

CARRIE MAE WEEMS

First off, all of my projects refer to the critical role of representation, both socially and in the work of art. That said, besides making work I consider to be formally engaging, my interest lies in moving folks from the margins to the center by employing various representational strategies that allow representations of people of color to stand for the human multitudes, more than as degraded symbols.

To backtrack for a moment, getting off the wall and hanging objects in space meant that regardless of the viewer's ethnicity, the viewer has to pass through multiple layers of identity, experience, etc. Being in it and of it offers the possibility of changing perception. An "I am you and you are me" kind of thing. It's a little more complex, but you get my drift.

The question that I grapple with is how to change my perceptions, and impact yours. So I insist that my subjects of colored peoples can stand for humanity. My little manifesto, credo, ditto.

– excerpt from "Interview: Carrie Mae Weems," Katherine Fogg and Denise Ramzy, *Carrie Mae Weems: The Hampton Project*. New Jersey: Aperture, 2000.