

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

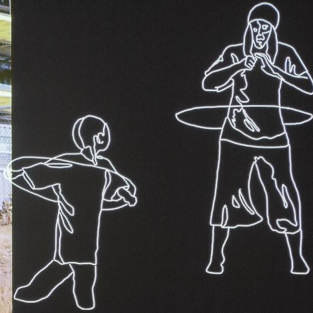
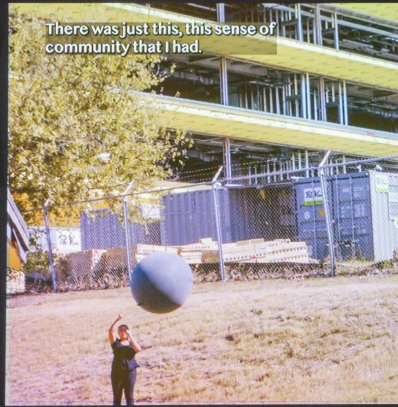


Ariel René Jackson (b. 1991) is a Black film-based artist whose practice considers land and landscape as sites of internal representation. Themes of transformation are embedded in their interest and application of repurposed imagery and objects, video, sound, and performance. Exploring how culture is 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



A Welcoming Place at Women & Their Work





WOMEN & THEIR WORK: BOLD ABOUT ART

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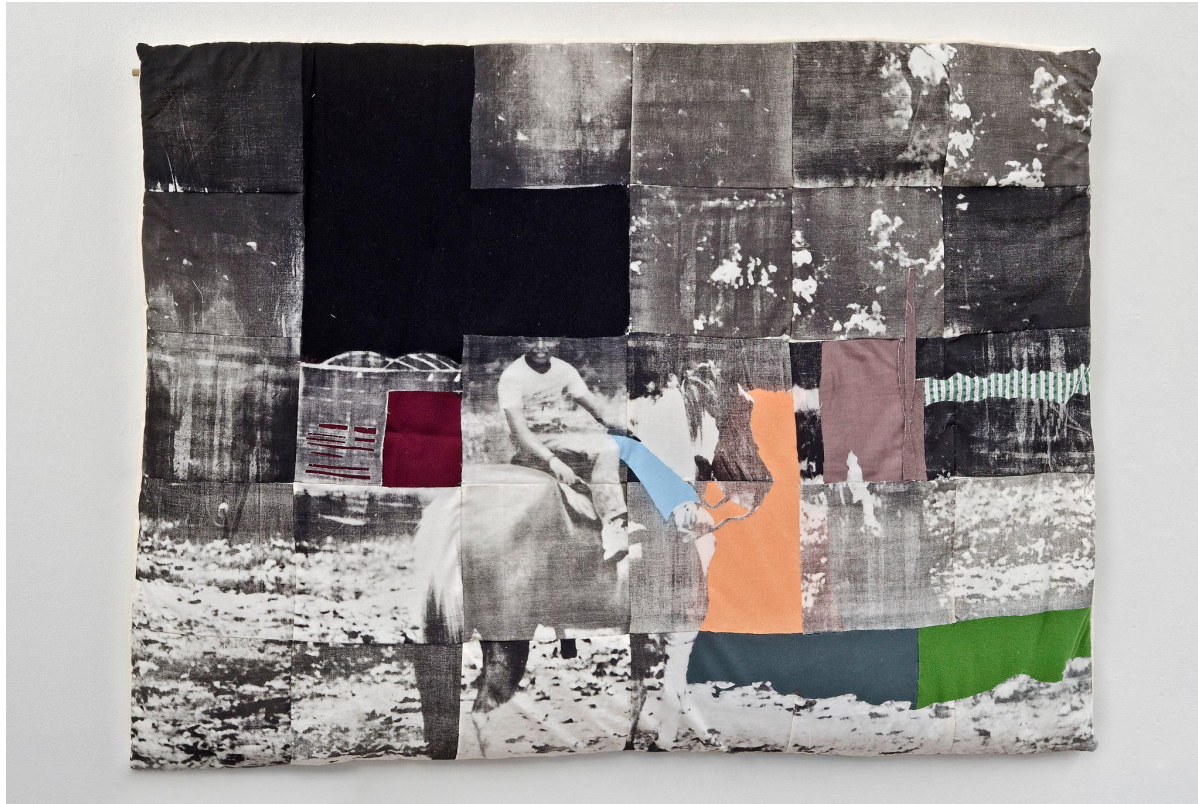


SEARCH ...

EDUCATION RESOURCES



Virtual Gallery Tour at the Idea Lab



Missing Data Quilt #3, 2016



Genevieve Gagnard at the Christian-Green Gallery, 2019



The way back home

Recent work by Ariel René Jackson

The way back home brings together four distinct bodies of work that Austin-based artist Ariel René Jackson has produced over the past five years. The video and mixed-media works on view mine issues of identity and inheritance by considering the nature of what is passed down from previous generations and exploring the stories embedded in the places we call home. Throughout the exhibition, Jackson uses found objects, soil, dried flowers, and other remnants to reference the rural landscape of their ancestral home in Louisiana. These items are interwoven into screenprints of family members and mixed-media allusions to familial farmland, underscoring the roles people and place play in how we define and present ourselves.

The artist's practice questions how people chart family history and foster kinship. Jackson readily engages with doubt and imagination in their work. They view these ideas as essential parts of articulating identity within the Black diaspora because echoes of the transatlantic slave trade remain for descendants of enslaved African individuals who seek to map their roots.

Black Americans' longing for home is keenly felt in an age of DNA-testing and heritage travel. In building ancestral connections to countries within Africa, many people might consider casting aside or refuting proof found in legal and/or academic archives.

When Jackson writes, "I have a family legacy, but there's only so much information that any of us can collect," they remind us that understandings of "home" are filled with gaps. The works of art featured in *The way back home* embrace the gaps that some Black Americans have in their understanding of home, even as they construct places of affinity. In works such as *Missing data quilt #3*, whose color blocks of fabric partially obscure a screen-printed image of the artist's family member, concealed views emphasize the complexities of completing a picture of one's familial legacy through ancestors' mementos and memories. Jackson looks to the land, stories, and objects they've inherited to make room for both fact and fiction in their study of identity and belonging while encouraging others to do the same.

-Kendyll Gross, Curator

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.





A Welcoming Place, exhibition view

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.

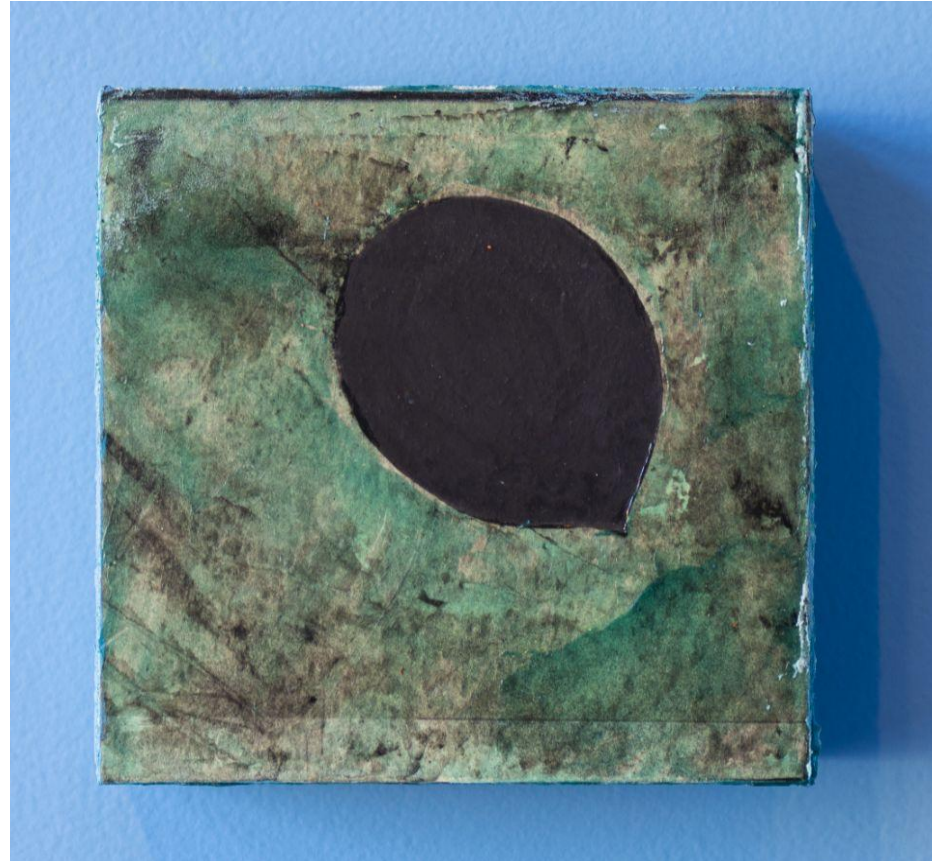
Starting with the 2D work on the wall, how does Jackson express their ideas?

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?

- 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.



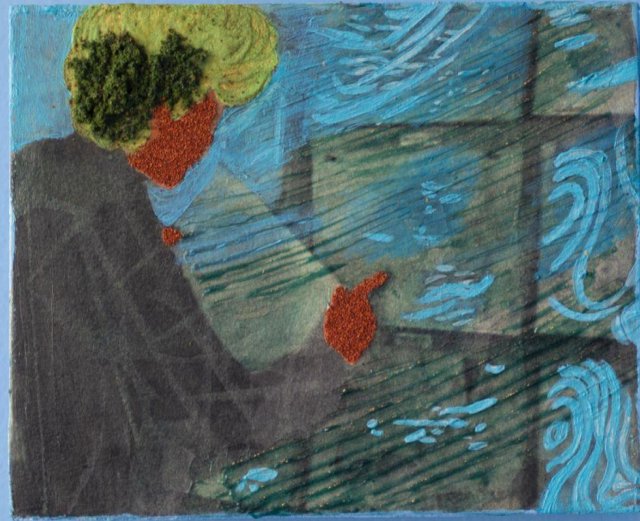
Still 3 of many, 2022.



THINK about how you feel when you go
somewhere new.
CONSIDER how others feel when they
move to your community.

*Still 4 of many, 2022. till 1
of many, 2022.*

THINK about objects that help us tell stories about our family or ourselves.
CONSIDER ways that we can connect to our past.



Still 5 of many, 2022.



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!

Still 6 of many, 2022

Consider: *Materiality*



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*

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*



Ariel René Jackson

Missing Data Quilt #2, 2016

34 x 18 x 2 inches

Silkscreen and found fabric on muslin

<http://arielrenejackson.com>

Question: *Identity, Memory and Place*

How will you demonstrate ideas about “a welcoming place?”

What symbols are you referencing for the narrative?

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>

Document: *Process (ongoing)*



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

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)

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!



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