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Whitney Biennial 2024: Even Better Than the Real Thing

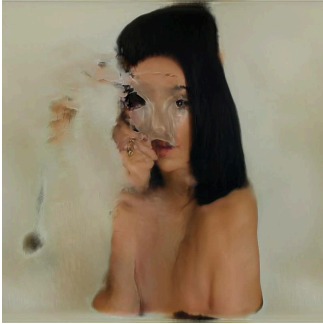



Whitney Museum of American Art

March 20–August 11, 2024


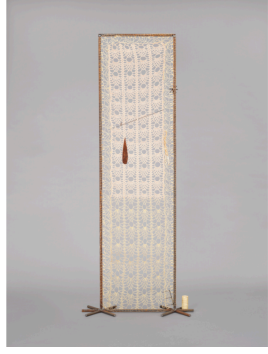



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	<p>Siku Allooloo, still from <i>Spirit Emulsion</i>, 2022. Hand-processed Super 8mm film, black and white, sound; 7:30 min. © Siku Allooloo, Akia Films Inc.</p>
	<p>Holland Andrews performing at Weirdo Night at Zebulon, Los Angeles, 2022. Image courtesy the artist. Photograph by Indra Dunis</p>
	<p>Seba Calfuqueo, still from <i>TRAY TRAY KO</i>, 2022. HD video, color, sound; 6 min. © Seba Calfuqueo. Courtesy the artist. Photograph by Sebastian Melo</p>


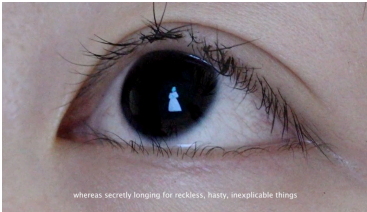


Publicity Image Sheet

	<p>Debit, cover for <i>The Long Count</i>, 2022. Art by Moisés Horta Valenzuela. Image courtesy the artist and Modern Love</p>
	<p>JJJJerome Ellis playing the saxophone at Performance Space, New York, 2023. Photograph by Annie Forrest</p>
	<p>Jes Fan, <i>Cross Section (Right Leg Muscle II)</i>, 2023. PLA filaments, fiberglass, resin, pigment, glass, 27 x 19 x 12 in. (68.58 x 48.26 x 30.48 cm). Collection of the artist. Commissioned by M+ Museum, Hong Kong. Courtesy the artist; Empty Gallery, Hong Kong; and Andrew Kreps Gallery, New York. Photograph by Olympia Shannon</p>
	<p>Jes Fan, <i>Cross Section (Right Leg Muscle III)</i>, 2023. PLA filaments, fiberglass, resin, pigment, glass, 19 x 31 x 13 in. (48.26 x 78.74 x 33.02 cm). Collection of the artist. Commissioned by M+ Museum, Hong Kong. Courtesy the artist; Empty Gallery, Hong Kong; and Andrew Kreps Gallery, New York. Photograph by Olympia Shannon</p>





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	<p>Jes Fan, <i>Contrapposto</i>, 2023. 3D print of the artist's thigh muscle, resin, pigment, glass, metal, 98 × 35 × 27 in. (248.9 × 88.9 × 68.6 cm). © Jes Fan. Courtesy the artist; M+ Museum, Hong Kong; Empty Gallery, Hong Kong; and Andrew Kreps Gallery, New York. Photograph by Olympia Shannon</p>
	<p>ektor garcia, <i>teotihuacan</i>, 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 1/2 × 31 1/2 × 9 3/4 in. (196.9 × 80 × 24.8 cm). Whitney Museum of American Art, New York; gift of Avo Samuelian and Hector Manuel Gonzalez 2022.163. © ektor garcia</p>
	<p>Harmony Hammond, <i>Black Cross II</i>, 2020–21. Oil and mixed media on canvas, 90 3/8 × 72 1/4 × 2 3/4 in. (229.6 × 183.5 × 7 cm). © Harmony Hammond. Courtesy the artist and Alexander Gray Associates, New York. Photograph by Eric Swanson</p>
	<p>Christopher Harris, still from <i>Still/Here</i>, 2001. 16mm film, black and white, silent; 60 min. © Christopher Harris</p>
	<p>Miranda Haymon, still from <i>Sis</i>, 2023. Video, color, sound; 12 min. © Miranda Haymon</p>

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	<p>Sarah Hennies, <i>Falsetto</i>, 2016. Performance, Ende Tymes Festival, Silent Barn, Brooklyn, 2017. Photograph by Walter-Wlodarczyk</p>
	<p>Ho Tzu Nyen, still from <i>The Critical Dictionary of Southeast Asia (CDOSEA)</i>, 2017–. Algorithmically composed video, color and black-and-white, sound; infinite loop. © Tzu Nyen Ho. Courtesy the artist and Kiang Malingue, Hong Kong</p>
	<p>Yasmine Anlan Huang, still from <i>Her Love is a Bleeding Tank</i>, 2020. Video, color, sound; 5:31 min. © Yasmine Anlan Huang</p>
	<p>Madeleine Hunt-Ehrlich, still from <i>Too Bright to See (Part I)</i>, 2022. 16mm film, color, sound; 24 min. Courtesy the artist. © Madeleine Hunt-Ehrlich</p>
	<p>Suzanne Jackson, <i>Rag-to-Wobble</i>, 2020. Acrylic, cotton paint cloth and vintage dress hangers, 91 1/2 x 54 1/2 in. (232.4 x 138.4 cm), variable; with 14 inches variable bulge. Courtesy the artist and Ortuzar Projects, New York. Photograph by David Kaminsky</p>

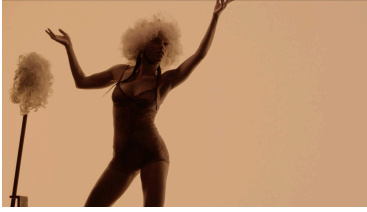


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	<p>Suzanne Jackson, <i>Red over morning sea</i>, 2021. Acrylic, curtain lace, shredded mail, produce bag netting and wood, 65 x 84 x 4 in. (165.1 x 213.4 x 10.2 cm). Courtesy the artist and Ortuzar Projects, New York. Photograph by Timothy Doyon</p>
	<p>Suzanne Jackson, <i>Palimpsest Grit</i>, 2022–23. Acrylic, canvas, graphite, aluminum, raw silk, shredded mail, twine, string, wood, braided string, acrylic detritus and mesh, 105 x 62 x 2 1/2 in. (266.7 x 157.5 x 6.3 cm). Courtesy the artist and Ortuzar Projects, New York. Photograph by David Kaminsky</p>
	<p>Isaac Julien, <i>Iolaus/In the Life (Once Again... Statues Never Die)</i>, 2022. Inkjet print, 59 x 78 3/4 in. (150 x 200 cm). © Isaac Julien. Courtesy the artist and Victoria Miro, London</p>
	<p>Lotus L. Kang, <i>In Cascades</i>, 2023 (installation view, Chisenhale Gallery, London, 2023). Super Joist, steel, hardware, tanned and unfixed film (continually sensitive), sheet silicone, cast aluminum, and spherical magnets, dimensions variable. Courtesy the artist and Franz Kaka, Toronto. © Lotus L. Kang. Photograph by Andy Keate</p>

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	<p>Aron Kantor, still from <i>Interdimensional Pizza Portal</i>, 2023. Video, color, sound; 4:36 min. © Aron Kantor</p>
	<p>Mary Kelly, <i>Lacunae</i> (detail), 2023. Ragboard, vellum, ash, and ink; ten framed panels, 38 1/2 × 24 × 1 3/4 in. (97.8 × 61 × 4.4 cm) each. Courtesy the artist and Vielmetter Los Angeles. © Mary Kelly. Courtesy the artist and Panic Studio Los Angeles</p>
	<p>Kite, still from <i>Pahá kiŋ lená wakháŋ (These hills are sacred)</i>, 2017. Video, sound, color; 8:32 min. © Kite Studio</p>
	<p>Gbenga Komolafe and Tee Park, still from <i>Winter Insect, Summer Flower</i>, 2021. Digital video, color, sound; 11:02 min. © Gbenga Komolafe and Tee Park</p>
	<p>Jenni Laiti, still from <i>Bivdit luosa máhccat // Asking the salmon to return</i>, 2022. Video, color, sound; 6:01 min. © Janni Laiti</p>


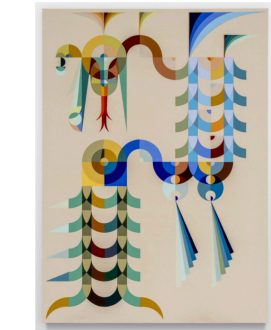
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	<p>Ligia Lewis, still from <i>A Plot, A Scandal</i>, 2023. HD video, color, sound; 20 min. © Ligia Lewis</p>
	<p>Shuang Li, still from <i>AETHER (Poor Objects)</i>, 2021. Video, color, sound; 18:28 min. © Shuang Li. Courtesy Peres Projects</p>
	<p>Simon Liu, still from <i>Let's Talk</i>, 2023. 16mm film transferred to HD video, color, sound; 11:30 min. © Simon Liu</p>
	<p>Mary Lovelace O'Neal, <i>Self Portrait—She Now Calls Herself Sahara</i> (from the series <i>Two Deserts, Three Winters</i>), c. 1990s. Acrylic paint on canvas, 81 × 138 in. (205.7 × 350.5 cm). Collection of the artist; courtesy Jenkins Johnson Gallery, New York and San Francisco. © Mary Lovelace O'Neal</p>
	<p>Cannupa Hanska Luger, <i>Unziwoslal Wašičuta</i> (from the series <i>Future Ancestral Technologies</i>), 2021 (detail) (installation view, Albuquerque Museum of Art, New Mexico, 2021). Mixed media installation: Crenolyn, steel, ceramic, ribbon, nylon cord, fiberglass rod, approx. 360 × 156 × 156 in. (910 × 1300 × 1300 cm). © Cannupa Hanska Luger. Courtesy Albuquerque Museum of Art. Photograph by Reece Martinez</p>



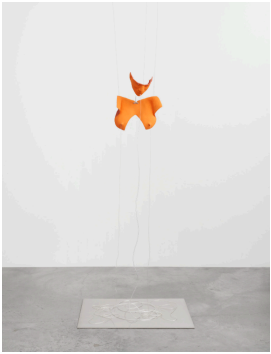

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	<p>Cannupa Hanska Luger, <i>Unziwoslal Wašičuta</i> (from the series <i>Future Ancestral Technologies</i>), 2021 (installation view, Amarillo Museum of Art, Texas, 2022). Mixed media installation: Crenolyn, steel, ceramic, ribbon, nylon cord, fiberglass rod, approx. 360 × 156 × 156 in. (910 × 1300 × 1300 cm). © Cannupa Hanska Luger. Courtesy Amarillo Museum of Art. Photograph by Shannon Richardson</p>
	<p>Nyala Moon, still from <i>Dilating for Maximum Results</i>, 2023. Digital video, color, sound; 14:10 min. © Nyala Moon</p>
	<p>Dala Nasser, <i>Adonis River</i>, 2023. Charcoal rubbings of Adonis Cave and Temple on fabrics, tablecloths, bedsheets, ash, iron oxide clay from Mount Lebanon, indigo dye, walnut shell dye, wooden bars, dimensions variable. Commissioned by the Renaissance Society, University of Chicago, with support from the Graham Foundation and Maria Sukkar; courtesy the artist. © Dala Nasser</p>
	<p>Diane Severin Nguyen, still from <i>In Her Time (Iris's Version)</i>, 2022–23. HD video, color, sound; 62:37 min. © Diane Severin Nguyen</p>
	<p>Niillasaš-Jovvna Máreha Juhani Sunná Máret - Sunna Nousuniemi, still from <i>100 Vuogi Dadjat Mii × Orrunsadji ASMR Edition</i>, 2021. Digital video, color, sound; 13:07 min. © Niillasaš-Jovvna Máreha Juhani Sunná Máret - Sunna Nousuniemi</p>





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	<p>Karyn Olivier, <i>How Many Ways Can You Disappear</i>, 2021. Potwarp; lobster traps; buoys washed ashore on Matinicus Island, Maine; and rope reproduced in salt, 179 × 98 × 73 in. (454.7 × 248.9 × 185.4 cm). © Karyn Olivier. Courtesy the artist and Tanya Bonakdar Gallery, New York and Los Angeles. Photograph by Pierre Le Hors</p>
	<p>B. Ingrid Olson, <i>Completed Movement (between abut and rub between two notes the number between one and two divided into qualities and kinds)</i>, 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. Photograph by Robert Chase Heishan</p>
	<p>Eamon Ore-Giron, <i>Talking Shit with Viracocha's Rainbow (Iteration I)</i>, 2023. Mineral paint and Flashe on canvas, 72 x 72 in. (182.9 x 182.9 cm). Collection of Dr. and Mrs. Jeremy Finkelstein, Houston, TX. © Eamon Ore-Giron, 2024. Courtesy the artist and James Cohan, New York. Photo Charles White / JWPictures.com</p>
	<p>Eamon Ore-Giron, <i>Talking Shit with Amaru (Wari)</i>, 2023. Mineral paint and Flashe on canvas, 84 x 60 in. (213.4 x 152.4 cm). Private Collection, Wyoming. © Eamon Ore-Giron, 2024. Courtesy the artist and James Cohan, New York. Photo Charles White / jwpictures.com</p>

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	<p>Edward Owens, still from <i>Remembrance: A Portrait Study</i>, 1967. 16mm film transferred to video, color, sound; 5:36 min. Whitney Museum of American Art, New York; purchase, with funds from the Film and Video Committee 2021.86. © The New American Cinema Group, Inc./The Film-Makers' Cooperative</p>
	<p>Sydney Frances Pascal, still from <i>distance</i>, 2022. Video, color, sound; 6 min. © Sydney Frances Pascal</p>
	<p>Julia Phillips, <i>Nourisher</i>, 2022. Ceramic, medical PVC tubes, stainless steel, steel cable, 69 ½ × 32 × 24 in. (177 × 81 × 61 cm). © Julia Phillips. Courtesy Matthew Marks Gallery</p>
	<p>Julia Phillips, <i>Mediator</i>, 2020. Ceramic, stainless steel, granite, and nylon hardware, 69 × 112 × 112 in. (175 × 285 × 285 cm). Art Institute of Chicago; courtesy Matthew Marks Gallery. © Julia Phillips</p>




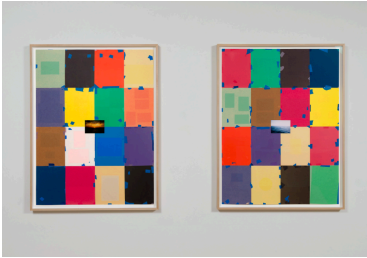
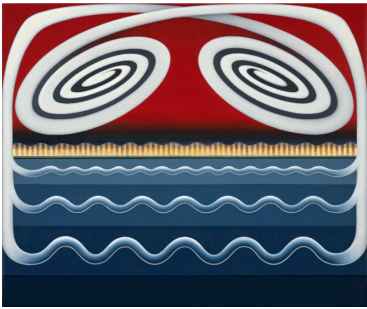
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	<p>Mavis Pusey, <i>Within Manhattan</i>, 1977. Oil on canvas, 73 × 115 in. (185.4 × 292.1 cm). Collection of Neil Lane. © Estate of Mavis Pusey. Photograph by Elon Schoenholz</p>
	<p>Raqs Media Collective, still from <i>The Bicyclist Who Fell into a Time Cone</i>, 2023. HD video, color, sound; 25:05 min. © Raqs Media Collective</p>
	<p>Riar Rizaldi, still from <i>Ghost Like Us</i>, 2020. Video, color, sound; 20 min. © Riar Rizaldi</p>
	<p>Maja Ruznic, <i>The Past Awaiting the Future/Arrival of Drummers</i>, 2023. Oil on linen, 99 1/2 × 151 1/2 × 2 1/2 in. (252.7 × 384.8 × 6.4 cm). Collection of the artist. © Maja Ruznic. Courtesy Karma. Photograph by Brad Trone</p>
	<p>Penelope Spheeris, still from <i>I Don't Know</i>, 1970. 16mm film, black and white, sound; 20:11 min. © Spheeris Films Inc. Courtesy the artist and Motion Picture Academy Archive/Avatar Films</p>

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	<p>P. Staff, <i>Afferent Nerves</i> and <i>A Travers Le Mal</i>, 2023 (installation view, Kunsthalle Basel). Courtesy the artist and Kunsthalle Basel. Photograph by Philipp Hänger</p>
	<p>Lada Suomenrinne, still from <i>Mun&Don (You&Me)</i>, 2019. Digital video, black and white, sound; 1:48 min. © Lada Suomenrinne</p>
	<p>Alex Tatarsky, <i>Sad Boys in Harpy Land</i>, 2023. Performance, Abrons Arts Center, New York, March 2023. Commissioned by Abrons Arts Center. Photograph by Maria Baranova</p>
	<p>Alisi Telengut, still from <i>Baigal Nuur-Lake Baikal</i>, 2023. HD video, color, sound; 8:55 min. © Alisi Telengut</p>
	<p>Clarissa Tossin, still from <i>Mojo'q che b'ixan ri ixkanulab'/Antes de que los volcanes canten/Before the Volcanoes Sing</i>, 2022. HD video, color, sound; 64:17 min. Commissioned by the Curtis R. Priem Experimental Media and Performing Arts Center, Rensselaer Polytechnic Institute. © Clarissa Tossin. Courtesy the artist; Galeria Luisa Strina, São Paulo; and Commonwealth and Council, Los Angeles and Mexico City</p>

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	<p>Tourmaline, still from <i>Pollinator</i>, 2022. Video, black and white, sound; 5:08 min. © Tourmaline. Courtesy the artist and Chapter, New York</p>
	<p>Chanelle Tyson, still from <i>Artificial</i>, 2023. Digital video, color, sound; 12 min. © Chanelle Tyson. Courtesy the artist</p>
	<p>Zulaa Urchuud, still from <i>Nuudelch Khand'лага' (Nomaditude)</i>, 2021. Video, black and white, sound; 6 min. © Zulaa Urchuud. Courtesy the artist</p>
	<p>Carmen Winant, <i>Women's blueprint for survival I and II</i>, 2022. Sun-bleached construction paper, painter's tape, inkjet prints, two works of 47 1/2 × 36in. each (120.7 × 91.4 cm). © Carmen Winant. Courtesy of the artist and PATRON Gallery, Chicago. Photograph by Jamie Alvarez</p>
	<p>Takako Yamaguchi, <i>Issue</i>, 2023. Oil on canvas, 42 × 50 in. (106.7 × 127 cm). Collection of the artist; courtesy Ortuzar Projects, New York. © Takako Yamaguchi. Photograph by Gene Ogami</p>

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Constantina Zavitsanos, *Call to Post (Violet)* and *All the Time*, 2019 and 2021 (installation view, Helmhaus, Zurich, 2021). Plywood, two-channel sound at 5–20 Hertz, transducers, and wire; two-channel overlapping open captions, 240 x 144 x 60 in. (609.6 x 365 x 152.4 cm). Photograph by Zoe Tempest. Image courtesy the artist and Helmhaus, Zurich