

Quinn Alexandria Hunter

2020 MFA Sculpture + Expanded Practice Ohio University

Interdisciplinary Artist, Teacher & Activist



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MFA Thesis

I See You Then, I Hear You Now



I See You Then, I Hear You Now installation 2020

*The exhibition **I Hear You Now, I See You Then*** serves to uncover, elevate and challenge the erasure of the labor of enslaved African American Women in the antebellum south from the contemporary architectural spaces and landscapes. These art objects refer to the luxury objects that were able to be purchased from the profit made from enslaved labor.

Each set of objects is tailored to a specific plantation home and site that is using erasure to profit from these places of historic pain. All the sites referenced here are presently used as wedding venues. It is only through erasure that such a happy event can be held in a space of such grand historic pain.

It is through my own labor and making that I am combating this trend. By using a material that is so ingrained and socially connected to the Black body to make these objects I am not only re-inscribing the history of enslaved labor back into these sites but connecting the historic Black body to the contemporary Black body.



*Nottoway Plantation Chandelier 2020,
Artificial hair integrations, thread and hair ties
64 1/2" x 42"*



Above
Nottoway Plantation Rug (Entryway) 2020,
Artificial hair integrations, African American Hair, Linen and thread
97 1/2" x 128"



Right
Nottoway Plantation Rug (Entryway) detail 2020



Left
Twin Oaks Plantation Rug (Hallway)
2020,
Artificial hair integrations, African
American Hair, Linen and thread
97 1/2" x 37"



Right
**Twin Oaks Plantation
Rug (Hallway) detail**
2020

Right
Magnolia Plantation Rug (Dining Room) 2020,
Artificial hair integrations, African
American Hair, Linen and thread
92"x 52"



Left
Magnolia Plantation Rug (Dinning Room) detail
2020

Negotiations series

Negotiations is a series of works about the endurance and performance of labor to make visible the work of Black women. Through the use of hair as a material I connect the black female body to the space of the home. In the act of going through the rigorous drawn out labor of making,

I mirror the unseen skilled labor of Black women. Artificial hair integrations are installed to the body through various methods including crochet. The tools and techniques used in the method of crocheting are also the same tool and techniques used to make latch hook rugs by women in domestic spaces. Communities, relationships, and spaces are built around the Black women and their investment of time and money into hair. Hair can suggest the racial, economic, political, sexual. Black hair care is labor intensive.

This labor is not optional and is often unseen, but this investment in hair is also an act of agency and presenting of black women. The act of doing hair in combination with agency can allow a re-presentation of the self to the world.



114 Hours of Negotiations Between the World and Me 2018
African American Hair, Artificial hair integrations, linen and hair ties
78" x 48" x 2"



32 Hours of Negotiations Between the World and Me 2018

African American Hair, Artificial hair integrations, linen and hair ties

78" x 48" x 2"



Above

***34 Hours of Negotiations Between the World
and Me*** 2018

Artificial hair integrations, linen and hair ties

28" x 54 1/2"

National Registry

Using The National Registry of Historic Places I source historical documents of plantations that are contemporarily used in the tourism and wedding Industry. I then edit the documents to highlight and uncover the history of these plantations and allow the documents to reveal the truth of the spaces themselves. Through editing these documents I push and pull at the established partial narratives these spaces tell to allow a more complete narrative to form.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> pre-1800	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1900-1999	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
	<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)	

Specific dates: 1858 Builder/Architect: Architect, Henry Howard
 Statement of Significance (in one paragraph): Criteria A and C

Nottoway is nationally significant in the area of architecture. Partially this is owing to its size, with 64 rooms, seven interior staircases, and five galleries. It is certainly one of the largest extant antebellum plantation houses in the South. In addition, plantation houses were a building type which was dominated largely by Greek Revival architecture. Nottoway is unusual, being an essentially Italianate plantation house. Its quality in this respect can be seen in the striking asymmetrical composition, monumental galleries, Renaissance Revival details, and fine carved interior woodwork.

Nottoway was built in 1858 by John Hampden Randolph, whose father Judge Peter Randolph had come south from Virginia around 1820. John Hampden Randolph began acquiring land in the area around 1820. **By 1860 he owned 155 slaves and 6,200 acres, of which 1,200 were under cultivation.** He and his wife early Jane (Lusk) had

When Randolph was ready to build his house, he went to New Orleans and asked various architects to submit designs. He chose Henry Howard's plan for a 64-room mansion. The Randolphs held onto the house through the Civil War and Reconstruction. In 1889, following the death of her husband, Mrs. Randolph sold the mansion at auction for \$100,000. Nottoway then passed through the hands of several owners until 1911, when it was bought by Dr. Myrtle Glendon Owen. The home has remained in the possession of his family until the present.



Nottoway Plantation White Castel, LA

National Registry of Historic Places (Nottoway) 2020, Digital Print. 10"x16"

8. Significance

Period	Areas of Significance—Check and justify below				
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion	
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science	
<input type="checkbox"/> 1500–1599	<input checked="" type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture	
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/humanitarian	
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater	
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation	
<input type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)	
		<input type="checkbox"/> invention			

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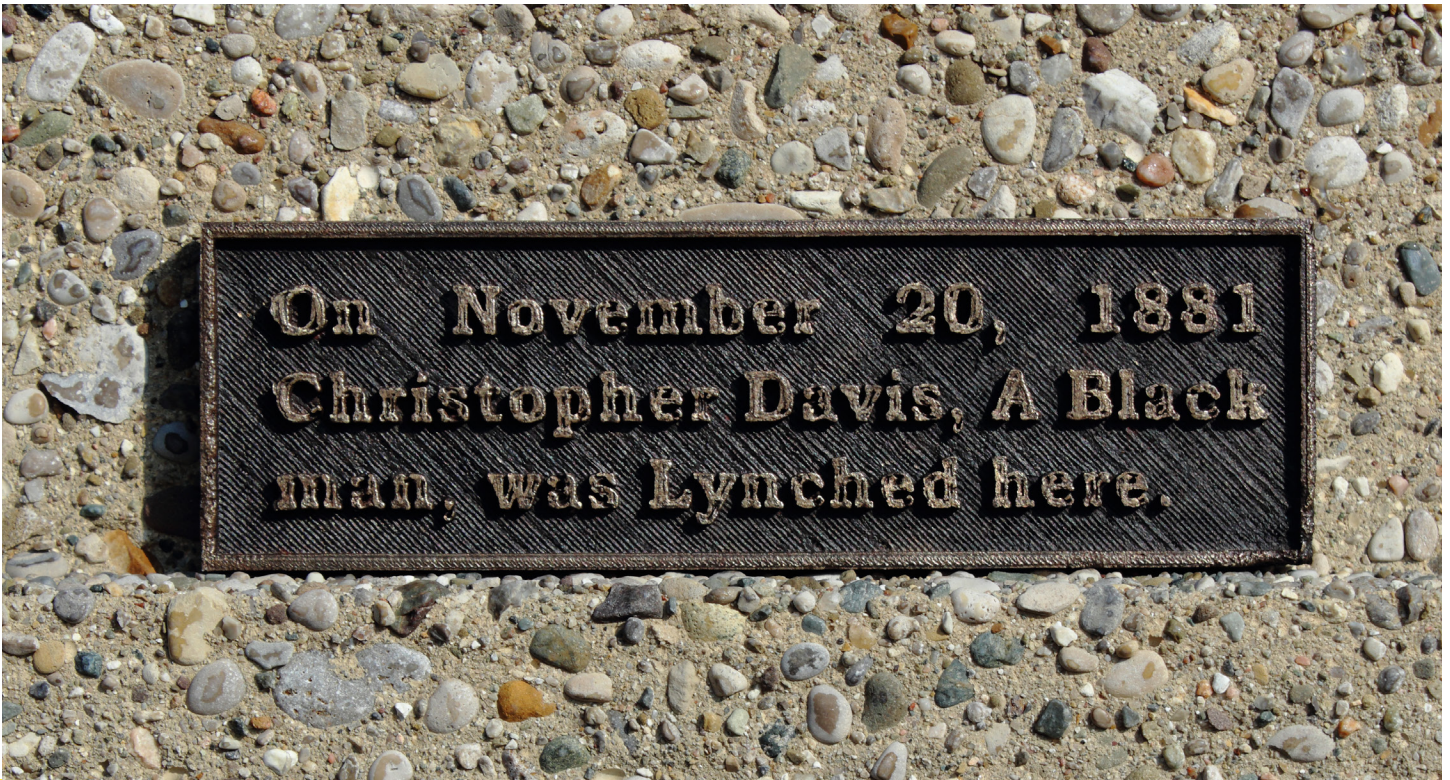
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When Randolph was ready to build his house, he went to New Orleans and asked various architects to submit designs. He chose Henry Howard's plan for a 64-room mansion. The Randolphs held onto the house through the Civil War and Reconstruction. In 1889, following the death of her husband, Mrs. Randolph sold the mansion at auction for \$100,000. Nottoway then passed through the hands of several owners until 1911, when it was bought by Dr. Whyte Glendower Owen. The home has remained in the possession of his family until the present.

Nottoway Plan



Christopher Davis Plaque 2017, Bronze 2 1/2 " x 7 1/2"

Christopher Davis Plaque

In 2017, I came across an old newspaper in my research that talked about a lynching that occurred in Athens County, OH. After further research, I discovered that the site was in the center of Ohio Universities Campus without any recognition of the lynching. I could not just sit with this information. I made and poured a bronze plaque and guerilla installed it in the spot where it stayed for 21 months. During this period the plaque sparked a community remembrance project/ceremony and the start of an official memorial for Davis on the university campus that was installed in the summer of 2020.



Foundations

In Foundations, I attach my hair to a cinder block and attempt to move it around the space only by pulling it with my hair. The attachment of the Black female body by her hair to an object that is a symbol that is foundational and institutional references the historical weight of the sociopolitical that has come to rest on the body. This manifestation of the struggle of this body in opposition to rigid institutions. I struggled with this Cement block for an hour. During this span of time the block moves a centimeter and a half.



Foundations detail 2018 Performance in Washington DC



Foundations detail 2018
Performance in Washington DC

Sweeten to Taste

Sugar itself has a history that is inseparable from the slave trade. As the European leisure class developed a taste for sugar the demand for it went up, as did the need for more crops and more labor. Much in the way we use sugar to hide or sweeten the taste of food, these methods are used to sweeten the Black female body to cultural "taste" and made more "palatable". I am mapping and linking the lineages of the sugar trade and the way we consume sugar to the way we consume the Black female body. I am looking at the way Black women negotiate between the self and the world. Between the crisis and the authentic. Through acts of self exhibition I am interrupting the view on the body and making the viewer question the prescribed performances of femininity to the black body in divulging their limited imposed meanings. They reveal the persistent futility of Black female body reacting within the culturally allowed space and the subtle absurdity of it all.



Sweeten to Taste 2018
Performance



Top, Bottom, and Left
Sweeten to Taste 2018
Performance

