EXHIBITED WORKS LIST

Wang Du (Chinese) Image Absolue, 2011 Plaster, gouache

Travis Somerville (American) In America We Trusted, 2011 Pencil on vintage bank bags

Yinka Shonibare MBE (British-Nigerian)
The Sleep of Reason Produces Monsters (Europe), 2008
Chromogenic print mounted on aluminum

The Sleep of Reason Produces Monsters (America), 2008 Chromogenic print mounted on aluminum Collection of Jim Gray, Lexington, KY

Mikhael Subotzky (South African) Cell 508b, Pollsmoor Prison, 2004 Archival pigment print on cotton rag paper

Cell 25, Voorberg Prison, 2004 Archival pigment print on cotton rag paper

Cell 33, E2 Section, Pollsmoor Maximum Security Prison, 2005 Archival pigment ink on cotton rag paper

Zhang Huan (Chinese) Nine Holes, 1995 Chromogenic print

To Raise the Water Level in a Fishpond, 1997 Chromogenic print

Zhang Dall (Chinese) Chromogenic prints, 2003-2010

Second History 9: The First Sports Meeting of the National Army, 1952

Second History 11: Chairman Mao and Shepherd, 1956 (diptych)

Second History 5: Seeing the Son off to the Army

Secondary History 10: Chairman Mao Taking Part in Volunteer Labor at the Construction Site and the Ming Tombs Water Reservoir May 1958

Miguel Angel Rojas (Colombian) Caqueta, 2007 Single channel video with sound, running time 7:38 minutes

Berni Searle (South African) Lament III, 2011 Pigment ink on photo rag

Lament II, 2011 Pigment ink on photo rag

Carlos Aires (Spanish)
Face to Face with Death II, 2011
93 vinyl records and 50 Plexiglas flies;
2 record cases

Jeremy Dean (American)
Destiny, 2011
Reproduction 18st century print with flag
and needles in antique frame

Alain Declercq (French) B52, 2003 Offset print

R.I.P./Sarkozi, 2007 4500 bullets in plywood

Gun Safe, 2008 Mixed media

Al Farrow (American) Study for a Mosque Reliquary, 2001 Steel, guns, bullets, and 24k gold

Menorah VI, 2008 Steel, guns and bullets

Jane Hammond (American)
All Souls (Bielawa), 2006
Gouache, acrylic, organza, mica, metal leaf,
handmade paper, digital prints

Tim Hetherington (British) Luke Nevalla, Korengal Vallery, Afghanistan, 2008, 2008 Digital chromogenic print

Specialist Tad Donoho, Korengal Valley, Kunar Province, Afghanistan, 2007, 2007 Digital chromogenic print

Dinh Q Lê (Vietnamese-American) Untitled #17 (Cambodia: Splendour and Darkness), 1998 Chromogenic print and linen tape

Steve Mumford (American) Empire, 2010 Oil on linen

Kara Walker (American)

A Warm Summer Evening in 1863, 2008

Wool tapestry with hand cut silhouette

Miguel Angel Rojas (Colombian) David 6, 2005 Lambda print

David 12, 2005 Lambda print

Pleter Hugo (South African) Untitled, Agbogbloshie Market, Accra, Ghana, 2009 Chromogenic print

Chen Jiagang (Chinese) The Cold Forest, 2011

Carrie Mae Weems (American) Untitled (from the Hampton Project), 2000 Inkjet print on canvas

ABOUT 21c MUSEUM

A multi-venue museum, 21c was founded by Laura Lee Brown and Steve Wilson, contemporary art collectors and preservationists who are committed to bringing works of art to the public through innovative exhibitions and programs that integrate contemporary art into daily life. 21c Museum presents a range of arts programming curated by Chief Curator and Director of Art Programming Alice Gray Stites, including thought-provoking solo and group exhibitions that reflect the global nature of art today, site-specific, commissioned installations, as well as a variety of cultural programming. The organization also loans works of art to major museums—past loans include MASS MoCA, the Contemporary Art Museum Houston, and the National Gallery of Ontario-and collaborates on arts initiatives with artists and cultural organizations worldwide. Since opening in Louisville, KY in 2006, the Museum has presented more than 75 exhibitions including Blue: Matter, Mood and Melancholy; Alter Ego: A Decade of Work by Anthony Goicolea; Ann Hamilton: Bookweights; Consuming Cultures: A Global View; Cuba Now; Simen Johan: Until the Kingdom Comes; Creating Identity: Portraits Today and All's Fair in Art and War: Envisioning Conflict; Wild Card: The Art of Michael Combs, a Fifteen Year Survey.

For more information visit 21cMuseumHotels.com

ABOUT 21c MUSEUM HOTEL

21c Museum Hotel Louisville, opened in 2006, is a combination boutique hotel, contemporary art museum and restaurant. Building on its mission of engaging the public with contemporary art and supporting the revitalization of American downtowns, 21c Louisville, designed by architect and interior designer Deborah Berke, features more than 9,000 square feet of museum galleries and state-of-the-art meeting and event space. The hotel incorporates 90 guest rooms—including a stunning Rooftop Apartment with outdoor terrace—that embraces the founders' ethos of living with art. The Museum exhibits the work of living artists and is open free of charge to the public. These spaces serve as a key link to historic Museum Row in downtown Louisville. 21c's restaurant, Proof on Main, led by chef Levon Wallace, emphasizes the unique culinary identity and ingredients of Kentucky and surrounding area.

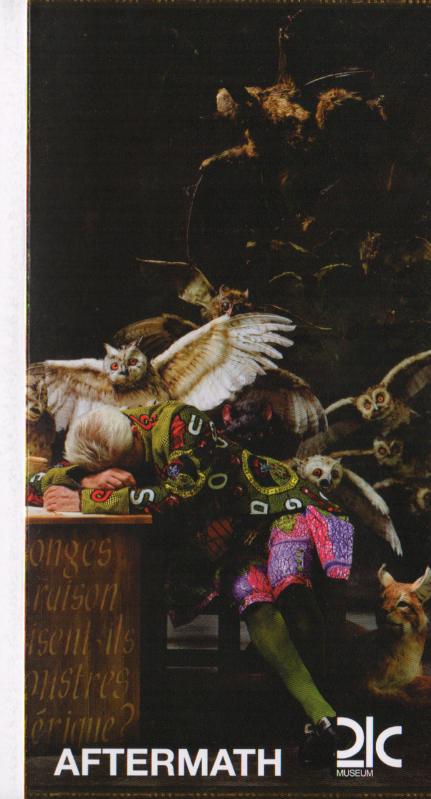
21c Museum Hotel can also be found in Cincinnati, Ohio and Bentonville. Arkansas.

For more information visit 21cMuseumHotels.com

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Yinka Shonibare MBE (British-Nigerian)
The Sleep of Reason Produces Monsters (Europe), 2008
Chromogenic print mounted on aluminum



AFTERMATH: WITNESSING WAR, COUNTENANCING COMPASSION

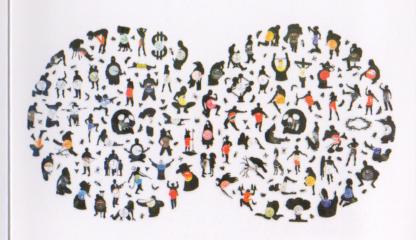


Steve Mumford (American) *Empire*, 2010 Oil on linen

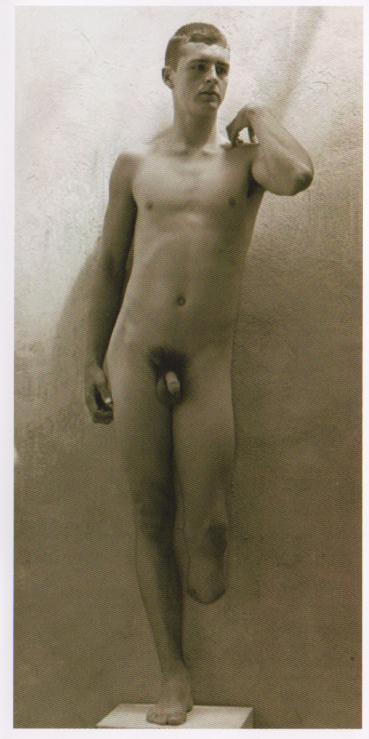
As the 'war on terror' enters a second decade, the global pervasiveness of violence has engendered the normalization of shock and numb: we are horrified by tragic incidents, yet accustomed to their regularity, and often, blind to their causes and costs. Using both factual and fictional sources, artists from North America, Europe, Asia, and Africa witness the wages of conflict and reveal an unseen spectrum of loss. Whether reporting from the front lines of recent war zones or excavating past conflicts to expose the roots of current conditions, the artworks featured here emphasize our basic, at times banal, shared humanity: Steve Mumford's soldiers look askance as blindfolded prisoners board an aircraft carrier; Tim Hetherington's enlistees are variously dramatic and dormant, and ever vulnerable. Carrie Mae Weems acts as narrator and symbol for the exploitation of human and animal species alike; and Berni Searle affirms the value of lives lost to colonialist greed, as Dinh Q Le's works resurrect those destroyed by Pol Pot, and Kara Walker exhumes the Civil War-era ghosts haunting layered legacies of injustice.

Myopia is manifest in every age, every culture. Invoking both Francisco de Goya's critique of 18th-century politics, Los Caprichos, and Shakespeare's power-hungry magician, Prospero, Yinka Shonibare's The Sleep of Reason Produces Monsters asserts that perception is determined by perspective. Our worldview is universally obscure, as Jeremy Dean's Destiny delineates in his global maps presented through the scrim of a thinning United States flag.

Unconventional imagery and materials eloquently enumerate untold tragedies, honoring the living and the dead, in suffering and survival. Architectonic reliquaries crafted from ammunition by Al Farrow, a plaster bust of Osama Bin Laden produced in multiple by Wang Du, and portraits of deprivation drawn on Depression-era bank bags by Travis Somerville resurrect and confront connections between power and oppression. In concert with Jane Hammond's memorial paper butterfly-maps, Miguel Angel Rojas's photographic transformation of amputees into classical statuary, Carlos Aires's cut-vinyl tableau of memento mori formatted into a figure-eight symbol of eternity, and others, the art in Aftermath argues for public engagement, imploring us to witness, to connect, to act, and to heal.



Carlos Aires (Spanish)
Face to Face with Death II, 2011
93 vinyl records and 50 Plexiglas flies; 2 record cases



Miguel Angel Rojas (Colombian) David 6, 2005 Lambda print