

FOR IMMEDIATE RELEASE**The Museum of Modern Art****THREE ARTISTS COMMISSIONED TO DESIGN BANNERS FOR THE MOMA FAÇADE AS PART OF PROJECTS SERIES IN UNCONVENTIONAL SPACES**

For Immediate Release May 2000 THREE ARTISTS COMMISSIONED TO DESIGN BANNERS FOR THE MOMA FAÇADE AS PART OF PROJECTS SERIES IN UNCONVENTIONAL SPACES Vibrant, Poetic, and Multifaceted Works Explore the Nature of Craft and the Feminine Projects 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold May 1–October 31, 2000 Projects 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold is the second in a cycle of three projects featuring banners commissioned by the Museum to be displayed on the Museum's Fifty-third Street façade from May 1 through October 31, 2000. Organized by Fereshteh Daftari, Assistant Curator, Department of Painting and Sculpture, Projects 70 is presented as part of an eighteen month sequence of artist projects on view in non-gallery spaces in the Museum and off-site. The project brings together three artists for whom an interest in craft and decoration marks their commitment to a type of work traditionally associated with the 'feminine.' Hodges's banner presents a poetic vision tracing love from its astronomical beginnings to eternity; Milhazes's vibrant motif is inspired by the culture of her native Brazil; and Ringgold's multi-faceted work links personal memories of her family with a history of slavery and the canons of art history. "Love, beauty, craft, and ornament, conventionally believed to be attributes of a mythology called 'the feminine' take on a symbolic magnitude in the three banners greeting visitors to the Museum," notes Ms. Daftari. "While Milhazes capitalizes on the myth and extends its ramifications into both nature and culture, Hodges and Ringgold, alternately poetic and political, weave into it their own facts and fictions." Hodges's banner, *Two Sides of Heaven* (2000), refers to the origin and destiny of his romantic union with his partner, from birth to life beyond death. One side of the banner, a deep sky blue, depicts the constellations that correspond to Libra and Scorpio, the astrological signs of the artist and his partner. The reverse side is a brilliant golden field symbolizing the celestial space of heaven. In the wind passages, Hodges has sewn metal chimes. For the artist, sounds act as surrogates for missing people. Milhazes has created a blooming and dilating ornament for her banner, *The White Ball* (2000), in which curvaceous forms and blazing colors allude to the sensual and the feminine. The bold motif takes its inspiration from the ornaments found in local Baroque churches, while the radiant palette of fuchsia, gold, and green evokes tropical flora as well as the color spectrum of spring and summer. Traditionally, Milhazes works with a laborious, print-like technique of layering for her paintings. In *The White Ball*, the artist's incremental approach to color is echoed through the use of appliqué, another layering technique. Ringgold's banner, *In Matisse's Chapel* (2000), is a manipulated detail from Matisse's *Chapel, The French Collection, Part I: #6*, one of a 12-part series of quilts made in tribute to the artist's mother. For the series, Ringgold created an alter ego that embodied her dream of becoming a successful African-American female artist in France. The original quilt, framed by text conveying different accounts of slavery, references a dream Ringgold had about deceased family members gathering in Matisse's Chapel in Vence, France. The banner represents familial kinship with three deceased members of Ringgold's family; here, her mother, her brother, and her

sister are seated in front of a large stained glass window. Ringgold has reconfigured the architecture of the chapel, focusing here on the "Tree of Life" windows and providing a backdrop for her own family tree—a genealogy traced back to slavery. By depicting her dream in the center of a space conceived by Matisse, she highlights her own marginalized position as a woman and an African American. The Projects series is sponsored by Peter Norton. No. 55

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