

[01:01] **KYLE HERRINGTON**

Hi, everybody. Hello, hello. Hi. Welcome. Thank you for coming. For those of you that don't know me, my name is Kyle Herrington, and I'm a second year student here at CCS, and I'm a huge fan of Jacolby's work, and I know a lot of us in this room are as well, too, so thank you so much for joining us. And talking to us tonight. I'm just going to give a biography about Jacolby and his work.

[01:23]

Jacolby Satterwhite is celebrated for a conceptual practice addressing crucial themes of labor, consumption, carnality, and fantasy through immersive installation, virtual reality, and digital media. He uses a range of software to produce intricately detailed animations and live action films of real and imagined worlds populated by the avatars of artists and friends. These animations serve as the stage on which the artist emphasizes the multiple disciplines that encompass his practice, namely illusion, performance, painting, sculpture, photography, and writing. Satterwhite draws from an extensive set of references guided by queer theory, modernism, and video game language to challenge conventions of Western art through a personal and political lens. An equally significant influence is that of his late mother, Patricia Satterwhite, whose ethereal vocals and diagrams for visionary household products serve as the source material within a decidedly complex structure of memory and mythology.

[01:25]

Jacolby was born in 1986 in Columbia, South Carolina. He received his BFA from the Maryland Institute College of Art, Baltimore, and his MFA from the University of Pennsylvania, Philadelphia. Satterwhite's work has been presented in numerous exhibitions and festivals internationally, including most recently at the Front International Cleveland Triennial for Contemporary Art in 2022; Miller Institute for Contemporary Art, Pennsylvania, 2021; Haus der Kunst Munich 2021; the Gwangju Biennale 2021; Wexner Center for the Arts, Columbus, Ohio, 2021; Fabric Workshop and Museum Philadelphia, 2019; Pioneer Works, New York, 2019; White Chapel Gallery, London, 2019; and Museum of Modern Art, New York, 2019, among, of course, many others. He was awarded the

United States Artists Francie Bishop Good and David Horovitz Fellowship in 2016. His work is included in the collections of the Museum of Contemporary Art Kiasma, Helsinki; Museum of Modern Art, New York; the Studio Museum in Harlem, New York; and the Whitney Museum of American Art, among others. Satterwhite has collaborated with several musicians, including Solange Knowles in 2019 on her visual album, 'When I Get Home', and Perfume Genius in 2022 on his album 'Ugly Season'. Satterwhite's piece 'An Eclectic Dance to the Music of Time' just opened at the Lincoln Center's new David Geffen Hall, commissioned in collaboration with the Studio Museum in Harlem and the Public Art Fund, and will be on display for the next two years. The significance of Jacolby's work and legacy is something that is often felt and discussed here at CCS, as his work has been included in much of our own research as well as within our coursework, such as Ed Halter's Survey of Electronic Art last spring. His 2020 work, 'We Are In Hell When We Hurt Each Other', was recently acquired into CCS's Marieluise Hessel collection. Please join me in welcoming Jacolby Satterwhite.

[03:29] **JACOLBY SATTERWHITE**

Wow. Hello...Wow, these synopses get crazier every time. That sounds great. So, hello, everyone. I'm glad to be here. [inaudible 03:41] . I guess I'm going to share with you my current work. So, I'll just jump right into it, because I want to fast forward to the present. Anyway, basically, in the past 14 years, I've been establishing a vernacular that's been leading towards a social practice, that creates a rhizome for a multidisciplinary practice that gives me the kind of freedom and agency to be a creative being. And this is what I've realized. I started from somewhere deeply personal and cathartic, and I realized it was just the training wheels for something that's way more expansive and freeing, and I'm just going to take you on that journey today.

[04:45]

So, I like to start with a very essential film in my practice called 'The Matriarch's Rhapsody'. I finished this in 2012. There were different iterations of this before, but this was the final iteration that I felt became sort of the codex of two suites of film series that I worked on over ten years.

[05:16]

So what you're looking at on the left is my mother, Patricia Satterwhite's drawings of common household objects that she wanted to invent and be produced on the Home Shopping Network. And also, eventually, over time, those drawings had more of an autonomous cathartic purpose of channeling her schizophrenia, and making it calm down. When I was a kid, this was how I started making artwork. I was obsessed with her. I was really impressed by her tenacity and her ambition and her dedication to making drawings from six in the morning to the evening, which is something I do now as an artist, this is my process. I work that early. But when I was a kid, I didn't know that this was a cathartic process to subvert her pain. I just thought it was really cool. And my father would—to help her cope—go to Rite Aid or the pharmacy to get crayons and markers and all these drawing utilities that were really fancy. And as a kid, I wanted to play with those crayons. And she said, "you have to learn how to draw in order to, because I don't want you to break my crayons." And so, I would copy video game characters like Chun-Li and Ryu and show her them—"oh, I know contour lines, and drawing and gesture." That's when she allowed me to be her apprentice and help her make drawings for her imaginary entrepreneurship, where she was sending out these blueprints to these companies that were not being seen and sent back. Sometimes companies would send her letters back, courteously, like, "Thank you for your submission," but whatever. As her paranoia went on, she actually thought that she was inventing things. She was like, "I invented the computer, IBM stole it from me, like a [inaudible 07:36]."

[07:37]

So anyway, this process—that's my mother on the right—the drawings are on the left, and the 3D animated versions of them are in the middle. And the family photographs, it was kind of interesting because my father was just taking photographs all the time, simultaneously. And what was interesting about these photographs is that they contain the same material culture that my mother was examining in the drawings. One thing about those drawings is that they were made in the 90s and 2000s, early 2000s, and

were reflecting on a sort of, like, American material culture, capitalism, desire, fantasy that was being embedded and ingrained in the collective consciousness through limited media. And the more you look at them, the more you can kind of bridge together some reflective synopsis of what the zeitgeist was. Anyway, so the way that I felt like I could use this video— let me rewind back to you, that is to say that when I was growing up as an artist, I'd stopped working with her drawings at around like twelve, and I went deeply into painting, and drawing, and playing video games, and being in my own autonomous zone, no pun intended. I kind of stopped believing in her mythology, and just went into my own world of escapism, listening to Bjork every day, and drawing, and being weird. And eventually, all I wanted to do was get out of my home, because it was just a lot.

[09:32]

And so, I applied to a boarding school that was 5 hours away from my home in high school, and I got in. It was called the Governor's School for the Arts and Humanities. Actually, my best friend Andrew Durbin, who is the editor of *Frieze*, went there, and a lot of cool people went there, actually, in South Carolina, and it really changed everything for me. I mean, it was a culture shock for me because I grew up in a very low, in poverty, I grew up in a very different kind of area. So when I went to this school, it was a culture shock, and I got deeply ingrained in painting, and the discipline of painting, and trying to be the best painter in the universe, and being told that I couldn't be. I was defiant in trying to be a painter. And it was really intense. And I went to MICA with that mindset, and I was just so focused on being some German neo-abstractionist, Neo Rauch-type crazy Peter Doig-ish painter. I was obsessed with landscaping, big ideas, and Bosch, and tableaus, and that was all the things I was focusing on. And it was also reflecting the landscapes of my videos.

[10:39]

But then I hit a dead end with painting, because a person like me making paintings, at that time, wasn't really communicating with my audience and my professors, and it was just a weird conversation. And it made me want to have agency as an artist, and have

control over the conversation. So I looked inward and went back home, and I saw my mother was still making drawings. I saw her drawings were deeply original and became more fantastical. She had no professor. She had no academia and no institutional foundation. But, she drew, her consistency and commitment of making art through the mode of necessity made her evolve into far more of a sophisticated artist than many artists I've met with tenure positions. And I was just, I was like, "wow." The line weight and the confidence and the variation in these drawings are so great. Oh, my God, you are the first teacher and the last teacher. And so I took a lot of her drawings with me, and I didn't know I was going to use them, but I was working with Professor Derrick Adams, who invited us in his workshop to bring something that we didn't think was necessarily art, but that's something that really fueled our practice. And I brought the drawings, but I made something that's like this video, and we went into a two hour rich conversation that just expanded so much for me.

[12:23]

And it was like the floodgates opened. And I realized that all of my research with Dada and Fluxus and Surrealist artists, when people write scores and scores for performances— I was thinking of the drawings as these scores for happenings, or an exquisite corpse, or these prompts that would be written in a Fluxus piece to activate as an art piece. And I was trying to use that mode of operation as a strategy to create art, like an absurdist kind of form. Because, I was thinking, personally, in my micro-universe, I'm rejecting my own narrative as a painter, and moving towards conceptual art and performance. So I was using history as a way to guide me towards my own autonomy.

[13:23]

And so what I did was I started to make performance pieces based on these drawings. I bought a Walmart point and shoot camera, and I started sewing costumes, and I would perform in nature and based on the text and the objects and the drawings, and they were very bad, pared-down, and basic. I got into Skowhegan with those dumbass videos. I mean, no painting. It was just those videos. It was really an anomaly lottery

moment because it's 3500 applications, and 65 people get in. And that's what changed everything. I went there and I incubated with a lot of these ideas as a performance artist. It was definitely a PTSD moment because I only knew how to make drawings and paintings and to get in as a performer and filmmaker, I felt lost. But then, when I got out, I discovered my own tenacity to learn how to do animation, and teach myself how to, like, bring tactility back into a process. Like, how can I be a painter but with moving image? How can I be a painter with performance? And that's when I started to teach myself animation and After Effects. And then eventually, through trial and error, I discovered Maya. I discovered a rotoscoping process in Maya where I could trace my mother's drawings with the Wacom tablet and turn those CV curves into pipes and ridges. Basically, I could have this toy box that I can disperse into thousands of landscapes, and create these Boschian tableaus that mimic the landscapes of my painting. And so that's when the ultimate 'AHA!' happened, through like a bizarre trial and error fusion.

[15:17]

And so moving on...The Vimeo talk. So, one of the first projects that I found successful coming from this was "Country Ball 1989-2012," where I was obsessed with this 3D, I was obsessed with this home footage from the 80s. I'm in it. My cousins are in it. My brothers are in it. And it's basically a Mother's Day cookout in the woods in South Carolina that we would do every year. And this particular home video was interesting to me because it was a document of my sexuality as a three year old. I mean, like, gender preference—in the video—it's heavily documented—my family trying to position me with my male cousins, and I'm forcing myself onto my female cousins, to perform with them and gesticulate like them. And I was obsessed with that. But then I started to watch the video more, and I was reading Robert Farris Thompson's "Splash of the Spirit" at the time, and there was this thing about Western American culture, like Black Americans having a psychic synesthesia with African traditions, like Nigerian Gelede Masquerade culture in Yoruba. And I was thinking about how, like, this was a very Yoruba tradition. A Black family celebrating Mother's Day in the woods, very tribally, but bringing their latest fashions and sculptures and cars and chicken plates and stuff like

that.

[17:19]

And I start seeing all these quotations with that kind of ritualism because in the Yoruba tradition, the Queen Mother is celebrated, and members of the tribe bring headdresses that are kind of postmodern. Some of the headdresses have plane sculptures attached to them because they saw a plane coming across the sky. And it's sort of like this weird matriarchal celebration, that is an interdisciplinary art practice, that kind of made me find connections with what my mother was doing with her drawings and how she was documenting. She was journaling her past through objects and animism. And so, like, drawing a teacup, reminded her of this experience that maybe had been traumatic. Or drawing a car, reminding her of this video. And what I realized in this video is that all the cars, Jeep cars, all the KFC buckets and aluminum foil and all of the plates, all of that American material culture, recreational material culture, was in this video.

[18:26]

So I found it--I said, I was like, "oh, wow, I can be an en plein air painter." Instead of painting from the landscape, I'm painting from the VHS tape, and I'm taking it into Maya, but I'm using 35 of my mother's drawings that I already archived, that kind of assimilate this space. And I'm basically figuring out, how can I do a queered, repurposed version of that space in this space? And then, I sewed all these costumes that were remixes of that 80's fashion. And I performed on the green screen hundreds of times to basically re-perform my family. I always compare it to when directors do re-masterings of their movies from the 70s. So, like, in this part of the video, the narrative becomes less repetitive and you start to see me interact with this American Dream landscape, that starts to discombobulate and disintegrate. I light this flag on fire, and the American Dream sign, and the cookout starts to burn and everything. Basically, like, the space starts to consume itself until it becomes just a constellation of it. And is this some sort of meta-narrative about the demise of capitalism and the Black family? Hahaha, I don't know. What's going on here?

[20:15]

But I think there's something beautiful. I was reading Sarah Alban's "Queer Phenomenology," at the time, and it was talking about how, with object orientation, like, a librarian sits at a desk and it's a librarian desk, and a chef sits at a desk and it's a chef desk. And these associative things are what creates symbolisms that become politicized. And so putting my tiny body on top of a Tower of Babel cake and completely remixing what the object means in relationship to my body became an important gesture in this. Just on that note, and I'm probably ranting right now, and I should go deeper into that, but we have a lot to talk about. What happens is, this figure eats up the space and it's this wonderful moment that I enjoy doing. I rotoscoped the video on After Effects, and I made this cool drawing constellation of the family in this landscape. And I just thought that was a really, a great way of ending it. Like, it's like an apparition or a faded, faint memory of that moment and bringing back those disciplines of drawing and painting that I was interested in.

[21:43]

After this, I did this series called "Reifying Desire 1-6," which I won't show, but it was shown at the Whitney Biennial. And it was my way of moving away from the familial, didactic elements in my work. I was still using my mother's drawings, but I was using them and, without any kind of reference to anything autobiographical, they were just the light architecture of these landscapes to me, to make these queertopias and narratives about gestation cycles, and experiment with animation and time-based media and really expand my creative juices. And that kind of segued into this commission that I got at San Francisco MoMA, that was a breakthrough for me because it allowed me to really bring it all together. One thing that I didn't mention that my mother did when I was a kid, she made 155 a cappella tapes at home, and in the mental hospital, of pop songs. And they were really beautiful poems. They were like Gertrude Stein poems. Or like Emily Dickinson poems. They are really, really beautiful poems. And like Earth, Wind, and Fire songs, too. They were like really, really great songs. And as a kid, I was really embarrassed by it, but I had these cassette tapes. And also, as a person, I'm a big fan of techno music, and trip hop, and drum & bass, and

experimental music, and Meredith Monk, and Bjork and all that stuff.

[23:03]

And so it was my dream to take these a cappellas and digitize them to create the soundscapes for my 3D animations. Because when you're making a 3D animation, it's very painterly and the sky's the limit of what you can do. And there is a synesthesia relationship between sound and the visuals that, like, if you kind of can control the relationship with both, you can create something really visceral. And so I decided to be really ambitious and take this budget that San Francisco MoMA offered me for two years. It was a residency, a performance in progress residency where they gave me a lot of money to basically make an album and a feature length animation film and a performance. And I didn't finish the feature length animation filming for the performance, I just did a VR piece and one film. I finished the feature length animation—the residency ended in 2017. It started in 2015. And the whole project, actually, was finished in 2020. And you guys bought the final video? Well, actually you bought the second to final video. Basically, it was called "Birds in Paradise," I started a band named Pat with Nick Weiss and Patrick Belaga. And, it sort of operates like the band Massive Attack, where we bring in different vocalists and people occasionally for each project. It's centrally me, Nick and Patrick. Patrick's a cellist. And Nick is amazing. He went to Oberlin for electronic music, and he's a part of the band Teen Girl Fantasy, and he taught me a lot about Ableton Live, and how to use synthesizers and Pro Tools.

[24:55]

I love making music with them. That's my happiness, actually. It's really a different kind of experience. Because, the thing about it, is that I would go to the music studio and we would work for 7 hours on this song but it was completely based on what I'm trying to achieve visually. So I'm thinking, I'm animating these fire glaciers and I want it to sound like—I would basically download thousands of sound bites and MIDI forms and collage them together, and he would help me clean them up. But it was all based on trying to find a visual solution. So then when we make these demos, I would take the demos back to my studio at home and animate listening to the demos over and over. And

those demos would influence how I animate, and then I would go back to the studio trying to get another sound. So this crazy process was really great for me.

[26:01]

So 'Birds in Paradise', the feature length animation.

[Video plays 26:05]

[26:05]

I'm just going to skim through it. So this piece has been really— I mean, I had a solo show at Haus der Kunst with this piece, of the whole series, and it's now showing in the MUNCH Triennial and Athens Biennale, and it was in the Gwangju Biennial. [singing 26:27] It kind of had this global domination that was really crazy. But, I'm now sick of it, because I want to move on. And the most rewarding thing about this actually, and I shouldn't say it's the most rewarding thing, but it's just ironic because I wasn't trying to make a music album to be processed like that, like a true music album. But a friend of mine was at Berghain in Germany and one of the songs was being played by the DJs, and I was so happy. So this is my mother's voice and these are her lyrics. And basically, the thing about it, is— I say "my mother, my mother, my mother" like Meghan McCain says "my father"— she's a primer and a gesso for me, to just deal with present concepts and topics. I mean, some of the videos, like "Blessed Avenue," — each video kind of addresses a present day politic or issue, whether it's public or private and it's really open-ended. It's sort of like a Rorschach test. Like how do I react to these lyrics to, to channel my current experiences with existing political issues that I think we face today? She's just one of the archives. There's hundreds of archives. I deal with. I cast hundreds of performers in these films. I work with hundreds of her drawings. I download hundreds of images off Google to be textures in these spaces. It's sort of like I'm just a metastasis of data. And these videos are basically, you know, just a rhizome of my subconscious. But with intentionality.

[29:10]

And there's just so much going on in regards to, like, how I stage performances in churches. The meta-narrative part of my process is so expansive and large that I cannot even scratch the surface with what's going on in this talk right now. But if you ask me questions, we could get deeper, because everything has a myth, and a story, and a metaphor, and is kind of symbolic. Everything is symbolically connected and it goes far beyond just the autobiographical archive.

[30:13]

I want to fast forward. So, like, 'Blessed Avenue', for instance, was a film that I made. I shot all these performers. I basically shot a lot of New Yorkers in Fire Island in the standard hotels and clubs. I would carry green screens in these really frivolous, debaucherous places where people were partying. And I wanted to put them in this weird cube adjacent to images of climate crisis and change, because I wanted this square to be a zone of complicity and ignoring the other zone where the world is melting down. I felt like juxtaposing the two to ultimately just say what I needed to say and having it play like a screensaver would give its own impact. And the piece was called 'Blessed Avenue'. That is an example of how these films operate for me. Like, where my intentionality resides, and how I come up with the ideas that I do. I don't expect you to get that, but there is the vehicle that gets me to spend 12 hours a day, every day. Gestating the piece.

[32:25.730]

Video plays

[33:01]

So this is the whole series, put into one Vimeo link. 'Birds in Paradise' is six videos. And it's an hour and 30 minute series. So it's a feature length animation. So this is 'Avenue B'. There's so much crystalline detail in this, that it doesn't work on this scale. You have to see it very large on a building side, or a museum, because the stuff inside of my body is even, like— me being hoistered.

[34:29]

All right. I want to fast forward, because I want to talk about where I am right now. So after this, I finished the 'Birds of Paradise' series during the height of the pandemic and I immediately went into doing a public artwork for the Cleveland Clinic, that was kind of challenging.

[34:58]

So I did a public artwork for the Cleveland Clinic. Basically, it was a commission for their new biorepository center. The Cleveland Clinic wanted to build this sort of research lab for, in this Black neighborhood called Fairfax that had a lot of contentious issues. This neighborhood has the highest rate of cancer, high blood pressure, and heart disease and crime. It's sort of like the weird heart of chaos in the Midwest, in this really bizarre way. It's so crazy. They felt the need to build something for resources for this community. And I spent time there. I was invited to be in the Front Triennial. And so this was a part of my research, to spend time there, figure out how could I journal the issue? And because I spent so many years mastering working with archives from a personal space with my mother's drawings, I thought, well, why not take it further? And have homeless people, "unhoused people" and teachers, and essential workers, and students—basically, I had a team of two people help me solicit 105 drawings from 105 residents, with the prompt, "how do you architecturally render utopia?" And I knew that that prompt would get me the craziest shit. I basically made another codex video with that. Here it is. So basically, some people did drawings about the city—the Fairfax Recreation Center. Some people did drawings of Cadillacs and Rolex watches. And some did drawings of, like, Judaism, or Christianity, or God, or their mother, or their family, or Happiest God. I got an eccentric array of scores and prompts basically to create another codex, kind of like how I did with my mother's drawings from the 'Matriarch's Rhapsody'. And so, basically, this is another long video. Basically, this was the object databank that would later become a video game. So I basically took all the objects and I dispersed them into this exploratory video game where you can walk up to the object, click on it, and touch them. And then you can figure out what the artists

who made them and blah, blah, blah. This is how the public artwork ended up being presented.

[37:49]

At first I just started, I made a public artwork with it. Like I made a monument like a Maya Lin Wall, in front of, in this neighborhood, where you can see a wallpaper that has all of their objects kind of cascading on top. And then this really expensive monitor we had embedded in there. It's going to play forever, their objects. They have the monitor facing the building because apparently people shoot this wall all the time. And so they have to change the wallpaper every [inaudible 38:21], which is ridiculous. But you can see the detail, all their drawings and their names. And it's a monument to their neighborhood, or [inaudible 38:36] utopia, whatever.

[38:37]

So later, I went further. So then, I decided to go deeper within. I wanted to live in this space, and I want to make a film from this space. So I made this...I did a video with Perfume Genius where I wanted him to live in this space, and then I massaged it more, and made 'Reifying Desire Seven: Dawn'. 'Reifying Desire Six' was supposed to be the end of the series for the Whitney Biennial, and then I realized I'm going back into this drawing kind of process. So I rebooted the "Reifying Desire" series. And this is called "Reifying Desire Seven: Dawn." And it uses all the drawings from the Cleveland residents. And it's new music. And I performed it live in Arkansas recently.

[39:57.930]

[Video plays]

[43:20]

It's hard to show you these things properly because it's a crescendo, and you have to kind of see it in whole. The churches at the end of the video, I did a lot of weird evangelical, kind of like composite trees, because the drawings were dealing with religion. And so the, it's original music, the dancer is the vocalist, and I had him sing. I

wrote that out. It's like I'm producing everything. So, this is playing next to the video game arcades. So it's like your Final Fantasy [inaudible 45:43].

[46:15]

So, then, to give you a sense of how that installation looked, it was sort of like the American dream. This was my mother's [inaudible 46:25] , just to kind of add a little accent to what was to come from the other people's drawing. These are the arcades for the people playing the video games. There were like these maps with the buttons on them. You can go to the people's objects. These are all their drawings, the Cleveland residents drawings on the wall next to the video game Xboxes. Like, the Xboxes are mounted to the wall with the wallpaper. The video art is in the back, that you just saw. These are the arcade consoles. And that's the video. And then, at the same time I was doing that, I was doing the Lincoln Center, was the biggest commission of my life, and it was a crazy feat.

[47:09]

It was really difficult. It was very expensive. I had to cast 120 New York City performing arts dancers and musicians from Juilliard and Laguardia, and Alvin Ailey, during COVID. I had to have a COVID manager, had to hire one to make sure that was going safely. You know, we get to the shoot at seven and leave at nine at night. Like shooting these dancers and performers. And it was a really amazing process, actually, because the whole point was I wanted to have queer, black, white, non-binary. I wanted to have a very diverse, a range of people see themselves at the Lincoln Center for two years, as an affirmation for a more diverse future, because since 1842 to 2022, the Philharmonic and the Lincoln Center has had primarily white principal conductors. And so what I did, with this piece, was to mine the history of the Lincoln Center and the Philharmonic from 1842 to 2022 to show a history of different kinds of people who participated there. So this landscape acts as, I modeled Central Park. I was thinking about pastoral concerts that you would see in a Manet and a Titian painting. The piece is called 'An Eclectic Dance to the Music of Time'. And I was thinking, you know, a landscape is horizontal, a timeline is horizontal. So I'm going to make a landscape timeline that spread between

blue, white, red, and yellow landscapes. And the dancers are the future. So it's like a past, present, and future monologue, that you kind of see weaving together in this piece, where the dancers are dancing on these monuments, with historical timeline bits being presented on these LEDs that look like Times Square, and the newspaper clippings about, like, Marion Anderson and when Rockefeller cut the ribbon for their Lincoln Center. Essential milestones of the Lincoln Center's history is being presented on here. It was hell on earth rendering it. I worked with Conductor and I worked with the Mills VFX studios for the rendering. So when I sent my files over to render--the thing is, this particular video, each scene had 250,000 files associated with the theme. And so when you're sending that to a cloud service, it just short-circuits and it doesn't know what to do. And so I had to stay up until three in the morning, like, rewriting the software with the team to basically just pick certain things. Like, we had to figure out how to get this done. It was really crazy. I learned so much from making this and the reason why it was so hard, because it's not a projection, it's a media wall. It's a sculpture. And so we had to use artificial intelligence to upres the image, to be able to register in a specific way. And actually, this was the first video that felt truly like a sculpture, it's a material, and I had to bend the material with language inside of the data so it can [inaudible 50:39]. So, it was crazy. So this is what it is.

[50:43]

And I think we could stop here and get to questions. I mean, I make a lot of things. I made paintings, too, last year. I had a painting show at MoMA PS1 that was related to the videos, and I'm still doing those. I'm actually going to make these VR paintings for next year, too. And, so I want to go into questions, because it's hard to foresee all of this.