

keavy handley-byrne

TEACHING PORTFOLIO | FALL 2018

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Teaching Philosophy

As an educator, my ultimate aim is to support students in finding their own modes of expression while also collaborating with each other, fostering community through both individual and group feedback. Visual arts is an important medium for building community and exploring worlds both internal and external. I am committed to making my classroom one in which students feel comfortable experimenting, while providing a sound base in which foundation skills are practiced to fluency.

The safety to experiment begins with developing a space in which students collectively develop an understanding. By developing a relationship with my students individually, I aim to understand their strengths and difficulties, and use these as a basis for constructing groups of students that function both within the classroom and outside of it. Through this process, a shared knowledge base forms and allows each student the opportunity to learn organically and ask questions of each other. Creating a group dynamic of open discussion strengthens not only their learning, but also allows me to grow and understand the needs of my students.

Photographs are a favored tool of mine to assist students in finding their artistic voices. Given the diverse tools with which one can experiment in the world of photography - photograms, analog and antique processes, and digital processes - it is a valuable discipline to include in foundation studies. Being given the framework for use of photography allows for learners to find their own approach to photographing or otherwise creating lens-based artworks. Each student will be given the opportunity to practice multiple methods of photographic creation, whether these are conceptual approaches or technical ones, through exercises that encourage critical thinking and creative expression.

The most important aspects of my teaching include exposing learners to voices which are not always found in the canon of modernist photography, while also including important photographic touchstones for students to explore. By introducing students to at least two photographers from underrepresented minorities for each canonical photographer we discuss, and encouraging students to research photographers and other artists whose work they relate to, students in my classes will develop a diverse roster of photographers from whom to draw influence. As a person of trans and queer experience, it is important to me that students feel comfortable expressing difference and are given the opportunity to see works by people with their shared identities.

Through active and thoughtful engagement with issues of diversity, and an ongoing commitment to self-education regarding cultural differences, my practice effectively avoids creating discomfort in the classroom for students who may also be under-represented minorities in academia.

As a queer, genderfluid person from a lower middle class family - with experiences in both very accepting and very severe learning environments - I know first hand how important maintaining an inclusive classroom is for my students. I am open about my own identity as a queer trans person and let students know that I am open to answering their questions. Creating a safe space where students feel heard and respected engenders an environment in which students feel truly comfortable while learning. I am a third-generation teacher, with an intergenerational perspective on how social and educational engagement that leans toward recognition and understanding can enhance each individual's outcome.

Prior to teaching, my professional experience has included gallery management, curatorial and exhibition design, art business, and appraisal; this perspective gives me an insight into the limits of conventional canons and the importance of raising voices that might otherwise be quieted, especially in an educational context. Ensuring that students see practitioners to whom they can relate, and works which reflect their varied and complex worldviews, gives each person an example of something they might aspire to.

Through my work instructing classes with the American Appraiser's Association, usually to elder students, the importance of inviting each student to participate in discussion has proved to be very effective in strengthening group discussions and understanding. Making sure that students' questions are posed to the group and explained to each of them only bolsters their learning with supplementary confidence.

As a graduate teaching assistant for a sophomore studio, an introduction to photography for students coming from foundation courses, I make a consistent effort to ask students their names and gender pronouns and remember them from class to class. A personal goal for me is always to pronounce names from other languages correctly, to make students feel included and encourage each of them to be proud of their heritage and background.

By making myself available to students, becoming involved with organizing and minority empowerment groups on campus, and ensuring my class is accessible for students with a range of needs, my future plans include a commitment to examining my own privileges and using them for the betterment of my students' experiences.

Course Proposals

PHOTO-5314 QUEERING REALITY

3 credits

Keavy Handley-Byrne

What is a queer lens, under the ever-evolving definition of queerness? How do photographers relay queerness through works that do not have an explicitly queer subject? In this seminar/studio class, suitable for students with an intermediate level of photographic skill, students will formulate a queer canon of photographers spanning race and gender, and develop personal practices to include queerness in critical understanding. Through a series of lectures, peer artist critiques, and class field trips, we will look at artists whose practice is informed by queer experience, and how an understanding of queer theory can inform our own photographic works. We will investigate artists such as Zanele Muholi, Elle Perez, Ren Hang, and Lyle Ashton Harris. We will have class discussions, studio assignments and critiques, and share personal understandings and conceptual knowledge.

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

Open to Undergraduate and Graduate Students

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

(FALL)

PHOTO-5011 INTRODUCTION TO DIGITAL PHOTOGRAPHY

3 credits

Keavy Handley-Byrne

How can we use digital technology in picture-making? Working with methods of digital capture and printing, photographic production becomes accessible and intuitive. This class will introduce the technical tools for creating photographs as well as the evolution of photographer's practice with these tools. In this studio course, students will learn a brief history of color photography in the digital age, the function and operation of digital SLR systems, color and black-and-white film scanning, inkjet printing, and editing with Photoshop and Camera Raw. These skills will be realized and refined in conjunction with critical thought about what is represented within the photographic frame. Through a series of studio assignments, students will produce personal works and develop a final portfolio created throughout the semester. Students must provide a digital camera with full manual capabilities.

Estimated Cost of Materials: \$150 - \$250

Open to Undergraduate and Graduate Students

Prerequisites: Introduction to Darkroom Photography

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

(FALL)

PHOTO-5126 PHOTO/NARRATIVE: ART OF THE PHOTO BOOK

3 credits

Keavy Handley-Byrne

In the age of digital media, what is the benefit of producing printed matter? With photographs, the book is an essential narrative tool, and self-publishing is a useful mode of dissemination for an individual photographer's works. This seminar/studio class will introduce the history of the photobook as a medium and expose students to tools they can use to design and self-publish. Through a series of lecture/discussions, demonstrations, and peer critiques, students will learn about paper and binding types, and will investigate artist books, self-published books, and professionally published photo books. The class will culminate with each student producing a self-published book, with a practical focus on sequencing, placement, and narrative technique during the course of production.

Estimated Cost of Materials: \$150 - \$250

Open to Undergraduate and Graduate Students

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

(FALL)

PHOTO-5322 PHOTO-PATOIS: COLLECTING AS PRACTICE

3 credits

Keavy Handley-Byrne

In what manner can one's photographic practice grow through collecting? How does vernacular photography impact one's visual language? In this seminar class, students will develop personal collecting practices and learn how to integrate their collecting interests with their practice. Through a series of lectures, small-scale curatorial projects, and class field trips, we will look at artists whose practice is informed by collecting, and how vernacular photographs may influence one's artistic practice, whether lens-based or otherwise. We will investigate artists such as Melissa Catanese, Teju Cole, Zoe Leonard, and Christian Boltanski, and how collecting in one form or another influences their work. We will have class discussions, curatorial assignments and critiques, and share personal understandings and conceptual knowledge.

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

Open to Undergraduate and Graduate Students

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

(FALL)

Proposed Syllabus

Photography Department
Instructor: Keavy Handley-Byrne
Email: @ .com

Wintersession 2020
Design Center
Meeting times: Wed., 1:00-6:00 pm

PHOTO-5322 PHOTO-PATOIS: COLLECTING AS PRACTICE

3 credits

In what manner can one's photographic practice grow through collecting? How does vernacular photography impact one's visual language? Why do visual makers collect, and how does vernacular lend itself to collecting? In this seminar/studio class, students will develop personal collecting practices and learn how to integrate their collecting interests with their practice. Through a series of lectures, small-scale curatorial projects, and class field trips, we will look at artists whose practice is informed by collecting, and how vernacular photographs may influence one's artistic practice, whether lens-based or otherwise. We will investigate artists such as Melissa Catanese, Catherine Opie, Zoe Leonard, and Christian Boltanski, and how collecting in one form or another influences their work. We will have class discussions, an overarching curatorial assignment with integrated critiques, and share personal understandings and conceptual knowledge.

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

Open to Juniors, Seniors, and Graduate Students

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

(WINTER)

Goals:

- To acquire a working knowledge of how collecting can influence one's making practice and a theoretical understanding of working with archives as practice.
- To refine a set of resources for collecting and creating a canon of photographic artists who use collection as part of their practice in various ways.
- To gain an understanding of how to structure and curate a collection/archive of vernacular photographs.

● Learning Outcomes:

- Demonstrated archiving and collecting practice as curatorial method or making practice
- Thoughtful participation in respectful, inquisitive class discussion surrounding collecting and archiving
- Demonstration of written planning and analysis for vernacular photography and archival curatorial practice.

● Methods:

- Class discussions on reading assignments regarding collecting-cum-making (20%)
- A final presentation of a curated collection of works (the student's own artworks/objects, vernacular objects, or a combination thereof) along with a written plan and statement regarding curatorial decisions. (30%)
- Final curatorial and critical portfolio. (50%)

Grading:

A grade: student completes all assignments and meets all requirements/deadlines on time, participates actively during critiques and reading discussions during every class meeting, demonstrates a clear understanding of concepts, and shows a willingness to work hard, take risks, and participate generously.

B grade: student meets expectations, but does not show notable enthusiasm, effort, or personal investment.

C grade: student misses classes, does not complete assignments, shows up late, and/or doesn't contribute to class discussions/critiques.

D grade: student does absolute minimum to pass this course.

F grade: failure to complete the course.

Class expectations and policies

Students will arrive at class promptly and will have all assignments prepared so that class can begin on time. Cell phones are not permitted in class, and are not to be used as a note-taking device; laptops/tablets are permitted for accessibility but students will be asked to put them away if they are being used inappropriately. If you need to miss

a class, you must email the instructor in advance. Unexcused absences will result in the lowering of your final grade.

Critique Statement

Critique is a process through which we can approach and comment on a person's work. As makers in a shared community, it is important that each member has the chance to share their thoughts. In any group dynamic, it is important to recognize learned power structures and work to dismantle them.

We will use a system of "Mutual Invitation" to critique, meaning that each person will be invited to speak and share a thought, opinion, or reaction to each artist's work. My aim is to create an environment in which each person feels comfortable providing feedback to the maker, and for each of us to take the risks necessary to advance our work and understanding.

Resources

Reading assignments will be provided by the instructor.

Reading #1: "What Is Vernacular Photography?," Daile Kaplan

Reading #2: "Robert E. Jackson's Curious Collection of American Snapshots," Jon Feinstein

Reading #3: "Photographing Objects as Queer Archival Practice," Ann Cvetkovich

Reading #4: "Identifying Types of Photographic Prints," Keavy Handley-Byrne

Reading #5: "How to Write an Exhibition Proposal," Kaitlyn Frolek

Reading #6: Press releases from the Artur Walther collection.

Reading #7: "Topographies of Feeling: On Catherine Opie's American Football Landscapes," Lisa Cartwright.

Additional (optional) reading:

"Feeling Photography," Elspeth Brown & Thy Phu, Editors

"Cruising Utopia: The Then & There of Queer Futurity," Jose Esteban Munoz

"Pop Photographica: Image Objects," Daile Kaplan

"The Museum of Innocence," Orhan Pamuk

Sources for photographs:

Historic Images

House of Mirth Photographs // Stacy Waldman
Finedags.com // Erin Waters
Foundphotographs.com // Nigel Maister

Etsy Dealers:

WeepingWidow
DandRPhotos
Iloveyoumore photos

Collectors to Follow:

Projectbphotos // Barbara Levine
Photosobscura // Obscura Photographs
Walthercollect // The Artur Walther Collection
Robert_e._jackson // Robert E. Jackson
Billyparrot // Billy Parrot

ASSIGNMENTS

1. In-Class exercise: Contemporary Curating
2. Sourcing exercise: Creating a Digital Collection
3. Take-home quiz: Photographic typing and dating
4. Curatorial Proposal: First draft
5. Curatorial Proposal: Final draft
6. Press Release: First Draft
7. Press Release: Final Draft
8. Installation of final curatorial project (Documentation)
9. Two (2) reviews of peer's installations
10. Final portfolio

Class Itinerary

Thursday, 1/2:

Introductions: syllabus overview, class expectations. BREAK. Slideshow and discussion on vernacular photography and pop photographica. In-class exercise: curating contemporary vernacular, with a demo of folder creation on Google Drive.

- Assignment #1: Continue working on in-class exercise, creating folders on Google Drive. Write down some themes you are noticing in the images you have selected. Be ready to project the images in class and discuss the themes you are seeing.

Friday, 1/3:

Discuss and critique homework assignment. Sourcing demonstration. BREAK. Slideshow and discussion of artists using vernacular photography as part of their practice.

- Reading #1: "What Is Vernacular Photography?" by Daile Kaplan.
- Assignment #2: Use your new source list to begin searching for the themes of interest you discovered in the last class. Create a digital collection of these photographs (using google drive). Be ready to project & discuss in class.

Thursday, 1/9:

Discuss reading and look at Time Magazine vernacular photo slideshows. BREAK. Class investigation of Peter J. Cohen's books. Slideshow on Vernacular collectors and their collections.

- Reading #2: "Robert E. Jackson's Curious Collection of American Snapshots," Jon Feinstein
- Reading #3: "Photographing Objects as Queer Archival Practice," Ann Cvetkovich

Learning outcomes:

- *A basic understanding of vernacular photography as a collecting category*
- *A foundational knowledge of using Google Drive as a tool for organization*

Friday, 1/10:

THIS SESSION WILL MEET AT 10:00 AM AT THE RISD MUSEUM. Siskind Hours to Photographs; demonstration of photograph dating and typing. BREAK.

Slideshow/discussion of Pop Photographica. Discuss readings.

- Reading #4: "Identifying Types of Photographic Prints," Keavy Handley-Byrne
- Assignment: take-home quiz on identifying the type and date of photographs.
- Assignment: Visit the museum collection again (no appointment needed between 10:00 and 12:00 on Wednesdays and Fridays). Curate a selection of 5-10 photographs by more than one artist. Make sure to note the type of photograph, size, etc.

Wednesday, 1/15:

Discuss take-home quiz and correct as a class. Discuss reading. BREAK. Discuss

- Reading #5: How to Write a Curatorial Proposal
- Assignment: Begin drafting a proposal for your end-of-semester curatorial project, due 10/24.

Thursday, 1/16

Slideshow on Walther exhibitions. BREAK. Slideshow and class discussion on Typological photographing.

- Assignment: Continue working on proposal for curatorial project. Be prepared to discuss in class next week. Review the format for press releases.
- Reading #6: Press releases from the Artur Walther collection.
- Reading #7: "Topographies of Feeling: On Catherine Opie's American Football Landscapes," Lisa Cartwright.

Learning outcomes:

- *An understanding of technical photographic dating and typing*
- *A knowledge of using RISD's photographic resources*

Friday, 1/17:

Discussion of readings and press release drafting. BREAK. Group critique of curatorial proposals & peer editing session.

- Assignment: Begin writing a first draft of the press release for your mini-exhibition, due 11/17.

Thursday, 1/23:

Class trip to Stacy Waldman's gallery, House of Mirth photos.

- Assignment: Continue polishing your press release and proposal. Prepare for matting workshop next week.

Friday, 1/24:

Press release peer-editing workshop. BREAK. Discussion of review formats for exhibitions. Matting and presentation workshop.

- Assignment: Prepare your formal presentation plan for the materials included in your curatorial project.

Wednesday, 1/29:

Press release peer-editing workshop. BREAK. Individual meetings: Finalize your curatorial proposal and press release for your exhibition. Schedule installations.

- Assignment: Plan for installation of works in the Red Eye Gallery. Polish press release.

Learning outcomes:

- *An understanding of photographic practice that includes typological profiling and collecting*
- *A basic knowledge of writing press releases and exhibition proposals*

Thursday, 1/30:

Go through Group A press releases as a class. Documentation of installations. BREAK. Group critique of installation. Final individual meetings. All assignments must be completed and turned in as a final portfolio.

- Write a one-page review of one curator's installation, due next class. (This can be a curator we critiqued in class, or one we have yet to critique).

Wednesday, 1/31:

Go through Group B press releases as a class. Documentation of installations. BREAK. Group critique of installation. Final individual meetings. All assignments must be completed and turned in as a final portfolio.

- Assignment: Attend the opening reception!

Proposed Class Project

IN CLASS & HOMEWORK ASSIGNMENT: PERSONAL/CURATORIAL

To begin thinking about personal interests in collecting and curating, create a group of images you already have on your phone (if you do not have a phone with a camera, please speak to the instructor and they can assist you in using another group of pictures). Look at these images critically; are they visually strong? What do they have in common? The purpose of this exercise is to identify content and visual themes in which you may already be interested, and to create a record of these ideas. This is your chance to show the class images you like, and perhaps identify things about these images that you had only thought of subconsciously.

Goals:

1. To understand personal themes of attraction in collecting and making and more critically reflect on them
2. To learn about Google Drive and its possibilities as a collecting and organizational tool
3. To reflect on one's making and collecting philosophy

Outcomes:

1. A collection of cellphone images with a specific theme 20%
2. A basic understanding of using Google Drive 20%
3. A preliminary list of themes and visual qualities of interest 20%
4. An informal presentation for the group demonstrating above 40%

Methods:

1. Create a folder in Google Drive in which to store cell phone images, as discussed in class.
2. Select pictures from your photo library and add to the Google Drive folder. Look for images that are visually impactful at first glance, images that are exciting for their content in combination with their formal qualities.
3. Once you have 20-30 images, begin categorizing them within the Drive folder. This should be done thoughtfully - consider visual relationships between photographs.
4. Upon organizing the images into two (2) or more groups, make a list of the attributes which you've used to categorize the images. What qualities do the

images share? Are there large swaths of dark shadow or bright highlight? Do images contain similar content depicted in similar ways, or disparate content depicted in similar ways?

5. Try to look for themes in the photographs. Make a list of content- or subject-based themes one might search that would yield your image results.

Assessment:

Basic Competency:

- All elements are completed: a minimum of 20 images from one's cellphone library, organized into a minimum of two categories of images in Google Drive, a list of attributes used to categorize the images and a list of themes, and finally, a coherent (but informal) presentation on the above (for next class).

Advanced Competency:

- The elements each show clear understanding of the purpose and aims of the project
- The student has created a group of images with an eye towards categories they may work with in the future

Resources: See the instructor's Drive folders (which will be shared with each of you in class).

Midterm Feedback Form

Midterm Assessment Form

Photo-Patois Objectives:

- To acquire a working knowledge of how collecting can influence one's making practice and a theoretical understanding of working with archives as practice.
- To refine a set of resources for collecting and creating a canon of photographic artists who use collection as part of their practice in various ways.
- To gain an understanding of how to structure and curate a collection/archive of vernacular photographs.

Please respond to the following statements by marking 1-5, with 1 meaning you strongly disagree with the statement and 5 meaning you strongly agree with the statement.

The class time & materials are well-organized.

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

The class is logically and appropriately paced.

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

I feel valued as a participant and am encouraged to engage with class materials.

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

I am learning skills that are useful to me.

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

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

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

What aspects of the class could be improved? (readings, discussions, critique methods, demos)?

What are the most useful aspects of this class? What has been helpful?

Do you feel like you are being appropriately challenged in this class?

Additional comments:

Class Assessment Rubric

Class Assessment Rubric

- Class discussions on reading assignments regarding collecting-cum-making (20%)
- A final presentation of a curated collection of works (the student's own artworks/objects, vernacular objects, or a combination thereof) along with a written plan and statement regarding curatorial decisions. (30%)
- Final curatorial and critical portfolio. (50%)

3	3	3
Shows significant effort at understanding readings, enthusiastically participates in all class discussions and critiques.	Completes a collection of curated works with a well-composed written plan and statement justifying curatorial decisions.	Curatorial/Critical portfolio reflects growth in understanding and thoughtful reflection on the curation of others.
2	2	2
Completes readings and often participates in class discussions/critiques.	Completes a collection of works with a written plan and statement that points out curatorial choices.	Curatorial/Critical portfolio is complete and contains reflections on others' projects.
1	1	1
Readings are partially completed, occasionally participates in class discussions/critiques.	Collection is unfinished, plan and statement show only some understanding of curatorial process.	Curatorial/Critical portfolio is partially complete, with one element not represented.
0	0	0
Incomplete readings, little to no participation in class discussions.	Collection is incomplete, plan and statement are general/vague with no details or not present.	Curatorial/Critical portfolio is incomplete or not present.