

Marina Abramović  
(Serbian, b. 1946)

*Waiting for an Idea*, 1991

Chromogenic development print

Collection Museum of Contemporary

Art Chicago, gift of Jack and

Sandra Guthman, 2016.27

Melanie Schiff  
(American, b. 1977)

*Skatepark*, 2008

Chromogenic development print

Collection Museum of Contemporary

Art Chicago, gift of Jack and Sandra

Guthman, 2016.44

Mickalene Thomas  
(American, b. 1971)

*A Moment's Pleasure*, 2006

Black-and-white print

Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.54

Laurie Simmons  
(American, b. 1949)

*Lying Objects*, 1992

Offset photo

Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.50

*Lying Objects*, 1992

Offset photo

Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.47

Laurie Simmons deconstructs stereotypes of women in the popular imagination. In her series *Lying Objects*, Simmons pairs female legs with items that might be found in a domestic space, such as the globe and almanac seen here. The juxtaposition creates an open-ended scenario that prompts viewers to bring their own associations with sexual dynamics and gender roles to the images.

Eve Sussman/Rufus Corporation  
(British, b. 1961)

*Themes and the Island*, from  
“*Rape of the Sabine Women*,” 2005  
Digital chromogenic print  
Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.51

This photograph is a still from Eve Sussman’s video *Rape of the Sabine Women* (2006), a retelling of an early Roman myth about the abduction of young women. Sussman has updated the setting to the 1960s, positioning the film as an allegory of sexism across history: modernist style mirrors the high culture of Roman civilization, and the strict gender roles of the 1960s echo the ancient city’s violent episode.

Annika von Hausswolff  
(Swedish, b. 1967)

*Untitled (shirt #33, pale beige), 2002*

Chromogenic development print

Collection Museum of Contemporary

Art Chicago, gift of Jack and Sandra

Guthman, 2016.55

Michele Abeles  
(American, b. 1977)

*Progressive Substitution Drills*, 2012

Archival pigment print

Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.25

Carrie Mae Weems  
(American, b. 1953)

*Congo Ibo Māndingo Togo, 1995*

Gelatin silver prints and text

Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.56.a-c

Carrie Mae Weems photographs sites in West Africa to confront the legacy of slavery. This work documents a facility on Gorée Island in Senegal in which captive Africans—from the tribes included in the third panel—were held before being shipped across the Atlantic. The view from the outside shows the now-desolate space as a historical site. Next to it, the haunting view from inside a cell evokes the lived experience of those who were confined within.



Anne Collier  
(American, b. 1970)

*Man with a Camera (Telephoto)*, 2011  
Chromogenic development print  
Promised gift of Jack and Sandra  
Guthman, PG2016.6

Anne Collier turns her lens on existing images from books, magazines, or record sleeves. In this work, she has rephotographed a page from a camera magazine, isolating the image like a specimen against a white background. Collier's work calls into question the seemingly neutral representation of the act of taking a picture, and asks: who is the man who gets to control the camera?

Xaviera Simmons  
(American, b. 1974)

*On Sculpture #1*, 2011

Color photograph

Promised gift of Jack and Sandra  
Guthman, PG2016.18

Sophie Calle  
(French, b. 1953)

*Last Seen: Self-Portrait by  
Rembrandt, 1991*

Ektachrome prints

Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.29.a-b

This photograph depicts absence: the space where a Rembrandt self-portrait hung before it was stolen from the Isabella Stewart Gardner Museum in Boston in a notorious 1990 heist.

Pairing the photograph with excerpts of interviews she conducted with museum staff about their memories of the work, Sophie Calle has created a meditation on loss and remembrance.

Emily Jacir  
(American, b. Palestine, 1970)

*Mahmoud*, from the series *Where we come from*, 2002–03

Wall text and chromogenic development print

Collection Museum of Contemporary Art Chicago, gift of Jack and Sandra Guthman, 2016.37.a–b

Emily Jacir asked Palestinians in exile to give her tasks to carry out for them in their home cities. She used the freedom of movement granted by her American passport to carry out their responses, which include playing soccer with local boys, praying over a grave, and, in this image, paying a phone bill. As Jacir fulfilled wishes from a distance, her work highlights the effects of political turmoil on the everyday lives of those caught in the balance.

Leslie Hewitt  
(American, b. 1977)

*Untitled (Geographic Delay)*, 2009

Digital chromogenic print

Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.33

Catherine Opie  
(American, b. 1961)

*Untitled #1*, 2001

Pigment print

Edition of 5

Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.39

Michele Abeles  
(American, b. 1977)

*Untitled\_1\_Brick\_Emoticon*, 2011

Digital chromogenic print

Collection Museum of Contemporary  
Art Chicago, gift of Jack and Sandra  
Guthman, 2016.26