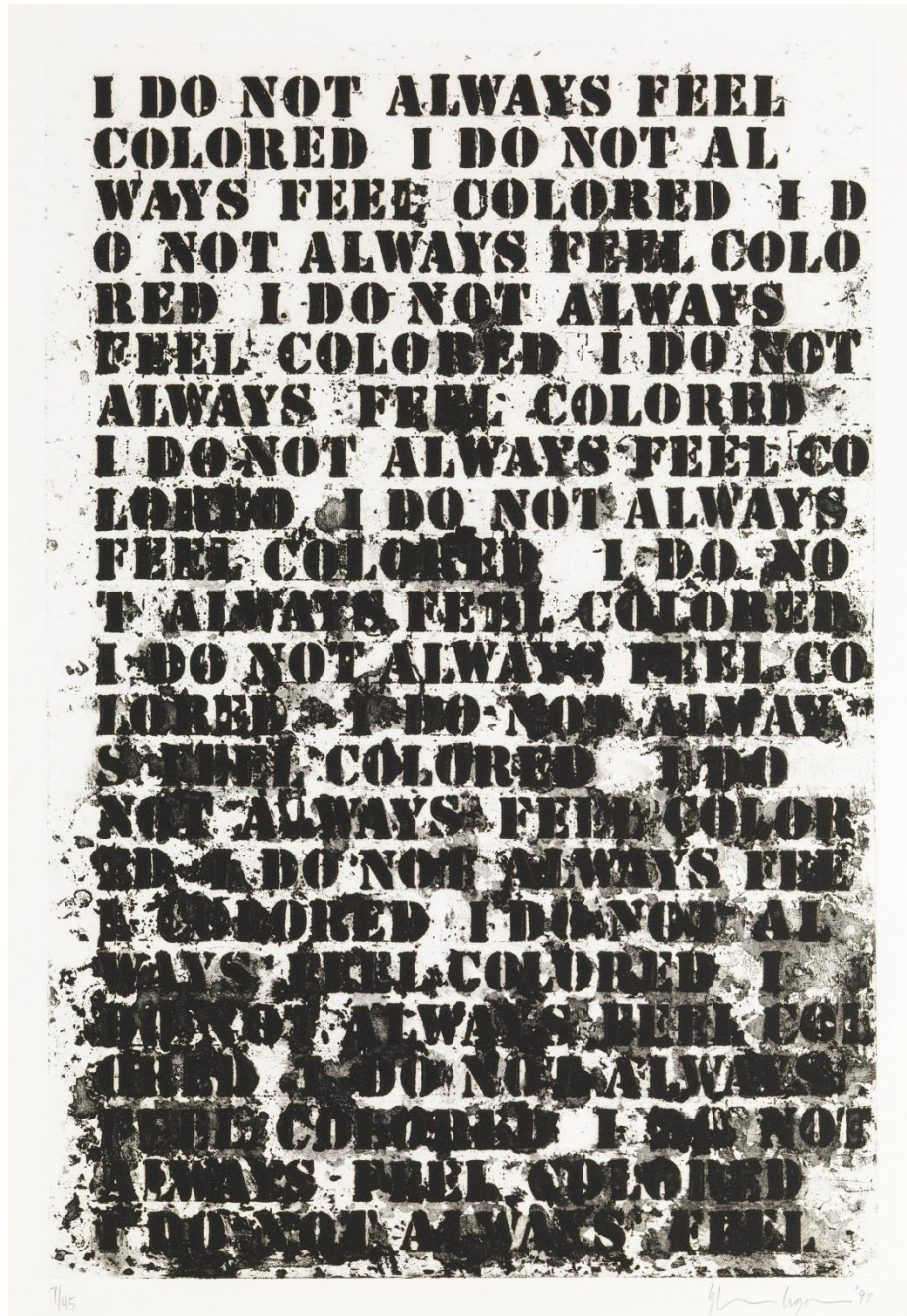


GLENN LIGON



African-American artists working in the 1980s and 1990s often focused on black identity as culturally and socially constructed. Artists including Glenn Ligon moved from using the black figure to employing text as a way to explore perceptions and understandings of race. In *Untitled: Four Etchings [A-D]*, Ligon quotes from Zora Neale Hurston's essay "How It Feels to Be Colored Me" (1928) and Ralph Ellison's novel *Invisible Man* (1952). Selections from both literary works are written in the first person, often repeating the word "I." In the process of deciphering the text, the viewer becomes the "I" and thus inhabits the person questioning himself/herself and his/her identity.