

DOCENT TRAINING ZOOM
MAY 26, 2020

Agenda

- Welcome, NOMA news
- Check in with break out session
- Hank Willis Thomas presentation by Beth Akin
- Sense of Place presentation by Marybeth Corazzini
- Break out discussion

Check in

Art Walks
Gallery / Museum openings.
Anything particularly
exciting online?

Tell us more in the chat box.



Breakout Session

You will be put in 6 groups of 5 - 7 docents.

You will have **7 minutes** to discuss the prompts.

Please **designate a spokesperson** for your group.

A timer will let you know when the time is up.

You will be automatically returned to the full group.

Which of these sculptures
best expresses how you
are feeling today?

Why?



Thomas Hauseago
Striding Figure (Rome 1), 2013

Hank Willis Thomas
History of the Conquest, 2017

Elyn Zimmerman
Mississippi Meanders, 2018

Docent Presentations

Beth Akin and Marybeth Corazzini have volunteered to give presentations today.

Beth will speak on Hank Willis Thomas.

Marybeth will speak about Teresita Fernández and Yinka Shonibare.

These works are on view in the Expansion of the Besthoff Sculpture Garden.



Hank Willis Thomas

History of the Conquest

Hank Willis Thomas: Personal



Born: *1976 in Plainfield, New Jersey*

Mother: *Deborah Willis, Ph.D. - Photographer, Chair of the Department of Photography and Imaging at the Tisch School of the Arts, New York University*

Father: *Hank Thomas - Civil Rights Activist; Entrepreneur*

Wife: *Rujeko Hockley - Assistant Curator at the Whitney Museum of American Art*

Hank Willis Thomas: Educational



**B.F.A. in Photography and Africana Studies from
New York University, 1998**

**M.A./M.F.A. in Photography and Visual Criticism
from California College of Arts, 2004**

**Honorary Doctorates from Maryland Institute
College of Art and Institute for Doctoral Studies in
the Visual Arts**

Hank Willis Thomas: Descriptions



“American conceptual artist working primarily with themes related to identity, history, and popular culture.” (Wikipedia)

“America’s Great Protest Artist” (The Guardian)

“Thomas asks us to reframe our perceptions of race, politics, history, and popular culture so that we can better understand and combat the systems that dehumanize us.” (Sara Krajewski, Curator of Modern & Contemporary Art, Portland Art Museum)

Hank Willis Thomas: Influences

- Mother's career in photography and related fields.
- 2000 Murder of his cousin and role model, Songha Willis Thomas, during a mugging in Philadelphia.

Songha's last recorded message to Thomas: "Love Over Rules," which was the theme of Thomas's wedding and has become a sort of life motto.

Pictured: Thomas's first permanent art installation in the United States, a "Light Sculpture" with his life motto in 6'6" neon letters on the exterior wall of the Selma Family Building in the Yerba Buena neighborhood in San Francisco.

Thomas: "Public Art is propaganda, frankly."



Hank Willis Thomas: Techniques

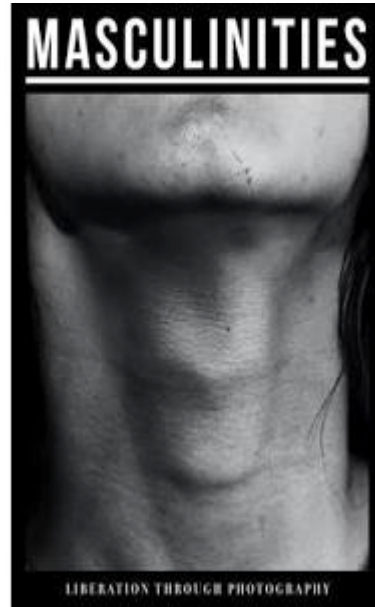
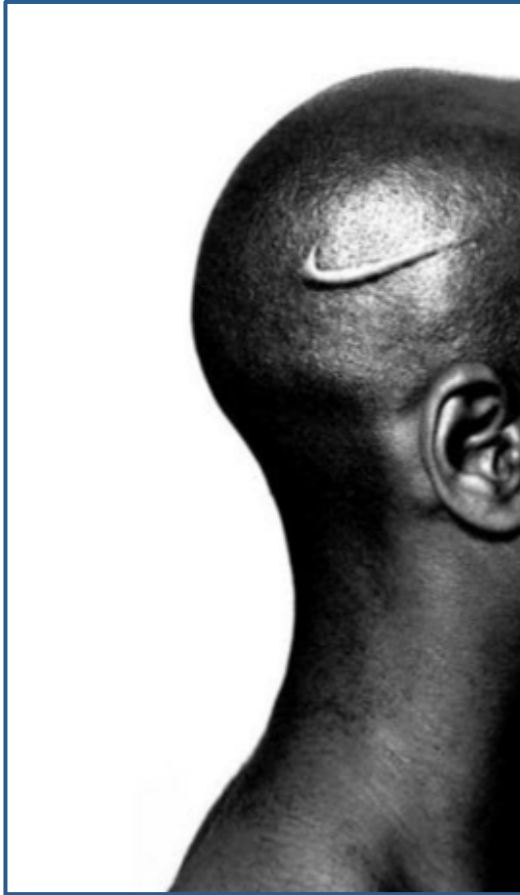


Thomas uses what he calls “image archives,” and has referred to himself as a “visual culture archeologist.”

“Throughout his career, Thomas has shifted through existing images and arranged them in ways that bring to light obscured histories and challenge fuzzy national myth making.”

Pictured: *I tried to see a friendly face somewhere in the crowd* (2017) - Screenprint on reflective vinyl mounted to Dibond of Elizabeth Eckford integrating Little Rock Central High School, 1969. Image may be seen only when light is flashed

“Branded” Series (2003)





Hank Willis Thomas (American, b. 1976)

It's the Real Thing! 1978/2006

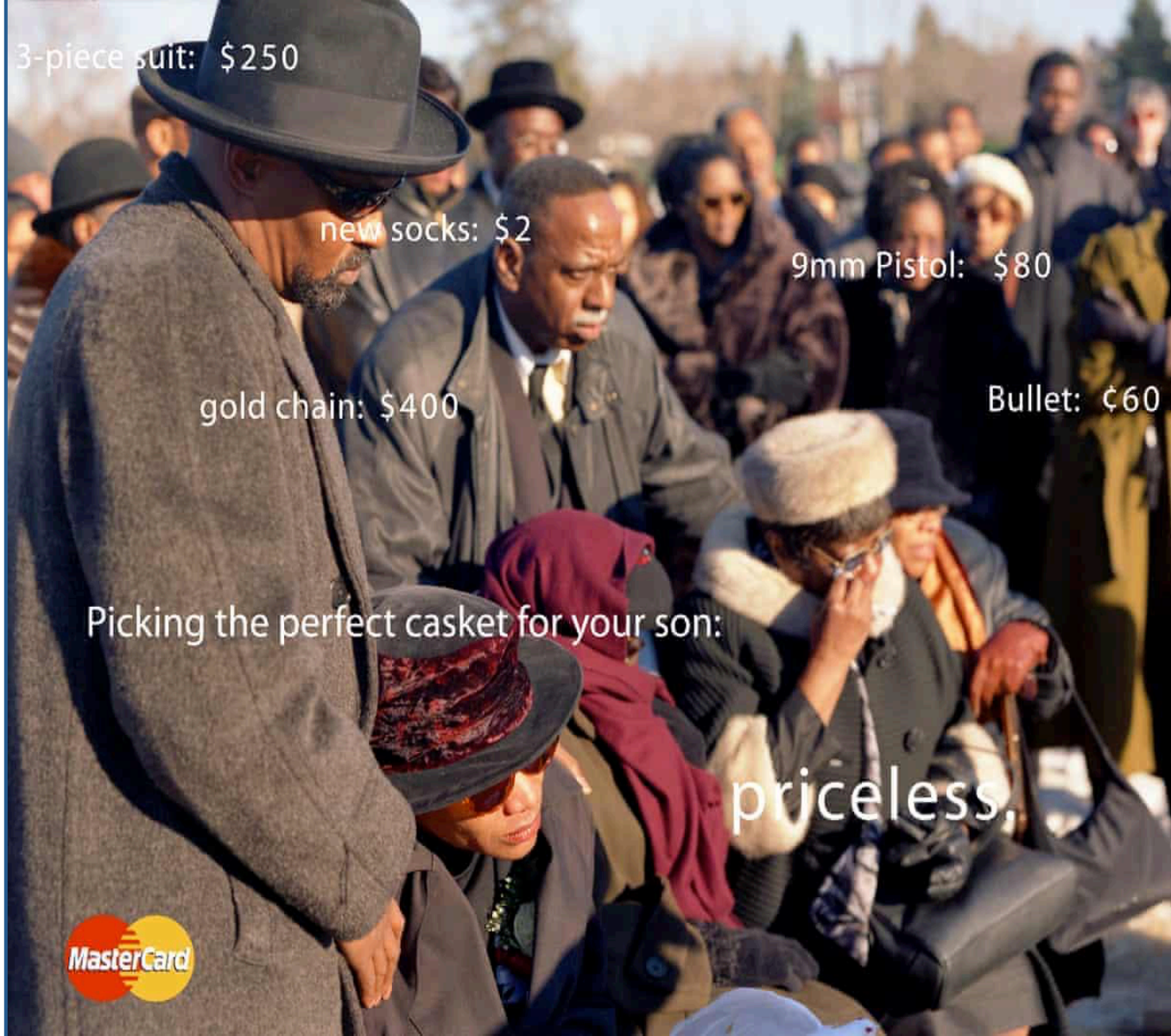
Lambda Print

Gift of Carl and Shirley Schwartz, 2017.185

The Cotton Bowl, “Strange Fruit”



Priceless:
Thomas'
commentary on his
cousin's senseless
death and the
"economics" that
surrounded it.



3-piece suit: \$250

new socks: \$2

9mm Pistol: \$80

gold chain: \$400

Bullet: \$60

Picking the perfect casket for your son:

priceless.

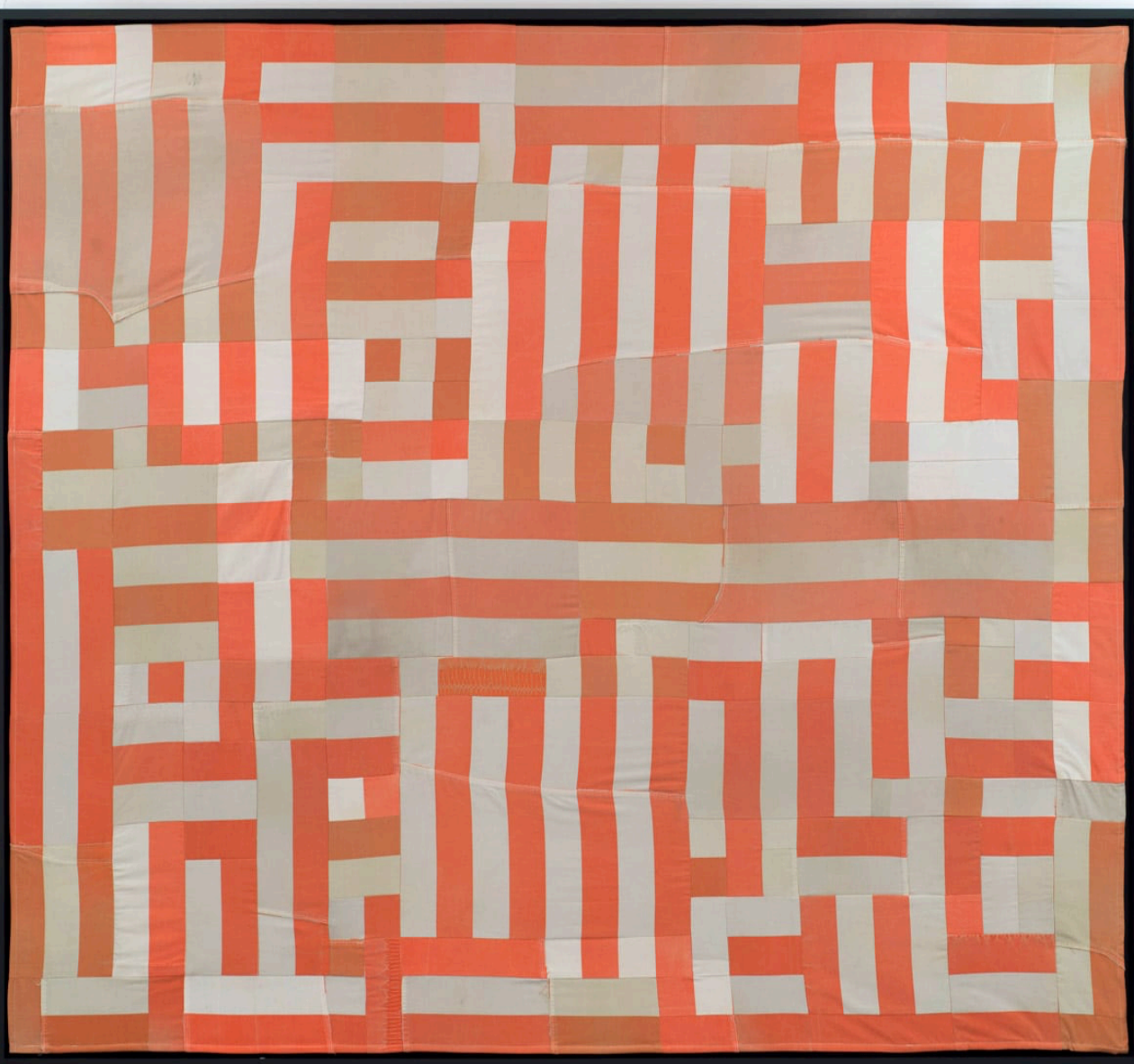


The Gun Violence Memorial Project, Chicago Architecture Biennial



The Writing on the Wall: Voices of the Incarcerated, New York City, High Line (2019)





***We the People* (2015)**

**Quilt made from
decommissioned prison
uniforms**

Reflective Vinyl: *An All Star Cast*" (2019)



For Freedoms PAC billboard, Nashville (2018)



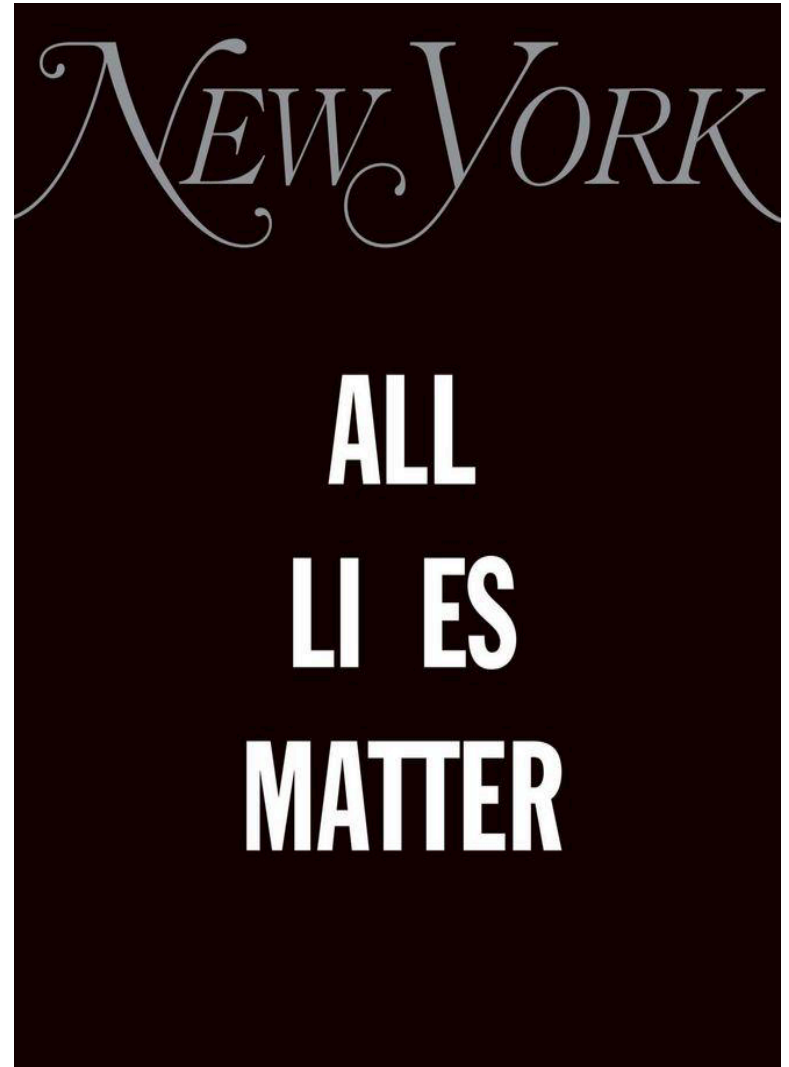
For Freedoms PAC billboard, Madison, WI (2018)



New York magazine cover (2018)

To honor *New York* magazine's 50th year, 50 artists were asked to create magazine covers inspired by the way they see NYC.

Thomas: *"It seems so obvious that many people are lying when they say "All Lives Matter." If you believe all lives matter then you'd also acknowledge that black lives matter, and those same people would be marching alongside if they believed that."*



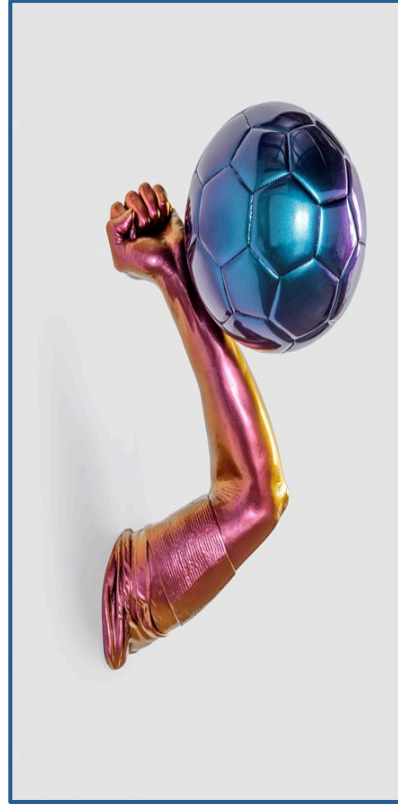
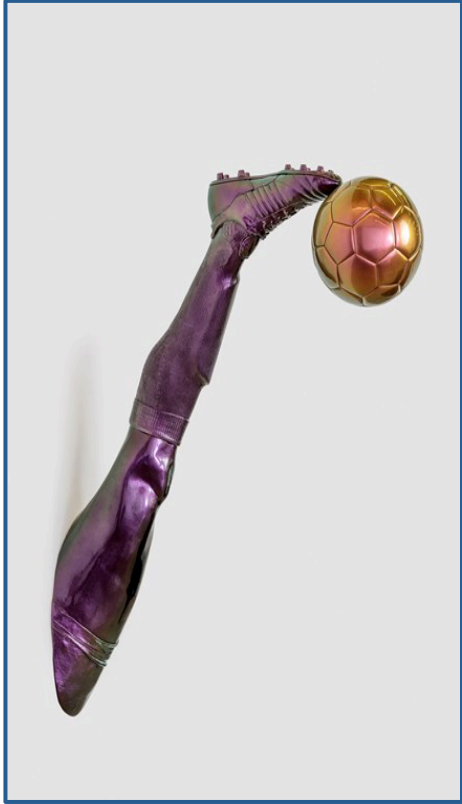
All Power to All People, Philadelphia (2017)



Another view with
Philadelphia City Hall
in background



The Beautiful Game, London, U.K. (2019)



Unity, Foot of Brooklyn Bridge (2019)



Raise Up, National Memorial for Peace and Justice (2018)





Raise Up (2014)



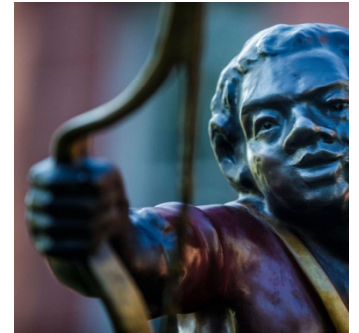
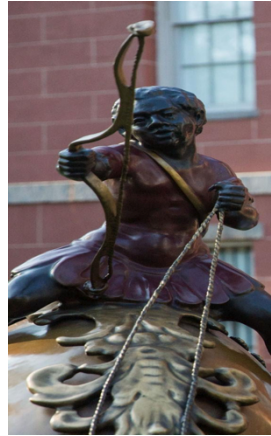
History of the Conquest, **NOMA Sculpture Garden (2017)**



Jeremias Ritter, *Snail with Nautilus Shell* (1630)

Collection, Wadsworth Atheneum Museum of Art,
Hartford, Connecticut

Size: 8" x 10"



History of the Conquest, New Orleans Mint (2017)

Prospect 4: The Lotus in Spite Of the Swamp





All Things Being Equal (2019)

- “A survey of the artist’s prolific and extraordinary interdisciplinary career, incorporating all aspects of his art, with a particular focus on the work’s relationship to the photographic image and to issues of representation and participation”
- Organized by the Portland Art Museum
- Portland Art Museum (10/12/19 - 1/12/20)
- Crystal Bridges Museum (2/8/20 - pending)
- Cincinnati Art Museum (9/20/20 -)
- Virtual Tour at crystalbridges.com



sense of place

Teresita Fernández' "Viñales (Mayombe Mississippi) Gallery Wall"

Yinka Shonibare's *"Wind Sculpture V"*

Teresita Fernández, Cuban-American, Born 1968
Viñales (MAYOMBE MISSISSIPPI), 2019



Viñales (MAYOMBE MISSISSIPPI), 2019

Teresita Fernández



Sense of Place

- Commissioned specifically for NOMA's **Sydney and Walda Bestoff Sculpture Garden II**
- **51 ft long** and covered with hundreds of thousands of tiny ceramic tiles
- **Stacked Landscape: “here’s this place that is Africa, Cuba and New Orleans”**
- “we are always in several places at once”
- **Rural valley of Viñales, Cuba** with its many caves where people lived as runaway slaves from surrounding plantations took refuge.
- Based on a CT scan of a green malachite rock from **Mayombe** in **Congo, a site of Africans forced migration**
- **Congo Square in New Orleans** was once the center of the **slave market**
- The viewer can see a **reflection** of themselves when they stand and look at the work and further reinforces this sense of “**YOU ARE HERE**”

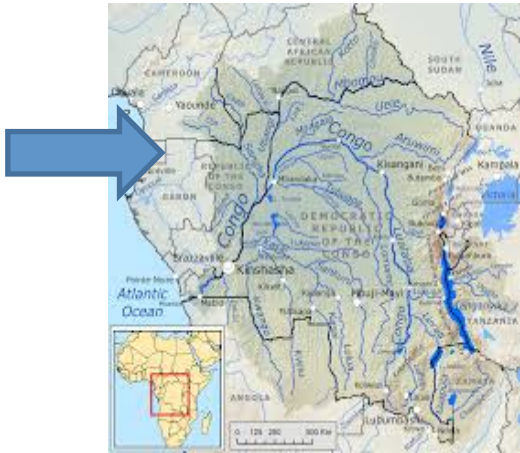
Viñales (MAYOMBE MISSISSIPPI), 2019
Teresita Fernández



Mayumbe/Mayombe is on the western coast of Africa and includes parts of the Democratic of Congo, Angola, Gabon and the Republic of Congo

(Mayombe/Mayombe) railway

photo from August 1930:



Malachite is a green mineral rock and was one of the first ores used to produce copper metal.

Malachite is today most often cut for beads to make jewelry.

Malachite's green color does not fade over time or when exposed to light so these properties made it a preferred pigment or coloring agent for thousands of years.



Other Works by Teresita Fernández

Fire, 2005

Collection of the San Francisco Museum of Modern Art

- Medium: Sculpture, Rugs, Carpets, Textiles, Silk yarn, steel armature, epoxy



Twins (Mirror Image), 2019

Art Basel in Miami Beach 2019

Medium: Charcoal



Yinka Shonibare (BRITISH- NIGERIAN, BORN 1962)

WIND SCULPTURE V, 2015

Shonibare's *Wind Sculpture* takes the form of a flag, painted in patterns and colors that recall the batik fabrics common throughout Africa.

Often associated with African Culture, the fabric is actually of Dutch origin, imported to the country during Dutch colonial rule.

Originally placed near the west pedestrian bridge outside of Phase I, it is now located in Phase II of the garden near the bridge that connects the two gardens and can be seen from outside the sculpture garden.



Yinka Shonibare has spent parts of his life in both England and Nigeria. The multimedia artist's work spans painting, sculpture, photography, and performance and engages directly with themes of race, class, and the construction of cultural identity

"How to Blow Up Two Heads at Once (Ladies),"
2006



- Displayed on exterior of the Royal Opera House, *"Globe Head Ballerina,"* 2017. It is modeled on a soloist with the Royal Ballet. He started using globes as heads as a way to show globalization and the on-going transfer of one culture to another throughout time.



YINKA SHONIBARE: ADDITIONAL WORKS

Below: Another *Wind Sculpture* in urban setting.

Left: *Butterfly Girl IV, 2017*



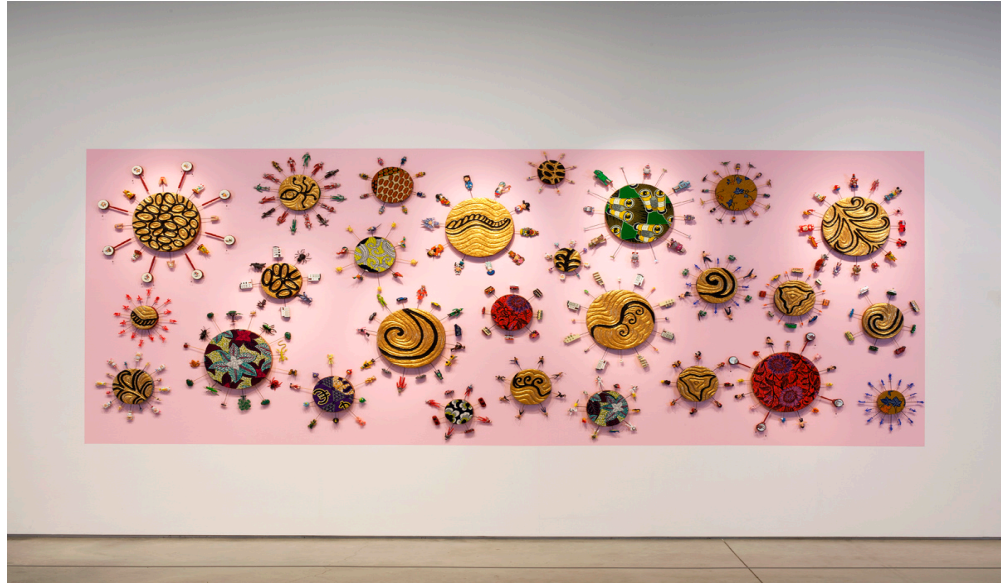


Scramble for Africa, 2003

“Art is a form of poetry and I don’t think that the role of an artist is to lecture or dictate what people should be thinking. Artists produce engaging works that hopefully raise questions, but we also entertain”

-Yinka Shonibare

HONG KONG TOY PAINTING, 2013



MEDIUM: Acrylic paint on Dutch wax printed cotton textile, steel rods, MDF, spray paint and toys

Black Gold II, 2006



Nelsons Ship in Bottle, 2010

- **Scaled-down replica of ship named Victory**, that was captained by Nelson. It was commissioned by the Greater London Authority in 2009 for placement in Trafalgar Square
- **37 sails** of fabric associated with **African dress and symbolic of African identity** and independence.
- The Art Fund and **National Maritime Museum** launched a successful public appeal to acquire and permanently display this work outside the museum, where it is clearly visible across Greenwich Park.



SENSE OF PLACE

GROUP DISCUSSION

What other sculptures in The New Orleans's Museum of Art Bestoff Sculpture Garden give you a sense of a particular place or remind you of a specific location?

Why?

(Breakout sessions)