

NIGHT GALLERY

2276 E. 16th Street, Los Angeles, California 90021

nightgallery.ca

TOMASHI JACKSON

SFO East Art Wall Public Art Project
Proposal



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Intro:

Tomashi Jackson's research-driven multimedia practice combines painting, printmaking, sculpture, photography, video, fiber work, and performance to explore the influence of social histories and aesthetic theory.

Drawing connections between color theory, histories of abstraction, love songs, and archival imagery, Jackson explores the ways in which aesthetic and political edicts of color are fundamentally interwoven. The artist fuses collected historical images with earthen materials that reference sites and subjects of public concern, including education policy and voting rights in the implementation of eminent domain and public transportation legislation; policing, civil disobedience, and widespread illness and recovery.

Through the use of color, layering, and collage, Jackson invites the viewer to consider material experiences of painting, the ways in which color perception has influenced the governance of public spaces, and how marginalized communities preserve and empower themselves.

Jackson has close ties to the San Francisco Bay Area and its art community. The artist credits the region with providing her most important formative creative experiences: As a student at the San Francisco Art Institute in the 1990s she deferred her studies to work as an apprentice to the Bay Area muralists Juana Alicia and Susan Cervantes. Jackson assisted Alicia with several large-scale murals from 1999 to 2001 and in 2001 received an award from the Precita Eyes Mural Arts Center for her work on "Soul Journey," a mural in the Bayview-Hunters Point neighborhood. Through this early work, Jackson learned of the communicative power and healing potential of art in dialogue with local communities. Her grandparents also lived in San Francisco's Alamo Square for forty years and she visited them often throughout her childhood.

Given her roots in mural painting, Jackson easily adapts her practice to large-scale, public presentations. At the Institute of Contemporary Art Virginia Commonwealth University, Richmond, VA, on the occasion of her 2019 solo exhibition Great Force, the artist created drawings on the building's glass-filled facade. They depicted Black human rights advocates from Virginia and challenged the oversaturation of Confederate monuments in the state: Jackson's work served as an alternate memorial for figures who have passed and deserve recognition.

In 2021, Jackson created *Vessels of Light*, a photographic composition made up of enlarged and painted photographs across the glass entrance of the Parrish Museum of Art, Water Mill, NY, on the occasion of *The Land Claim*, the artist's solo exhibition at the institution. The show honored the history of communities of color on Long Island's East End, the Parrish's home. Jackson interviewed community members for the show, asking them about land ownership. They shared archival and more recent images with Jackson, who used them as source material for the installation.

Most recently, Jackson turned a portion of one of her layered paintings into a large-scale mural now on view at the Jackson Lot Mural at Tufts University Art Gallery, Medford, MA. It abstracts the original work, highlighting the contrast between Jackson's initial sources: one photograph depicting a mass of people gathered for a 2023 Juneteenth street celebration in Five Points, Denver, Colorado, and fragments of photographs of trees taken by Jackson's late mother in Bakersfield, California during her final days in social isolation due to the COVID-19 public health crisis. As in much of Jackson's work, community, joy, and vibrancy coalesce with intimate and historical griefs.

The artist's works challenge viewers to reconfigure their understanding of personal and collective memories, to rethink the images and documents that make up an agreed upon "history."

Tomashi Jackson was born in Houston, Texas in 1980 and grew up in Los Angeles, California. She received her MFA in Painting and Printmaking from the Yale University School of Art in 2016; earned her Master of Science in Art, Culture and Technology from the MIT School of Architecture and Planning in 2012; and her BFA from Cooper Union in 2010. She was a Resident Artist at the Rauschenberg Residency in Captiva, FL in 2025, and at the Skowhegan School of Painting & Sculpture in 2019; the recipient of the 2022 Roy R. Neuberger Prize and received a Joan Mitchell Foundation Painters and Sculptors Grant in 2020. In 2023, Jackson was awarded the prestigious Rappaport Prize from deCordova Sculpture Garden and Museum, Lincoln, MA.

Across the Universe, her mid-career retrospective, is now on view at the Contemporary Arts Museum, Houston, TX. The exhibition originated at Museum of Contemporary Art, Denver, CO and has traveled to Institute of Contemporary Art Philadelphia, Philadelphia, PA and Tufts University, Medford, MA. A monograph, published by Rizzoli, accompanies the exhibition, which has also received write-ups and reviews in *Artforum*, *Hyperallergic*, *The Boston Globe*, and other prominent outlets.

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Tomashi Jackson

Get On Up (Women Double Dutching/ Two Friends Embracing), 2024

acrylic, yule quarry marble dust paste, and paper bags on black canvas with brass hooks and grommets on a handcrafted wood awning structure

62 1/2 x 97 x 9 in (158.8 x 246.4 x 22.9 cm)



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Proposal:

Thinking about the theme, *A Day in the Life* ..., Tomashi Jackson looks back to her time living in San Francisco and working on large-scale murals around the city. She has dreamed of creating a major piece in San Francisco and would be honored to have her work installed in the same location as one of her mentors, Juana Alicia.

For the East wall, Jackson proposes a research-driven, site-specific work inspired by San Francisco and its residents that will convey a joyous reception as visitors to SFO pass by.

Building on her regular artistic practice, Jackson plans to create a mural that would incorporate collected images of festivities across San Francisco past and present intertwined with natural elements and found materials foraged from the area. She has fond memories of crowds joining together for celebrations in parks and squares around the city and would like to source images of these events.

Jackson plans to return to San Francisco to research and gather materials and inspiration for the project. She would source historic archival images from local universities, libraries, and periodicals archives. She would also visit contemporary social gatherings -- festivals, soccer games and carnivals -- across the city taking her own photographs of locals celebrating, playing and dancing.

She will create a painting surface from clothing and fabrics worn by San Franciscans sourced from local second hands shops. She will also collect earthen materials like sands and soils from significant sites in the area to mix into pastes to paint with.

The artist then plans to assemble a painted and collaged image incorporating these collected components. She will employ material, color and abstraction to intersect these images layering multiple elements with halftone line images allowing figures to overlap in form and across time. Drawing from local sources, personal stories and dialogues she will weave together a compelling visual tapestry – a representation of everyday festivities in San Francisco past and present.

The image would be translated into tile and glass by a mosaic fabricator to ensure durability, consistency and structure while still maintaining the detail and texture of the elements included.

Tomashi Jackson's East wall proposal strives to be a welcoming and festive corridor demonstrating a positive and inclusive community for San Franciscans and visitors, both domestic international alike.



Example of painting surface made from worn cotton clothing, Colorado yule marble dust paste, Palm tree frond ash from Los Angeles, Palm Tree carbon ash from Captiva, FL, sand from Rauschenberg's beach house, soil from Kenneth Hahn Park, Los Angeles, and concrete slurry.





Detail of layered found materials

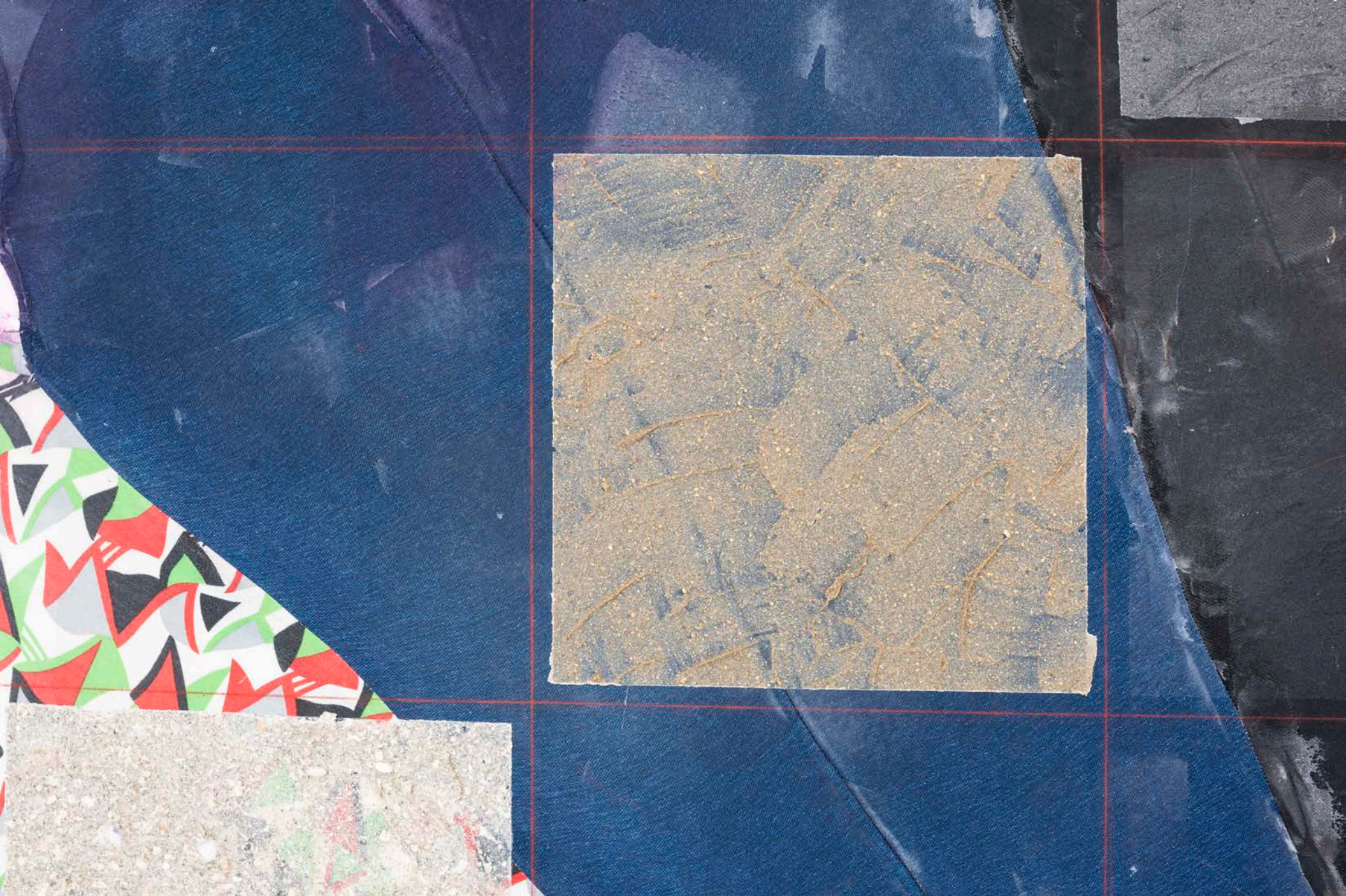


Detail of base layer showing concrete slurry and sand as examples





detail of sand and shells over found fabric





Example Source Image of SF Carnival, 2010



Image of Carnaval 2010, converted into half- tone lines



Example Source Image from Community Festival in Western Addition, October 1969



Image of Western Addition Festival converted into half-tone lines

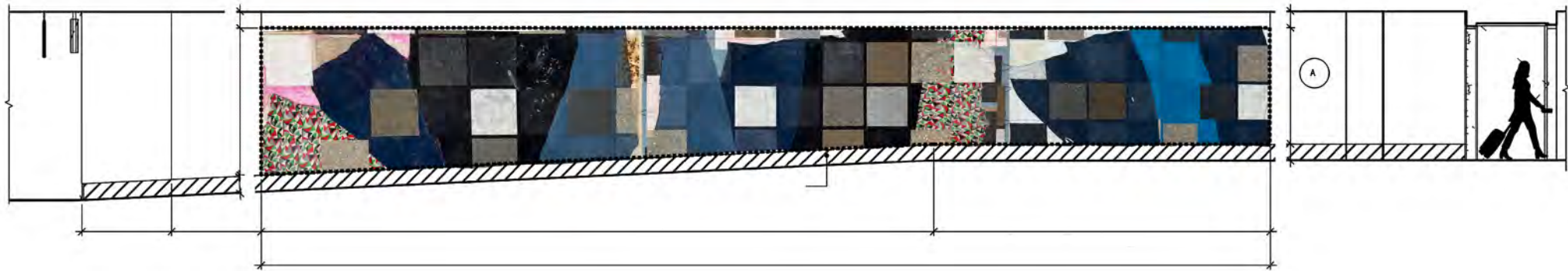


Example Source Image of Mt. Tohat Kei during Kite Festival, April 1950



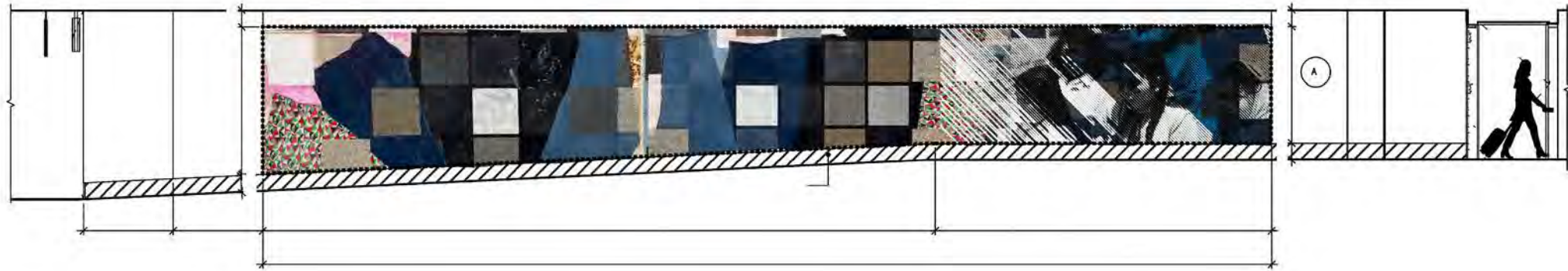
Kite Festival Image converted into half-tone lines

East Art Wall – Elevation and Plan



SFO wall base layer illustrating the different layers of materials

East Art Wall – Elevation and Plan



Example showing the layering of Jackson's work, which begins with the collaged base layer of found fabric, sand, shells, and organic materials beneath the images of festivals converted into half-tone lines, and layered with color

East Art Wall – Elevation and Plan



Example of full layering including fabric, materials and images converted to tile.
Final image will vary based on sourced images, composition, feedback and artistic choices.

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Tomashi Jackson

Here To Love You, 2023

acrylic on canvas, bed linen, white paper bags with pentelic marble dust paste, yule marble dust paste with brass grommets on a maple awning frame

75 x 111 x 10 in (190.5 x 281.9 x 25.4 cm)



Example of source images used throughout the work, sourced from local events and converted into half-tone line

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Tomashi Jackson

Minute By Minute, 2023

acrylic on canvas and denim, black paper bags with yule marble dust paste with grommets on walnut awning
frame and pvc vinyl strips

80 x 104 x 9 1/4 in (203.2 x 264.2 x 23.5 cm)



Minute By Minute, installation view, Night Gallery, 2023

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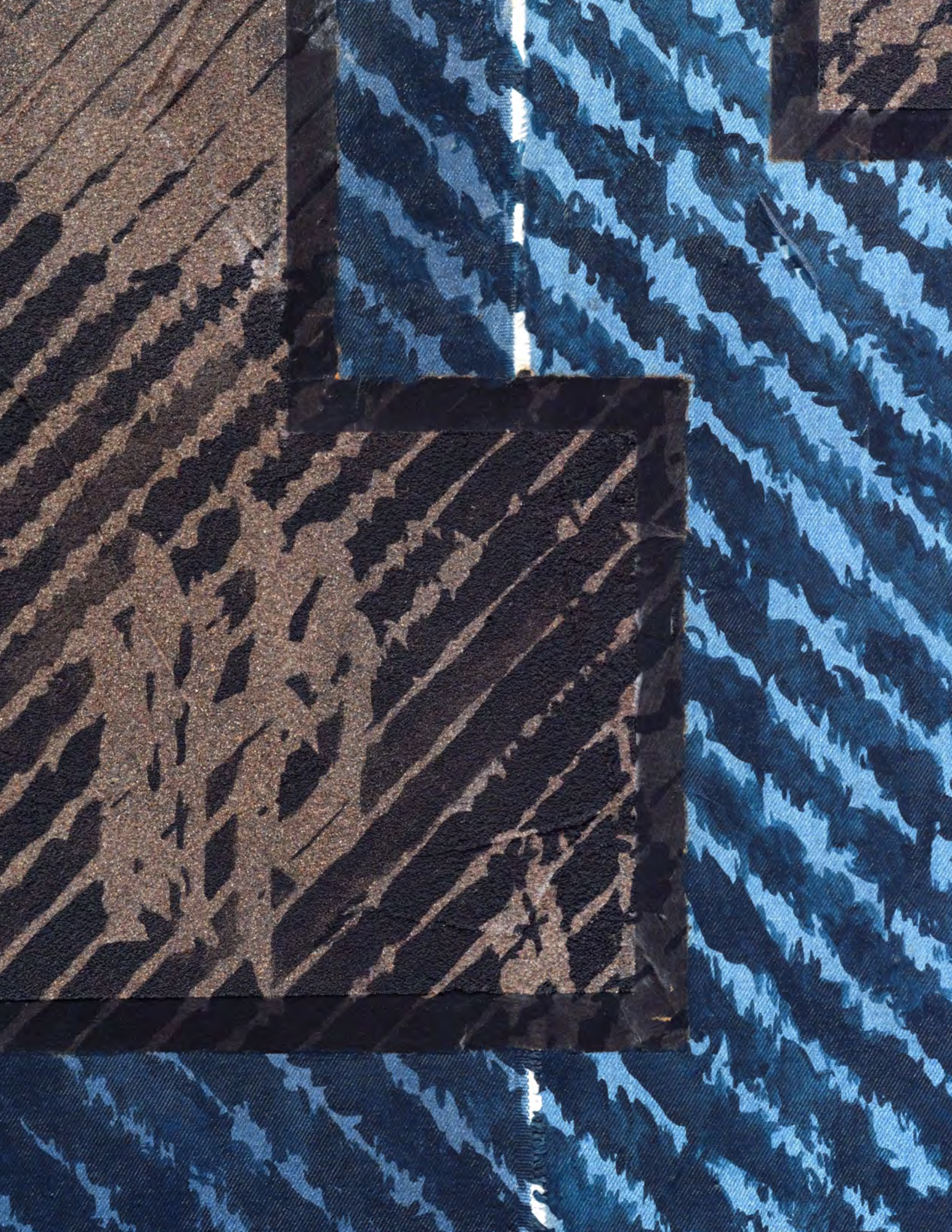
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Tomashi Jackson

Sweet Feelin', 2023

acrylic on denim and black paper bags with southern colorado sand, brass grommets on a walnut awning frame
71 1/2 x 75 x 7 1/4 in (181.6 x 190.5 x 18.4 cm)





Across the Universe, installation view, Museum of Contemporary Art Denver, 2023

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Tomashi Jackson

Here at the Western World (Professor Windham's Early 1970s Classroom & the 1972 Second Baptist Church Choir), 2023

acrylic, Yule Mountain Quarry marble dust, and southern Colorado sand on paper bags, canvas, and textile with PVC marine vinyl, brass hooks and grommets on a handcrafted wood awning structure

87 x 114 x 9.5 in (221 x 289.6 x 24.1 cm)





Tomashi Jackson

Sweet Lorraine (Revolutionary Activity), 2022

acrylic, Yule Quarry marble dust, and paper bags on canvas and textile mounted on a handcrafted wood awning structure with brass hooks and grommets

67 x 76 1/2 x 10 1/2 inches

(170 x 194 x 27 cm)

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Tomashi Jackson

Among Cousins II (Children of the Niamuck Land Trust), 2022
acrylic, wampum, brown & white paper bags, and potato bags on canvas
mounted on a Walnut awning structure with brass hooks and grommets
63 1/2 x 75 x 9 in (161.3 x 190.5 x 22.9 cm)

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Tomashi Jackson

The Morehouse Creed (Participation in Prosperity), 2022

acrylic, Yule Quarry marble dust, and paper bags on textile, gauze, and canvas with pvc marine vinyl mounted on a handcrafted wood awning structure with brass hooks and grommets

84 x 106 x 9 1/4 inches (213.4 x 269.2 x 23.5 cm)





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Tomashi Jackson (b. 1980, Houston, TX) received her BFA from Cooper Union in 2010; earned her MS in Art, Culture and Technology from the MIT School of Architecture and Planning in 2012; and received her MFA in Painting and Printmaking from the Yale University School of Art in 2016. Recently, she was a Resident Artist at the Rauschenberg Residency in Captiva, FL. She was included in the 2019 Whitney Biennial, was a 2019 Resident Artist at the Skowhegan School of Painting & Sculpture, and received the 2023 Rappaport Prize, the 2022 Roy R. Neuberger Prize, and a 2020 Joan Mitchell Foundation Painters and Sculptors Grant. Jackson has presented solo exhibitions at institutions including the Museum of Contemporary Art, Denver; the Neuberger Museum of Art, Purchase; Parrish Art Museum, Water Mill; Radcliffe Institute for Advanced Study, Harvard University, Cambridge; Wexner Center for the Arts, Ohio State University, Columbus; and Zuckerman Museum of Art, Kennesaw. She has participated in group shows at the Moody Center for the Arts, Rice University, Houston; The Guggenheim Museum, New York; Contemporary Arts Museum Houston, TX; Institute for Contemporary Art, Virginia Commonwealth University, Richmond; High Museum of Art, Atlanta; and The Museum of Contemporary Art, Los Angeles, among many others. Jackson's work belongs in the permanent collections of the Museum of Fine Arts, Boston, MA; The Guggenheim Museum, New York; MOCA, Los Angeles; Pizzuti Collection of the Columbus Museum of Art, OH; Whitney Museum of American Art, New York; Baltimore Museum of Art, MD; Carnegie Museum of Art, Pittsburgh; High Museum of Art, Atlanta; Parrish Art Museum, Water Mill; Pérez Art Museum Miami, FL; and the Studio Museum in Harlem, among others. She has taught at Rhode Island School of Design, Massachusetts College of Art, and Cooper Union, and has been a visiting artist at New York University. Jackson lives and works between Cambridge, MA, and New York City.