

# Zuhal Feraidon

## Teaching Portfolio

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Zuhal Feraidon  
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b. Mazar-i-Sharif, Balkh, Afghanistan

living in Providence, RI, USA

### **EDUCATION:**

- 2019 MFA Rhode Island School of Design (RISD), Painting department candidate  
2019 Graduate Certificate in Collegiate Teaching in Art & Design candidate, RISD  
A Yearlong certificate program consistent of: Collegiate Teaching Preparation Practicum, Collegiate Studio, and lectures examining, practicing, and advancing research into collegiate level studio pedagogy.  
2015 BA University of Virginia (UVA) McIntire Department of Art, Studio Art and Biology double major

### **TEACHING EXPERIENCE:**

- 2018 Teaching Assistant RISD Drawing II with professor Jennifer Packer  
Supervised second-semester sophomore students in a dual painting and drawing course for painting majors. Gave feedback during studio work session, encouraged discussion, critiqued student work.  
2017 Teaching Assistant RISD Painting I with professor David Frazer  
Oversaw an introductory painting course for painting majors. Provided feedback on the direction of student work and improvement of technical drawing and painting ability.  
2016 Teaching Assistant UVA Studio Art Departmental  
Organized interdisciplinary department wide events such as group show arrangement and artist talk attendance. Assisted professors from various concentrations based on need for class group management.

### **FELLOWSHIPS & RESIDENCIES:**

- 2016-2017 Aunspaugh Post-Baccalaureate Fellowship, University of Virginia, Charlottesville, VA  
Received honorarium, materials stipend, and studio space. Participated in an advanced seminar. Responsibilities included acting as a teaching assistant, interacting with visiting artists, and organizing exhibitions.

### **EXHIBITIONS:**

- 2018 (upcoming) Field Projects Gallery group exhibition, New York, NY, USA  
2017 Aunspaugh Post-baccalaureate Thesis Exhibition, Charlottesville, VA, USA  
2016 New City Arts Solo Exhibition titled Peace Doves, WVTF & Radio IQ Studio Gallery, Charlottesville, VA, USA  
2016 Yard Dreams Group Exhibition, Charlottesville, VA, USA  
2016 Past Meets Present X Aunspaugh Exhibition at the University of Va, Charlottesville, VA, USA  
2016 UVa Global Lens Photography Exhibit, Charlottesville, VA, USA  
2015 The IX Art Park Levitt Amp Gallery Exhibit, Charlottesville, VA, USA  
2015 Balkh University Visiting Artist Exhibition, Mazar-i-Sharif, Afghanistan  
2015 Kabul University Department of Fine Arts exhibition, Kabul, Afghanistan

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- 2015 University of Virginia, McIntire Department of Art Thesis Exhibition,  
Charlottesville, VA, USA
- 2014 University of Virginia, McIntire Department of Art Third Year Group Exhibition,  
Charlottesville, VA, USA

**BIBLIOGRAPHY:**

- 2017 Unafraid, Illimitable Magazine, Volume 4, UVA, Charlottesville, VA, USA
- 2016 New City Arts Asks: Zuhal Feraidon, New City Arts, Charlottesville, VA, USA  
<https://newcityarts.org/calendar/zuhal-feraidon--peace-doves/new-city-arts-asks--zuhal-feraidon>
- 2016 'A Dangerous Woman': UVA Artist Calls Attention to Plight of Afghan Women,  
University of Virginia, Charlottesville, USA  
<https://news.virginia.edu/content/dangerous-woman-uva-artist-calls-attention-plight-afghan-women>
- 2016 The Dangerous Women Project, The Institute of Advanced Studies in the  
Humanities at the University of Edinburgh, Edinburgh, UK  
<http://www.dangerouswomenproject.org/2016/08/24/2838/>

## A REFLECTIVE TEACHING PRACTICE AND PHILOSOPHY

*"Don't think about making art, just get it done. Let everyone else decide if it's good or bad, whether they love it or hate it. While they are deciding, make even more art." A. W.*

The main objective presented in my studio classroom focuses highly on output of work. My greater aims of teaching include the maintenance of a creative environment that motivates any student to focus entirely on expression, an environment that is positive and so favorable to the students that the subject becomes their primary interest and a priority to them. This environment can be achieved through an alert awareness required of the instructor, a sense of belonging and comfort required of the students, and dedication required by both.

A continued awareness of the present state and directionality of the classroom's overall progress, while keeping in mind the concerns, growth, and learning experience of every student is required by a reflective teaching practice. A continued reflection on my teaching practice allows for adaptability to a constantly changing environment, being inviting to the flow of new information. Continued reflection also allows for rapid adjustment to any rising needs or concerns that might present themselves. As a painting studio instructor I plan on holding monthly 30 min. sessions of individual feedback with each student based on most recent work. During these sessions we will address specific areas that need improvement, leading towards a final project tailored uniquely to each student.

I plan on promoting adjustment and comfort to the studio environment and to the group of people that are going to be working in the same space together. Once the adjustment is made a sense of belonging is achieved. Then the students are introduced to a rigorous and engaging classroom practice. The methods used to implement these goals deal with the rising pace of expectation while including a balance between promoting individualistic expression and the introduction of traditional and contemporary means of handling the tasks at hand. For example, in order to achieve comfort, the first class assignment is personal and open, giving the student complete freedom over the artistic work they wish to create and submit during week 1. Post submission this assignment will be part of a group classroom critique allowing the students to communicate and get familiar with each other. After week 1 the expectations are set high for work submissions and the students are introduced to the contemporary art landscape involving aspects of art history and art criticism, encouraging the contextualization of student work to the field.

Effective teaching involves an evident dedication and improvement seen in the students throughout the span of the class. Ways to confirm that your students are learning effectively include keeping documentation of student work starting from the beginning of the class and putting them in a timeline frame. This looks for solid consistent improvement over time as the semester progresses. Effective methods are implemented in the classroom by developing a language and a grading system that outlines expectations set forth to be met by each student. Good communication must be emphasized to ensure smooth progress, elevating work quality.

## DIVERSITY STATEMENT

A poem by the great Maya Angelou: "Human Family."

I note the obvious differences  
in the human family.  
Some of us are serious,  
some thrive on comedy.

Some declare their lives are lived  
as true profundity,  
and others claim they really live  
the real reality.

The variety of our skin tones  
can confuse, bemuse, delight,  
brown and pink and beige and purple,  
tan and blue and white.

I've sailed upon the seven seas  
and stopped in every land,  
I've seen the wonders of the world  
not yet one common man.

I know ten thousand women  
called Jane and Mary Jane,  
but I've not seen any two  
who really were the same.

Mirror twins are different  
although their features jibe,  
and lovers think quite different thoughts  
while lying side by side.

We love and lose in China,  
we weep on England's moors,  
and laugh and moan in Guinea,  
and thrive on Spanish shores.

We seek success in Finland,  
are born and die in Maine.  
In minor ways we differ,  
in major we're the same.

I note the obvious differences  
between each sort and type,  
but we are more alike, my friends,  
than we are unlike.

We are more alike, my friends,  
than we are unlike.

We are more alike, my friends,  
than we are unlike.

As I read this Maya Angelou poem I think about being a student, a minority with an aim in the creative disciplines, on a pursuit to becoming an artist. This personal journey was influenced by fateful meetings, such as meeting a painting MFA student during her open studio who said to me "if one woman of Southeast Asian descent can do this then so can another like myself." Diversifying academia in the arts creates a sense of belonging and inclusion for prospective student. A diverse faculty and student body is a bold statement for welcoming diverse talent.

MIDTERM FEEDBACK FORM

*(to be filled out by the student during mid-semester and by the instructor in the end of the semester)*

*(Please evaluate your effort contributed to achieving the goal set forth the each week of class. Consider the level of achievement in each of the learning outcomes.)*

	Aims/Goals of Class	Learning Outcomes	Grade anticipated by student	Instructor's Evaluation of student
<b>Week 1</b>	To question vision and sight based observation of painting. To explore the impact of light on a manipulated composition.	-A comprehension of the evolutionary origins of color vision. -Exposure to paintings dated from 1530 to 1920 -Creation of observational painting based on model, focusing on impact of light		
<b>Week 2</b>	To expand knowledge of traditional art history with a focus on painting. To compare the impact of lighting on both observation and presentation.	-Study of color perception with focus on the philosophical and artistic -Research on specific painters from 1930 to 1960 -Exploration into cool lighting versus warm lighting		
<b>Week 3</b>	To evaluate the impact of decision on overall composition engaging in control and freedom.	-To focus on the study of color as a carrier of physical information. -Look at paintings from 1960 to 1980		
<b>Week 4</b>	Engagement with high and low contrast in relation to light	-To comprehend contrast and color constancy -To deepen understanding of contemporary art		
<b>Week 5</b>	Evaluate interactions in complete painting composition.	-To reflect on the impact of natural light in considering with image formation		

## GRADING RUBRIC

	<b>Advanced competency</b>	<b>Proficient competency</b>	<b>Average competency</b>	<b>Below average competency</b>
Work presentation	High quality in execution. Great attention in presentation. High degree of care and creativity.	Meets class requirements but does not present and element of surprise. Does not display excitement about personal projects.	The collection of work is incomplete and lacking.	Fails to present work.
Personal research + Understanding of reading assignments	Student demonstrates exception knowledge on personal subject and during class discussions.	Has done the reading assignments but does not present any new information discovered.	The student shows low levels of understanding and does not have researched material.	Does not collect personal research. Does not exhibit understanding of reading assignments.
Participation in critique	The student brings forth relevant information and remains engaged in group conversations.	Occasional participation during critiques.	Student does not participate in other student's critiques, other than own.	Absent from critique and class group participation events.



## COURSE DESCRIPTION

Instructor: Zuhal Feraidon  
Course title: Rainbow Glow

Sunlight looks white; it's not the absence of color but the sum of all visible wavelengths. Rain droplets are suspended liquid prisms. "White light" enters a prism and is bent by refraction. Different wavelengths of light bend at different angles and white light separates into violet, indigo, blue, green, yellow, orange, and red creating a rainbow. Color is, in a certain sense, an illusion, and our experience of it is subjective. Our brains convert a certain range of the electromagnetic spectrum into what we call color. We can measure the wavelength of radiation but we can't measure the experience of a color inside the mind. Physics hasn't achieved a way of knowing whether one person's red is the same as another's. In this class we will explore individual perceptions of color.

Our exploration begins with the separation of white light into its constituent parts. Students will progressively discover how perceptions of color are altered by compositional interactions and lighting. The class consists of observational oil painting sessions in which the lighting of a set up and model are controlled to focus on one of the colors that makes up "white light." For example, in the first session the model-set up will be lit entirely by violet bulbs. After this violet-lit session students will be expected to make a still life focusing on different tonal values of indigo. The class will progress through the spectrum with analysis, criticism, group discussion, and critiques, in addition to looking at traditional and contemporary painters that make exciting use of color. This is not a course about mastering the traditional approaches to understanding the operations of color. Rather, this studio course is about allocating a month to exploring color interactions and paying deeper attention to the variations that exist even within monochrome scenarios. Physics readings will prove that color is determined by the observer's eye and the artists we discuss will show how rich color observation and application can become, encouraging the student to make thoughtful and deliberate color choices within and beyond the class.

## SYLLABUS

Course Title: Rainbow Glow

3 credits-Graduate or Undergraduate

Major and Non-Major Elective

Meeting place: TBD

Times of class: TBD

Instructor: Zuhal Feraidon ([zferaido@risd.edu](mailto:zferaido@risd.edu))

Office hours: By Appointment at Fletcher 301A

Capacity: 8-15

Lab fee: \$0

## COURSE DESCRIPTION:

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#### COURSE GOALS:

To introduce the physical and biological basis of color in human vision.

To look at color in traditional and contemporary painting by researching at least seven different artists each week, from 1500s to actively practicing and exhibiting artists today.

To question color perception through the biological, physical, and experiential.

To pay closer attention to color diversity, specifically the range of variety of tonal value and color that can exist in one composition.

#### COURSE POLICIES:

Students are expected to attend every class. Promptness is expected, tardiness will impact the overall class grade. Students are expected to participate in class discussions of reading assignments and researched artists. Emails notifying me of absence should be sent before the class to be missed. After the fact emails are not valid excuses for missing class except under medical or other unavoidable circumstances. More than one unexcused absence will result in the class grade being lowered by one letter grade, same impact will result from more than 3 late class attendances. Do not hesitate to ask me questions in class, email me, or arrange an appointment during office hours to speak with me about any questions or concerns. Please be respectful of everyone's artwork and studio space.

#### GRADING:

- A** Surpasses the requirements of the assigned project  
Shows a high level of effort and creative risk taking  
Participates in highly productive and meaningful ways in group discussions and class work sessions
- B** Satisfactory work meeting the requirements of the assigned project  
Shows some thoughtfulness, originality, and effort  
Participates in group discussion and class work sessions
- C** Completes the minimum amount of work for each project  
Does not participate in class discussions during most class meetings
- D** Incomplete, late or poorly done work  
Is a negative or distracting presence in critiques or during studio
- F** Project is incomplete or missing  
There are excessive absences  
Complete failure to engage in class work/discussions.

#### Grade Calculation:

- 60% Portfolio: weekly painting assignment submissions including in studio work in addition to homework. Weekly assignments are worth 10% each with the exception of work submitted during week 5, the assignments for which are worth 20% of the overall course grade.
- 30% Participation: Each student is expected to contribute to class discussions and critiques, serving as evidence of attentiveness, completion of research on artists, and completion of reading assignments. Speak to the instructor about serious public speaking concerns.
- 10% Effort and ambition: determined through improvement evident in student's portfolio.

COURSE SCHEDULE:

Week 1	In Class	Out of Class
M 1/7	studio workday with model set up with violet lighting	make a still life box using items that contain the color indigo.
T 1/8	continue working from model set up with violet lighting	paint from your still life box: minimum size for painting is 12in. x 12 in.
W 1/9	studio critique and analysis of work made during the week, student summary of the reading assignment, discussion of artist's researched	

Reading Assignment: due 1/9

Mollon, J. D. "Cherries among the Leaves: The Evolutionary Origins of Color Vision." *Color Perception: Philosophical, Psychological, Artistic, and Computational Perspectives*, vol. 9, Oxford University Press, 2000, pp. 10–30. Vancouver Studies in Cognitive Science.

Artists to Look at:

Mir Musavvir, Edouard Manet, Claude Monet, Mary Cassatt, Edgar Degas, Kamal-ol-molk, Odilon Redon, Ernst Ludwig Kirchner, Hale Woodruff

Week 2	In Class	Out of Class
M 1/14	studio workday with model set up with blue lighting	make a still life box using items that contain the color green.
T 1/15	continue working from model set up with blue lighting	paint from your still life box: minimum size for painting is 12in. x 12 in.
W 1/16	studio critique and analysis of work made during the week, student summary of the reading assignment, discussion of artist's researched	

Reading Assignment: due 1/16

Wurmfeld, Sanford "Color Painters/Color Painting." *Color Perception: Philosophical, Psychological, Artistic, and Computational Perspectives*, vol. 9, Oxford University Press, 2000, pp. 31–51. Vancouver Studies in Cognitive Science.

Artists to Look at:

Pierre Bonnard, Georgia O'Keeffe, William H. Johnson, Jacob Lawrence, Mark Rothko, Karel Appel, Willem de Kooning

<b>Week 3</b>	In Class	Out of Class
M 1/21	studio workday with model set up with yellow lighting	make a still life box using items that contain the color orange.
T 1/22	continue working from model set up with yellow lighting	paint from your still life box: minimum size for painting is 12in. x 12 in.
W 1/23	studio critique and analysis of work made during the week, student summary of the reading assignment, discussion of artist's researched	

Reading Assignment: due 1/23

Shafer, Steven A. and Maxwell, Bruce A. "Color as a Carrier of Physical Information." *Color Perception: Philosophical, Psychological, Artistic, and Computational Perspectives*, vol. 9, Oxford University Press, 2000, pp. 52–71. Vancouver Studies in Cognitive Science.

Artists to Look at:

Joan Brown, Romare Bearden, Helen Frankenthaler, Richard Diebenkorn, Saliba Douaihy, David Hockney, Faith Ringgold, Grace Hartigan

<b>Week 4</b>	In Class	Out of Class
M 1/28	studio workday with model set up with red lighting	observational painting of any still life, minimal size for painting is 12in. x 12 in.
T 1/29	continue working from model set up with red lighting	observational painting of any still life, minimal size for painting is 12in. x 12 in.
W 1/30	studio critique and analysis of work made during the week, student summary of the reading assignment, discussion of artist's researched	

Reading Assignment: due 1/30

McCann, John J. "Simultaneous Contrast and Color Constancy: Signatures of Human Image Processing." *Color Perception: Philosophical, Psychological, Artistic, and Computational Perspectives*, vol. 9, Oxford University Press, 2000, pp. 88–101. Vancouver Studies in Cognitive Science.

Artists to Look at:

R. B. Kitaj, Neo Rausch, Jerome Lagarrigue, Lisa Yuskavage, Annie Lapin, Jonathan Chapline, Daniel Heidkamp

Week 5	In Class	Out of Class
M 2/4	studio workday with model set up with natural lighting	continue working on final painting based on natural lighting
T 2/5	continue working from model set up with natural lighting	continue working on final painting based on natural lighting
W 2/6	studio critique and analysis of work made during the week, student summary of the reading assignment, discussion of artist's researched	

Reading Assignment: due 2/6

Thompson, Evan "Comparative color Vision: Quality Space and Visual Ecology" *Color Perception: Philosophical, Psychological, Artistic, and Computational Perspectives*, vol. 9, Oxford University Press, 2000, pp. 163–186. Vancouver Studies in Cognitive Science.

Artists to Look at:

Kerry James Marshall, Peter Williams, Jordan Casteel, Katherine Bradford, Heidi Hahn, Nicole Eisenman, Lynette Yiadom-Boakye

READING SOURCE FOR CLASS:

Davis, Steven. *Color Perception: Philosophical, Psychological, Artistic, and Computational Perspectives*. Vol. 9, Oxford University Press, 2000.

Available for free to RISD students online at:

<http://librarycat.risd.edu/search~S4?/Xcolor+painting&searchscope=4&SORT=D/Xcolor+painting&searchscope=4&SORT=D&SUBKEY=color+painting/1%2C524%2C524%2CB/frameset&FF=Xcolor+painting&searchscope=4&SORT=D&6%2C6%2C>

LIST OF ARTISTS:

*Note: As we are only looking at the technical skills and color of the painters below, it is important to not decontextualize the works, while all of these paintings possess visual strengths, each painter's work falls within context in art history and carries rich content. You are encouraged to conduct further research. More artists will be added to the list below through class discussion.*

Mir Musavvir (1525), Edouard Manet (1860), Claude Monet (1870), Mary Cassatt (1880), Edgar Degas (1880), Kamal-ol-molk (1890), Odilon Redon (1900), Ernst Ludwig Kirchner (1910), Hale Woodruff (1920), Pierre Bonnard (1920), Georgia O'Keeffe (1930), William H. Johnson (1940), Jacob Lawrence (1940), Mark Rothko (1950), Karel Appel (1950), Willem de Kooning (1950), Joan Brown (1960), Romare Bearden (1960), Helen Frankenthaler (1960), Richard Diebenkorn (1960), Saliba Douaihy (1960), David Hockney (1970), Faith Ringgold (1990), Grace Hartigan (1990), R. B. Kitaj (2000), Neo Rausch (2000), Jerome Lagarrigue (current), Lisa Yuskavage (current), Annie Lapin (current), Jonathan Chapline (current), Daniel Heidkamp (current), Kerry James Marshall (current), Peter Williams (current), Jordan Casteel (current), Katherine Bradford (current), Heidi Hahn (current), Nicole Eisenman (current), Lynette Yiadom-Boakye (current).

## CLASS PROJECT



Above: example of homework assignment

### **Title of Homework Assignment: “Boxed Composition”**

-Due at the beginning of class every WEDNESDAY during studio meeting.

-Assignment submission must consist of painting studies based on observation of the box + submission of actual box composition created by the student.

-Group critique of submission will be conducted.

Observational painting of any still life, minimal size for painting is 12in. x 12 in. The still-life to be uniquely created each week. The student is given compositional freedom with lenience towards overall structure with the only requirement of the assignment being the inclusion of the color being studied during the particular week. Please direct any questions about the assignment to the instructor.

## EVALUATION FORM

1. Was the layout of weekly class work distribution favorable to you, please comment on your experience of having Monday Tuesday studios, and Wednesday critique.
2. Which of the readings and/or assigned materials have been most useful and least useful to your learning?
3. Would you prefer more or less reading assignments and why?
4. Were the critiques and discussions useful and engaging?
5. Any further comments or suggestions?

Please rank 1 to 5

(1=Completely Disagree, 5=Completely Agree)

I felt comfortable while speaking during critiques and class discussions.

1 2 3 4 5

I felt that I had a chance to speak during critiques/class discussions.

1 2 3 4 5

The class critiques were interesting and engaging.

1 2 3 4 5

The reading assignments have been valuable and interesting to me.

1 2 3 4 5

I am excited about the work I have made during this course so far.

1 2 3 4 5

I have received good feedback about my own work during this course.

1 2 3 4 5

I learned new ways of working through this course.

1 2 3 4 5