

Exhibition Information

Minia Biabiany

Our Listenings

In collaboration with Murielle Biabiany, Chloé Cramer, Nouma de Lacroix Cobral and Célia Poulot

Content

About the Exhibition

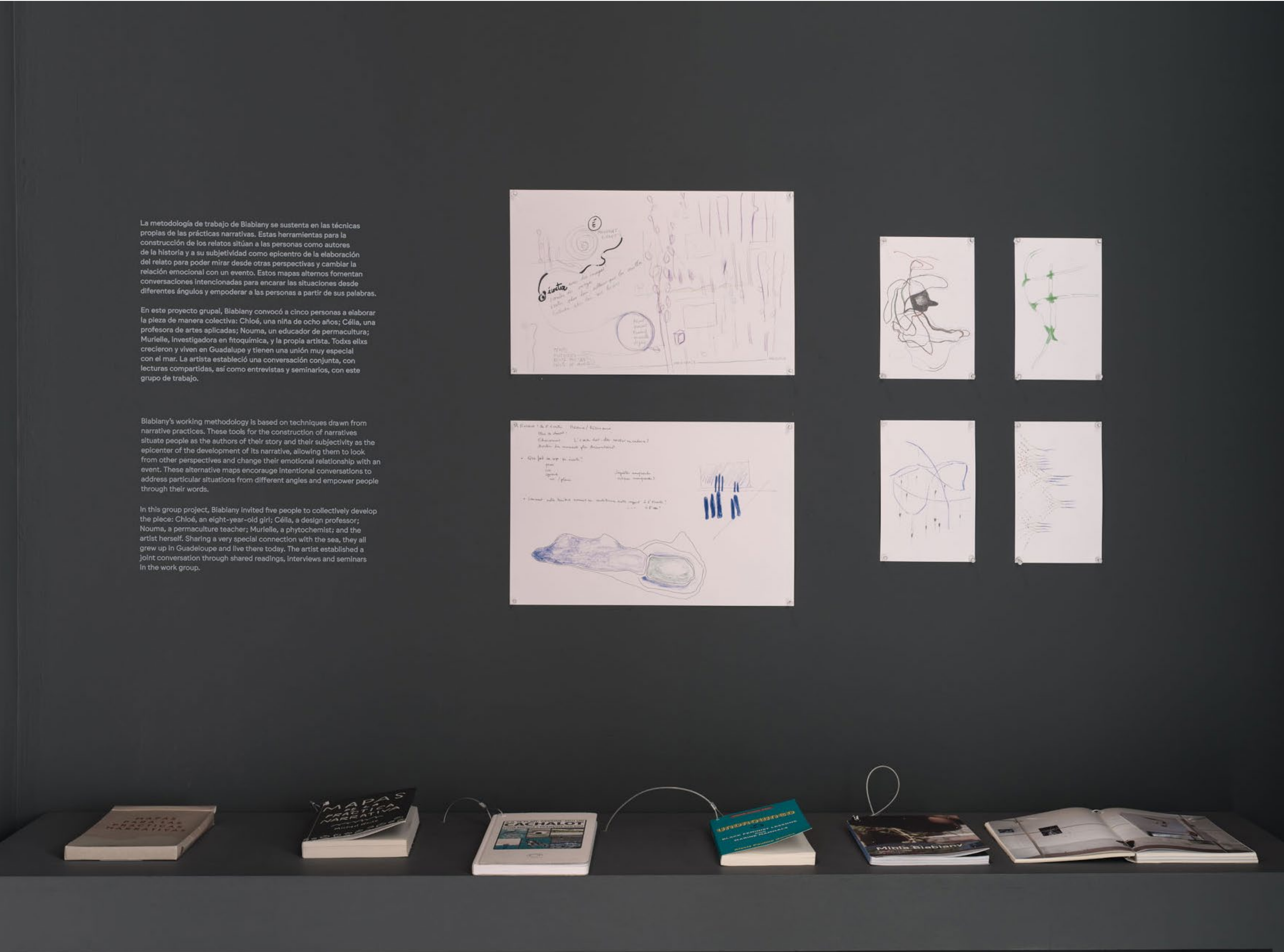
Layout of the Museum and Exhibition Gallery

Our Listenings

Exhibition Credits

We have presented this information on the exhibition in an interactive format so it can accompany you before, during and after your visit. You may also consult it directly in the galleries.

All the exhibition views are courtesy of MUAC unless otherwise indicated. Photo: Oliver Santana



About the Exhibition

During the 1970s and 1990s, chlordecone was used as a pesticide on banana plantations on the islands of Guadeloupe and Martinique, despite knowing of its high toxicity. The consequences of this health and ecological crisis for the land and water are still present and form part of the islands' colonial memory. In this context, Guadeloupean artist Minia Biabiany addresses the historical violence that has been transmitted across generations and the possibility of a listening of the territory. Biabiany explores the island's histories in relation to contamination, lineages and ancestral knowledge as forms of knowledge.

The collective project presented here proposes revisiting Guadeloupe's connection with water through a dialogue between local knowledge and poetic imagination to explore the deep bonds between bodies, landscapes and species—such as female sperm whales—that share the same living space. Through images, sounds and narratives surrounding the ocean, the artist invites us to recognize the sea as a living archive of exchange that preserves movements and displacements, and becomes a sensitive territory, bearer of ecological, historical and affective memories

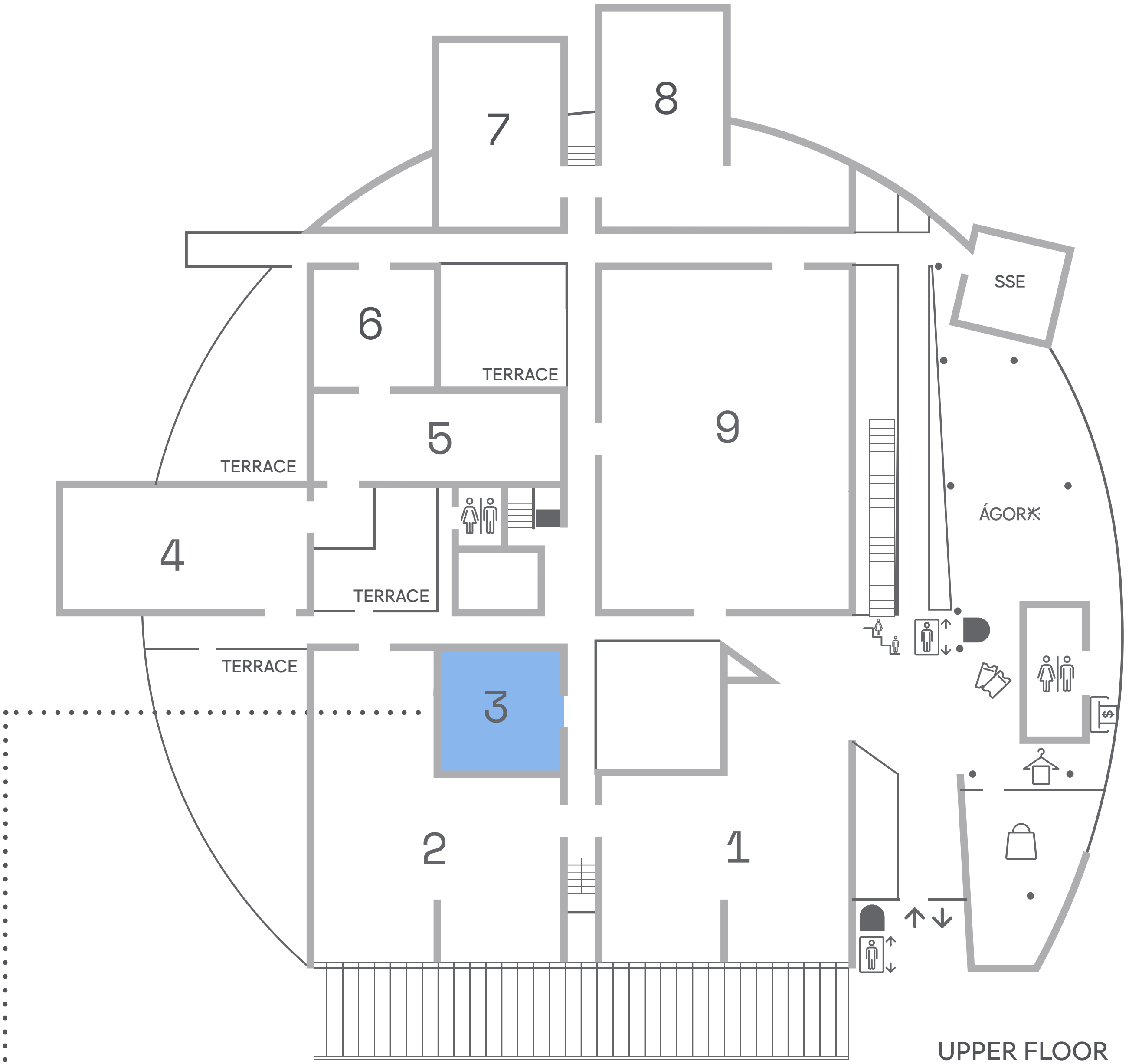
Our Listenings was the winner of the Moving Image Commission 2024, promoted by the Han Nefkens Foundation, under the theme of ecology, and in collaboration with the Museo Universitario Arte Contemporáneo (MUAC, UNAM), the Museu d'Art Contemporani de Barcelona (MACBA) and The Bass Museum of Art.



Museum Layout

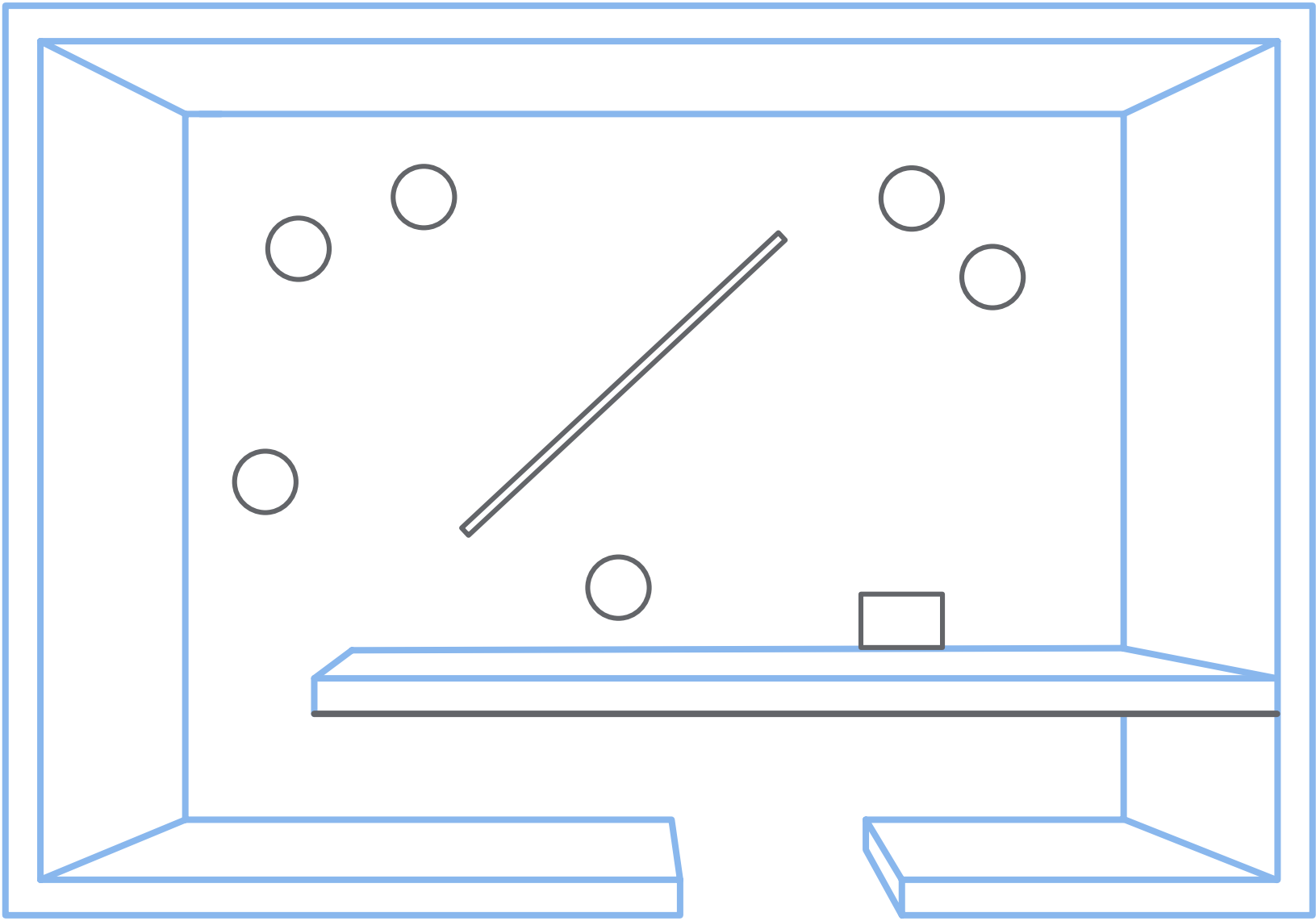
Exhibition Gallery

● *Our Listenings*



Layout of the Exhibition Gallery

● Gallery 3



Access

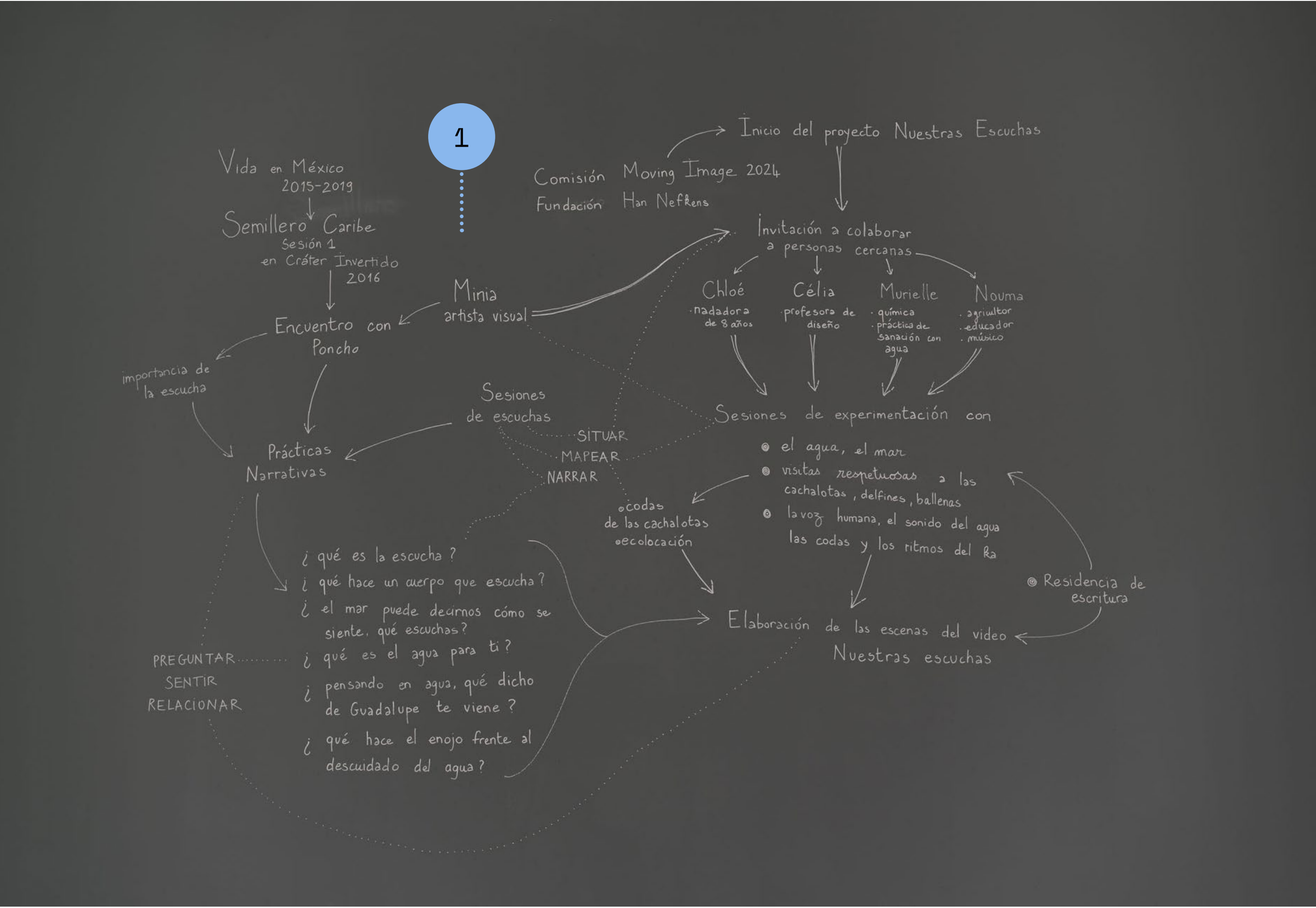
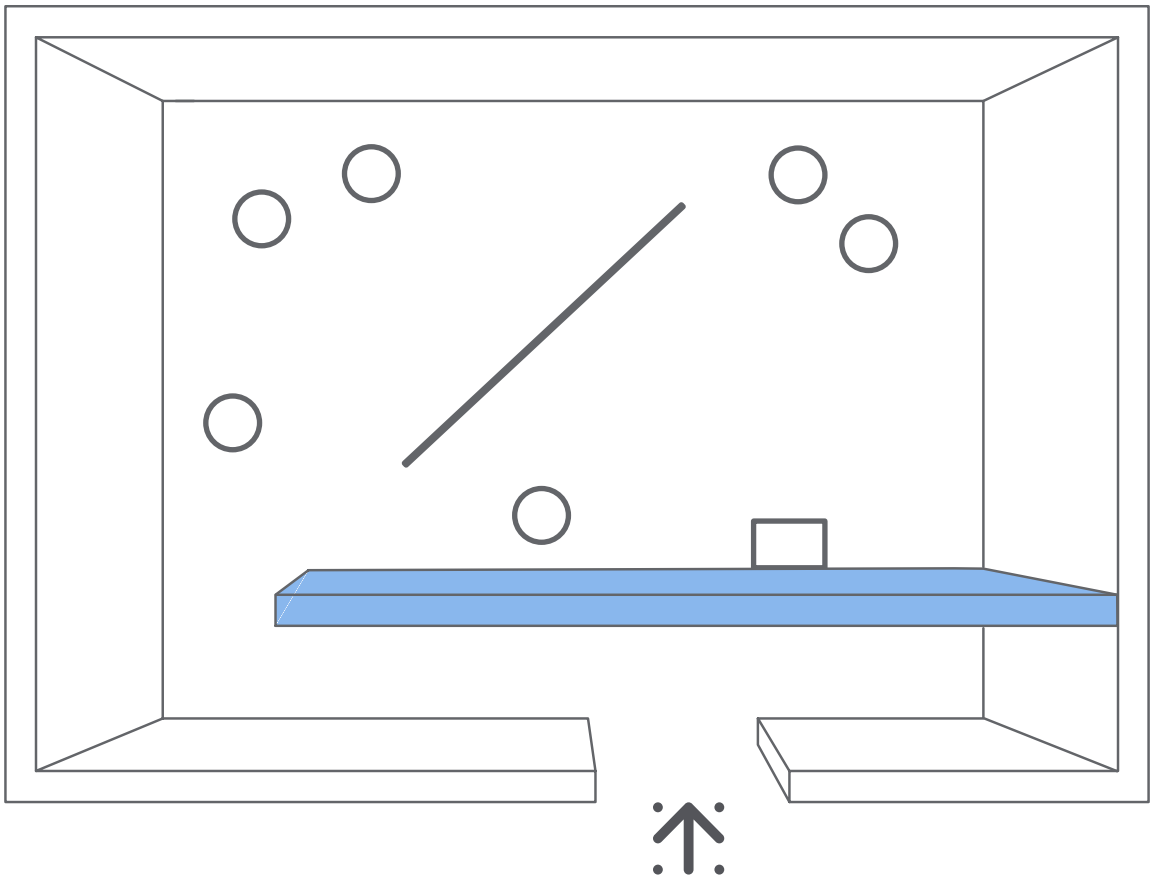


Small text panel on the right wall, likely providing information about the artwork.



Our Listenings

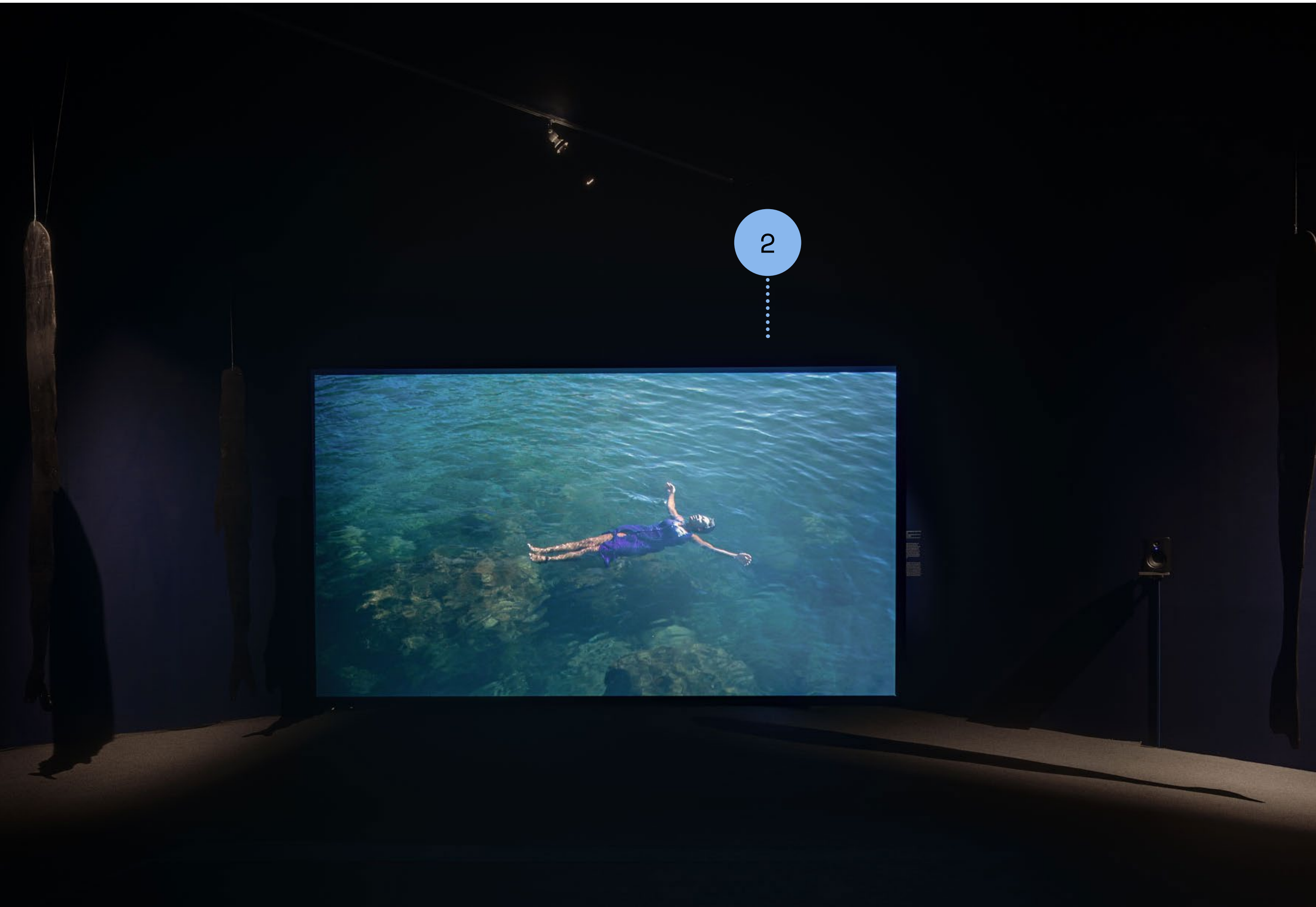
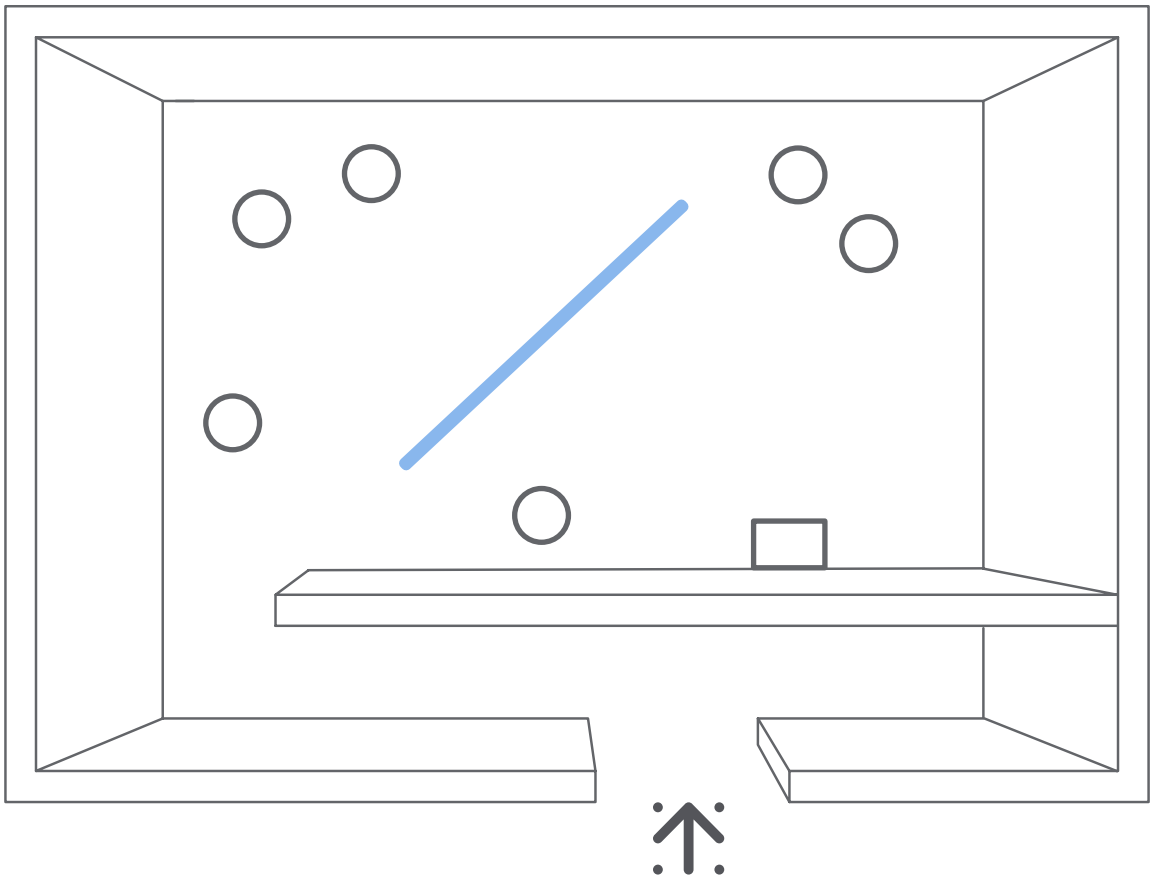
● Gallery 3



1. Minia Biabiany
Diagram of concepts, 2026
Chalk on wall

Our Listenings

● Gallery 3



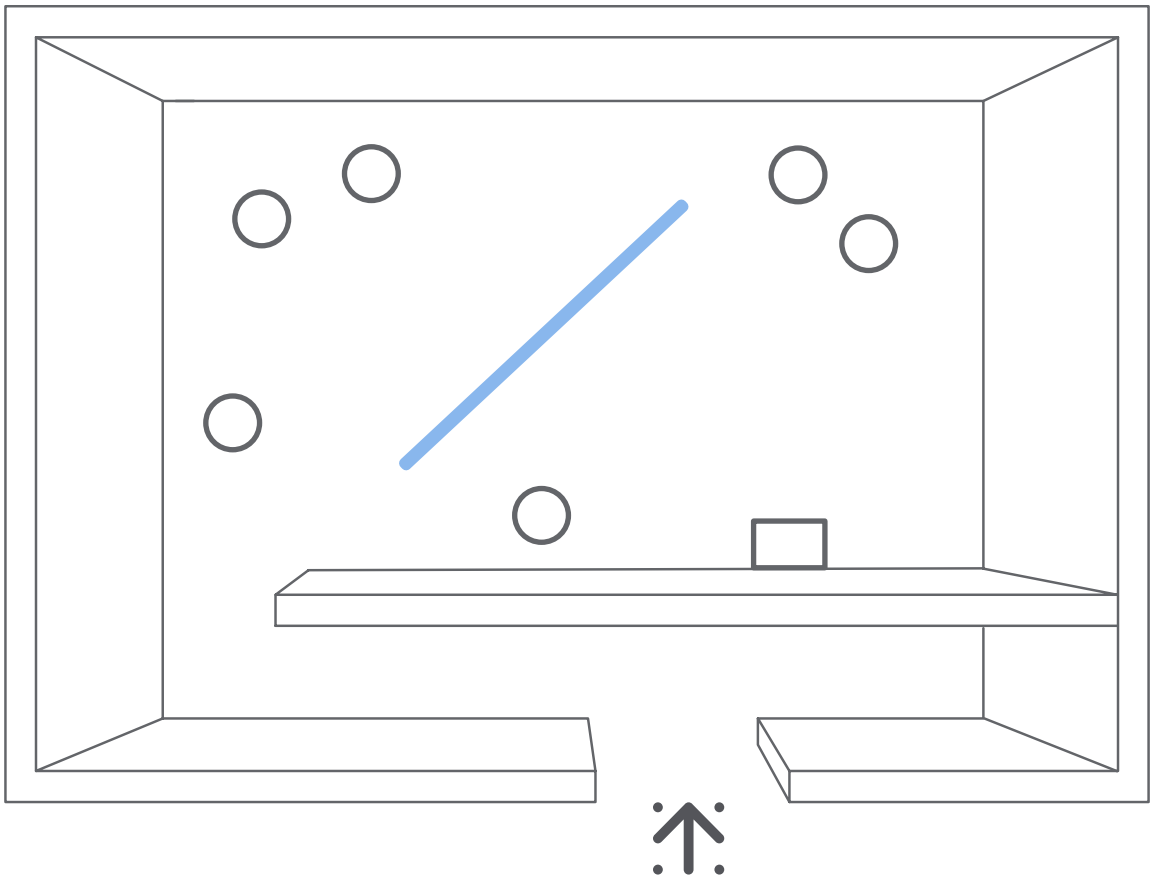
2. **Minia Biabiany in collaboration with Murielle Biabiany, Célia Poulot, Chloé Cramer, Nouma de Lacroix Cobral**
Our Listenings, 2026
Video installation
36’ 11”

Edition: Minia Biabiany
Visuals: Minia Biabiany, Mathieu Aglossi, Santiago Quintana
Sound: Minia Biabiany, Nouma de Lacroix Cobral, Célia Poulot, Murielle Biabiany
Sound design: Thierry Girard, Daniel Treppe

With the participation of: Jorika Torrent, Sonia Biabiany, Christian Biabiany, Sylviane Biabiany, Murielle Biabiany, Chloé Cramer, Chīnuē Etheart, Santiago Quintana, Minia Biabiany, Ümahü de Lacroix Cobral, Zúulu Quintana Biabiany, Célia Poulot, Nouma de Lacroix Cobral

Our Listenings

● Gallery 3

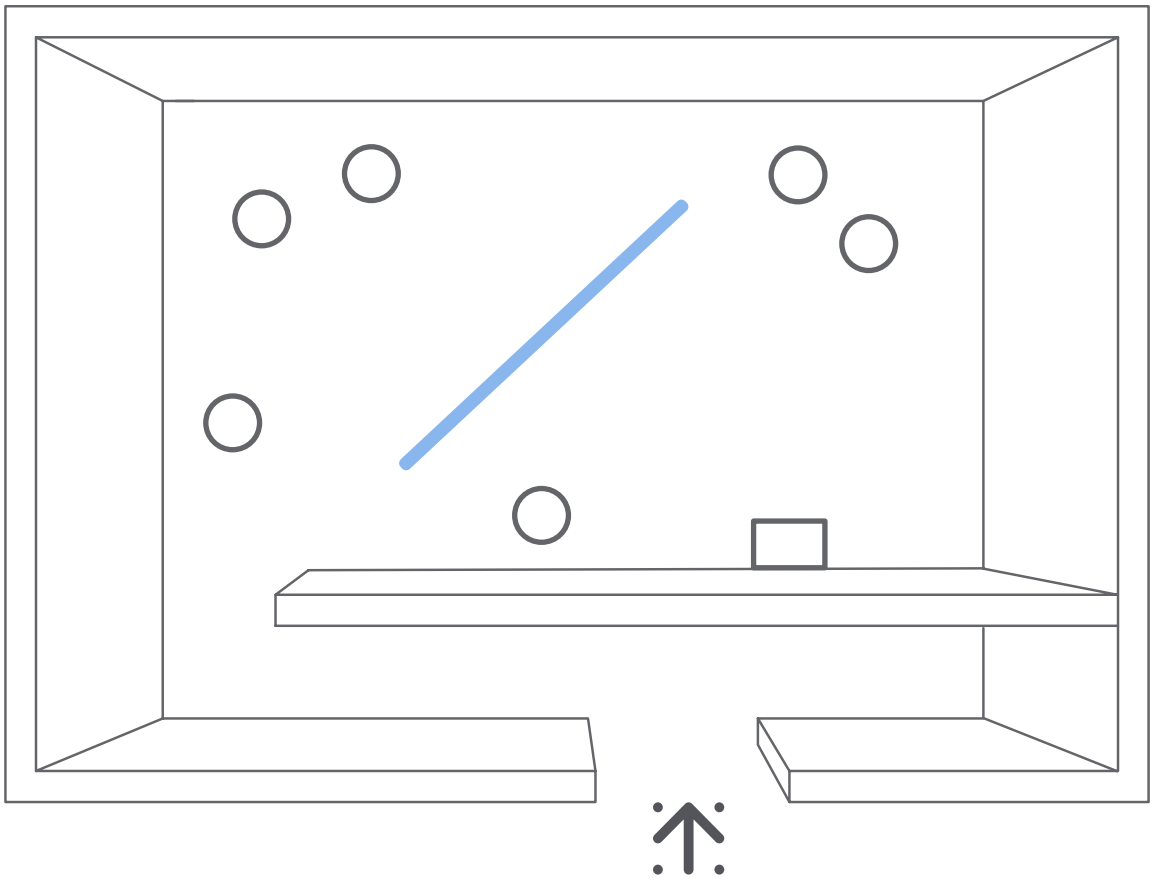


This piece delves into ways of reconnecting with water through songs of gratitude. Despite the centrality of water in the public life of Guadeloupe, the island’s culture does not formally or collectively pay tribute to it. This is why the work insists on Guadeloupeans’ dependence on water as a vital element, on its irregular distribution across the island, and on the accumulated damage caused by chlordecone contamination in the soil. At the same time, it highlights the absence of water as an object of public symbolic recognition, a void that is part of the colonial legacy. *Our Listenings* intervenes directly in this gap and proposes water as an interlocutor and entity to which listening and recognition are owed, something that collective and public culture has denied it.

In the work, actions are repeated in different sites and contexts, by different people as part of a process of understanding and learning: threading and undoing a strand, a conduit of wisdom and the past; digging and burying clothes in the ground, in direct reference to deaths caused by chlordecone; or carrying water in baskets (a representation of the Creole saying *chayé dlo an pannyé*), to indicate that something is useless.

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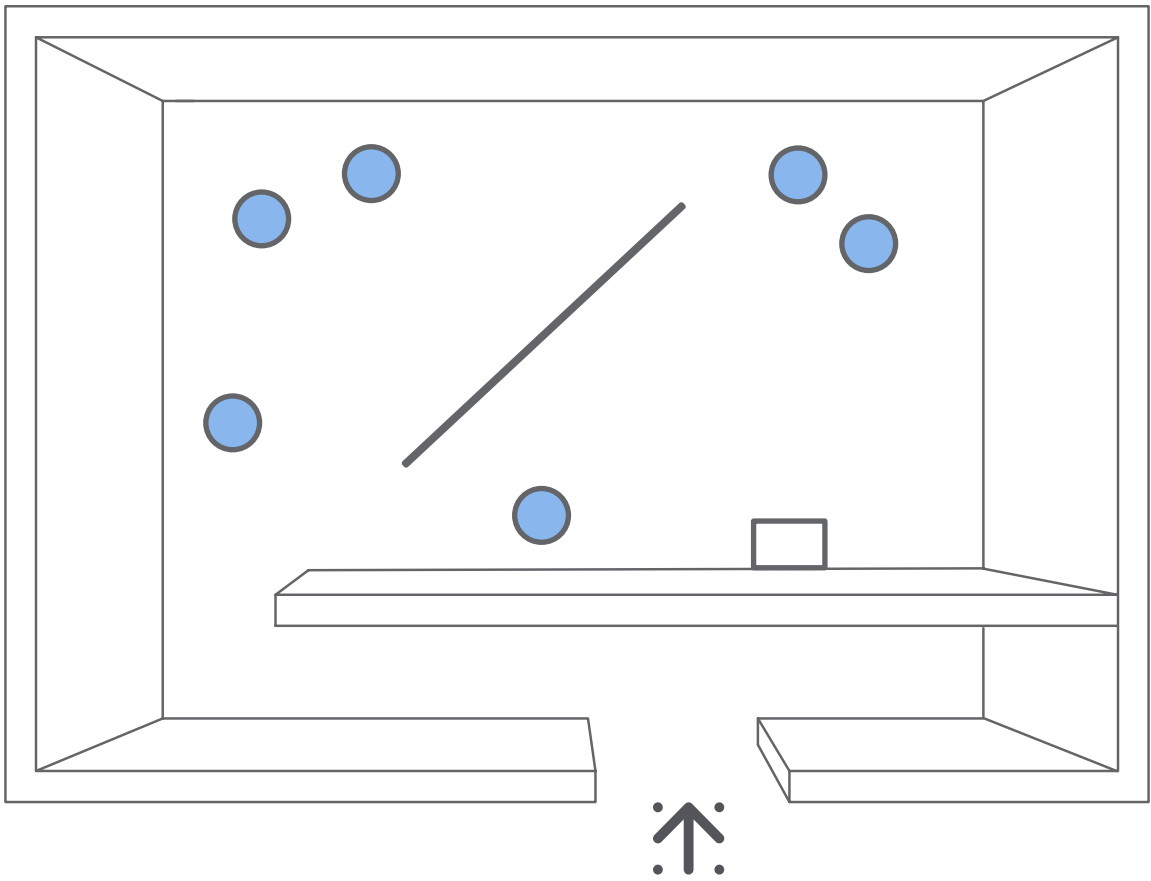


Biabiany’s working methodology is based on techniques drawn from narrative practices. These tools for the construction of narratives situate people as the authors of their story and their subjectivity as the epicenter of the development of its narrative, allowing them to look from other perspectives and change their emotional relationship with an event. These alternative maps encourage intentional conversations to address particular situations from different angles and empower people through their words.

In this group project, Biabiany invited five people to collectively develop the piece: Chlo  , an eight-year-old girl; C  lia, a design professor; Nouma, a permaculture teacher; Murielle, a phytochemist; and the artist herself. Sharing a very special connection with the sea, they all grew up in Guadeloupe and live there today. The artist established a joint conversation through shared readings, interviews and seminars in the work group.

Our Listenings

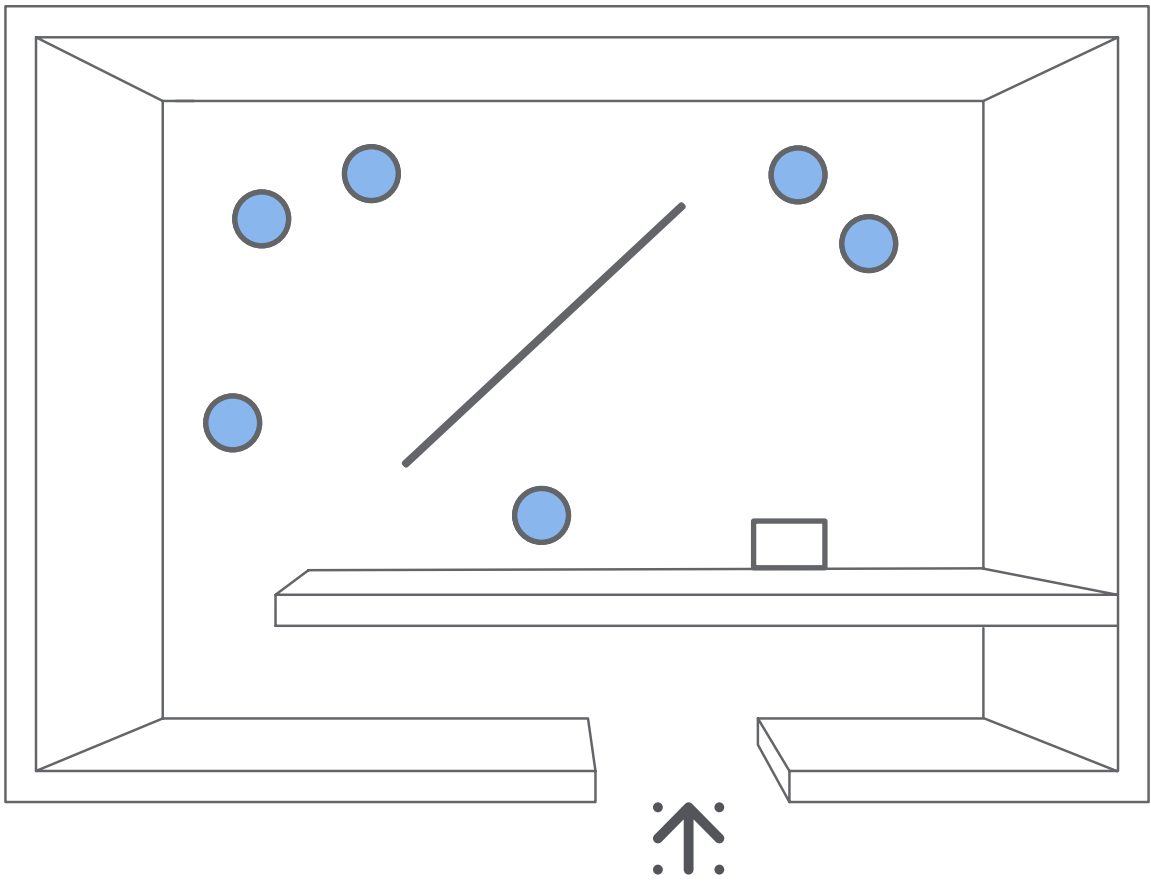
● Gallery 3



3. **Minia Biabiany**
Untitled, 2026
Six sculptures of burned wood

Our Listenings

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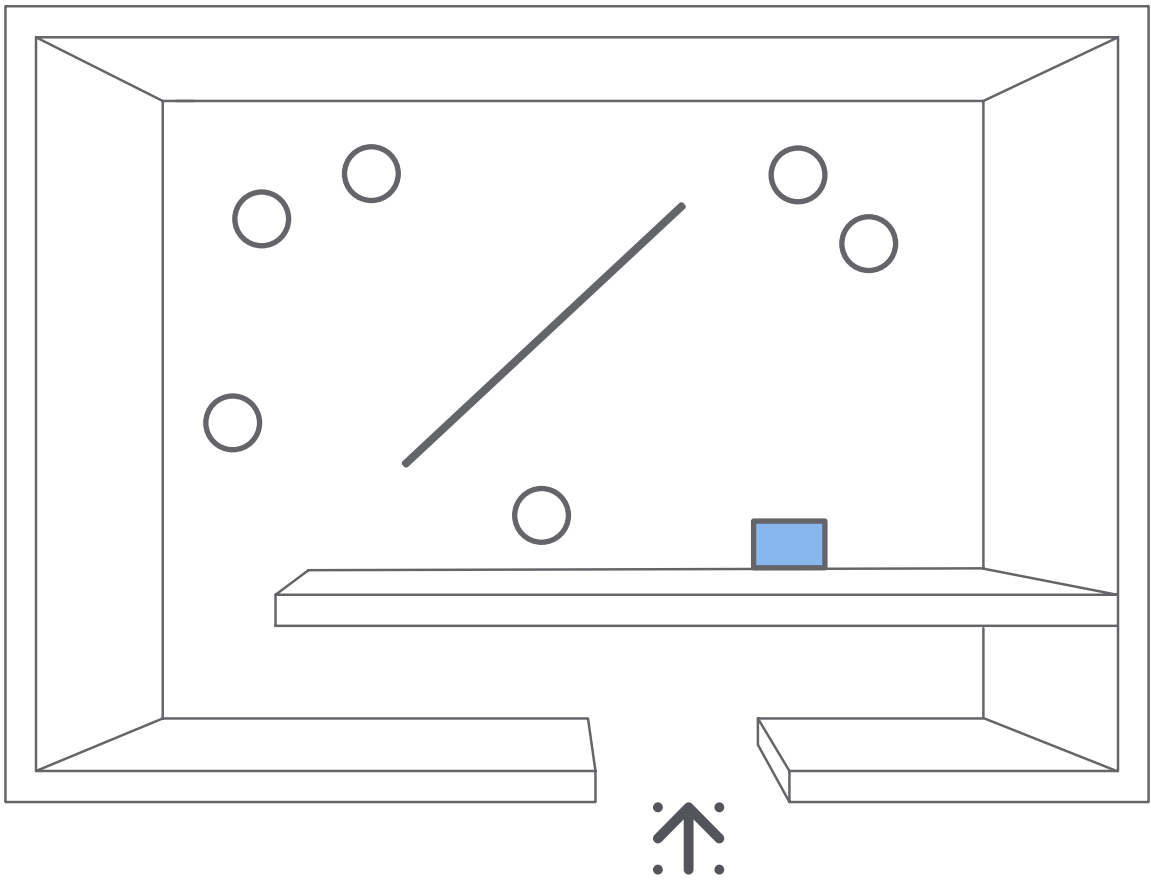


These sculptures take the form of sperm whales—groups of females mostly from the same lineage—that are a constant presence in the marine ecosystem of the island of Guadeloupe. Yet their presence remains largely invisible in Guadeloupean public culture, absent from the collective imaginary, from its narratives and shared memory. These cetaceans communicate via echolocation, emitting frequencies whose sound waves are transformed as they bounce off other objects and return in the great depths of the sea. In order to interact and to communicate with each other, they use codes or patterns that can vary in speed and rhythm, configuring different regional dialects depending on their geography For Biabiany, these sperm whale codes become a Caribbean message existing, echoing and travelling underwater as a language perceived through human distance.

This piece thus alludes to echolocation as an actor that is both poetic and methodological: a frequency that clashes with the world and comes back transformed. Listening alters the listener. In turn, Biabiany takes up the research of writer Alexis Pauline Gumbs and her study of marine mammals as references for a liberating breath from the suffocating oppression exerted by slavery and capitalist extractivism.

Our Listenings

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4. **Minia Biabiany in collaboration with Murielle Biabiany, Célia Poulot, Chloé Cramer, Nouma de Lacroix Cobral**
Short story with waves - listening and research session, 2026
Black and white video with sound
7' 15"

This video reveals the structure that runs throughout the entire project: an image and a real presence, but unrecognized; a voice that exists but is not heard. Biabiany and her collaborators question what other forms of knowledge and human and more-than-human presences have been ignored in this territory. Speech becomes difficult in a territory affected by political and colonial distance. In fact, there is no recognizable word or language in the videos, but rather the human voice as an instrument in dialogue with the water. Listening can only ever be relational, a tool of attention, which also appears linked to a space of potential and desire.



Textual information or labels, possibly a list or a description, displayed on the wall. It consists of several lines of small, illegible text, possibly a list of names or a description of the artwork.

Exhibition Credits

The artwork *Our Listenings* was commissioned by the Han Nefkens Foundation, MUAC, UNAM, Mexico City; MACBA, Barcelona, and The Bass, Miami.

Enlaces MUAC: Adriana Negrete Villanueva, Alexia Albertos Vega, Alisa Valeria Mariscal Sánchez, Aranzazu Jomara Alvarado Zarco, Azul Estefani Correa Flores, Camila Estefanía Arizmendi Roldán, Camila Godoy Ramírez, César Mauricio Vizuet López, Deni Ixchel López Alvarado, Esthefany Margarita Varela Martínez, Fernanda Isabel Martínez Padrón, Héctor Sotelo Gómez, Héctor Emiliano Buceta Pérez, Iris Natali Gutiérrez Gaytan, Ismael Sánchez Rojas, Jair Emiliano Pérez Mosqueda, Janett Ali Zanella Ramírez, Jesús Andrés Flores Luna, José Santiago Galván Quintero, Karla Guadalupe Salinas Nuñez, Karla Aisha Camacho Bernal, Karlos Iván Vázquez Tiscareño, Marcos Alexis Torres Torres, Mauricio Sánchez Piedra, Maximiliano Albor Molina, Metzli Yaeli Vallado Castillo, Valeria Reséndiz Sambrano, Ximena Rojo Villanueva

We would like to give our special thanks to those workers guarding and protecting our exhibitions.

Our Listenings
05.09.2026 – 14.02.2027

Hours:
Tuesday, Wednesday and Friday
10:00 a.m. to 18:00 p.m.

Thursday
10:00 a.m. to 20:00 p.m.

Saturday
11:00 a.m. to 20:00 p.m.

Sunday
11:00 a.m. to 18:00 p.m.

Monday closed

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