

Dawn Kasper

b. 1977; Fairfax, VA

Jarvis, 2012

Inkjet print

Purchase with funds from the Henry Nias Foundation 2012.100

Joanne's Eye Patch, 2012

Inkjet print

Purchase with funds from Joanne Leonhardt Cassullo 2014.64

After losing her studio space in 2008 because of its cost, Dawn Kasper began what she called her Nomadic Studio Practice Experiment. When invited to participate in an exhibition, she would use the gallery or museum space as her studio. For the 2012 Whitney Biennial, Kasper worked out of a space in the Museum's galleries and often interacted with visitors. Toward the end of the Biennial, she made a number of photographs, including the two on view here, to document objects that people had given her during the course of the performance.

Shannon Ebner

b. 1971; Engelwood, NJ

with David Reinfurt

b. 1971; Chapel Hill, NC

A Hudson Yard: November, 2014–15

From the series *A HUDSON YARD, 2014–15*

Poster

Gift of the artists 2019.16.7

Photography: Timothy Schenck

Commissioned and produced by High Line Art. Presented by Friends of the High Line and the New York City Department of Parks and Recreation.

Shannon Ebner

b. 1971; Engelwood, NJ

with David Reinfurt

b. 1971; Chapel Hill, NC

A Hudson Yard: July, 2014–15

A Hudson Yard: February, 2014–15

From the series *A HUDSON YARD, 2014–15*

Posters

Gift of the artists 2019.16.3, 10

Commissioned and produced by High Line Art. Presented by Friends of the High Line and the New York City Department of Parks and Recreation.

Shannon Ebner

b. 1971; Engelwood, NJ

with David Reinfurt

b. 1971; Chapel Hill, NC

A Hudson Yard: April, 2014–15

A Hudson Yard: March, 2014–15

From the series *A HUDSON YARD, 2014–15*

Posters

Gift of the artists 2019.16.12, 11

For this collaborative work with the graphic designer David Reinfurt, Shannon Ebner used photographs from her ongoing series started in 2013, *Black Box Collision A*, in which she took photographs of the letter *A* that she found in various public spaces. She and Reinfurt printed twelve of these images on posters and wheat-pasted them around Chelsea and the Meatpacking District, installing each one on the first day of the month for a year. The posters remained in place for up to a week before being removed or destroyed by the weather, people, or other forces of urban life. Timothy Schenck, the Highline's photographer, then documented the worn posters on site and Ebner and Reinfurt made them into the new posters displayed here.

Photography: Timothy Schenck

Commissioned and produced by High Line Art. Presented by Friends of the High Line and the New York City Department of Parks and Recreation.

Blythe Bohnen

b. 1940; Evanston, IL

Marking four points equidistant from a center and from each other; pencil on paper and time lapse photograph, #4 pair, 1968

Graphite pencil on paper and gelatin silver print

Gift of Paula and Herbert R. Molner 2007.156a–b

Blythe Bohnen made this diptych by using a time-lapse camera to document herself drawing four dots on a piece of paper. The drawing records the moments the pencil touched the paper, while the photograph describes the motions of Bohnen's hand and arm as she marked the four points.

Darrel Ellis

b. 1958; Bronx, NY

d. 1992; New York, NY

Untitled (Street Scene), 1987

Gelatin silver print

Purchase with funds from the Robert Mapplethorpe Foundation, Inc., in memory of Jon D. Smith Jr. T.2022.504

Thomas Ellis, Darrel Ellis's father and an avid photographer, was brutally killed by intoxicated police officers in the South Bronx two months before Darrel was born. While Darrel was studying to be an artist—he took classes at Cooper Union and completed the Whitney's Independent Study Program—his mother gave him a collection of his father's negatives. To make this photograph, Ellis projected images taken by his father onto a sculptural form that he then photographed to create the distortions and disruptions seen here.

Muriel Hasbun

b. 1961; San Salvador, El Salvador

¿Sólo una sombra? / Only a Shadow? (Lejzor), 1994

From the series *Santos y sombras / Saints and Shadows*,
1992–97

Selenium gelatin silver print

Gift of K. Mitchell Snow 2020.155

This work is part of a series in which Muriel Hasbun explores her heritage as the descendent of Palestinian Christian and Polish Jewish exiles raised in El Salvador. Using a darkroom enlarger, Hasbun layered a photograph taken in Buenos Aires in the 1920s of her maternal great grandfather, Lejzor Finkielsztajn, with a more recent landscape she made near her home in Washington, DC.

Corin Hewitt

b. 1971; Burlington, VT

Top row, from left:

Untitled #13, October 18, 2008, 2008

Untitled #22, October 25, 2008, 2008

Untitled #57, January 2, 2009, 2009

Middle row, from left:

Untitled #63, January 4, 2009, 2009

Untitled #65, January 4, 2009, 2009

Untitled #66, January 4, 2009, 2009

Selenium gelatin silver print

Bottom row, from left:

Untitled #67, January 4, 2009, 2009

Untitled #68, January 4, 2009, 2009

Untitled #69, January 4, 2009, 2009

Inkjet prints

Purchase with funds from the Photography Committee and the Henry Nias Foundation 2009.28.13, 22, 57, 63, 65–69

These photographs come from Corin Hewitt's exhibition *Seed Stage* (2008–9), which blended performance, photography, and installation. Inside a room he built in a gallery in the Whitney's former uptown location, Hewitt performed three days a week, cooking, sculpting, heating, cooling, casting, canning, eating, and photographing both organic and inorganic materials. He used a desktop printer to output his photographs, composting the rejects and hanging the rest on the gallery walls for the duration of the exhibition.

Katherine Hubbard

b. 1981; Philadelphia, PA

Bend the rays more sharply (Photographic print made from a negative embedded in ice at increments of ten degrees between zero and ninety.) No. 1-10, 2016

Gelatin silver prints

Purchase with funds from the Photography Committee and Kristen Dickey and James Dooley 2020.135.1

Purchase with funds from the Photography Committee 2020.135.2-10

Katherine Hubbard fashioned ten identical plastic boxes, each designed to accommodate a sheet of 4 x 5-inch film. At the base of each box, she cast a cement support that held the film at increasingly steep angles, from zero to ninety degrees. After positioning the film in each box, Hubbard filled the containers with water she collected from New York Harbor and, using a large freezer in her studio darkroom, froze the water, encasing the film in a block of ice. Once the ice had formed, she exposed each sheet of film using the light from an enlarger. Hubbard then left the ice to thaw, which took up to an entire day to completely melt and reveal the exposed film. After the film dried, she sent it to a lab for processing into negatives that she used to create the final prints.

EJ Hill

b. 1985; Los Angeles, CA

An Extended Hand (after Roger Noble Burnham), 2018

Inkjet print

Purchase with funds from the Director's Discretionary Fund 2019.377

EJ Hill's contribution to the exhibition *Made in L.A.* (2018) at the Hammer Museum in Los Angeles was a performance in which—every hour the museum was open to the public, six days a week for three months—Hill stood on *Altar (for victors past, present, and future)* a sculpture he created to resemble the podium athletes stand on for award ceremonies. During his one day off per week, Hill made photographs while walking around Los Angeles. Drawn from that series, this image depicts a monument in the Los Angeles National Cemetery honoring the veterans of the 1898 Spanish-American War, which was designed by Roger Noble Burnham, erected in 1950, and rebuilt in 1973 after the original was destroyed in a 1971 earthquake.

Sky Hopinka

b. 1984; Ferndale, WA

The outside being here right now, 2019

This is eidos and caprice, 2019

From the series *The Land Describes Itself*, 2019

Inkjet print with hand-scratched text

Purchase with funds from the Photography Committee 2021.78, 80

To make his series, *The Land Describes Itself* (2019), Sky Hopinka—a member of the Ho-Chunk Nation and a descendant of the Pechanga Band of Luiseño Mission Indians—took his photographic transparencies of landscapes in the Pacific Northwest, the Southwest, and the Great Lakes region and layered them on an overhead projector, obscuring and recombining them to make their original references unrecognizable. He then photographed these new compositions with a digital camera and scratched a line of poetry into the final print.

Lew Thomas

b. 1932; San Francisco, CA

d. 2021; Petaluma, CA

TIME EQUALS 36 EXPOSURES

(positive and negative sections), 1971

Gelatin silver prints

Gift of Beth Rudin DeWoody T.2022.537a-b

For this work, Lew Thomas made thirty-six photographs—a quantity determined by the number of exposures in a standard roll of film—documenting the hands of a darkroom timer counting down one minute. He then printed one set of thirty-six images in positive and the other negative.