
















CHECKLIST

The Warmth of Other Suns: Stories of Global Displacement

June 22, 2019–September 22, 2019

	<p>Adel Abdessemed <i>Queen Mary II, La mère (The Mother)</i>, 2007 Metal 67 x 173 x 32 in. Private collection</p>
	<p>Chantal Akerman b. 1950, Brussels, Belgium; d. 2015, Paris, France <i>From the Other Side (De l'autre côté)</i>, 2002 Video and 16 mm, transferred to digital video, sound, color Courtesy Fondation Chantal Akerman, Icarus Films, and Marian Goodman Gallery Directed by Chantal Akerman Photography: Raymond Fromont, Robert Fenz, and Chantal Akerman Sound: Pierre Mertens Editing: Claire Atherton Production: AMIP, Arte France, Paradise Films, Chemah I.S. 1 hr 39 min.</p>
	<p>John Akomfrah <i>Vertigo Sea</i>, 2015 Three-channel HD color video installation, 7.1 sound © Smoking Dogs Films, Courtesy of Lisson Gallery 48:30 min.</p>
<p>[No image]</p>	<p>Paweł Althamer <i>Real Time Music</i>, 2017 Sound installation Courtesy of the artist and Foksal Gallery Foundation, Warsaw 1:02 min.</p>

 	<p>Francis Aljés <i>Untitled (Study for Don't Cross the Bridge Before You Get to the River)</i>, 2006–2008 Installation composed of 1 painting (oil and encaustic on canvas on wood), 36 shoe-boats (glass, leather, wood, foam, thread, plastic, corrugated plastic, fabric, and steel), and 1 mirror Dimensions variable Private collection</p>
	<p>Francis Aljés <i>Don't Cross the Bridge Before You Get to the River (Strait of Gibraltar, Morocco–Spain)</i>, 2008 In collaboration with Julien Devaux, Felix Blume, Ivan Boccara, Abbas Benhim, Fundación NMAC Montenedio Arte Contemporáneo and children of Tangier and Tarifa Video, sound, color Courtesy of the artist and David Zwirner 7 min.</p>
	<p>Francis Aljés <i>Untitled (Study for Don't Cross the Bridge Before You Get to the River)</i>, 2006–08 Oil and encaustic on canvas on wood Installation of 4 paintings, 3 diptychs, and 1 quadriptych 1/8 x 1/2 in. Private collection</p>
	<p>El Anatsui <i>Dzesi</i>, 2012 Found aluminum and copper wire 138 x 156 in. Collection of Joshua Rechnitz, New York</p>
	<p>Benny Andrews <i>Trail of Tears</i>, 2005 Oil on four canvases with painted fabric and mixed media collage 72 x 144 in. Courtesy of Michael Rosenfeld Gallery, New York</p>

	<p>Guillermo Arias Aerial view of Honduran migrants heading in a caravan to the US, as they leave Arriaga on their way to San Pedro Tapanatepec, in southern Mexico on October 27, 2018 Photograph 10 x 13 1/2 in. Courtesy of Guillermo Arias for Agence France-Presse</p>
	<p>Guillermo Arias Honduran migrants taking part in a caravan heading to the US, get on a truck, near Pijijiapan, southern Mexico on October 26, 2018 Photograph 10 x 15 in. Courtesy of Guillermo Arias for Agence France-Presse</p>
	<p>Guillermo Arias Aerial view of Honduran migrants heading in a caravan to the US, resting in a basketball court in San Pedro Tapanatepec, Oaxaca state, southern Mexico on October 28, 2018 Photograph 10 x 14 1/2 in. Courtesy of Guillermo Arias for Agence France-Presse</p>
	<p>Guillermo Arias A truck carrying mostly Honduran migrants taking part in a caravan heading to the US, passes by a wind farm on their way from Santiago Niltepec to Juchitan, near the town of La Blanca in Oaxaca State, Mexico, on October 30, 2018 Photograph 10 x 15 in. Courtesy of Guillermo Arias for Agence France-Presse</p>
	<p>Guillermo Arias Migrants, mostly Hondurans, taking part in a caravan heading to the US, climb down off a truck as arriving to a shelter in Puebla, Puebla state, Mexico, on November 3, 2018 Photograph 10 x 15 in. Courtesy of Guillermo Arias for Agence France-Presse</p>
	<p>Guillermo Arias A truck carrying mostly Honduran migrants taking part in a caravan heading to the US drives from Santiago Niltepec to Juchitan, near the town of La Blanca in Oaxaca State, Mexico, on October 30, 2018 Photograph 10 x 15 in. Courtesy of Guillermo Arias for Agence France-Presse</p>



Guillermo Arias
 Migrants, mostly Hondurans, heading in a caravan to the US, are seen onboard a truck as they catch a ride in Isla, Veracruz state, on their way to Puebla, Mexico, on November 3, 2018
 Photograph
 10 x 15 in.
 Courtesy of Guillermo Arias for Agence France-Presse



Guillermo Arias
 Migrants, mostly Hondurans, taking part in a caravan heading to the US, catch a ride on the road on their way to Isla, Veracruz State, Mexico, on November 3, 2018
 Photograph
 10 x 15 in.
 Courtesy of Guillermo Arias for Agence France-Presse



Siah Armajani
Seven Rooms of Hospitality, 2017
 3-D printed models
 Courtesy of the artist and Rossi & Rossi

Room for Asylum Seekers,
 5 7/8 x 13 3/4 x 5 in.



Waiting Room for Refugees,
 9 3/8 x 11 7/8 x 7 in.

Room for Migrant Worker,
 10 x 6 3/4 x 6 3/4 in.

Room for Deportees,
 12 1/4 x 14 3/4 x 5 1/8 in.









Room for Detainees,
 7 3/8 x 9 x 9 in.








Room for Exile,
 7 3/8 x 8 5/8 x 6 1/2 in.





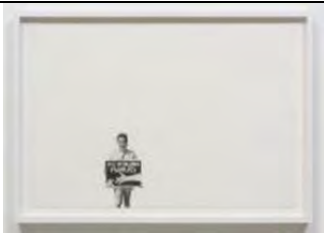

Room for Displaced,
 7 1/4 x 9 x 7 3/8 in.









	<p>Kader Attia <i>La Mer Morte (The Dead Sea)</i>, 2015 Clothes and shoes Dimensions variable Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, and Seoul</p>
	<p>Yto Barrada Chromogenic prints</p> <p><i>Terrain Vague N° 4, Tangier (Vacant Plot N° 4, Tangier)</i>, 2009 39 3/8 x 39 3/8 in.</p> <p><i>Untitled (Dinosaur Road Series; High Atlas, Middle Atlas, Morocco)</i>, 2013-2015 31 1/2 x 31 1/2 in.</p> <p><i>Dormeur (The Sleeper) Série Jardin Public – Tangier, fig.5</i>, 2006 50 1/4 x 50 1/4 in.</p> <p><i>Piscine du Parc Donabo (Parc Donabo Pool) Tangier</i>, 2009 39 3/8 x 39 3/8 in.</p> <p><i>Pallisade de chantier (Building Site Wall), Fig. 4, Tangier</i>, 2009 23 5/8 x 23 5/8 in.</p> <p><i>Couronne d'Oxalis (Oxalis Crown)</i>, 2006 49 1/4 x 49 1/4 in.</p> <p><i>Provinces du Nord (Northern Provinces)</i>, 2009/2011 31 1/2 x 31 1/2 in.</p> <p>Courtesy of the artist and Pace Gallery, Sfeir-Semler Gallery, Hamburg/Beirut, and Galerie Polaris, Paris</p>
	<p>Hannelore Baron <i>Torn Flag</i>, 1977 Wood, cloth, ink, tempera, paper, and wire 9 3/4 x 13 3/8 x 12 3/8 in. Collection of Mark Baron and Elise Boisanté, courtesy of Michael Rosenfeld Gallery, New York</p>

	<p>John Berger and Jean Mohr <i>Portuguese Migrant</i>, n.d. Print of photograph published in <i>A Seventh Man: A Book of Images and Words About the Experience of Migrant Workers in Europe</i>, (New York: Viking Press, 1975) 13 x 13 in. Courtesy Contrasto</p>
	<p>Alighiero Boetti <i>Mappa</i>, 1979 Embroidery on fabric 38 1/2 x 53 1/2 x 2 1/2 in. Courtesy of the artist and Gladstone Gallery, New York and Brussels</p>
	<p>Alighiero Boetti <i>Mappa</i>, 1989 Embroidery on fabric 50 3/16 x 91 15 1/6 in. Collection of Peter Morton, Los Angeles</p>
	<p>Alighiero Boetti <i>Mappa</i>, 1972 Embroidery on fabric 64 x 93 3/4 in. Dia Art Foundation, Gift of Louise and Leonard Riggio</p>
	<p>Anna Boghiguan <i>The Boat The Sails</i>, 2016 Gouache, watercolor, pencil, and ink on paper 11 5/8 x 16 3/8 in. Courtesy the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>
	<p>Anna Boghiguan <i>The making of a nation, year TK</i> Gouache, watercolor, pencil, and ink on paper 11 5/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>

	<p>Anna Boghiguan <i>Refugees in Beirut, 2014</i> Gouache, watercolor, pencil, and ink on paper 11 5/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>
	<p>Anna Boghiguan <i>Cotton forced imigration and labor, 2017</i> Mixed mediums 11 5/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>
	<p>Anna Boghiguan <i>All those who died unknown, 2017</i> Gouache, pencil, and ink on paper 11 5/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>
	<p>Anna Boghiguan <i>All the tents that serve as a home for those who are mobile, 2017</i> Gouache and pencil on paper 11 5/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>
	<p>Anna Boghiguan <i>Refugees in Beirut (They tied and put their hearts together), 2014</i> Gouache on paper 11 5/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>
	<p>Anna Boghiguan <i>Refugees in Beirut, 2014</i> Gouache on paper 11 5/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>
	<p>Anna Boghiguan <i>Refugees in Beirut, 2014</i> Gouache and pencil on paper 11. 5/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>

	<p>Anna Boghiguan <i>Exodus-Egypt-Israel, 2017</i> Gouache and watercolor on paper 8 1/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>
	<p>Anna Boghiguan <i>Exodus-Egypt-Irsael, 2016</i> Gouache, watercolor, pencil, and ink on paper 11 5/8 x 16 3/8 in. Courtesy of the artist and Sfeir-Semler Gallery, Hamburg/Beirut</p>
	<p>Andrea Bowers <i>Nonviolent Civil Disobedience Drawing- Elvira Arellano in Sanctuary at Adalberto United Methodist Church in Chicago as Protest Against Deportation, 2007, 2007</i> Colored pencil on paper 30 x 22 in. Hammer Museum, Los Angeles, Purchase</p>
	<p>Andrea Bowers <i>Study from May Day March, Los Angeles 2010 (We are all Americans), 2010</i> Graphite on paper 11 1/2 x 14 1/2 in. Courtesy of the artist and Susanne Vielmetter Los Angeles Projects, Collection of Susanne and Jost Vielmetter, Altadena, CA</p>
	<p>Andrea Bowers <i>Stop Separating Families (May Day March, 2015, Los Angeles, California), 2016</i> Graphite on Paper 17 3/4 x 25 in. Courtesy of the artist and Susanne Vielmetter Los Angeles Projects</p>
	<p>Andrea Bowers <i>Mother and Daughter (May Day March 2011), 2011</i> Colored pencil on paper 30 x 22 1/4 in. Private collection</p>

	<p>Andrea Bowers <i>Brown Beret (May Day March, Los Angeles, 2011)</i>, 2012 Colored pencil on paper 30 x 22 1/4 in. Private collection</p>
	<p>Andrea Bowers <i>Sanctuary</i>, 2007 16 mm film transferred to HD video (color, silent, looped), DV media player, HD projector, CF card Courtesy of the artist and Susanne Vielmetter Los Angeles Projects 6:43 min.</p>
	<p>Frank Bowling <i>Mother's House on South America</i>, 1968 Acrylic on canvas 91 7/8 x 48 in. Courtesy of Marc Selwyn Fine Art, Beverly Hills</p>
	<p>Tania Bruguera <i>Immigrant Movement International—Migrant Manifesto</i>, 2011 Vinyl text Dimensions variable Courtesy of the artist</p>
	<p>Tania Bruguera <i>The Francis Effect</i>, 2013—ongoing Postcards 4 x 6 in. Courtesy of the artist</p>

	<p>Beverly Buchanan <i>Tin and Wood House</i>, 1995 Wood, mixed materials 11.5 x 13 x 8 in. Collection of Philip Aarons and Shelley Fox Aarons</p>
	<p>Beverly Buchanan <i>No Door, No Window</i>, 1988 Wood and acrylic 14 1/2 x 9 x 7 1/2 in. Private collection Private collection, Courtesy of Mitchell-Innes & Nash, New York</p>
	<p>Beverly Buchanan <i>Two Chairs</i>, n.d. Wood 12 x 20 x 10 in. Collection of Martin and Rebecca Eisenberg</p>
	<p>Beverly Buchanan <i>Room Added</i>, 2011 Wood 20 x 17 3/4 x 17 1/4 in. Courtesy of Andrew Edlin Gallery, New York</p>
	<p>Beverly Buchanan <i>House from Scraps</i>, 2011 Wood and copper 18 1/2 x 20 1/2 x 17 in. Courtesy of Andrew Edlin Gallery, New York</p>
	<p>Beverly Buchanan <i>Hastings House</i>, 1989 Wood and tin 19 1/2 x 9 x 7 in. Collection of Roslyn Bernstein</p>

	<p>Vija Celmins <i>To Fix the Image in Memory XII</i>, 1977-82 1 found object and 1 made object: paint on bronze 4 1/2 x 3 1/2 x 4 in. Collection of Renee and David McKee</p>
	<p>Phil Collins <i>how to make a refugee</i>, 1999 Single-channel color video projection with sound Courtesy of the artist and Tanya Bonakdar Gallery, New York/Los Angeles 12 min.</p>
	<p>Honoré Daumier <i>On a Bridge at Night</i>, 1845-48 Oil on wood panel 17 3/8 x 15 3/8 x 3 1/4 in. The Phillips Collection, Washington, DC, Acquired 1922</p>
	<p>Jack Delano Group of Florida migrants on their way to Cranberry, New Jersey, to pick potatoes. Near Shawboro, North Carolina, 1940 Modern prints 10 1/2 x 13 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>
	<p>La Domenica del Corriere Selection of fourteen illustrated front and back covers Digital prints for exhibition 11 x 15 in. 12 1/4 x 16 1/8 in. Courtesy of Fondazione Corriere della Sera, Milan</p>



Meschac Gaba
Mémorial aux Réfugiés Noyés (Memorial for Drowned Refugees), 2016
 Blankets and 3 electric lanterns
 25 1/2 x 60 x 21 in.
 Courtesy of the artist and Tanya Bonakdar Gallery, New York/Los Angeles



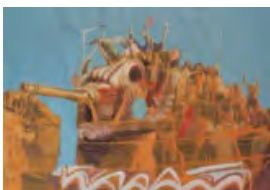
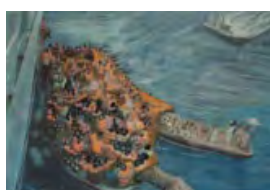
Guillermo Galindo
Listo (Ready to Go), 2015
 Mixed media
 54 x 15 1/4 x 44 1/2 in.
 Courtesy of the artist and Pace/MacGill Gallery



Yun Gee
Where is My Mother, 1926
 Oil on canvas
 50 7/8 x 20 1/8 in.
 Estate of Yun Gee



Arshile Gorky
The Artist and His Mother, c. 1926–1946
 61 3/8 x 51 1/4 in.
 National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 1979.13.1



Rokni Haerizadeh
The Sun Shines on a Graveyard and a Garden Alike, and the Rain a Loyal Man from a Traitor Knows Not, 2015–17
 Gouache, gesso, watercolor, and ink on printed paper
 11 3/4 x 16 1/2 in.
 Courtesy of the artists and Gallery Isabelle van den Eynde, Dubai



Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian

Macht Schon, 2016

Single-channel video animation (rotoscopy), color; 1:39 min.

From Sea to Dawn, 2016

Single-channel video animation (rotoscopy), color; 6:21 min.



Mona Hatoum

Untitled (rack), 2011

Mild steel, aluminum, vinyl, and carbon transfer
24 x 33 x 9 in. overall

Courtesy of Alexander and Bonin, New York



Zarina Hashmi

Home is a Foreign Place, 1999

Series of 36 woodcut prints; ink on kozo paper; mounted on Somerset paper

17 5/8 x 14 5/8 in.

The Museum of Fine Arts, Houston. Museum purchase funded by Anne and Albert Chao in honor of Nidhika and Pershant Mehta, and by Mr. and Mrs. Durga D. Agrawal and Nancy C. Allen, 2012.466



Lewis Wickes Hine

Selection of thirteen photographs from the *Series of photographic documents of social conditions*, 1905–39

Modern prints

5 1/8 x 6 3/4 in.

Photography Collection, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations



Italian Immigrants at Ellis Island, 1905

A Finnish Stowaway at Ellis Island, 1926

Slavic Mother and Child at Ellis Island, 1905

Italian Child Finds her First Penny, 1926

Slavic Mother, Ellis Island, 1905



Slavic Immigrant at Ellis Island, 1905

Armenian Jew, Ellis Island, 1926

A Czecho Slovak Grandmother at Ellis Island, 1926

Jewish Grandmother, Ellis Island, 1926



Climbing Into America, Ellis Island, 1905

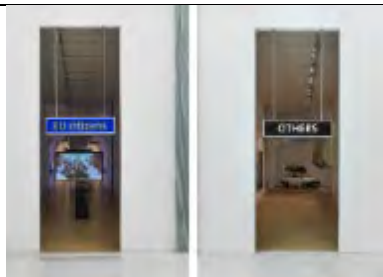
Mother and Child, Italian Ellis Island, 1905

Lithuanian Woman with Colorful Shawl, 1926

A Young Russian Jewess at Ellis Island, 1905



Photography Collection, The Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox and Tilden Foundations








Khaled Jarrar
Infiltrators, 2012
 Video, sound, color
 Courtesy of the artist
 70 min.



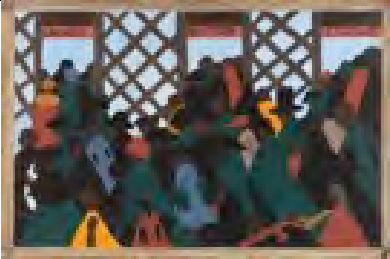



Hiwa K
Pre-Image (Blind as the Mother Tongue), 2017
 Video, sound, color
 Courtesy of the artist, KOW, Berlin/Madrid, and Prometeogallery di Ida Pisani, Milan/Lucca
 17:40 min.






Yasmine Kabir
My Migrant Soul, 2001
 Video, sound, color
 Courtesy of the artist and Magic Lantern Movies
 35 min.

Šejla Kamerić
EU / Others, 2000
 2 double-sided light box signs
 13 3/4 x 59 x 11 3.4 in.
 Courtesy of the artist and Galerie Tajna Wagner, Berlin

	<p>Yasuo Kuniyoshi <i>Maine Family</i>, c. 1922-23 Oil on canvas 30 1/4 x 24 1/8 in. The Phillips Collection, Washington, DC, Acquired 1940</p>
	<p>Runo Lagomarsino <i>Mare Nostrum (Our Sea)</i>, 2016 Neon 10 3/8 x 98 3/8 in. Courtesy of the artist and Francesca Minini, Milan</p>
	<p>Dorothea Lange Japanese mother and daughter, agricultural workers near Guadalupe, California, 1936 Modern print 7 1/4 x 10 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>
	<p>Dorothea Lange A large sign reading "I am an American" placed in the window of an Oakland, California, store on December 8, the day after Pearl Harbor. The store was closed following orders to persons of Japanese descent to evacuate from certain West Coast areas. The owner, a University of California graduate, will be housed with hundreds of evacuees in War Relocation Authority centers for the duration of the war, 1942 Modern print 8 x 10 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>
	<p>Dorothea Lange Japanese relocation, California. Baggage belonging to evacuees of Japanese ancestry at an assembly center in Salinas, California, prior to a War Relocation Authority center, 1942 Modern print 8 x 10 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>

	<p>Dorothea Lange The trek of bums, tramps, single transients and undesirable indigents out of Los Angeles County because of police activity, 1936 Modern print 8 x 10 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>
	<p>Dorothea Lange Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California (Migrant Mother), 1936 Modern print 10 x 7 1/4 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>
	<p>Dorothea Lange Mexican gang of migratory laborers under a Japanese field boss. These men are thinning and weeding cantaloupe plants. Wages thirty cents an hour. These young plants are "capped" with wax paper spread over a wire wicket to protect against cold and to accelerate growth. Imperial Valley, California Modern print 8 x 10 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>
	<p>Dorothea Lange Living conditions for migrant potato pickers. Tulelake, Siskiyou County, California, 1939 Modern print 8 x 8 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>
	<p>Dorothea Lange Young family, penniless, hitchhiking on U.S. Highway 99, California. The father, twenty-four, and the mother, seventeen, came from Winston-Salem, North Carolina, early in 1935. Their baby was born in the Imperial Valley, California, where they were working as field laborers, 1936 Modern print 8 x 10 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>

	<p>Dorothea Lange Date picker's home. Coachella Valley, California, 1935 Modern print 8 x 8 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>
	<p>Dorothea Lange Migratory field worker's home on the edge of a pea field. The family lived here through the winter. Imperial Valley, California, 1937 Modern print 8 x 8 in. Library of Congress, Washington, DC, Prints & Photographs Division</p>
	<p>Jacob Lawrence <i>The Migration Series</i>, 1940–41 30 odd-numbered panels, Caesin tempera on hardboard 12 x 18 in. The Phillips Collection, Washington, DC, Acquired 1942</p>
	<p>Zoe Leonard <i>Liberty N.Y.</i>, 2001 3 vintage suitcases, one vintage typewriter case 18 3/4 x 27 1/2 x 25 in. overall Courtesy of the artist and Raffaella Cortese, Milan</p>
	<p>Glenn Ligon <i>Double America</i>, 2012 Neon and paint 36 x 120 in. National Gallery of Art, Washington, Gift of Agnes Gund, 2013.37.1</p>
	<p>Liu Xiaodong <i>Refugees 4</i>, 2015 Oil on canvas 86 1/2 x 118 in. Courtesy of the artist and Massimo De Carlo, Milan, London, Hong Kong</p>

	<p>John Moore Yanela Sanchez, a two-year-old Honduran asylum seeker cries as her mother, Sandra Maria Sanchez, is searched and detained near the U.S.-Mexico border on June 12, 2018 in McAllen, Texas Photograph 10 x 14 in. Courtesy of John Moore for Getty Images</p>
	<p>John Moore Central American migrants climb atop a freight train headed north early on August 4, 2013 in Arriaga, Mexico. Thousands of immigrants ride atop the trains, known as 'la bestia,' or the beast, during their long and perilous journey through Mexico to the U.S. border Photograph 10 x 14 in. Courtesy of John Moore for Getty Images</p>
	<p>John Moore Benny Martinez, Chief deputy of the Brooks County Sheriff's Department, carries the human remains of a suspected undocumented immigrant scattered on a ranch and found by the U.S. Border Patrol on May 22, 2013 in Falfurrias, Brooks County, Texas Photograph 10 x 14 in. Courtesy of John Moore for Getty Images</p>
	<p>John Moore Mothers carry portraits of their sons who were kidnapped and killed on February 14, 2017 in San Juan Sacatepequez, Guatemala. More than 2,000 people walked in a funeral procession for Carlos Daniel Xiqin, 10, and Oscar Armando Top Cotzajay, 11, who were abducted walking to school Friday morning Photograph 10 x 14 in. Courtesy of John Moore for Getty Images</p>
	<p>John Moore Families attend a memorial service for two boys who were kidnapped and killed on February 14, 2017 in San Juan Sacatepequez, Guatemala. More than 2,000 people walked in a funeral procession for Carlos Daniel Xiqin, 10 and Oscar Armando Top Cotzajay, 11, who were abducted walking to school Friday morning. Residents found the boys stuffed in sacks over the weekend, with the boys' throats slashed and hands and feet bound Photograph 10 x 14 in. Courtesy of John Moore for Getty Images</p>



John Moore

Undocumented immigrant families walk before being taken into custody by Border Patrol agents on July 21, 2014 near McAllen, Texas

Photograph
10 x 14 in.

Courtesy of John Moore for Getty Images



John Moore

A young Honduran asylum seeker in a detention center for minors in McAllen, Tex., in September 2014

Photograph
10 x 14 in.

Courtesy of John Moore for Getty Images



John Moore

Personal effects found on the body of an suspected undocumented immigrant are stored at the Office of the Pima County Medical Examiner on September 29, 2016 in Tucson, Arizona

Photograph
14 x 10 in.

Courtesy of John Moore for Getty Images



Paulo Nazareth

Untitled from the series *Notícias de América* [News from the Americas], 2011/2012

Photographs
17 x 23 in.

Courtesy of the artist and Mendes Wood DM 2019



Paulo Nazareth

Untitled, 2012

Used sandals

11 3/4 x 4 3/4 x 2 in.

Courtesy of the artist and Mendes Wood DM 2019








Paulo Nazareth

Tunic (American Red Sea), 2011

Drawings and embroidery on Egyptian muslin tunic
54 3/4 x 27 1/2 in.

Courtesy of the artist and Mendes Wood DM 2019

	<p>Giusi Nicolini Framed letter from the mayor of Lampedusa to the European Union, 2012 14 1/8 x 20 1/4 in. Courtesy of Giusi Nicolini</p>
	<p>Aliza Nisenbaum <i>MOIA's NYC Woman's Cabinet</i>, 2016 Oil on linen 85 x 68 in. Whitney Museum of American Art, New York, Gift of Jackson Tang in honor of Christopher Y. Lew</p>
	<p>Lydia Ourahmane <i>In The Absence of Our Mothers</i>, 2015–18 X-ray scan, text, two 4.45g 18 karat gold teeth, one of which is permanently installed in Lydia Ourahmane's mouth 19 3/4 x 11 3/4 x 3 7/8 in. Collection of Nicoletta Fiorucci, London</p>
	<p>Erkan Özgen <i>Wonderland</i>, 2016 Video, color, sound Courtesy of the artist 3:55 min.</p>
	<p>Adrian Paci <i>Centro di permanenza temporanea (Temporary Detention Center)</i>, 2007 Video, color, sound Courtesy of the artist and Kaufmann Repetto, Milan/New York 4:32 min.</p>
	<p>Marwan Rechmaoui <i>Shabriha 1</i>, 2011 Oil pastel, latex enamel, and coloured pencil on concrete 37 3/8 x 58 5/8 in. Private collection</p>



Diego Rivera
 Untitled, 1943
 Watercolor on rice paper
 14 3/4 x 10 5/8 in.
 The Phillips Collection, Washington, DC, Gift of Kerry H. Stowell, 2012



Mark Rothko
Orange and Red on Red, 1957
 Oil on canvas
 68 7/8 x 66 3/8 in.
 The Phillips Collection, Washington, DC, Acquired 1960

Green and Tangerine on Red, 1956
 Oil on canvas
 93 5/8 x 69 1/4 in.
 The Phillips Collection, Washington, DC, Acquired 1960

Ochre and Red on Red, 1954
 Oil on canvas
 92 5/8 x 63 3/4 in.
 The Phillips Collection, Washington, DC, Acquired 1964

Green and Maroon, 1953
 Oil on canvas
 91 1/8 x 54 7/8 in.
 The Phillips Collection, Washington, DC, Acquired 1957



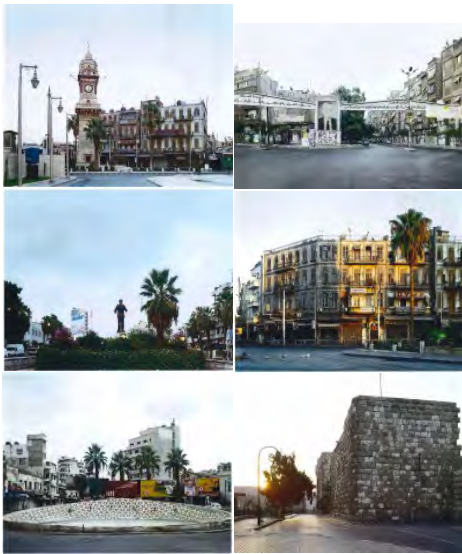
Cameron Rowland
Passport and Social Security Card, 2018
 Unregistered IDs
 2 1/8 x 3 3/8 in.
 Courtesy of the artist and ESSEX STREET, New York



Griselda San Martin
The Wall, 2015–16
 Photographs
 21 5/8 x 17 3/4 in.
 Courtesy of the artist



Hrair Sarkissian
Execution Squares, 2008
 Archival inkjet prints
 23 5/8 x 31 1/2 in.
 Courtesy of the artist



William Edouard Scott
Traveling (Lead Kindly Light), 1918
 Oil on canvas
 18 x 22 in.
 Huntington Museum of Art, Huntington, West Virginia





Augustus Sherman

Selection of Ellis Island photographs

Modern prints

12 1/4 x 14 5/8 in.

Photography collection, The New York Public Library

1. Guadeloupean woman, 1911
2. Russian Cossacks, 1906
3. Gypsy Family, n.d.
4. Romanian shepherd, 1906
5. Ruthenian woman, 1906
6. Lapland children, possibly from Sweden, n.d.
7. Romanian Piper, n.d.
8. Italian Woman, 1906
9. Three women from Guadeloupe, n.d.
10. Algerian Man, n.d.
11. Italian Woman, n.d.
12. Slovak woman and children, n.d.
13. Laplander, n.d.
14. Danish man, 1909
15. German Stowaway, 1911
16. Girl from Rättvik, province of Dalarna, Sweden, n.d.
17. Three Dutch Women, n.d.






Xaviera Simmons







Superunknown (Alive in the), 2010

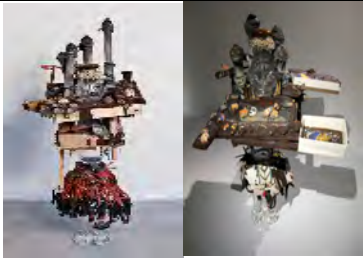
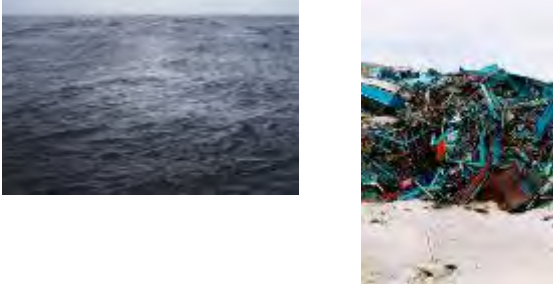



40 C-prints mounted on Sintra




20 x 30 in. each

Collection of Leslie and Greg Ferrero, Miami, courtesy David Castillo Gallery

	<p>Bosco Sodi <i>Muro (Wall)</i>, 2017 25 clay timbers Gift of Bosco Sodi and Paul Kasmin Gallery, 2017</p>
	<p>Mounira Al Solh Selected works from <i>I strongly believe in our right to be frivolous</i>, 2012–present Mixed media on paper 11 3/4 x 8 1/2 in. Courtesy the artist and Sfeir-Semler Gallery Hamburg/Beirut</p>
	<p>John Sonsini <i>Miguel & Christian</i>, 2017 Oil on canvas 72 x 60 in. Courtesy of the artist and Miles McEnery Gallery, New York, NY</p>
	<p>Alfred Stieglitz <i>Songs of the Sky and Equivalents</i>, 1923–30 12 Gelatin silver prints The Phillips Collection, Washington, DC, The Alfred Stieglitz Collection, gift of Georgia O’Keeffe, 1949</p>
	<p>Hamid Sulaiman Selection from the series <i>Freedom Hospital</i>, 2016 Ink and felt-tip pen on paper 1 5/8 x 11 3/4 in. © Hamid Sulaiman/Courtesy of Galerie Crone, Berlin and Vienna</p>
	<p>Mario Tama A mother carries her young daughter, both part of a caravan of Central American migrants, as they watch others board a truck they hoped to ride on their way to the United States on January 20, 2019 in Huixtla, Mexico Photograph 10 x 15 in. Courtesy of Mario Tama for Getty Images</p>

	<p>Mario Tama Migrants walk on US side of border while being taken into custody by the US Border Patrol after crossing the US-Mexico border fence and turning themselves in on December 16, 2018 as seen from Tijuana, Mexico Photograph 10 x 15 in. Courtesy of Mario Tama for Getty Images</p>
	<p>Mario Tama A US Border Patrol agent gestures to members of the "migrant caravan" turning themselves in after climbing over to the US side of the US-Mexico border fence December 3, 2018 in Tijuana, Mexico Photograph 10 x 15 in. Courtesy of Mario Tama for Getty Images</p>
	<p>Mario Tama Migrants climb up a bank of the nearly dry Tijuana River as they attempt to make their way past a police blockade to the El Chaparral port of entry on November 25, 2018 in Tijuana, Mexico Photograph 10 x 15 in. Courtesy of Mario Tama for Getty Images</p>
	<p>Mario Tama Mexican riot police keep watch beneath onlookers on a bridge as members of the "migrant caravan" rally outside the El Chaparral port of entry on November 22, 2018 in Tijuana, Mexico Photograph 10 x 15 in. Courtesy of Mario Tama for Getty Images</p>
	<p>Mario Tama Migrants who are part of the 'migrant caravan' walk at dusk on their way to Tijuana on November 20, 2018 near Mexicali, Mexico Photograph 10 x 15 in. Courtesy of Mario Tama for Getty Images</p>
	<p>Mario Tama An immigrant who identified herself only as Vione, recently released after spending six months in an ICE detention facility, displays a photo of her son in her hotel room before flying to be reunited with family members on September 2, 2018 in Los Angeles, California Photograph 10 x 15 in.</p>

	<p>Courtesy of Mario Tama for Getty Images</p>
	<p>Pascale Marthine Tayou <i>Sauveteur (Passport vendor 1)</i>, 2011 Crystal, mixed media 63 x 47 1/4 x 35 3/8 in.</p> <p><i>Sauveteur (Passport vendor 2)</i>, 2011 Crystal, mixed media 70 7/8 x 39 3/8 x 31 1/2 in.</p> <p>Courtesy of the artist and Galleria Continua, San Gimignano/Beijing/Les Moullin/Havana</p>
	<p>Wolfgang Tillmans <i>The State We're In</i>, 2015 Inkjet print on paper and clips 107 1/2 x 161 3/8 in.</p> <p><i>Lampedusa</i>, 2008 Inkjet print on paper and clips 81 1/8 x 54 3/8 in.</p> <p>Courtesy of the artist and David Zwirner, Galerie Bucholz, Berlin/Cologne, and Maureen Paley, London</p>
	<p>Hồng-ân Trương and Hương Ngô <i>The opposite of looking is not invisibility. The opposite of yellow is not gold</i>, 2016 Pigmented inkjet prints, laser cut prints 44 x 44 in., 14 x 22 x 2 in., 14 x 12 x 2 in. Courtesy of the artists</p>
	<p>Undocumented Migration Project Embroidered doily and pair of shoes, found near the Arizona-Mexico border in 2018 and 2010 Found objects Dimensions variable</p> <p>Interviews with migrants conducted by Undocumented Migration Project researchers in Sonora, Mexico, 2013 Digital audio file</p> <p>Courtesy of Undocumented Migration Project</p>
	<p>Andra Ursuța <i>Commerce Exterior Mondial Sentimental</i>, 2012 Marble, nylon jacket, gaffer tape, and coins 70 x 18 x 24 in. Private collection, New York</p>

	<p>Rodrigo Valenzuela <i>Diamond Box</i>, 2013 HD video, sound Courtesy of the artist and Upfor Gallery 4:58 min.</p>
	<p>Danh Võ <i>We The People, Element #L9</i>, 2011–13 Copper 79 1/2 x 84 1/4 x 33 1/2 in. Private collection, New York</p>
	<p>Nari Ward <i>Breathing Panel: Oriented Right</i>, 2015 Oak wood, copper sheet, copper nails, and darkening patina 96 x 120 x 2 1/4 in. Collection of Allison and Larry Berg, Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, and Seoul</p>



Henk Wildschut

Ville de Calais (City of Calais), 2015–2016
Photographs

3 photographs, 23 5/8 x 31 1/2 in.



20 photographs, 11 3/4 x 15 3/4 in.

3 photographs, 7 1/2 x 9 7/8 in.

Courtesy of the artist



Artist unknown

Ex-voto Painting, 2016
Oil paint on metal
8 5/8 x 11 3/4 in.
Private collection



Ellis Island photos

Archival images as digital prints for exhibition

Ten works at 8 x 10 in.

Two works at 8 x 10 1/2 in.

One work at 8 x 8 in.

Private collection

