

LILY COLMAN
LILYCOLMAN.COM

LILY MADELEINE COLMAN

Teaching Portfolio | Fall 2018

Table of Contents

Teaching Philosophy	p. 3
Inclusivity Statement	p. 6
Course Proposals	p. 8
Proposed Syllabus	p. 11
Proposed Class Project	p. 20
Mid-Term Feedback Form	p. 22
Assessment Rubric	p. 24

Teaching Philosophy

In my teaching, empathy, encouragement, reading, and reflection are key components, and all things I will employ in my classroom. It is important to me that my students feel they can approach me outside the classroom environment, and that they feel comfortable and welcome to the discipline, so that they can do their own self-explorations through the medium of photography, as I have done before.

Nothing has inspired me to teach so much as the professors I have had throughout my undergraduate experience. One professor in particular, who I felt was the first to really "see" me and my work. There was a waitlist for his Photo I class my first year of college, so I went to show him my existing portfolio several days before the semester began.

I was told he couldn't guarantee me a spot, but to come to the first class. I did, and after having everyone fill out a form with our experience and why we wanted to study photography, he read out who would be in the class. I was ecstatic to be on the list. He asked me to stay behind as he needed to add me to the course "by hand," since technically there wasn't room for me, but he said he felt that I deserved to be there.

This professors' support of my work only continued to grow throughout the course. He was so encouraging and so clearly invested in each of us and passing his knowledge along to us. We were taught how to properly and respectfully critique each other's work, and how enjoyable it can be when we are open to each other's visions. At the end of the semester, I asked him to be one of my advisors for the next few years, and eventually become my thesis advisor. He agreed, even though he would be on sabbatical my

junior year, because he said he “expected great things from me.” I had never felt that a teacher had been so invested in me as a student and artist, and I believe that this only made me care more and my work improve. By becoming a professor myself, my goal is to motivate and support my students in the same way.

Before I fell in love with photography, I was a visual learner, and also an avid reader. The combination of reading about something, seeing evidence of it, and then getting to experience it for myself has always helped me to learn best. An example of this was an assignment from my Photo I class in college. We read about Alfred Stieglitz’s *Equivalent* series: images of clouds that were not about capturing a form or likeness, but about expressing emotion. We then viewed the photographs as a class, discussed what we felt while viewing them, and were assigned to create our own *Equivalents*. This kind of experimentation is important in all art forms, but especially in photography, which can often be considered a mere documentary art. Learning to fail and try again with this kind of experimentation prevented me from boxing myself in and helped me to express my own thoughts through the medium.

With my teaching I aim to make my students more than just proficient in photography technically, but also to understand it as a way to express oneself, and how to talk about their and others’ work. We will read and write about photographs so we can think critically about what it means to “read” a photograph. Critiques are also an important part of class, as we learn how to look and speak about our work and learn from each other’s ideas. I believe just as much can be learned from one’s peers as from one’s professors, and it is important to foster their relationships to each other as they develop as artists. I will emphasize the idea of exchange and response, because the work we create as artists does not exist in a bubble, and we must learn to understand how it

holds up in the outside world. As Susan Meiselas asks, "It's true that photographs stop time, but for people time doesn't stop. Maybe photographs tell a kind of truth about the moment they fix, but is it enough of a truth? And for people, who must live in time, is that truth of any consequence?"

There will be assignments to test their technical skills, to teach students the history of photography and introduce them to important figures, but there will also be time for them to work collaboratively, experiment and push their boundaries, and learn how to speak respectfully about and question what is effective in their work. In this vein, I will be flexible as well; open to tailoring the assignments based on the individuals in my classroom. It is a symbiotic relationship between student and teacher, one where both individuals can exchange ideas and offer new insight. If I as a teacher do not feel that my students challenge me to update my curriculum and thinking, then why should they feel that I challenge them? No matter what, I will strive to challenge and support them as they embark on their journeys as artists.

Inclusivity Statement

I would never have imagined myself teaching until I was thrust into the situation. But everything changed with a summer internship at the Philadelphia Museum of Art, where I was assigned to work in the educational outreach program in conjunction with the Free Library of Philadelphia. My partner and I created lesson plans using works from the museum's collection, and devised a multi-age group-art project for the children to do based on the lesson plan. We had them make their own "Story Quilts" about their summers, inspired by Faith Ringgold's story quilt, *Tar Beach*. As we were mostly working with underprivileged inner-city kids, it was important that we chose an artist who we felt was accessible and relatable to them, so that they would be encouraged to visit the museum. I was left speechless when hearing their stories and seeing their creations. Several of the children talked to me about their summers and lives while making their story quilts, and opened my eyes to different perspectives and forms of what can be considered art.

I aspire to similar experiences in my college-level classrooms and studios, by meeting students at their level of photographic understanding before bringing them to a more academic understanding. I seek to open their minds and perspectives, as well as my own. I plan not only to show artists and assign readings of different backgrounds, but also to encourage the students to share their experiences with me and each other as a more accessible path to different perspectives. I would assign my students to do a project based on a personal experience or what they believe is a significant aspect of their

backgrounds/identities. I would begin by sharing my own story as someone living with a chronic illness; I did an undergraduate senior thesis on my and others' experiences living with Crohn's disease titled, *Do I Look Sick to You?*, and would use this work to demonstrate that their art can be identity-based and personal, or just that these concepts can be a starting point for creative thought. The idea is to encourage my students to inspire each other, take risks, and work as a group for greater understanding. I aim to make my classroom a safe space for students to discuss their ideas, but also their struggles and experiences and to transform or transpose these within the visual realm.

Health status as a diversity component is important, and perhaps overlooked or not often acknowledged. My thesis exhibition as an undergraduate student featured my project *Do I Look Sick to You?*, (referenced above), on my struggles with inflammatory bowel disease (Crohn's disease and ulcerative colitis). Other photographers have grappled with their own, or others', mortality in their work, such as Hannah Wilke's documentation of her cancer, and Nicholas Nixon's documentation of people living with and dying from AIDS in the 80s and early 90s. Projects such as these give evidence that photography has a special place in the diversity and inclusivity of contemporary art, and encouraged me to create a visual syntax for my own experience in the world of chronic illness and pain. By presenting my work on this subject matter to my students, along with these illustrious artists, I hope to provide an entry point for those who have perhaps felt that there was not a platform for their voice before.

Course Descriptions

Intro to Darkroom Photography

Instructor: Lily Colman

We will begin an exploration of traditional darkroom photography, using black and white film. We will learn all technical aspects of darkroom photography: how to shoot, how to develop film, and how to make a darkroom print. Together in class, we will explore our 35mm cameras, to fully understand the camera apparatus (aperture, shutter speed, ISO). Initial assignments will guide students technically: we will learn about lighting, the rule of thirds, and other important aspects of composition. Short lectures in class will introduce students to important historical figures in photography, and readings and written responses will encourage students in their own "readings" of images. As technical skills progress, students will be given more freedom to explore their own subjects. Their final project will be of their own making, after they have mastered technical skills through the initial assignments, to enhance students' understanding of how photography can be used to express a personal artistic vision. We will have set critique times in class so that students can learn how to critique, how critique works to the artist's benefit, how to look critically at others work, and how to respond to it respectfully.

Credits: 3.00 / Pre-Req: Open to all / Lab fee: \$100 / Materials Fee: \$100 / Class Level: Beginner
Level Requirements: Students are required to bring their own 35mm film camera

LILY COLMAN
LILYCOLMAN.COM

Advanced Darkroom Photography: Medium Format
Instructor: Lily Colman

In this course students will focus on improving creative and technical skills learned in Darkroom Photography I, and expand their knowledge by moving past the 35mm camera. Specifically, we will focus on using medium-format cameras, which enables us to show greater detail and think more about the images we are creating. We will consider what is changed by having fewer images per roll of film and a different camera aspect ratio; we are forced to slow down and think more about each image we are creating. Students will explore different kinds of darkroom paper and toners and also have an opportunity to explore large-format photography. In addition to the professor's lectures on both historical and contemporary photographers, a presentation will be given by each student on a photographer who inspires them. All of this will contribute to not only expanding your technical skills but also articulating your personal vision.

Credits: 3.00 / Pre-Req: Photo 1/ Photo majors only / Lab Fee: \$100 / Class Level: Advanced Level

LILY COLMAN
LILYCOLMAN.COM

The Intimate Portrait through a Woman's Lens

Instructor: Lily Colman

What constitutes a portrait? How do we photograph someone we know intimately? How do we make an intimate portrait of someone we do not know? Does a woman's perspective affect the intimacy of a portrait? These are questions we will explore together by studying several female portrait photographers and exploring our own visions of intimacy, and what it means to express those visions as a female photographer. During the course students will be asked to examine portraiture and the relationship between the photographer and the subject. We will look at other successful photographers of the intimate portrait, historical and contemporary, such as Julia Margaret Cameron, Annie Leibovitz, Mary Ellen Mark, Elinor Carucci, Jen Davis, Latoya Ruby Frazier, Sally Mann, Deanna Lawson, and Zanele Muholi. Students will expand the course overview with their own selections of photographers to research and present to the class. The course projects will run parallel to immersive readings and discussions from the seminal text *A Female Focus* by Margot F. Horwitz as a means to more fully contextualize the history of women in photography. There will be in-class portrait sessions in which we can work collaboratively and discuss what does and does not work when photographing a subject. We will discuss practices for making a portrait sitting comfortable to a subject, and how the making of the portrait begins before the camera is brought out. All of these considerations will figure into the students' creation of a final body of work from a project they propose. Critical discussion of their peers' work will be an important aspect of class, and students will be expected to participate and provide feedback.

Credits: 3.00 / Pre-Req: Photo 1 & Photo 2. / Photo majors only
/ Lab Fee: \$100 / Class Level: Advanced Elective

Proposed Course Syllabus

The Intimate Portrait: Through a Woman's Lens

RISD Fall 2018 - Thursday 12:30-5:30PM, Design Center Room 308

Instructor: Lily Colman

Email: _____@risd.edu

Credits: 3.00

Required Prerequisites: Photo 1 & 2

Photo Majors Only

Lab Fee: \$100

Advanced Level Elective

Course Description:

What constitutes a portrait? How do we photograph someone we know intimately? How do we make an intimate portrait of someone we do not know? Does a woman's perspective affect the intimacy of a portrait? These are questions we will explore together by studying several female portrait photographers and exploring our own visions of intimacy, and what it means to express those visions as a female photographer. During the course students will be asked to examine portraiture and the relationship between the photographer and the subject. We will look at other successful photographers of the intimate portrait, historical and contemporary, such as Julia Margaret Cameron, Annie Leibovitz, Mary Ellen Mark, Elinor Carucci, Jen Davis, Latoya Ruby Frazier, Sally Mann, Deanna Lawson, and Zanele Muholi. Students will expand the course overview with their own selections of photographers to research and present to the class. The course projects will run parallel to immersive readings and discussions from the seminal text *A Female Focus* by Margot F. Horwitz as a means to more fully contextualize the history of women in photography. There will be in-class portrait sessions in which we can work collaboratively and discuss what does and does not work when photographing a subject. We will discuss practices for making a portrait sitting comfortable to a subject, and how the making of the portrait begins before the camera is brought out. All of these considerations will figure into the students' creation of a final body of work from a project they propose. Critical discussion of their peers' work

will be an important aspect of class, and students will be expected to participate and provide feedback.

Course Goals:

- Understanding of what a portrait is or what we can make it into
- To learn about portraiture through other female photographers
- For students to create their own personal vision as a portrait artist
- To expand technical range through experimentation with different forms of portraiture

Course Learning Outcomes:

- A final project of the students own making, using lectures and techniques learned in class - **35 % of grade**
- An in-class presentation on an artist who inspires them - **15% of grade**
- Participation in critiques of their peers' work and class activities - **25% of grade**
- A deeper understanding and appreciation of women's lens and portraiture shown in body of work through the term - **12.5% of grade**
- Ability to transpose discussion-raised ideas into fresh avenues of work around the topic of portraiture. - **12.5% of grade**

Course Requirements:

Attendance: Attendance and timeliness are required in this class. Class begins promptly at 12:30. One absence with no

penalties will be allowed, and you must communicate with the professor that you will be missing class. If you have two absences your grade will be lowered by .5. If you have three absences your grade will be lowered by a full grade.

Participation and Critique Statement: Students are expected to participate in all classes and all critical discussions. Participation and learning proper critical discussion techniques are vital keys to the course and will be required from each student. Participation makes up 25% of the final grade. Our goal is to learn how to give constructive criticism, as we will be having passionate discussions of each other's portraiture work. Your art will be discussed and critiqued in the world outside of this classroom, and it is our goal to prepare you for that, as well as how to participate in these discussions of your peers' work. Our most common form of critique will be the system of "Mutual Invitation," meaning that each person will be invited to speak and share a thought, opinion, or reaction to each artist's work. We will also be doing "cold read" critiques, where the class discusses the work without introduction by the artist, to see how accurately the artists' vision comes across without their explanation.

Materials: Students are required to have their own cameras (or be able to rent out cameras from the equipment cage). Either film or digital are accepted. Students must also purchase a copy of the book *A Female Focus* by Margot F. Horwitz, as this will be our seminal reading for the course. Any additional readings will be photocopied and handed out by the professor.

Course Outline: Students should be prepared to come to the first class ready to discuss portrait ideas that they will carry out

for the rest of the course. They will be pushed and encouraged to experiment with these ideas as well, based on different artists and techniques we will be studying at different times. The main projects will be an Artist Presentation and this Final Project, which will stem from the ideas you bring to the first class.

Resources

Most readings will be handed out by the instructor, except for the book *A Female Focus*, which students are required to purchase beforehand.

A Female Focus by Margot F. Horwitz

Mary Ellen Mark on the Portrait and the Moment by Mary Ellen Mark (published by Aperture)

Regarding the Pain of Others by Susan Sontag

Additional (optional) reading and resources:

Feeling Photography, edited by Elspeth H. Brown and Thy Phu

Camera Lucida by Roland Barthes

Class Schedule:

Week 1 - September 6th - Introduction to The Intimate Portrait

Discussion: Introduction to course including review of syllabus. We will also discuss students project ideas for the course, each student meeting with the professor individually.

Slideshow and lecture on the history of women in portrait photography (discussing early artists such as Julia Margaret Cameron and Gertrude Käsebier).

Assignment: Students will choose one of their project ideas to begin working on, based on class discussion. Students should have a minimum of 3 work prints to bring to next week's class to

workshop and discuss. Read chapters one, two, and three of *A Female Focus* (don't worry, they're very short!).

Learning Outcomes: A foundational introduction and knowledge base of women portrait photographers in a historical context
A distillation of self-interests or focus around the theme that will lead to the final body of work

Week 2 - September 13th - *First Critique and Lecture, Assigning Lectures*

Discussion: We will begin critical discussion of students work. Each student will be allotted approximately 15 minutes (depending on the size of the class). Our first critique will be a "cold read" of each students' work. In other words, the class will speak about the work without knowing the basis for the project, in an effort to see if the ideas proposed are coming across in the imagery without verbal or written introduction. Each student will disclose their project idea in the last 5 minutes of the critique, and then we will discuss how these ideas can be improved upon in the image making.

We will also briefly discuss last weeks' reading leading into the next lecture. Students will sign up for time slots for their lectures and inform the professor of which artist they will be presenting on.

Learning Outcomes: Critical reflection and preparation in presenting one's projects.

Learning through posing questions about one's work

Week 3 - September 20th - *First In-Class Portrait Session*

This week, we will meet in the studio to do some in-class portraits. You will all pair up and take turns being both subject and photographer. This is an exercise for you to think about the relationship between photographers and subject and how we can make this a more collaborative process. Think about how you're interacting with your subjects. Do they seem comfortable? If not, how can you make them feel more at ease in front of the camera? Are you directing them or simply letting them make their own decisions for positioning themselves? With this exercise, I

want you all to think critically about how you work with a subject, particularly one you don't know very well, as you are all getting to know each other in this classroom. You will also get the experience of being a subject, which will allow you to better understand directing your subjects in front of the camera.

Assignment: Bring in minimum of 3 prints for second critique, continuing your proposed projects from the first class, bringing in what you've learned from this portrait session. Read chapters 4-6 in *A Female Focus*. Begin working on your lectures.

Learning Outcomes: Apply new portrait techniques from in-class session to personal project
Critically think about techniques used in portraiture to make subjects comfortable

Week 4 - September 27th - Second Critique and Lecture

Discussion: We will begin with critique, using the same format as before (approximately 15 minutes per student).

Lecture: Contemporary Photography from 1980 onward

Assignment: Read "Mary Ellen Mark on the Portrait and the Moment." Continue working on your proposed projects.

Learning Outcomes: Foundation learning of women photographers, moving away from documentary and into fine art

Week 5 - October 4th - Student Lectures and RISD Museum of Art Visit

Lecture: Our first group of students will give their lectures on their chosen artists

Museum Visit: We will be looking at examples of portraiture throughout time. Often, it can be disconnecting to view all photographic imagery on a screen, so this will be a way for us to really engage with the work. The museum has a large collection of alternative process portraits (daguerreotypes, cyanotypes, etc.) that we will be viewing. These objects will help us to understand the various forms a portrait of a person can take, aside from just their physical likeness in an image.

Each student will choose a piece that we see today to write a follow up paragraph on, describing how this is affective as a portrait, and how we can learn from it.

Learning Outcomes: Expansion of our ideas of intimacy in a global realm

A further comparison and contrast of the work of women photographers and intimacy.

Assignment: Look at Jen Davis' work in preparation for visiting her studio. Come up with relevant questions for her! Read "Photography Objects as Queer Archival Practice" by Ann Cvetkovich (essay from the book *Feeling Photography*). Continue working on your personal portrait projects, be ready for individual meetings with professor to check in.

Week 6 - October 11th - Artist Studio Visit and Individual Meetings

We will be visiting Jen Davis' studio in preparation for our self-portraiture assignment.

After our studio visit, each student will have an individual meeting/critique with the professor to discuss their current progress in their projects as we reach the halfway mark of the semester.

Assignment: Read *Regarding the Pain of Others* by Susan Sontag.

Learning Outcomes: To understand the process of a contemporary working portrait photographer

Week 7 - October 18th - Self Portraiture

Discussion: We will discuss the reading, which lead us into our lecture on artists doing intimate self-portraits, and how our understanding of the world around us informs our eye. Instructor will also present her own self-portrait work, as a way to walk students through the process prior to their assignment.

Assignment: Shoot several self-portraits, taking into consideration the lecture and readings we discussed in class. How will these inform your images?

Learning Outcomes: A deeper understanding of self-portraiture
Creation of own vision of self through readings, lecture, and creation of images

Week 8 - October 25th - *In-Class Printing Session, Last Student Lectures*

Discussion: The last group of students will give their artist lectures. After a break, we will all go to the digital printing room to do a basic overview of a Photoshop workflow and using the Epson printers.

Assignment: Look at information on the group for next weeks in-class portrait session. Come up with several concepts for how to shoot this group of people, based off of the information provided to you.

Learning Outcomes: Use of digital materials and digital workflow for management and/or creation of a larger body of work

Week 9 - November 1st - *Second In-Class Portrait Session*

This will be a group portrait session. Each student will have an allotment of time to photograph the group, using techniques discussed in previous classes, and using the information previously provided to them on this group of people.

Assignment: Continue working on your individual projects. Bring at least 5 new images to this critique, building on the work you have already shown.

Learning Outcomes: How to shoot in a pressured situation
How to overcome working with multiple variables and multiple subjects at one time

Week 10 - November 8th - *Fourth Critique and In Class Work Time*

Discussion: This will be our last critique before final critique. We will use the mutual invitation method, to make sure students get feedback from all of their peers before completing

their final project for this course. After critiques, students will have time to work during the class, and to discuss ideas with the instructor, or show progress thus far.

Learning Outcomes: Better refinement of critiquing skills

Week 11 - November 15th - *Editing and Sequencing*

How do we put our images together to tell a story? What does the order of images, or the relationship between images laid next to each other, tell us about a person or a place?

Assignment: Continue working on final projects!

Learning Outcomes: How to tell someone's story through the sequencing of imagery

Week 12 - November 29th - *Final Lecture and Work Time*

Discussion: Final lecture, which will talk about contemporary portrait photographers working today. A few non-female artists will be introduced, as a way to think about the portrait world outside of this classroom

The rest of the class will be devoted to in class work time.

Learning Outcomes: Expanding our vision of portraiture beyond the classroom

Week 13 - December 6th - *FINAL CRITIQUE*

Congratulations class on a job well done! Everyone will bring some snacks, and we will have a little party out of our last critique of the semester, as it will be the longest one to date.

Proposed Assignment

The Self-Portrait

For this assignment we will assess the self as subject. How do we represent ourselves to our own gaze? What is it about ourselves that we wish to emphasize? Does our likeness need to be present for an image to be a self-portrait? These are all questions we will contemplate after our lecture on self-portraiture. Artists whose work we will look at includes Jen Davis, Francesca Woodman, and Elinor Carruci. Take these artists' visions and perspectives into account when considering how you will photograph yourself; do you want to take a more direct approach? More abstract? Who or what else will appear in the frame with you? How does this inform our perception of who you are/who you are presenting yourself as through this work?

You are expected to present between 5 and 7 images and to be able to talk about your concepts going into the creation of these images and how you believe they turned out; were they what you expected? How were they different and what was successful for you in this process?

Goals:

- To contemplate our own gaze when turned on ourselves
- To demonstrate technical skills required to take a self-portrait
- To expand your vision of portraiture as an artistic medium
- To understand what it feels like to be in the position of the subject

Outcomes:

- Continuous growth as a portrait photographer
- An understanding of portraiture in the context of fine art photography
- 5-7 Prints to present to the class

Assessment:

Basic Competency:

- A minimum of 5 images printed

Advanced Competency:

- The images each show clear understanding of the purpose and aims of the project
- The student has created a group of images with an eye and understanding of self-portraiture discussed in class

Midterm Feedback Form

Course Goals

- Understanding of what a portrait is or what we can make it into
- To learn about portraiture through other female photographers
- For students to create their own personal vision as a portrait artist
- To expand technical range through experimentation with different forms of portraiture

On a scale of 1 to 5, with 1 being very unsuccessful and 5 being very successful, please rate these questions:

1. Does the instructor seem knowledgeable and capable of imparting the knowledge that you need as a student in an advanced photography course?

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

2. The class time & materials are well-organized.

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

3. Have the critiques been helpful and inspiring? Do you feel that you've received constructive criticism? Have your conversations with the instructor helped you move toward cohesion of your ideas and projects?

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

4. Has the instructor been flexible and willing to take time for students? Do you feel that your work, presence and opinion are important and valid to the instructor?

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

Free Response Questions:

What has been most useful thus far in the course?

LILY COLMAN
LILYCOLMAN.COM

What has been the least useful thus far in the course?

What has been the most helpful or effective method of feedback for you?

Please write any other suggestions or concerns about the course

Class Assessment Rubric

- A final project of the students own making, using lectures and techniques learned in class - **35 % of grade**
- An in-class presentation on an artist who inspires them - **15% of grade**
- Participation in critiques of their peers' work and class activities - **25% of grade**
- A deeper understanding and appreciation of women's lens and portraiture shown in body of work through the term - **12.5% of grade**
- Ability to transpose discussion-raised ideas into fresh avenues of work around the topic of portraiture. - **12.5% of grade**

A- Excellent	B- Above Average	C- Average	D- Below Average
Exceeds expectations and pushes self, making exemplary work. All assignments completed on time.	Completes most assignments thoroughly and on time. Student exceeds work expectations numerous times throughout the semester.	Meets work expectations at a minimum, Completes some Assignments on time	Does not exceed Work expectations, does not come to class prepared
Actively participates during classroom critique discussion, multiple times each class session	Participates in classroom discussions consistently	Occasionally participates during classroom critique discussion.	Hardly ever participates during classroom critique discussion
Displays significant growth throughout the course of the semester.	Displays growth throughout the course of the semester.	Displays some Growth throughout the course of the semester.	Does not display significant growth throughout the semester. Final

Final project is cohesive, creative, and compelling.	Final project is well constructed, but lacks some finesse and cohesion.	Final project has some cohesion, but does not exceed student's known potential.	project has a insufficient amount of images and lack of cohesion
--	---	---	--