

Sakura Kelley

Teaching Portfolio

Spring 2015

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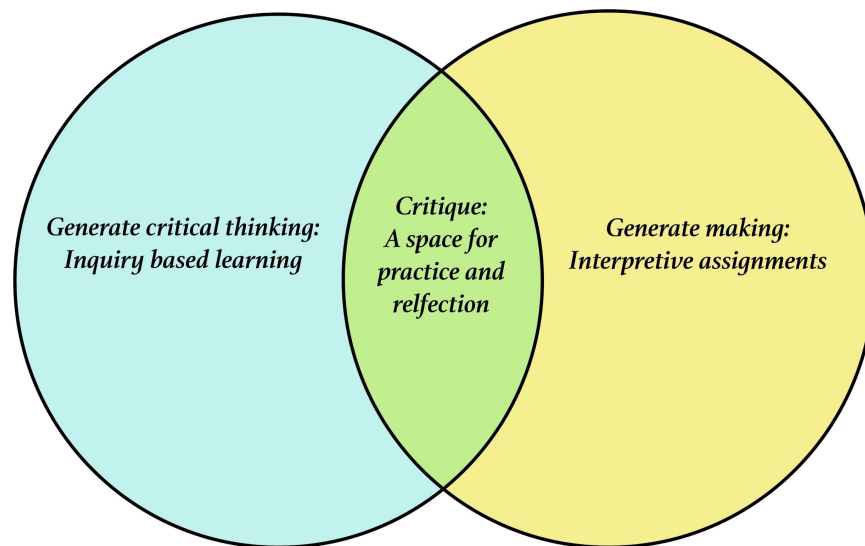
Teaching Philosophy

“If photography has a place within the humanities, it might very well have a kind of central place, because it is not only a form of art under certain restrictions, but it also has a place where all kinds of sociological and moral and historical questions can be raised.”

– Susan Sontag, *Photography within the Humanities*

People perform to expectations. Classes where teachers expected me to think harder, to challenge myself to grapple with difficult ideas, and did not assume that I was too much of a beginner, or not smart enough, or too young for this task of trying to understand what is at stake in a photograph, that is what kept me going. If we can shift pedagogies, we can shift the way people think and can aid the real possibility of the transformative process of art making.

Studio classes



SAKURA KELLEY
SPRING 2015

Generate Critical Thinking: Inquiry Based Learning

How do we structure a studio class to generate critical thinking? Critical thinking occurs when there is an exchange of information in combination to participation. Assigning readings is one way to start the process of critical thinking. Readings can be adjusted to benefit the topic or level of the class. For an

introductory course I would assign readings from Liz Well's *The Photography Reader*. For an advanced class I would assign longer passages from Roland Barthes and Susan Sontag. For a class such as *Queering Photography*, I would assign readings from authors such as Jose Esteban Muñoz or Judith Butler. In order to activate the readings, discussions would be lead by a student facilitator. This allows for a more collective effort in teaching and learning. Another way to generate critical thinking is through exposure to other artist's work. In order to truly innovate critical thinking more work from women, people of color, queer people, non-western people, and other people who have been left out of the photographic canon must be shown to students. These presentations would happen both from myself and from students. For an introductory class, a list of suggested artists could be offered as a starting point, whereas in an advanced class, students would be expected to research independently. This asks students to synthesize works and explain it in their own words, as well as allows them to bring in content that interests them. These presentations would be throughout the semester, to cultivate an ongoing exchange of information. This democratic method of learning empowers students to bring in their own specialized knowledge and to learn from one another.

Generate Making: Interpretive Assignments

What are the ways that we can generate authentic and exploratory making? It is understood that studio classes are intended to produce work, but how do we create a space/mode of teaching that generates more/better making? Assignments can be geared to prompt making, meaning it guides without constraining. For an introductory class, I assign students to make a cohesive set of images that uses both out-of-focus images and in-focus images. This simple assignment asks students to consider what the difference and impact of different kinds of photographs are. Instead of teaching students what a "good" or "bad" photograph is, it offers these aspects as variables they can control, not as mistakes or formal rules they must abide by. An example assignment for the class *Queering Photography* is an assignment called "queer time" which revolves around responding to writings such as "Queer Temporalities and Postmodern Geographies" by Jack Halberstam. Students are asked to utilize, exploit and challenge the depiction of normative time through photographic images. These assignments are meant to act as prompts to challenge creative thinking, while being open enough for students to bring in content that is important to them.

Giving students technical tools empowers making. For all levels, I structure short tutorials of technical skills ranging from basic Photoshop tools, to printing on non-conventional materials. As a workshop structure the students would work alongside the directions.

Critique: A Space for Practice and Reflection

The critique is space where generating thinking and generating making overlap. Critique is another form of creative thinking and a productive process to approach, synthesize, and comment on another

person's work. Active and effective participation in critiques is fundamental to fostering a longevity in studio practice because it builds the artist's ability to participate in a community of critical thinkers which sustains making on a long term bases.

The critique is one of the most exciting and unique aspects of studio classes. By setting intentions of a critique, one can greatly shape the conversation and shift the space towards a more productive space. Vocalizing expectations, asking what the artist is interested in having feedback on, or asking the artist generative questions, gives the artist more agency and voice in their critique. Spending less energy on being defensive, the artist is better able to hear feedback. These kinds of considerations are crucial when considering a classroom dynamic, where there may be students that feel disempowered due to systematic discrimination or come from marginalized backgrounds that have made them feel silenced or without agency in a classroom. Using different methods for each critique allows for more inclusivity of the different needs and skill-sets among the class. For example, students may pair up and present each other's works to take the focus off the maker and back towards the work. I am interested in fostering a critique where people can learn and practice to read back their own work. This can be done through a dialectical approach that encourages the artist and the rest of us to come together to try to untangle, connect, and question what is in front of us.

Course Proposals

PHOTO-7336-01

Queering Photography: A Lens to Practice

3 Credits

Sakura Kelley

How can queerness as “its oppositional relation to the norm” (David Halperin, 1995) inform and challenge the photographic practice? Queering photography is a seminar/studio course that will examine how queer artist have utilized photography and how these practices can inform our own making. This course will survey different aspects of queerness from DIY culture, representation, performance, to more theoretical notions, like “queer time”. We will ask ourselves, is it possible to subvert photographic norms? How can our photographic practice reflect, be shaped by, informed by, this ever shifting notion of queerness? Through a series of lectures and peer artist reviews, we will look at artists whose practices are informed by queer thinking/experiences and consider how these aspects can impact our photographic making. We will look at artists including Yasumasa Morimura, Zanele Muholi, Felix Gonzalez-Torres and Ren Hang. We will have class discussions, studio assignments, critiques, and share our technical, conceptual and personal knowledge.

Estimated Cost of Materials: \$50 - \$150

Open to Undergraduate and Graduate Students

Fee for non-photo majors: \$100.00 Deposit:\$100.00

Fee: \$100.00

(WINTER)

PHOTO-7342-01

Memory Card: An Introduction to Digital Photography

3 Credits

Sakura Kelley

“So successful has been the camera's role in beautifying the world that photographs, rather than the world, have become the standard of the beautiful.” Susan Sontag, *The Heroism of Vision*

How do we interact with this powerful instrument, called the camera, which allows us to frame and reframe the spaces we inhabit? Working digitally, this process can be done more intuitively than ever. This class will unpack both the conceptual act of the what we photograph and the technical tools that allow us to make photographic images. In this studio, students will learn the foundations of the DSLR (or equivalent), inkjet printing, and editing through Photoshop and Camera Raw. These tools will be formed in conjunction with critical thinking about what is represented in the frame. Through a series of studio assignments, students will produce several investigational works and develop a final project cultivated throughout the semester. Field trips will include trips to local galleries and collections. Students must provide a camera with full manual capabilities.

Estimated Cost of Materials: \$150 - \$200

Open to Undergraduate and Graduate Students

Fee for non-photo majors: \$100.00 Deposit: \$100.00

Fee: \$100.00

(FALL)

PHOTO-7310-02 **Fields of Vision: Social, Political, and Emotional Landscapes**
3 Credits Sakura Kelley

“There are two kinds of landscapes—the kind we experience with our five senses, and the other kind—the kind that takes shape in our minds, supplying every poem with an identifiable mood, a definitive stance, a clear point of view.” Marilyn L. Taylor

The rhetoric of “landscape” is frequently evoked to mean something wider than a physical landform. Using the lens of landscape, we will traverse the topographies of our interests from current events, to kinship maps, to psychological spaces. Course time will be divided among lectures, group discussions, visiting artists/curators, critiques, and field trips. Readings will introduce concepts of landscape in a broad sense of the term. Students will create a series of works using the metaphor of landscape to approach their topic of interest.

Estimated Cost of Materials: \$150 - \$200

Open to Undergraduate and Graduate Students

Fee for non-photo majors: \$100.00 Deposit:\$100.00

Fee: \$100.00

(SPRING)

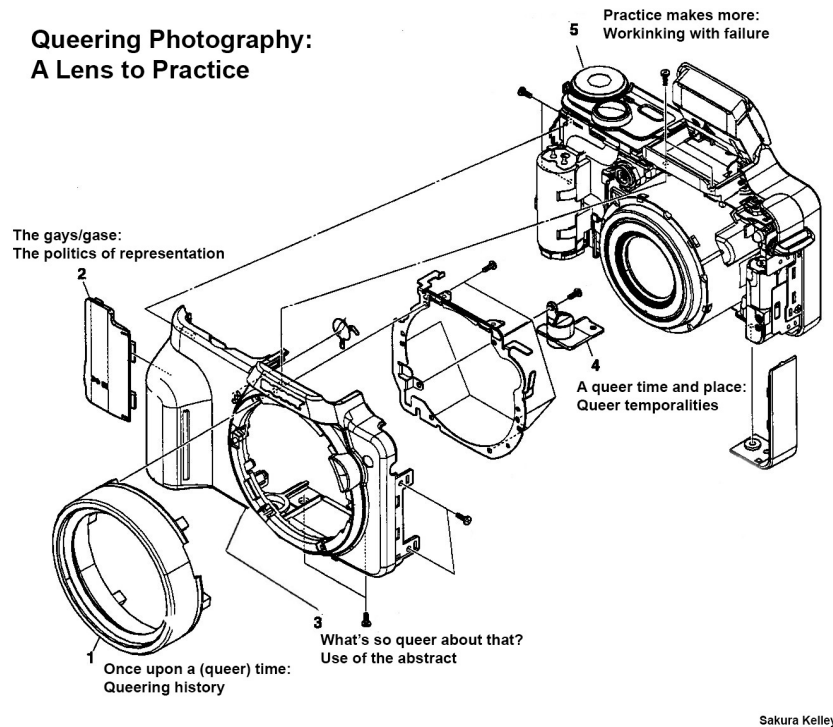
Proposed Syllabus

Queering Photography: A Lens to Practice

Photography Department
PHOTO-7336-01
3 Credits

Instructor: Sakura Kelley
Office Hours: T 9:30-11:00 and by appointment
sakurakelley@gmail.com
(619) 972-3735

Wintersession 2015
Regularly meeting: M/T, 11:00-4:00
Rotating meeting: W, 11:00-4:00 (Schedule A)
Design Center, Room 315
Lab Fee: \$70



Course Description

How can queerness as “its oppositional relation to the norm” (David Halperin, 1995) inform and challenge the photographic practice? Queering photography is a seminar/studio course that will examine how queer artist have utilized photography and how these practices can inform our own making. This course will survey different aspects of queerness from DIY culture, representation, performance, to more theoretical notions, like “queer time”. We will ask ourselves, is it possible to subvert photographic norms? How can our photographic practice reflect, be shaped by, informed by, this ever shifting notion of queerness? Through a series of lectures and peer artist reviews, we will look at artists whose practices are informed by queer thinking/experiences and consider how these aspects can impact our photographic making. We will look at artists including Yasumasa Morimura, Zanele Muholi, Felix Gonzalez-Torres and Ren Hang. We will have class discussions, studio assignments, critiques, and share our technical, conceptual and personal knowledge.

Goals and Objectives

Goals: These are the broader aims that will guide the class content and structure. They express the values of the course in a greater context of our art making and academic understanding.

To contextualize the way that queer artists have used photography and art

To explore how ideas born out of queer politics/theory can be applied to the way we think about photography

To bridge theoretical ways of thinking and art making, working towards a practice that works in tandem with discourse, aesthetics and craft

To sharpen our ability to read critically and improve our ability to express opinions clearly in both oral forms and art making

To share skill and knowledge peer to peer

To empower students with technical tools that will broaden their work and process

To cultivate interest, awareness and understanding of queerness and how it intersects with photography

Outcomes: What we will produce or acquire through this class.

General knowledge and understanding of queer artists and key concepts of queer theories.
10%

Facilitation of reading discussions that reflects an engagement with materials and incorporation of previous discussions and readings. Contextualizing means getting the work out of the ego and into the world today.
10%

Creation of an **artist presentation** of a queer artist of choice. Presenting, comparing and contrasting a queer artist of your choice to your own artistry
5%

Creation of **three distinct works and one final project** reflecting a synthesis of class materials, including consideration for presentation and participation in critique.
(15% each) 60%

Active and constructive **contribution** to classroom discussions and activities.
15%

Course Outcomes, Methods and Requirements

Developing **knowledge and understanding**:

A deeper intellectual and artistic awareness of queer artists and key concepts of queer theories through a range of readings, discussions, guest artists, and critics will be attained.

Discussion Facilitation:

Leading discussions allows students to practice the process of close reading, synthesis and presenting their thoughts on reading materials. By rotating the discussion facilitation, we are all accountable for the quality and critical engagement in discussions. This is an opportunity for students to sharpen their ability to host a conversation among peers and to incorporate their skills in leadership and analytic skills in a supportive environment.

Artist presentation:

Creating an artist presentation is a way to improve research skills and to bring in content relevant to students. Artist's presentation, including images, biographical information and key artist's tenets as seen in their work bridges class content with practitioners.

Studio practice:

Short-term creative experiments in class and out of class encourage a inquisitive practice. In tandem to exercises students will have three assignments with critique and one final project.

Constructive contribution:

Civil engagement, community ethos and generative feedback creates a environment that foster making. Creating a functioning environment through active attendance and considerate studio etiquettes help feed into successful learning. Through a willingness to help peers, we can learn from each other.

Critique Statement

Critique is another form of creative thinking and can be a generative process to approach, synthesize, and comment on another person's work. As artist we are called to respond, untangle, connect, and question what is in front of us, both of our own work and of the work of our peers. Active and effective participation in critiques is fundamental to fostering a longevity in studio practice because it builds the artist's ability to participate in a community of critical thinkers which sustains making on a long term bases.

Throughout the term, we will be practicing various forms of critiques, some of which may be new to you. I ask for a willingness to try various forms of critique, so that we may be inclusive of the different needs and skill-sets among the class. I hope to create an environment of making that fosters the leaps of faith necessary to advance our work. This is collective effort that I hope you can share in.

Materials

This is a studio class and you will be expected to make creative works in relation to photographic images, but how you obtain these images and the form you present them are up to you. You are welcome to speak with me for any ideas about what kind of “cameras” to use. Please bring a photographic capture device with you to class. Equipment is available to check out through the photography department Photo Cage and RISD’s Media Resources.

Some ideas for obtaining photographic images:

- scanner
- computer cameras
- film cameras
- DSLR
- point and shoot
- camera phone
- disposable cameras
- appropriation

Some ideas for presentation:

- projection
- books
- laser prints
- inkjet prints

Please come to class with a print out of the readings for discussion.

Course Itinerary

Week one:

Class 1 (Jan. 7th)

*Once upon a (queer) time:
Queering history*

Discussion/Viewing

Introduction and expectations
In-class reading/discussion: Vince Aletti,
“Queer photography?” Aperture 218
Artist slideshow/lecture

Actions:

Demonstration: Introduction to inkjet printing
Queer scavenger hunt

Assignment:

Queering history (due Jan 14th)

Class 2 (Jan. 8th)

Discussion/Viewing:

Artist slideshow/lecture
Reading discussion (facilitated by: _____)

Actions:

Tour available equipment
Field trip to museum trip
Queering the canon

Readings for today:

Shannon Michael Cane, “Xerox, Paper, Scissors”
Adela C. Licon, “Zines in Third Space : Radical
Cooperation and Borderlands Rhetoric” by Adela C.
Licon

Class 3 (Jan. 9th)

Discussion/Viewing:

Guest artist presentation

Actions:

Group critique of queering history assignment

Week two:

Class 4 (Jan 14)

The gays/the gaze: the politics of representation

Discussion/Viewing:

Artist slideshow/lecture

Reading discussion (facilitated by: _____)

Peer artist presentation by: _____

Actions:

Photographer, subject, witness: the shifting roles in a making a photograph

Readings for today:

"Zanele Muholi Faces and Phases," Aperture issue 218

"Catherine Opie," Aperture issue 218

Richard Dyer, "Introduction" and "The Role of Stereotypes," *The Matter of Images: Essays on Representations* (London and New York: Routledge, 2002), 1-5; 11-18.

Marha Rosler, *In, Around, and Afterthoughts (on Documentary Photography)*

Class 5 (Jan 15)

What's so queer about that?

Discussion/Viewing:

Artist slideshow/lecture

Reading discussion (facilitated by: _____)

Peer artist presentation by: _____

Actions:

Demonstration: Alternative material printing

Readings for today:

Gordon Hall, "Object Lesson: Thinking Gender Variance Through Minimalist Sculpture"

Renate Lorenz, "Abstract Drag," *Queer Art: A Freak Theory*

Jack Halberstam, "Introduction: Low Theory", *The queer art of failure*

Week three:

Class 6 (Jan 22)

A queer time and place: Queer temporalities

Discussion/Viewing:

Artist slideshow/lecture

Reading discussion (facilitated by: _____)

Peer artist presentation by: _____

Actions:

Individual meetings for final project

Work day

Readings for today:

Jack Halberstam, "Queer Temporality and Postmodern Geographies," In *A Queer Time and Place: Transgender Bodies, Subcultural Lives*

Class 7 (Jan 23)

Discussion/Viewing:

Guest artist presentation

Actions:

Group critique for *What a queer thing!*

Week four:

Class 8 (Jan 28)

Performing queerly

Discussion/Viewing:

Artist slideshow/lecture

Reading discussion (facilitated by: _____)

Peer artist presentation by: _____

Actions:

Performance: break into small groups to create a short performance piece

Readings for today:

Jose Esteban Muñoz, "Introduction: Performing Disidentifications," *Disidentifications: Queers of Color and the Performance of Politics*

Class 9 (Jan 29)

Discussion/Viewing:

Artist slideshow/lecture

Peer artist presentation by: _____

Actions:

Watch Mark Bradford Art 21

Group meetings for final project

Work day

Week five:

Class 10 (Feb 4)

Actions:

Field trip to off site studio visit

***Practice makes more:
Working with Failure***

Reading for this class:

Jack Halberstam, "Queer art of failure", The queer art of failure

Class 11 (Feb 5)

If at first you don't succeed, failure may be your style.

-Quentin Crisp

Actions:

Group critique of final project, part one

Class 12 (Feb 6)

Actions:

Group critique of final project, part two

Class debrief

References

Artists by theme:

Once upon a (queer) time: Queering history

Alice Austen
Frances Benjamin Johnston
Berenice Abbott
Frida Kahlo
Yasumasa Morimura
Deborah Bright
Alma Lopez
Tina Fiveash
Hulleah Tsinhnahjinnie
Dean Smeshima

The gays/the gase: the politics of representation

Cathy Opie
Robert Mapotorpe
Aurora Reinhard
Carla Williams
Emilie Jouvett
Zanele Muholi
Laura Aguilar
Lyle Ashton Harris
Hal Fischer
Carrie Mae Weems
Lorna Simpson

What's so queer about that?

Glen Ligon
Felix Gonzalez-Torres
Henrik Olesen
Zoe Leonard
Allyson Mitchell
Gayne Chan
Shela Pepe
Tammy Rae Carland
David Benjamin Sherry

Performing queerly

Vaginal creme Davis
Chitra Ganesh Beth Stephens Annie Sprinkals
k8 hardy
Jimmy Desana
Ren Hang

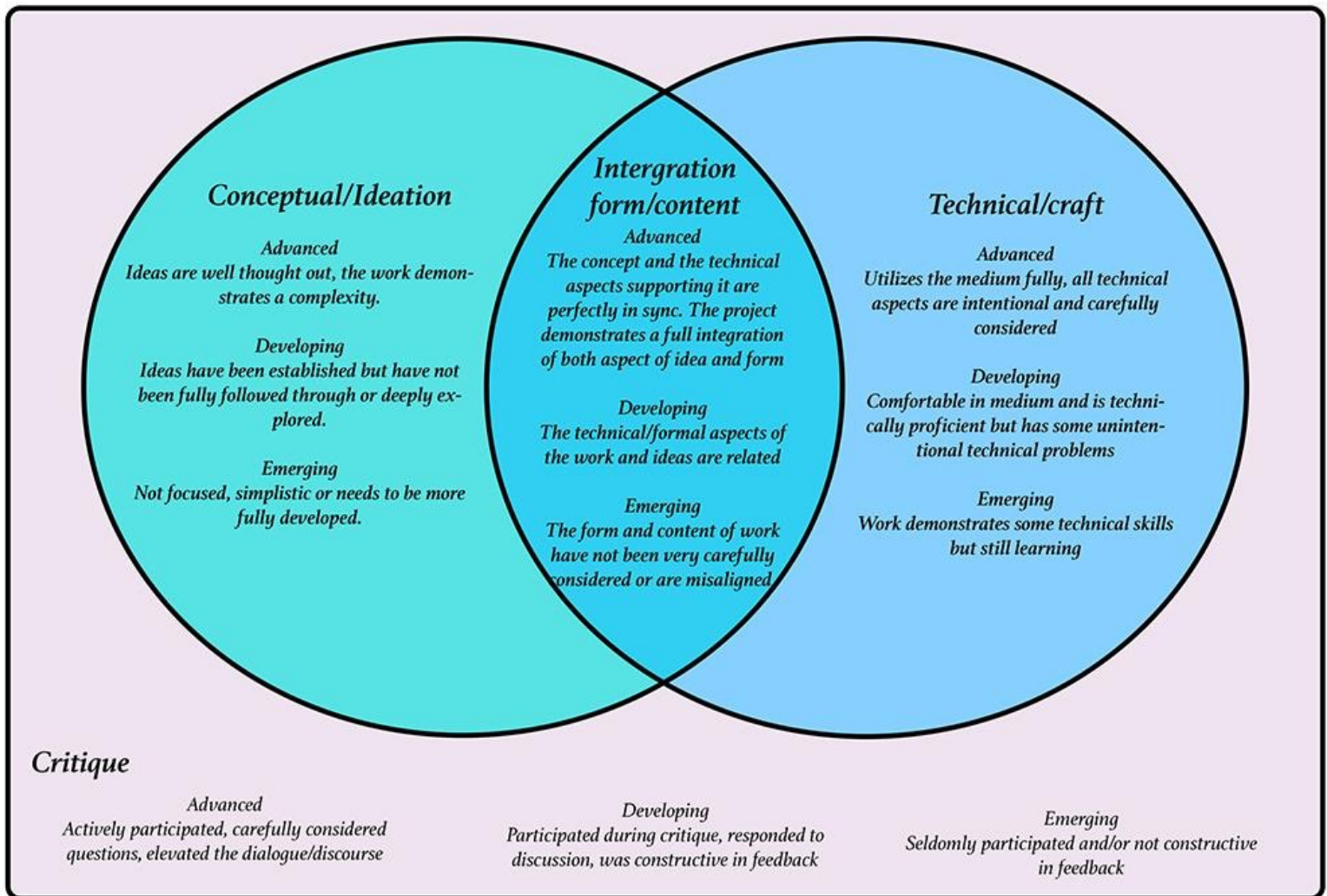
Further reading

Susan Sontag, *On Photography*
Jose Munoz, *Disidentifications: Queers Of Color And The Performance Of Politics*

Assessment

This rubric will be used in considering your progress on a project.

Framework



SAKURA KELLEY
SPRING 2015

Midterm Feedback Form

Midterm Feedback Form

Queering Photography Objectives:

To contextualize the way that queer artists have used photography and art

To explore how ideas born out of queer politics/theory can be applied to the way we think about photography

To bridge theoretical ways of thinking and art making, working towards a practice that works in tandem with discourse, aesthetics and craft

To sharpen our ability to read critically and improve our ability to express opinions clearly in both oral forms and art making

To share skill and knowledge peer to peer

To empower students with technical tools that will broaden their work and process

To cultivate interest, awareness and understanding of queerness and how it intersects with photography

Please respond to the following statements by marking 1-5 with 5 as you strongly agree to 1 for strongly disagree.

The class time and materials are well organized.

(strongly disagree) 1 2 3 4 5 (strongly agree)

The class is paced appropriately and in a logical manner.

(strongly disagree) 1 2 3 4 5 (strongly agree)

I am encouraged to participate and feel that my opinions are valued.

(strongly disagree) 1 2 3 4 5 (strongly agree)

I am learning technical skills that are useful to me.

(strongly disagree) 1 2 3 4 5 (strongly agree)

The readings are helpful, generative and/or interesting to me.

(strongly disagree) 1 2 3 4 5 (strongly agree)

What are the most helpful/useful aspects of this class?

What could use improvement (readings, discussions, critique methods, demos)?

Do you feel like you are being appropriately challenged?

Additional comments:

Assignment Assessment Form

Framework

