MINING IDENTITY, NARRATIVE & PLACE IN CONTEMPORARY ART PRACTICE
Welcome!

Women & Their Work, Diane Sikes, Program Director
and Samantha Melvin, Education and Interpretation

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

And it is an honor to present, Ariel René Jackson
Ariel René Jackson (b. 1991) is a Black film-based artist whose practice considers land and landscape as sites of internal representation. Themes of transformation are embedded in their interest and application of repurposed imagery and objects, video, sound, and performance. Exploring how culture is inherited, Jackson modifies familial and antique farming, household, and educational tools and furniture, hacking each object’s purpose and meaning with nature-based material and weather based icons. They were born in Louisiana and raised there with their maternal family who descend from generations of farmers. Jackson currently lives and works in Austin, TX where they teach Expanded Media I at The University of Texas at Austin (Alum ‘19). Jackson is an alum of the Skowhegan School of Painting and Sculpture (2019), Royal College of Art Exchange Program (2018), and The Cooper Union (2013). Their work has been shown nationally at various galleries and institutions such as the Dallas Contemporary (2021); Jacob Lawrence Gallery, Seattle (2021); Contemporary Art Center, New Orleans (2018); Depaul Art Museum, Chicago (2018); Rhode Island School of Design Museum (2017); and Studio Museum in Harlem (2016).
Women & Their Work
A Welcoming Place at Women & Their Work
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EDUCATION RESOURCES
Virtual Gallery Tour at the Idea Lab

Missing Data Quilt #3, 2016
Genevieve Gaignard at the Christian-Green Gallery, 2019
The way back home

at the Idea Lab, on view until March 4th
Its Extended Remnant

Video, 4x3 aspect ratio
4 minutes 30 seconds
Grandma's rusted swingblade, 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
Commissioned by Gee Wesley via SculptureCenter
Audio mixed by Mike Wyeld
Courtesy of the artist
Missing Data
Quilt #3, 2016
Grandma’s School Portrait, 2016
Screen-printing ink on Rives BFK paper

Grandpa’s Youth Photo I, 2016
Screen-printing ink on Rives BFK paper
Black Rural Geometry, 2018

Chocolate loam soil, white chalk, burlap, silkscreen on linen, red chalkline powder, green chalkboard paint, black chalkboard paint on panel
Out the shed, 2018

Various soil, white chalk, red chalkline powder, found floral, black chalkboard
How this connects to you… and then to your students…

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?

*Black Traditions of Forecasting*, 2022. Archival artisan print, gouache paint, acid free adhesive and medium, foam, fine iron ore, molding paste.
Materials

● 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. Start small-- 8” x 8” to 12” x 18”

Anything goes!

Be ready to experiment and play.

Still 2 of many, 2022.
Jackson creates work using a variety of materials. Here we have some examples of 2D and 3D art that are examples of maps. Jackson’s maps relate to their experience in a place. What do you see?

THINK about the materials the artist used. CONSIDER how the materials express feelings, stories and memories of a place.

Starting with the 2D work on the wall, how does Jackson express their ideas?

Now with this 3D piece, what do you see? How does this fit in Jackson’s story of a place?

Does this place seem welcoming to you?

A Welcoming Place, exhibition view
What is “A Welcoming Place?”
The artist, Ariel René Jackson, is investigating the different ways we measure the “welcoming” aspect of a place. The exhibit includes works in 2D, 3D and also digital media, as a video. Jackson uses the black weather balloon in their video as a symbol of that measurement. The weather service uses the weather balloon to gather data about what is happening to the weather at a given time and place. The weather service uses quantifiable data—the data collected is numbers: temperature, wind speed, and time, while Jackson is using qualitative data: stories and memories from people about their experiences. Jackson uses this information as inspiration for their digital and visual art.
THINK about how you feel when you go somewhere new. CONSIDER how others feel when they move to your community.
THINK about objects that help us tell stories about our family or ourselves. CONSIDER ways that we can connect to our past.
THINK about symbolism.
CONSIDER what we know and what we don’t know about our past.

THINK about how Jackson has expressed their own story and experience.
CONSIDER how you could too!
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?**

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
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?

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
Question: Identity, Memory and Place

How will you demonstrate ideas about “a welcoming place?”
What symbols are you referencing for the narrative?

Ariel René Jackson

*Missing Data Quilt #2, 2016*

34 x 18 x 2 inches
Silkscreen and found fabric on muslin

http://arielrenejackson.com
Gather, Select and Create: The Visual Narrative

Gather/Select: Media

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

Create: Your Visual Narrative

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
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

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


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)
Standards

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;
Questions?

Thank you so much for joining us today!