



Portraiture's

Breaking

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THROUGH DECEMBER 5, 2021
REED CLASSES WELCOME

Organized by the Reed student
and faculty curators of the
No Face No Case Collective.

All works generously donated by
The Peter Norton Collection to
the Reed College Art Collection.

Laura Aguilar
Nayland Blake
Georganne Deen
Omer Fast
Ann Hamilton
Jim Hodges
Y.Z. Kami
Mariko Mori
Yasumasa Morimura
Catherine Opie
Andres Serrano
Gary Simmons
Nari Ward

No Face, No Case: Portraiture's Breaking

September 9 – December 5, 2021

For visiting appointments, please email: cooley@reed.edu

Organized by the curators of the *No Face, No Case Collective*

ARTISTS: Laura Aguilar; Nayland Blake; Georganne Deen; Omer Fast; Ann Hamilton; Jim Hodges; Y.Z. Kami; Mariko Mori; Yasumasa Morimura; Catherine Opie; Andres Serrano; Gary Simmons; and Nari Ward

How do we relate to images of the self when the self is in a state of breakdown? How do we contend with artworks that claim to represent others? These are some of the central concerns of the Cooley Gallery exhibition *No Face, No Case: Portraiture's Breaking*. Composed of painting, photography, sculpture, and video, the works in the exhibition confront portraiture's complex historical status as a site of power, capital, and innocence. Made by a group of visionary artists between 1990 and 2005, the works in *No Face, No Case* demand a reconsideration of portraiture's agency and legibility. The works also speak to police and government surveillance tactics intended to accuse individuals by capturing their faces. So while many of the works in *No Face, No Case* may not look or feel like portraiture, they all force an encounter with the self.

The works in the exhibition were donated to the Reed College Art Collection by the Peter Norton Collection. Peter Norton is a Reed College alumnus (class of '65), emeritus trustee, celebrated arts patron, and philanthropist who became a serious art collector in the late 1980s, commissioning the work of LGBTQ+ and BIPOC artists during the AIDS crisis and the Culture Wars, and supporting major museum exhibitions—most notably the *Black Male* exhibition organized by then Whitney curator Thelma Golden, which took place at the Whitney Museum of American Art in 1994.

No Face, No Case: Portraiture's Breaking was organized by the *No Face No Case Collective*—the fifteen students and three instructors of the fall 2020 Reed College Art

History course Making an Exhibition. including Cooley curator Stephanie Snyder. The collective carefully researched and considered the more than seventy works of art donated to the college by Norton. This included the close reading of art historical, philosophical, and critical texts that elucidated the conceptual underpinnings of Norton's collecting project. The curators' experience of researching *No Face, No Case* was incontrovertibly influenced by the Covid-19 pandemic, and the national reckoning with anti-black racism that defined 2020. Working over Zoom, the curators struggled to communicate through the software's often pixelated, uncanny limitations. These conditions mirror the increasingly refracted, serialized, and revolutionary nature of contemporary visual culture.

No Face, No Case: Portraiture's Breaking is presented as part of the Portland Institute for Contemporary Art's 2021 Time-Based Art Festival. The Cooley extends its warmest thanks to PICA for over fifteen years of generative collaboration.

Stephanie Snyder (she/her)
Anne and John Hauberg Director and Curator
Douglas F. Cooley Memorial Art Gallery
Reed College
3203 SE Woodstock Blvd.
Portland, OR 97202

Instagram: @cooleygallery
Cooley office: 503.517.7851
www.reed.edu/gallery

No Face No Case

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No Face No Case, Portraiture's Breaking is an exhibition and related events organized by the **No Face No Case Collective**, the fifteen students and three instructors of the fall 2020 Reed Art History course Art 353: Making an Exhibition.

The Collective researched the more than seventy works of art donated to the college by renowned contemporary collector and Reed alumnus Peter Norton (class of '65). This included identifying and discussing art historical, philosophical, and critical texts that broadened, critiqued, and illuminated the conceptual underpinnings of Norton's collecting practices and the exhibition.

The curators' experiences were shaped by the Covid-19 pandemic, and the national reckoning with anti-black racism that defined 2020. Working over Zoom, the curators struggled to communicate through the software's pixellated, often uncanny environment.

No Face No Case Collective: Anika Banister '22, Sherry Chiang '22, Hannah Cohen '23, Iki Edreva '22, Harriet Enriquez '21, Pixie Freeman '21, Emma Ganger-Spivak '21, Anna Guyton '22, Ruby McShane '22, Bhavana Panchumarthi '23, Aliza Phillips '21, Ben Read '21, Annaje Rious '23, Victoria Wolf-Llop '21, Victoria Xiao '22, art historian Kris Cohen, art historian William Diebold, and curator Stephanie Snyder '91.

No Face, No Case is dedicated to Reed art historian William J. Diebold on the occasion of his retirement from the college after four decades of dedicated and inspired teaching, as well as his outstanding work collaborating on exhibitions, seminars, and other artistic mischief with the Cooley Gallery.

Special thanks to Cooley collections manager and exhibitions coordinator Colleen Gotze, for her careful and dedicated work without which the exhibition would not have been possible.



Nari Ward (Jamaica, 1963–)

Lorraine, 1999

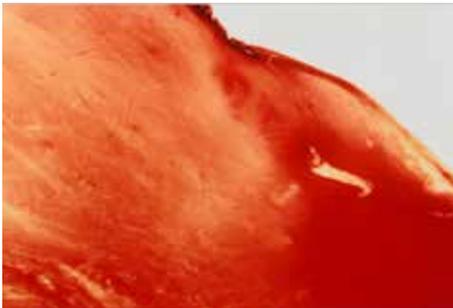
Screen printing, thermography,
photography, business card, and
photograph on Somerset Velvet 300g
38.25 x 30.25 in. (97.16 x 76.84 cm)

Edition 20/50, from the “Exit 99”

portfolio published in 1999 by Exit Art,
New York, NY (1982–2012)

Reed College Art Collection

Gift of the Peter Norton Collection



Andres Serrano (New York, NY, 1950–)

Blood and Semen V, 1990

Silver dye bleach print

25.25 x 32.25 in. (64.14 x 81.92 cm)

Edition 7/25, from the “In a dream. . .”

portfolio published in 1991 by Photographers
and Friends United against AIDS (1989–1995)

Reed College Art Collection

Gift of the Peter Norton Collection



Andres Serrano (New York, NY, 1950–)

Red River #10, 1992 [menstrual blood]

Four-color serigraph

27.75 x 27.75 in. (70.49 x 70.49 cm)

Edition 34/100, from the “10: Artist as Catalyst”

portfolio published in 1992 by the Alternative
Museum, New York, NY (1975–)

Reed College Art Collection

Gift of the Peter Norton Collection



Yasumasa Morimura (*far left*)

(Osaka, Japan, 1951–)

Psychoborg 18, 1994

Color photograph on aluminum

61 x 39.75 in. (154.94 x 100.97 cm)

Reed College Art Collection

Gift of the Peter Norton Collection



Yasumasa Morimura (*left, in Cooley foyer*)
(Osaka, Japan, 1951–)

*Self-Portrait (Actress), After Charlotte
Rampling, The Night Porter*, 1994

Cibachrome print

29.5 x 24.5 in. (74.93 x 62.23 cm)

Edition 19/25

Reed College Art Collection

Gift of the Peter Norton Collection



Ann Hamilton (Lima, OH 1956–)

Untitled, 2001

Iris ink-jet print on Arches paper

28.88 x 32.5 in. (73.34 x 82.55 cm)

Edition 21/40, from the “TWO O O One”
portfolio published in 2001 by Exit Art,

New York, NY (1982–2012)

Reed College Art Collection

Gift of the Peter Norton Collection



Catherine Opie (Sandusky, OH, 1961–)

Daddy Irwin and Mark, 1994

Chromogenic print

41 x 31 in. (104.14 x 78.74 cm)

Edition 1/8

Reed College Art Collection

Gift of the Peter Norton Collection



far left:

Catherine Opie (Sandusky, OH, 1961–)

Ron Athey/Sebastian from the series

Martyrs & Saints, 2000

Unique Polaroid

110 x 43.5 in. (279.4 x 110.49 cm)

Reed College Art Collection

Gift of the Peter Norton Collection

left:

Catherine Opie (Sandusky, OH, 1961–)

Ron Athey/Pearl Necklace from the

series *Trojan Whore*, 2000

Unique Polaroid

108 x 43.5 in. (274.32 x 110.49 cm)

Reed College Art Collection

Gift of the Peter Norton Collection

note: The artist's gallery insists that we use these exact images for our exhibition publication. The image quality is wonderful, but the images have been cropped at the bottom. The installation shots from the Cooley show the entire work, there will be two “versions” of the work in the catalog.





Georganne Deen (Fort Worth, TX, 1951–)

If I'm Possessed, 1998

Oil, collage on linen

36 x 24 in. (91.44 x 60.96 cm)

Reed College Art Collection

Gift of the Peter Norton Collection



Georganne Deen (Fort Worth, TX, 1951–)

A Child's Garden of Criticism, 1996

Oil, collage on linen

60 x 96 in. (152.4 x 243.84 cm)

Reed College Art Collection

Gift of the Peter Norton Collection

Nayland Blake (New York, NY, 1960–)

Cart, 1994

Stuffed bunny, wooden "coffin," wheels

10 x 4.5 x 14.5 in. (25.4 x 11.43 x 36.83 cm)

Edition 1/2

Reed College Art Collection

Gift of the Peter Norton Collection



Mariko Mori (Tokyo, Japan, 1967–)

Star Doll, 1998

Plastic doll, clothing, accessories,

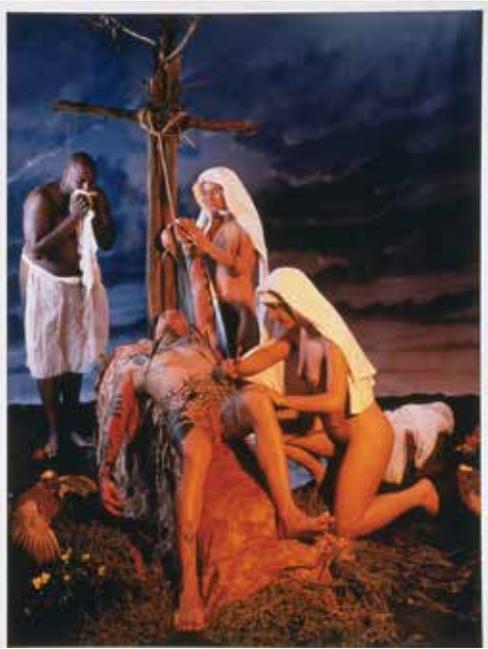
11 x 2 x 2 in. (27.94 x 5.08 x 5.08 cm)

Edition 74/99

Reed College Art Collection

Gift of the Peter Norton Collection





Catherine Opie (Sandusky, OH, 1961)

Saints, 1997

Chromogenic print

62 x 40 in. (157.48 x 101.6 cm)

Edition 2/5

Reed College Art Collection

Gift of the Peter Norton Collection

Omer Fast (Jerusalem, Israel, 1972–)

CNN Concatenated, 2002

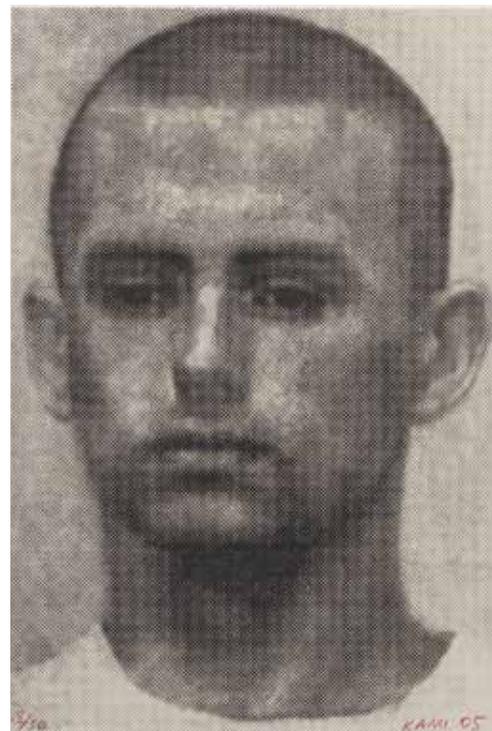
Video on DVD, 18:00 min.

Dimensions variable

Edition 3/5

Reed College Art Collection

Gift of the Peter Norton Collection



Y.Z. Kami (Tehran, Iran, 1956–)

Untitled, 2005

Iris ink-jet on Somerset Velvet

Edition 18/50, from the "Tantra portfolio"

published in 2005 by Exit Art,

New York, NY (1982–2012)

39.75 x 28.75 in. (100.97 x 73.03 cm)

Reed College Art Collection

Gift of the Peter Norton Collection



above:

Laura Aguilar (San Gabriel, CA, 1959–2018)

Clothed / Unclothed Series No. 20, 1993

Gelatin silver prints

29 7.8 x 59.75 in. (73.66 x 151.77 cm)

Edition of 10

Reed College Art Collection

Gift of the Peter Norton Collection

below:

Laura Aguilar (San Gabriel, CA, 1959–2018)

Clothed / Unclothed, Series No. 34, 1994

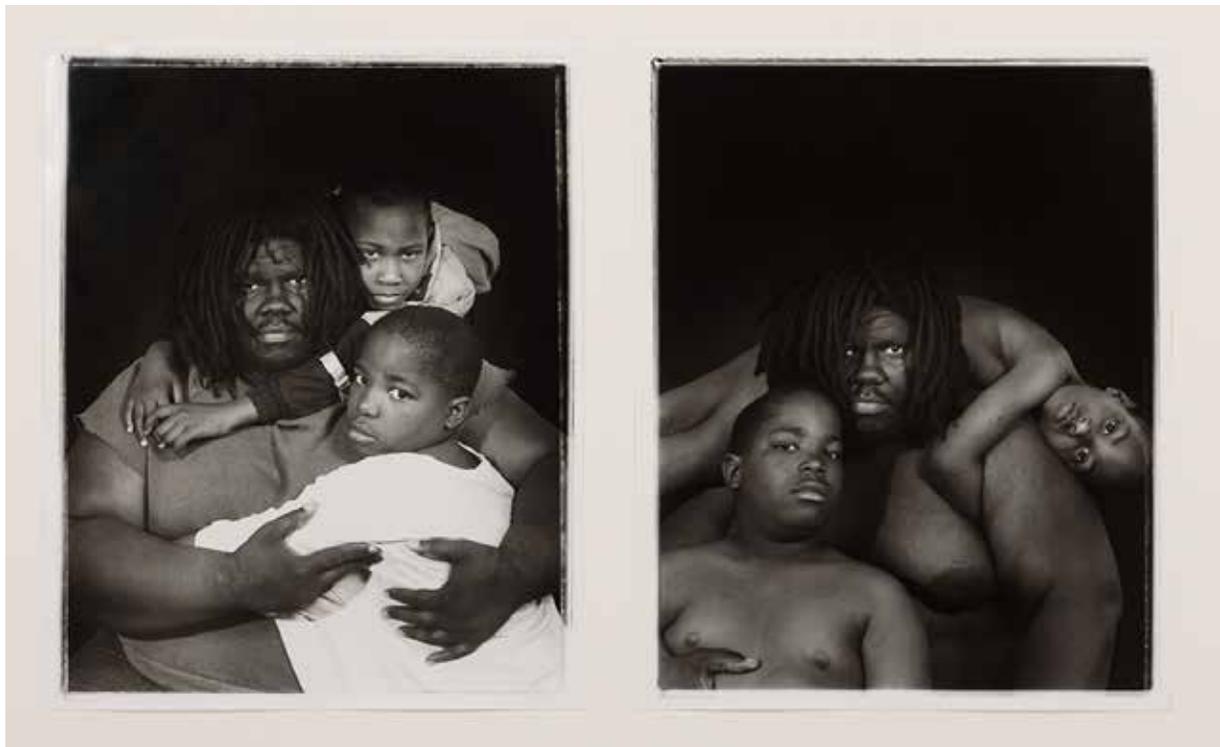
Gelatin silver prints

29.88 x 42.25 in. (75.88 x 107.32 cm)

Edition of 10

Reed College Art Collection

Gift of the Peter Norton Collection





left:

Jim Hodges (New York, NY, 1957–)
Really (for Felix Gonzalez-Torres), 2000
Double-sided Iris print with custom pedestal
22.88 in. (70.49 x 58.1 cm)
Dimensions variable
Reed College Art Collection
Gift of the Peter Norton Collection

below:

Gary Simmons (New York, NY, 1964–)
again and again, 2001
Silkscreen print, silkscreen mesh, rubber squeegee
Dimensions variable
Edition 21/50, from the “TWO OO One” portfolio
published in 2001 by Exit Art, NY, NY (1982–2012)
Reed College Art Collection
Gift of the Peter Norton Collection

note: Artist Gary Simmons defines the work of art entitled *again and again* as consisting of both object-based and human elements that must all be realized for the artwork to exist. The framed print on the wall relays instructions that curators must follow in order to silkscreen the words “again and again” in the space; but museums are neither required nor encouraged to display the silkscreen fabric (see the blue screen at left).



[Laura Aguilar](#)

Laura Aguilar (1959—2018, b. San Gabriel, California) was a self-taught Chicana photographer who worked primarily in portraiture, using the genre to center the physical embodiment, lived experience and political agency of fat people, queer people and people of color. Her work has been included in one-person exhibitions at the Esperanza Peace and Justice Center in San Antonio, the Vielmetter gallery in Los Angeles, and La Fundación la Caixa in Barcelona. She has participated in group exhibitions at the Linda Pace Foundation, San Antonio; Künstlerhaus Bethanien, Berlin; Mangnan Emrich Contemporary, New York City; the International Gallery at the Smithsonian Institution, Washington DC, and the Los Angeles County Museum of Art. Aguilar received the J. Paul Getty Grant for the Visual Arts and the James D. Phelan Art Award. In 2000, she received the “Anonymous Was A Woman” Award. She participated in the California Arts Council Fellowship from 1994–95, and was an Artist in Residence through the Gay and Lesbian Community Services Center from 1991–94.

[Nayland Blake](#)

Nayland Blake (b. 1960, New York City) received their MFA from California Institute of the Arts and their BA from Bard College. Blake creates sprawling installations that address queer masculinity, sexuality, and mortality through the visual languages of kitsch, kink, and cuteness. Their work has been included in one-person exhibitions at Matthew Marks Gallery in London; the Institute of Contemporary Arts, Los Angeles; Henry Art Gallery at the University of Washington; Gallery Paule Anglim in San Francisco; and the Richard L. Nelson Gallery at UC Davis. They have participated in group exhibitions at the Hayward Gallery in London; the Los Angeles County Museum of Art; the Williams College Museum of Art; the Institute of Contemporary Art, Philadelphia, and the New Museum in New York City, among others. They received the John Simon Guggenheim Fellowship in 2012, the Visual AIDS Vanguard Award in 2009, and the SECA Art Award in 1990. In 2020, Blake was appointed Chair of the Bard Studio Arts Program, where they oversee the graduate program in Advanced Photographic Studies. Blake lives and works in New York.

[Georganne Deen](#)

Georganne Deen (b. 1951, Fort Worth, Texas) received her BFA in Fine Arts from California Institute of the Arts and her BA from East Texas State University. Through portraiture and written language, Deen’s confessional paintings narrativize the aftermath of her physical and mental abuse as a minor. Her recent one-person exhibitions include shows at the CB1 Gallery in Los Angeles; Ro2 Art: The Cedars in Dallas; and the Smith-Stewart Gallery in New York City. She has participated in group exhibitions at Track 16 in Los Angeles; l’Espace Beaurepaire in Paris; the Museum Folkwang in Essen, Germany; and the Contemporary Arts Center in New Orleans, among others. She has taught at the OTIS Institute of Art, the University of California, Los Angeles, and the School of Visual Arts in New York City. In the spring of 2004, she received the Visiting Artist Award from California College of the Arts, where she taught during the spring semester. Deen lives and works in Joshua Tree, California.

[Omer Fast](#)

Omer Fast (b. 1972, Jerusalem, Israel) received his MFA from Hunter College, his BFA from the Museum of Fine Arts, Boston, and his BA from Tufts University. Working primarily in video and installation, Fast uses found and original footage to construct political commentary concerning media authenticity, the aftermath of military conflict, and the politics of historical representation. His most recent one-person exhibitions include shows at gb agency in Paris, France; Ring Gallery in Salzburg, Austria; the Guangdong Times Museum in Guangzhou, China; the Minneapolis Institute of Art; STUK in Leuven, Belgium, and James Cohan Gallery in New York City. He has participated in group exhibitions at the Seoul Museum of Art; the Goethe Institute in Delhi; the Musée Macro in Rome; and the Imperial War Museum in London, among others. In 2013, Fast won the German Film Competition at the International Short Film Festival in Hamburg. He has also received the Bucksbaum Award and the National Galerie Prize, among others. His work is included in the permanent collections of institutions including the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, the Metropolitan Museum of Art, the Los Angeles County Museum of Art, Tate Modern, and the Centre Georges Pompidou. Fast lives and works in Berlin.

[Ann Hamilton](#)

Ann Hamilton received her MFA in Sculpture from Yale University School of the Arts and her BFA in Textile Design from the University of Kansas, Lawrence. Known primarily for her large-scale installations, Hamilton draws upon printmaking, photography, video, and performance in addition to textiles and sculpture. Most recently, she has completed public commissions for the Mayo Clinic in Rochester, Minnesota; the World Trade Center Station in New York City; the Seattle Waterfront Project, and the Brown School of Social Work at Washington University in St. Louis. Her most recent one-person exhibitions include shows at the University of Chicago; the Ikeda Gallery in Berlin; the Fabric Workshop and Museum in Philadelphia; the Robischon Gallery in Denver, and Goya Contemporary in Baltimore. She has received the National Medal of the Arts Award and the Heinz Award for the Arts and Humanities, among others. In 1999, she represented the United States at the Venice Biennale. She has taught at the University of California, Santa Barbara and the School of the Art Institute of Chicago. Since 2011, she has been Distinguished University Professor in the Department of Art at Ohio State University. Hamilton lives and works in Columbus, Ohio.

[Jim Hodges](#)

Jim Hodges (b. 1967, Spokane, Washington) received his MFA from the Pratt Institute and his BFA from Heritage University (formerly known as Fort Wright College), on the Yakama Indian Reservation in Toppenish, Washington. Working primarily in sculpture and installation, Hodges explores temporality, femininity, love and loss through the use of traditional crafts and found materials. He has received the Alpert Award in the Arts and the Louis Comfort Tiffany Foundation Award, as well as grants from the Association Internationale des Critiques d'Art, the Washington State Arts Commission, the Penny McCall Foundation, and the Mid-Atlantic Arts Foundation. Hodges' most recent exhibitions include one-person shows at Massimo de Carlo in Hong Kong;

the Grace Cathedral in San Francisco; the Gladstone Gallery in New York City, and the Stephen Friedman Gallery in London. His work has also appeared in group exhibitions at the Warehouse in Dallas; the Underground Museum in Los Angeles, and the Irish Museum of Modern Art in Dublin. He has participated in residencies at the Die Donn  Papermill (2002), the Pilchuck Glass School (2002), and the California College of Arts and Crafts (2000). Hodges lives and works in New York City.

Y.Z. Kami

Y.Z. Kami (b. 1956, Tehran, Iran) received both his BA and MA from l'Universit  Paris-Sorbonne. Kami is well-known for his large-scale portraits, which synthesize techniques in painting and photography to create vivid, skin-like surfaces. His most recent one-person exhibitions include shows at the Gagosian Gallery in Rome; the Los Angeles County Museum of Art; the National Museum of Contemporary Art in Athens; and the Arthur M. Sackler Gallery at the Smithsonian Institution in Washington DC. He has participated in group exhibitions at the Conservatorio di Musica Benedetto Marcello in Venice, the Aga Khan Museum in Toronto, the Ab-Anbar Gallery in Tehran, and the Bass Museum of Art in Miami. His work appears in the collections of the Brooklyn Museum, the Metropolitan Museum of Art, the Museum of Modern Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art. Kami lives and works in New York City.

Mariko Mori

Mariko Mori (b. 1967, Tokyo, Japan) has studied art and design at Bunka Fashion College, Byam Shaw School of Art, and the Chelsea College of Art and Design. Her multimedia works incorporate photography, digital art, sculpture, and textile fabrication. Her most recent one-person exhibitions include shows at the Sean Kelly Gallery in New York; the Art Gallery of Western Australia in Perth; the Galerie Forsblom in Helsinki; l'Espace Louis Vuitton in Tokyo, and the Centro Cultural Banco do Brasil in S o Paulo. Mori has participated in group exhibitions at the De Sarthe Gallery in Hong Kong; the Vienna K nstlerhaus; the Institute of Contemporary Arts in London; and the 2005 Venice Biennale. In 2001, she received the Promising Artist and Scholar Award in the Field of Contemporary Japanese Arts by the Japan Arts Foundation. From 1992–93, she participated in the Whitney Independent Study Program. Mori lives and works in New York City, London, and Tokyo.

Yasumasa Morimura

Yasumasa Morimura (b. 1951, Osaka, Japan) received his BA from Kyoto City University of Art in 1978. Morimura's work draws upon photography, film, and performance art, using appropriation to explore themes related to authorship, identity, and colonialism. Morimura's most recent shows include one-person exhibitions at the Pushkin State Museum of Fine Arts in Moscow; the National Museum of Art in Osaka; the Galer a Juana de Aizpuru in Madrid; the Luhring Augustine gallery in Brooklyn; the Hara Museum of Contemporary Art in Tokyo; and the Warhol Museum in Pittsburgh. He has also participated in group exhibitions at the North Carolina Museum of Art and the National Gallery of Canada, among others. From 2004–2006, he was an Artist-in-Residence

Fellow at the International Research Center for the Arts in Kyoto. In 1996, Morimura was a Hugo Boss Prize finalist. Morimura lives and works in Osaka.

Catherine Opie

Catherine Opie (b. 1961, Sandusky, Ohio) received her BFA from the San Francisco Art Institute and went on to earn her MFA from California Institute of the Arts. Opie is a fine-art photographer who specializes in portraiture, landscape, and studio photography. Her most recent one-person exhibitions include shows at Lehmann Maupin in New York City; the Plug In Institute of Contemporary Art in Winnipeg; the Henie Onstad Art Center in Oslo; the Thomas Dane Gallery in London; and the Hammer Museum in Los Angeles. She has received the Archives of American Art Medal from the Smithsonian, the International Art Award from the Hanjin Shipping and Yang Hyun Foundation, and the San Francisco Art Institute President's Award for Excellence, among others. She has participated in the Freund Fellowship at Washington University in St. Louis, the United States Artists Fellowship, and the Guggenheim Fellowship in Photography. She has taught Photography at UCLA since 2001. In the fall of 2021, she was named the Lynda and Stewart Resnick Endowed Chair in the Art Department. Opie lives and works in Los Angeles.

Andres Serrano

Andres Serrano (b. 1950, New York City) is a primarily self-taught artist who specializes in photography. From 1967–1969, he attended the Brooklyn Museum Art School, where he studied painting and sculpture. His works are well-known both for their preoccupation with religious iconography, as well as their distinct corporeality, incorporating semen, blood, and urine as raw material. His most recent one-person exhibitions include shows at the Fotografiska Museum in New York City; the Galerie Nathalie Obadia in Brussels; the Still Centre for Photography in Edinburgh; the Red Brick Museum in Beijing; the Petit Palais in Paris; and the Station Museum of Contemporary Art in Houston. His work has also appeared in group exhibitions at Kunsthal KAde in Amersfoort, the Netherlands; the Dom Museum Wien in Vienna, and the Museu Coleção Berardo in Lisbon. In 2011, Serrano was inducted into the New York Foundation for the Arts Hall of Fame, and in 2015 was appointed National Academician by the National Academy of Design. Serrano lives and works in New York City.

Gary Simmons

Gary Simmons (b. 1964, New York City) received his MFA from California Institute of the Arts and his BFA from the School of the Visual Arts. Simmons is uniquely attuned to the modes of display that frame his work, conceptualizing installation as the medium through which viewers engage with the work. His most recent solo exhibitions include shows at Metro Pictures in New York City; the Simon Lee gallery in London; the Baldwin Gallery in Aspen; the California African American Museum in Los Angeles; and the Pérez Art Museum in Miami. He has participated in group exhibitions at the Museum of Contemporary Art, Chicago; the Somerset House in London; the Baltimore Museum of Art; the Studio Museum in Harlem, and the São Paulo Museum of Art. Simmons has received the National Endowment for the Interarts Grant, the Penny McCall Foundation Grant, the USA Gund Fellowship, and the Joyce Alexander Wein Artist Prize. His work

is held in the permanent collections of the San Francisco Museum of Modern Art, the Museum of Contemporary Art, Los Angeles, the Hirshhorn Museum, and the Baltimore Museum of Art, among others. Simmons lives and works in Los Angeles.

[Nari Ward](#)

Nari Ward (b. 1963, St. Andrews, Jamaica) received his MFA from Brooklyn College and his BA from the City University of New York, Hunter College. Ward is well-known for his installations, which make extensive use of found objects to address the dysfunctions of consumerism in relation to poverty and race. His most recent solo exhibitions include shows at the Contemporary Arts Museum in Houston; the New Museum in New York City; the Institute of Contemporary Art in Boston; the Barnes Foundation in Philadelphia; and the Pérez Art Museum in Miami. His work has also appeared in group exhibitions at the Aldrich Contemporary Art Museum in Ridgefield, Connecticut; the Studio Museum in Harlem; the Museum of Contemporary Art, Chicago, and the 2006 Whitney Biennial. Ward has received the Vilcek Prize in Fine Arts, the Joyce Award, and the Rome Prize from the American Academy of Rome. In 1993, Ward participated in the residency program at the Studio Museum in Harlem, where he produced one of his most well-known works to date, *Amazing Grace*, which has been recreated at the New Museum Studio and in several locations across Europe. Ward lives and works in New York City.