

T.J. DEDEAUX-NORRIS

Second Line - Part 1

Educator Handout Grades 7-12

ABOUT THE EXHIBITION

Second Line features the work of artist, performer, and educator [T.J. Dedeaux-Norris](#) (pronouns she/her and they/them). Split into two parts, this exhibition features over 45 works from multiple series spanning sixteen years. Dedeaux-Norris's work critiques systems of race, sex, gender, religion, education, healthcare, and class, as well as the complexities of family dynamics and histories. Through their multidisciplinary practice, including painting, fiber, performance, video, and music, Dedeaux-Norris questions how these systems—and the visible and invisible trauma they induce—exploit people of color, women, Queer folx, and the elderly.

ABOUT THE ARTIST

T.J. Dedeaux-Norris's work has been exhibited at Prospect.3, New Orleans, Louisiana; Figge Art Museum, Davenport, Iowa; 1708 Gallery, Richmond, Virginia; Contemporary Arts Center, New Orleans, Louisiana; David Shelton Gallery, Houston, Texas; Emerson Dorsch Gallery, Miami, Florida; Franklin Street Works, Stamford, Connecticut; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Jane Lombard Gallery, Chelsea, New York, New York; Ronchini Gallery, London, UK; SVA, Chelsea, New York, among others. Dedeaux-Norris has completed residencies at the Fountainhead Artist Residency, Miami, Florida; Grant Wood Fellowship, Iowa City, Iowa; Hermitage Artist Retreat, Sarasota, Florida; Long Road Projects, Jacksonville, Florida; MacDowell Colony, Peterborough, New Hampshire; and Ox-Bow School of Art, Saugatuck, Michigan. They earned their MFA from Yale University and are currently an Assistant Professor in Painting and Drawing at the University of Iowa.

subjective frame

- What do you associate with the materials, imagery, and objects in the [exhibition](#)?
- Which artwork stands out most to you and why? Based on what you see, what do you think the work is about?
- How do the artworks and their titles make you feel? What about them makes you feel this way?

cultural frame

- Search for ways Dedeaux-Norris critiques systems of race, class, sex, and gender through their work in this [exhibition](#).
- The second line in a jazz funeral is largely about the coming together of family, friends, and strangers to celebrate the life of one who has passed, while supporting those who are mourning to carry the weight of their grief. In what ways does Dedeaux-Norris reference the importance of community throughout the exhibition?
- In [Jazz Religion, the Second Line, and Black New Orleans, New Edition: After Hurricane Katrina](#), Richard Brent Turner states, "participants in second-line culture...created their own social space and became proficient in the arts of political disguise, resistance, and performance."¹ Analyze the exhibition and describe ways Dedeaux-Norris demonstrates these skills through her practice.

structural frame

- How has Dedeaux-Norris used similar mediums in different ways throughout the exhibition?
- Choose an artwork in the exhibition to focus on, then analyze and describe how the artist has used formal elements to communicate meaning. How do the mediums and composition contribute to the messages conveyed?
- What connections can you draw between works based on the arrangement of the [exhibition](#)? Why do you think the artist and curator chose to place works where and how they did?



T.J. Dedeaux-Norris: *Second Line*. Installation view at University Galleries of Illinois State University, 2021.

VOCABULARY

ESTATE

collection of property owned by an individual

CONTEMPORARY

something that belongs to the present or current time

CONTEXT

the situation in which something happens

FORMAL QUALITIES

refers to elements and principles of design such as line, shape, color, balance, movement, contrast, and unity

INSTALLATION

often large-scale mixed-media works created to fit a specific space

POWER OF ATTORNEY

the authority to act for another person in specified or all legal or financial matters²

SECOND LINE

extended family, friends and strangers that join in the celebration of life during New Orleans jazz funeral processions

SUBJECT MATTER

what is being depicted in an image or artwork

SUBJECTIVE

something that is open to interpretation; up to the viewer to decide

THEME

recurring ideas, materials, or subject matter

¹ Turner, R. (2017). *Jazz Religion, the Second Line, and Black New Orleans, New Edition: After Hurricane Katrina*. (p. 6). Indiana University Press. <https://doi.org/10.2307/j.ctt2005rqb>.

² Google Dictionary. (n.d). *Power of attorney*. In Google.com dictionary. Retrieved July, 13, 2021 from <https://www.google.com/search?client=safari&rls=en&q=google+dictionary&ie=UTF-8&oe=UTF-8#dobs=power%20of%20attorney>.

EVENTS

- Educator resources, activities for children and youth, and art lesson videos are available on the exhibition [webpage](#).
- An exhibition video tour will be available via University Galleries' Vimeo.
- Sunday, October 3: Last day to see Part I of *T.J. Dedeaux-Norris: Second Line*.
- Friday, October 8: Part II of *T.J. Dedeaux-Norris: Second Line* opens at University Galleries.
- Friday, October 8 at 5:00 p.m.: Artist talk and screening of *Meka Jean | Still (a) Life* at University Galleries.
- Virtual art-making activity in conjunction with World AIDS Day and Day With(out) Art. Date will be announced via University Galleries' Facebook, Instagram, and Twitter accounts.

You can find [University Galleries](#) on [Facebook](#), [Instagram](#), and [Twitter](#), and sign up to receive email updates through the [newsletter](#). Please contact galleries@illinoisstate.edu or call (309) 438-5487 if you need to arrange an accommodation to participate in any events related to this exhibition.

ART-MAKING ACTIVITIES

- Painted during Hurricane Katrina, [Dun Floated Away](#) is a memory-based recreation of a family home that was carried away by the storm. Discuss the significance of Dedeaux-Norris's process and the visual information included in the painting. Prompt students to create, from memory, an artwork representing a place of personal importance that they are removed from or that no longer exists.
- [Butterfly McQueen and The Loneliest Girl in the Room](#) are two works honoring Dedeaux-Norris's friend and fellow artist, [Terry Adkins](#) (1953–2014). The titles reference exchanges between the two artists, who worked and exhibited together at a variety of locations. Many of Dedeaux-Norris's works pay homage to friends, family, and past versions of themselves. As a class, analyze ways the artist has woven personal experiences and connections into their work. Ask students to share what they know about these relationships based on the titles and what they see. Prompt students to create an artwork or series of works in response to a close personal relationship. Encourage students to consider how the materials, techniques, and titles contribute to the meaning behind their work.
- The title of the exhibition, [Second Line](#), references New Orleans jazz funeral and celebratory practices. Introduce students to the history and tradition of [second lines](#). Then, guide students in researching a variety of funerary practices, both locally and internationally. Have students write about the origins and contemporary customs of a funerary practice that resonates with them. Then, prompt students to design an urn, coffin, artwork, performance, or poem in response to their research.
- Created shortly after the passing of Dedeaux-Norris's grandmother, [A Eulogy: By\(e\) Tameka!](#) is a performance of the laying to rest of Tameka Jenean Norris (the artist's prior name and persona), and the full emergence of T.J. Dedeaux-Norris. As a class, discuss ways Dedeaux-Norris speaks to the themes of identity, self-discovery, mourning, healing, and cycles of life, death, and rebirth through this work. Prompt students to consider an event or time in their life where they experienced significant personal growth or transformation. Encourage students to brainstorm mediums and techniques for communicating this experience to viewers, and then design an artwork or series of works.
- The exhibition, [The Estate of Tameka Jenean Norris](#), was the culmination of Dedeaux-Norris's reflections on gaining power of attorney over their mother and being responsible for sorting her belongings, as well as transitioning their own name to T.J. Dedeaux-Norris. As a class, learn about the function and development process of [artists' estates](#). In small groups, research and discuss ways artists choose what should happen to their work after they pass on. Discuss the options of selling, donating, creating a museum, or leaving work to an heir or heirs. Then, engage students in analyzing and discussing ways Dedeaux-Norris continues to define their mother's legacy, as well as their own, through the collection of objects, images, and artifacts in this [exhibition](#).