

2023 Visiting Faculty Lecture, July 14

Carolyn Lazard: {applause, cheering} [Lazard appears on screen] Hi, can I be her? {laughs} Yeah, you can hear me. Okay, great. Hi. I'm Carolyn Lazard, I'll be joining you all as resident faculty in a little over a week. I look forward to meeting all of you, and sitting with your work and ideas, and I'm here to introduce Constantina Zavitsanos. It's somewhat of a challenge to do this introduction, because Tina's work has had an unquantifiable impact on my life, and also because I love Tina. I'm not the only person who loves them, they're a beloved person. While Tina has traveled to come to you, in New York people travel from near and far to come to Tina. To be with them, to hang out with them, to learn from them, and most importantly, to be in study with them. I see and feel their work's influence everywhere, in their peers, myself included, and in coming generations of artists. Its influence precedes their arrival on this planet, and will continue once they depart.

Tina's work is both speculative and retroactive. I first met Tina in 2015, during their residency at the New Museum. I had been chronically ill for a few years, recently identifying as disabled, and had felt stuck, deeply, about how to make art in a world that I couldn't keep up with. We met during a workshop on access intimacy, a concept put forth by disabled thinker and activist Mia Mingus, which outlined a form of intimacy born not of access protocols or institutional mandates, but a way of being together, and making a way for each other. In other words, love. This is also when I met Park McArthur, whom you all know. Tina and I are both artists; we are also both friends, we're both Cancers, we make art in friendship, and we have found friendship in artmaking. We've been at it between Philly, New York, New Jersey, back and forth, countless backyard bbqs, planning talks, planning class visits, coordinating care, doing mutual aid, discussing artworks, gossiping, heartbreaks, pandemics, near-death experiences, FaceTimes, Zooms, texts, telepathic notes, countless meals, countless cigarettes, I built their dresser, I bought them supplements, I roasted them a chicken, they bought me a cab ride, they wrote my wall text, they let me crash on their couch. It feels hard to even distinguish our friendship from our art, because we have been, along with park and other friends, in ongoing correspondence. Our artmaking is an epistolary process, sending ideas and love back and forth. I've made artworks that were born out of a direct inquiry encountered in Tina's work, and vice versa. My practice would not exist without theirs, and honestly, neither would I.

Through them, I learned that I did not need to keep up with the world, but rather the world needed to get with me. With us. I learned that I was not just a part of the world, but actually just another constitutive element – {laughs} another constitutive element of the entangled universe, shut out from it. Through Tina, I came to understand disability and debt as dependency. We have this notion that interdependency is a beautiful idea, one in which we relate through a carefully calibrated equal exchange. But life never actually arrives that way. When we love, we give without end. Tina's work flips all those parts of life that have been figured as bad: lack, excess, drainage, parasitism, being a burden, and gives them back to us as abundance, joy, and togetherness. I'm thinking about one of the first artworks of Tina's that I ever encountered, *Bed Piece*. A framed memory foam mattress, used, shaped and warped by the repeated use of friends and chosen family, resting and sleeping in Tina's home over the years. An artwork made from and through friendship,

relation, and rest. An artwork that completely turned out my conception of what artistic labor was, and could be. In *Bed Piece*, the materiality of the work is indivisible from the materiality of life itself. It's like art and friendship. (00:04:57)

Maybe one of the most important things I've learned from Tina's work might be what I would call the strange math of death, or maybe what it means to give things away. That the more you give away, the more you get. And the more you take away, the less you receive. Their work always reorients me back towards what we already have, which has been, and always will be, each other. They resist, at every turn, our division. Disavowing individuation, sometimes evading the things that us artists are called upon to do to be visible, to gain access, to pay the rent, in order to make their life, and their art, a shared thing, something held in common. From them, I learned how to bring materialism to materiality, that art historically crip aesthetics are an open secret, there are no methodologies to recuperate from the past, because they were, and are, already ours, and we are theirs.

Tina's work operates at the limits of the observable world. They use the scientific experiment, the scientific demonstration, the tool against its own logics, revealing the radical inconsistencies of the physical world, its immaterial presence. They work in subterranean ways, challenging our thresholds of perception, the visible, and the audible. Through their work, we come to understand that cause is not effect, seeing is touching, and hearing is feeling. So, my, um, TL;DR on Tina's work, or the TL;DR on Tina's work for me is be gay, do crime, money isn't real, and love is always the answer.

Constantina Zavitsanos works in medium-based time. Through sculpture, performance, text, and sound, Zavitsanos seeks to elaborate what's invaluable in the reproduction of debt, dependency, and means beyond measure. Zavitsanos' work has been shown in New York, the New Museum, the Brooklyn Museum, the Kitchen, Artists Space, the Solomon R. Guggenheim Museum, MOMA PS 1, and Participant Inc. And internationally at Haus der Kulturen der Welt, the Schinkel Pavilion in Berlin, and Museum für Moderne Kunst in Frankfurt, Germany, at Arika in Glasgow, at Artspeak in Vancouver, and various other venues. With Park McArthur, they co-authored "Other Forms of Conviviality," in *Women and Performance*, published in Routledge in 2013, "The Guild of the Brave Poor Things" in *Trap/Door: Trans Cultural Production and the Politics of Visibility*, MIT Press, 2017. They co-organized the cross disability arts event *I wanna be with you everywhere*, at Performance Space New York and the Whitney Museum of American Art. Zavitsanos is a recipient of the Keith Haring Fellowship in Art and Activism, at CCS, Bard College, 2022, the Foundation for Contemporary Art's Roy Lichtenstein Award, in '21, and the Wynn Newhouse Award, 2015. And the New Museum Research Artist Residency Speculation, 2015. They serve as a mentor in the Queer Art Mentorship Program, and are a member of the leadership council for CRNY. Zavitsanos lives in New York, and teaches at the New School. Please welcome Constantina Zavitsanos. {applause, cheering}

Constantina Zavitsanos: Um, wow, uh, I wasn't, wow, thank you, Carolyn. I'm, I wasn't expecting to have, like, feelings. {laughter} I was gonna do like a jokey kind of flippant talk. But now, yeah, wow, thank, thank you Carolyn, like, I mean, my whole practice is indebted

to you. Um, and, and Park McArthur, and Jason Hirata, and Cameron Rowland, [NAME UNCLEAR], David L. Johnson, I could kinda keep going on – Shadi Eshragi. Um, but very much especially Carolyn Lazard, which will definitely be mentioned in this talk.

I guess I should start by saying, um, I don't know everybody's access needs. I did my best to, you know, caption things in this Powerpoint. I also have transcripts of work, and multiple modes to experience it, so if you need that, you can see me after. It'd probably be weird to see me during, but you could try. {laughter} Um, and you should make yourselves comfortable, or, you know, do what you have to do, if you have to go to the bathroom – I don't rec laying on the floor in the shop, but whatever you need to do to get as comfortable as you can be, you should feel free to do it. (00:10:06) Yeah, I won't take offense if you, if you gotta do you thing.

Yeah, okay, so, I'm super thankful to be here. Especially to, to Sarah Workneh, really for just like, for bringing me back from, from 2012, and, and just for making it even better. Which I'm sure you've been doing for a long time. I'm humbled to be, like, a small part of this faculty, it's a really stellar faculty, so, really, really grateful for that. And, and I really want to shout out Bill for putting that ply down by the dining hall, that's super, super helpful. And I know that you do so much more, but thank you especially for that. And I wanted to thank everybody who's been helping me get the wheelchair in and out of the car, too, so – and even if you didn't, just thank you for being a part of this. This is like a really good vibe, and I know that it's kind of, you know, it's not a small thing to make a, to make a really good vibe. So thanks for doing that, it's a really nice thing to come into, and it's gonna be a hard thing to leave. Yeah. {laughs}

So, the song that I was playing that's up on screen right now – is it up on the screen? Okay, it's an excerpt from Park McArthur's song that I kinda just hitched a ride on. And it, it's kind of a conceptual song, so it's quite repetitive, so I play it just as kind of a meditative thing. It's something that Park and I used to do to – and I guess we still do, to just, you know, calm the nerves and situate the space, before, before going public on performance, and, and whatnot. Yeah, so, I guess, like, I've just been thinking a lot about 2012, and I was here in 2012, not as a participant, or as faculty, or staff, or any of the above, I was like a brand new thing, courtesy of Park McArthur and Sarah Workneh, like, working it out. I was here as one of Park's care collective members, so I'm sure, did Park show you the ramps? Yeah, okay, yeah, so I carried those around a lot, and what's really cool about it is that Skowhegan, unlike many places – not mentioning any names, for the archive, but shouting out Skowhegan for actually making ramps when those ramps became artwork.

So I wanted to kind of ground the talk in some really basics that I'm hoping that Park and Jason laid down and that Carolyn will just absolutely turn out, which is this idea that need or necessity, did they mention it? They did. Okay, then, I'm gonna conflate it with something, which maybe they already did, but I'm gonna conflate it with desire. Did they do that, too? Kind – oh, okay, alright. Well then there's a point for me being here! {laughter} That's good. So, so yeah, like, I mean, there's like an old adage about trying to, you know, get what you want to be what you need, and what you need to be what you want, and this makes for like a, you know, a kind of sweet life. And, you know, I started, I started out there,

so when I, when I talk about necessity or need, I'm being really literal. I forget who, who, Mizrah [?] was it Mizrah? We were talking about being too literal? Was that, are you here, did you – you're gonna leave me hanging? Okay, yeah, thank you. {laughter} Okay. {laughs} I was like, don't do that to me. Alright, yeah, so, we were, were kinda chatting about this idea of, you know, being literal in the work, and what it can do, and what it can kind of mess up, and how that mess up can be good or bad, and I was just like gonna come back to the idea of, of literal, cause my work is very literal, and it's gonna feel very opaque, and like it's moving in a million directions, make no sense, and it doesn't really, it's not really about making sense, it's about like feeling, feeling or being sensual with the materials, however cold they might appear, in some cases. But that idea of being literal comes back to an idea of necessity. And I want to just kind of hold a both/and for the idea of literal, because it's a tricky word, right? It refers to something like literature, or something even poetic, like it could be fictive, or fictional. But then it also means like, actual, concrete, nuts and bolts, the real thing. So in my work, that idea of being literal is kind of like ever present, so I'm mainly a conceptual artist, but I also work very materially, which means that the processes and the materials inform my work. (00:15:14)

I'm gonna give you like a, a kind of like quick little, not really an overview, but a little like points, hits along the way. And then move into two shows at the end. And you can interrupt me whenever you want, but fair warning, I'm Greek, so I might interrupt you back, but you feel free if you want to. There will be questions at the end, too. If you get lost, that's because I'm lost, so don't worry about it, we'll be lost together, {laughter} it will be fine. And I do have a tendency to ramble because the, I put a lot, like the work can be kind of dense, and I mean that in a material, like, viscous kind of way. Or, or maybe in a conceptual way, that like every part contains the whole, which is a sense of like, you know, a holographic understanding of the work. Or maybe if you don't know holograms, think about pound cake, where everybody has all the stuff. Like, every single bite is the same, and just when you couldn't get enough, the next bite has it too. So, it's like that. So, the frame for my work, like how I might situate it in a gallery text, or a press release, or, or a talk, could go a million different ways. It's all in there, it's like already ready already. So, you'll see some of the same ideas come up, but the materials and such will look quite different. So if you see me give some other talk where I frame it completely different, don't think that I, you know, I lied to y'all, it's just that it's both, and I could frame it any kind of way.

Alright, I'll give you two more like kind of clue-ins to my, to my practice, which is that there's really only like, while my work is not, like, unified by a given material, or maybe if it would be, I would say it's kind of gathered around the immaterial, or that which is deemed the immaterial. But there's really only two basic processes I use in my practice, and otherwise my work can appear quite disparate. Or even dissipating, yeah, like a cross resolve, for all the video makers. Or glazing for the painters, or whatever, however you want to think that. And these two methods are also kind of like philosophical methodologies for me, at least, you know, interiorally. And here's what they are: number one is I do what I can't do, and I'll try to spool that out for you, and then the number two is that I do what I can't do. Wow, I wrote that exact same. They're different, but {laughter} – I say the same words, but they're two, I'm gonna, I'm gonna draw it out. {laughs} The first one is about my incapacity, like literally some of the things that I used to do, and I'm just

gonna be straight up with you, like, some of the things I used to do I simply cannot do anymore. So I'm like, you know, pretty classically or academically trained, I went to a kind of academy where you learn all these processes, and was quite a maker. But, yeah, I'm born with a disease that's disabling, so over time, yeah, I just can't do that stuff. So I end up doing it like, oh god, upside down, sometimes backwards – I think the technical word for how I do a lot of things now is wrong, {laughter} I just do it wrong. {laughs} Which is really a trip when you like know the way to do it. When you don't know, that's like a really beautiful discovery, but when you do know, it's kinda like, what am I doing? And the answer is, I'm going what I can't do! So that's why I made that postulate number one. And then, so I hope that makes sense, and it's really simple stuff, I'm being really literal, like, again. At times in the talk, you're gonna think I'm being poetic, that's when I'm being literal. When you think that I'm being literal, that's probably when I'm trying to be poetic. But, yeah, so I can't, I can't get down on the ground anymore, I can't be hauling stuff to the studio, not even in my own, you know, my own elevator building studio, yet alone here with like, what is it, deer flies, chasing me? Yeah. Like, that's next level. I don't even remember those from 2012. Were they here in 2012? What was I wearing, they never came for me.

Yeah, okay. So, basically, like, what I'm trying is, is that, you know, number two, number one is I do what I can't do, and that's based on incapacity. And I take incapacity really seriously, so rather than thinking about, like, you know, what I can do, capacity, I think about what incapacity offers me. And I think that's like a real gift, right? In fact I think like everybody has it, it's just that, like, some, for some people it's being like more invisibilized. (00:19:58) So y'all should, if you're not disabled, yet, you should, you should think about, about this, and really try to, you know, consider some of your incapacities, cause you might be missing out on that. And, yeah, so a lot of my practice thinks about what incapacity can do, which is kind of like a subtractive sculptural move. Or maybe you think it in a personal way, about, like, I don't know, like you know when you have to have, like, boundaries? I don't, I'm all for boundaries, self is cool in a lot of ways, like, god bless the child that's got their own, his own, or whatever pronoun's own, and I really believe that as like a deep sentiment, but I also, you know, really think about not having to delineate, like, being about to like live in a more blurry state, where you kind of feel your way through and encounter your edges by where your incapacity actually is, so, which does the same thing as making a boundary, only you don't have to, like, delineate or police it, you can just like find your way to it. And I kind of have this feeling if like, if everybody got with their incapacity, you know, might be like a cuter place. But that's my opinion.

Anyway, so the first one's about incapacity, and the second, you know, methodology of saying that process of working says, I do what I can't do, comes down to my actual knowledge and skill, which is really just to say that I'm forever, and I don't know why, but I'm forever doing things that I like actually don't know how to do. And I don't know if it, there's probably some psychological reason for that, like, I love struggle or something, I don't really know, it really doesn't happen the way it happens. It happens so often that I think it must be planned but it feels like it just, like, ends up there. There, you know, and I just always, I'm curious about an idea, and I just go way down the rabbit hole. And then often it lends itself to something that I don't know how to do, and I've gotta figure out how to do. And then I just throw everything I got at it, and then somebody inevitably is like, "Titi,

how did you make a hologram?' And I'm like, well it's an intraferometer – you know, but, like, I'll tell you the secret, is I watched, like, copious amounts of YouTube, I donate to Wikipedia, because I use it so much that I feel bad, like, {laughs} I'm literally, I don't know if this is true, I mean, it's true, like, what I'm telling you is true, but, I'm not sure if they're lying to me, but they said I was like a top donor to Wikipedia, which, and I don't give that much, so I was like, what is everybody else doing with Wikipedia? {laughter} Like, but I spend copious amounts of time on YouTube and Wikipedia, and books, and the answer to like how did I make a hologram, I bought a book that was called, around, this is not the real title, but it was something very close to this, *How To Do Quantum Physics at Home*. And then I just hit up some science stores, and bought some stuff, and yeah, like, now I can make an interferometer in tune to like the nanometer. And now I can do it, I probably won't do it again. {laughter} Now I'm onto the next thing. But, but I'm just kind of gonna let you know that, because sometimes people think that I'm like super awesome and technical; I'm not. Gilia even had to show me how to make this in the Zoom or whatever, Powerpoint, in the presenter mode, so I really, I'm not that technical, there's not that much I know, I kind of come to it after, like, a lot of, well, joy and pain. Which is to say struggle, or, like, constant struggle.

Okay, so, I'm gonna just come back to the beginning. I'll probably do that a lot, lots of fits and starts. But I'll put up this next slide just to, to shout out Parky. [switches slide] So back in 2012, you know, me and Park were hanging out, and I was in a care collective of hers, and there were a lot of people in it, you know, I wasn't the only one, and it was, you know, just a basic care collective for like daily and nightly care, sort of stuff, and hanging out, a lot of it was hanging out. But Park and I, we're both artists, and you know what artists do when we're hanging out too much, is they try to make some kind of art. We just {laughter} we really just kept failing that so miserably – I mean, we could do it, but not, we were trying to get this feel, this vibe that was happening in the, in the kind of acts of care, or the events of care, cause, you know, we were, it's a lot, care is a very give and give. People think of it as a kind of give and take, but it's actually kind of doubling over of give and give and give, and it's hard to, like when you're really in it, when you're deep in there, you know, it's hard to tell, like, these kind of neat positions of giving and receiving. (00:25:05) And maybe you encountered, you probably encountered it in care, or, I don't know, work, or sex, or leisure, or some, you know, there's lot of spaces like this, of kind of like deep reciprocation, or a kind of entanglement, where you don't know who you are no more. Or you almost start to, like, you know, become some kind of hybrid being. And so we were thinking a lot about, like, what, what it is to receive care is also to give it, right? It like, giving somebody your need is actually like a huge contribution. It's, and it's one of the harder things to give, you might call it like asking for help, but that, that's like a, I mean, we could approach this is some like kind of queer epistemology around bottoming or something, but really just it's like, you know, it's very give and give and give a little more, and that's, you know, it's hard, it's also sometimes hard to talk about care without making it sound like sex. I'm not really trying to, to do that, it's not meant to be that way, but I think that sometimes sacred spaces, spiritual spaces and sexual spaces or social spaces open up those kind of things which I'm gonna say are maybe like a little bit beyond relation. Like, you know, they might start as positing two different people, or two individuals, but in these scores, we really, we came to these scores, and they're just texts, and they take many forms.

We've done them as songs, we've done them as videos, vinyl clings, everybody wants a vinyl cling somewhere. {laughter} So many vinyl clings! But we've like had them take a lot of different shapes, and so one of the powers of texts to be so immaterial, and to be able to like arise in many different materials. So a lot of my work that we'll talk about later will talk about taking different forms through the same material. This one is like kind of taking the same form through various materials. But, I didn't say that right. But these scores were basically the result of many, many failures of taking photographs and pictures and videos and trying to do little performances, and, and this kind of thing, and we eventually came back to, you know, the Fluxus score, and we were looking a lot at like Yoko Ono and Ben Patterson and a couple other people too. And thinking about how those performances were like so ephemeral, and that they probably had been done, or maybe never been done, but they gave the appearance of being done a million times, and they been shopped around, and people probably tried them this way and that way, and we thought, well, that's a lot like care. Cause here are these things that we're gonna like do forever, ever, like forever ever, where, you know, it's already started, it's never gonna be over, we're kinda looking back in time, and looking forward in time at the same time. So we're thinking about that kind of temporal fold, not just the spatial one, and that's kind of what tech, or the ephemerality of tech started to offer. Some of that became grammatical, we're like tripping on words, but these are also very literal, so the literal, the like acts of care among two or more people. The middle one I'll read out for you, if I can see it. It says score for crossing an open field, and I'll just tip you off, which I don't normally do, cause it kills the vibe, but I'm just gonna tell you, just be overly didactic, it's, it's about making a lap, it's the construction of a lap, literally, Park McArthur's, in this case. But it could be anybody's, it could be yours. So, you know, thinking about things, or, again, around incapacity, or what to, or multiplicity, where doing what might constitute self-care, or doing things on one's own actually get done by, you know, many people. So I'll read it out, *A Score For Crossing an Open Field*. "Notice that your partner's lap" – I actually can't see it. {laughs} I literally can't see it. I'll try to remember it. Notice your partner's lap has been the same shape for some time, and ask if she'd like it tight or open. Wait for her response. Bend down, and pick up her leg from the mid-calf. Am I doing it right? This is like a weird eye, optometry test. {laughs} Place your ankle – this is presenter mode, y'all – place your ankle over her opposite thigh, adjust as directed. Yeah, so I won't read out the rest, just because that really was pretty taxing. (00:29:55) But that's kind of like a place that, you know, we kinda started, and we went from there and made scores for Carolyn, video pieces, Caro made scores for us, an entire, like, performance, so it really started vibing out with like a lot more people. And we've just done it a lot, and we kind of keep doing it. Care collective, you know, evolves more and more. There's so much more to say about it. I'm, I'm gonna keep it moving and go to the next slide. [switches slide]

Another thing that united Park and I was this, in 2010, we both, when we met, we both realized that we were working on debt pieces. Did Park and Jason show you *Day*, did they screen *Day* here, the video, the caption video? Oh, okay, yeah, I mean, so, you know that it's like the idea of owing someone a day at the beach. Park was writing at the time what she called debt pieces, that were titled around the idea of I owe you the end of the world. And the end of the world, you know, has come to mean a lot of things, right? Like the call for the end of the world as we know it is a pretty important call. And then, you know,

she's making these futurity-based promises, or oaths, that also are oscillating around kind of dependency and incapacity. And, you know, feeling like you owe, and that idea of feeling like you owe, you know, really sucks when you owe the bank, but it's really great when you like, you know, owe each other, as long as it's not taken in a bad way. And I was thinking about debt in that manner, too. You know, I was thinking {laughs} some of this kinda started out as, this is actually my school loan contract, expanded; it's actually a performance piece that congeals a sculpture. {coughs} It's dated 2010 – 2035 because that's the term of the loan. But this, this particular stack, and stack like a takeaway, like a Gonzales-Torres, nobody took it away, which is kind of annoying. {laughter} This iteration's from 2013, shortly after I left Skowhegan. And I did, I performed a lot of this piece here, invisibly. Some people might have witnessed it, and other people might have witnessed it and not known what I was doing. But I was calculating projections of how much money I was, well, I guess, losing every day I was alive, in three columns, they kind of repeated, twenty-six lines instead of twenty-four so it was kind of this accordion that wouldn't end, you couldn't take one day, you were already into the next. And thinking of, you know, you come in and you look at this, and it's about the size of a small child, which is a lot, if it's on a desk, it's like an intimidating amount of paperwork. If it's on the floor, it's kind of diminutive, and that made me feel like kind of manageable about it. Yeah, so the first three years are tabulated there as takeaways, the next twenty-two years at the time are bound. And, yeah, and the piece is called *It was what I wanted now*. {laughs} A lot, a lot of my stuff, it is kind of cheesy, like I just, I get tripped up on song lyrics, and maybe a lot of you do that, but I take them really deep, and like, I was thinking of that, that angel of the morning song, the version I like best, sung by Bettye Swann, but there's also a cool version by Juice Newton, and there's other people. But it's this like, it's a song about a one-night stand, like a hot night, you know, and they're like, the singer is, is saying, they're doing this weird contractual promise, consent thing. And it's a consensual kind of feeling, with good consent, not the extracted kind, but I was also thinking about the school loan as the kind of extracted kind. And thinking about the, like, the signature, of, well, this is what I wanted now, and now I'm somehow bound to 2035 by this thing. So I was thinking about the contract as a form of capturing future time, and how a lot of notions of, like the juridical notion of consent, or, or contract, can be both a protective device and one of extraction and exploitation. And this was pretty literally about, like, reproductive labor – there's a whole lot to say about this, and it doesn't matter, I'm just putting it as a point of relation, but, to Park's work, but me and Park just started vibing on this debt stuff, and dependency stuff. And thinking about it through various ways. I'm gonna play the song, cause it's kinda nice to see, hear. But I want you to pay attention to the grammar, cause it's kind of wild, if, yeah. {laughs} It was what I wanted now. If morning's echo says we sinned, well, it was what I wanted now. (00:35:01) You see what happened, right, like, you're agreeing, it's like wanted, it's in the past tense, and now is in the time here, and you're talking about tomorrow. So you have this like time-based sculpture. I know you think I'm full of crap, but listen, time's fake, so why not make a fake sculpture out of fake time? So, yeah, but I like that kind of horizontality, the stretch of time, and the grammatical sense that often happens with sentences, where you always gotta go somewhere, or send you somewhere. The problem of predication and subjecthood, I guess. There's ways around it, Denise [NAME UNCLEAR] did some cool things with asking questions without a subject. So, but I was really interested in this little temporal trap, cause I thought it was a lot like a loan. So I'll

play the song, because, you know, I need to drink some tea. [song plays 00:35:52 – 00:37:00] Ugh. {laughter} Did you like that song? I love that song! I think it's like, it's kinda deep. Ah, man, I can feel Pluto rising right now in this Capricorn. {laughter} This is going to hold us – I should have checked the astrology, I, this is just going in a very different direction. Okay, I'm not, I'm not getting into the victims in the night, and blinded, okay, I'm gonna keep it moving, you get the point, right? So I stacked it up, this is what I did at the end of the Whitney ISP show, where you have to put like one piece, and, this is all I had, all I worked on all year. Everybody was doing very important things, like, you know, and I was just like sitting here calculating my debt, but then I also got into like, I was like, well, this is stupid, like who do I actually owe? What's good about this? So I went through some other contracts [song plays briefly] – oh wow, what's going on. {laughter}

[switches slide] Okay. {laughing} I told you, I'm bad at technology. Alright. And then what I did was I just continued down into the basement of this gallery on Walker, as a kind of timeline going back in time. Looking up, like, contracts of my family that even allowed me to have the privilege to get a loan, cause nobody else in my family got a loan. So, you know, I was like, kind of thinking of it as something, something good, and then also just thinking about who I really, am really leaning on, you know, kind of – there's other stuff in there, I'm not gonna tell you all of what's in there, but you can think, there's an aluminum frame that hold sit up, and helps, it's actually quite sturdy, but it gives a little sway. [switches slide] And then, you know, as museums do, they ask you two years later to do the same thing, and, but, I did successfully convince them to let me cut through the New Museum, so I was able to like actually cut through the ceiling, and stack it all the way up into the sixth floor, which was the like, the finance floor, so they got the debt, the like financial debt, and everybody else got the, like, sweet stuff down here. And then at the time I was really just interested in, like, how can I make this look like a column, and, you know, a lot of people, I was really kind of, formally, I was challenged with this idea of like, how am I gonna make something and have it be completely invisible? Which is, again, a lot like, well, debt. Um, so there's so much to say, but let's keep it going.

[switches slide] So you'll notice it's stack, like in the González-Torres sense of a takeaway – y'all know what takeaways are, right? It's not condescending to say – okay, so like, yeah, whenever you see a stack of papers, or beautiful paper you can take, it's a poster, a lot of people do it, it's not just Felix González-Torres, he's just my favorite one doing it, and it was kind of like a, I guess a, maybe even a historic thing at this point, in terms of aesthetics, and, where there was a little bit of that, like, contemporary, temporary situation of like, how can we be more democratic about who owns work, who collects work, who gets to have it. (00:40:23) So there's this like democratization of sharing out artworks. But the problem was that it, in doing it, it always devalues the work, so I was really trying to, at some point, start thinking about how I could make a takeaway that's really valuable, and I'll come to that in a second. This slide's in the wrong order, but I'll just tell you, it is a stack, too, it's disabled access grab bars mounted on the wall. These are literally, like, you know, the thing that you use to go to the bathroom, to get onto the toilet without falling down, or shift over, or transfer. So there's something to that I really love. But, and here, you know, it's both an homage to, to Judd, and a little bit of a lowkey trolling, you know, because of the, the notion of specificity. You know, and again, this is a reference that everyone knows,

but the way that disabled grab bars are hung is, is a thing that has to happen through the law, through people fighting to get that kind of access. And it wasn't until, I think, disabled soldiers, like, like veterans, fought for this, that we, you know, were able to get this through as a kind of ADA kind of thing, or something. But what I want to point out is that it – I, you know, whatever, I'm thankful that they're there, but it's also, all of those standards are based on the upper body strength of a soldier. Which is the not the most representative, like, you know, disabled person. So, yeah, so I'm thinking about, like, the ideas of specificity, and it is, this is an instructional piece; when the piece is installed, and it's installed to hold 500pounds each, you can literally climb this, some people have, you can hang off of it, you can just look at it, it like maybe looks like a ladder or something. But, or like a stack. And it's hung in the same manner that the Judd pieces are hung, and takes up something a little bit more specific about, like, standards and standardization. The only other thing I'll say about it is that when the piece comes down, it is disseminated into the community for use value. It's like, it's not, it is like, it's not a takeaway that retains value, it's something that moves from like the kind of commodity value to a use value after its display. And yes, even when museums do it, like, after collection, they are required to do that too. [switches slide, then returns] Oh, and you can see, look at the vinyl cling! That's, that's our scores. Vinyl cling.

[switches slide] Okay. So, moving away from the stacks, I want to come to the notion of the spill, also, which is a, also a González-Torres idea of a takeaway, you probably remember them. The reason I'm shouting him out so much is cause I feel like he's a disabled artist hero that doesn't get seen as such, but, until maybe very recently. So there's a lot of kind of unarchiving that you have to do to find people who dealt with some of these things. But this piece is the one that Carolyn referenced. It's not actually called *Bed Piece*, it's just that every time we do a talk, I just put *Bed Piece* on the outline. I {laughing} think Carolyn thinks it's called that. It's actually called *I Think We're Alone Now, parentheses Host*, and it too is dated from 2008 to 2016. And this is one of those first examples of, you know, this idea of incapacity, like, how do you, you know, maybe forcing you to work conceptually, or lazily, or crazily, and I say that all with crip love. But this piece is literally my bed, it's a bed that a lot of people slept on, hence the materials are full mattress, full mattress memory foam topper, wood, and eight years' sleep with many, so that, that many is kinda hanging there cause I just wanna like enforce the idea of poly, polyurethane, polyamory, which just means, you know, loving a lot of people. And also the sleep with many is like both, like, you know, you can think of it as restorative, or reproductive, like, literally sleeping, what once has to do to be productive. (00:44:59) You can think of it as convalescence, you can think of it as recreative, or leisure, sex, like, this is a very viscous surface. There's lots of little holes in it, so it traps all kinds of stains, and, whatever anybody did on that bed is still on it, until it went to the Brooklyn Museum, and they fumigated it, and I got into a huge argument about how, you know, moths don't eat memory foam, and, whatever. The properties of memory foam are actually really important to me, because memory foam, it's called memory foam because its mimesis, because of its memory. I don't know if you've seen the commercials where somebody puts their hand in the foam, and it kind of like articulates the outlines of your fingers, and everyone's like, it's remembering my hand! And that's not what's happening, it's actually precisely at that moment that it's forgetting your hand. It's remembering itself, that's why it's so attuned to that shape. Cause it's, it has a, what I'm gonna call a material resist, so the materiality of it actually is

remembering its own shape, it's like springing back to where it was. Like, you know, you indent a down pillow, it'll stay like that until you fluff it back up. But if you indent a, a memory foam piece, it will not stay like that, so getting memory foam to stay dented is kind of a thing. Even though it looks, like, super simple, but – and also shoutout to the sign that Gwen made, I love that. {laughs} But this, but this piece, it's just the bed, after eight years, once it was nice and gritty, framing it out, and the, and, you know, I made the frame myself, upside down, like I said, and there's a dowel rod at the top on the interior that's like kind of holding it in place, and everything else is kind of blocked in and held by its own tension. So that shape that's there is not really, like, in the indentation of a body, it's literally just the foam splooping out the back, because it's an open-back frame. So it's falling, and leaning, onto the back wall, so it's, yeah, I just really like that lean. I was thinking a lot, I showed you a lot of stacks, and here I wanted to start thinking about the lean, or the spill. {coughs} Or what it is to be excessive. You know, to lean is to, to both find support whilst exerting pressure, right, so it gives you this kind of, yeah, and I was thinking about lean as dependency too, like this is not something that can stand upright on its own, it like requires or needs the wall to stay how it is. And I was thinking of lean in terms of chemical dependency, like sipping lean, or like being like in a state of incapacity, however you get there, and obviously, all the other things that I said. And this too is a durational performance, or I see it as a durational performance that congeals a sculpture. So I was really thinking a lot about not having to document sculptures, or sorry, not having to document performances via video or photo, but what could happen if they were like documented in their own time by their own materials. So just like the act of sleeping is what makes this piece, and then me wrestling it into a frame. Honestly, that's it. But what's really happening is like the kind of looking back on kind of seeing your life, and your art, as like, not so, not so distant from each other. So, it's not just like, {laughs} it's like, it's taking seriously, like, how, how blurry those spaces can be.

Yeah, I'm gonna, I'm gonna stop that one there and move to the next one. But, are there any questions so far, or is everything okay? To get to the Q&A. Do we need a break, can I have some tea? Okay.

Alright. Coming back to that idea of the takeaway, and at the same time as I put up that debt piece at the New Museum, there's [switches slide] there's also, I was really struck by this idea that people are gonna pay, like, twenty-five bucks to go see a stack of debt? That seemed, like, really wrong. I tried to get free tickets, I tried all kind of interior things, but none of them worked. And then, very fortuitously, got a lot of money, real quick, right, right before it was time to show, and I had, me and a whole bunch of other people had done some kind of protesting stuff around the, you know, the Iraq war stuff, back in the day. (00:49:55) And it, everybody was arrested, but it was the kind of situation where they were arresting, like, everybody, it was like a, almost like an insurance policy. Like, people were coming out of the Sephora and just getting arrested. They had nothing to do with it – like really, literally, and they were like, extra pissed. {laughter} You know, like, random people were just being scooped, it was like total pandemonium. Anyway, I wasn't doing nothing, and I mistakenly got arrested with a whole lot of other people who were also not doing nothing. And you saw my double narrative, or, double negative, I mean? Okay, so what happened was, the NYPD falsely arrested a whole bunch of people, and, you know, it was a

planned thing, there were like literally lawyers. Everyone collectively class action sued, and won. Which is not as nice as it seems, because you know that's just like their insurance policy. But, anyway, I did get a bunch of money, all of a sudden, right in 2015, it paid out, and it was a historic case, it was like eighteen million dollars – I didn't get all that, but you, you know, depending on how long they overdetrained you or whatever, you got a bunch of money. And I was like, well, this is not my money, this is like weird to, to keep this, and then I thought, well, oh, this would be cool, this would pay for everybody's tickets. So I just devised a little like, you know, not just takeaway, but a, I guess what I call a giveaway. So I just got a lot of Visa cards, I had some of them fabricated with my name on 'em, saying, take this card, but then these really cute ones that just said gift. I was like, oh, that's so Yoko Ono, and like, you know, so I got them, I scooped up a bunch of those. And they're preloaded with either twenty-five bucks, a hundred bucks, five hundred bucks, or a thousand bucks. And just put one out, every single day from May to September. And I put two out on Thursdays, so, you know, in the morning, it was open to the security guards, and the maintenance crew, and housekeeping, and then in the evening, they had that pay what you wish thing. And I, so, you know, more people come. {laughs} And so I put it out, an extra card on Thursdays. But it was just a ninety-nine day kind of spill across time, a takeaway or a giveaway, that instead of working vertically in a stack work temporally, across a horizon. Which is to say it was like dole, a dole. And there's a critique of the dole here, too. The plinth for it is actually, looks a lot like a Judd, again, and was actually this retractable shelf, that was really only installed there because the shelf, the desk is too high for wheelchair users to reach, so they had to retroactively install like an incredibly gorgeous shelf. But it was never out, so I didn't even know about it, and no one I knew knew about it. So I just kind of had this like intervention, which was that, I want this shelf out every day that I'm a resident of the museum. That's the piece I put on it. And, you know, it takes place in the only free part of the museum. Some people argue that the bookstore is free, but not for everybody, you get that may I help you question a lot if you don't buy something in a certain amount of time. So this was like the, the only free spot and, yeah, a lot of people took it, and it was a good time.

[switches slide] And, you know, then people would be like, hey, can I show that sweepstakes piece? And I was like, well, no, it's totally gone, {laughs} like, it's completely gone. But thinking again about the, the, a takeaway that doesn't decrease in value as it's doled out or dispersed, some, a Swiss Kunsthalle asked me to do sweepstakes, and I had to explain I can't do that, but what I can do is convert your budget into gold, and give that away, or set that as a takeaway. And a lot of these things have to do with games of chance, which are – I don't think I'll get to that today, but they're references to – I'll get into it a little bit, they're references to the history of performance, and the history of disability, that was often seen as, you know, a scam. {laughs} A scam, or a sham, or a con. Like a con artist, like, so, or a street hustle. So this piece is called *Three Card Monte*. In some places they call it three card molly. And it's set up like a shell game – do y'all know this thing that I'm talking about, like a three card shuffle, sometimes there's a, there's a lot of variations on it, but like, you have to like guess which, the dealer will move the cards around, and you have to guess which one's which, and at first, they make it look like it's easy, and then all of a sudden it gets, when you actually put your money down and bet, it gets real hard. (00:54:47) Yeah, you're never gonna win that, it's like impossible, like everybody's in on it,

so I don't recommend playing it, unless you like, you know, just want to do it for fun or something. But, yeah, this idea of gambling, this idea of, of, a street card hustle, I actually have a lot of historical connections to the performance of magic, or the performance of mediumship, or, or care, forms of like, I don't know, palm reading, or, or just like, basic performance. And they're done by, a lot of them are done by vagrant people, disabled people. There's a whole lot more to say about it here, in terms of, you know, the history of things like conjurers – in fact, the word con artist, like, comes from the idea of the conjurer, someone who brings something spiritual, or transmutes something magical. And those things, I think of as, like, acts of care and service. And they're definitely work, in a lot of ways. Whether or not they confer money or have any kind of contraction. But, even the history of like the court jester is a history of the fool – these are disabled people that are kept in courts, or put on display. So you probably are familiar with, like, I don't know, circuses, freak shows, and the history of the cabinet of curiosities, or the medical, putting disabled bodies on display, or experimenting on disabled people. But, yeah, like a lot of these questions of vagrancy around the notion of either resisting work or not being able to work. So my, my taking up of something like, when I say lazy or crazy, I mean it in a really, really serious and loving way. Cause I'm really thinking about, like, the people that are, are living those performances, whether it's on the street, or it's in the hospital, or in prison, or asylum, or, you know, by, by force, or maybe some cases in the hospital by desire.

Yeah, there's a whole history here that unifies some of these works that this talk's not really thematized around, but, but just like, I'm talking more about the takeaway here. But it's a valuable takeaway, it's literal gold. You can cash it in, right, you can cash it, like, if you're a person who like doesn't care about owning art, you could just have gold. Which is very valuable. And then it kind of presupposes a different market, other than the speculative market of the art commodity. It, it's, you know, on the gold standard. You could also do something like, you know, keep it and be like, it's an artwork, and it's valuable in that way. Or maybe you could do both? Right, like you could keep the case, or, I don't know. The same as, yeah. So, again, trying to think about this dispersal, or distribution, or reproduction – literal, mechanical reproduction, like, Benjamin sense – of, of a valuable commodity, that has different, like, financial variants.

[switches slide] Uh, wow. {laughs} This is *Visa Dove Pan*, 2021. These are reflection holograms, there's a better shot – it's also set up like a three card monte. You can take them. [switches slide] Only this one's my actual credit card. A perfect holographic copy. So, I told you, I know how to make an intraferometer, which is like step one for making a hologram; Visa cards, and all credit cards, use holographic technology, because it's hard to copy. It's not hard if you have an intraferometer. {laughter} So here, I was like starting to fuck – starting to mess with the idea of the security hologram that's meant to be not, not easily reproducible, that, that like confers all the information of the credit card. And both, the, these are the backs, there's also fronts. And you can see the front from the back, because of the embossing. These are working holograms, they move just like – you couldn't take this to a store and buy something, but with this, basically I'm giving you the first step to counterfeiting, perfectly counterfeiting a – not that anyone would do that, but like I'm, I'm asking this question. There are so many books. I am asking this question around what my signature can confer, is like, I guess, kind of my consent, that you have it. This credit

card is expired, so if anyone's writing down the numbers, if you can even see them, it, it was expired in June, you're like a month late. Yeah, so, basically, people did use these, cause all, you can purchase online with this quite easily. I got a lot of receipts from some kind of skincare products in Berlin. Yeah, I was thinking more about like the use of the signature. (01:00:04) The idea that it's actually hard, at least in the United States, to give away money, like, at first I, when I did sweepstakes, I really wanted to just take out a bunch of credit lines. The bank was like super mad about this. Because, you know, there's known ways, around inheritance, and wealth, and property, or whiteness as property, or however rich people give money to their family line. And that, you can't just do as a regular person. And that goes back to those vagrancy laws, right? It's like illegal to give somebody a swipe. Like, there's so many things in place to just keep us from sharing basic stuff. Anyway, so this is a takeaway that's incredibly valuable, it was linked to like every last cent that I had. So I was really, like, I did some security measures in place, like I set it up so, you know, there'd be like a certain limit, and if it hit that, then I'd be okay, but, and I would just cancel the card, and at any point, like, I could, I could say that the card was stolen, and someone else could – you know, so there's this mutual risk that you share, the person who's using it – and a lot of it hides under the auspices of art. Which, you know, is a thing that art could do, I guess.

[switches slide] This is one of the, a vagrancy law from Chicago, in 1881, that was on the books until very recently, 1974. It sounds like it's not that much money, fifty dollars, but it's 1881. That's a lot of money, actually. It's like, like fourteen hundred dollars, for being ugly on the street, or actually just being disabled. And I'm bringing up this idea of ugly because these vagrancy laws, which are called the, the unsightly beggar laws, in the United States, but they have various names throughout time and place, they're pretty synonymous with things like, all kind of vagrancy laws, and also black codes, and all kinds of laws that are meant to, like, somehow punish people who aren't working, in the way that they're supposed to. Yeah. So I put it in here because it's supposed to be this reference to the idea of, the aesthetic idea that often is called the political idea, cause it's a law, but I wanna like kind of undergird the idea that there's an aesthetic thing happening here. Which is that, you know, somebody thinks you're ugly. Somebody, the {sighs} I'm gonna come to it with, like, captions, but I want you to just like know that a lot of things for, for disability, like, end up being occluded or invisibilized or removed based on this aesthetic idea of being in the way, or being a burden, or being ugly, or being unable to be productive, right? So some of my call towards reproduction stuff is not just like a, I mean, sorry, it is a cool feminist, like, queer thing, but it's also, but it's also like really keen to the notion of work and disability.

[switches slide] Oh, here, okay, there's the Bosch. I told you, this is like an old thing. The cards and balls, or the shell game, or the three card monte. This painting, this painting's from like the 1400s. And it's called *The Conjurer*. Right? And so it's, and what you can see in this is that, like, there's somebody, like, it's like a, it's a diversion tactic to pickpocket, or it's a scam of some sort. That's not always the case, but it is sometimes the case. Yeah, but this is an old thing, and it goes back to, like, you know, ancient Greece, ancient Egypt – these are like very old speculative games, and games of chance. Or gambling.

[switches slide] Alright. I'm just gonna do two shows now. I hope that gives, like, a little bit of a, like a dropdown view of some pieces in my practice. And now I'm just gonna show you, like, two solo shows. And we'll go through them quickly. This is *L&D Motel*, it's a show, a pre-COVID pandemic show, it was like the last, the last sips of, of a, a time where I could be inside with other people. So I really wanted to take advantage of it. I know, you're thinking, how did I know, but I did kind of know. (01:05:02) {laughs} It's called *L&D Motel*, it takes place at Participant, and there's two pieces, maybe 2.1, depending on how you want to count 'em. And the whole show is made of what it says here, coherent light, interference, infrasonics, and two-channel captions. Everything in the show is a wave, and this kind of begins a study in waves that I'm still like tripping on now, and working with now. The first piece in the show is a case of holograms that's on the righthand side, it looks like a little mini ramp on the wall, like a vitrine. Inside there are these jewel-like holograms I made, with my intraferometer. And they're light waves. In order to make a hologram, what you have to do is line up light, and then cross it at exact right angles. And once you do that, you create an interference pattern that can record a scene, and see a scene, meaning, something more than just an image, like, you're seeing the image from two parts. So if regular photography has like a point perspective, where you get one sight of capture, holography etches an interference pattern that allows you to, like, move around the image, or have the image move around you. The best way I can describe this is to imagine looking out a window, like, and you pull the blind down – or, okay, you're looking out a window, and you see a tree, or in this case, one million trees. And, and then you pull the blind, you know, you see the whole thing, and then you pull the blind halfway down. The image is like occluded, it's cut in half so to speak, right, it's covered up. If you take that with a regular, you know, photographic capture, you will get half of a tree, right? Because you only have that perspective. With a hologram, what you get is {laughs} you get two perspectives. So imagine now that you like duck down, you know how you duck down and then you can see up at an angle, and still see the whole tree? Does everyone understand what I'm talking about? Okay. Like, okay, so you could see the whole thing. So it's still there. There's, the tree still is there, at least pictorially. That's a bigger question, that's the holographic principle, is that it's actually still there. Okay, but anyway, this, what a hologram does is records the whole scene. When I say scene, you know what I mean, I mean like, like an event, right? A scene is more than, than just an image. Okay. I'll leave that there. So, there's this property of holograms, that you now understand. That if you, if you cut a hologram in half, unlike a photograph, you don't get half of a tree. You still have the whole tree, because remember, you recorded the whole scene. Right? That's what the interference pattern does, it records the whole scene. Okay? Or all points of the scene that are visible; it won't record the bottom, I guess. Although {sighs} mine don't, mine don't. Okay. When you cut a hologram in half, you don't get half of the tree, you get two whole trees. Does everyone understand? Did I lose you? {laughs} Are you confused, or – okay. I'm gonna show it to you, but I just want you to hold that in your mind. Just like, you know, just, believe it for now, until, until you don't want to. But {laughs} but just know this, that I know most things in this world, if you, if you divide 'em, you get less of 'em. They lose value, they get smaller. They become half, two halves. Two halves, I don't know how to pronounce that. But with holography, because it records the whole, that's the word, holo, whole, sorry, without a whole, so holo, meaning whole, instead of getting half, which is one over two, you get two, you get double, you get two over one. Remember reciprocals? Everybody do that in math? Okay. Okay, so they're

the same same, but they're different. You get it. Alright. That's – just trust me, that's what happens. So, I was just trying to say {laughs} all I was really trying to say with this show, it's about, I mean, it's obviously a lot of things, there's a reference to a motel, you know, there's things here. And the, you know, the press release was this notion of the kind of ontological properties of holography conveying a notion about the construct of the world. Or, which is just to say that like this idea of scarcity, which is very real, in many, many ways, is not necessarily tautologically real in every and all ways. (01:10:23) Right? Not everything on a plane, lizards grow new tails, like, platy worms you can cut in half and have two worms, amazing, I wouldn't cut one in half, that's really mean, but the properties that function like this, your fingernails grow back, like, there's healing. There's doubling. There's not just halving. Things can increase in value. In, while we live in a, you know, so-called entropic world, with a arrow of time – fake – that moves one way, we also have, have a, you know, a kind of capacity to say that, like, time's not real, right? So it's a both and. And this requires an idea of superposition, where is where interference patterns come in. So I'm very, very interested in interference for what it can do, right? And interference is a way of like holding difference. Right? It's a way of, like, holding things that are at odds. It's not balance, it's not an opposition, it's not like, oh, we're gonna meet in the middle, make a compromise. We're gonna find the center point and make a balance. I love balance. I'm a Libra north node. I love it. But, but, not everything's balanced. Some things are squares, right? Like this table is a square. The, the leg of this table, they're all verticalities. The top is a horizontality. If they meet at forty-five degrees, this table sucks, it'd probably get some sort of design award at MOMA. But it's not gonna, you can't eat dinner on it. Like, it's not a functional thing, it's not a table. So squares make things. It's like double dutch, there's single jumping ropes, and then there's, there's double dutch, it's the only specific thing. It happens in synchronicity, it happens in a synodic cycle. Like, there's something magical about these two things that are kinda blocking and orbiting on their own. {laughs} I'm making weird analogies now. But I'm also being literal. I'm, I just want you to understand that I'm being completely literal. When I say abundance, I'm not just talking like, I'm not just trying to be like cutesy. I love cutesy! But that's not what I'm doing. I'm being really, really literal and serious. There are properties in this world that double not half. And I think we should get a little real about 'em. Because I think what's going on is a lot of, yeah, propaganda lies around like, what, what needs to be scarce, and, you know, what's actually scarce. Like often what's actually scarce we're not doing nothing about! Like the earth. And, or the environment, or cli – and, you know, what's not scarce, we got under lock and key, and we're punishing everybody on the street, you know what I'm saying? So I feel like there's a real inversion going on, and something I wanted to do with this show was show that what is deemed impossible is possible; what is deemed invisible can become visible, can slip in and out of visibility; what is deemed, yeah, like, so what these works do is work with waves. The first one with light waves, the second one in the back with sound waves. The first one, you know, the laser light that I use is red. Red is not just a color, it's a frequency. Or what we call color is a frequency; there's a specificity like to a nanometer of a property of a wave. Wavelength of red is long, it's like a loose curl. The wavelength of blue is short, and like a tight curl. When you look at red, you look in the past. When you look at blue, you, you look into the future, right? So like the idea that like the digital, we think of like the white cube, or the black box, performance, the white cube of the gallery, the blue, the blue screen of death that Sondra Perry loves so much, the, the digital spaces, the default is blue, or green. It shifts toward

futurity. That's not, you know, an accident. Even, like, the – we got incandescent bulbs in the cabin, thank you so much, I love it. It's a real, it makes you feel so homey. LEDs don't do the same. These are like, oh my god. But the color red is a specific choice, it's a choice because it is the last color that those who are sighted can see. So does everybody understand, what I'm doing in this show is I'm setting limits for human perception. And in the light piece, I'm using a color that is the last nanometer of visible light. (01:15:01) So on the electromagnetic spectrum, if you go a little bit further, you can't see it. But it's there. But you can't see it. That's what I'm working with now, it's called infrared. But you can't, you know – does everyone understand? So, so red does something. I know it feels like the club – this used to be a sex club, Participant was a sex club. Was I trying to conjure that? Yes I was! {laughs} I picked the place on purpose, not just cause it's accessible. Not just because Lia Gangitano is amazing. But also because it used to be a sex club. And I was trying to conjure. And I'm not gonna tell you, I'm not gonna give you all the things. You can ask me later.

But, okay, holograms in the case, they're all red because that is the laser light that I used, I collimated it, I lined it, I phased it, I crossed it to make an interference pattern and I made holograms of dice and quarters. {laughs} Gambling paraphernalia, right, it's called *L&D Motel*. And in the back, there's this [switches slide] there's this ramp. And it's an infrasonic instrument. There's six transducers. A transducer is kind of like a speaker, but instead of moving air, it moves material. Everybody got it? Subwoofer, everyone's been close to a subwoofer, with the bass, or a car went by with a really good sub, and you can feel it, like in your belly. Everyone knows this? Transducers do the same thing, only within audible sound. So you don't hear nothing, but you feel it. Just to make it simple. You can hear things from transducers, but they will clip a bit. So I can't play you this sound, cause we have speakers here, not transducers. So I can't play you the sound of the ramp, but I could try to emulate it for you, you know, if you see me after. But what you need to understand is that this one is situated at the capacity for human hearing, which is twenty hertz. Some people can hear it, some people can't. That's right at that liminal space, if you, if you're a hearing person, which is to say, if you're non-deaf, twenty hertz is the spot at which, if you've got really good hearing, you can hear it. I could not hear it and I was really pissed, because I thought, wow, I don't even need to caption this. And then some of my students were like, wow, this sounds so cool. I was like, what do you mean it sounds cool? {laughter} I was like, you could hear it? And they're like, yeah, it sounds so cool. It's like, I was like, you can – I made this whole thing by feel - I wore a vest that like vibrated, I sculpted it in the, in the, you know, without being, I edited everything without – I laid on the ramp with people, I bought a lot of pizza. Like, everyone was laying on this thing, I couldn't – I'm big, but I'm not this big. This was like, I had to lay on one side, and someone, roped different friends into laying on the other side. Like tell me, tell me, what do you feel, do you feel this pattern. Does it feel like a truck? Like, I was really trying to reproduce this thing called a magic fingers bed. {laughter} It's a vibrating bed. You drop quarters in it. It was in every roadside motel when I was young. I went to – you know, my dad travels for work a lot, so I got left in a lot of motels, and sometimes he would give me like a bag of quarters and I would just drop it in that bed, oh my gosh, bouncing on the – I think they were for something else, but when you're nine, {laughter} they're for jumping. You know. {laughs}

Okay. So, so this is literally, again, very literal – it feels abstract, it feels like, wow, so conceptual, but actually, I was just trying to make a magic fingers bed for my, I can't believe I'm even saying this out loud. I usually keep this kinda under wraps, but that's what it was. I, and so the sounds that I were making were feels. I was trying to make the sound of a truck idling. I was trying to make the sound of a propri – the mo, you know, like I said, the proprietor, the hotel proprietor, the, you know, the guy who kicks you out when your dad don't come back and is, like, knocking on the door. And, you know, this kind of interrupteur, who had to have, I had to have, like, really, really deep bass. So, you probably heard really deep bass, but you probably only heard down to twenty hertz. I went down to five. So when this kicks, it kicks really, really hard. It feels like there's someone under the ramp, very Vito Acconci. It {laughing} feels like there's someone under there. {laughter} You know. And yes, I was trying to reference that too. Yeah. Okay, so this is, it's a musical instrument, like it can open up – I played it on CD, everybody's like, why are you making CDs? In 2020 – 2019. I was like, because the compression of an mp3 cuts off the exact part that I want. Right? I'm only trying to keep the stuff that's like infrasonic, the stuff that's below the audible. So I had to use CDs. So I was sitting there, it was so weird to be burning CDs. Remember Toast? I was doing Toast. (01:19:57) {laughter} It was very, very funny to me at the time. Anyway, then it turns out, like, okay, Field Tarrington [?], who helped me with this show, you know, I, he went down and he cleared out the basement, cause, you know, he's a genius. So he went down there, he cleared out the, the space underneath. And so this whole thing became a speaker. Cause that's a speakerbox, when you have all this motion, so the sound of the material, so this did produce sound. And it was like a kind of idle and a hum and a rub, and a lot going on. And it changes based on how many people lay on this ramp. And what they do on it. I will say that too. It looks like a skate ramp, yes, people skated it. Four people will come – cause, you know, I also look like a weirdo, I was in there for three weeks, like, trying to figure out, like, how to make this thing, and people would come by, be like, is this a skate park? And I'd be like, yeah. {laughter} And they would, they skated it. So there's a lot of, a lot of like cute things that happened there. It's full, it's built to ADA standards, it holds ADA weight, it's a caduit [?] first with weights and measures. The joinery, all that. Yeah, and it has six open channels and when it's open, but I closed it into two, so all of the sound in it is my voice reading notes on, I don't know, love and space time, basically. It's me watching a lot of YouTube, taking notes, and then making it into poetry. That's, that's what it is. And I wasn't gonna caption it, like I said, but I ended up having to, because some of it was audible to some people. I thought it was only gonna be like, you know, I didn't think anyone would be able to hear it, but they could hear it right above the twenty. So, I ended up captioning it, [switches slide] and it's, because the way that the sound works, is, again, I told you, this is all made by crossing waves, so the modulation of the sound of the infrasonics is my voice modulated with very deep hertz. Which produces like a lot of rumble. And then I was like, and what happens is that one thing, there's a kind of like a thing that's happening where the sound is kind of underneath the other sound, it gets like occluded or blocked, and like revealed, kind of like how an eclipse happens, it's like orbiting itself. Due to the nature of a wave, and how it [PHRASE UNCLEAR]. They're also phased, and they end up being like a left-right channel, but they have multiple speakers in one, one set. Or, sorry, transducers.

So basically what I had was this problem of captions. And you know, I don't know if you know this, but in disability culture, in crip community, there's a call for captions to be

pretty clear. Or at least there has been for a long time. But people like Carolyn and me, and Park, and lots of other people, Alice Shepherd, Jerron Herman, we've been thinking of captions in a, and a lot of other people, have been thinking of captions in a different way: how can they be more affective? How can they, how can they convey the material of the piece without, like, the clarity kind of annihilating the, the more gushy opacity of works? How can they convey feel? And I was thinking, like, well how can I do these captions, I don't want to like blow up my spot, I don't want legible text, this is kind of embarrassing. I'm into like skating the line of, of corny and cheesy, but like, this was like too far, like I was afraid of like cringe-level stuff. And some people, you know, if you sit there and you read it for an hour, that's fine, you earned it. But like, I don't wanna just give that away. So, so I was thinking about how the sounds works, and I was like, well what if the captions work that way too? [switches slide] And what I did was I made two sets of captions, cause it's a two-channel sound piece, and I put one on top of the other, in the same pie, in the same space. And, and of course I made one on a really bright projector and one on a really dim projector, so that they would, like, most occlude when they were in the same space where you could read one, and I put the, you know, more embarrassing one underneath. {laughing} You're like, wow, I thought this one was embarrassing. Act, I mean, I like them all.

So, okay, and what happens is that is I put the one projector low on the ground. So that inevitably, when anybody goes to this ramp, they're gonna have to walk in front of it. Or stand in front of it, or somehow traverse the space, even if you go to the bathroom. So, when somebody walks in front of it, what happens is one project, the bright projector, gets blocked by your back. And you cast a shadow onto the wall. And in the shadow, the dimmer projector now appears brighter, and fills in the space of your shadow. So there's a capacity for these words to become other words, or to like have certain phrases become other phrases. And there's a kind of poetics to this, which is it is literally just my notes from watching a lot of YouTube, on spacetime, but, and then adding stuff. (01:25:02) But, everything is like a couplet, because of the way the captions work, they can only be up to one or two lines. So, you get these like kind of interesting phrases, or gaps, or new capacities. So I'm gonna show you a little video of how that actually unfolds. [video plays 01:25:24 – 01:26:27] This is a test, so it's not a real text, it's a, from another video. Can everyone see a little bit how it, how it works? So you can see that other line, and it'll make that line into something new. That light was fake, it was a simulation. Okay.

Yeah, and then of course I had a lot of things in tandem with this show, like, Jerron Herman came on and danced on and danced with the captions. Geo Wyeth came and played the ramp, hooked it up to Emma Mars [?], a synthesizer, and blew out the, I forgot to put a little cuff filter on, so it got a little wild. But I had a lot, Tourmaline came and we did a kind of, like a new, a full moon reading. We had all kinds of like social hangouts. And a lot of people just like really, all I really wanted to do was have people hang out. So it ended up becoming like just a hang out space, or a gathering space that was, like, accessible to a lot of, a lot of people. [video ends, switches slide]

The one thing I do want to say about this piece is like when I was thinking about, why don't I make a sound piece that nobody can hear, I was really just answering Carolyn

Lazard's call from, from their piece, *A Recipe for Disaster*, and a line that they write in that piece says 'if you can't share, no one gets any.' And I was just like, oh! And me and Caro joke, cause I'm like overly positive, and, you know, they're like, you know, like, smarter and more critical and stuff, and they're also positive, but you know, they get, they go deeper. It's not that I'm not – I can be negative, it's just like I kind of like, people think it's like a line, like oh I'm staying over here, and I'm afraid to go here. This is a circle, I'm on like my third lap, I just like can't live on the other end. But I did want to think subtractively, and negatively, with what it would be to take access away. Cause I kind of get sick of like, when people are like, oh, your work's about access! I'm like, my work's not about anything – it is, it's not about, I'm trying to just metonymically do the thing. So, it's annoying when somebody says it's about, to me. I'm not against that for other people, I think that's cool, but, it's just like a real [WORD UNCLEAR], so, yeah, and then I just like really, really love this idea of, of not, not making access. I was like, what if I just make it completely inaccessible? You know, to everyone. {laughs} You know, and that's kind of what, what I went with. But really, it's just like this kind of, the idea of the limit, and the blur, or the liminal, of where capacity and incapacity kind of start to shift, or where everybody can like, you know, be, be in capacity together. So, really I just think of it more of a space to hang out. And a lot of times when I have shows, that's all I'm trying to do, is like, museums end up being places that are actually like beholden to being accessible, so I'm trying to use them for little awnings, or spaces to gather, and study is usually what I do. I don't care as much about – I mean, I love making art, and I love having shows, but I also really want, want the kind of sociality or, or social capacity of the space.

[switches slide] Okay, sorry, we already saw this. [switches slide] Alright, here's the holograms. Here, okay, can you see my cursor? Does my cursor come – no. It does! Wow. Did you set it up like that? It always does that? Okay. {laughter} Okay, so here's the idea of, I can't cut this, because that is a haptic event I would have to perform. So here I'm trying to, how can there be a performance that's static and congealed as sculpture, right? It's continuing this question. How so I show everybody that you can cut a hologram in half, you know? And so what I do is I, I use the kind of shadow of this one, they're in the same path, to occlude part of this one. Such, when you move around this, you can see the whole thing. Right? Just like I said with the tree and the blind. And when you look at part of it, you can see that. So these are a bit like didactic, like they're supposed to be almost like demonstrations, and I'm really interested in the idea of the demonstrative, or the demonstration, alongside some of those things I talked about, like the carnival barker, or the snake oil salesperson, or the conjurer, or the con artist. But since this is a haptic event, I can show you about holograms and how they can be cut by showing you this little video, which I ripped off of YouTube. [video plays 01:30:09 – 01:30:55] Okay. Sorry, the last part maybe was confusing, and, or maybe it was helpful, I don't know, but you got the wow effect, right, you understood that what I told you was true! Right? {laughs} I wasn't lying. Here's a little studio capture of, of [switches slide] my holograms in the studio. So apart from the fact that it's kinda dusty, I don't get the greatest view, [video plays] but it gives you enough that you can see, like, my moving them, and in the left one, I'm moving my iPhone camera around it, and in the right one I'm just kinda flipping up so you can see how they come in and out of being visible, right, depending on your vantage point. And of course the case was hung at, like, a nice height for wheelchair users, and everyone else had to

kinda duck down to get a glimpse. But like, really, like, situating with the idea of sightedness and what's, what is visible from where. {coughs} [switches slide] And then there's cute like optical thing like infinity mirrors thing that happens if you just look at the side of the case, which I thought was cute, so I threw it in.

[switches slide] And then, you know, this show ended up traveling – not the show, the, this piece, the *Call to Post*. And the other, the video captions that come with it. I have shown the captions on their own, but I would never show the ramp without the captions. So *Call to Post* and *All the time*. Because it wasn't *L&D Motel*, I didn't feel that the color red was pertinent to the ramp piece. That was only for the show, when it's with the holograms, so in this case, I was like, well let me just shift it to the other end, and we go ultraviolet blue. And so that's what I did here. {coughs} And because it was in Switzerland, I added, in the Swiss German part I added German captions of, also an access need, just language, subtitles. Alright. How are we on time? Do y'all want to see another show, or do you wanna just like do questions, what, can I get a vibe check? {comments} For real? {cheering} Okay. {coughs} Alright.

Alright, I'm gonna take you to a show that I've never been to. It's my show. [switches slide] {coughs} So fast forward to 2023, a month ago. I, I'm doing, I, hold on, I need more drink. Okay, so, so this, this next show is at a commercial gallery called Max Mayer in Düsseldorf, Germany. And I did actually, in the year prior, in 2022, I did get to, you know, go and do a site visit and check out this space, and, and it's a really weird space. It, it's beautiful, and amazing. But a lot of it is stairs, like, a lot. An inordinate – it looks almost like, it's an architectural kind of site, and, like, you know, made by an architect, not just a storefront. But it, it kinda has like a vibe of, like, if you can imagine like a de Chirico had a baby with an MC Escher, it's kind of like that. And maybe the like playfulness of like a Tom Otterness, or something? It's like there's a seriousness and a playfulness to this space. (01:35:08) But it's like filled with tons of stairs. And this, so, you know, this was an immediate challenge. I went there, in 2022, when they still had a COVID preventative called Evusheld that I take as an immunocompromised person, but that don't work no more, so I couldn't go to the actual show. So I did the site visit, I'm excited about the show, I start making the work, and it's really just a continuation in the study of waves. Only this time I add in water waves and pendulum waves and fire waves, like, heat waves. Sorry, not fire waves, that's not a thing. {laughter} Wow. Yeah, heat waves, the, which are invisible, right, you can see the effects of them, but you don't necessarily see them. So I'm not talking about smoke, I'm talking about the wave of immaterial, so-called immaterial heat above a flame. Not the smoke when it goes out, or when it burns off. There's a lot of different waves going on.

This show, I couldn't go. I couldn't go because I couldn't fly there. And I couldn't go inside. But it has this special property. This place is cool, because when you – or it's cool to me. When you, the architect made it so that the inside is outside. Okay, that's the best way I could say it. But that doesn't make sense. The door opens the whole way, like a garage, but it's like architectural. And I don't even think the architect wanted to have a door, so part of the interior, when you first enter on the ground level, there's vest, vestibular type of space that's open air. Does everyone get that? So it's basically kind of like this, it's like outside, but

inside. And then from there, you go into regular gallery, but there's this little corridor space, and it's like, it's the only gallery where you're allowed to like smoke cigarettes inside, because there's this like open air top to it, and you can see down into the gallery below. {coughs} So you have this vantage point. But the gallery itself is below, right? Down a huge staircase. There is a little elevator, but nobody really uses it. I decided to use it. {coughs} So the first thing I did at this show was to block the staircase with an artwork, with a tiny artwork, which I, it's amazing what people won't do to an artwork. Like it can block an entire staircase, but it's, you know, very thin. {coughs} And then I wanted to think about, it's something I've been thinking about for a while now, is how to make, like, physical IRL virtual spaces. So I think we think a lot about, you know, Zoom and stuff like that, which I love, where, you know, you try to make the virtual more haptic, or make it feel more real. I was really thinking about how to make a physical space feel more virtual. Which is to say, give it more air, give it, give it more space, and allow it to like exist in different ways. I'm not saying that well. Okay, the first piece is called *Vertigo*, and it's just a series of GIFs, or GIFs, depending on how you like to say that. And these are very specific figures, called Lissajous curves. They happen {laughs} – okay. They happen by crossing, right? Like they, you can enter a frequency, like a ratio, like one to two, or one to one, two to one, four:three, and sixteen:nine. There are twenty of these; I chose these for specific reasons. The one to one of course is this like elliptical. {coughs} You recognize this one cause it's the Meta symbol turned on its side. Capitalism's that evil, y'all. They take, like, earth-made things, or like phenomenon, or ancient symbols, and turn it into like bank symbols and whatnot. And these two, I was interested in because, sorry, these are not GIFs, in the slideshow, they're videos, that's why I have to keep touching 'em, which is annoying, cause the thing about a GIF is that it just keeps giving. Like, it just keeps going and going, I love that looping of it, you know? (01:39:59) They're like sculptures, right! They just keep going around, around, no beginning, no end. Like, you can't go around them, but they go around you, like, so I love that, that virtual sculpture of a GIF. But I chose these because, you know, this is probably hokey, but they're the ratio of TV and cinema, and I was just thinking, wow, what do you conjure when y, when your static, or your screen has this opacity. I shouldn't even, this is anecdotal, I, I'm being, I'm getting sidetracked. Anyway, these are Lissajous figures. All you really need to know about them is that like they're, they're things that are generated by pendulum waves. They're also generated by things like orbits and synodic cycles and kind of like naturally occurring phenomenon tends to oscillate in this particular way. Alright? So it's like a, it's a phenomenon that happens. I made some GIFs out of it. The ones I put on Giphy are cuter, cause they have colors.

[switches slide] And then the first piece in the show is just a *Give A Penny; Take A Penny*. So the whole show, I've never been to, I did it all by CAD drawings for this one. It kind of builds on some of the notions of sweepstakes and, and three card monte, and these other kind of takeaway, giveaway works. So in what looks like common pennies, and are common – well, whatever the European version of a penny is, they, I also sent some coins, which got held up in customs, so we had to re-get them in Germany, which is this whole tax nightmare, but, at any rate, I sent some very valuable coins. They're all copper or silver coins, the, some of the valuable ones that I sent will do this thing of having multiple types of value, right, like they'll have their face value of twenty-five cents, but then they'll have their precious metal value of like fifty bucks. And then they have this other thing, which is that

people speculate on it and collect coins, so they might buy it for like a hundred and fifty bucks. So it has these three points of, like, value. And then there's other point of value that I'm using it as, which is that in this show, at the bottom of these stairs, there's a wishing well. And so these were like really, you know, I think more valuable or maybe even invaluable cause you could make wishes on 'em. Which everyone used. And of course people already, you know, took home the more valuable coins. But, yeah, it's a give a penny; take a penny, everybody, does anyone know those? Do they still make them? I haven't been in a gas station inside in a long time. But they're these little coin dishes, and they're a site of sharing, where, and then there's memes about it, I don't know if you've seen 'em, cause you probably don't google give a penny; take a penny memes. But {laughing} maybe you've come across them. Where, you know, they, they kinda say like, what type of person are you, are you a give or take a penny, and like, and they have these like ones where somebody takes a penny but leaves a nickel, and this kind of stuff. I'm not that interested in that, I don't even know why I'm telling you about it, but just to say that, that the give a penny; take a penny is a kind of iconic dish, or object, that's found in the kind of convenience buy spot of convenience stores and gas stations and such, where you're allowed to like, instead of paying \$4.99, or, I messed up, well, four dollars and one cent, you could just grab a penny and give the person four bucks and be like, here you go. And so you don't have to break the, another bill. And, yeah. Or you, if you don't want a pocket full of change, you can leave your change. I don't know why anyone would want that, but yeah, it's a give a penny; take a penny. People could – I ended up with more pennies than I started with, so it's a good, it's good, I'm make, I'm really doing it at this commercial gallery, I mean {laughter} – okay. Yeah, and it's on a transparent plinth, it's right by the elevator, it's the first thing you see when you come in.

And then [switches slide] you see this, which is a kind of long shot of a piece called *Deposition* or *Deposition*. And then there's a parenthetical title, which is the latitude and longitude, or longitude and latitude of the town that this is situated in. And if it were to move to another town, that parenthetical title would change. And the idea of deposition or de-position is kind of loaded with a both and, but the, this, this, all it is is a plumb bob, like a carpenter's plumb bob, like a weight on a rod that's hung over a mirror that has a little pile of sand. And the, the materials are not a joke, like, they're, the earth is listed as one of the materials, because the earth has an action in this piece, which is that over the course of forty days, the earth will rotate, and when the earth rotates, it will give the appearance of the pendulum having drawn something, but in fact it's the earth rotating that draws in the sand. (01:45:13) So, the earth actually produces a drawing, and that drawing that it produces is called a Lissajous figure. Remember that from the GIFs? Okay, so that's what's going on here, so in a way, this is a kinetic sculpture. It's also a reference to a Smithsonian piece that's at Dia Beacon, or to the idea of earth works, that actually, you know, let the earth do it. And take place in the gallery. It also has the added bonus of blocking that stairwell! Which is really great. And creating a kind of like sightline.

[switches slide] Here's a little closer, close-up [switches slide] of the elliptical being drawn.

And these, the next piece is called *Trifecta*, and [switches slide] I might as well show you this one now, cause it goes with it. It's called *The Hours*. [switches slide] They are Schlieren photographs, which is a method from the 1800s that I did not know, and then I taught myself. You take some telescopic mirrors, concave mirrors, and you set them up in a z interferometer, which is that kind of quick – basically you collimate light into the center of, of a really good, well-made mirror, concave mirror, and then it shoots it back, and you set up a camera or a screen on the other end, and anything you put in the field will be able, you will be able to take pictures of invisible stuff. Okay, that's the best way I could say it. You could take, with the Schlieren system, which is just this configuration, it's not an actual system, you can take pictures of invisible stuff. I chose heat, cause I was working with heat on another project, and infrared, and this kind of peeled off of it. So, me and Gilia [?] like set up the interferometer, just at my house, or at our apartment, and we took one million pictures of this candle. And we got three good ones. {laughs} Yeah, so, basically, I'll show a video of it, it will make it make more sense, but basically what happens is you make it make an eclipse, a little mini eclipse with these two mirrors. And when you do that, it creates a shadowy ground – oh, I forgot the most important part. Right before the light hits the camera or the screen, you have to cut it with a knife. That's the whole thing. You cut the collimated light beam with the edge of a knife. Like, literally. And this shadows the ground, and allows things like, that are otherwise invisible, to be made visible. So heat, flame, not flame, heat waves, sound waves, ultrasonics, if you get a really good one that's quick enough you can see, like, breaking of the sound barrier by a plane, those kind of things. So it's either high tech thing now, it's also a super old school thing, probably, you know, related to things like camera obscuras, or like devices for painters, to be able to get, like, real images, or, or sorry, realistically appearing images.

So, yeah, *Trifecta* is the name of a bet, I don't know if you're catching on to the gambling theme. And thirty by thirty centimeters is the size of a lot of old master paintings. Precisely because they probably used these optical methods. This one's [PHRASE UNCLEAR], oh boy. Okay.

And [switches slide] this one is kind of an ode to Jason Hirata, who had a piece called *Minutes*, and I called this *h(ours)*, cause I'm always kind of accidentally copying Jason Hirata. {laughing} Or we like simultaneously do something, and then like, you know, meet up and are like, you're doing that? I'm doing that. But we do it a little differently. So, yeah, and this one I just made larger, in case you like, wanted one.

[switches slide] This is a shot from the kind of open air vestibule, so you can see [switches slide] more of the space. This from the other side. And what I want you to note is that this is like a balcony area, there's like a little bridge here, you can look down into the gallery, same with here. [switches slide] And when you look down, this is what you see, which is – this is, this is a wishing well. It's kind of in progress, that's why I dated it 2023 to 2024, I was using this as an experiment to work it out, for when it'll, you know, I'm gonna show it in New York as soon as I can. And I needed a space to kind of experiment and work it out, which is, what this thing does is it's open water, it's only like, you know, this deep, so it acts like a ripple tank. (01:49:59) Not, not really like a well, but, and what happens is it converts sound waves into water waves. So, it visualizes sound waves. And also plays it, so

there's two transducers that act as a left and right speaker, and in the middle, there's a, like a ripple tank generator that generates the midpoint frequency of the soundtrack, so that it plays just the wave. And then there's a bunch of ramps to get to it, and an elevator, if you want to. But you can also see it from above, and hear it from above. [switches slide] So this is a longer shot of it. [switches slide] And this is kind of, can y'all see this stuff? This is a little ripple. Okay, so that's like, the sound is played through a synth into like a little, like a tube, like a plastic tube, that kinda manipulates the water, similar to how a transducer does, but it's like actually taking the sound wave and putting it into the surface of the water. Later, what, you know, what I wanted, what I started working on in the studio is the idea that there could be a mirror under here that'd reflect around the room, that this could be a real vibe spot. And, so that's what I'm gonna try to get to. It plays a bunch of sound. This might sound bad. Okay, so remember that a lot of the sound in this is audible, but a lot of it's also infrasonic. So, I can emulate the sound for you here, but it's not like the real thing. It's not exactly how it would be. I do, I am right now working on a kind of binaural audio description for it that is a lot closer than this'll be, but just to give you a feel. This specific installation plays three songs that are kind of cut up and chopped and screwed together. The first one is, wow, the song "Suzanne," written by Leonard Cohen. And sung by Nina Simone. And just like snippets of it. The second one is Park McArthur and Oscar Tillman's band yr from back in the day, singing a song called "Death." And the third one is, oh, MF Doom and Quasimoto, with some features on it, singing "Shadows of Tomorrow." So a lot of the waves that I was working with were these, these shadows, and the waves of time. So I'll play a little bit of those and see if this even works. [audio plays 01:52:50 – 01:55:07] Can you hear it? Does it sound like its underwater? Yeah, because it is, right? Now I'm bringing in another track so you know – this is not what it sounds like, but it's so you can like, you know, know. Y'all know about like binaural, like, being able to hear sound around space, like, around the space of your head? It's like when you take these two different frequencies that are very close together, and you play them out, and when they interfere with each other in space, they create like a pop, or, which you're not gonna hear on this, but that is what it actually – okay, and. Oh, what's that. Oh, and Sun Ra is in here too, because it's a feature, or a sample on the Quasimoto. And this is the yr, Park McArthur and Oscar Tillman. All of this is chopped and screwed, so I'm sorry I messed up their like songs. And none of this is exactly what it sounds like. (01:55:02) But it's kinda close, so it gives a little bit of a – and this one is like very much a, you know, playlist.

[video plays 01:55:09 – 01:56:10] Alright, now you get the kinda behind the music, VH1 behind the music, like this is the making of the Schlieren. So that, I thought a little video might be helpful in kind of understanding what happens. So you see the flame is still lit, and this is not smoke. And it responds to air current shifts. That's invisible stuff. That's there all the time! But if you put up these mirrors, you can see it. I, I mean, I'm interested in this, because it means that vibes are real. I love that about, like, the youth. They, like, you know, brought back the vibe check thing, and recognize that it's a real and material thing, even though it's deemed immaterial. Yeah, and it does, it does – you can work with those things. You can sculpt with those things, you can make stuff with those things. Interference can actually produce something.

Alright, I'm gonna maybe leave you with this one. [video plays 01:56:14 – 01:57:35] This is a studio test, but it's kinda like, so ignore the like boxes and stuff in the background. I don't have that much room at my studio so I'm just like playing it on the ceiling, but it's the same idea, these are bar waves from the ripple tank, but it's sound into water. So it's like kind of messing with the idea of like reflecting it, like, all around. And this is a random song. I mean, it's not random, it's called "Get You The Moon" by Tina, featuring Snow. But it's not part of the artwork, it's just a test. Okay. There's so much more to say, but – are all the bugs with you, or is it cause of this light? Yeah, okay. You want to do questions? Does everyone wanna, do you wanna do Q&A? How are you feeling? {applause, cheering}

Hi, if you think I can call on you, I can't, cause I can't see.

Audience member #1: Hi, Constantina.

Zavitsanos: Hi.

Audience member #1: Something I really appreciated is when you say that you embrace not knowing. And you embrace the things that you can't do, either physically or the things that you don't know how to do. And I'm wondering if you see that as a very, maybe not, if you see it, but when did it become a very critical or important part of your practice, is to address the things that you didn't know?

Zavitsanos: When did it become an important part of my practice? To do things that I don't know?

Audience member #1: Yeah. Like taking up that uncomfortability.

Zavitsanos: Oh. Okay, yeah. Well, I mean, I love the unknown. Like, wow, Christian, this is a hard question. {laughs} See, I don't know the answer. I might need to watch some YouTube videos. {laughter}

Alright, let me give you an answer, let me give you, okay. {sighs} There, there's something with the idea of thinking that you know something that takes you really far away from it. Or collapses it. (01:59:59) There's a lot of things I kinda didn't bring up in this talk that, like, if you know about, like, the collapsing of the wave – has anybody ever heard of that concept? Alright, it's this idea that when you, when you measure something, when you try to quantify it, that you actually, you make it, you make it have to be something. And when you do that, that means that it, in being something, it can't be three other things. Which is, it can't be everything, it can't be anything, and it can't be nothing. And I really, really am very, very deeply interested in, in those other three, right? So, I have a tendency to just like gravitate away from the something, which is to say away from the figuration, or individuation, and much more toward the undifferentiated noise, or the capacity – like, okay, let me say it like this. Think of a TV screen, but like an old school kind, like CRT kind, like where it's static like in between channels. Or think of radio when you go between the dial, there's just a lot of static, there's a lot of noise, it's undifferentiated noise. And when you turn into a channel, what it means to be turning into a channel is that you like, you find

the station. You find alignment, you come into a locale. A place. Right? {laughs} I'm really, really trying to be clear, I hope this doesn't sound, like, really confusing. Yeah, same thing happens with TV – like, when you look at those pixels, or that snow on the TV, we call it nothing, right? We're like, oh, that's nothing, that's like, not a channel. But what it is is it's like a cosmic background or radiation or it's, it's the capacity for any and every picture that will ever come on that TV. Do you understand? It's like a matrix that could rev, that could conjure any given image. And indeed, every given image, and especially some given image. Does everyone understand? But it's only the space of that undifferentiated noise that allows the kind of capacity via its incapacity to produce that which we might call known. And I think the world is like this. So this is a cosmological question for me.

And maybe, I'm not trying to even be philosophical, again, I'm trying to be literal. I, I think we have a kind of responsibility to produce a better world, even if that means, you know, the destruction of the epistemological or onto-epistemological understanding of this one, right? Because, like, this is what I'm trying to say, like, like a lot of these things, like meritocracy, I like to earn stuff, I like to work hard, and you know, that's probably the real reason that I want to figure out stuff I don't know. It's, it's fun, it's a game, it's challenge, it's, it piques my curiosity, it gives me a sense of accomplishment. You know. {laughs} But there's also, yeah, this, but increasingly, and I guess, I mean, it's a tough question, you know what I'm tripping on in your question, Christian, is the when. You said when! And I was like, oh, no. Cause then I have to locate it in a time, right? It's always gonna be a lie, I'm gonna tell you some story about like when I was in fourth grade and I, I'll tell you the story. I was in fourth grade – I don't even know if this is – okay, I'm gonna tell you. Mm. You know those timed math tests and then at the bottom, well, I don't know if you had 'em. I had 'em. Timed math test, at the bottom, when you're done with the math, you get to do like a little riddle, but you're not, you can't do it until you're done, and you gotta get done in time to do it. Anyway, and it's like a decoder, like a, they ask a question, like a riddle, it says, what gets bigger the more you take away? It's blank space, blank blank, blank blank. So, you know, you start filling it in, it's A, space, H, O, L, E. And when I was in fourth grade I like really just collapsed, like my mouth through my anus, on {laughter} on this idea, because it was like a topological fucking conundrum. And I didn't think it like that in fourth grade. (02:05:02) But I felt, like my ears got hot, kinda like they are right now, even telling y'all this story, because when I was little, you know, I tried not to curse, like, even in my head, so A-Hole, you know, was asshole. It was a hole, like a hole in the ground, and that's a cool riddle answer, what gets bigger the more you take away, but then I, you know, but I, but just like being in fourth grade and thinking that you're, like, your math paper is saying a curse word about your body to you, is like a really topologically wild time. And that's then when I felt like, yeah, my insides were like touching, {sighs} I really don't know how to explain this. {laughs} Touching like a whole other world. You know? You know when people say you get really turned out, and it always has to do with a hole. {laughter} I hope that this is okay to say. I really mean it formally. Like, sculpturally. {laughter}

But yeah, that question of the unknown is like, you know, Caro, Carolyn Lazard writes an article called "The World is Unknown," and it really is about getting back to a kind of spiritual practice, and magic, and, you know, what I do love about channel surfing, and in the undifferentiated noise is that every once in a while you get to kind of become a channel

yourself. So when I say I work in medium-based time, I mean like I'm a medium, I'm a channel, I'm a, I'm trying to make myself a good instrument to bring things through. A lot of times when I copy someone, even accidentally, like Jason Hirata, all the time - Carolyn I copy on purpose, Jason I accidentally copy, and then I feel bad. Or like Siah Armajani, like, had that piece in like, I think the year I'm born? That I had never seen, that my friend sent me a picture of it cause it looks literally exactly like my debt stack, but like all seven million of you, he's also a Cancer, and he's born on my birthday, so I felt like, wow, I didn't, you know, there's homage, and then there's like, yo, we tapped into the same thing. Like, you know? We conjured, like, the same thing. You know, and it's different than, than influence, or reference. It's like, you tapped into the same thing. Some people are gonna be like, well, there's only so many ways to stack paper. {laughs} Which is also true. But, and that's, that's where those kind of like ideas of ratios and standards and standardization can really become these defaults or forms.

Wow, I took your question really far. And really far away. When did I do it. It was probably fourth grade. It was a Thursday. I don't, I literally don't remember, but I have always really felt close to things that are deemed unknown, and intrigued by getting to know, you know, without having to, without having to understand. Like a lot of times that's how I deal with conflict, too, like I'm like, okay, how can I accept - cause like the goal is like to get to acceptance, so I just like jump right there. I'm like, well, we'll just do this backwards too, I'm never gonna really understand, I'm just gonna accept. And then sometimes understanding comes. But knowledge and understanding - alright, listen, did that kinda answer it? Or did I just make it like really bad? {laughing} Okay. But I mean, I could talk to you after, too. I just think that there's like a kind of [WORD UNCLEAR] epistemological question about what constitutes the making and breaking of, of worlds.

Yeah. Are there any other questions? That was a, that was a good one, thanks.

Audience member #2: Hello? Hi. Hi, Tina. Thanks for that.

Zavitsanos: Who is it? [NAME UNCLEAR]?

Audience member #2: Yeah, it's me.

Zavitsanos: Hi.

Audience member #2: I really appreciated, or I guess I was curious, cause you began the talk kinda of saying you were building off of Park and Jason's talk, and kind of adding on this layer of desire, and I appreciated that you ended with this wishing well, and kind of seeing wishing as a form of desire, and need, and want. And kind of, I guess, I'm thinking about that framework in relation to debt as a desire with an expected return, versus maybe like gambling as a wish or desire that has an unexpected return. How that might be closer to a wish. And I guess I'm curious, just like your relationship to wishing, and desiring? And how that might effect I guess how you move or operate or organize in the world. (02:10:09)

Zavitsanos: Yeah. I'm glad you said all that, because I forgot to say it. Yeah, the well, I mean, oh gosh, wow, you know, Gilia has this thing about the unwell, and the well, and Park has like taught me that, you know, the words well and wealth and welt, they're all etymologically related, whatever that means, cause that's also kind of a fictive thing, but it's also a continuation of a certain sociality of how language might move. So I like it. And, yeah, the idea of well wishing, right? I almost called it, you know, well wishers. I was thinking of the kind of salutation or greeting of wishing someone well, and how this can be really beautiful, this can be really hard; I was thinking about the, the difference between a well and a spring. Fountain. The thing about the fountain on the Rider-Waite Smith ace of cups, it kind of like overflows and regenerates. I'm thinking of the idea of a well as something that you dip into, a resource, to like get in the ground, a hole. But I'm also thinking about the idea that they're often sited on springs, which is to say like groundwater that is shooting up. So, there's a kind of verticality to them, but also a kind of submersion that I'm interested in in terms of, like, how deep a well has to be, or how shallow it can be and still be deep.

I think you're asking me about wishes, and I'm gonna tell you this, which I totally forgot to say, which is that public fountains, and well wishes are places of, of gathering, to, to many, many different types of people in places and times. And even in modern, like, whatever, like a, like a public art piece that's a fountain, people will throw coins, and you gotta just imagine that that's a giant give a penny; take a penny. Cause somebody else is getting the coin out. You know? Sometimes those things are actually collected by governments or cities or municipalities to like donate, or do some kind of charity thing. And other times it's just like regular people giving, getting money that other people throw away as a wish, so one person's wish could be another person's, like, you know, it might be, I don't think of a wish as something that is individual. Or maybe I should say my wish is beyond the individual. I'm thinking of the shared resource of wishes, that what you put in might not be the thing you get out, and putting something in might be getting something out. Yeah, I don't, I just don't think everyone has to contribute equally. {sighs} I'm not saying that quite right, but yeah. And again, these, these places of, of gathering, and public, yeah, it's a public shared resource, that's probably the best way I can think of a wish, is a kind of shared resource. But it can be whatever you want, like, you know, that's the thing about wishes.

You know, even the idea – there's a lot of things I just didn't say, like, that the copper and silver coins actually have antimicrobial qualities, so when these were offered into actual wells and springs, people did it because they were, it was, it cleaned the water, it cleansed the water for acts of healing, or just drinking water to stay alive, which is also an act of healing. So, there's like kind of like magical properties, there's real properties, probably magically, magical realism properties to them. But for me, wishes are just a shared pool, you know, and like a, maybe you think of it as like an actually public pool.

Audience member #3: Hi, Tina. Thanks for sharing.

Zavitsanos: Hi.

Audience member #3: My question for you is could you speak to, speak about the ethics behind your making? Because I see, from this talk I see that you're like an incredibly principled, ethical maker. I see, like, traits of radical generosity, thoughtfulness, responsibility in how you make and how you approach your practice. So, in light of the talk we had yesterday, after dinner, the question of the ethical nature of an artist's practice came up, and I was wondering if you could shed light on how you think about ethics. (02:15:12)

Zavitsanos: {laughs} Okay. {laughter} You know, some of these would be good questions like after, like after after. {laughter} Wow. Okay. I'm not that ethic – I mean, okay, I have a Taurus moon, full disclosure, I guess I'm kinda ethical. {sighs} I do think that, that, that artists have – I told you this yesterday, I do actually think – I, okay, it's not that I think, I don't want to tell everybody else what to do, right? Maybe that's my ethic. You know? But, but I do, I do think that there's, there's {sighs} I hope – alright, the thing, I hope the thing, I hope that artists would be ethical, yeah, I do hope that. Now, here's the problem, though – what is ethics? Which ethics? You know? A lot of what might be constituted as generosity in my work is not generous at all. You know what I mean, like, I'm not sure what, like, I don't think that giving is somehow like more generous than taking. In fact what I'm trying to say is that like I think of taking as giving. It- do you understand what I'm saying? Like, I think we can all {sighs}, yeah, like, I think I've already said this, but the contribution of your need, which might be deemed by an ableism or able, by whatever, whatever ism, I'm gonna call it ableism, if being seen as a burden, being seen as somebody who is like leeching off of society in this way or that way or any other way, and you know how these go together, they're concumate [?] projects, like racism, eugenics, ableism, these are like entwined things. Which is why I think things like coalition building is important, because I think we need to be as entwined. Now, that doesn't mean – it's a both and. I don't, I honestly, I love like when people do their own thing, and specific affinity groups, because real theory comes out of that. We need to do that. But I always, I guess, wish, or hope, that there'll be like points of interference and interaction so they like, you know, come back together. I'm into that. And that doesn't always mean agreeing, in fact, sometimes I like being like, not everything is formed by consensus, some things are formed by, or in discensus. Even the most like utopic, like, commune, or kibbutz, it's like, that's great for the first generation, it's a problem of reproduction, which is a, when someone else enters it. You all figured it out, everybody consents, it's good. Now what? Somebody from another town comes in, now what? Somebody has a baby. Now what? You're just born into it. So we're born into things that we may or may not be into. And I think we have a kind of responsibility to pull back on 'em, and, and make something better, make something we actually want.

So my question is not, or my answer is, I don't know if I'm ethical. I think I probably am, to some degree. But I'm not trying to be like a good person. Sometimes the good people are really hurting me, cause then you get into these like – sorry, not good people, good people is good people, but like {sighs} I'm not trying to, like, be a, wow, I don't know how to say this, cause I'm gonna use the same word, and mean something different. But I hope that you're kinda feeling me. What I'm saying is like, don't think that I'm so good. I'm not so good. Like, or ethical. Like, I'm not really trying to think about what's good or bad, I'm trying to think beyond good and evil, or think with a, more with the and, right? And just so

like, I'm more interested in the kind of rub, or the, the social mix that figures out what they want their ethics to be, rather than having them consented upon them, rather than – right? There's a difference between consensual feeling with and the kind of contraction that happens when something like the code of law is inscribed upon. Right? And as much as I, I actually really like, I love how inclusive y'all have been, like sometimes I speak against inclusion, because I know that an inclusion is always an exclusion elsewhere. Like, it's a problem of concentric circles in space and time. Like, where we draw the line, there's always something outside. (02:19:56) Right? And that's why a lot of my practice is interested precisely in the interference; the crossing, the holding of difference, the crossing of difference. And by crossing, I don't mean to traverse, I mean to hold where it is. And be chill with it. Be into it. And sometimes that does mean discensus or disagreement. One, and so the problem for the question for me is {sighs} what ethics do we want? And that's what I was trying to get at.

I, what I didn't tell you about closed captions, closed captions, and Carolyn is gonna tell you about it, cause they're gonna show this bomb film called *A Recipe for Disaster*, you're gonna need to know a little bit of disability history to contextualize the work. It's like when you look at Cameron, Cameron Rowland's work, you need to know the thirteenth amendment of the United States of America. I didn't know that. It's not, I understand that some work can stand on its own. My work doesn't stand on its own. I don't even stand on my own! Like, you know, so, it, and sometimes what we think is standing on its own is not standing on its own, it's standing on a large history of – even painting, it's standing on, on, on the history of painting. Or the notion of the grid. Which by the way is a Cartesian idea of the organization of space time, that, that has a danger in it that separates the mind from the body. Right? Why is why in crip community we say bodymind, cause we don't make that kind of distinction. We like that blur. I might even say the bodymindspiritsoul. Earthfireearthairwater. However you wanna do it. Which, I don't know if you noticed that all the pieces in the simulcast show are elemental; they do with fire, earth, air, and water. They're a little tarot deck. They're all aces.

{laughs} I'm really revealing things I don't normally tell people. You're really getting, it's because there's so many Cancers here. {applause, cheering} But yeah, I'm with you, and thank you for saying I'm ethical because I know you mean it in the absolutely best way, it makes me feel really heartwarmed and good. So I love that, and thank you. And I do hope that artists would be ethical, which is to say I wish we would listen to each other and build the world we want. And that requires asking questions about what our ethics are, because some of them are a little bit bad, and we call 'em good. {laughs} You know what I mean? Like, that's what I was gonna say about the captions, the history of closed captioning, which starts out with like deaf people and disabled people being like, yeah, we need basic access, hello. And then it comes in, you know, and, you know, it gets on TV, and it, it doesn't start with closed captions, it's what's called open captions, which is like, when the text is burned into the image. And then what immediately happens thereafter is that like, you know, non-disabled people, and hearing people, get, and non-deaf people get mad. They're like, this is ugly! This is in the way! I can't see the whole image. Why are these words here? Now, fast forward to 2023, and y'all love captions, I know you turn them on on every show you watch, you wanna get it, you wanna know, you know, like, you know the layers that it

offers. But, but what happens is like, this is what I'm talking about, the aesthetics inform politics, y'all, right? Like, they go, they go hand in hand. So sometimes, like, when we're talking about ethics I don't know if you mean ethics in the, what I'm gonna call the Taurean sense, where it's just like a kind of a moral or a value, or in the Sagittarian sense, where, where you mean, like, justice, and law. But, but yeah, like, so, what happens with captioning, it was open, people got mad, so they took it away, and then we had closed captioning, so they put it on basically another channel, called an SRT file, and then at first they made it opt-out, so you got the channel, you got 'em, right, you got, there's the captions; if you don't like 'em, you [WORD UNCLEAR], you can turn 'em off. Okay? But now you notice what they are, they're not opt-out anymore, they're opt-in, right? And when things are opt-in, it means that people don't see it. Unless they need it. Right? This is why I come back to need. And desire. So if you don't know it exists, there ain't no way for you to know what you don't know. Which is another reason, there you go, Christian, that's why I go after what I don't know. You know? {laughs} That was, I didn't mean that pun, sorry.

Yeah, so it was an aesthetic choice, it was literally deemed ugly, or in the way. And so they got rid of the captions. And when you get rid of it, people don't know it's there, so people stop doing it. Cause they don't think about it. Unless you need it. (02:24:55) So now it's opt-in. Just like, you know, a lot of things are opt-in. This is what I mean by inclusion – you know, when anybody, you know, you go to a queer party and they're like, we're trans inclusive! I'm like, uh, if you have to say that, that's probably not – {laughs} like if you thought about it after, that means it wasn't. You know? Which is fine. And like I said, like here, it's a different story, because here, there's something other than, like, following a policy or protocol, there's making a people. Yeah, that's why I said about, I don't know if you know, like in 2012, Sarah's done a lot here! That's all I really have to say. I'd rather get with people, than make another policy. And I'm not against, please don't mis-take it, like, oh, Tina doesn't want, wants total anarchy – well, actually, that's probably fine. {laughter} You know, I think you're getting what I'm, I hope you're picking up what I'm putting down.

Alright, any, any other questions? I also, you're free to go, anybody that wants to go, I don't want to keep you here.

Audience member #4: Hi. Hello. It's Maya. Hi, Tina.

Zavitsanos: Hey, Maya.

Audience member #4: Oh, can you hear me? Yeah.

Zavitsanos: Yeah, I hear you.

Audience member #4: I'm interested in what you were saying about these threads of need, and need, desire, and ethics, and I'm wondering if you can explain what it is that I've done to you.

Zavitsanos: What you've done to me! [music starts playing with YouTube link on screen]
{applause, cheering} I'm gonna take a you plural on this. [begins karaoke to SWV's "Weak"]
{applause, cheering}

This'll continue, down by a bonfire? Thanks for coming to my TED talk. {applause,
cheering}

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