safety Curtain, Vienna State Opera, Vienna, Austria
2011 Operation: Activate, anti violence public art project with Social Studies
101 collective, Society for New Music, video in collaboration with score composed by Gregory Wanamaker, Syracuse, NY
2010 Flying Toward the Sound, with jazz pianist Geri Allen: video production and project Bellona: Destroyer of Cities, with Avant Garde Director Jay Scheib, video design and Featured Artist on Season 5 of Art21

Teaching Experience

- 2023 Agnes Gund Visiting Professor of the Practice of the Arts, Brown University, Providence, RI, USA
2015 Diamonstein-Spielvogel Lecture Series. Carrie Mae Weems on her work and career. The Memory of Time: Contemporary Photographs at the National Gallery of Art, 2015
FRESH TALK: Carrie Mae Weems – Can an artist inspire social change? Women Arts & Social Change at the National Museum of Women in the Arts, 2015.
2010 Leadership Advisory Committee hosts Carrie Mae Weems talk on the The Kitchen Table Series, AIC, Chicago, IL
2007 Visiting Professor in the Arts, University of Pennsylvania, Philadelphia, PA
2001 Visiting Professor, Harvard University, Cambridge, MA
2000 Visiting Professor, Williams College, Williamstown, MA
1991 Assistant Professor, California College of Arts and Crafts, Oakland, CA
1988/89 Visiting Professor, Hunter College, New York, NY
1987/91 Assistant Professor, Hampshire College, Amherst, MA
Teaching Assistant, University of California, Berkeley, CA
1985/86 Folklife Program-Festival at the Lake, Oakland, CA
1983/84 Teaching Assistant, University of California, San Diego, CA
1984 Teacher, San Diego City College, San Diego, CA

Lectures

- 2024 Scholl Lecture Series, Pérez Art Museum, Miami, FL
2022 Premiere artist talk, Art Basel Miami Beach, Miami, FL
2016 Keynote Speaker, Savannah College of Art & Design, Savannah, GA.

Performances

- 2016 "Past Tense", directed by Carrie Mae Weems
"Grace Notes: Reflections for Now", directed by Carrie Mae Weems

Articles (selected)

- 2024 M.H. Miller et al: "The 25 Photos That Defined the Modern Age" in The New York Times, 03/06/2024
Anne Enright: "38 images that changed the way we see women" in The Guardian, 18/05/2024
2022 Raimar Stange: "Carrie Mae Weems", in artist Kunstmagazin, August-October 2022
Elke Buhr: "Colored People", in Monopol, April 2022
Agnes Gund: "Truth to Power", in BLAU INTERNATIONAL Art Magazine, No. 6, Summer 2022
2021 Holland Cotter: "Black Grief, White Grievance. Artists Search for Racial Justice", in The New York Times, 18/02/2021
Peter Schjeldahl: "Sorrrows of Black America", The New Yorker, 02/22/2021
Laura Cumming: "Artes Mundi review – around the world in richly absorbing art", in: The Guardian, 03/14/2021
Robin Pogrebi: "With Armory Show, the World is Catching Up to Carrie Mae Weems", in: The New York Times, 12/01/2021

Publications/Catalogues (selected)

- 2025 Jean-Marie Gallais, Itzhak Goldberg: "Les yeux dans les yeux", Pinault Collection, 2025.
2023 Carrie Mae Weems. "Reflections for Now", Hatje Cantz Verlag, Berlin 2023
"Carrie Mae Weems. The Shape of Things", 2023 MW Editions and Luma Foundation
2022 "Carrie Mae Weems. A Great Turn in the Possible", D.A.P./ Fundación MAPFRE (Hrsg.), Barcelona Spain, 2022
"Dawoud Bey & Carrie Mae Weems: In Dialogue", Grand Rapids Art Museum, New York 2022
2021 Tanya Selvaratnam: "Assume Nothing: A Story of Intimate Violence", Harper Collins, New York 2021
Sarah Lewis and Christine Garnier: "Carrie Mae Weems", MIT Press, Cambridge 2021
2020 Shawn Michelle Smith: "Photographic Returns: Racial Justice and the Time of Photography", Duke University Press, Durham 2020
Adrienne L. Childs: "Riffs and Relations: African American Artists and the European Modernist Tradition", Rizzoli Electa, New York 2020
Matthew Desmond and Mustafa Emirbayer: "Race in America", W. W. Norton, New York 2020
Rob Perree: "Tell Me Your Story: 100 Years of Storytelling in African American Art", Exh. cat., Kusthal Kade, Amersfoort 2020
Erica Jong and Amir Marashi: "A Woman's Right to Pleasure", Black Book, 2020
2019 Connie H. Choi, Thelma Golden, Kellie Jones: "Black Refractions: Highlights from The Studio Museum in Harlem", Rizzoli International Publications, New York 2019
Darby English and Charlotte Barat: "Among Others. Blackness at MoMA", Museum of Modern Art, New York 2019
Nadiya Rivera Fella: "Wendy Red Star: A Scratch on the Earth", Newark Museum Association, Newark 2019
Zak Ové: "Get Up, Stand Up Now: Generations of Black Creative Pioneers", Somerset House, London 2019
Joachim Homann: "Art Purposes: Object Lessons for the Liberal Arts", Prestel, Munich 2019
Hallman Lee: "Modern Art Museum of Fort Worth Collection Highlights", Modern Art Museum of Fort Worth, 2019
"Museum Ludwig: Art 20th/21st Centuries", Museum Ludwig, Cologne 2019
Antwaun Sargent: "The New Black Vanguard: Photography Between Art and Fashion", Aperture, New York 2019
Carrie Mae Weems: "African American Arts: Activism, Aesthetics, and Futurity", Rutgers University Press, New Brunswick 2019
Carrie Mae Weems: "Carrie Mae Weems: The Usual Suspects", LSU Press, Baton Rouge 2019
2018 Debra J. DeWitte et al.: "Gateways to Art: Understanding the Visual Arts", Thames & Hudson, London 2018
Cheryl Finley: "Committed to Memory: The Art of the Slave Ship Icon", Princeton University Press, Princeton 2018
Boris Friedewald: "Women Photographers: from Julia Margaret Cameron to Cindy Sherman", Prestel, Munich 2018
Denise Murrel: "Posing Modernity: The Black Model from Manet and Matisse to Today", Yale University Press, New Haven 2018
Emily Stamey and Kelly Link: "Dread & Delight: Fairy Tales in an Anxious World", Weatherspoon Art Museum, Greensboro 2018
2017 Betsy Stirratt: "Framing Beauty: Intimate Visions", Grunwald Gallery of Art, Bloomington 2017
2016 Henry M. Sayre: "A World of Art", Pearson Education, London 2016
Jill Dawsey, David Antin, et al: "The Uses of Photography: Art, Politics, and the Reinvention of a Medium", University of California Berkeley Press, Berkeley 2016
Sabine Eckmann, Bradley Bailey: "Spotlights: Collected by the Mildred Lane Kemper Art Museum", Mildred Lane Kemper Art Museum, St. Louis 2016
Laura Letinsky and Jessica Moss: "There was a Whole Collection Made: Photography from the Lester and Betty Guttman", University of Chicago Press, Chicago 2016
Iwona Blazwick, Simon Wilson: "Tate Modern: The Handbook", University of California Berkeley Press, Berkeley 2016
Miranda Isabel Lash, Trevor Schoonmaker and Diego Campo seco: "Southern Accent: Seeking the American South in Contemporary Art", Nasher Museum of Art at Duke University, Durham 2016
Carrie Mae Weems, Sarah Elizabeth Lewis, et al: "Carrie Mae

Carrie Mae Weems

- Weems: Kitchen Table Series", Damiani, Bologna 2016
- Lauren Cornell and Tom Eccles: "Invisible Adversaries", Hessel Museum of Art, Annadale-on-Hudson 2016
- Lisa Farrington: "African-American Art: A Visual Cultural History", Oxford University Press, Oxford 2016
- Kobena Mercer: "Travel & See: Black Diaspora Art Practices Since the 1980s", Duke University Press, Durham 2016
- 2015 Lowery Stokes Sims: "Common Wealth: Art by African Americans in the Museum of Fine Arts", Museum of Fine Arts, Boston 2015
- Abigail Ross Goodman, Barbara Lawrence Alfond and Ena Heller: "Art for Rollins: The Alfond Collection of Contemporary Art. Volume II", Cornell Fine Arts Museum, Winter Park 2015
- Sarah Greenough and Andrea Nelson: "The Memory of Time: Contemporary Photographs at the National Gallery of Art", Thames & Hudson, London 2015
- Germano Celant, Chiara Spangaro and Silvia Barisione: "Arts & Foods: Rituals Since 1851", Electa, Milan 2015
- Mary Warner Marien: "Photography Visionaries", Laurence King Publishing, London 2015
- Lorenzo Micheli Gigotti: "Nero su Bianco", The American Academy, Rome 2015
- Sarah Greenough and Sarah Kennel: "The Altering Eye: Photographs from the National Gallery of Art", Thames & Hudson, London, 2015
- David Bate: "Art Photography", Tate Publishing, London 2016
- 2015 Quentin Bajac, Lucy Gallun, et al: "Photography at MoMA", The Museum of Modern Art, New York 2015
- Juan Roselione-Valadez, Tami-Katz Freiman and Anna Stohart: "No Man's Land: Women Artists from the Rubell Family Collection", Rubell Family Collection / Contemporary Arts Foundation, Miami 2015
- Wendy Page Hower: "Nasher 10 : Celebrating A Decade : 2005-2015", Nasher Museum of Art at Duke University, Durham 2015
- 2014 David Bindman and Henry Louis Gates, Jr.: "The Image of the Black in Western Art: The Twentieth Century", 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, Cambridge, 2014
- 2014 Janet Galligani Casey, Mehmet Odekon, et al: "Classless Society", The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs 2014
- Juan Roselione-Valadez: "Rubell Family Collection: High lights & Artists' Writings", Rubell Family Collection, Miami 2014
- Gwendolyn DuBois Shaw: "Represent 200 Years of African American Art in the Philadelphia Museum of Art", Yale University Press, London 2014
- Thomas J. Lax: "When the Stars Begin to Fall: Imagination and the American South", The Studio Museum in Harlem, New York 2014
- 2013 Julie Ault: "Tell It to My Heart : Collected by Julie Ault", Hantje Cantz, Ostfildern 2013
- The Walther Collection: "African Photography from The Walther Collection", Steidl Verlag, Göttingen 2013
- 2012 David C. Driskell Center: "African American Art Since 1950: Perspectives from the David C. Driskell Center", David C. Driskell Center, College Park 2012
- Kathryn E. Delmez: "Carrie Mae Weems: Three Decades of Photography and Video", Yale University Press, New Haven 2012
- Helen Molesworth: "This Will Have Been: Art, Love & Politics in the 1980s", Yale University Press and The Museum of Contemporary Art Chicago, New Haven 2012
- 2011 Bill Anthes and Rebekah Modrak: "Reframing photography", Routledge, Milton Park 2011
- "Conversations: Photography from the Bank of America Collection", Irish Museum of Modern Art, Dublin 2011
- Nancy Princenthal: "The Deconstructive Impulse", Prestel, Munich 2011
- Lisa Pearson: "It Is Almost That: A Collection of Image + Text Work by Women Artists & Writers", Siglio Press, Los Angeles, 2011
- 2010 "Carrie Mae Weems: Social Studies", Centro Andaluz de Arte Contemporáneo, Seville 2010
- Pamela Franks and Robert E. Steele: "Embodied: Black Identities in American Art from the Yale University Art Gallery", Yale University Press, New Haven 2010
- Trevor Schoonmaker: "The Record: Contemporary Art and Vinyl", Duke University Press, Durham 2010
- Thelma Golden: "Re:Collections; Selected Works from the Studio Museum in Harlem", The Studio Museum in Harlem, New York 2010
- 2009 Thomas McEvelley and Rael Salley: "Across the Divide: Reconsidering the Other", Illinois State Museum Society, Springfield 2009
- Cynthia Maris Dantzic: "100 New York Photographers", Schiffer Publishing, Atglen 2009
- Philip Gfelter: "Photography After Frank", Aperture, New York, 2009
- Deborah Willis: "Posing Beauty: African American Images from the 1980s to the Present", Norton & Company, New York 2009
- Isolde Brielmaier and Deborah Willis: "Signs Taken for Wonders", Jack Shainmann Gallery, New York 2009
- Carrie Mae Weems and Laurie Ann Farrell: "Constructing History: A Requiem to Mark the Moment" Savannah College of Art and Design, Savannah 2009
- 2008 Barbara Thompson: "Black Womanhood: Images, Icons, and Ideologies of the African Body", Hood Museum of Art, Dartmouth 2008
- Ann Temkin: "Color Chart: Reinventing Color: 1950 to Today", The Museum of Modern Art, New York 2008
- 2007 Cheryl Kaplan: "All About Eve: A profile of Carrie Mae Weems", University of Rochester, Rochester 2007
- 2006 Maria Brewinska: "Black Alphabet – Contexts of Contemporary African American Art", Zachęta – Narodowa Galeria Sztuki, Warsaw 2006
- 2005 Susan Cahan, Pamela R. Metzger and Erik H. N.: "Carrie Mae Weems: The Louisiana Project", Newcomb Art Gallery, New Orleans 2005
- 2003 Adam Brooks, Judith Russi Kirshner and Lynne Cooke: "Subjective Realities: Works from the Refco Collection of Contemporary Photography", The Refco Group, New York. 2003
- Dawoud Bey, Lonnie Graham, Carrie Mae Weems and Deborah Willis: "Contact Sheet: Embracing Eatonville", Light Work, Syracuse 2003
- David Company: "Art and Photography", Phaidon, London, 2003
- Trevor Fairbrother: "Family Ties", Marquand Books, Seattle 2003
- Gretchen Garner: "Disappearing Witness: Change in Twentieth-Century American Photography", Johns Hopkins University Press, Baltimore 2003
- Miles Orvell: "Oxford History of Art: American Photography", Oxford University Press, Oxford 2003
- Linda Yuablonsky: "Curve. The Female Nude Now", Universe Publishing, New York 2003
- 2002 Erika Doss: "Oxford History of Art: Twentieth-Century American Art", Oxford University Press, Oxford 2002
- Mary Warner Marien: "Photography, A Cultural History", Laurence King Publishing, London 2002
- Ruth Mayer: "Artificial Africas, Colonial Images in the Times of Globalization", Dartmouth College Press, Hanover 2002
- Sylvia Wolf and Andy Grundberg: "Visions from America: Photographs from the Whitney Museum of American Art, 1940-2001", Prestel, Munich 2002
- Gert Oostindie: "Facing Up to the Past: Perspectives on the Commemoration of Slavery from Africa, the Americas and Europe", Ian Randle Publishers, Kingston 2002
- "Exploring Identity 4x4", Maier Museum of Art, Lynchburg 2001
- Dennis O'Neil et al.: "The View from Here: Issues of Cultural Identity and Perspective in Contemporary Russian and American Art", Hand Print Workshop International / State Tretyakov Gallery, Moscow 2001
- 2000 Kirk Varnedoe, Paola Antonelli and Joshua Siegel: "Modern Contemporary: Art at Moma Since 1980: Aspects of Art at MoMA Since 1980", Museum of Modern Art, New York 2000