

## Accessible Tour Guide Project

### Meeting Notes:

- Web app for prototype
- Possible technologies: QR or computer vision
- QR with AR
- New Museum uses iPods for audio tours - could possibly be adapted for iPods?
- High quality images of each work
- Option to get input from user? About art? About experience? About app?
- <https://www.newmuseum.org/>
- <https://www.nytimes.com/2018/02/02/arts/design/new-museum-triennial.html>
- Audience: Deaf, hard of hearing
- Alexa To Do: Get content to group within the next week (database information)

Social media aspect? Social sharing? Social engagement? Personalization?

### Meeting 4/16/18 Notes:

- Computer scanning for the image - instead of QR
- Objects - provide images of artworks from different angles
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**Work #1:****Tombstone:**

Title: Senzenina

Artist: Haroon Gunn-Salie

Year: 2018

Medium: Sculpture and sound installation

Courtesy: Goodman Gallery

Image Source: <https://www.nytimes.com/2018/02/02/arts/design/new-museum-triennial.html>

**Full Label Text:**

Haroon Gunn-Salie works across media, and often collaborates with those who have suffered from corporate and state violence. He has worked with residents of Mariana, Brazil, where a mining dam collapsed in 2015 in one of the worst socio-environmental disasters in Brazilian history, and the family of Imam Abdullah Haron, an early advocate of anti-apartheid resistance who was murdered in police custody in 1969. Gunn-Salie is South African, and his work refutes the neat periodization of his home country's post-apartheid condition, reviving histories of political and social repression that continue to haunt the country.

**Artist Bio:**

South African, b. 1989, Cape Town, South Africa, based in Cape Town and Johannesburg<sup>1</sup>

Twitter: @Gunn\_Salie

Haroon Gunn-Salie is a fine artist whose collaborative art practice translates community oral histories into artistic interventions and sculptures. As an honours student at the University of Cape Town's Michaelis School of Fine Art, his graduate exhibition *Witness* was a site-specific body of work that focussed on the forced removals that occurred under Apartheid rule in the Cape Town suburb of District Six. One of the pieces from this body of work was snapped up by

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<sup>1</sup> <https://www.artsy.net/artist/haroon-gunn-salie>

American rapper Sean Combs, aka P Diddy, at the ArtBasel MiamiBeach exhibition in Miami in 2013. Haroon was also placed in the top-ten of the Sasol *New Signatures* competition.<sup>2</sup>

### **Multimedia:**

#### Articles

- *Design Indaba* Interview with the Artist, “89Plus, Haroon Gunn-Salie” (March 22, 2014) <http://www.designindaba.com/articles/interviews/89plus-haroon-gunn-salie>
- *The New York Times*, “Meet Six Disrupters at the New Museum’s Triennial” (February 2, 2018) <https://www.nytimes.com/2018/02/02/arts/design/new-museum-triennial.html>

#### Video:

- YouTube Video: <https://www.youtube.com/watch?v=CSB872bhlaw>
  - “Zonnebloem renamed District Six by Haroon Gunn-Salie”
  - 'Zonnebloem renamed' is a site-specific artwork by Haroon Gunn-Salie. Executed on Sunday 17 August 2013, 'Zonnebloem renamed' marks the centenary of the 1913 Natives Land Act in South Africa. This short film forms part of the artist's ongoing collaborative exhibition with District Six residents titled WITNESS.
  - This film shows Gunn-Salie executing series a temporary artworks by changing the 'Zonnebloem' roadsigns in central Cape Town to read 'District Six'

### **Curator/Educator Commentary:**

- “Consider this artist employs or subverts the visual language of memorials and monuments in order to bring attention to events and figures marginalized by dominant historical narratives.” - Maggie Mustard, New Museum Teaching Fellow, PhD candidate in the Department of Art History and Archaeology at Columbia University

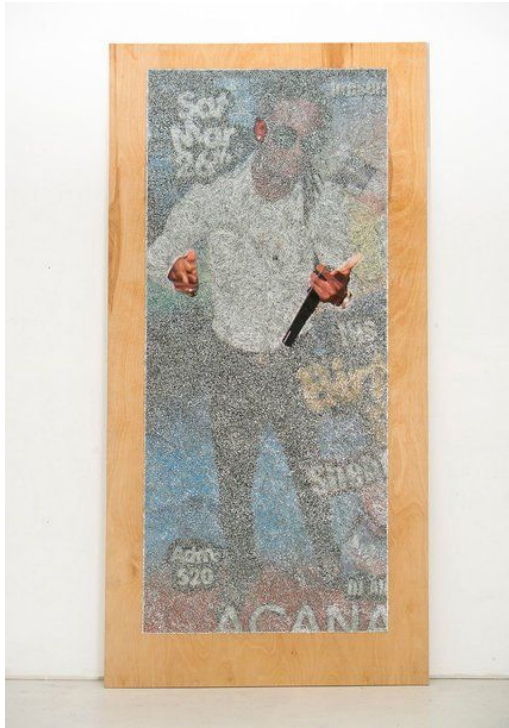
### **Related Museum Events:**

- Artist Panel Discussion
  - February 15, 2018 7pm
  - Livestream link: <https://livestream.com/newmuseum/SongsforSabotage>
- New Perspectives Tour (In Person)
  - March 8, 2018 12:30pm
  - April 6, 2016 12:30pm
  - Due to limited capacity, please preregister and meet in the lobby at the time of the tour
  - We will consider how artists like Tiril Hasselknippe, Zhenya Machneva, Haroon Gunn-Salie, and Lydia Ourahmane reconstruct the past through immersive multisensory environments, coded imagery, and abstract gestures.

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<sup>2</sup> <http://www.designindaba.com/profiles/haroon-gunn-salie>

**Work #2:**



**Tombstone:**

Title: Afr

Artist: Wilmer Wilson IV

Year: 2017

Medium: Staples and pigment print on wood

Courtesy: The artist and CONNERSMITH, Washington D.C.

Image Source: <https://www.nytimes.com/2018/02/02/arts/design/new-museum-triennial.html>

**Full Label Text:**

For this exhibition, the artist presents a new group of large-scale works on wood. Each work is made over the span of twenty-five to thirty hours and consists of between one hundred and fifty to two hundred thousand industrial staples. Wilson collects promotional ephemera - for parties, church services, or business openings - in West Philadelphia, where he lives and works. Wilson blows up imagery from these flyers - often depicting community members participating in advertised events and services - and staples over significant portions to create dynamic compositional patter.

**Artist Bio:**

b. 1989, Richmond, VA

Wilmer Wilson IV is critically recognized for performative investigations into the marginalization of, and the care for, Black bodies in everyday social relation. He is the recipient of The Pew Center for Arts & Heritage Fellowship and The American Academy in Rome Fellowship.<sup>3</sup>

### **Words from the Artist:**

"I'm interested in producing a different possibility of representation" for African-Americans, the artist said, "one that's divergent from a pervading global advertising style."

### **Multimedia:**

#### Articles

- *E-Flux*, "In Flanders Fields Museum - Wilmer Wilson IV: Fire Bill's Spook Kit" (June 27, 2017) <http://www.e-flux.com/announcements/141170/wilmer-wilson-ivfire-bill-s-spook-kit/>
- *Chicago Tribune*, "10 Must-See Galleries at Expo Chicago," (September 13, 2017) <http://www.chicagotribune.com/entertainment/ct-ott-10-expo-chicago-galleries-0915-story.html>

#### Photos

- Wilmer Wilson IV Performance Piece, *Portrait With Hydrogen Peroxide Strips* (2015) <https://www.washingtoncitypaper.com/arts/blog/13082338/photos-wilmer-wilson-iv-portrait-with-hydrogen-peroxide-strips>

### **Curator/Educator Commentary:**

- "In his mixed-media work and live performances, Mr. Wilson investigates "the way that blackness is represented in the city space," he said — specifically the treatment of black bodies as objects of labor or desire, and the ever-present threat of violence." Curator A

### **Related Museum Events:**

- First Saturdays for Families: Pattern Play
  - April 7, 2018, 10am-12pm
  - The artists' large-scale works will serve as inspiration for families as they recompose found images and advertisements from magazines with everyday objects.
  - No preregistration is required. Space is limited, and tickets are given out on a first-come, first-served basis.

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<sup>3</sup> <http://www.connersmith.us.com/artists/wilmer-wilson-iv>

### Work #3



#### **Tombstone:**

Title: I Don't Know How To Love

Artist: Manuel Solano

Year: 2017

Medium: Acrylic on canvas

Courtesy: Manuel Solano

Image Source: <https://www.nytimes.com/2018/02/02/arts/design/new-museum-triennial.html>

#### **Full Label Text:**

Bridging personal and cultural memories, Manuel Solano's work proposes that the power of painting might manifest untethered from sight. The artist's humorous, poignant scenes are inspired by personal reminiscences and mainstream pop culture from before 2014, the year Solano became legally blind as the result of negligent and inadequate HIV/AIDS treatment. Solano's work expands into territories of longing and desire, gender construction, trans\* identity, cover songs, music videos, movies, disability, and moments recreated from their "mind's eye."

#### **Artist Bio:**

In contrast to his past work—videos and internet-based art rooted in issues of over sharing and the manipulation of identity—Manuel Solano has worked almost exclusively with paint on paper in recent years. After losing his sight to an HIV-related bacterial infection, Solano began painting as a distraction from the pain, allowing the activity to become a form of release and temporary escape. Solano's paintings are centered on his identity as a transgender person living with HIV, often addressing memories, identity, and the artist's past as a means of making sense of the

present. His text-based works and portraits, which are made with inexpensive paints and paper, reflect the necessity of his art making and contain references with deep personal meanings.<sup>4</sup>

### **Words from the Artist:**

"I work using ubiquitous references and pop culture imagery to make commentaries about my experiences and self. Early in 2014 I became blind as a result of an HIV-related infection. Before going blind, I was one of the best painters I could think of, certainly the best one I personally knew. Now, I'm not so sure. My work is still very much, however, referential and intimate; queer and nostalgic; silly and provocative; exuberant and engaging."<sup>5</sup>

### **Multimedia:**

#### Articles

- *Interview Magazine*, "How Blind Artist Manuel Solano Learned to Paint Again," (February 12, 2018)  
[https://www.interviewmagazine.com/art/blind-artist-manuel-solano-learned-paint#slideshow\\_52403.5](https://www.interviewmagazine.com/art/blind-artist-manuel-solano-learned-paint#slideshow_52403.5)
- *Hyperallergic*, "A Blind Artist Looks Back at Growing Up in the 90's" (August 8, 2017)  
<https://hyperallergic.com/391532/manuel-solano-karen-huber/>
- *Conceptual Fine Arts*, Artist Interview, "Manuel Solano, the artist who turned blindness into an opportunity," (February 27, 2018)  
<https://www.conceptualfinearts.com/cfa/2018/02/27/manuel-solano/>

#### Videos of Performance Works

- 4 performance works titled, "The Victory of Good Over Evil" (2012), "Believe" (2012), "The Lost Body" (2014), "The Body That I Found #2" (2015)
- <http://svilova.org/gallery/artists/manuel-solano/>

### **Curator/Educator Commentary:**

Solano, who is transgender and uses the pronoun "they," takes that year as the end point of their pictorial memory, choosing to portray such pop-cultural moments as Fairuza Balk's descent into madness in the 1996 witch thriller *The Craft*, as well as personal recollections, including a portrait of "Aunt Ana." - Curator B

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<sup>4</sup> <https://www.artsy.net/artist/manuel-solano>

<sup>5</sup> <http://www.manuel-solano.com/info/>