

Gallery Briefing 11/09/19: With Drawn Arms, Speed City, and Woody De Othello

GROUP 1

Artwork 1: Bridge

Touring Technique—Ask the visitors to walk around the installation and then meet together to first discuss: What's going on here? And rest of the VTS questions.

Or perhaps could also look at this with any eye to the Discovery strategy.

What's the first thing you noticed?

How did the artist draw your attention to this part of the sculpture?

Where did your eye go next?

What are some of your responses to this work?

Artwork selected as it seemed such an obvious place to start because it was so large and engaging.

Artwork 2: Invisible Man

We suggest coming from the “backside” instead of the mirror side. Good chance to start with VTS rather quickly.

Go around to the “mirror” side and discuss their reactions to this side. Did anything surprise you about this side? Did you have any specific thoughts when you went around to the mirror side? Would your reaction have been different if we had started on the mirror side first?

Artwork selected because it seemed like a natural next piece after the Bridge. Instead of arms we now have the entire man.

Artwork 3: Salute—mirrors in the box

Perfect chance for VTS.

Then some questions about how this piece was done with a chance to comment, if desired, about the intersection between art and engineering.

Artwork selected because we just found it so fascinating.

Artwork 4: Mural in the Speed City Gallery

Take some time just to look at the mural together.

What do you see that you might recognize? Is there a reason that you recognize this? Since this is referencing San Jose in some ways, are there any faces, things, or aspects that you recognize specifically as having to do with San Jose?

Selected because it's such an imposing and large piece. Seems to tie the exhibitions to San Jose more specifically.

We might leave our group with a couple of suggestions:

Go back and look at the video where Tommie Smith talks, which might inspire you to participate in the interactive activity "Raise your first." You'll be asked to think about and perhaps share what you feel so strongly about that you might raise your fist for it.

Group 2

Artwork #1 Bridge

Touring Technique: VTS

Why this work was selected: The most obvious first selection because of its central location in the main gallery. With the undulating structure it demonstrates the ups and downs of social, racial and economic inequities. It has the potential as a good conversation starter. Conversation could also include discussion of the artistic aspects of the work.

Artwork #2 The time stamped race photos

Touring Technique: VTS

Why this work was selected: Visitors should be encouraged to view this selection of photos beginning at the west side of the gallery. The final sequence of the race as the runners approach the finish line is stamped with elapsed seconds. The artistic element in the intentional smudging of the alcohol gel transfer.

Artwork #3 The Vitrine of Memorabilia belonging to Tommie Smith

Touring Technique: Have visitors view the contents of the display and ask questions

Why this work was selected: This collection of items contains items of personal importance to Tommie Smith.

Artwork #4 Speed City Mural

Although our group did not have enough time to include the “Speed City” exhibit, we would have selected the 1972 mural by art students from San Jose State depicting the various social issues that were in the forefront the late 1960 ‘s

Woody De Othello artwork

Acrylic painting “This is a little more complicated” and clay sculpture “ Getting in my own way, Self Imposed Blockade”

Touring Technique: VTS and compare and contrast

Why was this piece selected in conjunction with Drawn Arms: The psychological impact of racism on black bodies.

Group 3

We would gather our group on the Skybridge with the large photo to assess knowledge and interest in the 1968 event.

Artwork 1: Invisible Man sculpture.

This piece is the first on view when entering the North Gallery and closely tied to the historical photograph of Tommie Smith. By walking to the mirrored side, the viewer immediately becomes part of the exhibit.

Artwork 2: Studies for 19.83 #1-4.

Our time was spent discussing how to work with the series pieces and we decided to begin with the Newsweek cover as the smudges gradually block out almost all the text, leaving the viewer to confront the image with its own power.

Artwork 3: Series of 19.83.

These 27 pieces have a starting point on the far left at 10.5 and proceed to the record time of 19.83. The cameras were set up to record the finish of the 200 meters on this half of the track. Interesting to

follow the smudges and pick out Smith from the field and contemplate Kaino's use of blocking out parts of the narrative. We discussed the use of media (wall text informs that 1968 was the first live broadcast of the Olympics) and some visitors may wish to draw conclusions with sports/cultural events of today.

Woody De Othello artwork

We found a plethora of hands in Woody's work and an excellent tie in with the fist gestures so prominent in Drawn Arms. So it is the theme of hand gestures and various meanings we would use to transition. Also, many of Woody's works are set upon stools and pedestals—another tie-in.