Generate a museum label for this object

**Renato Osoy (Renato Peña)** *Guatemalan, born 1980*

**B.M.W.U. (Black Man's White Underwear)** From the series B.M.W.U., c. 2013–2014

Archival pigment print

Gemini invented every single one of these details based on the metadata of the image—in this case the filename, which describes the content, not the title.

In B.M.W.U., Osoy employs a high-contrast, minimalist aesthetic to explore the intersection of the human form and corporate branding. By isolating the lower torso and the iconic "Tommy Hilfiger" waistband, the artist invites a dialogue on how personal identity is frequently mediated through mass-produced consumer goods.

I did not even notice the brand until Gemini pointed it out. I'm assuming that advertising images and their commentary in the training data are informing this interpretation rather than art photography, which would push the discussion toward formalism. Contrast and texture are far more important here and connect the work to broader histories of the body in photography, evoking the work of artists like Robert Mapplethorpe, for example.

The work functions as a dual study: it is both a formal exploration of texture—contrasting the organic curves of the spine with the rigid, vertical ribbing of the cotton fabric—and a pointed institutional critique. By centering a branded everyday garment within the frame of fine art photography, Osoy questions the "labels" we assign to bodies and objects alike, challenging the viewer to consider how commercial value dictates visibility in contemporary society.

The brand is absolutely part of the impact of the work, but the legibility of the text is overly influencing Gemini's interpretation.

Gift of the Artist Accession No. 2026.03.11

Yet another made up credit line.

## René Peña
Cuban, born 1957

## Sin Título (Untitled) from *White Things* series
2001

Silver Gelatin Print

The Madeleine P. Plonsker Study Collection of Contemporary Cuban Photography, 2020.2.116

AI chatbots are trained to recognize and reconstitute text, so it should be no surprise that the underwear logo hijacked the analysis. The idea of questioning corporate labels assigned to individuals is resonant, and the attention to texture is strong, but Gemini's reading of these elements lacks care for the undeniable racial dimension of this work. Black bodies have historically been commercialized or invisible, and this legacy is echoed in the work as the subject's skin recedes into the black background, while the underclothes stand out. Brand *and* color make the body visible, both literally and metaphorically.

Peña serves as his own model, but his personhood is secondary to his aesthetic form read through texture and tonal qualities. The man's hips evoke the Classical contrapposto while the tight framing associates the body with the fragmented torsos of Antique sculpture. Whether voyeuristic or admiring, the photograph ultimately highlights the beauty of the black body more than the discursive power of the brand.