

100 People Who Stutter Create

Narrator: People Who Stutter Create is a collective that believes that stuttering (also called stammering) creates room for deep listening and collaboration. The following is an image description of their billboard for the 2024 Biennial:

Three lines of black text appear on a solid, light seafoam green background:

La tartamudez nos ofrece tiempo
口吃者創創創創創創創創創造時間
Stuttering can create time.

The text is in a sans serif typeface organized in three straight lines within the top half of the composition. The bottom half of the composition is empty, emphasizing a sense of pauses, silences and expectations. The text is all lowercase and lacks punctuation, giving a casual and informal, almost text message-like feel. Each line of text represents a form of stuttered speech: blocks (pauses in speech), repetitions, and prolongations, respectively. The first line, in Spanish, translates literally to “Stuttering offers us time.” The space between “us” and “time” represents a block. The second line, in Chinese, translates literally to “People who stutter create time.” The first characters in the Chinese word for “create” are repeated. In the third line, in English, the “s” in “stuttering” is stretched horizontally to represent prolonged sound.

101 Ser Serpas

Ser Serpas: I'm Ser Serpas and I'm from Los Angeles, California.

Narrator: Serpas makes sculptures like the ones installed in the Lobby gallery as close to the last minute as possible. We spoke to her while they were still in the planning stage.

Ser Serpas: I will go around my studio in Brooklyn and basically collect trash, like discarded furniture, car parts, infrastructure, waste, pretty sturdy objects. And I'll bring them into my studio that I have here now in Brooklyn. And then make a few sculptures that are usually around four to five different variations of objects assembled together in a way that basically they hold their own weight.

That, for me, I mean, is a pretty intuitive process. I'm basically dancing with the things while I'm trying to jut them into each other, and then I am feeling the point at which they would collapse and trying to push them to the point that they wouldn't unless there is another force put onto them.

That also is a drive to make these installations, because I like that they have a lot of potential action in them that could go off at any time. But in that way, then I don't know, they become very human for me.

103

Holland Andrews, *Hyperacuseus (Version One, Sleeping Bag)*, 2024

Holland Andrews: Hi, my name is Holland Andrews, and I'm the creator of the large elevator sound installation, called *Hyperacuseus (Version One, Sleeping Bag)*.

This is a sound installation meant to harmonize and resonate with the natural sounds of the elevator, and to also create a harmonic and peaceful environment for the people who take the large elevator, and also for the personnel who are working in the elevator during their shifts.

300 Pippa Garner

Pippa Garner: Here I am. I'm an artist with perhaps an interesting history because of the sequence of events in the culture that have evolved during that time that I've been amusing myself with my work.

Narrator: Pippa Garner's body hacking, as she calls it, stemmed from an interest in manipulating consumer goods.

Pippa Garner: It was fascinating for me to take, for example, a toaster and slice it in half and make bookends out of it. Of course there's my transition from consumer goods to flesh and blood and bones. I reached a point with this work where it started to get repetitive back in the eighties. I thought, "I've gotten good at this, I can do it, do it well. What can I do next?" And I was looking at myself in a full mirror in the apartment where I was living, and I thought, there I am, a 6'2 genetic male, middle class, these characteristics...I didn't ask for any of this.

So I thought, "Why am I not an appliance just as the toasters and waffle irons or appliances? This is a physical thing. It's organic but it is an object. It's a thing that I can...Why can't I do the same approach to my physical entity that I own, that I would do to these other things?" So I started gender hacking, I guess you could say.

This was very early, before "transgender" even existed. This is way back in the late eighties. So at that time too, the whole medical side had become affordable with things you could do to yourself to change your gender. It was a consumer product, something you can buy. And I got fascinated with that notion, and I shifted from the mechanical things to the organic and using myself as an object. So that's where I was in the nineties and I had various surgeries and found that all satisfying and interesting, not realizing where it was going, then suddenly this thing, thirty years later, would become an actual acknowledged and recognized element in the culture.

500 Introduction

Narrator: Welcome to the 2024 Biennial! This audio guide tour contains interviews with the artists, in addition to many access features. These include transcripts, sound descriptions, and verbal and audio descriptions for visitors who are blind or live with low vision.

502 Eamon Ore-Giron

Eamon Ore-Giron: My name is Eamon Ore-Giron. I'm an artist that lives in Los Angeles, California.

Narrator: Ore-Giron called these paintings *Talking Shit with Viracocha's Rainbow (Iteration I)* and *Talking Shit with Amaru (Wari)*. Viracocha and Amaru are Andean deities.

Eamon Ore-Giron: Viracocha is teacher of the earth and Viracocha is the creation god.

And then the other more vertical painting is an Amaru, a version of an Amaru, which is a mythological creature from the Andes. And the Amaru was born from the rainbow that Viracocha created. It was born from the chest of the rainbow. And so to me, it's really cool that these two pieces are existing together in the exhibition because they're related in that way.

The "Talking Shit" series is a way for me to have this conversation with these symbols and this mythology that sometimes can feel very clinical in some ways or can feel removed from our everyday life.

I think one thing that stands out when I think about bringing the sacred closer in some way is in Peru near my cousin's house, there's a pyramid there, they call them huacas. And just as if it was a crumbling building in the middle of a neighborhood and they're all over Lima. And actually a lot of the archeological objects that are in museums now come from these huacas that have been looted. But really, to me, it's like the past still is here. And so, the "talking shit" element to the series is me literally looking at the form and imagining the form in my own way and maybe digging into my own past in my own neurological pathway, in my imagination, but also thinking about our current relationship with the past, especially in Latin America, is very present. It's all around us. And sometimes that's a good thing and sometimes it's not a great thing, but it was a way for me to make that intimate.

503 Clarissa Tossin

Clarissa Tossin: Hi, I am Clarissa Tossin and I'm a visual artist based in Los Angeles.

The film for the Biennial undertakes a sensory journey across language, music, and architectural spaces. Some are imagined, some are real, cosmological, and colonized, and they all point back to Maya culture and references to contemporary Maya artistic practices. The objects that you see outside the room are 3-D scanned Maya ancient flute replicas. The original ones are actually kept behind glass in pre-Columbian museum collections in the U.S. and Guatemala. And those objects are not available to be played. I wanted to make a film where I could use ancient Maya instruments and bring them back to life through music. I had to work in collaboration with archeologist Jared Katz to be able to 3-D scan and 3-D print those flutes that then were available to be played.

It's also very interesting to work with 3-D replicas of ancient flutes because there are no sound recordings of how these flutes were used, what kind of musical was produced. We don't have recordings about that. And my intention along with composer Michelle Agnes Magalhães, who has worked closely also with flautist, Alethia Lozano Birrueta, to explore the possibilities of those 3-D replicas in this moment.

504 Demian DinéYazhi'

Demian DinéYazhi': My name is Demian DinéYazhi'. I am born to the clans Naasht'ézhi Tábaqahá and Tódich'ii'nii of the Diné Tribe.

And so when I was thinking about this piece, I was like, we have to also be strategic about how we think about building a future, or thinking outside of this western Eurocentric romanticization and addiction with the apocalypse of things ending. And this horrific catastrophic event. Within an Indigenous framework or Indigenous way of thinking about things, I'm also thinking about Indigenous Diné Navajo creation stories. When I put it into perspective in that realm, we move through our creation stories from one world to the next.

Narrator: DinéYazhi' has structured this work so that it resembles protest signs—and they've intentionally hung it in the Museum's window.

Demian DinéYazhi': In choosing to also have the piece engage with the inside and the outside world. I'm also interested in thinking about the ways that art can and should engage inside and outside of institutional spaces. I like having this relationship with the river and the queer and trans history of the peers just right outside. The waves of gentrification and colonization of LenapeHoking.

As much as it's this piece that is about wanting to imagine routes toward liberation, it's also a piece that is standing in an institution that resides on stolen and occupied Indigenous land. And it's not the land that I'm from, it's not the people that I'm from, but it is a way for me to hopefully address some of these issues and help others to be mindful of the ways that we imagine our own liberation, while Indigenous people are still facing numerous forms of oppression and violence on a continual basis.

505 Dala Nasser

Narrator: The Adonis River, the site that gives this work by Dala Nasser its name, has its source in a cave on Mount Lebanon, north of Beirut. In the spring, its iron-rich water runs red. For thousands of years—since the Sumerian civilization—locals have likened it to the blood of the mortal lover of the fertility goddess. Eventually, these figures came to be known as Adonis and Aphrodite. This myth became woven together with the development of mourning practices that continue today. Dala Nasser.

Dala Nasser: I took fabric to the cave and to the temple and I produced charcoal rubbings on site on the rocks of both of the locations. And after that I dyed them with iron oxide rich clay that's made out of the soil that surrounds the river. And the final step was I washed them in the river.

And the interest for me in taking apart and revisiting this location and this history is the fact that it's historical or mythological importance never faded. This story resulted in mourning practices and mourning practices are far more than just tradition. You see them today. And it's not necessarily for a singular person or a life. We mourn the future we thought that we were going to have, for example. You warn of a loss of a location, the landscape, your city. There's a lot of power that you can get from this. You are not defeated. You're supposed to feel empowered when you mourn, and when you mourn as a group, you are exponentially empowered. It's all kind of tied together. When people say, "Not in my name. Not in anyone's name. My grandparents didn't do this for this..." This means something. This means something much more than just me and you. This means that we all come from a legacy that is connected and mourning is... We do it together. You don't do it alone.

507 Rose B. Simpson

Rose B. Simpson: My name is Rose B. Simpson and I am an artist from Santa Clara Pueblo in Northern New Mexico. This piece is an installation called *Daughters*. It was important for me to have these beings in a four cardinal direction interaction because of the star that it makes on the floor between them.

And so I'm pretty sure every single piece has a star on it somewhere. And the places that I put the stars on the body matter too. So whether the star is on the throat, which might mean, "May the words that I share bring clarity to my path," or whether they're on the back of the head or on the stomach or on a leg. For instance, if it's on a leg area, it could be guiding our path and direction we go. If it's in the stomach or the uterine area, it's about gender and the intuitive clarity around gender.

I think of standing as standing in, standing within, standing up to, standing up for, standing up with. And how they, as larger than life, become sort of monuments to the action of taking space.

The work is made of clay, which is inherently fragile, and yet they are empowered in the way that they're holding themselves. And there's a lot to do with balance, right? Clay has a lot to do with balance and support and the careful nature of holding oneself upright.

508 Jes Fan

Jes Fan: My name is Jes Fan. I'm an artist primarily working in sculptures.

I did a CT scan of myself and then I 3-D printed out different parts of my internal body's musculature. *Contrapposto*, that large standing piece, is different muscle groups of my leg segmented.

Narrator: The artist describes this as looking like his leg has exploded, like a diagram in an instruction manual.

Jes Fan: And then the wall pieces are cross sections of my leg just on the wall. And then the last piece, *Gut*, is a CT scan of my stomach. And then hidden within the walls of the museum as a way to suggest some sort of impregnating the construct of the gallery, but also thinking about experiencing a work not just visually but also visceral, like internal experience.

Narrator: Fan draws both the color palette and the conceptual foundation for the sculptures from a kind of incense wood grown in the Middle East.

Jes Fan: It's called agarwood, or also known as oud, O-U-D. And the tree is similar to frankincense, or a lot of incense trees. It's only fragrant when the tree undergoes some sort of injury, be it a cut or be it some sort of wounding.

I started thinking about the type of internal woundings that I or other bodies of color or queer bodies carry that aren't visual, but it's something like a type of infection, a type of injury that's been subdued for so long that the host starts to begin to eschew it into something generative.

But essentially it's a pigmented resin, then gets sanded back to reveal the layers that actually creates the mass. So essentially, the surface is the mass, the surface is the accrual of the layers that created the form. There's a saying in Chinese that says the surface, or it mostly refers to people's appearance, but it says 相由心生 [xiāng yóu xīn shēng]. Which is, your appearance or surface comes from your internal being.

509 Lotus L. Kang

Lotus L. Kang: I'm Lotus L. Kang. I'm an artist living and working in New York.

Narrator: One element of this installation is a group of large-scale films.

Lotus L. Kang: I like to think that the film proposes a ghostly architecture that is highly specific and yet not specific in the same way that memory tends to function. And these films are unfixed and continually sensitive and remain sensitive to the light and environment. I call them skins. And I think of them as very porous and raw, vulnerable, but also volatile.

Narrator: Kang has "tanned"—or exposed—the films under different conditions.

Lotus L. Kang: The way that I tan the film is completely "wrong." It's really a misuse of the material. I'm interested in what happens when you push at the margins or the structural parameters of a material. I have noticed that different levels of humidity, of dryness, of seasons, that these things have an effect on the tonality of the film. I have shorthand names for their various colors that come out that are blood, bruise, and bile, and then there's everything in between there.

Narrator: One of the films was tanned in a leaky greenhouse, so rainwater was one of the more visible things that affected the tanning process.

Lotus L. Kang: The greenhouse was also in a field of buckwheat, which has a personal relevance to me as my own paternal grandmother had a seed and grain shop in South Korea after she fled from North Korea before the war. So having that kind of film grow up alongside the field of buckwheat was this incredible alignment. But you don't see that in it, and yet it persists. I know it's there and at a material level it's there and at an energetic level it's there.

510 Mavis Pusey

Hallie Ringle: My name is Hallie Ringle. I'm the Chief Curator at the Institute of Contemporary Art at the University of Pennsylvania.

Narrator: Ringle is currently organizing a survey show of Pusey's work with the ICA Philly and the Studio Museum in Harlem that will open in 2025. She spoke to us over zoom about Pusey's "Broken Construction" series, which she worked on in New York City for over four decades. They're inspired in part by a famous photograph of so-called Hoovervilles in Central Park.

Hallie Ringle: And so these were people who were living in Central Park during the Great Depression and there was some type of door or structure that was falling apart, and the wood was nailed back onto the door in these really haphazard ways, so a lot of the times when you see falling pieces intersecting with each other, it's a reference to that photograph.

She often included circles in her pieces as a way of saying that this form is complete. And so no real work of hers was complete without a circle.

Narrator: Pusey's interest in geometry may be traced back to her upbringing in Kingston, Jamaica, and her background in fashion. One of her first jobs was at a garment factory, and she went on to work at ateliers in London and study in New York.

Hallie Ringle: When you look at pattern forms. You see a lot of this like a lot of the same shapes that she's using. And so sometimes you'll look at a painting of hers. And, for example, this big blue circle could be somehow connected to a pant leg, or it almost reminds you of something that you'd be cutting out of fabric if you were sewing or creating pieces.

And so I think she was a person with a really strong vision, and to live then and to work then as a Black woman geometric abstractionist is really impressive.

511 Charisse Pearlina Weston

Charisse Pearlina Weston: My name is Charisse Pearlina Weston, and I am a Brooklyn-based artist and writer.

I've oftentimes referred to my use of glass or my conceptualization of glass within my work as representing both the risk of anti-Black violence and also the ways in which Blackness shapeshifts and maneuvers around that violence.

What's interesting to me in terms of these larger scale pieces is trying to use the suspension of the glass and its specific positioning to imply a certain amount of risk in spite of the obvious presence of the hardware, of the wiring. What I realized is that by incorporating the glass, it imparted certain symbolic meanings that related to what I was getting at within the work already. So certain ideas of risk, of fragility, of malleability. That was my initial coming to glass as a material because I'm interested in how glass is a material that is full of contradictions, that it's fragile, but it also has the potential to do harm.

In the past couple of years, I've been interested in the material history of glass. That's what brought me to looking at something like the broken window theory, as it is essentially used to articulate very specific ideas around space and more specifically, around policing that has had a negative effect on Black and Brown communities.

512 Constantina Zavitsanos

Constantina Zavitsanos: Hi, I'm Constantina Zavitsanos, great to meet you.

Narrator: The artist often uses materials that make spaces more accessible to people with disabilities. This might include elements like ramps and captions, but Zavitsanos uses these features to “level the playing field” as they say, and explore the edges of perception for all visitors.

Constantina Zavitsanos: *Call to Post* is an infrasonic sound piece, and what infrasonic means is that most of the sound waves in this piece are modulated with really low-end sound. So low that people can't hear it. The main way that you experience this infrasonic sound piece is through touch or feel. This whole piece is made by feel, for feel. I was really just working with materials I think a lot of people call immaterial, like light waves, like sound waves. I was thinking about this as a subtractive sculpture because access is so often thought of as an additive or afterthought meant to mediate, or as mediation for artworks.

And I guess for a while now, me and a bunch of other people we've been working with access materiality as a primary material for artworks and thinking about it from the point of conception. So this was just a leveling of the playing field in some way.

In this piece, where I start is asking myself that question, "What if nobody could hear this piece? So it's thinking less about the categorical segregation of capacity or what's deemed human capacity. I've been trying to think about the edge of the frame for perception.

This piece is modeled on what's called a magic fingers bed. From roadside motels back when I was growing up, you drop quarters in there and the bed shakes, and they're often found in these cheap "motels". I spent some time in those in my youth, and I was just trying to remember the soundscapes. So it's really a soundscape I made from memory that is like those vibrating beds.

A lot of people these days say stuff like, "The vibes are off." And I'm really into vibes or good vibrations, I mean it spiritually, theoretically, philosophically. But I mainly mean it materially. I want to know the actual vibes. Not know them, but feel them, be with them. Because I like this idea that people are really paying much more attention to vibes now, but I really want more than attention. I want intention, and I really want to work with some of those vibes because they're real things.

513 Karyn Olivier

Karyn Olivier: Hi, I'm Karyn Olivier.

Narrator: *Stop Gap* is the work in this gallery with a vertical piece of driftwood.

Karyn Olivier: So after losing my best friend a week into the COVID lockdown, I was pretty paralyzed artistically, really unable to conceive of an idea, much less to follow through.

After many months I decided to work through the grief somehow, you know, some way.

The word “stopgap”: it's a temporary solution to deal with an urgent problem or challenge. So I returned to this piece of driftwood. And I kept thinking of the gap that exists in it. I started referring to the driftwood parts like the driftwood's leg or its foot. So the idea of a gap feels pretty obvious, and how I use it here in this sculpture, a break, a whole and unfilled space, or I kept using the term unfulfilled space.

And I was thinking of the challenges and feelings of sadness and helplessness that many of us were feeling to varying degrees of intensity. You know the disparate losses, the pandemic, the economic hardships, our troubled democracy, which we're still feeling. The dissipation of the loud cries for racial justice by late fall 2020. And you know this piece, too, it relates to my long, long interest in human migration, immigration, displacement.

Narrator: The title of the other sculpture in this room, called *HOW MANY WAYS CAN YOU DISAPPEAR*, comes from a poem by Canisia Lubrin, called *Return #14*.

Karyn Olivier: This sculpture titled *HOW MANY WAYS CAN YOU DISAPPEAR* consists of potwarp, which is a tangled mass of abandoned fishing ropes and lobster traps, and I recovered these materials along the seashore of Matinicus Island. It's a remote island 23 miles off the coast of Rockland, Maine, and I've spent many, many summers there.

Lobster fishing is the main source of income. So I was thinking: what remains from that tangle of rope and rusted lobster traps? What is still embedded in there? And then it was like “Duh, salt!” It's salt. The ropes lay limp without function, but they still hold the sea history, memories, loss.

514 Takako Yamaguchi

Takako Yamaguchi: My name is Takako Yamaguchi.

I have no interest in spiritualism or naturalism. I'm interested in seascape as a genre.

Narrator: Yamaguchi is especially interested in paintings that were made in the United States before the Second World War—paintings that fell decidedly out of favor when ideas of pure abstraction came to dominate the art world. She describes her own painting as a kind of deliberate move back from that.

Takako Yamaguchi: It's in a sense: abstraction in reverse. I went back from abstraction to somewhere in between abstraction and then to have some kind of realism. I collected over the years graphic designs or fabric patterns. It's kind of superficial patterns, things like that. And then I applied those into my paintings, which will read as waves, the blade reads as clouds, and things like that.

And then those particular series that we are looking at here share the rigid and artificial dead center horizon line in all of these paintings. And then the upper half is a sky, and then the bottom half is the ocean. I do not have any bone in me to have some kind of expressionistic applying of the paints.

516 Mary Lovelace O'Neal

Mary Lovelace O'Neal: My name is Mary Lovelace O'Neal.

Narrator: We talked to O'Neal about the painting *Twelve Thirty-Four (Doctor Alcocer's Corsets for Horses Series)*.

Mary Lovelace O'Neal: That painting, I can tell you about it in this sense, that it was almost not to be because it wasn't cooperating. I cursed it out and took it apart and put it in storage. But for some other reasons, we had to go in and pull out some other work. I was overwhelmed by the spirit of the piece as it came out backwards

It's about painting...It's not complex. I'm not going back to those theoretical times of the sixties and seventies. You know, it had to be flat, it had to be this, and it had to be that, all of the color theorists and all that bullshit. This is about what's in the mind of an eighty, almost eighty-two-year-old woman. I started it when I was seventy-nine, I think...I'm telling you what's going on with that painting and what a surprise it was to me that it had this kind of spiritual bang to it, in addition to just the paint itself.

I recall being really happy just to be whipping it, just to be working with colors and wanting to lick them and pull them out.

517 Cannupa Hanska Luger

Cannupa Hanska Luger: My name is Cannupa Hanska Luger. I am Mandan, Hidatsa, Arikara, and Lakota an enrolled member of the Three Affiliated Tribes of Fort Berthold.

What you physically see is a tipi full-sized constructed out of crinoline, which is a mesh material. So it has a transparent kind of aesthetic to it. The skin surface is a hot pink and a black. It has trim and structural components that are made out of nylon ribbon. I was thinking about: what is the primary purpose of a tipi?

Narrator: One thing about the tipi that especially interested Luger was its conical shape. He was also drawn to its use across many Native cultures, but specifically those from the Great Plains region of North America. Luger connected the tipi's geometry to theoretical models from physics, especially early theories of relativity. This model is illustrated by two stacked cones, the lower of which represents the past, the top the future.

Cannupa Hanska Luger: It's often times described as a lens that recognizes the entire universe and the place that we stand being the same. It's also representative of the dresses that were worn. So you had to humble yourself when you entered the tipi and you had to humble yourself when you left the tipi and entered the world. It was like a small rebirth or a recognition of matrilineal power and, to prostrate yourself when you enter into the home and recognize that you don't need to be extra big, but also to do that when you exit as a reminder of your birth and that the world is new every time. So these are things that are embedded in the physicality of the tipi.

Narrator: Luger is also aware that cultural institutions have long been the keepers of stolen Indigenous artworks and belongings.

Cannupa Hanska Luger: Presenting the tipi in a way that you cannot access. It is a part of that conversation. Especially at an institutional level, there is an inherent entitlement to access in ways that we don't all have the capacity to truly engage with that. So as an artist, I'm like, look, how do you present this work? Share that knowledge but not slip into providing total access. And so presenting it with this crinoline material, it allows you to see into that space but never actually physically be inside of it.

518 Maja Ruznic

Maja Ruznic: My name is Maja Ruznic and I'm a painter and I live in Placitas, New Mexico.

Narrator: In *The Past Awaiting The Present (Arrival of Drummers)*, Ruznic uses color to create the feeling that time is frozen in a single moment.

Maja Ruznic: So often things that seem to pop out and to be in front, you realize only after closely looking at the painting that it's actually the background color, but it's because it's a super pigmented color that it feels like it's coming forward, but it's actually in the back. So I like to play a lot of tricks. I think this painting really also shows off how much I love to sort of be a magician when I'm painting and create a sense of illusion and disguising certain things. A lot of the limbs are being shared between the figures where it's kind of hard to decipher whose hand it is, and they're my little formal devices to slow the viewer down when they're sort of parsing out the body parts and the formal qualities.

I think a lot about colors and how when you're learning art in school, you'll learn about colors that play well together and colors that don't play well. So having something like a cadmium red light right next to a cobalt green turquoise, it's supposed to make your eyes almost have a seizure. And I'm really interested in what happens when you create these mini eye seizures and how these eye seizures can then actually be these initiatory moments for the viewer to enter a realm that's very formal that I believe can be really rich. And it's almost like, massage the nervous system of the viewer: how color can operate and have encoded meaning that is not available to our rational mind. But that perhaps activates us on a more subconscious level.

550 Torkwase Dyson

Torkwase Dyson: My name is Torkwase Dyson. You're looking at two distinct forms, each in relationship to each other. These geometries have been altered. One is a sort of vertical form and one is on its side, and there's an arm extending out from one that sets itself up into a vertical form, which I think about as painting.

The infrastructure I've developed with these geometries has to do with the curve, the triangle and the rectangle. I have a form—it's a solid form—and I break it up, I twist it around. The structure of that or the meaning of that is connected to Black Compositional Thought.

Black Compositional Thought is an exercise in putting things together, taking them apart visually. Using the body to move through these things, thinking about what is known about an object, but also thinking about how to deliver an improvisational condition.

As you see from one form to another, the form on the left is an extension of the form on the right, on its side. Then when I'm able to make a solid form vulnerable, breaking it apart, creating different compositions, what happens is my own consciousness shifts in the meaning of what it means to think about the history of Black liberation strategies.

But also, as I work through these different forms in my practice, it's about forming in a condition of indeterminacy. Forming in the condition of a world, an ecological world, an environmental world, that does not offer the promise of stability.

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601 Holly Herndon and Mat Dryhurst

Meg Onli: My name is Meg Onli, I'm the Curator-at-Large, and I'm the co-curator of the *2024 Whitney Biennial: Even Better Than the Real Thing*. I first came across Holly's work, I think, in 2012 with her album *Movement*.

One of the things that I was really interested in bringing them into this Biennial and having a conversation with them is both Holly and Mat are thinking a lot about where are we at today in relationship to representation on the internet. The internet when it first was created was a space in which anyone could subsume any identity. I think we understood there was a lot of identity play, and as a queer person understood that I'm now in my early forties, but the internet was an early locus for me to find queer community, to think through gender play.

And over time, we have found that we have... I'd say Holly and Mat say this, that we have opted into a system in which we no longer have the flexibility to change who we are online. There are images of ourselves we might not love circulating. There are things that maybe you have said at some point that you have grown beyond or maybe at some point regret. And what are the ways that those things stay really static? And so within the project for the Biennial, they're really thinking about how much agency do we have? What's the sovereignty we have over our own representation online?

602 P. Staff

P. Staff: My name is P. Staff. I'm a British artist based in Los Angeles, mostly working in installation, video, poetry, and sculpture. This work, which is called, mainly titled *Afferent Nerves*, is a room-sized installation. The lights have been changed to this acrid, sort of toxic sort of piss yellow. I like to think of it as sunlight gone wrong. Above you hangs a system and network of cords and wires and netting. They're actually live electricity that's being pulled from the main network of the building, is pulsing through the netting.

And at the far end of the room is a quite dark blue-black, full-spread wallpaper. This work actually has its own title, which is *À travers le mal*.

The wallpaper is a self-portrait, and it deliberately has a quality of retreat. This person is potentially in pain, is potentially suffering. I have a particular interest in maybe the suggestion of something transcendental or something transformative happening. Its original title, "*À travers le mal*" in French can have a number of interpretations, but it means something like through suffering or through evil or through pain.

I do believe that the work that I make in some way subscribes to this notion of a particular trans way of being that is being caught somewhere between a dissociation and a hypervigilance. A dissociation produced through structural trauma, through a sort of difficulty in finding oneself or situating oneself. And at the same time, a hypervigilance that is produced, again, through structural violence, through a necessity to understand oneself, a necessity to, I always be reading a room, for where you are in it, how everyone measures against one another. But also the hypervigilance of trying to read one's safety or one's proximity to danger.

603 Carmen Winant

Carmen Winant: My name is Carmen Winant. I am an artist, a mother, a professor, sometimes prison educator. I live in Columbus, Ohio.

Narrator: On the wall are almost three thousand four-by-six-inch photos.

Carmen Winant: What I think of as drugstore prints in that I'm a child of the eighties, nineteen cent prints. And they are from various archives of abortion care workers around the Midwest.

In terms of the actual photographs themselves, I thought a lot in the making of this project about how to countermand the right wing weaponization of photography, about how effective in fact anti-abortion agitators have been in using photography to further their cause.

And so I started to think, in researching this project and building these relationships with abortion care workers across the Midwest, starting around 2019 or 2020. I started to think about what is the visuality on the other side, which is to say of abortion care workers themselves. What does care work look like really in some sense is the baseline question here. It's so unsensational. In a lot of ways it's so unphotographic. What could be more urgent and more imperative to the movement than answering the phone, answering the call. And on the other hand, what could be less dynamic in some ways or sensational to represent photographically. So that is the space that I like to occupy.

Narrator: Winant called this work *The Last Safe Abortion*. After doing extensive research, the artist met with abortion care workers across the Midwest and South.

Carmen Winant: They all uttered some version of an almost verbatim sentence to me. And that sentence was, "We will provide the last safe abortion in," fill in the blank. Illinois, Indiana, Ohio, Nebraska, North Dakota, Iowa, and so on. And that struck me as an incredible sentiment. At once so resolute, so resilient. We will be here to the end. And on the other hand, so elegiac, there will be an end. It's not a matter of if, but when.

I was determined to hold on to that sentiment and name it as the title of the show and of this work. It also felt really important to name abortion, to use that word.

605 Harmony Hammond

Harmony Hammond: Hi, this is Harmony Hammond and I'm responding to the paintings that I have in the 2024 Whitney Biennial.

The surfaces are very organic, pieced and patched, mended and repaired, like our bodies—like *my* body. We see the seams in the painting. I do not like digital seamlessness. I like the seams to show. The seams show how things are connected. Seams are very important to the work. They look spine-like, which is interesting and adds to the physical presence. But I think of them as showing how things are attached to each other, how they're connected. That attachment thing, that idea of tying things together, of wrapping straps around a painting, could be thought of as restrictive binding, bandaging or bondage.

Why can't we think of them as embracing? And I think that's what abstraction allows room for multiple interpretations, which come from the histories and associations of the materials. But then there's also how those materials are manipulated. Loose? Tight? Is it a torn edge? Is it a frayed edge? Is it a cut edge? Is it cut with the regular scissors? Is it cut with the pinking shears? Because when you're working with materials and process in that post-minimal way, all that has the possibility of bringing content into the work.

606 Julia Phillips

Meg Onli: My name is Meg Onli, I'm the curator-at-large, and I'm the co-curator of the *2024 Whitney Biennial: Even Better Than the Real Thing*. On view in the galleries is a selection of recent work from the artist Julia Phillips. Julia is an artist who primarily works within ceramics, is a sculptor.

Narrator: One of her sculptures on view here is called *Nourisher*.

Meg Onli: *Nourisher* displays a chest cast as well as a face cast. Within this are tubing coming out of the nipples, out of the mouth. And one of the things that I've been really interested in, the relationship to Phillips's work, is the long, long history of medical experimentation that has occurred, and the reason that we have the medicine that we have today through the experimentation on Black women's bodies. And so oftentimes within Julia Phillips' work not only is the Black female body, but where the personal interfaces directly with the industry of medicine. What are the ways in which we're entangled within the systems?

I think there's ways in which this kind of recent installation that we have, which also includes the *Conception* drawings, it's really speaking to a moment in which Phillips herself is becoming a mother, thinking about that role, but also thinking, at least from my interpretation, about the way her body interfaces within the medical industrial complex.

607 K.R.M. Mooney

K.R.M. Mooney: I'm K.R.M. Mooney and we're talking in my studio.

Narrator: Mooney spoke to us about the *Housing* series, the small sculptures mounted on the wall nearby.

K.R.M. Mooney: Electroplating is an important process to how the works arrive. It's a technique that I learned while in jewelry school, and the basis of it is to create this sort of skin that accumulates on one alloy that is different from its initial material.

Narrator: The electroplated elements are the white panels that form the backgrounds of the reliefs. The panels are steel, which Mooney electroplated with silver. Because steel has iron in it and silver does not, their relationship is unstable.

K.R.M. Mooney: So having the silver densify over the steel creates this subtle patterning that happens as the surface oxidizes. So I think about those surfaces as live surfaces, something that is not fixed, that will continue to change based on the direct atmosphere, whether that's temperature, moisture, the chemical properties in a room.

There are some functional elements, like the copper film that's pinned to the surface. Those are anti-tarnish sheets. So, in thinking about the surface that unfolds over time and is unset, it also includes this component in which the silver is able to care for itself. In the sense of the silver oxidizing, but then also being cared for or protected by the anti-tarnish film.

608 B. Ingrid Olson

B. Ingrid Olson: Hi, I'm B. Ingrid Olson.

The camera, when it is a stand-in for your own eye, can kind of relay the effect of first-person perspective, if not, kind of allow a viewer to encounter the work as though you're looking at your own feet.

It's always assumed that a photographic image and just representational images in general are the kind of window or door that you're supposed to enter into. And I think that that was immediately when I started taking photographs, something that I wanted to play with was stopping someone from being able to enter. So I think that was always the oscillation was kind of the invitation of, this is my perspective and you can see into it, but also you can't come in. I think the sculptural reliefs are very similar for me in the fact that their impressions, they suggest that you could press your body into them, and I think there's a suggestion that you can, but because they're so minimal and so square and so not accommodating, they actually become really difficult to enter in a similar way to the photographs where it's a little friction.

I became much more interested pretty quickly, maybe two years into making them, especially with the reliefs, about just actually non-gender or like androgynous forms that could be both. And I think the reliefs are very much about that, where there's sometimes kind of a hint at a curve, but they're often both or neither. There's oftentimes a play of just being a body.

610 Nikita Gale

Nikita Gale: My name's Nikita Gale. I'm an artist.

Narrator: Gale discusses her work, *Tempo Rubato*.

Nikita Gale: It's a player piano that has been programmed to silently play back a series of piano performances by various pop musicians.

I started out with this question, that has been an ongoing question in my practice, around what is performance? How is it defined as a cultural object? And I became really curious over the course of my research about this notion of sound or music as property. As property that can be licensed, as property that can be legally protected. And yet it's the product of, typically, an immense amount of labor, a lot of which there are no set legal protections for.

I started looking at the player piano as this object that was interesting in the sense that it was able to record not just a performance, but it was able to record the traces of labor and work that go into translating a score, for example, into musical sound. The player piano was a really fantastic tool for this because you're able to mute it so that you are not hearing or you don't have access to the musical parts of the performance. You are just encountering the mechanical machinery, the trace of the recorded playing of the keys.

What I've discovered, after having numerous conversations with various representatives and VPs in licensing at ASCAP I started to recognize that there isn't really a set of rules that guide or protect just the traces or the labor of the mechanisms of the performance of the work.

So there are a number of ideas at play in the piece. It's not one specific thing, but one of the central ideas is this idea of thinking of labor as property, thinking of sound as property, and recognizing this disconnect. Because in my mind, it feels like there's so much being left on the table legally for artists, particularly musicians, when there aren't defined rules about protecting that particular aspect of performance.

611 Suzanne Jackson

Suzanne Jackson: I'm Suzanne Jackson, and currently I'm in my studio in Savannah, Georgia. *Rag-To-Wobble* came about because that paint rag at the top has been in my studio for years.

The piece hangs from vintage dress hangers, wooden dress hangers. When I worked as a scenic and costume designer, quite often clothes for costume would come on vintage hangers, and they're really quite beautiful, so would save them. Well for this piece, the rag relates to the paint rag, but also my thesis in scenic design was *Treemonisha* by Scott Joplin. And his music is from that period that's called Rag, Ragtime. So there's a double reference. The rag has to do with music.

But then the wobble part, every Christmas before COVID, there's a very elegant ladies group here in the south called "the Moles," and they would have a lovely luncheon. And on the table they used the old-fashioned dishcloths with the stripes, the linen dishcloth with stripes, as napkins. But at the end of the party they each picked up a napkin and they did a dance in the floor called the wobble, which I had not seen and I don't know how to do. It's a group just adjoining for pleasure for the holiday season.

This painting was hung up and down in its straight vertical format, but in fact the top part where the rag is and the hangers, it's intended to hang 14 inches away from itself at the top, almost like an open bubble.

So *Rag-To-Wobble*, the wobble part has to do with the top actually wobbling and the kind of wobbly shape of this painting in the end. One of the things about my work is that it's flexible in the sense that it may hang differently in each space according to the air in the room, people viewing the works may affect how the works respond back. They are living paintings.

613 JJJJerome Ellis

JJJJerome Ellis: I am JJJJerome Ellis, and I am an artist living in Norfolk, Virginia.

Narrator: Ellis is going to create a score of the Biennial. They needed to see the exhibition in person before getting started, and after that their compositional process requires about two months. We asked them what it meant to score an exhibition—and they said that’s something they’re still figuring out.

JJJJerome Ellis: What I am interested in is more and more of a question, is it possible to create some kind of ... to use music to be in relation with all the artists and all the works that are going to be in the show. So it's an experiment and also it's like the score will exist both as drawings and as a performance.

And in kind of preparing, I've been learning about different...I've been studying other artists' scores, other musicians scores, other artists and taking inspiration from them. For example, the artist Carolyn Lazard, I've been studying their scores, which used text and to me and are often grounded in disability practices as is a lot of my practice.

Narrator: Lazard’s work is also in the Biennial on Floor 6.

JJJJJJerome Ellis: I'll probably use my saxophone in some way. I'll probably use my voice in some way, both speaking, well, speaking and maybe singing too. Stuttering for me is central to how I practice creating. So I think stuttering will be involved, my voice will be involved in one way or another.

Narrator: Ellis is also part of the collective People Who Stutter Create, along with Jia Bin, Delicia Daniels, Conor Foran, and Kristel Kubart. For the Biennial they designed the billboard on Gansevoort Street, across the street from the Museum.

614 Mary Kelly

Mary Kelly: I'm Mary Kelly and I'm an artist who lives and works in Los Angeles.

Narrator: Kelly took a decade's worth of her personal calendars, which note everything from mundane appointments to important personal events, including the death dates of close friends and loved ones.

Mary Kelly: So all of the actual diaries have been transferred to vellum, a transparent paper. And these are layered over some ash drawings that are very systematically undertaken. The organization of the work is that when someone dies, it's their name, but it's also their age. And in every calendar there's my age at the time that they died. And I think you figure that out, looking over it over a few of them because sometimes it says my birthday or whatever. But it's also, in a more calculating way, you're thinking when someone dies but they're younger than me and I'm still here, or oh, they're older, I mean, I have just that much left. Your life is constantly being calculated and negotiated around those dates.

When someone dies that month, all the frantic activity of everyday life disappears. That's where you see the blank. And as you look over the ten years, there's more and more space, more and more of those gaps accumulate.

But this idea, the fact that it's in a series and you have to walk along it for 33 feet, so you see time unfolding and the change taking place and this affect, which is grief.

This work, it's the very first in a series that will be part of the project called "Addendum." Addendum is a way of referring to that extra bit of life that you weren't counting on after sixty-five. Trying to understand what the psychological and social economy of late life is all about.

615 Carolyn Lazard

Narrator: Carolyn Lazard.

Carolyn Lazard: The cabinets are chrome covered and also have one fully mirrored surface. Because of the reflective surfaces, the cabinets reflect the space around them, the gallery and the other works that are sort of around the cabinets.

I've been thinking a lot about the specific curation of my work alongside the work of Sharon Hayes and Mary Kelly, but it's kind of impossible for me to make work and not think about its context of exhibition.

And so knowing that I was going to be curated alongside a professor of mine, a teacher of mine, a mentor of mine, and alongside my mentor's teacher and mentor, I started to think about what this curation was saying and how incredible and beautiful it was, but also how challenging it was because it presents a kind of progressive idea of art history in which first comes this kind of artist, then comes this kind of artist and then comes this kind of artist. And I found that to be challenging because history is not progressive in any way.

I wanted to respond to the challenge of being framed within a kind of progressivist art historical and narrative trajectory. And so the work I think contains some of the ways that I feel about my relationship to these two artists, which is that we seem to share across our practices is an investment in time. I would also say an investment in the relationship between public and private space and thinking about what it means to display intimacy in public space.

And so I think the work that I made is this domestic object. I've worked a lot with domestic objects before, I return to them. I seem to not be able to escape the bathroom as a site of inquiry, which I think is personal, but also is universal in some ways.

And there's this material, this Vaseline, that's incredibly occlusive and actually is a kind of barrier and is impenetrable in some ways and is kind of against permeability. And so in these objects, I feel like they encapsulate something about my relationship to these artists, which is something that is reflective, in dialogue with, cannot escape the legacy of these artists and simultaneously is also bounded.

617 Eddie Rodolfo Aparicio

Eddie Rodolfo Aparicio: My name's Eddie Rodolfo Aparicio. I'm an artist from L.A., joining here from Altadena, California, which is in the foothills.

The amber material is something I've been working on for a while and it's the interior fluids of the pine tree. And it's been altered to try to remove all of the things inside of it that make it fluid, that make it non-stable. And so this material, over the course of several million years, starts to undergo a process of a fossilization, of crystallization and it alters the chemical structure of it. And so what we've done is through different methods of heat and vacuum forming and all of these different ways, accelerated that process to the point that it's a hard substance at all times. It's never soft.

Narrator: But the material isn't totally stable.

Eddie Rodolfo Aparicio: During the duration of the show, will alter its shape significantly. As the work starts to unfold, at different times, there'll be different objects visible, different sections of documents visible and then being covered up again.

Narrator: The documents come from the archives of nonprofits in Los Angeles fighting for the rights of Central American immigrants.

Eddie Rodolfo Aparicio: When I started researching this amber material years ago, it was actually happening separately, but at the same time from when I was working on different digitization of archives from different nonprofits and communities in L.A. I think about how time and history is very cyclical. There's a lot of things that are happening now that have happened in various iterations over and over and over again. And so we can learn from these amazing stories of resistance, of community, of solidarity, of organizing that have happened, and from the successes as well as the failures and the parallels between these things. The separation of children from their families in Salvador in history is something that has happened again and again and again even within my family.

650 Kiyan Williams

Chrissie Iles: I'm Chrissie Iles, the Anne and Joel Ehrenkranz Curator at the Whitney Museum. I'm one of the curators of the *2024 Whitney Biennial: Even Better Than the Real Thing*.

As we walk onto the sixth floor terrace, we see the city of New York in front of us. We also see a new work commissioned especially for the Biennial by Kiyan Williams, a New York-based artist who has made an installation that has two elements to it. One is *Ruins of Empire II, or the Earth Swallows the Master's House*, and it's the north facade of the White House that's leaning on one side and sinking into a bed of earth.

Kiyan Williams's use of Earth has been extensive in their practice. Earth is something that contains memory, it holds history, it holds personal memory, it holds geological memory, it holds geographical memory, and it's also fragile. The climate crisis, the political shifts that are occurring, we're in a very destabilized moment in which those founding myths that countries tell about themselves are loosening and one could almost say are in the process of being undone and reconfigured.

Over on the other side of the terrace, a sculpture of Marsha P. Johnson titled *Statue of Freedom (Marsha P. Johnson)* witnesses The White House's collapse. Marsha P. Johnson is a celebrated trans activist and the witnessing of this collapse evokes a sense of looking to the future, looking beyond what we see sinking into other ways of being and thinking and living and being together.