These images are approved only for publication in conjunction with the promotion of *Trust Me*. Each image may not be cropped, bled off the page, colorized, solarized, overlaid with other matter (e.g., tone, text, another image, etc.), or otherwise altered, except as to overall size. Reproductions must include the full caption information adjacent to the image. Download high-resolution image files on the Whitney press site.


### Alvin Baltrop, *The Piers (collapsed architecture, couple buttfucking)*, 1979, print date unknown. Gelatin silver print: sheet, 8 × 10 in. (20.3 × 25.4 cm); image, 4 5/8 × 6 3/4 in. (11.7 × 17.1 cm). Whitney Museum of American Art, New York; purchase with funds from the Photography Committee 2018.186. © The Alvin Baltrop Trust


Chromogenic prints, collaged printed labels, tape, canceled postage stamps, and fiber-tipped pen, sheet: 18 × 12 in. (45.7 × 30.5 cm) each. Whitney Museum of American Art, New York; gift of Laura Belgray and Steven Eckler 2020.181a-p. © Moyra Davey

Chromogenic print: sheet, 24 × 20 in. (61 × 50.8 cm); image, 24 × 20 in. (61 × 50.8 cm). Whitney Museum of American Art, New York; purchase with funds from the Photography Committee 2022.38. © Lola Flash

Chromogenic print, 24 × 20 in. (61 x 50.8 cm). Whitney Museum of American Art, New York; purchase, with funds from the Photography Committee 2022.40. © Lola Flash

Muriel Hasbun, *Todos los santos (Volcán de Izalco, amén) / All the Saints (Izalco Volcano, amen)*, from the series Santos y sombras (Saints and Shadows), 1995–96. Gelatin silver print, sheet: 16 x 20 in. (40.6 × 50.8 cm); image: 14 × 18 in. (35.6 × 45.7 cm). Whitney Museum of American Art, New York; purchase with funds from the Photography Committee 2022.212. © Muriel Hasbun

Muriel Hasbun, *¿Sólo una sombra? / Only a Shadow (Ester III)*, from the series Santos y sombras (Saints and Shadows), 1993–94. Gelatin silver print; sheet: 20 × 16 in. (50.8 × 40.6 cm); image: 18 × 13 1/2 in. (46 × 35 cm). Whitney Museum of American Art, New York; purchase with funds from the Photography Committee 2022.211. © Muriel Hasbun


Dakota Mace, *Béésh Łigaii II*, from the series *Béésh Łigaii*, 2022. Forty unique chemigrams, sheet: 6 × 4 in. (15.2 × 10.2 cm) each; mount: 24 × 40 in. (61 × 101.6 cm); frame: 38 × 51 in. (96.5 × 129.5 cm). Whitney Museum of American Art, New York; purchase with funds from the Photography Committee. Courtesy the artist and Bruce Silverstein Gallery, New York. © Dakota Mace
<table>
<thead>
<tr>
<th>Image</th>
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<tr>
<td><img src="image2.jpg" alt="Image" /></td>
<td>Mary Manning, <em>His Estate</em>, 2022. Chromogenic prints, mat board, and artist's frame, sheet: 33 × 22 1/4 in. (83.8 × 56.5 cm); frame: 33 1/4 × 22 1/2 × 1 1/2 in. (84.5 × 57.2 × 3.8 cm). Edition 2 of 3. Whitney Museum of American Art, New York; purchase with funds from the Photography Committee. © Mary Manning</td>
</tr>
<tr>
<td><img src="image3.jpg" alt="Image" /></td>
<td>Mary Manning, <em>Milling Around the Village</em>, 2022. Chromogenic prints, mat board, and artist's frame, sheet: 30 × 20 in. (76.2 × 50.8 cm); frame: 30 1/4 × 20 1/4 × 1 1/2 in. (76.5 × 51.4 × 3.8 cm). Whitney Museum of American Art, New York; purchase with funds from the Photography Committee. © Mary Manning</td>
</tr>
</tbody>
</table>


Installation view of Trust Me (Whitney Museum of American Art, New York, August 19, 2023-February 2024). From left to right: D’Angelo Lovell Williams, Elysian, 2018; Mary Manning, His Estate, 2022. Photograph by Ron Amstutz


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