

PANEL: SHIFTING NARRATIVES: RE-VISIONING CERAMIC PEDAGOGIES

Lauren Sandler, Kukuli Velarde, Aja Mujinga Sherrard, Jasmine Baetz

Has the attempted reparative work to address issues of equity and representation within spaces of art and education of recent years made any difference? Is it possible within the constraints of academia to create a critical pedagogical practice, a multi-faceted, transformative, pedagogy serving students and educators? If so, what might this look like? These panel members seek to have a conversation in which we consider methodologies, philosophies, and ways of teaching as critical spaces to investigate narratives of power and perspective that reveal complex contextual histories and contemporary issues. Panelists will speak to the Imperialism, Colonialism, Eurocentrism, and Orientalism that inform academic institutional art and craft curriculums, and we will attempt to move beyond a binary and reactionary conversation through sharing generative studies and approaches from multiple viewpoints and cultures, current and past. The expansiveness of clay as cultural, social, economic, racial, gendered, and political material speaks to knowledge and aesthetics outside of, in resistance to, and concurrent with hegemonic discourse. The compelling participating panelists are artists and educators in various stages of their careers representing a range of work. Each actively engages in questions around decolonizing the disciplines of art and art history and present an abundance of experience, ideas, and strategies to share with those interested in changing spaces of learning to reflect the vastness of ceramic practices and histories. This discussion will collectively explore ways to disrupt and inspire, to challenge and imagine how we engage, learn, and teach.

Kukuli Velarde questions “how we approach knowledge, how it is produced, who produces it, and what

that implies.” As she explores “ways to teach about cultural appropriation, the hierarchies in taste and of aesthetics, and the history of clay beyond Asian and European aesthetics.”

Aja Mujinga Sherrard, who completed her master’s thesis on “the problem of Eurocentrism within the field of art history,” digs “into the history of the field—uncovering the Eurocentric humanist myths that underpin its core logics and organizing principles.” As an educator, Sherrard has “grappled with the hands-on logistics and pitfalls of incorporating decolonial strategies with the constraints of academic systems.” “Reading deeply in black studies, Indigenous studies, queer studies, and feminist studies as part of my doctoral research through the University of Texas–Austin, I remain embedded in these conversations at both a theoretical and practical.”

Jasmine Baetz is “interested in classroom conversations about legibility and positionality in art practice and critique; in naming and interrogating practices of ownership, erasure, appropriation within hegemonic art practice; navigating the level of historical/contemporary critique to share with studio art students.”

Lauren Sandler’s work as an artist and educator challenges limited and restrictive structural knowledge to reflect the expansive historic and contemporary narratives and practices of clay. Sandler works towards a curriculum that questions the colonial and imperial histories that shape the ceramics canon, and spaces of academia. She has centered her practice on cultivating equity, access, and racial diversity within the institutional spaces she navigates.



KUKULI VELARDE, *A mi Vida* series
Performance piece