

# THE ARMORY SHOW

A group of Black artists, including Renée Cox, are posed in a room with dark wood paneling and bookshelves. They are wearing elaborate historical costumes, including wigs, ruffs, and patterned dresses. The scene is lit with warm, dramatic lighting.

RENÉE COX

SOLO BOOTH  
PRESENTATION

ETHAN COHEN



# BIO



Born in Colgate, Jamaica, in 1960, Renée Cox is a Jamaican-American artist and photographer whose three-decade practice has made her one of the most consequential voices in contemporary Black art. Working almost exclusively with her own body as subject, Cox reconstructs canonical images from Western art history and religious iconography—inserting Black bodies, and often her own family, into compositions that have historically excluded them. Her work moves fluidly between formal rigor and pointed critique, using the camera to interrogate race, gender, and the politics of representation. Cox has described her aim as producing art that unsettles comfort and opens honest discourse.



# THE SIGNING



Renée Cox | *The Signing*, 2017

62 x 180 in (157.5 x 457.2 cm) | Edition of 3 + 2 AP | Ed. 1/3 – UV pigment on Dibond | \$80,000

20.67 x 60 in (52.5 x 152.4 cm) | Edition of 6 + 2 AP | Ed. 1/6 – UV pigment on Dibond | \$20,000

## ARTIST STATEMENT

*The Signing* is my reimagining of Howard Chandler Christy's iconic painting of the signing of the U.S. Constitution. Rather than simply parodying the original, I wanted to question who has historically been allowed to occupy the spaces where power, citizenship and American identity are defined. By replacing the traditional Founding Fathers with a predominantly Black cast — women and men presented as intellectuals, aristocrats, revolutionaries, eccentrics and cultural figures—I created an alternative ruling class. They aren't asking to be included in someone else's history; they already belong in the room. The work asks a simple but fundamental question: Who gets to define "We the People"?

Photographed at the Andrew Freedman Home in the Bronx, the architecture gives this imagined gathering the weight of an institution while the elaborate costumes, wigs, African diasporic references and contemporary elements deliberately collapse past, present and future. For me, *The Signing* is ultimately about sovereignty and the ability to imagine ourselves not at the margins of American history, but as its authors. It is less a parody than a counter-history—using photography to reconsider the images we have inherited and to create new possibilities for who holds power, who writes history and who gets to imagine the future.



# YO MAMA'S LAST SUPPER



Renée Cox | Yo Mama's Last Supper, 1996

40 x 200 in (101 x 381 cm) | Edition of 3 + 2 AP | Ed. 1/3 – Unique Cibachrome | \$90,000  
Ed. 2/3 – UV pigment on Dibond | \$80,000

15 x 75 in (38.1 x 190.5 cm) | Edition of 6 + 2 AP | Ed. 1/6 – UV pigment on Dibond | \$20,000

## ARTIST STATEMENT

I made this work in 1996: a five-panel restaging of Leonardo da Vinci's *Last Supper*, with eleven Black men and a white Judas at the table, and myself standing nude at the center in the position of Christ, arms outstretched.

In 2001, the piece was shown at the Brooklyn Museum as part of *Committed to the Image: Contemporary Black Photographers*, an exhibition of ninety-four Black photographers. Mayor Rudy Giuliani called it “disgusting,” “outrageous,” and “anti-Catholic,” and announced he would convene a “decency panel” to set standards for art shown in any museum receiving city funding. It was his second run at the Brooklyn Museum — two years earlier he'd tried to pull the museum's funding and lease entirely over the *Sensation* exhibition, and a federal court stopped him. This time, the ACLU came out publicly against the proposed panel, calling it unconstitutional and pointing out that the First Amendment draws a hard line between the Mayor's private religious objections and public policy. The panel Giuliani assembled never produced the standards he'd promised.

My answer to all of it was simple: I have a right to reinterpret the *Last Supper* the same way Leonardo da Vinci did — with people who look like him. The uproar was never really about the composition. It was about a Black woman with nothing to hide and dared to position herself at the center of that table, as I was educated to believe that we are all created in the likeness of God.

The work has since traveled to the Aldrich Contemporary Art Museum in Ridgefield, Connecticut; the Oratorio di San Ludovico, a seventeenth-century church in Venice, during the 1999 Biennale; each show unfolding the piece into a longer conversation about how the *Last Supper* has been depicted across cultures. In 2012, critic Camille Paglia said, “This, I think, is a serious statement, this work. It might be shocking to have a nude black woman in the position of Christ, but I think, as a whole, the work had some dignity, it had gravitas.”

Ethan Cohen Gallery | Armory 2026 | Booth F18 | For more information:  
E-mail: [director@ecfa.com](mailto:director@ecfa.com) | Telephone: +1 (212) 625-1250 | Website: [www.ecfa.com](http://www.ecfa.com)

## YO MAMA'S LAST SUPPER | PANEL II



Ethan Cohen Gallery | Armory 2026 | Booth F18 | For more information:  
E-mail: [director@ecfa.com](mailto:director@ecfa.com) | Telephone: +1 (212) 625-1250 | Website: [www.ecfa.com](http://www.ecfa.com)

## YO MAMA'S LAST SUPPER | PANEL III



Ethan Cohen Gallery | Armory 2026 | Booth F18 | For more information:  
E-mail: [director@ecfa.com](mailto:director@ecfa.com) | Telephone: +1 (212) 625-1250 | Website: [www.ecfa.com](http://www.ecfa.com)

## YO MAMA'S LAST SUPPER | PANEL IV



Ethan Cohen Gallery | Armory 2026 | Booth F18 | For more information:  
E-mail: [director@ecfa.com](mailto:director@ecfa.com) | Telephone: +1 (212) 625-1250 | Website: [www.ecfa.com](http://www.ecfa.com)

## YO MAMA'S LAST SUPPER | PANEL V



Ethan Cohen Gallery | Armory 2026 | Booth F18 | For more information:  
E-mail: [director@ecfa.com](mailto:director@ecfa.com) | Telephone: +1 (212) 625-1250 | Website: [www.ecfa.com](http://www.ecfa.com)



# OLYMPIA'S BOYZ



Renée Cox | *Olympia's Boyz*, 2001

100 x 144 in (254 x 365.8 cm) | Edition of 3 + 2 AP | Ed. 1/3 – Unique Cibachrome | \$70,000  
Ed. 2/3 – UV pigment on Dibond | \$50,000

33.3 x 48 in (84.6 x 121.9 cm) | Edition of 6 + 2 AP | Ed. 1/6 – UV pigment on Dibond | \$16,000

## ARTIST STATEMENT

I restaged Manet's *Olympia* (1863), a painting whose scandal at the time had less to do with the reclining nude than with what she represented — but whose composition also relegated a Black maid to the margins, a figure art history spent a century failing to name or center. I take the reclining position myself, and in place of the maid, my own two sons appear dressed as young warriors. The substitution does more than reverse who occupies the frame's center: it replaces Manet's racial hierarchy with a matriarchal family unit, turning a composition built on Black erasure into one built on Black authorship and care. The details resist what critic Claudia Tate termed “racial protocol” — the expectation that Black bodies in realist images correspond to fixed markers of class and race — the locks, the carved wooden spears, the mixed-race children dressed as warriors sit outside those inherited categories entirely.

Ethan Cohen Gallery | Armory 2026 | Booth F18 | For more information:  
E-mail: [director@ecfa.com](mailto:director@ecfa.com) | Telephone: +1 (212) 625-1250 | Website: [www.ecfa.com](http://www.ecfa.com)



# COUSINS AT PUSSY'S POND



Renée Cox | Cousins at Pussy's Pond, 2001

100 x 120 in (254 x 304.8 cm) | Edition of 3 + 2 AP | Ed. 1/3 – Unique Cibachrome | \$60,000  
Ed. 2/3 – UV pigment on Dibond | \$45,000

33.3 x 40 in (84.6 x 101.9 cm) | Edition of 6 + 2 AP | Ed. 1/6 – UV pigment on Dibond | \$15,000

## ARTIST STATEMENT

I shot this on location in Springs, New York, layering two sources at once: Manet's *Le Déjeuner sur l'herbe* and a reclining scene drawn from a third century Roman sarcophagus named the *River Gods*. I cast my own family into the roles Manet's picnickers once occupied, folding a nineteenth-century scandal and an ancient funerary motif into a single contemporary tableau.



# CHILLEN WITH LIBERTY



Renée Cox | Chillen with Liberty (Raje Series), 1998

60 x 40 in (152.6 x 101.8 cm) | Edition of 3 + 2 AP | Ed. 1/3 – Unique Cibachrome | \$30,000  
Ed. 2/3 – UV pigment on Dibond | \$20,000

18 x 12 in (45.7 x 30.5 cm) | Edition of 30 + 3 AP | Archival pigment print | \$1,800

## ARTIST STATEMENT

*Chillen with Liberty* features me conjuring the long-lost sister of Wonder Woman as she is placed on top of the Statue of Liberty. This piece functions as a challenge to dismantle the long-lasting presumptions about how black bodies, and Black women, should be positioned in history.

# Aunt

# Uncle

# Original

O G I N

e Original

Vaff

Bl

Na

o Artificial Coloring

NET WT 16 OZ  
(1 LB) 453g

SERVING  
SUGGESTION

MICROWAVABLE

# THE LIBERATION OF AUNT JEMIMA AND UNCLE BEN



Renée Cox | The Liberation of Aunt Jemima and Uncle Ben (Raje Series), 1998

48 x 60 in (127 × 161.3 cm) | Edition of 3 + 2 AP | Ed. 2/3 – Archival chromogenic print \$20,000

12 x 15 in (30.5 x 38.1 cm) | Edition of 30 + 3 AP | Archival pigment print | \$1,600

## ARTIST STATEMENT

*The Liberation of Aunt Jemima and Uncle Ben* tackles the issue of racist stereotypes in American visual culture and advertising. In this work, my alter ego, the superhero Raje, frees Aunt Jemima and Uncle Ben from their product packaging.

Pearl Milling Company created the fictional character of Aunt Jemima in 1889 for the packaging and promotion of their pancake mix, syrup and other breakfast foods. Modeled on the racist “Mammy” archetype of the Antebellum South, Aunt Jemima was presented as a submissive enslaved cook on a Louisiana plantation where she made pancakes with “old time plantation flavor”. Uncle Ben’s was branded similarly.

# CV

## SELECTED MUSEUM COLLECTIONS

Whitney Museum  
Smithsonian  
Brooklyn Museum  
LACMA  
Studio Museum, Harlem  
Princeton Art Museum  
Columbia Art Museum  
Cornell Fine Art Museum  
Kemper Museum of Art  
National gallery of Jamaica  
Yale University  
Scottsdale Museum of Contemporary Art  
Spelman Museum  
Sheldon Art Museum, University of Nebraska  
Nasher Museum of Art  
Tang Museum Collection  
The Hood Museum at Dartmouth  
Rose Art Museum at Brandeis University  
University Art Collection of The New School  
National Gallery, South Africa

## AWARDS, RESIDENCIES, & FELLOWSHIPS

2015 Rush Philanthropic Arts Foundation, Gold Rush Awards Honoree  
2007 Aaron Matalon Award, The National Gallery of Jamaica, Kingston, Jamaica Chrysalis Award, Museum of Contemporary African Diasporan Arts  
2006 The Chrysalis Award, Outstanding Achievement in the Arts Award Recipient, MOCADA  
1997 Artists-in-Residence Program, Light Works, Syracuse, NY  
1996 Artists Fellowship Award, New York Foundation for the Arts The MacDowell Colony, Peterborough, NY  
1993 Creative Time Inc. – Street Poster Project, Mama I Thought Only Black People Were Bad (executed in collaboration with Tony Cokes)

## EDUCATION

1992-1993 Whitney Museum of American Art, Independent Study Program, New York  
1990-1992 M.F.A. School of Visual Arts, New York

# CV

## SOLO EXHIBITIONS

- 2026 Renée Cox, Ethan Cohen Gallery, New York, NY
- 2024 Renee Cox: Revolution/Revelation, Newport Art Museum, Newport, RI  
Renée Cox by Renée Cox, UTA Artist Space, Atlanta, GA
- 2022 Soul Culture, Hannah Traore Gallery NY, New York
- 2018 Renee Cox: Soul Culture, Columbia Museum of Art, Columbia, SC
- 2015 Renée Cox: An Intimate Introspection, EPCC Atrium Martinique, Fort-de-France, Martinique, France
- 2008 Renee Cox: Queen Nanny of the Maroons, Two Lines Gallery, Beijing, China  
Renee Cox: The Work, Mabel Smith Douglass Library Gallery, Rutgers University, NJ  
The Discreet Charm of the Bougies, Galerie Nordine Zidoun, Paris, France
- 2006 Renee Cox: Rajé, Lobby Gallery, New York, NY
- 2005 Renee Cox: Queen Nanny of the Maroons, Robert Miller Gallery, New York, NY
- 2001 Renee Cox: American Family, Robert Miller Gallery, New York, NY
- 2000 Peoples Project 2000 (a portrait project), Ambrosino Gallery, Coral Gables, FL
- 1998 Rajé: A Superhero: The Beginning of a Bold New Era, Cristinerose Gallery, New York, NY

## SELECTED GROUP EXHIBITIONS

- 2026 Visible Fictions: Photography and Artifice, Norton Museum of Art, West Palm Beach, FL  
Ten.8 afterimage, The New Art Gallery Walsall, Walsall, UK  
Press & Pull: Two Decades at the Robert Blackburn Printmaking Workshop, Gallery 400, Chicago, IL  
Public Pool, Ethan Cohen Gallery, New York, NY  
Slice of the Pie: Fifteen Bay Area Galleries & What Makes Them Different, Fraenkel Gallery, San Francisco, CA  
Press & Pull: Two Decades at the Robert Blackburn Printmaking Workshop, MassArt Art Museum (MAAM), Boston, MA
- 2025 Infinite Hope, Jenkins Johnson Gallery, San Francisco, CA  
FOG Design + Art Fair, Jenkins Johnson Gallery, San Francisco, CA  
Arts of Creation: On Art and Motherhood, Visual Carlow, Carlow, Ireland  
Silver Linings: Celebrating the Spelman Art Collection, Hunter Museum of American Art, Chattanooga, TN  
Afrofuturism, Ethan Cohen Gallery, New York, NY  
In Their Hands, Jenkins Johnson Gallery, San Francisco, CA  
Who? Me?, Hannah Traore Gallery, New York, NY  
Arts of Creation: On Art and Motherhood, Dundee Contemporary Arts, Dundee, UK  
Silver Linings: Celebrating the Spelman Art Collection, Harn Museum of Art, Gainesville, FL

A group of Black models are posed in a room with dark wood paneling and large arched windows. They are wearing a variety of outfits, including historical European-style clothing with wigs and corsets, and contemporary Black fashion with bold patterns and accessories. The models are arranged in a group, some standing and some sitting, creating a dynamic scene. The lighting is warm and focused on the models.

# THE ARMORY SHOW

## RENÉE COX

SOLO BOOTH  
PRESENTATION

ETHAN COHEN