



## Mining Identity, Narrative and Place in Contemporary Art Practice

Saturday, February 19th, 2022, 1-3pm via Zoom

Presentations by:

Ariel René Jackson, artist

Kendyll Gross, Curator of Public Programs, Art Galleries at Black Studies' Idea Lab

Diane Sikes, Program Director, Women & Their Work

Samantha Melvin, Education & Interpretation, Women & Their Work

**Consider** big ideas and themes around identity, memory, and place, and the narrative that connects them for you.

**Investigate** how different imagery, objects, and ideas represent your experience in a place and how they can come together to convey memory.

**Question** how will you map your own story about a welcoming place.

**Gather** materials that reflect your own investigation: found or painted papers, fabric or fibers, small objects, drawings, photographs, or stories.

**Select** art-making media that support the materials collected: drawing or watercolor paper, glue, cardboard, packing tape, matte medium, acrylic and/or watercolor paints, brushes, scissors, thread and needle, pens, graphite, etc.

**Document** your preparation using your sketchbook and/or digital camera and video.

**Ariel René Jackson,**

*Missing Data Quilt #3, 2016*

On view at AGBS Idea Lab until March 4th, 2022,

The way back home, <http://galleriesatut.org>





**Ariel René Jackson**

*Unfold*

2020

24 x 24 x 2 inches

'Grandpa & Uncle in field' ink print on linen; gouache paint on panel; cement, chocolate loam soil, chalkline powder, matte ink.

<http://arielrenejackson.com>

**Consider:** *Materiality*

*How do materials signify specific meaning?*

*How do artists use different materials to communicate ideas about their work?*

*How do artists use materials to express ideas about identity, memory, and place, and the narrative that connects them?*

**Investigate:** *Narrative*

*What is the story you want to tell?*

*How will you share your story?*

*How will you use materials to express ideas about identity, memory and place in a meaningful way to tell your story?*

**Question:** *Identity, Memory and Place*

*How will you demonstrate ideas about "a welcoming place?"*

*What symbols are you referencing for the narrative?*

**Gather/Select:** *Media*

*What is your plan of action? (Document in your journal)*

**Create:** *Your Visual Narrative*

**Document:** *Process (ongoing)*

*How could you document the process in order to reflect on and share about creating the work?  
How could the documentation become the visual narrative?*

**Ariel René Jackson**

*Out the shed*

2018

24 x 24 x 2 inches

Various soil, chalk, chalkline powder, found floral,  
chalkboard paint on wood.

<http://arielrenejackson.org>



**Ariel René Jackson**

*Missing Data Quilt #2, 2016*

34 x 18 x 2 inches

Silkscreen and found fabric on muslin

<http://arielrenejackson.com>

**Ariel René Jackson**

*Its Extended Remnant*  
2018

4:30 min

Commissioned by Gee Wesley via SculptureCenter

Audio mixed by Mike Wyeld

Grandma's rusted swing blade, chalk mold, soil, chalkline, chalkboard paint, wood engraving of Senegalese woman in rice field from Judith Carney's 2001 *Black Rice: The African Origins of Rice Cultivation in the Americas*, original text

Excerpt: <https://vimeo.com/329477322>



**Reflect: Evaluate**

How can we assess?

- Use the prompts
- Engage in dialogue
- Student-directed
- Process-driven

**Resources:**

Transfer processes: Clear tape transfer using laser print and mod podge, <https://tinkerlab.com/clear-tape-image-transfer-technique/>

Printing on Fabric, YouTube (inkjet, freezer paper and fabric) <https://www.youtube.com/watch?v=o2UzbGLaBK4>

Digital Animation Series, hosted by Ariel René Jackson and Women & Their Work: <https://womenandtheirwork.org/archive/2d-animation-workshop-series/>

Texas High School Standards for the Visual Arts (attached document)

## **Mining Identity, Narrative, and Place in Contemporary Art Practice**

Standards for High School via <https://tea.texas.gov/sites/default/files/ch117c.pdf>

### §117.C Art, Level I

(c) 1. (A): consider concepts and ideas from direct observation, original sources, experiences, and imagination for original artwork;

(D): make judgments about the expressive properties such as content, meaning, message, and metaphor of artwork using art vocabulary accurately.

(c) 2. (A): use visual solutions to create original artwork by problem solving through direct observation, original sources, experiences, narrations, and imagination;

(D): create original artwork to communicate thoughts, feelings, ideas, or impressions;

(E): demonstrate effective use of art media and tools in drawing, painting, printmaking, sculpture, ceramics, fiber art, design, and digital art and media.

(c) 3. (B): describe general characteristics in artwork from a variety of cultures, which might also include personal identity and heritage;

(c) 4. (A): interpret, evaluate, and justify artistic decisions in artwork by self, peers, and other artists such as that in museums, local galleries, art exhibits, and websites;

(B): evaluate and analyze artwork using a verbal or written method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;

### §117.C Art, Level II

(c) 1. (A): use visual comparisons to illustrate concepts and ideas from direct observation, original sources, experiences, narration, and imagination for original artworks;

(D): explore suitability of art media and processes to express specific ideas such as content, meaning, message, appropriation, and metaphor relating to visual themes of artworks using art vocabulary accurately.

(c) 2. (A): create original artwork using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent;

(C): create original artwork to communicate thoughts, feelings, ideas, or impressions;

(E): select from a variety of art media and tools to communicate specific ideas in drawing, painting, printmaking, sculpture, ceramics, fiber art, jewelry, mixed media, photography, and digital art and media.

(c) 3. (A): examine selected historical periods or styles of art to identify general themes and trends;

(c) 4. (A): interpret, evaluate, and justify artistic decisions in artwork by self, peers, and other artists such as that in museums, local galleries, art exhibits, and websites;

(B): evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;

### §117.C Art, Level III

(c) 1. (A): analyze visual characteristics of sources to illustrate concepts, demonstrate flexibility in solving problems, create multiple solutions, and think imaginatively;

(D): explore the suitability of art media and processes and select those appropriate to express specific ideas such as content, meaning, message, and metaphor relating to visual themes to interpret the expressive qualities of artwork.

(c) 2. (A): create original artwork using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent;

(D): create original artwork to communicate thoughts, feelings, ideas, or impressions;

(E): select from a variety of art media and tools to express intent in drawing, painting, printmaking, sculpture, ceramics, fiber art, design, digital art and media, photography, jewelry, and mixed media.

(c) 3. (A): research selected historical periods, artists, general themes, trends, and styles of art; (B): distinguish the correlation between specific characteristics and influences of various cultures and contemporary artwork;

(c) 4. (A): interpret, evaluate, and justify artistic decisions in artwork such as that in museums, local galleries, art exhibits, and websites based on evaluation of developmental progress, competency in problem solving, and a variety of visual ideas;

(C): analyze personal artwork in order to create a written response such as an artist's statement reflecting intent, inspiration, the elements of art and principles of design within the artwork, and measure of uniqueness;

(D): use responses to artwork critiques to make decisions about future directions in personal work;

(E): select and analyze original artwork, portfolios, and exhibitions to demonstrate innovation and provide examples of in-depth exploration of qualities such as aesthetics; formal, historical, and cultural contexts; intentions; and meanings.

#### §117.C Art, Level IV

(c) 1. (A): consider concepts and themes for personal artwork that integrate an extensive range of visual observations, experiences, and imagination;

(E): discriminate between art media and processes to express complex visual relationships such as content, meaning, message, and metaphor using extensive art vocabulary.

(c) 2. (A): produce an original body of artwork that integrates information from a variety of sources, including original sources, and demonstrates sustained self-directed investigations into specific themes such as a series or concentration of works;

(B): evaluate and justify design ideas and concepts to create a body of personal artwork;

(D): create original artwork to communicate thoughts, feelings, ideas, or impressions;

(F): create artwork, singularly and in a series, by selecting from a variety of art materials and tools appropriate to course work in drawing, painting, printmaking, sculpture, ceramics, fiber art, design, digital art and media, photography, jewelry, and mixed media.

(c) 3. (A): (A) research and report on selected historical periods, artists, general themes, trends, and styles of art;

(B): analyze and evaluate the influence of contemporary cultures on artwork;

(c) 4. (C): analyze personal artwork in order to create a written response such as an artist's statement reflecting intent, inspiration, the elements of art and principles of design within the artwork, and the measure of uniqueness;

#### **National Core Arts Standards: Visual Art Standards**

Anchor Standard 1: Generate and conceptualize artistic ideas and work

Anchor Standard 2: Organize and develop artistic ideas and work.

Anchor Standard 3: Refine and complete artistic work.

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Via <https://www.nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%20a%20Glance%20-%20new%20copyright%20info.pdf>