

Padma Rajendran
Teaching Portfolio



Padma Rajendran- Teaching Philosophy

I found art making later than some of my colleagues. I haven't "always known" or felt I had some "talent." It was the beginnings of interest and influential teachers and mentors that aided my artistic awakening. My passion for drawing, painting, and printmaking originated at Bryn Mawr College. The revealing experience of discovery propels my exploration of multidisciplinary artistic practices within textiles and ceramics and inspires me to pursue teaching.

The heart is involved in teaching. It is not strict to form or direct in dimension, but it commands my being. It takes sensitivity and understanding of both a subject matter and the individual students. Originally teaching meant mentorship. Teachers that agitate caringly support a broad range of contemplative students through conversation, posing reflective questions, asking for references to reading and art history, and providing resources to continue the learning out of the classroom. It makes young artists more independent and through curiosity and questioning they become closer to their studio practice. There is an inherent bond formed in the classroom. I enjoy providing the tools for that experience.

I am continuously working on honing my pedagogical practice. I have obtained experience in collegiate pedagogy through my studies at Rhode Island School of Design, attending lectures at Brown University's Sheridan Center, and supplementing my perspective with professional development workshops at the Guggenheim Museum. Because I am passionate about teaching I actively discuss teaching with my peers and older educators. It is important to look at the example of "assignments" that artist-educators set up for themselves and what could be beneficial for students. This adds to the variety of modes and approaches to making art. I have experience working with students in printmaking, drawing, and painting classes. Classes are the most successful when there is encouragement and different types of learning with regular critiques, individual meetings, and readings for discussion to establish a beneficial experience and compassionate classroom dynamic.

The impact of discovery can solidify an artistic practice and endeavor for a student. The instructor has the opportunity to empower a student to discover a discourse that can his/her perspectives and pursuits. I have learned from this example from disciplined and unique teachers. Educators have a responsibility to always be present, knowledgeable, and kind. We facilitate the tools to question, think critically, and provide skills beyond that moment of study.

Generosity enhances education; I freely encourage students to share their knowledge and experience. In my *Explorative Prints* course at RISD, I had students from different disciplines learning printmaking for the first time. With this group it was essential to outline a process demonstration beforehand, provide examples of finished work, take them through the technique slowly, and have a conversation afterward about how each student could manipulate and rework this process.

I often research new methods of combining other disciplinary approaches from sculptors, painters, and architects working in print as a reference for students. I am interested in providing a historical and contemporary knowledge of printmaking within the larger context of contemporary art. My students at RISD started producing works in ways we all could not of predicted. It is these exciting moments that make me pursue teaching and the prospect of contributing to a student's intellectual growth. My class assignments for this course asked for a commitment to the process of overprinting. It set the foundation of using layering and print techniques to offer nuanced and atmospheric images.

In addition to teaching, I have had the experience of being a visiting critic at Haverford College. These types of classes require a variety of communication from myself but also within the student group. Establishing a bonded group depends on learning from not just myself but from the experience of working with peers. I am interested in utilizing restorative practices in the classroom. I believe it is important to hear the voices of the class. It builds trust among the group and acknowledges all the voices of the room as participants without

hierarchy. So often it is challenging to start speaking in a class especially when the dialogue is critical. I'm interested in how we initiate these conversations with openness and without judgement.

It takes conversation and an engagement of the world outside the classroom for these words, actions, and tools to matter beyond the course. For *Explorative Prints*, I organized research trips to the RISD Museum's Print Room to facilitate cross referential learning. Engaging with these spaces of study assists the student to regularly utilize library spaces or RISD's Nature Lab as a research tool to inform their practice on a larger scale. The simple shift of the classroom location can remind teachers and students that learning functions as a muscle and needs variety to strengthen. Providing encouragement, immersion, and room to grow is important in fostering a clear direction to how I conduct conversation and lessons.

I desire to teach my students a structure to inform them to be better artists- to push and pursue. I often ask cogent questions: What can we borrow from other disciplines that can prove beneficial to our perspective of printmaking? How does poetry enter the process of making art? How does daily life enter into this process? I'm interested in multidisciplinary perspectives and the intervention of our individual realities. I plan to incorporate this type of approach in advanced courses as stated in my proposed course, *Abstractions of Sense: A Sentimental Look at Place and Time*.

My goals are to foster inquiry, analytic investigation, and engage students to challenge themselves to uncover a language they wish to explore further. My objectives reinforce the learning and artistic aspirations of each student. I direct them to have their own goals and expectations of what they want to do with frequent conversation and immersion in the studio.

I am committed to providing a non-toxic and hazard free studio environment for students to work and learn in ways that confront, challenge, and nurture.

Padma Rajendran Teaching Portfolio

Proposed Course Descriptions–Rhode Island School of Design

PRINT101- Etch-A-Sketch

Benson Hall, 206, Instructor: Rajendran, Padma

Materials Fee: 300.00

Maximum Students Enrolled-14 Credits- 3 CEUs

Academic Level- Undergraduate

Open to all disciplines in undergraduate and graduate levels

What is the significance of the doodle? Does it have any? Is it just the repetition of marks and the expressions of our subconscious and digits? What happens when we bring a notion from the periphery to the center? We'll transform the sometimes simple doodle into a print littered with production value and vast manipulation. With conversations, biweekly critiques and two scheduled visits to the RISD Museum we will discuss how periphery thoughts impact ideas of centrality. Together we will transform an image that may of been done in haste to suggest its larger value in the spectrum of our understanding of another topic. Looking at artists from the historical to the contemporary such as, Eugene Delacroix and Carroll Dunham. We will question conventions and explore iterations of the doodle in this studio-oriented class and read alongside some works by Susan Stewart, Margot Mcllwan Nishimura, and Raqs Media Collective. Together we will explore the techniques of drypoint, line etch with soft and hard grounds, aquatint, and sugar lift techniques. Final projects will be partially research based alongside a suite of original etching by each student.

PRINT204- WHY Print One?

Academic Level- Undergraduate

Open to all disciplines in undergraduate and graduate levels

Open to Sophomores, Juniors, Seniors, *Prerequisite- Painting 101, Etching 101*

Benson Hall 206, Instructor: Rajendran, Padma

Materials Fee: 300.00

Maximum Students Enrolled-14

Credits- 3 CEUs

Why make it print if there's only one? Come discover new ways of recording, multiplying, and transposing your visual idioms via the press and the fascinating resurgence of print media within the last 15 years. Let's weave together prior modes of making printwork. The class will explore (and challenge) monoprint techniques. Monoprints can be the union of printing, painting, and sculpture by utilizing the benefits of ghost printing and pochoir techniques. Apart from biweekly critiques each student will be responsible to lead a discussion for a class. There will be three projects throughout the course meant to challenge and find alternative ways of making one's work. We will focus our energies to some of the larger questions behind the print and the impact of the One within the canon of the reproducible. We will look at the work of Mickalene Thomas, Alyson Shotz, Tara Donovan, and Katy Krantz.

PRINT300- Abstractions of sense: A sentimental look at Place and Time

Benson Hall 306 Instructor: Rajendran, Padma

Academic Level- Undergraduate

*Open to all disciplines in undergraduate and graduate levels
open to juniors, seniors that have completed 200 intaglio.*

Knowledge of basic drawing concepts is recommended.

Materials Fee: 300.00

Maximum Students Enrolled-14

Credits- 3 CEUs

Visiting a place known or unknown has the distinct power to take over one's way of seeing. We'll address the traditional landscape, the influence of the historical canon relating to *plein air* and find new approaches to find description. What is the power of places? What are alternative ways to archive time? Focusing on these questions and the varied processes of seeing and with a series of short assignments (ie. chronicles of weather, producing time capsules) we will find new ways of jolting out of what we assume to know about place and time. We will marry these project with documentation via drawing, photo, silkscreen, and/or instillation. In this half seminar and half studio course we will have site specific conversations outside, in public venues, and within the intimacy of the indoors, and share in bi-weekly critiques of on going projects. Readings will include Gaston Bachelard, Rebecca Solnit, Lucy Lippard, Mark Strand, and Miwon Kwon. We will examine the work of Richard Long, Earl Cunningham, Faith Ringgold, and more.

Press Explorations: *Why Print One?*

Fall 2015

PRINT204- WHY Print One?

UG Elective, Open to Sophomores, Juniors, Seniors, *Prerequisite- Painting 101, Etching 101*

Benson Hall 206

Instructor: Padma Rajendran, prajendr@risd.edu

Course Lab Fee- \$ 300.00

Misc. Student costs - \$ 1.00-200.00

Maximum Students Enrolled-14

Credits- 3 CEUs

Academic Level- Undergraduate

Open to all disciplines in undergraduate and graduate levels

Course Description

Why make it print if there's only one? Come discover new ways of recording, multiplying, and transposing your visual idioms via the press and the fascinating resurgence of print media within the last 15 years. Let's weave together prior modes of making printwork. The class will explore (and challenge) monoprint techniques alongside etching worlds. Monoprints can be the union of printing, painting, and sculpture by utilizing the benefits of ghost printing and pochoir techniques. We will engage in regular discussions and critiques and each student will be responsible to lead a discussion for a class. We will focus our energies to some of the larger questions behind the print and the impact of the One within the canon of the reproducible. We will look at the work of Hurvin Anderson, Alyson Shotz, Tara Donovan, and Katy Krantz.

The course will be divided into three sections of assignments guided by prompts to encourage approaching printmaking beyond the technical. For each section of assignments, students will present their work for critique and discussion. The course will conclude with a final project of a suite (series) to be determined on an individual basis as discussed with the instructor. The class will also visit related galleries, museum exhibitions, and print collections to get acquainted with the visual vernacular of prints and the various and diverse approaches to printmaking. We will discuss assigned readings in accordance to assignments and outside learning venues in libraries and museum spaces.

Course Aims

- To introduce and/or re-acquaint students with printmaking and more specifically monoprint techniques
- To establish understanding of technique and conventions of printmaking and why they are important
- To foster an environment where students feel that they can challenge the aforementioned techniques and conventions
- To establish printmaking as a medium and viable tool for each artist's own oeuvre

- To encourage new approaches to thinking about content and the approach to making
- To provide the scaffolding how to approach making work after the class is over

Course Objectives

- A culminating group of works that shows: effective use of techniques demonstrated in class, willingness to experiment, effort and enthusiasm (measured by quality of work, as well as either quantity of work or ambition of work)
- Knowledge of printmaking methods and their potential based on assessment from projects.
- Meaningful and thoughtful dialogue and critical exchange surrounding your own work and that of your peers
- Thought and articulation of ideas behind work made in relationship to each prompt

Assessment and Grading

This course by nature involves high levels of energy and participation. Each student is expected to contribute thoughtful and wholehearted contributions to the class. This kind of contribution is shown through the work produced, investment in studio production, engagement in the class assignments, and thoughtful participation in class discussions and critiques. In addition to participation and studio work, students will also be assessed on their contribution to a safe, comfortable, and clean work environment. It is expected that each student contributes to a studio and critical environment that is respectful to both the people and the space. Students are expected to clean up the studio space and leave it as clean, if not cleaner, than it was when class started. The printmaking studio is a communal space and it is important to recognize that it is not your private studio. This means do not leave your things out nor forget to clean all of your work spaces.

Grading formula:

- Assignment 1 & 2 studio work and critical contributions: 20%
- Alter Ego Assignment studio work and critical contributions: 20%
- Variation studio work and critical contributions: 20%
- Final Project studio work, final artist statement, and critical contributions: 32%
- Class conduct and cleanliness: 8%

A: 100-90 // B: 89-80 // C: 79-70 // D: 69-60 // F: 59 and below

Attendance

Attendance is MANDATORY. Unexcused absences and tardiness will not be tolerated. Personal situations of course do occur, so if there is any reason you cannot attend class, please feel safe in speaking to us as soon as possible about your situation.

This class will follow RISD's attendance policy:

http://www.risd.edu/Policies/Academic/Class_Attendance/

Possible Materials to be bought at own need/discretion:

- Watercolor Tube Paints · Paper · Brushes
- Water Soluble Crayons & Graphite · Fabric

Resources online:

YouTube: Crown Point Press, Pace Prints,
MOMA Prints & Illustrated Books
Tate Prints & Drawings Rooms

Class Schedule:

Week 1

Tuesday 9/8

Introduction:

- Review Syllabus
- Get acquainted with the studio, equipment, material, as well as proper and safe studio practice and handling.
- Pass out materials
- Press pressure, paper, and oil based monoprint demo
 - Reductive Monotype
 - Additive Monotype
- Sign up for Reading discussion week
- Letter of Introduction due next Tuesday

Outcomes:

- Understanding the structure and organization of the studio
- Safe studio practices
- Setting pressure for a press
- Selecting and feeding the blankets
- How to make a print!
↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑
Important to your work looking its best!
↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑ ↑

Week 2

Tuesday 9/15 Meet in the Library Lobby at 1PM

- Slide presentation in Goldberg Rm
 - Stencil techniques
 - Ghost Prints
 - Trace Monotype
- ⇒ **Viewing: Alyson Shotz at Crown Point Press**
<https://www.youtube.com/watch?v=edLepVJJMaY>

Outcomes:

- Discover artists of varying disciplines also utilizing the print medium/ monoprints
- Actively incorporate stencils and ghost printing into your new prints

Week 3

Tuesday 9/22

- Slide Show Presentations of outside work
 - Prints from the RISD Museum's print collection
 - Demo of xerox transfers and Water based plexi-plate monoprints
- ⇒ **Reading: "Clever Collages and Quiet Maine Scenes"**
- Demo of Chine-Colle

Outcomes:

- Examine prints in person, opportunity to analyze a range of effects and dimensions using different techniques in printmaking
- Actively incorporate xerox and water color in new printwork

After we go to the Museum- Pin up at least 4 of your best prints. You must have at least one of each technique demonstrated (i.e- reductive, additive, stencil, etc.)

- **Next Assignment-** Due Monday.
-

Week 4

Tuesday 9/29- Meet at 1pm:

Outside Terrace

next to Benson to discuss the reading

(Rain/safe weather location: Athenaeum Library)

Critique: First assignment

Outcomes:

- Discuss article- find new meanings
 - Learn from classmates work and look and discuss the work through the lens of the article
-

Week5

Tuesday 10/6

·Demo the making and printing of 3D forms

·In class work time

·**Assignment-** Transfer and Offset

Outcomes:

- Utilize forms of offset to transfer images expand exploration
 - Challenge and Transform: Explore different venues for these skills we've learned
-

Week 6

Tuesday 10/13

Individual Meetings

Second assignment - Alter Ego

Outcomes:

- Review of Transfer and Offset printwork
 - Troubleshoot and clarification of process and concepts to go forward to next project
-

Week 7

Tuesday 10/20

Discussion of David Hockney Reading

Individual Meetings

Continue working on Alter Ego Assignment

Outcomes:

- Feel challenged and frustrated !
 - > > Good things to come in context of new work!
-

Week 8

Tuesday 10/27

Critique of Alter Ego

· RISD Museum Variation Assignment

Outcomes:

- Analyze Alter Ego, discuss innovated concepts and the new, explored territory.
-

Week9

Tuesday 11/3

·Meet at **Museum 1:00** Look at a selection of prints from the RISD Museum's collection

·RISD Museum Variation Assignment continues

Outcomes:

- Revisit prints and discover new images to keep in mind for final project
-

Week 10

Tuesday 11/10

·In class work on Museum Variation

Outcomes:

- Troubleshoot and discuss ideas openly with class and instructor
-

Week 11***Tuesday 11/17***

Silent Critique of Variation and Final Suites Project proposals **due by 10pm Weds. 11/18.**

Late proposals will receive a 5% deduction on project grade

Outcomes:

- Feedback from classmates in alternative format
-

Week 12***Tuesday 11/24***

- In class work on Final Suites
 - Prepare questions for critique
 - Closing Letter due by 12/8 (submit via email)
-

Outcomes:

- Troubleshoot and discuss ideas
 - Articulate answers to questions targeted to the work (recognize all possible modes of working)
-

Week 13***Tuesday 12/1***

Final Project Evaluation with Visiting critic TBA

Outcomes:

- Analyze Suites Project with challenging or supportive arguments
 - Ideas to bring to studio work after the class!
-

Project Proposal Class Project- Alter Ego

After listing what elements, details, philosophies, and notions are important to your work we will be doing an Alter Ego assignment where you will list traits, qualities opposite to your work and process. For this two week project everyone will make work that is the opposite of your current and/or habitual process now.

Goals: To create a body of work that is unlike what you've made in other classes and is not in accordance with how you typically make. Often applying new approaches without judgement can offer weird and/or interesting results.

Outcome:

This project will bring to life what you deem important, but it also has a way of challenging how *you do* make your work- on a formal and conceptual level.

What devices and strategies have we let ourselves get too carried away with? How can we make our own work better beyond that what we already know?

For example, if you are passionate about landscapes and *plein air* painting in the small scale your "Alter" loves working indoors depicting interiors in a large format mode of working.

-If your approach to working is intuitive and happenstance, your Alter starts his work by making a plan.

-If your work is 2D, your Alter loves making 3D work (with maybe a 2D component).

This project is meant to be challenging, uncomfortable, slightly paralyzing, but please be thinking of this as **vital, necessary, and affirming** to your practice.

Assessment:

We will have 3 meetings over the next two weeks: two during class time and one outside of our normal meeting time, which will be scheduled via a Google spreadsheet. This outside of class time visit will be in the studio. You will present this Alter Ego work for critique when we meet as a class, after the second week, November 12th.

Grading: Alter studio work (in progress) - 20%
 Alter ego artist statement- 20%
 Final work for critique- 60%

Basic competency- Student demonstrates an understanding of the core motives of this assignment, and experiments with a variety of methods that **are not** normative to their practice. The notions that guide one's work will be turned upside down to shift the result. Student provides evidence to defend the outcome and makes use of the full 2 weeks for this project for substantial iteration of the Alter Ego.

Advanced competency- Transcends the basic understanding of the assignment and finds ways to make a composed series of work as one's Alter Ego, and evaluates the conventions of one's own practice alongside making well constructed work and providing commentary and analysis via the Alter Artist statement.

TO DO NOW & SOON:

By the end of class today we will go over the list of your Alter Ego's tendencies, traits, and interests.

Please select a corresponding text that your Alter abides by before our first meeting next Tuesday. Email me with any questions, confusions before next Monday.

This is not a collaboration assignment and should be done individually.

Feedback Form

Press Explorations: *Why Print One?*

Instructor: Padma Rajendran

Do you have a clear understanding of the homework, grading criteria, and attendance policy?	-	1	2	3	4	5	+
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Is there enough variation in activity and assignments to keep your learning interesting?	-	1	2	3	4	5	+
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Do you feel the instructor is approachable with comments and concerns?	-	1	2	3	4	5	+
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Have you taken a printmaking course before? If so which one? How does this one compare?

What drew your interest to take this course?

Do you wish to challenge the yourself in this course or is this to reinforce and find alternate tools for your current methodology?

What do you think will be most useful for you?

What would you like to see more of within the course?

What are your personal goals for the the course?

Other comments:

Teaching Grading Rubric

