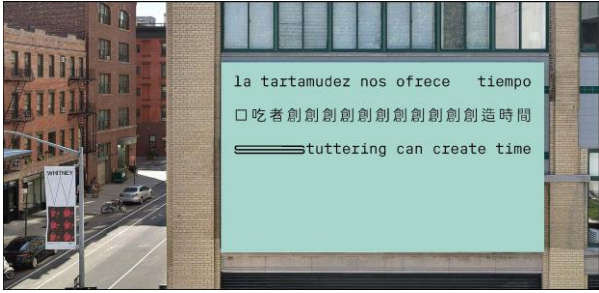


Whitney Biennial 2024: Even Better Than the Real Thing
March 20–August 11, 2024


Main Stairwell & Freight Elevator

<p><i>MAIN STAIRWELL</i></p>	<p>Holland Andrews <i>Air I Breathe: Radio, 2024</i> Sound installation of recorded and modified voice; 57 min. Courtesy the artist</p>
<p><i>FREIGHT ELEVATOR</i></p>	<p>Holland Andrews <i>Hyperacusis Version 1: Sleeping Bag, 2024</i> Sound installation of recorded and modified voice, and synthesizer; 60 min. Courtesy the artist</p>

Billboard

	<p>People Who Stutter Create (Jia Bin, Delicia Daniels, JJJJerome Ellis, Conor Foran, Kristel Kubart) <i>Stuttering Can Create Time, 2023</i> Inkjet on vinyl 17 x 29 ft. (5.2 x 8.8 m) Collection of the artists</p>
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Lobby Gallery

	<p>Ser Serpas <i>taken through back entrances subtle fate matching matte thing soiled ..., 2024</i> Found objects, plastic tarp, tape, and oil paint Dimensions variable Collection of the artist</p>
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3rd Floor



Pippa Garner
Inventor's Office, 2021–24
Mixed-media installation
Dimensions variable
Collection of the artist, courtesy STARS Gallery,
Los Angeles

5th Floor M&O Terrace



Torkwase Dyson
Liquid Shadows, Solid Dreams (A Monastic Playground), 2024
Wood, steel, absolute black granite, basalt,
graphite, and acrylic
Collection of the artist; courtesy GRAY and Pace
Gallery

5th Floor



Dora Budor
Lifelike, 2024
Continuous video loop, color, sound
Soundtrack by UK Brad
Courtesy the artist



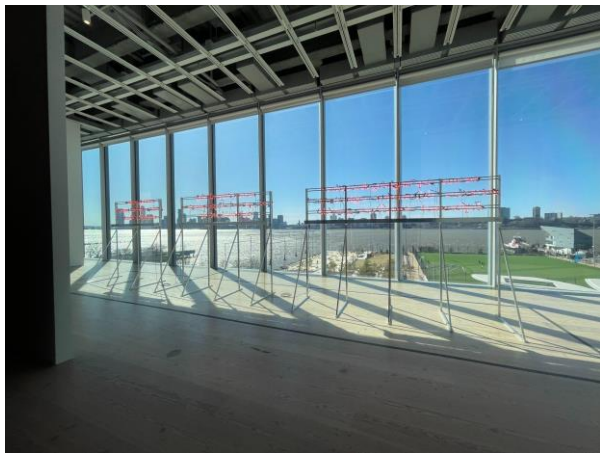
Dora Budor
Dominoes, 2023
Abrasive cloth, placebo tablets, and plexiglass
Overall: 55 x 78 x 1 1/4 in. (139.7 x 198.1 x 3.2
cm)
Collection of the artist



Dora Budor
Dominoes, 2023
Abrasive cloth, placebo tablets, and plexiglass
Overall: 55 x 78 x 1 1/4 in. (139.7 x 198.1 x 3.2 cm)
Collection of the artist



Dora Budor
Dominoes, 2023
Abrasive cloth, placebo tablets, and plexiglass
Overall: 55 x 78 x 1 1/4 in. (139.7 x 198.1 x 3.2 cm)
Collection of the artist



Demian DinéYazhi'
we must stop imaging apocalypse / genocide + we must imagine liberation, 2024
Neon and steel
Dimensions variable
Collection of the artist



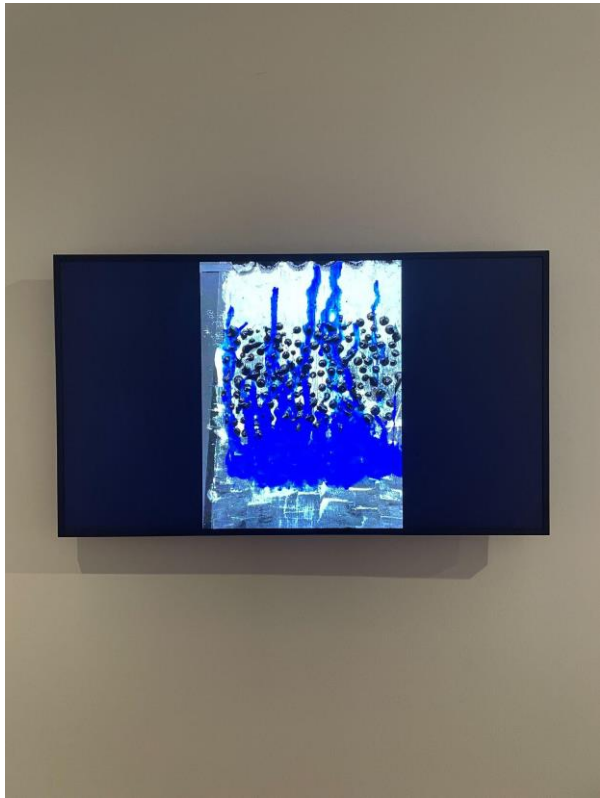
Torkwase Dyson
Of Impossible Distance, 01 (Hyper Shapes), 2024
Wood, graphite, and ink
17 x 19 in. (43.2 x 48.3 cm)
Collection of the artist; courtesy GRAY and Pace
Gallery



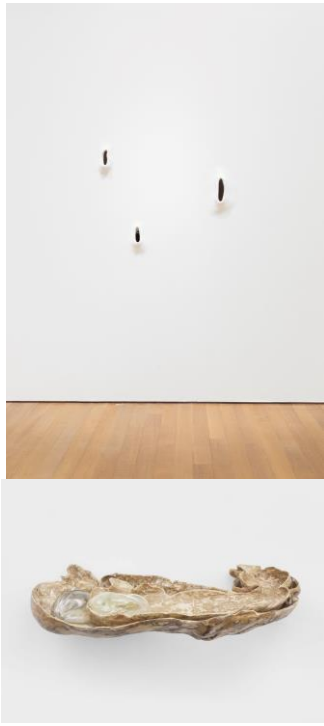
Torkwase Dyson
Of Impossible Distance, 02 (Hyper Shapes), 2024
Wood, graphite, and ink
17 x 19 in. (43.2 x 48.3 cm)
Collection of the artist; courtesy GRAY and Pace
Gallery



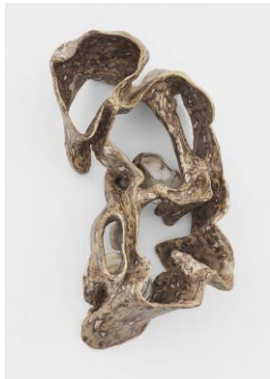
Torkwase Dyson
Of Impossible Distance, 03 (Hyper Shapes), 2024
Wood, graphite, and ink
17 × 19 in. (43.2 × 48.3 cm)
Collection of the artist; courtesy GRAY and Pace
Gallery



Torkwase Dyson
Tougaloo, 2024
Video, color, sound, 3 min.
Courtesy the artist, GRAY and Pace Gallery. Score
by: Immanuel Wilkins



Jes Fan
Gut, 2023
Polylactic acid (PLA) filaments, fiberglass, resin, pigment, glass, and metal
14 x 31 x 8 1/2 in. (35.6 x 78.7 x 21.6 cm)
Collection of the artist; courtesy Andrew Kreps Gallery, New York, and Empty Gallery, Hong Kong



Jes Fan
Cross Section (Right Leg Muscle II), 2023
Polylactic acid (PLA) filaments, fiberglass, resin, pigment, and glass
27 x 19 x 12 in. (68.6 x 48.3 x 30.5 cm)
Commissioned by M+, Hong Kong
Collection of the artist; courtesy Andrew Kreps Gallery, New York, and Empty Gallery, Hong Kong



Jes Fan
Cross Section (Right Leg Muscle III), 2023
Polylactic acid (PLA) filaments, fiberglass, resin, pigment, and glass
19 x 31 x 13 in. (48.3 x 78.7 x 33 cm)
Commissioned by M+, Hong Kong
Collection of the artist; courtesy Andrew Kreps Gallery, New York, and Empty Gallery, Hong Kong



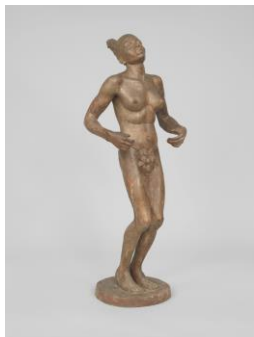
Jes Fan
Contrapposto, 2023
Polylactic acid (PLA) filaments, resin, pigment,
glass, and metal
86 x 35 x 27 in. (218.44 x 88.9 x 68.58 cm)
Commissioned by M+, Hong Kong
Collection of the artist; courtesy Andrew Kreps
Gallery, New York, and Empty Gallery, Hong Kong



Madeleine Hunt-Ehrlich
Too Bright to See, 2023–24
16mm film transferred to high-definition video,
color, sound; 28 min.
Courtesy the artist



Isaac Julien
Once Again... (Statues Never Die), 2022
Five-channel 4K video and 35mm film transferred
to video, black-and-white, 9.2 surround sound;
31:32 min.
Commissioned by Barnes Foundation,
Philadelphia, and Ford Foundation, New York; co-
commissioned by Sharjah Art Foundation
Courtesy the artist



Installation includes:
Richmond Barthé (1901–1989)
African Dancer, 1933
Plaster
42 3/4 x 16 7/8 x 14 1/4 in. (108.6 x 42.9 x 36.2
cm)
Whitney Museum of American Art, New York;
purchase 33.53



Richmond Barthé (1901–1989)
Stevedore, 1937
Bronze on marble base
27 1/2 x 18 x 16 3/4 in. (69.8 x 45.7 x 42.5 cm)
Collection of Michael Rosenfeld Gallery, New York



Matthew Angelo Harrison (b. 1989)
Fields to Burrow, 2021
Wooden sculpture, polyurethane resin, and aluminum
63 5/8 x 12 x 9 1/2 in. (161.6 x 30.5 x 24.1 cm)
Collection of Marco Perego-Saldana; courtesy Jessica Silverman Gallery, San Francisco



Matthew Angelo Harrison (b. 1989)
Dark Silhouette: Enduring Bond, 2019
Wooden sculpture from West Africa, polyurethane resin, anodized aluminum, and acrylic
63 1/4 x 11 5/8 x 9 1/8 in. (160.7 x 29.6 x 23.2 cm)
Collection of Donald Kohler and Philip Mah; courtesy Jessica Silverman Gallery, San Francisco



Matthew Angelo Harrison (b. 1989)
Dark Silhouette: Borrowed Inlets – Dogon, 2018
Wooden sculpture from West Africa, polyurethane resin, anodized aluminum, and acrylic
67 1/2 x 10 x 13 in. (171.5 x 25.4 x 33 cm)
Collection of Shelley Fox Aarons and Philip Aarons; courtesy Jessica Silverman Gallery, San Francisco



Lotus L. Kang

In Cascades, 2023–24

Super Joist, steel, hardware, tanned and unfixed film (continually sensitive), sheet silicone, cast-aluminum kelp knots, cast-aluminum lotus root, and spherical magnets

Receiver Transmitter (Intervertebral), 2023

Tatami mat, sheet silicone, polyethylene stretch wrap, cast-aluminum intervertebral discs, cast-aluminum shiitake, cast-aluminum lotus root, cast-bronze lotus root, sesame seeds, polyethylene tarp, nylon, and photographs from the series *Fleshing Out the Ghost* (2023)

Receiver Transmitter (Nelumbo, Brassica), 2024

Tatami mat, cast-aluminum cabbage leaves, polyethylene, lotus seeds, sheet silicone, paper, plastic tangerines, cast-aluminum tangerine, and photographs from the series *Fleshing Out the Ghost* (2023)

Receiver Transmitter (Laminariales), 2024

Tatami mat, pigmented silicone, polyethylene, cast-aluminum enlarged kelp knot, aduki beans, polypropylene construction sack, and photographs from the series *Fleshing Out the Ghost* (2023)

Receiver Transmitter (Perilla Frutescens II), 2024

Tatami mats, pigmented silicone, cast-aluminum perilla leaves, nylon, and photographs from the series *Fleshing Out the Ghost* (2023)

Leak, 2023

Cast-aluminum yellow croaker, cast-aluminum ginseng, cast-aluminum cabbage, cast-aluminum lotus root, cast-bronze lotus root, cast-aluminum shiitake, cast-aluminum dried pear, and nylon

Sticky Pup I, 2023

Cast glass

Sticky Pup II, 2023

Cast glass

Sticky Pup III, 2023

Cast glass

Regurgitation, 2023

Cast-aluminum anchovies and pigmented silicone

Tract I, 2023

Cast-aluminum kelp knots and cotton thread

Core, 2023

Cast-aluminum dried pear

Co-commissioned by Chisenhale Gallery, London, and the Contemporary Art Gallery, Vancouver. In-kind production support for *In Cascades* was provided by Denniston Hill

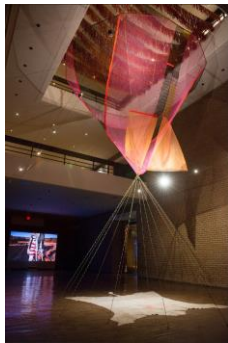
Collection of the artist; courtesy Franz Kaka, Toronto



Dionne Lee
Challenger Deep, 2019
Video, black-and-white, silent; 19:47 min.
Courtesy the artist



Ligia Lewis
A Plot, A Scandal, 2023
High-definition video, color, sound; 20 min.
Commissioned by Center for Art, Research and Alliances (CARA)
Courtesy the artist
Concept, writing, and directing by Ligia Lewis
Featuring Corey Scott-Gilbert and Ligia Lewis
Scored by George Lewis Jr (AKA Twin Shadow) and Wynne Bennett
Photography direction by Moritz Freudenberg



Cannupa Hanska Luger
Unziwoslal Wašičuta (from the series *Future Ancestral Technologies*), 2021–
Crinoline, steel, ceramic, ribbon, nylon cord, charred wood, fiberglass rod, and two-channel sound
Dimensions TBC
Collection of the artist; courtesy Garth Greenan Gallery, New York



Dala Nasser
Adonis River, 2023
Charcoal rubbings of Adonis Cave and Temple on fabric, tablecloths, bedsheets, ash, iron oxide clay from Mount Lebanon, indigo and walnut shell dye, and wooden bars
Dimensions variable
Commissioned by the Renaissance Society, University of Chicago, with support from the Graham Foundation and Maria Sukkar Collection of Hartwig Art Foundation. Promised gift to the Rijksdienst voor het Cultureel Erfgoed / Rijkscollectie.



Mary Lovelace O'Neal
Twelve Thirty-Four (from the *Doctor Alcocer's Corsets For Horses* series), 2023
Acrylic and oil pastel on canvas
84 x 240 in. (213.4 x 609.6 cm)
Collection of the artist; courtesy Karen Jenkins-Johnson



Mary Lovelace O'Neal
Blue Whale a.k.a. #12 (from the *Whales Fucking* series), 1983
Oil, oil pastel, and glitter on canvas
81 x 138 in. (205.7 x 350.5 cm)
Collection of the artist; courtesy Karen Jenkins-Johnson



Mary Lovelace O'Neal
Self Portrait: She Now Calls Herself Sahara (from the *Two Deserts, Three Winters* series), c. 1990s
Acrylic on canvas
81 x 138 in. (205.7 x 350.5 cm)
Collection of the artist; courtesy Karen Jenkins-Johnson



Karyn Olivier
How Many Ways Can You Disappear, 2021
Potwarp, salt casted rope with resin, and buoys
179 x 98 x 73 in. (454.7 x 248.9 x 185.4 cm)
Collection of the artist; courtesy Tanya Bonakdar
Gallery, Los Angeles and New York



Karyn Olivier
Stop Gap, 2020
Driftwood, worn clothing, adhesive, and steel
88 x 19.5 x 24 in. (223.5 x 49.5 x 61 cm)
Collection of Suzanne McFayden; courtesy Tanya
Bonakdar Gallery, Los Angeles and New York



Eamon Ore-Giron
Talking Shit with Amaru (Wari), 2023
Mineral paint and vinyl paint on canvas
84 x 60 in. (213.4 x 152.4 cm)
Private collection; courtesy James Cohan, New
York



Eamon Ore-Giron
Talking Shit with Viracocha's Rainbow (Iteration I),
2023
Mineral paint and vinyl paint on canvas
72 x 72 in. (182.9 x 182.9 cm)
Collection of Dr. and Mrs. Jeremy Finkelstein;
courtesy James Cohan, New York



Eamon Ore-Glron
Talking Shit with My Jaguar Face, 2024
Mineral paint and vinyl paint on canvas
72 x 72 in. (182.9 x 182.9 cm)
Collection of the artist; courtesy James Cohan,
New York



Mavis Pusey
Within Manhattan, 1977
Oil on canvas
73 x 115 in.
Collection of Neil Lane



Mavis Pusey
Untitled, 1960s (TBC)
Oil on canvas
8 x 10 ft.
Collection of Ian White



Mavis Pusey
Dejygea, 1970
Oil on canvas
72 x 60 in. (182.9 x 152.4 cm); Frame: 75 1/2 x 63
1/4 x 2 3/8 in.
Collection of the Birmingham Museum of Art,
Alabama; Museum Purchase



Mavis Pusey
Untitled, c. 1975
Graphite on paper
23 x 31 in. (63.5 x 78.7 cm)
Collection of Ian White



Maja Ruznic
The Past Awaiting the Future/Arrival of Drummers, 2023
Oil on linen
99 1/2 x 151 1/2 x 2 1/2 in. (252.7 x 384.8 x 6.4 cm)
Collection of the artist; courtesy Karma



Maja Ruznic
Deep Calls to Deep, 2023
Oil on linen
100 x 150 x 2 1/2 in. (254 x 381 x 6.4 cm)
Collection of the artist; courtesy Karma



Rose B. Simpson
Daughters: Reverence (Daughter 1), 2023
Ceramic, steel, twine, and hide
82 x 23 x 18 in. (208.3 x 58.4 x 45.7 cm)
Collection of Charlotte and Herbert S. Wagner III



Rose B. Simpson
Daughters: Reverence (Daughter 2), 2023
Ceramic, steel, grout, twine, pine, and hide
91 1/2 x 24 x 14 in. (232.4 x 61 x 35.6 cm)
Tia Collection, Santa Fe, NM.



Rose B. Simpson
Daughters: Reverence (Daughter 3), 2024
Ceramic, twine, grout, and steel
82 x 37 1/2 x 17 in. (208.3 x 95.3 x 43.2 cm)
Courtesy of the artist, Jessica Silverman, San Francisco, and Jack Shainman Gallery, New York



Rose B. Simpson
Daughters: Reverence (Daughter 4), 2024
Ceramic, twine, grout, steel, lava beads, osha root, and leather
94 x 19 x 17 1/2 in. (238.8 x 48.3 x 44.5 cm)
Courtesy of the artist, Jessica Silverman, San Francisco, and Jack Shainman Gallery, New York



Clarissa Tossin
Mojo'q che b'ixan ri ixkanulab' / Antes de que los volcanes canten / Before the Volcanoes Sing, 2022
4K video, color, sound, 64:17 min.
Commissioned and produced by
EMPAC/Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute, Troy, NY
Courtesy the artist; Galeria Luisa Strina, São Paulo; and Commonwealth and Council, Los Angeles and Mexico City



Clarissa Tossin
Seated Female Figure with Monkey and Child, 2019
3D-printed terra-cotta replica of a pre-Columbian Maya Ocarina (Guatemalan Highlands, Alta Verapaz Region, 550-950 CE) in the Denver Museum of Art
Overall: 14 1/4 x 8 1/2 x 4 1/4 in. (36.2 x 21.6 x 10.8 cm)
Collection of the artist



Clarissa Tossin
Figure in Jaguar Costume with Blowgun, 2019
3D-printed terra-cotta replica of a pre-Columbian Maya globular flute (Guatemalan Highlands, c. 500 CE) in the Denver Museum of Art
7 x 4 1/2 x 3 3/4 in. (17.8 x 11.4 x 9.5 cm)
Collection of the artist



Clarissa Tossin
Monkey, 2019
3D-printed terra-cotta replica of a pre-Columbian Maya globular flute (Guatemalan Highlands, 300-900 CE) in the Vical Museum of Pre-Columbian Art and Modern Glass, Antigua, Guatemala
11 x 3 1/2 x 3 1/8 in. (27.9 x 8.9 x 7.9 cm)
Collection of the artist



Clarissa Tossin
Human Figure, 2019
3D-printed terra-cotta replica of a pre-Columbian Maya globular flute (Guatemalan Highlands, 300-900 CE) in the Vical Museum of Pre-Columbian Art and Modern Glass, Antigua, Guatemala
6 x 4 3/4 x 2 1/2 in. (15.5 x 12.1 x 6.4 cm)
Collection of the artist



Clarissa Tossin
Tlacuache [Opposum], 2019
3D-printed terra-cotta replica of a pre-Columbian Maya Ocarina (Playa de Los Muertos, Ulúa Valley, Yoro, Honduras, n.d.) in the Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, MA
3 1/2 x 2 1/2 x 2 3/4 in. (8.9 x 6.4 x 7 cm)
Collection of the artist



Clarissa Tossin
Bird, 2019
3D-printed terra-cotta replica of a pre-Columbia
Maya Ocarina (Ceibal, Guatemala, n.d.) in the
collection of the Ceibal Laboratory, Guatemala
1 3/4 x 1 5/8 x 1 1/4 in. (4.4 x 4.1 x 3.2 cm)
Collection of the artist



Clarissa Tossin
Human Figure (film prop), 2021
3D-printed terra-cotta replica of a pre-Columbian
Maya globular flute (Guatemalan Highlands, 300-
900 CE) in the Vical Museum of Pre-Columbian Art
and Modern Glass, Antigua, Guatemala
14 7/8 x 12 3/4 x 5 1/2 in. (37.8 x 32.4 x 14 cm)
Collection of the artist



Clarissa Tossin
Monkey (film prop), 2021
3D-printed terra-cotta replica of a pre-Columbian
Maya globular flute (Guatemalan Highlands, 300-
900 CE) in the Vical Museum of Pre-Columbian Art
and Modern Glass, Antigua, Guatemala
17 3/4 x 5 3/4 x 4 3/4 in. (45.1 x 14.6 x 12.1 cm)
Collection of the artist



Charisse Pearlina Weston
un- (anterior ellipse[s] as mangled container; or
where edges meet to wedge and [un]moor), 2024
Laminated tempered glass sheets from the *air*,
whiskey, and *dust of [a] tomorrow*, and stainless-
steel hardware
15 x 20 ft. (457.3 x 609.8 cm)
Collection of the artist; courtesy PATRON gallery
and Jack Shainman Gallery



Takako Yamaguchi
Issue, 2023
Oil and metal leaf on canvas
42 x 50 in. (106.7 x 127 cm)^[SEP]
Collection of the artist; courtesy Ortuzar Projects,
New York, and as-is.la, Los Angeles



Takako Yamaguchi
Proxy, 2022
Oil and metal leaf on canvas
60 x 40 in. (152.4 x 101.6 cm)
Collection of Jim Pohlad; courtesy Ortuzar
Projects, New York



Takako Yamaguchi
Catalyst, 2023
Oil and metal leaf on canvas
40 x 60 in. (101.6 x 152.4 cm)
Collection of the artist; courtesy Ortuzar Projects,
New York, and as-is.la, Los Angeles



Takako Yamaguchi
Formula, 2023
Oil and metal leaf on canvas
60 x 40 in. (152.4 x 101.6 cm)
Collection of the artist; courtesy Ortuzar Projects,
New York, and as-is.la, Los Angeles

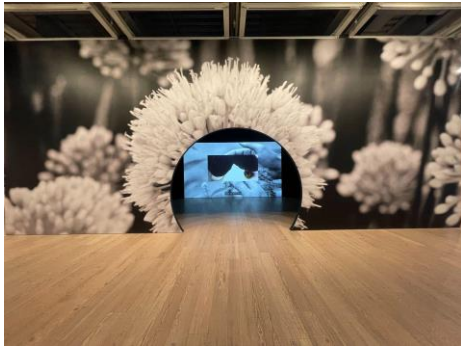


Takako Yamaguchi
Clasp, 2022
Oil and metal leaf on canvas
60 x 40 in. (152.4 x 101.6 cm)
Collection of the artist; courtesy Ortuzar Projects,
New York, and as-is.la, Los Angeles



Constantina Zavitsanos
Call To Post (Violet), 2019/24
Wood, two-channel sound and infrasonics,
transducers, wire, and 400–450 nm light (blue-
violet)
Dimensions variable
Collection of the artist; courtesy Galerie Max
Mayer, Düsseldorf

All the Time, 2019
Two-channel open captions, overlapped
Dimensions variable
Courtesy the artist and Galerie Max Mayer,
Düsseldorf



Tourmaline
Pollinator, 2022
Video, black-and-white and color; 5:08 min.
Courtesy the artist and Chapter NY

6th Floor Terrace



Kiyon Williams
Ruins of Empire II or The Earth Swallows the Master's House, 2024
Earth, steel, and binder
Dimensions TBC
Collection of the artist



Kiyon Williams
Statue of Freedom (Marsha P. Johnson), 2024
Aluminum
Dimensions TBC
Collection of the artist

6th Floor



Eddie Rodolfo Aparicio
Paloma Blanca Deja Volar / White Dove Let Us Fly, 2024
Modified amber, volcanic stone, pigeon wings, ceramic, cloths, archival documents, and found objects
DIMS
Collection of the artist; courtesy Commonwealth and Council, Los Angeles and Mexico City



Seba Calfuqueo
TRAY TRAY KO, 2022
High definition video, color, sound; 6 min
Courtesy the artist; Galería Patricia Ready, Santiago; Galeria Marilia Razuk, São Paulo; and LABOR, Mexico City

Image unavailable

JJJJJerome Ellis
An as-yet-untitled musical score of the 2024 Whitney Biennial, 2024
Collection of the artist



Nikita Gale
TEMPO RUBATO (STOLEN TIME), 2023–24
Modified player piano, audio, and LED lighting system
Collection of the artist; courtesy Commonwealth and Council, Los Angeles and Mexico City; Petzel, New York; Emalin, London; and 56 Henry, New York
Fabrication: Lindeblad Pianos
Sound design: Daniel Neumann
Lighting design: Josephine Wang



ektor garcia
teotihuacan, 2018
Welded steel, waxed thread, cotton, bone crochet hook, upholstery needle, spur, welded frame, crochet white lace, and loose parts embedded attached to lace
77 ½ x 31 ½ x 9 ¾ in. (196.9 x 80 x 24.8 cm)
Whitney Museum of American Art, New York; gift of Avo Samuelian and Hector Manuel Gonzalez



ektor garcia
portal DF/NOLA, 2021
Cast bronze, steel, and copper wire
74 x 19 x 24 in. (188 x 48.3 x 61 cm)
Collection of the artist; courtesy Rebecca Camacho Presents, San Francisco



ektor garcia
glass chain, 2022–24
Borosilicate glass, horsehair, and copper wire
72 x 1 ½ x 1 ½ in. (182.9 x 3.8 x 3.8 cm)
Collection of the artist; courtesy Rebecca Camacho Presents, San Francisco



ektor garcia
cuprum, 2024
Copper wire, hand-etched glass in custom brass frame, and limpet shells
139 x 67 in. (353.1 x 170.2 cm)
Collection of the artist; courtesy Rebecca Camacho Presents, San Francisco



Harmony Hammond
Double Bandaged Quilt # 3 (Vertical), 2020
Oil and mixed media on canvas
92.25 x 76.5 in.
Collection of the artist and Alexander Gray Associates, New York



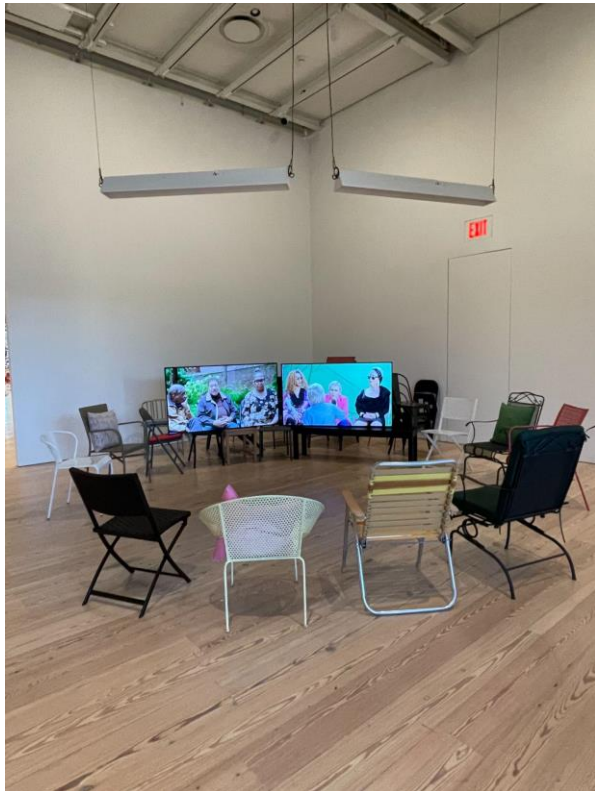
Harmony Hammond
Black Cross II, 2020–21
Oil and mixed media on canvas
90 3/8 x 72 1/4 x 2 3/4 in.
Collection of the artist and Alexander Gray Associates, New York



Harmony Hammond
Patched, 2022
Acrylic, oil, and mixed media on canvas
84 1/2 x 78 1/4 x 2 1/4 in.
Collection of the artist and Alexander Gray Associates, New York



Harmony Hammond
Chenille #11, 2020–21
Oil and mixed media on canvas
90 1/4 x 72 x 3 3/4 in. (229.2 x 182.9 x 9.5 cm)
Collection of the artist and Alexander Gray Associates, New York



Sharon Hayes
Ricerche: four, 2024
Multichannel high-definition video, color, sound; 80 min
Courtesy of the artist and Tanya Leighton Gallery

Participants from Philadelphia, PA: Roosevelt Adams, Craig E.F. Alston, Esq., Fernando Chang-Muy, José Demarco, Lorrie Kim, Andrea Lamour-Harrington, Gary Hines, Nathaniel O’Neal, Charita Powell, Cookie Quinones

Participants from Dowelltown, TN: Tana Comer, Gabby Haze, Iris Pine (Jan Laude), Susan Lewis, Fred Brungard (Sr. SoamiMish), Merrill Mushroom, Maryanne Poposky, Cat Purdom, Jeff Schuler (Jeffbi), SPREE, Lucy Marshall White

Participants from Los Angeles, CA: Judith Branzburg, Marie Cartier, SheAh Prince Eternal, Verónica Flores, Ridge Gonzalez, Rita C. Gonzales, Loretta Lorraine, Nu’Diamond, Robin Podolsky, Elena Popp, Bamby Salcedo, Simone Wallace, Carolyn Weathers, Queen Unique Ziar

Production Team:
Assistant Director: Brooke O’Harra
Director of Photography (PA & TN): Jess Bennett

Director of Photography (CA): Michelle Clementine
Production Manager: Althea M. Rao
Outreach Coordinator: Rami George
Additional Outreach: Sydney Canty, Merril Mushroom, Gary Hines
Camera operators: Aly Spengler, Athena Kulb, Andi Obarski
Production Sound Recorders: M. Asli Dukan, Galen B. Milender, Vero Lopez
Key Grips: Katie Harkins, Charlie Agnew, Jordan Stossel
Production Photography: Nick Moncy, Alice Hayes, Sydney Canty
Production Assistants: Sarah Kim, Ash Kennon, Agnes Borinsky

Special thanks: David Acosta, Suz Atlas, Lynn Ballen, Tim Belknap, Mary Groce, Julia Meltzer, David Thorne, Jeanne Vaccaro, lexi welch, Fortune



Suzanne Jackson
Rag-to-Wobble, 2020
Acrylic, acrylic gel medium, acrylic detritus, cotton paint cloth, vintage dress hangers, and D-rings
91 1/2 x 54 1/2 in. (232.4 x 138.4 cm), variable; with 14 in. variable bulge
Collection of the artist; courtesy Ortuzar Projects, New York



Suzanne Jackson
deepest ocean, what we do not know, we might see?, 2021
Acrylic, acrylic gel medium, acrylic detritus, buckram/crinoline, shredded mail, deer netting, textile pieces, wood, and D-rings
108 x 125 x 5 in. (274.3 x 317.5 x 12.7 cm)
Collection of the artist; courtesy Ortuzar Projects, New York



Suzanne Jackson
Red over morning sea, 2021
Acrylic, acrylic gel medium, acrylic detritus, curtain lace, shredded mail, produce bag netting, wood, and D-rings
65 x 84 x 4 in. (165.1 x 213.4 x 10.2 cm)
Collection of the artist; courtesy Ortuzar Projects, New York



Suzanne Jackson
the 'white-eyes' shift, 2022
Acrylic, acrylic gel medium, acrylic detritus, and D-rings
48 x 40 in. (121.9 x 101.6 cm)
Collection of the artist; courtesy Ortuzar Projects, New York



Suzanne Jackson
Palimpsest Grit, 2022–23
Acrylic, acrylic gel medium, acrylic detritus, canvas, graphite, aluminum, raw silk, shredded mail, twine, string, wood, braided string, mesh, and D-rings
105 x 62 x 2 1/2 in. (266.7 x 157.5 x 6.4 cm)
Collection of the artist; courtesy Ortuzar Projects, New York



Suzanne Jackson
Singin', in Sweetcake's Storm, 2017
Acrylic, acrylic gel medium, canvas, produce bag netting, graphite, string, nylon curtain mesh, extra coarse acrylic garnet gel medium, pistachio shells, and D-rings
80 x 36 x 14 in. (203.2 x 91.4 x 35.6 cm), variable
Collection of the artist; courtesy Ortuzar Projects, New York



Suzanne Jackson
round pushed blue, 2021
Acrylic, acrylic gel medium, and D-rings
18 x 18 x 3 in. (45.7 x 45.7 x 7.6 cm)
Collection of the artist; courtesy Ortuzar Projects,
New York



Suzanne Jackson
A Hole in the Marker (Mary Turner, 1918), 2020
Acrylic, acrylic gel medium, curtain lace, produce
bag netting, metal rod, and S-hooks
144 x 28 x 2 in. (289.6 x 71.1 x 75.1 cm), variable
Collection of Pamela J. Joyner and Alfred J.
Giuffrida; courtesy Ortuzar Projects, New York



Mary Kelly
Lacunae, 2023
Ragboard, vellum, ash, and ink; ten framed panels
10 framed panels, 38 1/2 x 24 x 1 3/4 in. each
Collection of the artist; courtesy Vielmetter Los
Angeles and Mitchell-Innes & Nash, New York



Carolyn Lazard
Toilette, 2024
Medicine cabinets and vaseline
Collection of the artist



K. R. M. Mooney
Housing (c.) i, 2022
Steel, silver, brass, neodymium, copper-coated polyethylene, paint, polymer resin, and iron oxide
14 x 17 x 3 1/2 in.
Collection of Francisco Lume; courtesy Miguel Abreu Gallery, New York



K. R. M. Mooney
Housing (c.) ii, 2022
Steel, silver, brass, neodymium, copper-coated polyethylene, paint, polymer resin, and iron oxide
14 x 17 x 3 1/2 in. (35.6 x 17.8 x 8.9 cm)
Collection of Oleg Guerrand-Hermès; courtesy Miguel Abreu Gallery, New York



K. R. M. Mooney
Housing (c.) iv, 2022
Steel, electroplated steel, silver, brass, neodymium, paint, polymer resin, and iron oxide
14 x 17 x 3 1/2 in. (35.6 x 17.8 x 8.9 cm)
Collection of Sigurður Gísli Pálmason; courtesy Miguel Abreu Gallery, New York



K. R. M. Mooney
Housing (c.) v, 2022
Steel, electroplated steel, silver, brass, neodymium, copper-coated polyethylene, paint, polymer resin, and iron oxide
14 x 17 x 3 1/2 in. (35.6 x 17.8 x 8.9 cm)
Collection of Karen & Andy Stillpass; courtesy Miguel Abreu Gallery, New York



K. R. M. Mooney
Housing (c.) ix, 2024
Steel, electroplated steel, silver, brass, neodymium, paint, polymer resin, and iron oxide
14 x 7 x 3 1/2 in. (35.56 x 17.78 x 8.89 cm)
Collection of the artist; courtesy Miguel Abreu Gallery, New York, and Altman Siegel, San Francisco



K. R. M. Mooney
Deposition c. (iv), 2022
Electroplated steel, silver, cuttlebone, and aluminum
10 5/8 x 2 1/8 x 3 in. (27 x 5.4 x 7.6 cm)
Collection of the artist; courtesy Miguel Abreu Gallery, New York, and Altman Siegel, San Francisco



K. R. M. Mooney
Deposition c. (vi), 2023
Electroplated steel, silver, cuttlebone, and aluminum
10 5/8 x 2 1/8 x 3 in. (27 x 5.4 x 7.6 cm)
Collection of M. Larice; courtesy Michael Abreu Gallery, New York



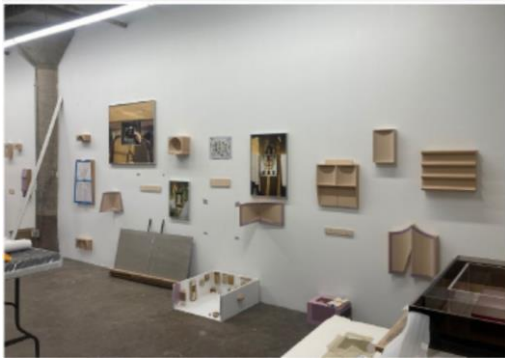
K. R. M. Mooney
Deposition c. (xi), 2023
Electroplated steel, bronze casting grain, cuttlebone, and aluminum
10 5/8 x 2 1/8 x 3 in. (27 x 5.4 x 7.6 cm)
Collection of the artist; courtesy Miguel Abreu Gallery, New York, and Altman Siegel, San Francisco



K. R. M. Mooney
Gain c. (ampere), 2024
Cast bronze, liver of sulfur
27 x 14 x 7 in. (68.6 x 35.6 x 17.8 cm)
Collection of the artist; courtesy Miguel Abreu
Gallery, New York, and Altman Siegel, San
Francisco



Diane Severin Nguyen
In Her Time (Iris's Version), 2023–24
Ribbons, mattresses, pillows, sheets, custom
flooring, and video, color, sound; 67 min.
Collection of the artist



B. Ingrid Olson
Proto Coda, Index, 2016–22
Inkjet print and UV printed matboard in powder-
coated aluminum frame; MDF, Polycrylic, plywood,
glue, vinyl, eggshell, aluminum, and latex paint
30 parts, installation variable.
Courtesy the artist and i8 Gallery, Reykjavik



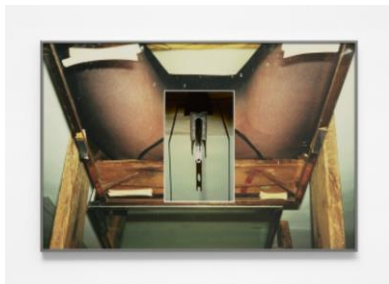
B. Ingrid Olson
Calendar, 2020–21
Inkjet print and UV printed matboard in powder-
coated aluminum frame
17 x 12 x 1 in. (43.2 x 30.5 x 2.5 cm)
Collection of the artist, courtesy i8 Gallery,
Reykjavik



B. Ingrid Olson
Present and Daughters, 2020–21
Inkjet print and UV printed matboard in powder-coated aluminum frame
28 x 18.5 x 1.25 in. (71.1 x 47 x 3.2 cm)
Courtesy the artist and i8 Gallery, Reykjavik



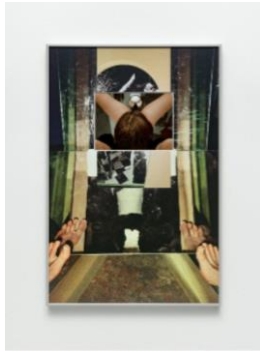
B. Ingrid Olson
Never odd or even (perhaps the bone I think I am biting is my own tail), 2013–20
Inkjet print and UV printed matboard in aluminum frame
14.5 x 12.5 in. (36.8 x 31.75 cm)
Collection of Heiji Black



B. Ingrid Olson
!!, 2021–22
Inkjet print and UV printed matboard in powder-coated aluminum frame
22.5 x 34 x 1.25 in. (57.1 x 86.4 x 3.2 cm)
Collection of Thea Westreich Wagner and Ethan Wagner



B. Ingrid Olson
Completed Movement (between abut and rub between two notes the number between one and two divided into qualities and kinds), 2016–22
Inkjet print and UV printed matboard in powder-coated aluminum frame
38 x 18 x 1.25 in. (96.5 x 45.72 x 3.2 cm)
Collection of Dan Byers



B. Ingrid Olson
Coming in with your back turned, 2021–22
Inkjet print and UV printed matboard in powder-coated aluminum frame
29 x 19.25 x 1.25 in. (73.7 x 48.8 x 3.2 cm)
Courtesy the artist and i8 Gallery, Reykjavik



Julia Phillips
Nourisher, 2022
Ceramic, medical PVC tubes, stainless steel, and steel cable
69 1/2 x 32 x 24 in. (177 x 81 x 61 cm)
Marieluise Hessel Collection, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY



Julia Phillips
Mediator, 2020
Ceramic, stainless steel, granite, and nylon hardware
69 x 112 x 112 in. (175 x 285 x 285 cm)
Art Institute of Chicago; Mr. and Mrs. Frank G. Logan Purchase Prize Fund



Julia Phillips
Conception Drawing II (Tissue?), 2020–21
Oil pastel and vegetable oil on Dura-Lar in artist's frame
41 7/8 x 26 7/8 in. (106 x 68 cm)
Collection of The Blanchard Nesbitt Family



Julia Phillips
Conception Drawing III (Tube suck / float?), 2020–21
Oil pastel and vegetable oil on Dura-Lar in artist's frame
41 7/8 × 26 7/8 in. (106 × 68 cm)
Collection of The Blanchard Nesbitt Family



Julia Phillips
Conception Drawing IV (Ovulation / Eisprung?), 2020–21
Oil pastel and vegetable oil on Dura-Lar in artist's frame
41 7/8 × 26 7/8 in. (106 × 68 cm)
Collection of The Blanchard Nesbitt Family



Julia Phillips
Conception Drawing V (Any Egg for a Big Flush?), 2020–21
Oil pastel and vegetable oil on Dura-Lar in artist's frame
41 7/8 × 26 7/8 in. (106 × 68 cm)
Collection of The Blanchard Nesbitt Family



Julia Phillips
Conception Drawing VI (Soft Tubes?), 2020–21
Oil pastel and vegetable oil on Dura-Lar in artist's frame
41 7/8 × 26 7/8 in. (106 × 68 cm)
Collection of The Blanchard Nesbitt Family



Julia Phillips
Conception Drawing VII (Implantation?), 2020–21
Oil pastel and vegetable oil on Dura-Lar in artist's frame
41 7/8 x 26 7/8 in. (106 x 68 cm)
Collection of The Blanchard Nesbitt Family



Julia Phillips
Conception Drawing VIII (Cell Accumulation / Embryo?), 2020–21
Oil pastel and vegetable oil on Dura-Lar in artist's frame
41 7/8 x 26 7/8 in. (106 x 68 cm)
Collection of The Blanchard Nesbitt Family



P. Staff
Afferent Nerves, 2023
Electrified net
Dimensions variable (~20 x ~45 ft.)
Collection of the artist; courtesy Commonwealth and Council, Los Angeles and Mexico City, and Galerie Sultana, Paris



P. Staff
À Travers Le Mal, 2023
Digital print on vinyl
Dimensions variable
Collection of the artist; courtesy Commonwealth and Council, Los Angeles and Mexico City, and Galerie Sultana, Paris



Carmen Winant
The Last Safe Abortion, 2023
Inkjet photographs
Collection of the artist; courtesy PATRON Gallery, Chicago

The photographs in these works were made by the artist in or drawn from the archives of the following

organizations and individuals:

Betsey Kaudfman and Bonnie Bolitho
Birthing Beautiful Communities, Cleveland, OH
Chicago Sun-Times collection, Chicago History
Museum, IL
Chicago Women's Liberation Union, IL
Choices Women's Medical Center, Merle Hoffman
Papers, David M. Rubenstein Rare Book &
Manuscript Library, Duke University
Connecticut Citizens Action Group Records,
Archives & Special Collections, UConn Library
Emma Goldman Clinic, Iowa City, IA
Emma Goldman Clinic records, Iowa Women's
Archives, University of Iowa Libraries, Iowa City,
Iowa
Feminist Women's Health Center, Atlanta, GA
Loretta J. Ross Papers, Smith College Special
Collections, Northampton, MA
Planned Parenthood of Greater Ohio
Planned Parenthood Gulf Coast
Preterm, Cleveland, OH
Red River Women's Clinic, Stanton, KY, and Fargo,
MN
Special Collections and Archives, Georgia State
University Library, Atlanta<?>
Schlesinger Library, Radcliffe Institute, Harvard
University, Cambridge, MA
Social Welfare History Archives, University of
Minnesota Libraries, MN Minneapolis <?>
Special Collections, Michael Schwartz Library at
Cleveland State University
Trust Women, Wichita, KS
The Janes
Planned Parenthood of Houston and Southeast
Texas Records, Special Collections, University of
Houston Libraries
Western Reserve Historical Society, Cleveland, OH
Whole Woman's Health, Bloomington, MN
Whole Woman's Health, South Bend, IN
WMAR, University of Baltimore Special Collections
and Archives
WSB-TV Newsfilm Collection, University of Georgia
Libraries, Athens



Carmen Winant
Moon faces demons, 2022
Sun-bleached construction paper, painter's tape,
and inkjet prints
47 1/2 x 36 in. (120.7 x 91.4 cm)
Collection of the artist; courtesy PATRON Gallery,
Chicago



Carmen Winant
Women's blueprint for survival, I and II, 2022
Sun-bleached construction paper, painter's tape,
and inkjet prints
Two works of 47 1/2 x 36 in. each (120.7 x 91.4
cm)
Collection of the artist; courtesy PATRON Gallery,
Chicago



Holly Herndon & Mat Dryhurst
xhairymutantx Embedding Study 1, 2024
Thermal dye diffusion transfer prints
Courtesy the artists



Holly Herndon & Mat Dryhurst
xhairymutantx Embedding Study 2, 2024
Thermal dye diffusion transfer prints
Courtesy the artists

artport

Holly Herndon & Mat Dryhurst
xhairymutantx, 2024
Ai Model
Courtesy the artists