



# Audio Guide

**LARGE PRINT TRANSCRIPTIONS**

MassArt  
Art Museum

## **DIRECTOR'S WELCOME**

with **Lisa Tung**

*MAAM Executive & Artistic Director*

Welcome to the MassArt Art Museum, or MAAM as we like to call ourselves! My name is Lisa Tung and I'm the Artistic and Executive Director.

MAAM is proud to be part of two exciting firsts: The inaugural Boston Public Art Triennial is a citywide celebration of public art, while the new Wagner Arts Fellowship recognizes mid-career artists who live and work in Massachusetts.

Nicholas Galanin explores Indigenous representation and narratives in two nearby installations. His riveting installation *Aáni yéi xat duwasáakw (I am called Land)* is in MAAM's upstairs gallery, and his Triennial installation *I think it goes like this (pick yourself up)* is on view outside in Evans Way Park, through October 2025.

On the first floor here at MAAM, experience the inspirational work of L'Merchie Frazier, Daniela Rivera, and Wen-ti Tsen. These Wagner Arts Fellows explore identity, culture, and collective memory, while advocating for social change.

As you entered the museum, you may have noticed an art installation called *Floreal* by artist Freedom Baird in the museum's lobby.

As always, we are deeply grateful to our partners and to the MassArt alumni and students who make our shows possible. We also thank you, the open and curious visitors who bring MAAM to life.

## EXHIBITION HIGHLIGHT

with **Freedom Baird** M'16

*Lobby, floor 1*

Hello, my name is Freedom Baird and I'm an installation artist and MassArt alum. The lobby here at MAAM is an immersive space for contemporary art where I was commissioned in 2023 to make the current installation, *Floreal*. The work was built in collaboration with MAAM staff and MassArt students and alums.

*Floreal* is designed to allow your eyes and minds to transition from the busy streets outside to the quiet galleries inside. Part distraction, part subversion, this artwork creates a miniature topography on the welcome desk and walls crafted from mosses and lichens. These real plants can work as miniatures of larger plants. We're playing with scale here! The desk also holds small objects and toys – feel free to touch and play with these!

Opposite the desk on the window wall you'll see planters filled with various greenery. Take a moment and walk towards the windows. If you look closely, you may notice the intermingling of real foliage with plastic fronds, reminding us to look consciously at the world around us, and consider the meaning and lifespan of everyday things.

## ARTWORK HIGHLIGHT

with **Daniela Rivera**

*Bakalar Gallery, floor 1*

Hello, my name is Daniela Rivera. I am an artist from Chile that has spent the last 22 years of her life living here in Massachusetts. I'm going to introduce you to my piece, *Ella Nunca Chuteo la Pelota* (*She Never Kicked the Ball*); it's a series that addresses themes of agency, collaboration, and political representation. The women of the Chilean mining town Chuquicamata were excluded from the social protections provided by the national mining company that employed their husbands. To organize their own support, they met for coffee in each other's homes around a kitchen table.

They asked for protective gear, professional training, and access to better medical care, to the national company. After their request gained no traction, they approached Cobreloa, the town's men's soccer team. This team, formed by their husbands and sons, recognized them as the Cobreloa female branch. This team at that point was the first league team in Latin American playing internationally—a big deal.

They never kicked the ball—these women never kicked

the ball—but this recognition provided them with enough visibility to access political representation, being able to present a candidate to the national union of copper workers. Mirta Moreno was then selected as the representative for Chuquicamata's union, the largest copper mine union in the country.

This series is built on the tenacity of these women and the idea that freedom is found in the collective, not the individual.

Thank you so much.

## EXHIBITION HIGHLIGHT

with **Nicholas Galanin**

*Paine Gallery, floor 2*

Yéil Yatseen yóo xat duwasáakw.

L'uknax.ádi xat sitee.

Kaagwaantaan Yádi áyá xát.

Sheetk'á Kwáan.

My name is Nicholas Galanin (Yéil Ya-Tseen). I am Raven Coho Tlingít, (L'uknax.ádi), children of the Kaagwaantaan from Sheet'ká (Sitka, Alaska).

The title of this work, *Aáni yéi xat duwasáakw*, translates to *I Am Called Land*. It's a kinetic sculpture and video installation of a large Tlingít box drum, suspended. A robotic arm hits the drum to the rhythm of a human heart; the beating of the drum fills the otherwise empty space or gallery.

The work speaks to land as a beating heart of all the life it supports. The absence of a living player of the drum points to the extraction of culture from people—automation as a tool for erasure and forced compliance with extractive systems.

The work's title is a reminder that everything living, engineered and built, comes from land, depends on the land and water. *Aáni yéi xat duwasáakw* reflects on the impacts of our movements, what we build, what we destroy, on land, water, and ourselves. The drum becomes a heart, the room becomes a womb, the imagery of the formline painted on the drum represents an unborn child, born into this future, born into a world where we still navigate technology, time, survival, emerging in continuum, born into capitalist productivity and indigenous survivance.