



Some works in this exhibition include content that some visitors may find disturbing. Experience the show at your own pace and with your own sensitivities in mind.

This self-guided tour is intended to provide an inquiry-based and exploratory lens to experience the exhibition **SEEN**. Developed to mirror the conversational nature of guided tours at WAM, this self-guided tour begins on the “carceral” side of the exhibition and ends on the “healing” side. Follow this tour in order or “choose your own adventure”. Use this tour on your own, with a partner, or with a group. Before entering the gallery read the intro label for the exhibition (on the wall or using Capption). When you finish reading the label, ask yourself, partner, or group the following questions:

- When you think of the term “inside artist” what do you envision? What mediums (forms of art) do you think about?
- How do you see healing, community, and art in relation to the carceral system?
- In what ways do you see societal norms shaping who is labeled a “criminal” and who is not? How does this align or conflict with your personal beliefs about fairness and justice?

Try to complete the discussion questions and activities in this self-guided tour before reading the assigned wall label for each artwork.

For supplemental material, including featured essays, poems audio, video and to find a digital version of this document, visit z.umn.edu/SEENExtras

CARCERAL (EAST)

We Can't Hear Ourselves Sing, 2024

B Bachelor & Emily Baxter

- Stand underneath B's Chandelier. What do you notice?
- Look up at the chandelier; what do the cages and sounds make you think about? What do you notice about the size and spacing of the cages hanging above you?
- How does the paired audio make you feel?
- The name of this piece is "We Can't Hear Ourselves Sing," who do you think "we" in the title refers to? What does the word "Sing" in the title mean to you?
- This Piece was inspired by Paul Laurence Bunbar's poem "Sympathy." What similarities do you notice between this piece and Paul Laurence's poem?

long distance call, 2024

Von Johnson & D. A. Bullock

- Listen to the messages on each of the phones. What did you gather from each message?
- What do you notice about the images on the monitor?
- What is your preferred method of communication with people you hope to maintain a connection with (gathering in-person either one-on-one or in a group, by phone, social

media, letters, video call, etc.)? Do you have the same preferred method of communication with all of the people in your life?

- Lift the recording phone and send a message to the “inside” artist reflecting on your experience with *long distance call* or the *SEEN* exhibition as a whole. Please remember that you are sending a message to a *real* person, so be kind and respectful. Your message will be reviewed before sending to the artist.

Cage[d], 2024

Sarith Peou & Carl Flink

- What do you notice about this installation? What element(s) stand out to you the most?
- What stands out to you within the poem on the walls?
- **If Cheng is not performing:** enter the *cage[d]* installation and remain within the cage for 5 minutes (use a timer or watch). Try to follow the choreography on the nearby screen. When 5 minutes are up, reflect on how this activation made you feel.
- If others are in the gallery, what attention did you get from them? What kind of attention did you not get?
- How did it feel to be limited to this amount of space? Did any thoughts or ideas come up for you?
- How do you typically exercise? What other practices do you have in place to keep yourself physically healthy? What role does access to space have in those practices?

Rootbound, 2024

Lennell “Fresh” Martin & Erin Sharkey

- Take up to a minute to look closely at the charcoal drawings on the wall. What do you notice about these drawings?

- How do you interpret the use of charcoal as a medium in the drawings included in this body of work?
- Now spend 30 seconds to a minute to look at the “property bin,” below the drawings. What items do you see in the bin? What do you think these items represent?
- What does the phrase “property bin” make you think of?
- How do you store things that are most important to you? What similarities or differences can you find with how you store your items to the bin on the carceral side of this installation?

HEALING (WEST)

Rootbound, 2024

Lennell “Fresh” Martin & Erin Sharkey

- Take 30 seconds-1 minute to notice the property bin on this side. What’s in the bin? What does this represent to you? How does what’s in this bin juxtapose what was in the bin on the carceral side of the gallery?
- If anything, what more does this installation make you consider? Did this piece make you think about anything in a different light? If so, what?
- How did this installation, on both the carceral and healing side, make you think about space and autonomy?
- In what ways do you think space (physical and emotional) impact people’s sense of autonomy?
- What does the growing tree symbolize to you in the context of this installation?

Braided, 2025

Jeffrey Young & Korina Barry

- Stand back a few feet and notice the shape of this sculpture.

What are you reminded of?

- What stands out to you the most in this piece? Share one thing you are curious about as a result of looking.
- Now move closer to read the words stamped into the sculpture. Which words stand out to you most?
- Do the words on this sculpture add anything to your experience with the work? What context or additional information do these words provide?

An Inheritance, 2024

C. Fausto Cabrera

- Look closely for one minute at these drawings. What do you notice?
- How many different ways do you use paper in your daily life?
- How many different textures (either real or implied) within this body of work do you notice? What do these textures bring up for you?
- How does *An Inheritance*, connect to the name of the exhibition (*SEEN*) for you?
- When you think of the word “healing” in relation to your own life, what do you think of? When you hear the word “healing” in relation to incarceration and the people affected by it, what do you think of?
- List the similarities and differences you find between this body of work and *Braided*, the sculpture by Jeffery Young and Korina Barry.

When a Garden Becomes a Canopy of Verses, 2024

Ronald “Bino” Greer II & Diane Willow

- Take a moment to look around this installation and take in each element. Take a seat on a bean bag if you feel

comfortable doing so.

- **Close your eyes/ soften your gaze and think about the following prompts:** Imagine a place that brings you comfort. What does this place feel like on your skin? How does this place sound? Who is typically in this place with you? How do gardens function in your memory?
- Take a moment to look through some of Bino's poems. What word or phrase stands out to you the most? Why?
- In what ways do Bino's poems invite you to reflect on your own experience or memories of nature?

long distance call, 2025

Von Johnson & D. A. Bullock

- Pick up the phone receiver and listen to the message. What do you understand?
- Take a moment and see what you notice about the video on the monitor.
- What similarities or differences are there between the "healing" and "carceral" versions of this installation?
- Can you relate to aspects of the struggle for connection or communication in this installation? In what ways do you experience barriers to communication in your own life?
- Return to the carceral side of *long distance call*, and discuss or think about what new things you notice after experiencing the healing side of this installation. Return to the healing side of this installation after your reflection time.

While We're Still Here, 2024

Fong Lee & Kevin Yang

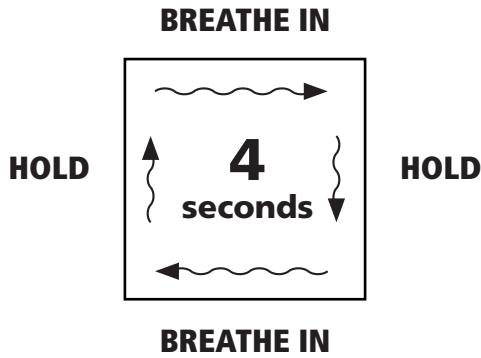
- How does intimacy show up for you with your loved ones after a long period of not seeing one another (friends, family, colleagues, romantic partners, etc.)? How do you reconnect?

- Watch the video of Fong Lee returning home (behind the wall of strings). What words and phrases stand out to you in his poem "While We're Still Here?"
- Did this video bring up any new ideas, wonderings, or thoughts? If so, what are they?
- Watch the video to the left of the string wall about the history of *Khi Tes* ceremonies. What ideas or concepts from this video stand out to you?
- How do you express well-wishes to your loved ones?
- Find a partner or work with yourself to perform the *Khi Tes* ceremony with. **Take a piece of white string and tie it around the other person's (or your own) wrist while verbally expressing well-wishes:** what do you hope for this person (or yourself, if you are alone)? What qualities have you noticed about this person that you admire? Express how you'd like them to keep or expand those qualities. How do you offer and express protection? Invoke blessings.

REFLECTION QUESTIONS

Use the rest of your time in the gallery or we invite you to feel comfortable to think, discuss, write, or draw in Open Studio in the Target Gallery while you reflect on the following questions:

- What emotions arise when you think about the concept that “we are all criminals” in some way? Does it shift your views on accountability and forgiveness?
- How do you think your perspective would change or stay the same if a loved one were incarcerated? What support systems would you hope to see in place for them?
- What roles do forgiveness and redemption play in your personal life, and how do you think these concepts could be better integrated into the justice system?
- Utilize box breathing to support your nervous system as you leave the museum today:



NOTES

SUPPORT PROVIDED BY

SEEN is supported in part by **The Andy Warhol Foundation for the Visual Arts**, the **Art Dealers Association of America Foundation**, and the **National Endowment for the Arts**. This activity is made possible by the voters of Minnesota through a **Minnesota State Arts Board Operating Support grant**, thanks to a legislative appropriation from the arts and cultural heritage fund. General operating support is generously provided by **Ameriprise Financial** and the **Art and Martha Kaemmer Fund of HRK Foundation**. Special thanks to the **KHR McNeely Family Foundation**, thanks to **Kevin, Rosemary, and Hannah Rose McNeely**, for their support of the Weisman's exhibitions and exhibition-related programming.



Scan QR code
for exhibition
extras



WEISMAN ART MUSEUM

UNIVERSITY OF MINNESOTA

Driven to Discover®