

WEBVTT

1

00:00:00.900 --> 00:00:02.390

Madison Hesse (she/her): Hi everyone.

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00:00:02.600 --> 00:00:11.450

Madison Hesse (she/her): So one of the first things I knew I wanted to do with this project was to hop on a platform like zoom and screen share

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00:00:11.560 --> 00:00:12.690

Madison Hesse (she/her): um

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00:00:12.740 --> 00:00:18.650

Madison Hesse (she/her): kind of a walkthrough of the dilemma I first encountered after I had

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00:00:18.950 --> 00:00:35.800

Madison Hesse (she/her): seen the the adornment artifact exhibit in person at the Getty Bella for the first time, and then had gone home. Um trying to find some information about it, because I thought it was super different than most things that the getty has on display, and um

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00:00:35.810 --> 00:00:39.839

Madison Hesse (she/her): that the getty didn't provide much information on site about

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00:00:40.160 --> 00:00:50.839

Madison Hesse (she/her): the the the artists and and the artworks. So I was looking for more information. Um, and i'm going to make these videos. It's. I think it's going to be a two part series

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00:00:50.970 --> 00:00:56.069

Madison Hesse (she/her): um to kind of add context to the discussion. I want to have later about

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00:00:56.170 --> 00:00:59.660

Madison Hesse (she/her): kind of um, some murky areas of

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00:00:59.800 --> 00:01:00.700

of

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00:01:00.770 --> 00:01:14.740

Madison Hesse (she/her): museums, um and kind of a a museum's role as an educator and a museum's responsibility to provide access to information, to elevate artists voices, et cetera.

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00:01:15.120 --> 00:01:18.759

Madison Hesse (she/her): So I hope that this will build some context for you.

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00:01:19.320 --> 00:01:36.099

Madison Hesse (she/her): But essentially what I did when I wanted to find information was, I went to the Gettyville website, and I was able to find where the current exhibitions are. And here's the adormant artifact. Tab right here. Um! And when you click on it

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00:01:36.740 --> 00:01:43.789

Madison Hesse (she/her): and takes you to the adornment artifact website um, which I thought was a little bit interesting. Um, not necessarily

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00:01:43.920 --> 00:01:53.999

Madison Hesse (she/her): good or bad, but um, typically, I think, for the getty. Their exhibits have pages kind of like this, which are um,

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00:01:54.220 --> 00:01:55.270

Madison Hesse (she/her): you know,

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00:01:55.580 --> 00:02:03.930

Madison Hesse (she/her): I guess. Thoughtfully done, or at least it looks like it took quite a bit of time to make with, you know, paragraphs describing different um artworks, et cetera.

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00:02:04.120 --> 00:02:10.860

Madison Hesse (she/her): And so this a dormant artifact site just linking you to the website.

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00:02:11.270 --> 00:02:29.790

Madison Hesse (she/her): Um, is, I guess, someone disappointing on the on the Gettys that they don't have more information um about this

exhibit, but also exciting, because now I get to hear from the actual artist voices and the curators um, which you don't get often so kind of a give and take

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00:02:29.880 --> 00:02:36.760

Madison Hesse (she/her): um. When I went on the adornment artifact website for the first time I realized pretty quickly that

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00:02:36.800 --> 00:02:37.910

Madison Hesse (she/her): um,

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00:02:37.990 --> 00:02:51.030

Madison Hesse (she/her): I think this website is relatively new and newly made, and so there's some content. Gaps that I assume are going to be filled in the future. Um, but just um aren't there yet. And so

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00:02:51.350 --> 00:02:54.869

Madison Hesse (she/her): this is their homepage and

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00:02:54.890 --> 00:03:11.380

Madison Hesse (she/her): um you can see they do mention the nubia exhibit at the Getty villa, and about three weeks ago in October of two thousand and Twenty-two um this used to be a a link um, which, when you clicked. It took you right back here

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00:03:11.510 --> 00:03:22.860

Madison Hesse (she/her): to this page so you would click a dormant artifact. It would take you here, and then you would click this, and and you'd end up in a a circuit or a a loop um without information.

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00:03:23.420 --> 00:03:27.600

Madison Hesse (she/her): Um, but they've since taken that link off um,

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00:03:27.710 --> 00:03:43.930

Madison Hesse (she/her): and as for finding information about the the artists and the artwork. Unfortunately, all four of the um artists featured at the Getty Villa or Melvin Edwards

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00:03:43.940 --> 00:03:57.570

Madison Hesse (she/her): and uh June admins Lauren, Hallsey and Amar Rashid. They do not yet have artists bios in here. Um like, for

example, June admin Page still looks like this,

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00:03:57.620 --> 00:04:01.550

Madison Hesse (she/her): and um. So to the other three. So

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00:04:02.130 --> 00:04:06.590

Madison Hesse (she/her): fortunately this website wasn't too much help for the specific

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00:04:06.610 --> 00:04:18.210

Madison Hesse (she/her): um goals that I was searching for. However, their story page where they talk about um their project uh through the transformative Arts organization. And

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00:04:18.220 --> 00:04:36.460

Madison Hesse (she/her): this amazing group of La artists. Um, contemporary artists who are, you know, trying not like, understand the Nubian diaspora through their artwork, and who are doing these um performances and workshops? I mean, this is like truly an amazing project, and I recommend that

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00:04:36.470 --> 00:04:45.739

Madison Hesse (she/her): all of you check it out, or go see one of the um exhibits, if you can. These ones um circling down here. Um,

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00:04:45.880 --> 00:04:49.629

Madison Hesse (she/her): are all of the features that they have right now. So

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00:04:49.710 --> 00:04:55.529

Madison Hesse (she/her): this uh website is amazing. It just didn't have the information I was looking for. Exactly

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00:04:55.710 --> 00:05:12.999

Madison Hesse (she/her): um, and neither did the getty. So I turned just to a Google search of a dormant artifact Eddie Villa to see what I could find. These first three tabs we just looked at, and the fourth one takes you to um a black cultural events page which is raising awareness for

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00:05:13.010 --> 00:05:21.820

Madison Hesse (she/her): the exhibit, and gives a little blurb which is pretty similar to what's on the adornment artifact website. Um, with no more specific information.

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00:05:22.280 --> 00:05:24.559

Madison Hesse (she/her): So um!

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00:05:25.490 --> 00:05:43.300

Madison Hesse (she/her): After not finding much of what I was looking for I turned to other avenues. I started looking um on LinkedIn for journal articles for New York Times pages um reaching out to a getty curator. Um! Who's a contact of Professor Valentine's

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00:05:43.310 --> 00:05:46.859

Madison Hesse (she/her): um and artists themselves. If I could find their information

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00:05:47.030 --> 00:06:02.399

Madison Hesse (she/her): which i'll talk about in the next video, but overall the message that I was uh kind of coming to realize with that for the average person who wants to find something out about this exhibit.

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00:06:03.060 --> 00:06:05.099

Madison Hesse (she/her): Um! Who doesn't have,

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00:06:05.250 --> 00:06:16.419

Madison Hesse (she/her): you know, an hour to to go searching and reaching out to people, and who might not have the resources that a Pomona college student has like um a New York Times subscription, for example.

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00:06:16.470 --> 00:06:26.609

Madison Hesse (she/her): Um! These people wouldn't be able to find much information about artists and um their pieces, which um,

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00:06:26.830 --> 00:06:31.029

Madison Hesse (she/her): I guess I i'll talk about later. Um and and kind of how

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00:06:31.490 --> 00:06:36.650

Madison Hesse (she/her): I find that to be a like a theoretical issue with the Getty Museum as a whole.

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00:06:36.700 --> 00:06:37.870

Madison Hesse (she/her): Um.

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00:06:38.130 --> 00:06:47.040

Madison Hesse (she/her): But anyway, so in the next segment i'll talk a little bit more about what my steps were um from here to try to find um some information.

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00:06:47.060 --> 00:06:49.489

Madison Hesse (she/her): Thank you so much for listening.