

PROS PECT

NEW ORLEANS

VOLUNTEER MANUAL AND RESOURCE PACK

P.4

prospectneworleans.org

ambassador

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Welcome!

Thank you for committing your time and energy to help bring *P.4: The Lotus in Spite of the Swamp* to life! This endeavor is the result of years of planning and hard work by the full time staff and it is now up to you to complete the vision. We appreciate your participation and know that this will be an exciting and fun way to contribute to the city of New Orleans.

You are expected to be VERY familiar with the content of this manual. You will have your own copy to keep and there will also be a copy in the Visitor Services Binder at each venue. This manual is not all encompassing. Ask questions! We will send out updates to the information as it becomes available

P.4: The Lotus in Spite of the Swamp **A Project of Prospect New Orleans**

EXHIBITION DESCRIPTION

Prospect.4, the fourth iteration of a citywide exhibition that opens November 16-19, 2017, finds inspiration in the lotus plant. This aquatic perennial takes root in the fetid but nutrient-rich mud of swamps so that its beautiful flower may rise above the murky water. The flower's grace is inextricably connected to the noisome swamp, just as redemption exists in ruin and creativity in destruction. Viewed as a symbol of spiritual enlightenment in Buddhism and Hinduism, the lotus suggests the possibility of overcoming arduous challenges. It reminds us that, from the depths of difficulty and desolation, art brings the invisible to light.

The Lotus in Spite of the Swamp evokes New Orleans's natural environment—surrounded by bayous, lakes and wetlands near the mouth of the Mississippi River. It also alludes to the city's unique cultural landscape as a creative force; the politically engaged jazz saxophonist Archie Shepp described jazz itself as a triumph of the human spirit, a lily that grows "in spite of the swamp." New Orleans of course gave birth to jazz, arguably the preeminent art form of the twentieth century, pioneered under adverse circumstances. That music germinated within of the darkness of slavery; grew through the African drumming of Congo Square; absorbed European classical and brass band music; was nourished in the sultry brothels and saloons of Storyville where Buddy Bolden

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played his cornet; and mixed with the syncopated Cuban rhythms that Jelly Roll Morton called the “Spanish tinge.”

This history of creolization and cross-cultural fertilization informs more than the evolution of jazz; it is central to the very essence of New Orleans, as is evidenced in the hybrid nature of the city’s customs and celebrations, food ways, religion, architecture, language, numerous genres of music and people themselves. In no other American city is this concept such a part of the everyday. Cultural synthesis and syncretism inform many of the central issues explored in Prospect.4. The rich diversity of New Orleans is rooted in a long history of human interactions including colonization, the transatlantic slave trade, waves of migration and displacement and Gulf Coast trade buoyed by the city’s position as the American South’s largest port. Many artists in P.4 explore related themes, connecting them to contemporary geographies and cultures around the world.

Prospect.4 overlaps with the city of New Orleans’s tricentennial celebration—the three-hundredth anniversary of the founding of Nouvelle-Orléans by the French in 1718. Because of this serendipitous intersection, P.4 takes the city’s distinctive character as a point of departure to investigate global concerns. As with prior Prospects, it is committed to being an international exhibition, while also directing more of its focus southward, placing greater emphasis on art and artists who engage with the American South and the Global South, particularly those from North America, Central America, South America, the Caribbean, Africa and the European countries that colonized these regions.

While participating artists will present a broad range of international perspectives, the works made and selected seek to resonate with the city of New Orleans—aesthetically, musically, culturally, spiritually, historically and environmentally. This connective tissue will be reinforced through the physical footprint of P.4 within New Orleans. The citywide exhibition aims for increased density and linkage between its roughly twenty venues, ranging from major museums to public sites, with clear pathways and clusters that enhance the ease of navigation. In this way, Prospect aims for visitors to get the most out of their experience, while ably and efficiently presenting the rich and diverse culture of New Orleans.

— Trevor Schoonmaker, Artistic Director of Prospect.4 and Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art at the Nasher Museum of Art at Duke University

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Open Hours/Closures/Special Situations

The general hours of operation for most P.4 venues* are 11am – 4pm, Wednesdays through Sunday, November 18, 2017- February 25, 2018.

*Historic New Orleans Collection Chartres Campus is not open on Sundays.

P.4 Preview & Opening Day Hours

Most P.4 venues* will have extended hours on P.4 Preview Days and Opening Weekend. From November 16 – November 18, P.4 venues will be open from 11am-6pm.

Special Situations and Closures

*We will alert you by email of additional closings if necessary.

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P.4 Artists by Venue

Ace Hotel New Orleans 600 Carondelet St, 70130

Genevieve Gaignard
Horace Ové
Zak Ové
Tita Salina
Beatriz Santiago Muñoz

ALGIERS FERRY 1 Canal St, 70130

Odili Donald Odita

Contemporary Arts Center New Orleans 900 Camp St, 70130

Abbas Akhavan
Kader Attia
Rina Banerjee
Rebecca Belmore
Maria Berrio
Sonia Boyce
Margarita Cabrera
María Magdalena Campos-Pons
Minerva Cuevas
Ellen Gallagher and Edgar Cleijne
Wilson Diaz
Jon-Sesrie Goff
Evan Ifekoya
Alfredo Jaar
Kiluanji Kia Henda
Brad Kahlhamer
Taiyo Kimura
Pedro Lasch
Jillian Mayer

Dave Muller
Lavar Munroe
Zina Saro-Wiwa
Zineb Sedira
Penelope Siopis
Cauleen Smith
Naama Tsabar

Crescent Park 1008 N. Peters St, 70117

RECOMMENDED ENTRANCES:

Elysian Fields Entrance: Approx. 2300 N. Peters; Piety St Entrance: Approx. 3360 Chartres St (Parking)

Radcliffe Bailey
Runo Lagomarsino
Jennifer Odem
Hong-Ân Truong

Habana Works Billboard 1314 N Rampart St, 70116

Yoko Ono

Historic Algiers Point 101 - 199 Mississippi River Trail, 70114

Mark Dion
Kara Walker

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Historic New Orleans Collection
400 Chartres St, 70130

Tony Gleaton
Monique Verdin

Lafitte Greenway
Lafitte Avenue at Jefferson Davis Pkwy

Michel Varisco

**New Orleans Jazz Museum/Louisiana State
Museum**
400 Esplanade Ave, 70116

Larry Achiampong
Michael Armitage
Louis Armstrong
Satch Hoyt
Rashid Johnson
Maidier López
Darryl Montana
Rivane Neuenschwander
Dario Robleto
Hank Willis Thomas
Peter Williams

New Orleans City Park
901-999 City Park Ave, 70119

James Webb

New Orleans Museum of Art
1 Collins Diboll Cir, 70124

Njideka Akunyili Crosby
Alexis Esquivel
Gauri Gill and Rajesh Vangad
Barkley L. Hendricks
Dawit Petros
Xaviera Simmons

Ogden Museum of Southern Art
925 Camp St, 70130

John Akomfrah
Katherine Bradford
Andrea Chung
Donna Conlon and Jonathan Harker
Wayne Gonzales
Patricia Kaersenhout
Paulo Nazareth
Yoko Ono
Quintron and Miss Pussycat
John T. Scott

**Perseverance Hall No. 4 and Louis Armstrong
Park**
701 Rampart St, 70116

Derrick Adams
Odili Donald Odita

Riverfront Streetcar Line

Derrick Adams
Yoko Ono

UNO - St. Claude Gallery
2429 St. Claude Ave, 70117

Jeff Whetstone

M.S. Rau Antiques
630 Royal St., 70130

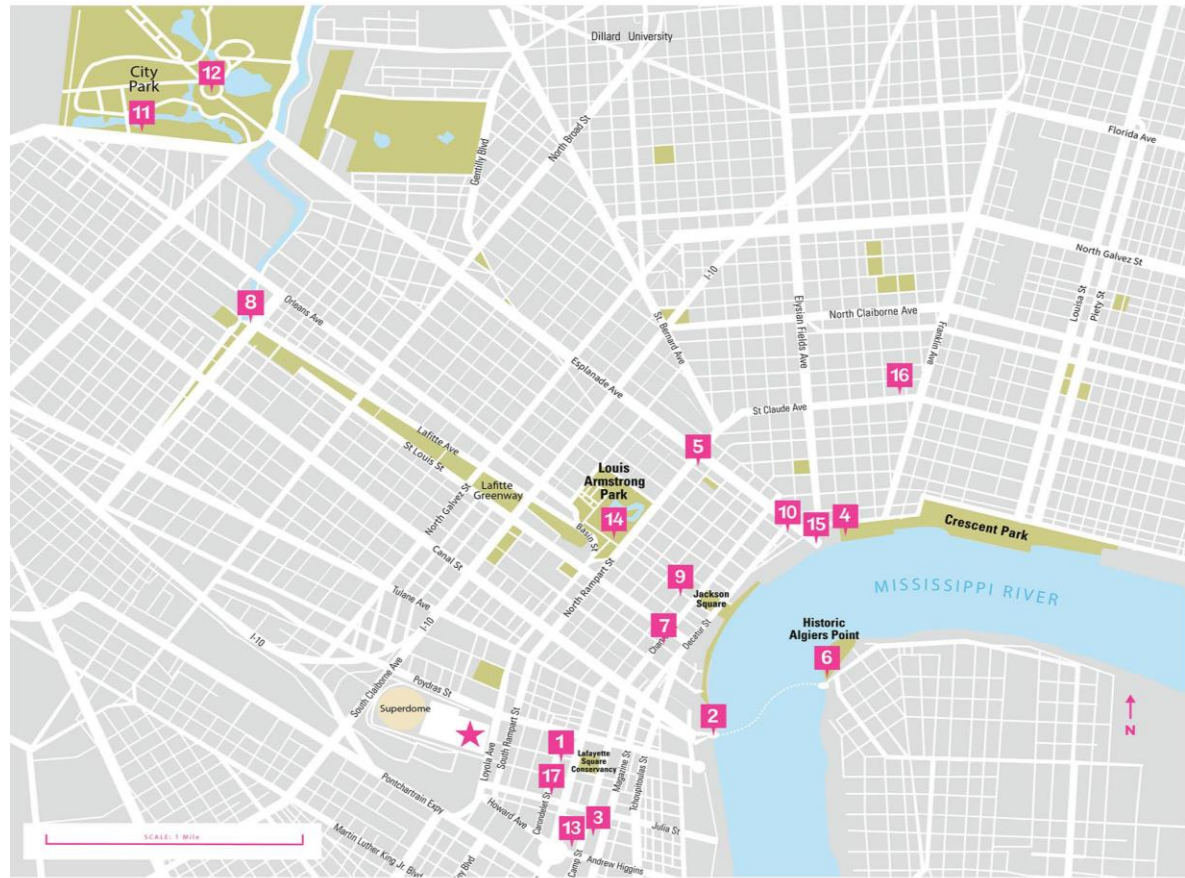
Pedro Lasch

Welcome Center
750 Carondelet St, 70130

Kahlil Joseph
Odili Donald Odita
Quintron

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P.4 Venue Map



P.4 LOCATIONS

- 1 ACE HOTEL NEW ORLEANS**
600 Carondelet Street, 70130
- 2 ALCIERS FERRY**
1 Canal Street, 70130
- 3 CONTEMPORARY ARTS CENTER NEW ORLEANS**
900 Camp St, 70130
- 4 CRESCENT PARK**
1008 N. Peters St, 70117
- 5 HABANA WORKS BILLBOARD**
1314 North Rampart St, 70116
- 6 HISTORIC ALCIERS POINT**
101-199 Mississippi River Tr, 70114
- 7 HISTORIC NEW ORLEANS COLLECTION**
400 Chartres St, 70130
- 8 LAFITTE GREENWAY**
Lafitte Avenue at Jefferson Davis Pkwy, 70119
- 9 M.S. RAU ANTIQUES**
630 Royal St, New Orleans, LA 70130
- 10 NEW ORLEANS JAZZ MUSEUM AT THE OLD U.S. MINT**
400 Esplanade Ave, 70116
- 11 NEW ORLEANS CITY PARK**
901-999 City Park Ave, 70119
- 12 NEW ORLEANS MUSEUM OF ART**
1 Collins Diboll Cir, 70124
- 13 OGDEN MUSEUM OF SOUTHERN ART**
925 Camp St, 70130
- 14 PERSEVERANCE HALL NO. 4 AND LOUIS ARMSTRONG PARK**
701 Rampart St, 70116
- 15 RIVERFRONT STREETCAR LINE**
- 16 UNO - ST. CLAUDE GALLERY**
2429 St. Claude Ave, 70117
- 17 WELCOME CENTER**
750 Carondelet St, 70130
- ★ **P.4 SPONSOR HOTEL**
Hyatt Regency, New Orleans, 601 Loyola Ave, 70113

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P.4 Suggested Routes

Route 1

- P.4 Welcome Center
- CAC
- Ogden Museum of Southern Art
- Ace Hotel
- NOMA/City Park

Route 3

- Crescent Park
- New Orleans Jazz Museum
- Riverfront Streetcar
- Algiers Ferry
- Historic Algiers Point
- M.S. Rau
- Historic New Orleans Collection

Route 2

- Perseverance Hall/ Louis Armstrong Park
- UNO St. Claude
- Crescent Park
- New Orleans Jazz Museum
- Historic New Orleans Collection
- M.S. Rau Antiques

Route 4

- NOMA
- City Park
- Lafitte Greenway
- UNO St. Claude
- Ace Hotel
- P.4 Welcome Center
- Ogden Museum of Southern Art
- CAC

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VOLUNTEER GUIDELINES

PLEASE WEAR YOUR P.4 AMBASSADOR BADGE TO EVERY SHIFT!

You are asked to maintain a level of professionalism at all times. All of your responsibilities should be met with enthusiasm and excitement. You should be prepared to answer questions and give directions to P.4 visitors in addition to performing other tasks that are asked of you.

Timing is Everything

Please do not be late for your shift! Punctuality is imperative. If you sick or unable to come in because of an emergency, please let us know immediately. Olivia Butera will be responsible for sending out the schedule each week so let him know of any impending conflicts. All shift swaps must be approved.

What to Wear

Casual dress is fine, but should be respectful and appropriate. Please do not wear any clothing with large logos or advertisements of any kind (except Prospect) Each of you will be given a Prospect badge that shows that you are a volunteer. You must wear this at every shift. Please keep up with your badge as we have a limited number of replacements!

Personal Items

Please put your backpack or purse away – do not leave them under the counter. You may carry a cell phone in but be sure to turn set your ringer to SILENT, and refrain from using it other than for P.4 purposes. Texting is prohibited except to contact P.4 staff with imperative questions.

Answering Questions

You will be asked to answer a wide variety of questions from visitors. We would like to make all P.4 visitors feel respected and welcome at all times. Whenever you interact with a visitor, please try to make them feel as if you are their host and that you are thrilled to have them visit!

In addition, you should be familiar with the locations of the participating venues, and the basic overview of P.4 itself. When asked specific questions regarding the City of New Orleans, we ask that volunteers be as thorough as possible in answering and provide guests with any information they desire. Should you need help, please refer to the resources provided.

Refer [ALL](mailto:afreeman@bondmoroch.com) Press requests to Andrew Freeman at afreeman@bondmoroch.com

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Getting To/From your shift

Prospect New Orleans is unable to provide transportation but we aim to make it as easy (and cheap) for you to help us out. You also need to be familiar with New Orleans Public transit so that you can help visitors.

Bus Routes and Schedules

http://www.norta.com/RTA_System/Buses/index.html

Streetcar Routes and Schedules

http://www.norta.com/RTA_System/StreetCar/index.html

Taxi cabs

United Cabs 504-522-9771

White Fleet Cab 504-822-3800

Meals & Snacks

Please feel free to bring food and beverages (including water) with you, but remember that you will not likely have access to a refrigerator or microwave.

Also, there is, of course, NO eating near any of the artwork, and NO gum chewing during your shifts.

Do not eat where visitors may see you! Please take a short break to eat.

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OVERVIEW OF VOLUNTEER, GREETERS, GALLERY ATTENDANTS, & DOCENTS:

SPECIAL EVENT VOLUNTEERS

Special Event Volunteer duties will vary depending on the event you are assigned to. You may be asked to greet guests, help set-up/break-down, distribute information, assist P.4 staff, or all of the above. When you arrive at your scheduled assignment, you are to report directly to the Volunteer Organizer for your shift. You will have been given your Volunteer Organizer's name and contact information along with your assignment. Your Volunteer Organizer will give you any directions you might need for your shift.

It is very important that you remain available and visible throughout each shift. If you are going to take a break, make a phone call, or leave for any reason, PLEASE make sure there are other volunteers available and let your Volunteer Coordinator know before you go!

If, for any reason, you are unable to cover your shift or are going to be more than 15 minutes late, you are to contact Volunteer Coordinator by cell phone. (**Olivia Butera** – 228-217-8121)

GREETERS

The Greeter will be most visitors' first impression of P.4 and often of New Orleans. As a representative of both the city and the triennial, greeters must be patient, enjoy people, be well informed about New Orleans, and need to be "all smiles." Greeters have been assigned to shifts at venues, hotels, and special events throughout opening weekend and weeks preceding it. Greeters will welcome P.4 visitors and answer any questions they might have. Greeters should be well informed about the events of opening weekend and must be comfortable giving directions and providing basic information about New Orleans.

Please bring your P.4 Volunteer Manual with you to your shift. The Resource Packet will come in handy!

Greeters are required to understand the participating venues and the vicinity/location in which their assignment is located. In addition, all greeters should be able to give directions from their assigned location to:

- The nearest trolley or bus stop
- Any upcoming scheduled Prospect.4 events occurring that day
- Nearby P.4 venues

Prior to your shift, please familiarize yourself with the day's schedule of events and transportation resources provided to you.

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Meals & Snacks

Please feel free to bring food and beverages (including water) with you, but remember that you will not likely have access to a refrigerator or microwave.

Also, there is, of course, NO eating near any of the artwork, and NO gum chewing during your shifts.

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SELECT Prospect.4 Programming and Events

Updated Calendar of Events is located on the Prospect New Orleans website at www.prospectneworleans.org.

***Prospect.4: Lotus in Spite of the Swamp* Public and Education Programs**

In collaboration with our museum, venue and university partners and local community organizations, Prospect New Orleans will be providing educational programming for students from local schools, universities, and the general public, to accompany the P.4 exhibitions. Prospect.4's educational and public programming will be built around three outstanding themes: environmental issues, music, and social justice.

Artist & gallery talks, workshops, school group visits, guided tours, and public programs will take place throughout the run of P.4. Please visit our Prospect New Orleans website for more information about our programming calendar!
Below are some highlights:

Public Talks & Workshops

November 2017

Tuesday, November 14, 2017, 6 pm

Conversation with P.4 artist **Penny Siopis** at the Stone Auditorium at Tulane University.

Friday, November 17 & Friday, December 1, 2017, 2 pm- 3 pm

Andrew McLean Performance Residency at the New Orleans Jazz Museum, Old U.S. Mint

For more information about Music at the Mint, please visit: <http://www.musicatthemint.org>

December 2017

Saturday, December 2, 2017, 12 pm -4 pm

The Contemporary Arts Center presents the **P.4 Teen Convening** in collaboration with the New Orleans Museum of Art and the Ogden Museum of Southern Art.

Thursday, December 7, 2017, 6 pm- 8 pm

New Orleans Photo Alliance presents P.4 artist **Xaviera Simmons** as Keynote speaker for the **PhotoNOLA** Festival at the New Orleans Museum of Art.

Saturday, December 9, 2017, 9:30 am-12:30 pm

Educator Workshop with exhibition tour at The Historic New Orleans Collection.

To register, please visit: www.hnoc.org/programs/teacher-workshops

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Saturday, December 9, 2017, 2 pm-4 pm

Weekly Monster Workshop

Join P.4 artist **Pedro Lasch**, NYU professor **Nick Mirzoeff**, and New Orleans-based participants for a conversation on monsters, the history and culture of New Orleans and our political times, followed by a hands-on community activity.

Saturday, December 9, 2017, 4 pm-5 pm

Regeneration and Biennials

P.4 artists **Wayne Gonzales** and **Darryl Montana**, with Bill Fagaly and Artistic Director Trevor Schoonmaker gather to discuss art and regeneration in the **Conversations** Program for **Art Basel Miami** 2017.

Sunday, December 10, 2017, 2 pm

My Louisiana Love film screening and Q & A with P.4 artist **Monique Verdin** at The Historic New Orleans Collection Williams Research Center in conjunction with the **PhotoNOLA. Festival**.

Thursday, December 14, 2017, 6-9 pm

Conversation with P.4 artist **Khalil Joseph** at the Contemporary Arts Center New Orleans.

January 2017

Saturday, January 13, 2018, 10 am- 12 pm

Saturday Studio workshop with Ayo Scott in conjunction with the P.4 exhibition featuring the art work of P.4 artist **John T. Scott** at the Ogden Museum of Southern Art. Open to 2nd-5th graders!

Saturday, January 13, 2018, 2-5 pm

A conversation around Louis Armstrong's collages: Collage in Art and Music
at The New Orleans Jazz Museum, Old U.S. Mint

Wednesday, January 17, 2018, 6:30 pm

P.4 artist **Rina Banerjee** in-residence at Loyola University, Mark Grote Lecture Series in Miller Hall, Room 114.

Tuesday, January 23, 2018, 6-9 pm

Conversation with P.4 artist **Darryl Montana** at the New Orleans Jazz Museum, Old U.S. Mint.

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The New Orleans Center for the Gulf South at Tulane University and Prospect. 4 presents:

Wednesday, January 24, 2018, 7 pm

An Evening with P.4 artist **Cauleen Smith** and Composer **Courtney Bryan**
Freeman Auditorium, Woldenberg Art Center, Tulane University

Wednesday, Jan 31, 2018, 7 pm

An Evening with P.4 artist **Monique Verdin**
Freeman Auditorium, Woldenberg Art Center, Tulane University
For more information, email gulfsouth@tulane.edu or call [\(504\) 314-2854](tel:5043142854).

Friday, January 26, 2018, 7 pm

The Indivisible and the Invincible: Talk by Prospect.4 artist **Odili Donald Odita** at the New Orleans Museum of Art.

February 2018

Saturday, February 17, 2018, 3 pm-5 pm

Louis Armstrong: Collages workshop at the New Orleans Jazz Museum, Old U.S. Mint

Saturday, February 24, 2018, 10 am-1 pm

Artist Workshop with P.4 artist **Michel Varisco** at the Ogden Museum of Southern Art.

Ongoing Education Programing and Resources

Educator Exchanges

Monthly meet ups at Prospect venues to engage educators in tours of P.4 exhibits and conversation with their peers.

School Tours

Please visit the Prospect New Orleans website for information on booking school tours with our venue partners: www.prospectneworleans.org

Teacher Resources

Please visit the Prospect New Orleans website to download P.4 Educator guides as well as our partner venues for additional resources!

Conferences and Symposium

January 26-February 1, 2018

Independent Curators International (ICI) in partnership with Prospect New Orleans presents the Curatorial Intensive in New Orleans.

Thursday, February 22, 2018

Queen: A Symposium on Black Beauty at the Xavier University of Louisiana.

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Friday & Saturday, February 23-24, 2018

Inaugural HBCU **Material Culture Conference** "*Building Cultural Economies*" sponsored by the **Dillard University Ray Charles Program** in African-American Material Culture and the **Amistad Research Center** at Tulane University.

P.4 Film Program

Wednesday & Saturday from 1-3 pm each week at Three Keys at the Ace Hotel New Orleans.

Friday, December 1, 2017, Time TBD

Day With(out) Art 2017 at the Ace Hotel (more info soon!)

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P.4 Artists at NOMA Biographies and Project Descriptions

Prospect.4 Artists at the New Orleans Museum of Art

Njideka Akunyili Crosby

Alexis Esquivel

Gauri Gill and Rajesh Vangad

Barkley L. Hendricks

Dawit Petros

Xaviera Simmons



Courtesy the Artist and Victoria Miro, London (Photography Stephen White)
© Njideka Akunyili Crosby

Njideka Akunyili Crosby

b. 1983 Enugu, Nigeria

Resides in Los Angeles

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Njideka Akunyili Crosby utilizes political and personal histories as both source and subject for her large-scale paintings as a means of challenging confined ideas of Africa as antiquated. In her works, she layers and collages information of Nigeria's political history, her own personal history, and her experience as a member of the African Diaspora born in Nigeria and now living in the United States, complicating notions of identity, specifically the African identity. She often displays herself, her family, or her friends in the midst of day-to-day life. In imagining these tender moments of nothingness, Akunyili Crosby allows her work to present both a contemporary Africa and a contemporary African.

Brief Biography

Njideka Akunyili Crosby was born in Enugu, Nigeria in 1983 and currently lives and works in Los Angeles. She was one of Financial Times' 2016 Women of the Year, and was shortlisted for the 2017 Future Generation Art Prize. She is the recipient of the Prix Canson Prize, 2016, Foreign Policy's Leading 100 Global Thinkers of 2015, the New Museum's Next Generation Prize, 2015, the Joyce Alexander Wein Artist Prize, 2015, and the Smithsonian's James Dicke Contemporary Art Prize, 2014. Recent solo exhibitions include I Refuse to be Invisible, Norton Museum of Art, West Palm Beach (2016) and The Beautiful Ones, Art + Practice, Los Angeles (2015), staged concurrently with a solo presentation at the Hammer Museum, Los Angeles (2015). Akunyili Crosby has recently displayed work at institutional venues including the Whitney Museum of American Art, New York (2016); the New Museum, New York (2015); and The Studio Museum in Harlem, New York (2014). Her work is in the collections of the Yale University Art Gallery, San Francisco Museum of Modern Art, The Studio Museum in Harlem, The Nasher Museum of

Art at Duke University, Tate, The Norton Museum of Art, Zeitz MOCAA, Los Angeles County Museum of Art, and the Whitney Museum of American Art.

For Further Research

www.njidekaakunyili.com

<https://www.victoria-miro.com/artists/185-njideka-akunyili-crosby/>

<http://www.culturetype.com/2017/03/12/njideka-akunyili-crosby-painting-sells-for-record-3-1-million-at-christies-nearly-three-times-her-previous-high-mark/>

<http://observer.com/2016/05/the-complicated-beauty-of-njideka-akunyili-crosby/>

<https://www.theguardian.com/lifeandstyle/2016/oct/03/nigerian-artist-myth-authentic-african-experience-njideka-akunyili-crosby-harlem-studio-museum>

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"Wild south", 2017, Acrylic on fabric, 55,11" x 78,74", (140 x 200 cm)

Alexis Esquivel

b. 1968, La Palma, Pinar del Rio, Cuba

Resides in Havana, Cuba

Alexis Esquivel is an Afro Cuban artist who uses his practice as a means of critically engaging with how history plays an integral role in the present. His works focus on the human body, race, and memory while blurring fact with fiction and asking the viewer to consider history as ever-changing and subjective. *Memorial Garden* (2013), one of three of Esquivel's paintings exhibited in Prospect.4, depicts President Barack Obama laughing and dancing in an outdoor garden of monuments and cultural artifacts. A history painting in both size and subject the work explores the monument as a visual remnant of imperialism.

Brief Biography

Alexis Esquivel is a Cuban visual and performance artist whose work often explores themes of history, race, and identity, particularly in a Cuban cultural context. Esquivel presents the sharp perceptions of the black population's social reality in his paintings through his nonconformist readings of history. His work details historical figures past and present that are extracted from "official" photos to be juxtaposed with cultural artifacts from the past, or repainted following conventions of famous Western artworks. His works feature a surrealist flavor and a high dose of irony. Esquivel's paintings appear as dense layers where even fortuitous accidents of the painting process are obvious.

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For Further Research

<http://www.cubanartnews.org/news/unforgettable-obama-raul-and-alexis-esquivels-chronicle-of-hope>

<http://www.cubanartnews.org/news/exhibition-walk-through-memorial-garden-by-alexis-esquivel/4381>

<http://www.afrocubaweb.com/esquivel/alexisesquivel.htm>

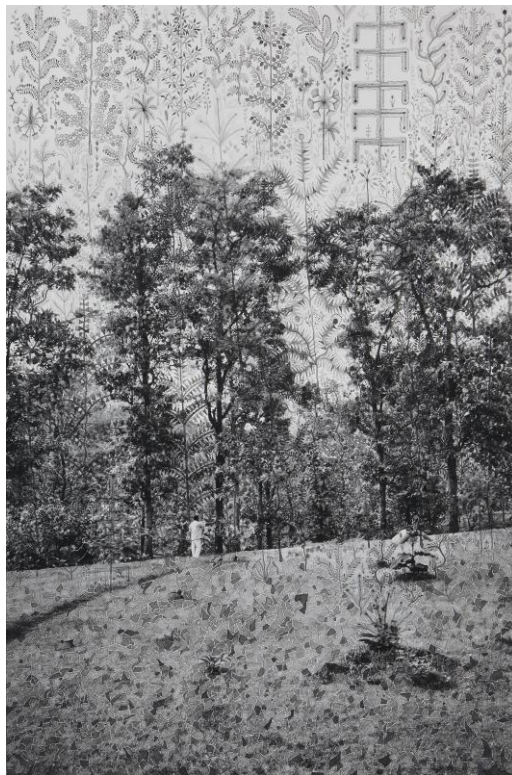
<http://cultureandhistory.revistas.csic.es/index.php/cultureandhistory/article/viewArticle/78/271>

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A Forest of Trees, from the series *Fields of Sight*, by Gauri Gill and Rajesh Vangad, 2013-ongoing

Gauri Gill and Rajesh Vangad

b. 1970 New Delhi, India; b.1975 India

Reside in New Delhi & Ganjad, India

In *Fields of Sight* renowned photographer Gauri Gill collaborates with artist Rajesh Vangad to present a thought provoking series that complicates the boundaries between what is contemporary and what is ancient. Beginning in 2013 and continuing today, the series is an ongoing investigation of visual language and viewing. Each work is composed of a black and white photograph by Gill that is then inscribed over by Vangad in Warli, a traditional folk painting style indigenous to Western India. The series is not only a blending of media, combining photography and painting, but also a blending of voice, relying simultaneously on Gill's eye and Vangad's hand.

Brief Biography / Description of *Fields of Sight*

In *Fields of Sight*, Gauri Gill collaborates with renowned Warli artist Rajesh Vangad to present this recent—and ongoing—body of work. The series began in early 2013 in Ganjad, Dahanu, an Adivasi village in coastal Maharashtra. A new visual language emerged symbiotically from Gill's initial experiences of photographing the landscape.

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Looking at her contact sheets, she perceived that although the camera was capturing the distinct 'chamelon-like' skin of the landscape, it was missing vital aspects of what was not apparent to the eye, yet was vividly relayed in the great stories narrated to her by Vangad. The photographs by Gill, inscribed by drawings by Vangad, reconfigure the photographic site both formally as well as conceptually, to arrive at new documents of multiple truths and knowledge systems. In the act of viewing the landscape through the eyes of Vangad, Gill rekindles the need to challenge the way we see things today, what our eyes capture and what may elude them. 'As though one were photographing an old home, and the resident of the house came out, and began to speak'.

"We see here a photographer of and from contemporary, urban India (though of a land-centered community herself), and an artist/painter of the Adivasi community from Maharashtra, whose visual narratives work together to tell stories that demand to be heard as equally contemporary, and not as relics of a traditional, or "tribal" past, a term that the British as well as independent India have called Vangad's communities. He is not a 'lost' figure of what Renato Rosaldo called "imperial nostalgia," asking us to mourn what we ourselves have destroyed. He is not destroyed, but there, producing a language and art practice that uses the modern medium – the photograph, the motorcycle – to assert presence rather than provide the possibility of mechanical replication of that which is lost. Gill's own photographic practice of collaboration and presence (see her work 1984, for instance) uses the photograph as a memory practice that asserts that the moment of photographic capture can prevent closure of stories of violence and suffering. Her characters challenge us to remember that their stories are not over, much remains to be done, whether it is redress, reparation, or in this case, recognition that identities of those deemed to be un-modern remain to challenge the politics of the neo-liberal state that denies that minority communities have a stake in the country's future."

Excerpted from Inderpal Grewal's essay: Gauri Gill and Rajesh Vangad, *Fields of Sight*, 2014.

For Further Research

www.gaurigill.com

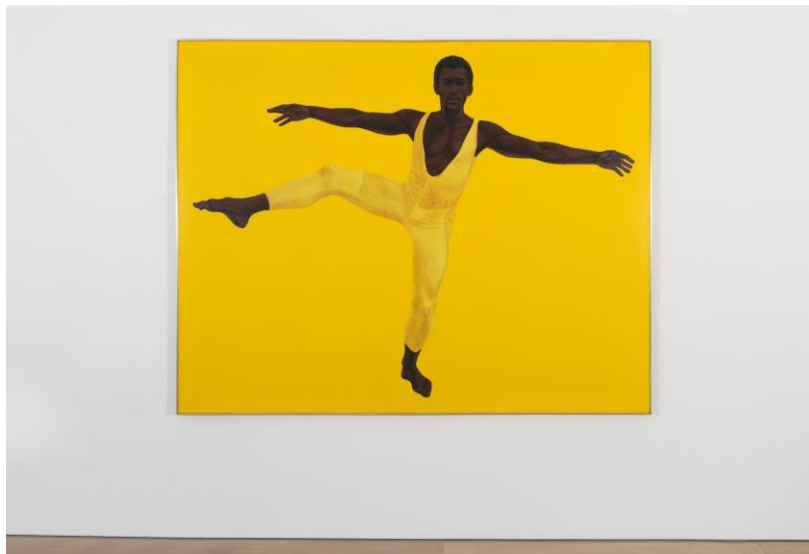
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PROSPECT

NEW ORLEANS



Woody, 1973, oil and acrylic on canvas
66 x 84 inches (canvas size)

©Estate of Barkley L. Hendricks. Courtesy of Jack Shainman Gallery, New York

Barkley L. Hendricks

b. 1945 Philadelphia, PA

d. 2017 New London, CT

Barkley L. Hendricks' work stands out as being ahead of its time, connecting the movements of American realism and post-modernism. He was a versatile artist who worked across a variety of media, most notably photography, but his greatest impact has come from his life-sized portraits. Painting predominantly people of color, Hendricks' bold portrayal of his subjects' attitude and style has elevated the common person to near iconic status. In this way, Hendricks' portraits from the late 1960s through 2016 privilege an American subject who has often been overlooked and marginalized by mainstream society. His works reflect the growing consciousness of African American self-representation and offer some of the most complex and true-to-life portraits of his time.

Hendricks took his technical cues from old master painters, but unlike them he did not take commissions or paint famous individuals. Instead he focused his lens on the people around him, his friends, family and those of his community. His portraits replaced conventional impressions with the real details of the individual, illustrating the psychology and character of his subjects as much as their physical appearance. He frequently highlighted these individuals by painting them on a background of solid color or metallic foil. In this way he refashioned elements of historic illusionism and twentieth-century minimalism to reflect the here and now of his contemporary reality.

With little concern for what is popular or accepted, Hendricks followed his own path,

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demonstrating a vision that was independent of popular movements and styles in the contemporary art world. His body of work stands out as unique among his contemporaries, has had a profound impact on a younger generation of artists, and is as vital and vibrant today as ever.

Brief Biography

Barkley L. Hendricks was born in Philadelphia, Pennsylvania, and lived and worked in New London, Connecticut. He earned both his BFA and MFA from Yale University and was the subject of a large-scale traveling exhibition, *Barkley L. Hendricks: Birth of the Cool*, organized by Trevor Schoonmaker at the Nasher Museum of Art, Duke University, Durham, North Carolina (2008), which traveled to the Studio Museum in Harlem, New York (2008-2009), Santa Monica Museum of Art, California (2009), Pennsylvania Academy of the Fine Arts, Philadelphia (2009-2010) and the Contemporary Arts Museum Houston, Texas (2010). His work is included in numerous public collections both within the United States and abroad, such as The Whitney Museum of American Art, New York, NY; The National Portrait Gallery, Washington, DC; The National Gallery of Art, Washington, DC; The Tate Modern, London, UK; Studio Museum, Harlem, NY; Philadelphia Museum of Art, Philadelphia, PA; Rubell Family Collection, Miami, FL; Nasher Museum of Art, Durham, NC; Columbus Museum of Art, Columbus, OH; and the Fogg Art Museum, Harvard University, Cambridge, MA.

Jack Shainman Gallery has represented Hendricks since 2009. His solo exhibitions at Jack Shainman Gallery include *Heart Hands Eyes Mind* (2013) and *Barkley L. Hendricks* (2016).

For Further Research

www.barkleyhendricks.com

http://www.jackshainman.com/files/5515/0309/2907/Hendricks_Press_sm.pdf

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Act of Recovery (Part I), Nouakchott, Mauritania,
Archival color pigment print, 20 x 26
Image courtesy of The Artist and Tiwani Contemporary, London

Dawit Petros

b. 1972 Asmara, Eritrea

Resides in New York, NY and Chicago, IL

Dawit L. Petros is a photographer who poetically explores the twenty first century experience of errantry and nomadic identity formation. The title of his work for Prospect.4, *Stranger's Notebook (Prologue)*, is inspired by the 1942 novel *L'Étranger* by French writer Albert Camus. Engaging with the transnational, diasporal experience of being an outsider, Petros' project documents the intra-African diaspora. The artist is also influenced by German sociologist Georg Simmel's theory of the 'paradoxical stranger': a member of the group who participates but is not "native". The title *Stranger's Notebook (Prologue)* is also a book of poems by Nomi Stone, about a traditional Jewish community of Djerba in North Africa and the Middle East. From 2014-2015, Petros traveled from Nigeria, to Morocco, ending up in Europe. The resultant photographs document multiple migrant journeys across the continent of Africa. In the photographs, Petros uses props, cropping, and camera angles to capture the moment while obfuscating his subjects' faces so as to protect their identities.

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Brief Biography

Dawit L. Petros investigates boundaries in artistic, geographical and cultural contexts. Working with installations, photography, research and extensive travels, his practice centers around a critical rereading of the relationship between African and European modernisms. His current research investigates historical and contemporary narratives of mobility. Petros studied Art as a Fulbright Fellow at Tufts University/School of the Museum of Fine Arts, Boston; Photography at Concordia University, Montreal and History at The University of Saskatchewan. Recent exhibition venues include The Kansas City Art Institute's H&R Block Artspace, Kansas City, MO; Huis Marseille Museum of Photography, Amsterdam, NL; The Kennedy Museum of Art at Ohio University, Athens, OH; The Studio Museum in Harlem, NYC. He has been awarded an Independent Study Fellowship at the Whitney Museum of American Art, an Art Matters Fellowship, and Canada Council for the Arts Production Grants. His works are in institutional collections including The Studio Museum in Harlem, The Royal Ontario Museum of Art, and The Saskatchewan Arts Board.

For Further Research

www.dawitlpetros.com

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NEW ORLE ANS



Xaviera Simmons, *On Sculpture #2*, 2011, Chromogenic color print, 40 x 50 inches, Edition of 3
Courtesy David Castillo Gallery

Xaviera Simmons

b. 1974 New York, NY

Resides in Brooklyn, NY

Brief Biography

Xaviera Simmons' work spans photography, performance, video, sound, sculpture and installation. She defines her studio practice, which is rooted in an ongoing investigation of experience, memory, abstraction, present and future histories- specifically shifting notions surrounding landscape- as cyclical rather than linear. Simmons is committed equally to the examination of different artistic modes and processes. Simmons received her BFA from Bard College (2004) after spending two years on a walking pilgrimage retracing the Transatlantic slave trade with Buddhist monks. She completed the Whitney Museum's Independent Study Program in Studio Art (2005) while simultaneously completing a two-year actor-training conservatory with The Maggie Flanigan Studio. In 2015, Simmons was awarded the Foundation for Contemporary Arts (Robert Rauschenberg) Grant. Simmons has exhibited nationally and internationally where major exhibitions and performances include The Studio Museum in Harlem, The Contemporary Arts Museum Houston, The Public Art Fund, The Sculpture Center, The Aldrich Contemporary Art Museum, Museum

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of Contemporary Art Chicago, Institute of Contemporary Art Boston, and Brooklyn Museum, among many others. Her works are in major museum and private collections including The Nasher Museum, Deutsche Bank, The Rubell Family Collection, UBS, The Guggenheim Museum, The Agnes Gund Art Collection, The Museum of Contemporary Art Chicago, The Studio Museum in Harlem, ICA Miami, High Museum, Perez Art Museum Miami, and David Castillo Gallery.

For Further Research

<http://bombmagazine.org/article/3310/xaviera-simmons>

<https://davidcastillogallery.com/wp-content/uploads/2015/07/Simmons-Somesuch-Stories-August-2017.pdf>

<http://pelicanbomb.com/art-review/2016/future-landscapes-syncopation-in-the-work-of-xaviera-simmons>

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P.S. Satellites



As part of our mission to support the local artist community of New Orleans, Prospect New Orleans has implemented a Satellite Program for each triennial edition. The aim of the Satellite program is to highlight and promote concurrent exhibitions and arts events organized by local and regional artists, curators, and cultural workers during Opening Weekend and throughout the course of the Triennial. With P.S. Satellites, we are expanding the concept behind the satellite presentations, setting a framework to guide the satellite program. The PS in P.S. Satellites stems from the idea of a *postscript*. A postscript is a carefully composed addition - a sentence, a paragraph, or occasionally many paragraphs - added to, or after, the signature of a letter or (sometimes) the main body of an essay or book. The word "postscript" has poetically been used to refer to any sort of addendum to some main work, even if it is not attached to a main work. The P.S. Satellites program of Prospect New Orleans seeks to engender this same spirit of a poetic addendum to the Triennial focusing on the wealth of amazing local artist and organizations in our city and region.

With over one hundred participating artists and organizations, P.S. Satellites is an important component of Prospect New Orleans, showcasing New Orleans' position as an innovator in the contemporary art world. Prospect New Orleans is committed to providing exposure and promoting satellite events through its printed material, media outreach, and social media listings.

Please see our website, facebook and twitter for up to date information about the wealth of exhibitions and events that you can visit!