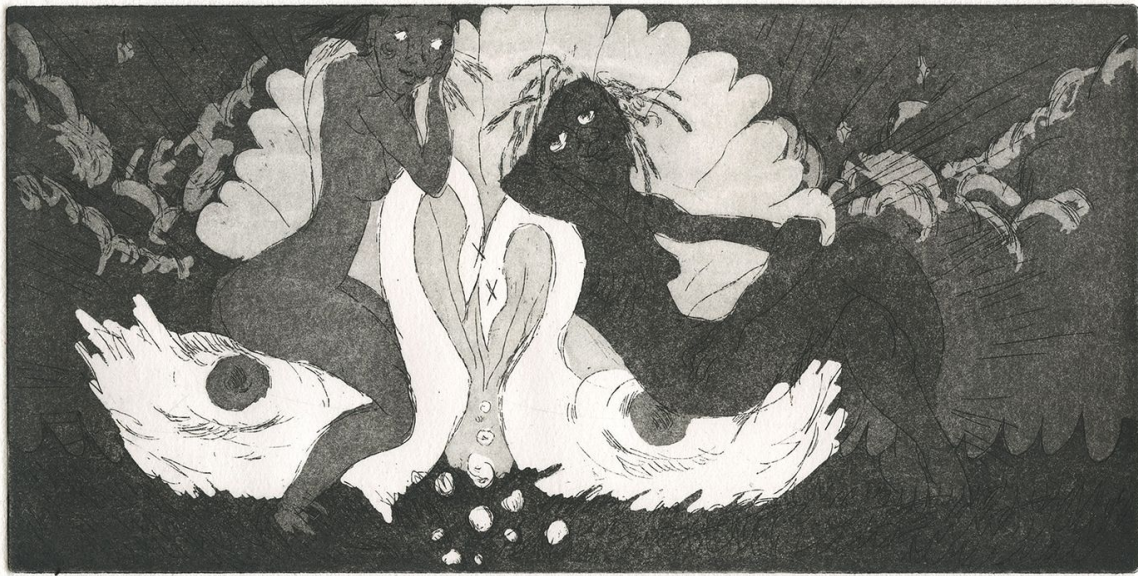


T e a c h i n g P o r t f o l i o

M a r y K u a n

To

The women and non-binary people of color of our Chai Nights



Mary Kuan and Skye Volmar. *Swan Eyes II*. 2019.
Copperplate etching and aquatint on paper. 5 in x 10 in.

“[T]he more radical the person is, the more fully he or she enters into reality so that, knowing it better, he or she can transform it. This individual is not afraid to confront, to listen, to see the world unveiled. This person is not afraid to meet the people or to enter into a dialogue with them. This person does not consider himself or herself the proprietor of history or of all people, or the liberator of the oppressed; but he or she does commit himself or herself, within history, to fight at their side.”

—— Paulo Freire, *Pedagogy of the Oppressed*

Teaching Portfolio
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Mary Kuan. *The Three Graces*. 2019.
Oil on canvas. 84 in x 65 in.

Teaching Philosophy

More often than not, the best educators I encountered in higher education were not the ones in hired position, nor the ones with tenure. I did the bulk of my learning among my peers. I never had an educator who looked like me or who really understood the nuances of my experience as a student, woman, and person of color. Fortunately, I had peers who did. They were able to mind the gap between what I was taught, how I was taught, and how those lessons applied to my life. The knowledge that continues to empower me as an artist *and* a human came from other creative, clever, queer women and non-binary people of color around me.

We would gather around second-hand tables with a vat of homemade chai late at night, coming from our respective studios. How we all ended up at that table, in that house, at that university, at the same time... felt coincidental. But more than that, it felt like we stumbled upon something special: something that wasn't supposed to be ours. We spent nights imparting anecdotes, philosophies, inspirations, and experiences regarding art and arts education. We existed in the undercommons of the institution and in solidarity with one another. We called these *Chai Nights*. With their presence, I began to understand my differences as strengths. For the first time in my education, I felt not only seen, but understood, supported. I did not feel the pressure to defend myself or educate others. I learned a new way to exist, one that was in community rather than opposition. Together, we learned step-by-step, experience-by-experience, how to navigate the art world and our studio practices as women of color carefully, responsibly, and healthily. We also practiced putting language to our exclusion from and mistreatment in the artworld, and (perhaps more importantly) how to imagine alternative, inclusive spaces to create, share, and enjoy art. Belonging to marginalized bodies catalyzed our ability to see the oppressive structures that contained us. And through seeing, we felt liberation.

Art is about seeing. It is about understanding, interpreting, exploring, creating, and imagining in new ways, familiar ways, untraditional ways, unspoken ways. It can be, at the same time, liberating.

The knowledge that these peers held was relevant to me; it was relevant to *everyone*. It provided a space to be free in practice, free to envision and create futures, free to express my experience of this world or another, free to enjoy the making, the challenge of color and composition and content coming together. With this knowledge, I saw how things could be, should be, must be for *everyone*. Everyone, regardless of race, gender, class, sexuality, and ability must be liberated from these structures that limit *all* our abilities, *including our creative practices*. No one is outside of these structures; although, through access and privilege, some of us are convinced we can be. Arts pedagogy is largely concentrated on the dissemination of harmful, hegemonic knowledge. Many are taught in higher arts education that political work is optional—that you can escape the mess, the heartbreak, the hurt of our cultural context—that you can choose to not engage. Some are taught that they cannot escape—that even their self-portraits are always political—that somehow, they are the only ones

incapable of creating neutral work. Neutrality, is a myth. Every action we take as artists and people, is political. We live in a world of socio-political constructs. To center counter-hegemonic thinking in one's art pedagogy is to release the learner from the constraints of these constructs. To destroy the illusion of neutrality, is to come closer to freedom in our classrooms, ourselves, and our studios.

I am not saying that the best educators are peers, nor am I suggesting educators have to look like their students in order to be effective. I am suggesting, though, that great pedagogy comes from decentering dominant narratives; giving students space to breathe, think, and dream. It walks in the footsteps of Paulo Friere, bell hooks, and Adrienne Maree Brown.

Teaching feminist and antiracist pedagogy, for me, is not about being hypercritical or oppositional. It is about being appositional. It is about building an alternative space that is constantly in motion and centering those who are traditionally marginalized. I will teach reading-heavy studio classes that explore themes of race, gender, sexuality, ability, class, and equity. In my curriculum, I will center bodies that have historically been silenced within the assigned readings (e.g. by Sadiya Hartman, Kimberle Crenshaw, Stefano Harvey and Fred Moten) and the artists or groups I share (e.g. Gee's Bend Quiltmakers, Robert Colescott, Deana Lawson Chris Ofili, and Florine Stettheimer). I am dedicated to creating curriculums that haven't existed before; that must exist, through collaboration with other artists who feel similarly. I believe that the university has the power to heal people. It has the capacity to be a place where disempowered people can liberate and equip themselves with the knowledge and skills needed to pursue their dreams.

For many, the university may serve as the first place a student can independently pursue radical lines of thought and bodies of work. I hope that, in our studio, students can do so sustainably with the support and tools they need. As bell hooks once wrote, "The classroom remains the most radical space of possibility in the academy."

Diversity Statement

As a Taiwanese-American Hakka woman, my pedagogies of teaching art are fundamentally political and rooted in an feminist and antiracist struggle. Feminism and antiracism are not in my periphery; rather, they are at the center of my philosophy for teaching. I am inspired by the pedagogies of various appositional, feminist, and antiracist thinkers such as Paulo Friere, bell hooks, and Adrienne Maree Brown. My pedagogical practice is structured around the needs of the students and the classroom community. What will be stressed is the acceptance of others *and*, more importantly for marginalized identities, the acceptance of self. Different forms of intelligence exist; different forms of knowledge exists. I will do my absolute best to encourage students to bring their own previous and embodied knowledge into the studio through various prompts and assignments and within critiques. I will try to set an example by being honest and transparent with them. By making every student feel valued, essential, and intelligent within the studio community, I intend to produce engaged and motivated learners and thinkers.

Every classroom contains a different set of learners, and within that group, each individual is different in their background. For this reason, my method of teaching—as well as the content that I teach—will always adapt to reflect the needs of the current class. With the recognition of diversity in the classroom, there is a reflection of diversity within the curriculum. There will never be a set, concrete curriculum or agenda for any class; in that case, the structure for learning, would influence domination and conformity rather than freedom. Curriculums and classes will remain flexible and open to the emerging and changing needs of the students, whether they need more material on minimalism or how to stretch their canvas or more artists of color to look to. The curriculum may adapt, but will never lose its essence or purpose. Studios are supplemented with selected readings fit to the students' interests and needs: whether it be about black feminist theory, decolonization, or queer art. Students are never be held to one or the same standard. They are assessed on the effort, quality, and dedication to their assignments, class discussions, and studio work.

It is my priority that every individual feels fully empowered and able to make exactly what they want to make and that the critique spaces we collaboratively build are constructive, nondiscriminatory, and inspiring. To create this learning environment, I facilitate collaborative community guidelines at the beginning of every course, establishing what a positive learning environment looks like for this particular body of students (a method I learned from Elon Cook in her course, "Race and Repair"). A physical safe space will be also be collaboratively built or established at the beginning of each course: open to any student, at any point, in need of self-care or distance from difficult conflict, discussion, work, or material. This will give students an opportunity to challenge themselves in the capacity they are able to, establishing healthy boundaries to promote better learning experience and decrease burnout. My courses are for all identities: centering those who are marginalized and decentering the dominant narratives (of whiteness, maleness, cis-normativity,

heterosexuality, wealthiness, and ableism) within the artists I share, the readings I assign, and the visiting artists who come to speak. Kelly Taylor Mitchell's RISD course "Principle as Practice" demonstrates that classrooms built around learners enhances their motivation to engage with learning (in this case, black feminist theory and its presence in the printmaking studio).

My classroom aims to facilitate a safe space for all identities to exist and to radically reinvent the self as well as respective artistic practices. **This does not require explicit political engagement;** it does require a real, honest engagement with the self and others (which is in of itself, a counter-hegemonic act). It is not enough to integrate or include marginalized and oppressed identities into institutions of academia or fine art. Given the hegemonic history of these institutions, integration requires a high degree of assimilation. My goal as an educator is to create safe, alternative spaces of learning that promote authenticity rather than acculturation.

I am dedicated to the development of painting and printmaking courses that encourage healing and empowerment. I am dedicated to using art, knowledge, and practice as a form of love and liberation.



Mary Kuan and Mahala Miller.
Because We Love Each Other: Valentine's Day. 2019
Monotype on paper. 9 in x 12 in.

Course Descriptions

Course Title:

Painting Proximity

PAINT-003

Term: Fall Only (Major Elective) / **Instructor:** Mary Kuan

Schedule: Tuesdays 1:10 - 6:10pm / **Prerequisites:** No prerequisites.

Estimated Cost of Materials: 250 \$ / **Capacity:** 15 - Open to all years

Many contemporary painters use painting as tools for empathy. Through imagery, they share otherwise unfamiliar realities to counter the dominant narrative of the human experience. These paintings may fill silences. This course is a comprehensive introduction to observational painting, showing how painting from life can be a much more political act than many imagine. Students will be encouraged to engage with the world around them and to bring their studio practice in close proximity to their real lives while advancing their technical painting skills. In class, we will be painting from life models and still lifes of personal objects to be brought in. Fundamental techniques will be taught, such as ground preparation, the use of oil painting mediums, and certain painting techniques. While representational painting will be the primary focus, the final project can be a painting, of any style, inspired by a previous painting made from observation. No prior painting experience is required.

Course Title:
Following the Ferns

PAINT-004

Term: Spring Only (Major Elective) / **Instructor:** Mary Kuan
Schedule: Tuesdays 1:10 - 6:10pm / **Prerequisites:** PAINT001.
Estimated Cost of Materials: 250 \$ / **Capacity:** 15 - Juniors and Seniors Only.

Sometimes, the answers we need for larger questions can be found in the small things around us. Our planet is full of fractals—material and metaphorical. In this painting class, we will be following fractals that may lead us to different solutions, answers, or truths. Students will identify and research a fractal of their choice that visually or conceptually reflects a topic, issue, or perspective of their interest (e.g. race, gender, science, or religion). Students may also work backwards, establishing a topic of interest first to then search for fractals that support it. Principles of the fractal will likewise be reflected in the process of making and the materials of choice. It will be present in multiple capacities. In *Emergent Strategy*, Adrienne Maree Brown points to the ferns as inspiration for activist thought, explaining that “Ferns are a form of fractal. A fractal is an object or quantity that displays self similarity, which means it looks roughly the same at any scale. Small-scale solutions impact the whole system. Use similar principles to build at all scales.” How do we build meaning into how we make our paintings materially? How do we reflect our principles, or these principles, at all scales? Whether it be in our language, our laws, our objects, our interactions, or nature, fractals everywhere can reflect larger systemic patterns various futures, pasts, or presents. Through a series of painting prompts, students will create a body of work that explores the fractal materially and metaphorically. Class discussions, projects, and critiques will be supported by various readings, lectures, and demonstrations, as well as individual meetings. With no particular destination in mind, these paintings will progress, leading to unexplored territory and to answers we never knew we needed.

Course Title:
Imagining Beyond in Figurative Portraiture

PAINT-005

Term: Spring Only (Major Elective) / **Instructor:** Mary Kuan
Schedule: Wednesdays 1:10 - 6:10pm / **Prerequisites:** PAINT001.
Estimated Cost of Materials: 250 \$ / **Capacity:** 15 - Sophomores and up.

Many are taught that political work is optional—that you can escape the mess, the heartbreak, the hurt of our cultural context—that you can choose to not engage. Some are taught that they cannot escape—that even their self-portraits are always political—that somehow, they are the ones incapable of creating neutral work. But neutrality is a myth. Every action we take as artists and people is political. We live in a world of socio-political constructs. To destroy the illusion of neutrality is to come closer to freedom in our classrooms, our studios, and ourselves. Many, especially those who are multiply marginalized, are caught in what Adrienne Maree Brown describes as an “imagination battle” with what others imagine us to be (e.g. dangerous, superior, submissive, flamboyant, etc.). To break free of this imagination battle, we must engage in our own imaginations to (re)create ourselves and each other in our work. Perhaps in engaging with the mess, the heartbreak, and the hurt, we will build new narratives of healing, joy, and solidarity that can be used to truly liberate ourselves. Through a series of painting prompts that explore the multiple modes of figurative portraiture, students will explore the (re)creation of the self, the other, and the relationships between us all (within and outside of the composition). Class discussions, projects, and critiques that engage students in constructive dialogues about positionality and the politics/ethics of portraiture will be supported by various readings, lectures, and demonstrations, as well as individual meetings.



Rachel Tandon. *paint of Mary & Skye working in studio*. 2019.

Oil on masonite. 9 in x 12 in.

Syllabus

Course Title: *Imagining Beyond in Figurative Portraiture*

Term: Spring Only (PAINT005 - Major Elective) / **Instructor:** Mary Kuan / mkuan@risd.edu

Schedule & Location: Wednesdays 1:10 - 6:10 pm / Memorial Hall Room 201 / **Prerequisites:** PAINT001

Estimated Cost of Materials: \$250 / **Class Capacity:** 15 students - Sophomores and up.

I often feel I am trapped inside someone else's imagination, and I must engage my own imagination in order to break free... We have to ideate—imagine and conceive—together. We must imagine new worlds that transition ideologies and norms, so that no one sees Black people as murderers, or Brown people as terrorists and aliens, but all of us as potential cultural and economic innovators. This is a time-travel exercise for the heart. This is collaborative ideation—what are the ideas that will liberate all of us?

- adrienne maree brown

Course Description

Many are taught that political work is optional—that you can escape the mess, the heartbreak, the hurt of our cultural context—that you can choose to not engage. Some are taught that they cannot escape—that even their self-portraits are always political—that somehow, they are the ones incapable of creating neutral work. But neutrality is a myth. Every action we take as artists and people is political. We live in a world of socio-political constructs. To destroy the illusion of neutrality is to come closer to freedom in our classrooms, our studios, and ourselves. Many, especially those who are multiply marginalized, are caught in what Adrienne Maree Brown describes as an “imagination battle” with what others imagine us to be (e.g. dangerous, superior, submissive, flamboyant, etc.). To break free of this imagination battle, we must engage in our own imaginations to (re)create ourselves and each other in our work. Perhaps in engaging with the mess, the heartbreak, and the hurt, we will build new narratives of healing, joy, and solidarity that can be used to truly liberate ourselves. Through a series of multi-media painting prompts that explore the multiple modes of figurative portraiture, students will explore the (re)creation of the self, the other, and the relationships between us all (within and outside of the composition). Class discussions, projects, and critiques that engage students in constructive dialogues about positionality and the politics/ethics of portraiture will be supported by various readings, lectures, and demonstrations, as well as individual meetings.

Course Goals

- To address and deactivate the illusion of neutrality
- To engage directly with the politics and ethics of portraiture
- To imagine new forms of representation that work to liberate the body
- To explore narratives that center healing, joy, and solidarity
- To synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art
- To navigate the dynamics of consent, communication, and respect within artist-to-subject and collaborator-to-collaborator relationships
- To visualize and hypothesize ideas and directions for creating art and design that can affect social change
- To learn how to collaboratively ideate and create with other artists
- To explore the (re)creation of the self, the other, and the relationships between us all within and outside of the composition

Course Learning Outcomes

Upon completion of this course, students will come away with:

- | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| ● An ability to work responsibly with multiple modes of figurative portraiture | 30% |
| ● A working framework for navigating the dynamics of consent, communication, and respect within artist-to-subject and collaborator-to-collaborator relationships | 20% |
| ● An understanding of the importance of balancing freedom and responsibility in the use of images, bodies, materials, tools, and equipment in the creation and circulation of creative work | 15% |
| ● An ability to collaboratively ideate and create with other artists and subjects | 20% |
| ● An awareness of the inherent politics and ethics of figurative portraiture | 15% |

Course Structure

Dates	Description	Details	Learning Outcomes
Week 1	Presentation	Introduction and Syllabus Review Individual Introductions - <i>Name? Pronouns? Year? Major? How do you identify yourself? What do you need and want out of the class?</i>	Exposure to peers and their identities A basic understanding of one's positionality (in terms of race, gender, sexuality, ability, class, geography, nationality, immigration status, etc.)
	Discussion	Collaborative Community Guidelines	
	Activity	Collaborative Construction of Safe Space: This space will be open to any student, at any point, in need of self-care or distance from difficult conflict, discussion, work, or material.	An appreciation and respect for established boundaries and the community.
	Reflection	10 minute free write/draw without prompt	An awareness of the politics and ethics of figurative portraiture
	Project 1	* PROMPT 1: Create a <u>self-portrait</u> that complicates an aspect of the self that may be unseen, limited, or misunderstood in the larger public. Imagine your way out of the battle. * Due Week 3	
	Readings	<ul style="list-style-type: none"> - <i>Emergent Strategy: Introduction</i> (detailing the imagination battle) — adrienne maree brown - <i>The Wild Beyond: With and For the Undercommons</i> — Jack Halberstam 	
	Assignment	Sign up for a date to present an artist that works with figuration. (2 or 3 students will give a 10 minutes presentation each week.)	

Week 2	Writing	10 minute writing session with prompt	A basic idea of what intersectionality and positionality is
	Presentations	First three student presentations	The awareness that we are all affected by this current dysfunctional societal system
	Discussion	Faculty led discussion on readings	
	Studio Session	Time to work on Project 1 and receive feedback from faculty.	
	Reflection	10 minute writing/drawing session without prompt	
	Readings	<ul style="list-style-type: none"> - <i>Demarginalizing the Intersection of Race</i> — Kimberle Crenshaw - <i>Feminism is for Everybody</i> — bell hooks - Sojourner House's <i>Ain't I a Woman</i> 	
Week 3	Writing	10 minute writing session with prompt	An understanding of how to respectfully and constructively engage with critical or difficult dialogue
	Discussion	Faculty led discussion on reading	A working knowledge of intersectionality and positionality
	Critique	20 minute critiques on each Project 1.	
	Reflection	10 minute writing/drawing session without prompt	A confidence in self-portraiture
	Project 2	* PROMPT 2: Sometimes, we also imagine others to be different than they actually are. No one is exempt from having biases. With consent, you will conduct a <u>10 minute (minimum) interview</u> with another person and subsequently identify an aspect of that person that has surprised you or was	A synthesis of the knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art

		invisible to you before. Make a <u>portrait</u> of that person based upon this refreshed perception. With the subject's permission, you may choose whether or not to present pieces of the interview in the critique. * Due Week 5.	
	Films	<i>Kehinde Wiley: An Economy of Grace</i> (2014) 39 minutes	
Week 4	Writing	10 minute writing session with prompt	<p>A working framework for navigating the dynamics of consent, communication, and respect within artist-to-subject relationships</p> <p>An ability to collaboratively ideate with portrait subjects</p>
	Presentations	Two student presentations.	
	Discussion	Faculty led discussion on film	
	Studio Session	Time to work on Project 2 and receive feedback from faculty.	
	Reflection	10 minute writing/drawing session without prompt	
	Reading	<i>'Little Boxes' and the issue of nonblack artists depicting black subjects</i> - Soraya Nadia McDonald https://theundefeated.com/features/little-boxes/	
Week 5	Writing	10 minute writing session with prompt	<p>A concrete understanding of neutrality as a myth</p> <p>The development of one's positionality in relationship to others</p>
	Discussion	Faculty facilitates dialogue about reading	
	Critique	20 minute critiques on each Project 2	

	<p>Reflection</p> <p>Project 3</p> <p>Readings</p>	<p>10 minute writing/drawing session without prompt</p> <p>* PROMPT 3: Produce a large <u>portrait that includes multiple figures</u>. This can be a self-portrait that depicts yourself in relationship to ones you love: family, friends, peers, and perhaps strangers. * Due Week 9.</p> <ul style="list-style-type: none"> - Deana Lawson Interview: https://www.thecut.com/2018/03/deana-lawson-interview.html - Jennifer Packer Interview: https://muse.jhu.edu/article/629475? 	<p>A basic understanding of the responsibilities one has in the portraiture of others.</p>
Week 6	<p>Writing</p> <p>Presentations</p> <p>Discussion</p> <p>Studio Session</p> <p>Reflection</p> <p>Reading</p>	<p>10 minute writing session with prompt</p> <p>Two student presentations.</p> <p>Faculty led discussion on readings</p> <p>Time to work on Project 3 and receive feedback from faculty.</p> <p>10 minute writing/drawing session without prompt</p> <p>Choose another chapter from <i>The Undercommons</i> by Stefano Harney and Fred Moten to read</p>	<p>The ability to visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.</p> <p>An understanding of the importance of balancing freedom and responsibility in the use of images, bodies, materials, tools, and equipment in the creation and circulation of creative work</p>
Week 7	<p>Writing</p>	<p>10 minute writing session with prompt</p>	<p>A working vocabulary to discuss oppression, marginalization, and</p>

	Presentations	Two student presentations.	identity
	Discussion	Faculty led discussion on readings	Confidence in navigating the responsibilities of depicting other people
	Studio Session	Time to work on Project 3 and receive feedback from faculty.	
	Reflection	10 minute writing/drawing session without prompt	
	Reading	The Guardian reading: <i>Paint it Black</i> - Lanre Bakare https://www.theguardian.com/artanddesign/2019/nov/17/paint-it-black-artists-of-colour-breathing-new-life-into-inert-art-form	
Week 8	Writing	10 minute writing session with prompt	An awareness that the literal positions and space each figure exists in are a reflection on the societal and interpersonal dynamics at play
	Presentations	Two student presentations.	
	Discussion	Faculty led discussion on readings	
	Studio Session	Time to work on Project 3 and receive feedback from faculty.	
	Reflection	10 minute writing/drawing session without prompt	
	Reading	Nan Goldin's Life in Progress - Hilton Als https://www.newyorker.com/magazine/2016/07/04/nan-goldins-the-ballad-of-sexual-dependency	

Week 9	Writing	10 minute writing session with prompt	<p>An ability to work responsibly with multiple modes of figurative portraiture</p> <p>Confidence in the depiction of multiple bodies in relationship to one another in the same composition</p>
	Discussion	Faculty facilitates dialogue about reading	
	Critique	20 minute critiques on each Project 3	
	Reflection	10 minute writing/drawing session without prompt	
	Final Project	<p>* FINAL PROMPT: Freeing ourselves should include freeing others in the process. What is a common societal structure that affects us both? How do we collaboratively imagine how to break free? Students will be paired up with another student in the class to create a <u>collaborative self-portrait</u>. This can be done in any medium. *</p> <p>Due Week 12.</p>	
	Readings	<i>Emergent Strategy</i> : Resilience and Transformative Justice - How We Recover and Transform — adrienne maree brown	
Week 10	Writing	10 minute writing session with prompt	<p>A working framework for navigating the dynamics of consent, communication, and respect within artist-to-subject and collaborator-to-collaborator relationships</p> <p>Confidence in engaging in dialogue with another artist regarding the depiction of multiple bodies in relationship</p>
	Presentations	Two student presentations.	
	Discussion	Faculty led discussion on readings	
	Studio Session	Time to work on Final Project and receive feedback from faculty.	
	Reflection	10 minute writing/drawing session without prompt	

	Readings	<i>Emergent Strategy: Creating More Possibilities - How We Move Towards Life</i> — adrienne maree brown	to one another in the same composition
Week 11	Writing	10 minute writing session with prompt	<p>An ability to collaboratively ideate and create with other artists and subjects</p> <p>A deeper understanding of what another artist may prioritize in their own representation</p> <p>An exploration of how both the ideas of two artists can coexist on the same plane</p>
	Presentations	Two student presentations.	
	Discussion	Faculty led discussion on readings	
	Studio Session	Time to work on Final Project and receive feedback from faculty.	
	Reflection	10 minute writing/drawing session without prompt	
Week 12	Writing	10 minute writing session with prompt	<p>An ability to collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for viewer</p> <p>An improvement in painting and multimedia skills</p> <p>An advanced ability to engage in dialogue about marginalization, positionality, oppression, and intersectionality that is positive, constructive, and optimistic</p>
	Final Critique	30 minute critiques on each Final Project.	
	Reflection	10 minute writing/drawing session without prompt	

Required Readings

- *Emergent Strategy: Introduction* (detailing the imagination battle) — adrienne maree brown
- *The Wild Beyond: With and For the Undercommons* — Jack Halberstam
- *Demarginalizing the Intersection of Race* — Kimberle Crenshaw
- *Feminism is for Everybody* — bell hooks
- *Ain't I a Woman* (speech) — Sojourner House
- 'Little Boxes' and the issue of nonblack artists depicting black subjects - Soraya Nadia McDonald
<https://theundefeated.com/features/little-boxes/>
- Deana Lawson Interview: <https://www.thecut.com/2018/03/deana-lawson-interview.html>
- Jennifer Packer Interview: <https://muse.jhu.edu/article/629475?>
- Choose another chapter from *The Undercommons* by Stefano Harney and Fred Moten to read
- *Paint it Black* - Lanre Bakare:
<https://www.theguardian.com/artanddesign/2019/nov/17/paint-it-black-artists-of-colour-breathing-new-life-into-inert-art-form>
- *Nan Goldin's Life in Progress* - Hilton Als:
<https://www.newyorker.com/magazine/2016/07/04/nan-goldins-the-ballad-of-sexual-dependency>
- *Emergent Strategy: Resilience and Transformative Justice - How We Recover and Transform* — adrienne maree brown
- *Emergent Strategy: Creating More Possibilities - How We Move Towards Life* — adrienne maree brown

Suggested Readings

- *Letters to a Young Poet* — Rainer Maria Rilke
- *Sister Outsider* — Audre Lorde
- *The Bridge Called My Back: Writings by Radical Women of Color* — Cherrie Moraga and Gloria Anzaldua
- *Black Girls Are From the Future: Essays on Race* — Renina Jarmon
- *Decolonization is not a metaphor* — Eve Tuck and K. Wayne Yang
- *Collaboration Matters* — Amy Lonetree
- *Decolonising the Mind: The Politics of Language in African Literature* — Ngũgĩ wa Thiong'o
- *Pleasure Activism* — adrienne maree brown
- *Radical Dharma: Talking Race, Love, and Liberation* — Jasmine Syedullah, Lama Rod Owens, and angel Kyodo Williams

Required Films

- Kehinde Wiley: An Economy of Grace (2014) 39 minutes

Suggested Artists

- | | |
|-------------------------------------|------------------------|
| - Consuelo “Chelo” González Amezcua | - Deana Lawson |
| - Juno Birch | - James Luna |
| - Fernando Botero | - Danica Lundy |
| - Louise Bourgeois | - Robert Mapplethorpe |
| - Sonya Boyce | - Kerry James Marshall |
| - Brianna Rose Brooks | - Ana Mendieta |
| - T.C. Cannon | - Edvard Munch |
| - Leonora Carrington | - Toyin Ojih Odutola |
| - Robert Colescott | - Yoko Ono |
| - William Copely | - Jennifer Packer |
| - Renee Cox | - Alina Perez |
| - Henry Darger | - Wendy Red Star |
| - Guo Fengyi | - Hannah Ryggen |
| - Louis Fratino | - Betye Saar |
| - Latoya Ruby Frazier | - Hiba Schahbaz |
| - Lucian Freud | - Cindy Sherman |
| - Aaron Gilbert | - Bryon Smith |
| - Madge Gill | - Florine Stettheimer |
| - Nan Goldin | - Kathia St.Hilaire |
| - Morris Hirshfield | - Bill Traylor |
| - Frida Kahlo | - Carrie Mae Weems |
| - Yayoi Kusama | - Kara Walker |
| - Joy Labinjo | - Didier William |

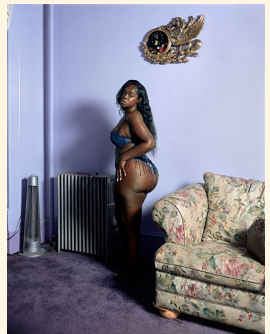
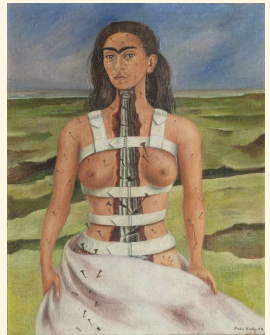
Projects

1. Create a self-portrait that complicates an aspect of the self that may be unseen, limited, or misunderstood in the larger public. Imagine your way out of the battle.

Due Week 3.

2. Sometimes, we also imagine others to be different than they actually are. No one is exempt from having biases. With consent, you will conduct a 10 minute (minimum) interview with another person and subsequently identify an aspect of that person that has surprised you or was invisible to you before. Make a portrait of that person based upon this refreshed perception. With the subject's permission, you may choose whether or not to present pieces of the interview in the critique.

Due Week 5.



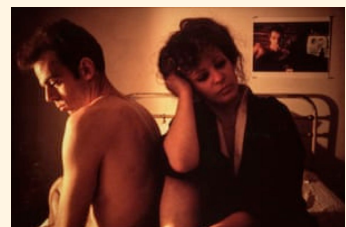
3. Produce a large portrait that includes multiple figures. This can be a self-portrait that depicts yourself in relationship to ones you love: family, friends, peers, and perhaps strangers.

Due Week 9.



4. FINAL: Freeing ourselves should include freeing others in the process. What is a common societal structure that affects us both? How do we collaboratively imagine how to break free? Students will be paired up with another student in the class to create a collaborative self-portrait. This can be done in any medium.

Due Week 12.



Class Project

* FINAL PROJECT - Hapticality *

Description: Freeing ourselves should include freeing others in the process. What is a common societal structure that affects us both? How do we collaboratively imagine how to break free? You will be paired up with another student in the class to create a collaborative self-portrait. This can be done in any medium: photograph, painting, drawing, print, multimedia, etc. Through communication, consent, and dialogue, you will work with your partner's representational priorities and arrange one another critically, physically, and socially in a single composition. This will require that you engage in thorough dialogue about who you are in relationship to each other as artists, people, and collaborators. Collaborative teams may choose to focus on a common theme or no theme.

Overview:

Create a collaborative self-portrait with a partner that respects both perspectives and respective representational needs/priorities.

Goals:

- To be exposed to another's perspective and representational needs/priorities
- To create one work that reflects you and your partner's relationship to each other
- To engage in thorough dialogue with another artist, understanding who they are in relationship to each other as artists, people, and collaborators
- To consider and incorporate different approaches to the same composition
- To learn about what another artist prioritizes in their own representation and explore how both representations can coexist on the same plane
- To learn how to work with others ideas, personalities, and perspectives to build collaboration

Outcomes:

- An ability to collaboratively ideate and create with other artists and subjects
- A working framework for navigating the dynamics of consent, communication, and respect within artist-to-subject and collaborator-to-collaborator relationships

- Confidence in engaging in dialogue with another artist regarding the depiction of multiple bodies in relationship to one another in the same composition
 - An ability to have dialogue about one's artistic decision making
 - A comprehensive understanding of what another artist may prioritize in figurative representation
 - An exploration of how both the ideas of two artists can coexist on the same plane
- Methods:**
1. Spend time getting to know your partner, perhaps conducting interviews or casually and openly discussing what you have in common and what you don't
 2. Collaboratively ideate with your partner what your collaborative project could be
 3. Implement a working framework for navigating the dynamics of consent, communication, and respect within artist-to-subject and collaborator-to-collaborator relationships (establish boundaries for collaboration)
 4. Set aside specific times to collaboratively or individually work on the project
 5. Collaboratively prepare and present the final project for display, and formulate exhibition narratives for the viewer

Assessment:

Basic competency:

- Partners have worked together on the same project
- Final project is a collaborative self-portrait of both artists
- Both partners are satisfied with how they are represented
- Collaborative self-portrait does not perpetuate any harmful stereotypes or stigmas

Advanced competency

- Partners have successfully ideated—imagined and conceived—a collaborative self-portrait together that involves both parties equally
- They have identified and used each others' strengths in the creation of the collaboration
- The self-portrait contains larger implications than the mere representation of both artists and holds the potential of affecting social change
- The portrait transforms traditional ideologies and norms and imagines a mode of liberation
- The concept holds urgency for the artist and inspires urgency in the viewers
- Critical thinking is integrated with technical ability in this collaboration

Critique Statement

The studio is first and foremost a community. Communities work together to build knowledge, trust, support, and care. It should be every individual's priority to contribute to a collaborative critique space that is constructive, challenging, nondiscriminatory, and inspiring. Collaborative community guidelines will be established at the beginning of every course to confirm what a positive, productive learning/critique environment looks like for this particular body of students. A physical safe space will also be collaboratively built or established at the beginning of each course: open to any student, at any point, in need of self-care or distance from difficult conflict, discussion, work, or material. This will give students an opportunity to challenge themselves in the capacity they are able to, establishing healthy boundaries to promote better learning experience and to decrease burnout.

Informal critiques will occur every studio session in class, I will offer individualized critiques by going around the room, one by one.

Group critiques will occur on the deadline of each major project. *In the group critique, try to...*

- *propel others' work forward.* It is not a competition; it is a resource. We build each other up. Whatever effort or energy you put in, you will likely get back from your peers. Do your best to reframe negative and destructive criticisms in a constructive light.
- *concentrate on whoever's critique it is,* on their practice and studio work, and avoid spending time in another person's critique asking questions for your own benefit unless it is useful for the conversation. If you do not understand something, do your own research. If you help make sure that others' get the education they deserve, your studiomates will work to do the same for you!
- *voice your opinion!* Everyone should speak during every critique. Your perspective and voice is important. Your peers are the greatest resource. You will learn more if you offer your opinion to a group of other artists: allowing them to react and build on your ideas.
- *forget academia and intellectualism,* your embodied experiences and emotions are important in this space: How is the work relevant to your life? How has your background changed your relationship to the work? How does it make you feel based off of who you are? Most of the people who will see your work are probably not going to be other artists. They are going to be people. You don't need to know art history to give criticism.
- *engage in dialogue whether it is enjoyable/easy or uncomfortable/difficult.* Sometimes the hardest thing to say is the most important thing to communicate. It is important to be kind to your peers, but also kind to yourself. If something in their work excites you or disturbs you, let them know. Likewise...
- *be open to feedback* and remember, the goal of the critique is not to get a 'good crit,' it is to get an honest opinion on your work and to help your peers get an honest opinion of theirs.

Assessment Rubric

	Advanced (A grade)	Accomplished (B grade)	Developing (C grade)	Deficient (D-F grade)
Concept	Concept demonstrates a high degree of complexity, urgency, and layeredness. Ideas are innovative and exciting and are clearly reflected in the work!	Cohesive concept is present with some evidence of complexity, urgency and creativity. It is reflected adequately in the work.	Shows little evidence of a developed concept and little clarity of it within the work. One-dimensional in its approach and thinking.	Concept is mostly absent or lacks coherence. Others may struggle to understand what the project is about.
Creativity & Originality	Student creates unique, personal, and honest work that is complex and interesting. The work is particular to this individual and their identity/spirit.	Student creates somewhat unique work but stays in their comfort zone. Has the potential to engage in a more complex, personal, and honest way.	Student struggles to find their own voice and rarely takes risks to experiment with ideas and materials.	Student is not engaged with creating interesting or unique work. Often relies on imitating other people's ideas.
Social Engagement	Student prioritizes social engagement and imagines incredible new modes of liberation. Their work often holds the potential of affecting social change. Willing and confident in engaging with politically charged conversations.	Student demonstrates an awareness of social conditions and takes somewhat helpful, but maybe at times, counter-productive approach to social change. Very willing to engage in conversation.	Demonstrates a general lack of awareness when it comes to the social dynamics of oppression and privilege, but is willing to engage in conversation.	Student is unaware, claims 'neutrality,' or shows minimal interest in the social impacts of their work. May be perpetuating harmful stereotypes, stigmas, and assumptions and is combative and defensive when confronted by others.
Craftsmanship & Technique	Student's work illustrates a unique mastery of techniques and is quite innovative in their use of the material. There is excellent attention to detail and every mark appears to be intentional or well navigated.	Student is proficient in learned techniques and creates work that is clean and attentive to detail. Use of the material is quite traditional but demonstrates proficiency.	Work is somewhat clean and meets the expectations. Does not experiment with techniques but shows improvement throughout the duration of course.	Displays careless, undisciplined craftsmanship. Does not make much of an effort to make the work look presentable.
Class Participation	Student is an integral, positive, and supportive presence in the class. Very engaged in critiques, discussions, and the community and frequently offers constructive criticisms to benefit their peers.	Good presence in the class community. Contributes to critiques, discussions, class community occasionally. Sometimes adds to others learning experience.	'Neutral' presence in the class community. Rarely engages in any form within the class critiques, discussions, and community. Adds little to the learning experiences of others.	Harmful presence in the class community. Rarely shows up on time and hardly makes any contributions to class.

Midterm Feedback Form

Course Title: *Imagining Beyond in Figurative Portraiture*
(PAINT005 - Major Elective)

Rate / Scale

In order to reflect and improve the course, please rate the course thus far, according to the prompts below:
(1 = Lowest/disagree 5 = Highest/agree)

The content of this course is interesting.

1 2 3 4 5

I feel safe in this classroom.

1 2 3 4 5

The workload is manageable.

1 2 3 4 5

I am getting the support and feedback I need from my professor.

1 2 3 4 5

I am getting the support and feedback I need from my peers.

1 2 3 4 5

Assignments are clearly communicated.

1 2 3 4 5

Critique and feedback has been helpful.

1 2 3 4 5

Assignments and readings are relevant to me.

1 2 3 4 5

What I learned and made in this course is important or helpful to me.

1 2 3 4 5

Open Questions

1. Has this course met your expectations? Is there anything else you wish we covered?

2. What are some general suggestions for this course?

3. Would you recommend this course to other students?

Other Comments:

Name (optional):

“We are committed to the idea that study is what you do with other people. It’s talking and walking around with other people, working, dancing, suffering, some irreducible convergence of all three, held under the name of speculative practice. The notion of a rehearsal—being in a kind of workshop, playing in a band, in a jam session, or old men sitting on a porch, or people working together in a factory—there are these various modes of activity. The point of calling it “study” is to mark that the incessant and irreversible intellectuality of these activities is already present.”

—— Stefano Harney and Fred Moten, *The Undercommons:
Fugitive Planning & Black Study*

~ Thank you! ~



~ Chai Night - April 29th, 2019 ~

[Pictured here: Mary Kuan, Skye Volmar, Zoe Scruggs, Rachel Tandon]