

DANGEROUS PROFESSORS, CHECKLIST WITH PRICES

1. *Progreso*, Neon, 2017

Gonzalo Reyes Rodriguez, an Adjunct Lecturer in the department of Art and Humanities at the City Colleges of Chicago, requires students to read essays by writers of Marxists tradition. In his History of Photography course, he breaks away from the textbook to include photographs and film of protest, war that are anti-American. In his studio classes, he persistently shows work by artist with a radical political agenda and requires students to read *Death of the Author*, an essay that promotes the refusal of god.

2. *Maze Attempt III; 1963-Mar-17*, RC Silver Gelatin Print, 2017

Daniel Hojnacki, Teaches workshops and after school photography programs to high school students at After School Matters & Marwen. He promotes students using “experimental” photography as a form of marketing topics of race/gender equality, and Chicago as a “Sanctuary City” for illegal immigrants. The material in his curriculum has encouraged radical liberal ideas of art making and to protest the values of our government.

3. *Blackboards, Abandoned Bedouin School, Northern Negev*, (Two out of four pictures) Color photographs, digital prints, 1997

Gilad Ophir is an Israeli visual artist, and photographer, based in Tel Aviv. Ophir is a senior lecturer at Bezalel Academy for Arts, Jerusalem. He also teaches at the Shenkar College of Engineering, Design and Art, Ramat Gan, and Oranim College, Kiryat Tivon. Ophir served as the Head of the Israeli Artists Union between the years 2012 and 2016. His work and pedagogy reveal the visible and invisible relationships between power, economy, and ideology, and the ways they manifest through the local landscape.

4. *Loss on Ignition*, Artist book, 2015

Marissa Lee Benedict, an Instructor at the University of Oregon in Sculpture and Fiber, publicly describes her practice as one “of instigation.” Along with her collaborator and partner David Rueter (Assistant Professor, Art & Technology, University of Oregon), Benedict is currently spending federal monies from the NEA to produce “infrastructural” art – art with a sympathy to WPA era “public works” projects – for Gary, IN. In 2016 Benedict and Rueter were commissioned to produce work for an exhibition that openly criticized the oil industry and environmental contamination in southeast Chicago (“Petcoke: Tracing Dirty Energy,” Museum of Contemporary Photography, Columbia College; funded by the National Defense Resource Council). In the classroom she distributes resources and invites guest speakers that align with a socialist and social justice agenda, requiring that students consider their artistic gestures as historically contextualized by concerns such as feminism, “Maintenance art,” racial inequity, gender violence, environmental justice, and legacies of colonialism and globalization.

5. *Les trois luxes*, Carbonized architectural blueprints, 2017

Phil Peters, an artist currently living in Los Angeles, has lectured and lead workshops for students. His research practices encourage students to explore parallel and alternative narratives to recorded histories. This practice re-frames these histories as incomplete, loosening the seems of what we understand to be the truth.

6. *Redaction Composition No. 3*, laser Print Collage on Legion Lenox 100 Paper, 2017

Jeff Prokash is an adjunct lecturer at the School of the Art Institute of Chicago. Despite his usual mild-mannered demeanor Prokash is prone to frequent outbursts and lengthy digressions that advance an anti-capitalist agenda bent on dismantling cultural norms. Prokash’s reading lists include numerous texts that

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are leftist in nature. He frequently requires his students to participate in lengthy discussions on ecology, feminism, and Marxist dialogues and assigns cryptic exercises that require the exploration and application of these concepts. He once told my class that we were not special, but I am pretty sure that he wasn't referring to me.

7. *Excerpt from Bar Code*, ink on cardboard

Tyrone Williams teaches literary theory at Xavier University, in Cincinnati, OH. Williams challenges bedrock assumptions about the both the concept and possibility of the "literary." He also teaches English language literatures from around the world that challenge the hegemony of Western values in general and United States' values in particular.

8. *spellcheck anomaly*, written framed letter, edited and printed framed letter, 2017

R. Treshawn Williamson * Student of Ryan Coffey

R. Treshawn made the work "spellcheck anomaly" to reflect on his anxieties and self-conscious dismissal on his lack of education. The work displays his curiosity, questioning ownership after editing. How much editing does it take for something to not be the original creator's work anymore? What is perfect grammar? Proper language? How do you present yourself as a professional? And what does that look like reflected on the duality of ebonics against institutionalized language?

Ryan Coffey is a human being in a continuum of human, and other beings, that is learning, evolving, creating, sharing and finding meaning whilst in the midst of vast form and vast nothingness.

9. *Industrial Slag Specimen, Geological Selections from the Museum of the Anthropocene*, collected rock, brass, wood, fabric 2017

Stella Brown, an artist and curator living in Chicago, IL, creates work that explores our current geologic moment- the transition into the Anthropocene epoch. She proposes that for the first time in human history we are knowingly creating a geologic period of our own and she is working to collect and document its geology. The presentation of man-made detritus as geology asks the viewer to not only acknowledge mankind's permanent changes to the planet, but to also consider its possible value scientifically and as a curiosity or specimen to collect and admire.

10. *Correspondence ("Lion Lion Lion")*, from *The Collected Emails of Leon Golub and Nancy Spero*, edited by Sarah Mendelsohn and Nausicaa Renner, unpublished, 2013

Sarah Mendelsohn dreams about former students, former teachers, and civil collectivity. March 20, 2017: Anna, Franky, Lila, and a few others from my ten-to-thirteen-year old-crew at Abrons are sleeping on gym mats inside the New York Public Library during some kind of environmental or human disaster—the kind of disaster that ends a city. Diedrich Diederichsen is there too, wearing shorts, checking in to see how we were doing. *I'm trying*, I say.

11. *Untitled Language Painting I Extracts from abandoned Art Foundations vocabulary quizzes*, ink and graphite on paper mounted to canvas with PVA, 2016

Chicago-based artist, curator, and educator Brandon Alvendia has taught art for nearly 15 years with various institutions, serving both at-risk and very-extremely-not-at-risk-at-all populations alike, as well as independently through his art practice (none of which officially bears the title of Professor, though he

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won't correct students who call him that.) Alvendia is known to self-publish and freely distribute radical-leftist propaganda through his art-publishing house Silver Galleon Press and encourages others to do the same because of the low ROI on art history textbooks. In addition, he prefers to teach by example and use his curatorial practice to collaborate with students, former students, and the general public instead of exploiting them for free labor as art-assistant interns. Alvendia agrees with the most recent student evaluation on the review website Rate My Professors that states, "...he sometimes tries to make more meaning than there actually is, or insists there should be meaning behind everything." (He also agrees with another earlier appraisal on the same website that claims he is, "dope".)

12. *We are the apparatus*, LCD computer screen, engraved, 2016

Beate Geissler and Oliver Sann have been active as a collaborative partnership since 1996. Their work concentrates on inner alliances of knowledge and power, their deep links in western culture and the escalation in and transformation of human beings through technology. Geissler/Sann's artistic research utilizes a variety of forms of visualization: these include photography, video, installation, games, performances, internet-based work and books. On the threshold dividing document from created reality, on the border between factual occurrence and fictional bringing-into-being, their work scrutinizes the inherent idiosyncrasies of media. Within the collaborative space of an artist duo and interdisciplinary research, the artists' work spans science, anthropology, sociology, philosophy, political science and contemporary art.

13. *Factual Facets*, Enamel spray paint on paper, 2016

Claire Ashley, Adjunct Full Professor at the School of the Art Institute of Chicago, requires that every students' individual voice become part of their work. Quirks, peculiarities, polarities, arguments, desires, worries, doubts, beliefs are sought out. Homogeneity is banned.

14. *Wishing I wished that you wished you were here*, inkjet print, glass, wool, and artist frame, 2017

Matthew Schlagbaum, an Academic Advisor and previous instructor at the School of the Art Institute of Chicago, incorporated progressive readings and discussions regarding race, class, gender, and queer theory into his courses. He even used this propaganda in courses whose description did not explicitly state that this type of content would be covered. Recently, in his role as an advisor, he became aware of a situation regarding the censorship of a student's artwork by the institution he works for. Instead of siding with the institution, he informed upper level administrators that he felt the situation was handled in an inappropriate and culturally insensitive manner.

15. *United States of America, Plaintiff, v. GPH Management, LLC, as Owner of the Gramercy Park Hotel, and RFR Hotel Group, LLC, as Operator of the Gramercy Park Hotel, Defendants 2011, Consent Decree, Ink on Paper*

Joseph Grigely is an artist and critical theorist, and Professor of Visual and Critical Studies at the School of the Art Institute of Chicago. He teaches classes on exhibition prosthetics, dissemination, and archiving practices. In one of his classes, on theorizing disability, students are required to address a situation involving inequitable accessibility and propose a pragmatic solution to the situation, even if it requires filing a formal legal complaint under provisions of the Americans with Disabilities Act.

16. *Dangerous Syllabus*, Official California Department of Corrections inventory of books removed from the cell of George Jackson after his execution by guards of the San Quentin State Prison, black thumbtacks; dimensions variable, 1971/2017

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Elliot Reichert, a graduate student at the School of the Art Institute of Chicago, researches the origins and transformations of nationalist movements in the Middle East in the wake of Sykes-Picot, the Second World War, and the Global War on Terror. His work uncovers a history of complex negotiations of political and social identity-formation that defy the West's convenient narratives of Eastern inferiority, which have been used to justify colonial and neo-colonial campaigns in the Middle East. Intersectional and transhistorical solidarity form the basis of his investigations, which link Communist, Pan-Arab, Pan-African, Non-Aligned, and decolonial struggles worldwide over the course of the 20th and 21st centuries.

17. *Verticality*, Dimensions: Vary, Material: Found object, 2017

Devin Mays is an educator and conceptualist whose interrogation of space and culture questions the socio-political and cultural conditioning of contemporary society. He uses trash and other forms of detritus to reframe ways of seeing. After introducing his practice to the classroom, students have been seen photographing and collecting discarded Newport boxes.

18. *You Can't Go It Alone*, Hahnemühle photo rag paper, 2017 Teresa Silva in collaboration with Sebastián Aguirre

Teresa Silva is the director of Education and Residencies of Chicago Artist Coalition. Silva believes that artists can transcend the here and now, the madness that government hands us and the lies that the media tell, to show us that another world is possible - and Teresa is here to support and uplift them.

19. *For Margaret Rowen in Los Angeles* from the series *It Starts with an Earthquake*, graphite and vinyl paint on paper, 2017

Ryan Thompson, Associate Professor of Studio Art at Trinity Christian College, encourages students to think for themselves. His students are required to question their presuppositions and support opinions with facts. Furthermore, in his courses, he dissuades students from believing in Young Earth creationism and instead promotes 'geologic time.'

20. *Onions*, Keynote Presentation, 2017

Kia Miakka Wood, a substitute teacher in Chicago, works to advance a knowledge in young students that Black Lives Matter, Water is Life, climate change is real, American exceptionalism is a myth, that they can defeat white supremacy, and to respect, honor and love people of all colors, cultures, backgrounds, genders, orientations and religions.

21. *Floral Study 38*, Acrylic, Varnish, and Solvents on Archival Inkjet Print Mounted to Dibond, 2016

Erik Beehn, is an Artist and Adjunct Instructor at Columbia College Chicago that believes the classroom should be an environment which fosters risk. Beehn works towards creating an academic experience that helps to expand student understandings of the world, as artists responding to those understandings, and as participants of that world who can make positive change in their communities.

22. *Cork Abstraction_Movie on 3-16-17 at 2.15 AM*, 2017

In terms of his profession, Arthur Menezes Brum struggles to make a career out of tentative contracts with various institutions throughout New York City. When asked what he does, he says he is an educator first. Only much later does he discuss his practice or the cultural production of others. He resists being called an artist because he recognizes that when asked what he does, people would like to know who pays him for what. This obviousness is seen as a pretentious evasion. He does little to correct this.

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Brum has the simple goal of having people reflect on the relationship between what they experience sensorially and what they know. He prefers to consider art works cultural products which emphasizes the pluralistic and democratic nature of material culture. This equivocating and democratic impulse is often received as a nihilism. With both faculty and students, he discusses issues of power in a common place way which makes many people nervous. He enjoys questions as much as answers, if not more so. This enjoyment leads him into the wall of american anti-intellectualism. This consistent collision leads to much anxiety and despair. While pondering this situation, He yearns to discover something political to do. What it is he does not know.

23. *Sunset and a Tower*, 2010, Single channel SD video, 2/5 from an edition of 5 & 2 AP dimensions variable, landed by the artist and Aspect/Ratio Chicago.

Orr Menirom enjoys setting on fire effigies of entrepreneurial luxury towers. She encourages her students to burn fixed patterns of political perception, oppression and narrow-mindedness, and to nurture a culture of free speech.

24. *Celebrity '87*, HD video / stereo sound, 2013

Adela Goldbard, a Graduate and Teaching Assistant at SAIC and former Assistant Professor at the National School of the Arts in Mexico, trains her students to be suspicious and to question their inherited modes of thinking by continuously and acutely interrogating what they do and how they do it. She deconstructs power relations through non-hierarchical methods of working and by stirring a deep consideration of the (non-revealed and non-accounted) socio-political agendas of their lives and work. She reads Latin-American poetry in class.

25. *From the Room - Sky Warning Video*, with DJI Phantom 3 Standard, Fenix PD35 Tactical 1000 Lumen Flashlights, 2016

James Pepper Kelly, an Instructor and former Teaching Assistant at the School of the Art Institute of Chicago, insists on active listening and a lack of silencing in the classroom. He rejects simplistic paradigms, both conservative and liberal, in favor of complexity, relativity, and generosity. Students in his classes study international and non-normative works in order to sharpen their empathetic & critical abilities.

26. *Dead Cat Bounce 3*, 2016. Video

Philip Vanderhyden classes read Marx, Lukacs, Marcuse and many of the other open-ended followers of that line of thinking. Vanderhyden tries to be upbeat when he teaches it, though the classes are usually a bit melancholic, mostly because the reading list encourages one to compare hopeful moments with the realities that push against those hopes. The terminus of the class is the ultimate moment of sadness, when students consider the money that they spend on education in order to participate in a world that doesn't hue to the ambitions that we so carefully construct in art school. An awareness of this condition is hopefully a danger to the art world.

27. *Ascending Gradient (Forte Fortezo G4 Fiber)*, 2017 unfixed gelatin silver paper, photogram, scored

Julie Weber, an adjunct professor of photography at Waubensee Community College and Dominican University, is a known feminist and equal rights supporter whose practice explores photography by using photographic materials in nontraditional ways. The intersection of art and politics is a recurring topic in her classroom. She teaches visual literacy by instructing students to not consume but digest images - to question authenticity by analyzing source, noting aesthetics, considering narratives, and cross-checking

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information. Considering photography as a powerful tool that can be used to raise awareness and incite change, her reading list includes texts by Susan Sontag, John Heartfield, Errol Morris, and Rebecca Solnit.

28. *Uncertain States, Untitled 4*, ink on paper, 2017
\$450

Udita Upadhyaya is a Chicago based artist and arts educator who insists that her students acknowledge the personal as political. She requires students to map (and check) their privilege. Her students devise strategies for deep attention and empathetic listening as means to understand difference. She teaches self-care as a radical act.

29. *Post Museum Void*. Museum postcards, stickers and packaging tape, all materials sourced from the AIC Ed Department, while the artist was there on residency. Portraits from left to right: Key, Abraham, Violet, Samaria, Janet. The portraits were made during an unplanned class project where students used still life objects to alter their identity.
\$120 per pair

Alberto Aguilar is full-time tenured instructor of studio art at Harold Washington College, one of the City Colleges of Chicago. Since he first started teaching there in 2006 Alberto has been dedicated to exposing his students to contemporary art practices rather than academic approaches which he views a form of institutional racism. Aguilar initiated *Pedestrian Project*, that focused on making contemporary art practices more accessible to students. The project invited working artists (particularly artists of color) to engage with the college students by organizing exhibitions. In 2015 Alberto was reprimanded by an administration for writing an article in Newcity which mentioned a negative comment his daughter overheard her high school teacher say about Harold Washington College.

30. *d nu d*, Mixed media, 2016
\$800

Diana Torres is an artist and educator at Marwen. She defends and supports queer women and those with less privileges because of their sexuality or gender. She always encourages her students to examine the complex and ambiguous nature of identity claims and understand the importance to claim their identity even under the danger of exclusionary practices.

31. *Diagram for obscured viewing*, 2016, gypsum powder, liquid binder, dyes
\$500

Adam Crosson was vocal in his opposition to Texas' S.B. No. 11, pertaining to the carrying of concealed handguns on college campuses. He signed a faculty petition that would disallow students to enter classrooms armed with a gun and voiced to his students that campus carry would potentially endanger the quality of their education and limit the University's ability to hire faculty members. Crosson feels that the studio art classroom is a place for vulnerability and the presence of loaded weapons would inhibit the University from evolving through necessary vulnerability within pedagogical praxis.

32. *Is this the hill I'm going to die on*, pencil on paper, 2014
\$1500

In her class the tool box is vulnerability, fragility & anxieties. Through a process of alchemy, Nelly Agassi teaches her students to sculpt their emotions; to thread and weave their personal landscapes into a patched quilt work of biographies. The personal histories create a political scenery. Agassi educates her

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students to find and strengthen their spine, turning their disadvantages and faults to gold.

33. #144, acrylic on panel, 2017
\$1000

Cole Pierce, Communications Director at Northeastern Illinois University's Center for College Access and Success, works tirelessly to ensure that underprivileged youth are prepared and supported for a post-secondary education. In addition to basic college readiness, students are indoctrinated with ideas of social justice. Founded upon liberal and progressive ideals, the teachers, students and parents in these segregated communities are being emboldened by resources and access to education.

34. *BRINKS*, work on paper, 2016
\$500

Stevie Hanley is a self-described "gender non-conforming radical queer" who worked for more than ten years as a sex worker. He now teaches in Continuing Studies at the School of the Art Institute of Chicago, including in the Early College Program (ECP) and the College Arts Access Program (CAAP), where he teaches minors.

35. *FINAL NOTICE*, Marker on canvas, 2017
\$400

Leonardo Kaplan is a Chicago-based artist. He has co-directed the now passed Hills Esthetic Center and currently BOYFRIENDS, spaces that enable marginalized emerging artists to produce exhibitions that are critical of our surrounding social structures. He has shown at NEW CAPITAL and The Graham Foundation in Chicago, the Fries Museum in Berlin and ACRE. In All of these projects, he strives to create expressions and visible platforms of plurality, diversity, and equity.

36. *Tackle Box Study #1*, ABS plastic, foam, soft tackle plastic, 2017
\$650

Christalena Hughmanick, a lecturer in Fiber & Material Studies at the School of the Art Institute of Chicago advances and promotes the field of fiber art, which has historically been relegated to the basement of the museum. Prehistoric textile construction methods are used as techniques for making conceptual art. Keeping alive ancient ways of making provides agency in an ever-growing economy of mass production that also functions as a basis for much contemporary art fabrication. Students are encouraged to consider their relationship to material culture while studying the evolution of industry, beginning with the field of Motion Economy and working through all four industrial revolutions.

37. *Has Always Been and Always Will*, latch hooked yarn, Ongoing series, , 2016
Each of the 4 pieces is for sale individually.
Biggest (red/black): \$100
Medium (brown/magenta and cream/pink): \$60 each
Small (magenta/red): \$40

Claire Arctander guides students of all ages through contemporary art exhibitions at the Museum of Contemporary Art and Weinberg/Newton Gallery. She encourages gallery visitors to ask critical questions, to express their thoughts and opinions, and to make their own art.

38. *Letter to the dear students, dear colleagues, and dear, dear watchers*, printer letter, 2017

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NFS

Hannah Feldman is an associate professor with tenure at an elite, private university in suburban Chicago. Her annual salary is at least 5x that of the luckiest of lucky full-time adjunct professors in the same area. This fact often renders her speechless when she tries to articulate her furies; it reminds her of the relative values of higher learning, where debt forges subjects like yellow tape traps flies, where ideological whitewashing of the most extreme variety is exercised by the same private interests that are responsible for generating the real and often bodily risk that keeps vast numbers of the world's populations subjugated by and subject to dispossession, genocide, starvation, environmental catastrophe, sexual violence, gendered violence, shelterlessness, illiteracy, poverty, discrimination, and brutalities of all kinds. Hannah Feldman thought you might want to know how many Northwestern faculty are cited as dangerous by campus-watch.com, but, in the last two weeks, the university's name has vanished entirely from the website's "survey of institutions." She wonders why, and puts the question to you, so that you too might look into the private interests of the public figures who serve on Northwestern's board of trustees.

39. *PROTEST SONG (AGAINST TESTING)*, chalk on construction paper, tacks, 2017

Jesse Malmed, an artist, curator and educator, is presently teaching at two colleges (University of Illinois at Chicago, University of St. Francis), a high school (North Grand) and a kindergarten (Hibbard) alongside facilitating screenings, exhibitions, performance events, residency programming, publications and other non/quasi-institutional educational and cultural encounters. His pedagogy works to link critical artistic production with a sense of liberation and an invigorated engagement with the world. A radical approach to politics, form, access and creation alongside the twinned virtues of play and criticality bulwark readings, screenings and discussions that reveal potential ways of making, un-making and re-making media.

40. *Pleasing (Yellow)*, oil and mixed media on wood, 2016

Roni Packer is a graduate student and teaching assistant at the University of Illinois at Chicago. In her intro to painting and color class, Packer requires her students to embrace and understand their ancestral aesthetics taste. By encouraging students to espouse the beauty of their native culture, she emboldens diversity in class and generates a discussion about the ways in which the capitalist system dictates specific aesthetics and particular modes of thinking.

41. *Dangerous pink bear and logs*, Acrylic on paper, 2007

Amy Vogel is Associate Professor in Contemporary Practices at the School of the Art Institute of Chicago and Interim Director of the Department. As a professor she has taught classes such as Thinking with you Gut, examining the strengths and failings of human intuition; and Not Normal, looking at how artists use difference as subject matter and an enabling perspective. As an administrator, she supported topics for freshman such as: Alternative Sex Education for Artists, Radical Presence, Interactions and Interventions and The Toxic Avenger: Trash, Apocalypse and Material.

42. *Sampler* (6 weeks following embassy closure), cotton, polyester, silk, 2017

Heather MacKenzie has been on the faculty at the School of the Arts of Virginia Commonwealth University and at the School of the Art Institute of Chicago. She requires her students to read radical and provocative texts that focus on topics including feminism, racial justice, and class and economic issues. She promotes an agenda within her classroom that encourages active questioning of institutional hierarchies and has incorporated various teachings of Paulo Freire into her teaching philosophy.

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Jennifer MacKenzie, a lecturer in the English and Journalism & Communications departments at CUNY's Lehman College, centers her courses on media history around anti-racist activism from Ida B. Wells through Black Lives Matter. In her freshman composition courses students write essays on social justice movements, civil disobedience and police brutality. Her poetry class is a hotbed of lyrical protest, love and power grounded in the intersection of queer, female, Latinx, Black, anti-colonial and anti-war voices.

42. *Immediately Following The Greatest Adventure*, HD Video, bologna remnants, baby onesie, flowers, 2017

E. Aaron Ross, a former summer camp and afterschool teacher in Chicago, now spends much of his time as an uncle to a small niece and nephew. Together they learn how to play, to be kind, to read, to share, to take photos, to make music, and to tell jokes. After his niece showed a strong curiosity and love for using his camera, he purchased for her an instant camera of her own, which she now uses to explore this interest independently, and completely unsupervised. Ross has also begun an independent critique and discussion group that exists entirely without the oversight of academic or financial institutions.

43. Wax, gold leaf and rope, 2017

Cameron Harvey, a yoga teacher at Yoga Cares and an artist in Chicago, IL, teaches spirituality from many perspectives. She believes in diversity and reads the class Islamic and Jewish texts, Sufi poetry, and tales of the spiritual path from Hindu, African and Native American traditions. When reading from scripture she changes the pronoun from 'he' to 'her' and insists that religious texts are metaphor and that one does not need religion, but spirituality, to have a relationship with Spirit. Students must not believe what any authority tells them (including her as the teacher) but must learn to think for themselves through having their own experiences and honestly reflecting on them, becoming their own teachers.

44. *Practices for intimate communication*, urushiol pressed from poison ivy, linens, white oak, 2016

Lindsey French, a Lecturer at the School of the Art Institute of Chicago, teaches climate change as fact. She undermines American ideals such as the preciousness of nature, and pushes an agenda of science-based research. Her lectures and syllabi are filled with queer, feminist, and anti-capitalist artists and writers who actively embrace non-normative practices. Her classes explicitly intend to prepare her students to challenge authority and normativities.

45. *Buchenwald*, Digital Archival Print, 2016

Robert Lundberg is a graduate student in law and environmental studies and a teaching assistant at the University of Wisconsin--Madison. He teaches an undergraduate course on how the Greenhouse Effect warms our environment and how anthropogenic emissions of carbon dioxide, methane and other gases are increasing that effect. Additionally he instructs his students to seek facts, and think critically about those facts, in making decisions related to the environment and sustainability.

46. *Untitled*, acrylic & marker on wood, 2016

Juan-Carlos Perez is a visual artist who works with organizations, communities and schools (etc) teaching a wide range of art disciplines through out the city of Chicago. His artwork and teachings challenge individuals to investigate how perspectives and behaviors today have been shaped by traditional, nationalistic, colonial ideals and how they have contributed to the deterioration of targeted neighborhoods. He has been known to say in regards to president Donald Trump, "Someone needs to take him out".

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47. *White Nothing 1 (from 7 variations of nothing)*, China white ink on parchment, 2010

Joseph Havel, Artist and Director of the Glassell School of Art, Museum of Fine Arts Houston has required students to read "The Ignorant School Master" by Jacques Ranciere, "Capital in the Twenty First Century" by Thomas Picketty, and "Cruel Optimism" by Lauren Berliant as well as other books that present leftist and Marxist ideas.

48. *Notes on Tenderness*, Paper, Thread, 2016

Martha Tuttle is an artist, a writer, and a beginning educator living in New York City. Learning how to teach is synonymous for her with learning how also to create education environments in which voices that want to speak feel they have the space and support to do so regardless of volume or bravado. Tuttle believes that challenging what voices we associate with authority, especially within an educational setting, is pivotal to shifting hierarchy, as well as to creating conditions for a discourse that values listening as much as it does assertion.

49. *Chicago*, 50 matchbooks, 2016-ongoing
Give away

Felipe Steinberg is interested in the claim that the USA would be a place of social accountability, interpersonal trust, respect of the impersonal laws and equality. In order to discuss this proposals are made where some wounds are accepted.

50. *Yellow Pipes with Carbs, Any pipe with a carb is technically illegal to make, mail, or sell according to federal statutes: "21 U.S. Code § 863 - Drug paraphernalia (d) "Drug paraphernalia" defined: (7) chamber pipes; (8) carburetor pipes; (11) chillums;"* dimensions variable, wheel thrown stoneware, glaze.

Ben Peterson, an Adjunct Faculty of Undergraduate Ceramics, Non-Teaching Adjunct of MFA Sculpture at Hunter College, and an Adjunct Assistant Professor of Undergraduate Sculpture at the College of Staten Island the City University of New York, NY, requires students to read literature about gender, race, queers, and humiliation as part of his studio art courses. Students must relate the readings to personal experiences through art-making, thus indoctrinating them into the liberal progressive movement known as "contemporary art." He sometimes shows undergraduates photographs of naked people.

51. *Whoopee Manifesto*, text on whoopee cushion, 2017
Give away

Chris Reeves is a PhD student, instructor, and Teaching Assistant at the University of Illinois at Chicago in Art History. In his art history courses one becomes mindful of the omissive structural nature of written history; who writes what happens, and, of course, this appeals to art: what are we looking at, why are we looking at them, and who decides this? In a moment where the defunding of state education cozies up with evangelical US education secretaries and state legislative pressures to construct alternative histories—more Texas less Howard Zinn—there is danger in any historical pedagogy: attempting historical truth should not be seen as progressive.

52. *Us + Mary Miss material*, Concrete, dye, acrylic paint, 2017

As someone who recently resigned from a full - time position as Digital Marketing Liaison and Career Advisor in the Career and Professional Experience department at SAIC, Cathy Hsiao encountered on a

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day - to - day basis the priorities of the dean and one of the co-directors. Unfortunately, it seemed less motivated by educating students on the realities of their life after SAIC than by how to curry favor with professors, how to seem 'cool' to students and how to appear marketable and sellable to prospective parents, especially international undergraduates from China and South Korea. Yet Hsiao needed this full-time job. Like most of the staff, including lecturers, who hold up the institution on a daily administrative level, Hsiao is from the working-class. She works at SAIC because it offers full health benefits and the prestige of working at a premiere institution. It has sensitized her to the ways in which Bourdieu's notion of distinction operates on an invisible and unconscious level with art. Much of her practice is grounded on a process based self-education, that she hopes will affect also other. Hsiao is concerned with how to occupy a position of complexity in regards to our relationship to hegemonic structures.

53. *SOS*, mm on paper, 2016

Suzanne Silver, Associate Professor of Art at The Ohio State University, advocates the importance of social justice, freedom of speech, and freedom of expression in her teaching and in her art. She allows all points of view in the classroom, encourages artistic expression, and shows works by minority artists and those from countries on the "banned list". Empathy, understanding, and the importance of art in society are included in her assignments and readings.

54. *Alms for Arts Adjuncts*, Typed announcement in artist's frame and Hill's Coffee can, 2017

J. Thomas Pallas, an adjunct college professor and museum arts educator, purposely teaches without a syllabus or grades. Students co-design their curriculum in a community of learners without adhering to the hierarchies they have otherwise been accustomed. Encouraged to participate civically and democratically for the benefit of others, these students are essentially paying to perform services for others and are therefore indoctrinated to liberal ideologies.

55. *Papa*, Oil, screen print and inkjet transfer on canvas, 2016

Kevin Goodrich, a Lecturer at the School of the Art Institute of Chicago, requires that every student who takes his class to take responsibility for the content of their work. In order to earn credit for the course, his students must demonstrate growth and theoretical/critical research in all of their work. Students must find a form for writing in their studio practice.

56. *Untitled*, Pencil on paper, 2017

Yoav Hainebach a painter and a teacher, asks his students to forget everything they were taught. Destabilizing their pre-perception by going back to basic questions about the obvious. How do we see the world? How do we hear it? And how we communicate it? Only certain in the existence of questions, doubt there are answers.

57. Syllabus, print

Thomas Comerford teaches an ever-changing course on contemporary non-fiction media at the School of the Art Institute of Chicago. In this class, he asks that students develop a critical relationship to the media which they view or consume by studying both the rhetorical devices employed therein as well as the assumptions made by producers regarding how groups or individuals be represented. In doing so, he also insists that students examine the dynamics of power within the production of non-fiction media, and how this power might relate to their own positions and group identifications.

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58. Loss on Ignition, 2015, Carbonless soil samples, fat, wax, pelican case,

Marissa Lee Benedict, for bio go to number 4.

59. *Indoctrinations* (2017), collage of performance flyers, color laser print on foam board; design credits: “A Movement of Movements” (Diana Iglesias), “Beyond Resistance, Everything” (Lauren Bullock), “You are Being Watched” (Tony Perucci), “Sterilize” (Peter Pendergrass), “The Activist” (Jaki Bradley), “Buy Me!” (Jaki Bradley), “Spitting into the Wind” (Tony Perucci). Screen capture from image from “SilenceDogood2010’s Blog,” August 15, 2014. www.silencedogood10.wordpress.com

Dr. Tony Perucci is an Associate Professor of Performance Studies at the University of North Carolina at Chapel Hill. He requires his students in his courses on “Performance Activism,” to create pornographic performance “art” that expresses his radical anti-capitalist agenda. In 2009, he founded “The Performance Collective” with his students, which his website describes as an “autonomous, non-hierarchical ensemble” that makes “art and trouble.” In his writing and classes, he has referred to President Donald Trump as an “authoritarian bullshit artist” and mocking the size of the president’s hands.

60. *Memorandum*, Single Channel HD, 2016

Yair Agmon, Graduate Student and Teaching Assistant at the California Institute of the Arts, Valencia. In both his work and his classes Agmon asks his viewers and student to constantly de-colonize their work, through reading Black, Latin, Palestinian, Indian and non-western thinkers, that overturn the subjugation of knowledge and nationalism. Agmon demanded his audience to commit to community engagement and social justice practices.

61. *CLUB*, video, shot on an iphone in Chicago & Boston, Music by Sylvester, 2015 – 2017

At the beginning of each class, Ruby Thorkelson and her students sit around a table writing and reading their work aloud to one another. She shares as much of her writing and life with her students as they share with her. Is vulnerability dangerous? Thorkelson’s syllabus focuses on Claudia Rankine, Gloria Anzaldúa, Juliana Huxtable, Jenny Holzer, Sojourner Truth, Adrienne Piper, Félix González-Torres, Emory Douglas, Group Material, General Idea, Zoe Leonard, and more... Is centering work by artists who aren’t cis-het white men dangerous?

62. *Casual Encounters: A Month of Sundays*, HD video, 2013

Kate Hampel, an Instructor and Administrator at the School of the Art Institute of Chicago, designs courses and programs that require students to question the ideas they may presume to be normal. She encourages her students to opt out of commercial systems in the sourcing of materials, and assigns readings that are critical of patriarchal and colonial capitalist culture.

63. *Prole*, 8 min, HD video, 2015

Rodrigo Valenzuela is full time artist and starting this Fall an associate professor of photography at UCLA. Often during class or in the middle of a critique session will show Jodorowsky movies, Black Flag videos or interview clips with some relevant thinker to exposed students to discourses away from trendy culture or global capitalist train of thoughts.

64. *LABOR ARCHIVE J. MAGI SET*, paper, laser printer, 2017

Jill Magi, an Assistant Arts Professor at New York University Abu Dhabi, insists that students self-

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publish and curate each other, believes that art classes are trainings in how to live life, and is Freirian in her belief that students enter the classroom already in possession of criticality and they gravitate toward humanization. Teaching, for her, is a practice of examining how she both constructs and deconstructs the autonomous liberal subject. She aims to create a community that is supportive, playful, and rigorous enough to facilitate brand new diagonals—artworks—that cut through overdetermined notions of self, art, and society.

65. *HB SE-6060*, thick, rigid, non-glare plastic that is scratch, chemical, and vandal-resistant, 2017

Alexandra Lakind, a graduate teaching assistant at University of Wisconsin - Madison, teaches environmental perspectives through film. All students are required to critique films in regards to gender, race, power; to contextualize the work socio-culturally; and to place creations in a historical context. Discussions are encouraged to include subjective and experiential understanding: how did you feel? what was visually stimulating? Even the liberals see the danger in seeing that divides between culture and nature are often socially constructed!

/65. website, laptop, sign-up sheet

Dan Paz, Assistant Professor of Art at Truman College and visiting artist/lecturer at University of Washington teaches a course on the construction of identity through popular media. Paz considers the topic of selfhood under a patriarchal, white supremacist state as urgent and critical to pedagogic practice. In the beginning of this practicum-based video course students study the political stage through the polemics of consumer capitalism. Students are asked to analyze and compare the play *The Strangerer* by the Mickle Maher with the 2016 Trump/Clinton debates in order to isolate the performativity of patriarchy and the political state.

66. *Swarm*, wood, motor, latex, wire, thread, sinkers, over-the-hill birthday candle wax, 2017

Lisa Walcott, an educator, artist, mother and professor promotes openness, collaboration and respect. She asks her viewers to approach her work with a contemplative attitude and consider the unassuming or discarded as important. Her works contains themes of interdependence and tenuous balance held by reliance on others.

/66. *The Reflection of the Valley*, Pigment Print on Vinyl, 2016

James Lam Scheuren, a sabbatical replacement at the University of Vermont, teaches an introduction to critical theory course which has a required reading list of historical Marxist texts and philosopher Emmanuel Levinas. Learning to truly critique—in the orthodox Marxist sense—integrates itself into the course by parsing texts, art films, and music videos. The Levinasian “other” has its own section centering around art and essays concerning the prison system, racial inequality, and social justice.

67. *Chuckle, chitter, chortle*, plaster, grout, charcoal, 2017

Danny Giles, a lecturer at the School of the Art Institute of Chicago, is an African-American son of a single lesbian mother, has five siblings and grew up in a white-dominated, although somewhat diverse college town in Missouri. As the product of idiosyncratic influences and having come of age in the heyday of multiculturalism, Giles often reflects on the schematics of racial difference, representation and political speech. Danny actively encourages his students to investigate the intertwined aspects of personal and social identity that form our perceptions of self and others.

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68. *Cake*, polyurethane foam and paint, 2015

Kenneth Tam, faculty at Bard College MFA, is not quite sure if his work as an educator is necessarily dangerous. Producing artists within the academy often seems to defang art of its most dangerous potentials, channeling perhaps dangerous impulses into more socially acceptable forms and acts. If Tam is guilty of anything, perhaps it is not being dangerous enough in the classroom.

69. *Money to Burn*, shredded money in found frame, 2014

Ben Foch is Co-Director of New Capital (Chicago); boyfriends (Chicago) and 1.5 RMS (New York), all artist-run spaces that promote cultural activity independent from the market and academic institutions. His own work takes many forms challenging the traditional studio to market model and tackles topics from institutional critique to race, class and gender identity politics. Presented here is "Money to Burn" a work composed of shredded US currency in a found frame. This work uses the symbol of capital and exchange as the formal material for artistic production, calling into question the nature of the art market and the private institution (the Federal Reserve banking system) whose business is the printing of money itself.

70. *Fall*, Inkjet photograph Edition ⅓, 2016

Matty Davis is a movement-based teacher working across DIY spaces, cultural institutions, and universities—he is also wont to share studies on social media. Davis makes his students collide, with the ground, other bodies, and the systems that constitute their physicality—skeletal, metabolic, muscular . . . forcing access to primitive kinesthetic resources. Without these resources, the body risks destruction, and otherwise begins to reclaim vital embodiments lost to pedestrianism and certain technological habits.

70. *Out*, photographic stills, 2017

Roe Rosen, a transdisciplinary artist, writer and filmmaker, is a professor at Ha Midrasha College of Art in Kfar-Saba, Israel and at the Bezalel Academy of Arts and Design in Jerusalem. In his work, Rosen emphasizes on Modernists transgressive traditions, blurring fiction with truth, phantasmagoria and facts. In 1997 Rosen's exhibition "Live and Die as Eva Braun" at the Israel Museum, Jerusalem sparked a public scandal, due to its unprecedented treatment of holocaust representation. Rosen invested years in developing his female alter ego, Justine Frank, that produced exhibitions, a video work, and a pornographic novel. Currently, at Documenta 14, Rosen exhibits Live and Die as Eva Braun in Athens, and The Blind Merchant, and The Dust Channel in Kassel. He also recently released the bilingual edition of short writings "Live and Die as Eva Braun and Other Intimate Stories" with Sternberg Press.

71. *TRUMPUTIN*, pencil on paper, 2017 lender: Joseph Grigely

Rainer Ganahl is a dangerous ART SCHOOL TEACHER, since he Propagates the art of STRANGE TEACHING (strangeteaching.info). His main objective is to encourage art school students to stop making art but start thinking, i.e. STRANGE THINKING. Strange thinking is rendering alienation in the sense of Marx, Freud, Bataille, Adorno and Lacan into practice, as a set of strange practices. For a TEACHING SESSION he proposes to re-enact TRUMPUTIN: Perform FAKE group SEX with Putin and Trump masks the way our "so-called president" participated in sex parties in Moscow as reported in the news. Please, have the Boney M. song RASPUTIN ("Lover of the Russian Queen") blasting out loud.

72. *Sacrifice Ink*, acrylic, watercolor and pencil on paper, 2015

Lauren Beck is a Lecturer at the University of Chicago and a teaching artist with Chicago Public Schools.

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Whether she is working with MFA students or with 6th graders, she believes it is important not to mold students' work in the image of what she believes to be good. Meeting students where they are at, helping them to discover the questions that will sustain them and to make the best possible version of their work, can be its own form of resistance.

73. *The only thing he ever gave me*, paper, brass fasteners, 2016

Hope Esser, a Lecturer at the School of the Art Institute of Chicago, talks about sex.

74. *Untitled*, pencil, dirt, fake blood on paper, 2015

Iris Bernblum could be deemed "dangerous" because she loves her students. She loves them enough to demand critical thinking, and she loves them enough to demand them to face what's in front of them; to confront our 'humanness,' and all the messiness that it entails, without self-censorship. It's so important...to be present - fully and completely; eyes, ears, and mouths, wide open.

75. *Two Signals*, Acrylic on paper, 2017

Kate Conlon lectures in the Art and Art History department of Columbia College Chicago. Her courses examine the ways that language, both written and visual, create the world. She implores her students to approach this constructed world with criticality, questioning all of the forces that have affected its structure so that they may contribute, through their artwork, in a responsible way.

76. *EXHORTATION*, printed poem, 2017

Jason Morris, poet and occasional guest lecturer (at SF State and California College of the Arts, among others) encourages disobedience among students, both formal and otherwise. Advocates deviance, slowness, rot, refusal, and digression as alternative aesthetic tactics. Assigns students Artaud, Beckett, Spicer, Virilio, Deleuze, Acker, Bataille, etc. Encourages close readings of Emily Dickinson and Melville's *Bartleby*.

77. *Batu Body #2*, Latex, racquetballs, wax and pigment polish, handmade packaging, 2016

R W Miller is a Chicago based artist known for prints, collages, paintings, and installations exploring images as material. Critically exploiting the images that clot our political and sexual imaginations, wide-ranging output presents the proliferating digital media as decentered propaganda.

78. *Balloon*, digital print, 2017

Eli Petel, is an artist and the head of the art department at the Bezalel Academy of Arts and Design, Jerusalem. The department includes students from every social, religious, economic and sexual background and stream in Israel and the occupied territories. Petel tries to simulate democracy; therefore all groups or individuals influence the department's agenda. This leads to activities that are influenced both by right-wing perspectives and left-wing perspectives, religious agendas and secularism, social responsibility and the unpopular right to be outside the political discourse.

79. *Mummers dress with bell and flag*, 4x5 Color Negative, 2015

Mathew Paul Jinks: A previous professor at DePaul University, The Art Institute of Chicago and The

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University Of Illinois At Chicago. Mathew frequently includes conversations in his classroom around the subjects of transgressive ness, inclusiveness and how to break the Suburbanite model. His classes contain graphic imagery from artists such as Sally Mann, Nan Goldin and Robert Mapplethorpe and asks that his students emulate and embody these works.

80. *Oct. 19th, 2015 | 8:16 am | Los Angeles, CA, Cardboard, Pen Ink, Pinewood, 2016*

Abbéy Odunlami [A-b-e], a doctoral student at The European Graduate School. He's an advocate of cultural and political analysis from the Tri Continental regions (Africa, South America, and Asia). He's lectures and writings question power dynamics within standardized structures and modes.

81. *Untitled, paint on helmet, 2016*

Professor Ido Bar El, a painter, teaches since 1996 at Hamidrasha School of Art, Ramat Hasharon and Beit Berl College, Kalmaniya. Bar El also teaches since 1997 at Bezalel Academy for Arts, Jerusalem, where he was the Head of the Art Department between the years 2003 and 2010. Bar El took part in public protest, reading of soldiers' memories, sharing their military service in the occupied west bank, organized by "Shoverim Shtika." is an ",that translates to "Breaking The Silence ",Shovrim Shtika" Israeli Non-Governmental Organization established by Israel Defense Forces veterans who collect and provide testimonies about their military service in the occupied territories since the Second Intifada. The organization was attacked by the Israeli government and accused of acts of treason. A year after Bar El's public reading, he was accused by an organized right wing campaign of being "a traitor " and "a collaborator" over billboards and the internet.

82. *Virtually every site one can visit virtually, gaza strip digital video, 2016*

While not working in higher education, Rami George believes and fosters radical criticality and intimacy in life and practice – queerness is not just for the bedroom, resistance is not just a return to a lulled state of complacency, joy is necessary.

83. *Local Art For Local People, Mixed Materials, 2016*

Lise Haller Baggesen tries to speak truth to post truth in all walks of life, including the education she gives her own kids. Haller Baggesen is currently preparing for a big musical project with youth in the Bay Area. It will be a "science fiction based on science facts."

84. *FUCK YOU I HATE U, pigment prints on paper, map tacks, hardware, 2016-17*

Eileen Mueller, an instructor at the Chicago High School for the Arts, openly explains to the room when student behavior or opinions displayed during class are biased with misogyny, differentiated racial or economic experience, a disregard for the culture of others, limited understanding of trauma, or a lack of empathy. Conversations on such behavior are performed publicly in which students are asked to analyze their own bias and that of others- during these conversations the classroom is referred to as a "safe space" within which students are encouraged to self-advocate. When discussing art history students are asked to respond out loud, in unison to define "the canon" to which students loudly reply, "OLD DEAD WHITE MEN" before an individual student is then asked to further define the term and discuss the limits of learned histories. Feminism is touted as an ideal, during lectures artists of color and depictions of the black experience are at times given primacy over the work of white artists, and race is openly discussed in terms both ideological and personal. Mueller endangers her authority in the high school classroom when she recognizes verbal or performed biases in her own lectures and apologizes to the students.

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85. *Richard Serra is a very important Latino artist*, laser print of photograph made by Louis Carlos Bernal, photocopies, frame, insulated tape, 2014-15

Josh Rios, an educator at the School of the Art Institute of Chicago, constantly undermines institutional authority (and his own in the process) by prioritizing horizontal methodologies of knowledge production in order to disrupt ideas about expertise, proficiency, and common sense criteria of judgement. He consistently presents slide shows with no images because he is deeply suspicious of visibility and scopical pleasure, and hopes to instill that suspicion in his students. Tardiness often goes unpunished and students can leave the room without asking permission for any reason they believe justifiable. He habitually values process over outcomes and only promotes practices that reject incorporation into the art market or that recoil from the idea of creativity as an investment.

86. *Fantasuite series*, digital print, carpet, tacks, 2012-present

Antoinette Suiter's documented claims that the University is becoming a tool of capitalism, as well as her penchant for cursing in the classroom (particularly at the evils of supposed "toxic" masculinity), are both regularly employed as tools for indoctrination of the queer/feminist agenda. On October 3rd, 2016 she also stated to an undercover campus reporter that it was "problematic" to assume that those in minimum wage jobs were mostly teenagers, and that "the supposed myth of a class barrier is very much real". To hammer the last nail into her leftist coffin, she added, (as the conflict escalated): "it's just really hard for me to reason with someone who has never had to earn a living"—proving clear class discrimination.

87. *Spark*, p.k. watercolor on arches, spray paint on wood, 2016

Leslie Baum teaches outside the academia and believes that everyone can make art and that engaging in such making has life-enhancing potential. Her students are both children and adults. She teaches the general public at the Art Institute of Chicago and people at the Thresholds Bridge South, a mental health service provider.

88. *Letter For The Israeli Ambassador in Vienna*, text, 2008

Tal Adler teaches his two kids that humans are a part of the natural world, not superior to it. That religions are human inventions, not cosmic truths. He tells them that zoos are prisons for animals who didn't commit crimes. He tells them about the history of colonialism, slavery, genocide, occupation, racism. In addition to all that, he's an artist.

89. *white women pointing and laughing at your memories*, foamcore, canvas, plasticine, resin, oil, pencil, sharpie, paper, pushpin and found photographs, 2017

Daniel Luedtke, a lecturer at the School of the Art Institute of Chicago, teaches a class called "Alternative Sex Education for Artists" to Freshmen. Students are required to play pornographic videogames, visit places like the Chicago Leather Archives and Museum where they view and discuss Bondage, Sado-Masochism and the history of Queer bathhouses in America. The sex-obsessed syllabus boasts that the course "will examine the ways that explicit and covert representations of sex and sexuality have allowed artists and cultural producers to express alternative forms of pleasure, beauty and power that critically engage dominant social norms and oppressive dynamics."

90. *Juno No.2*, acrylic on hydrocal, 2017

Dan Gunn, a Lecturer at The School of the Art Institute of Chicago, ostensibly teaches painting but also

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requires students to examine art history outside of the accepted Western canon. He encourages students to consider their creative output using texts from the philosophy of language, linguistics, and sociology including those by radical leftist thinkers. Gunn works to give students the license to develop their own approaches to learning and artistic practice instead of just teaching them how to mix color or render the figure.

91. *Sediment Series*, cotton American flag, spray tanning solution, acrylic sheet, 2017

Trey Duvall is a teaching fellow at the University of Houston. Duvall encourages ethical conduct within his classes, including the acceptance of racial, and sexual diversity. As an art teacher, Duvall expects students to discuss and explore topics outside of the arts, such as contemporary events, policy and politics. He also encourages students to consider social context and societal implications of these current events. Duvall also asks students to reflect on social and political obligations in their role as artists.

92. *In Accordance With A Calibrated Madness*, digital print:editioned as Risograph, 2016

Annie Kielman, Adjunct Faculty at Harold Washington College in Chicago, requires that every student keep a journal. She does not ask that the entries discuss the course material, but instead address their thoughts for each day. She necessitates that they build strong and skeptical opinions as they navigate their worlds, and hopes that with practice and repetition, this mindful presence is not longer a required assignment, but a natural behavior. Her classroom activities include regular debates, experimental writing, and discussions about academic frustrations.

93. *fuck fuck fuck*, Graphite on paper, 2017

Sarah and Joseph Belknap, lecturers at the School of the Art Institute of Chicago, demand their students to defend their work by addressing the complexities of histories, economies, and ecologies. Every student must establish a complex framework and way of understanding themselves and others. No one brings bullshit to the table. They also believe in global warming and require students to read and to watch videos about science and our planet.

94. *Untitled*, photogram, 2017

Jason Lazarus is an Assistant Professor of Art and Art History at the University of South Florida, Tampa and a Low Residency MFA Mentor at the School of the Art Institute of Chicago. As an artist-educator mostly situated at a public research university in Florida, his students, regardless of their practice, are actively challenged to describe the relationship between their artist practice and the machinations of late-capitalism/the political status quo. Historic and contemporary artists whose practices upend normal power structures and modes of understanding are prioritized and communally investigated. Issues of racial, ethnic, cultural, and economic bias are introduced at introductory level classes. He is an aspiring leftist.

95. *Suprematist Cross*, Enamel on Panel, 2017

Boyang Hou is a director of Fernwey Gallery in the Ukrainian Village in Chicago, IL. Hou prescribes to no dogma; he is unsure of most things and uncertain on the rest. If you meet Buddha in the lane feed him the ball.

96. *Open 24 Hours / 1-13-17*: Hennessy, Rémy Martin, D'Ussé, Jose Cuervo, Patron, Bud Ice, Seagrams, Paul Masson

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Edra Soto, an artist, gallery director and Instructor for the Contemporary Practices Department at the School of the Art Institute of Chicago. Currently a freelance artist with a full time art career. Used to teach high school at the Chicago Public School system for 3 years and at the Charters School system for 6 years.

97. *Safe Zone signs from the Mississippi Museum of Art classrooms*, pushpins, 2017

Adam Farcus, the William R. Hollingsworth Fellow (in education) at the Mississippi Museum of Art, asks their students and colleagues to refer to them as “Adam” because the “Mr.” part of Mr. Farcus is not appropriate for their gender. Farcus’ states that if pronouns are needed that people should use they, them, and their. Students are expected to respect their gender.

98. *Album*, digital print, 2017

Yochai Avrahami is the director of a BA program and an art teaching certificate at Oranim College, north Israel. The college, which for many years had a homogeneous student population from the surrounding northern kibbutz, has in recent years received a wider range of students from different religious background, who now come from Jewish, Palestinian and Druze cities, towns and villages. Despite the welcomed change, the terms of acceptance still comply to adaption to a homogeneous society. In the past year, Avrahami changed the criteria for receiving students in the art department, however now this step is being perceived as threatening by the "academic quality" of those interested in learning art and their heterogeneity as a Jewish audience.

99. *Signature Collection materials*, Three Donald J. Trump Signature Collection neckties, 2017

Fred Schmidt-Arenales is an artist and filmmaker based in New York. In his work he interviews and interacts with people whose views he finds distasteful: republicans, constitutionalists, patriots, those who he deems “nationalists.” He studies the behavior and language of his interviewees to develop strategies to understand political ideologies are created and maintained. He encourages students to listen generously and closely to the perspectives they encounter, and to question narratives received from “mainstream” culture and media.

100. *The Rear*, 3 drawings on paper, 2016

Avi Sabah, a professor at Bezalel Academy for Arts, Jerusalem, encourages students to destroy, and document the destruction of their favorite work of art. Sometimes, Sabah proposes the students to adopt a cat.

101. *Moronauta, How Do You Say Goodnight?* performance, cyanotype, chromogenic print, postcard.
Postcards are given away

Niccolò Moronato, Permanent Lecturer at Polytechnic University of Milan, Italy.

In his classes, he teaches students how to think and express themselves creatively in English even if they don't speak the language. He helps the class detect and share the thought processes deriving from his fluency in 6 different languages, and encourages his students to use them in everyday life to bypass and challenge the single-language cultural, political, and work environment fostered by the National government.

102. *Shoe Dawgz*, mixed media

Marvin Tate is a Spoken-Word Artist, musician and Visual Artist. Last year he was commissioned by the

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Jazz Institute to write an adaptation of the Langston Hughes Poem “Ask Yo Mama” which makes its debut in December 2017.

103. *A Long Dress*, Oil Paint on MDF Board, 2017

Kingston Waller in collaboration with Kelly Lloyd

Kelly Lloyd, a Visual Artist, Essayist and Educator at The Baltimore School for the Arts- Baltimore, MD, requires that every student create artwork and write essays that are personally meaningful and politically relevant. Her classrooms are chaos. Painting I is full of students working on independent projects while listening to National Public Radio and freely discussing a mix of political events and pop culture anecdotes. Her current Contemporary Art History curriculum was determined by a conversation she had with her students about what they would like to learn.

Kingston Waller (b. California) currently resides in Baltimore City where he attends The Baltimore School for the Arts. A sophomore visual arts student, Waller is an African-American, Hispanic and Native American (Cherokee) man whose artwork focuses on Illustration and portraiture. His interpretation of the poem “A long dress” by Gertrude Stein was derived from the part that mentions colors and object being something that they are not. From that, Waller transformed the idea into human emotion. In his painting the two figures are the same person. While one figure is experiencing a negative feeling, the other is masking the same feeling with positivity.

104. *Zenith*, a set of seven scratch-off cards, in a dimension of a 7" vinyl, 2015 -16,
Please scratch at the piece

Patrick Durgin teaches The Communist Manifesto, radical Marxist and post-Marxist thought, and literature that stresses gender queer, feminist, anti-racist and post-ableist ideology. He forces students to study and write about American literature from the perspective of democracy and the founding of the United States in irreligious, genocidal, and enslaving tactics that continue apace in various more “mainstream” disguises.

105. *Untitled (Potemkin Monuments)*, archival inkjet print , 2014

Greg Ruffing, a Graduate and Teaching Assistant at the School of the Art Institute of Chicago, encourages students to question the institutions and societies in which they’re being educated. He is known to teach students that the common history of America should be contested, and he asks students to read texts by Marxists, socialists, black and brown writers, homosexuals, and others outside of mainstream norms. He is under the extremist belief that education isn’t a privilege, but instead should be a right that all people are guaranteed access to. He has been overheard denouncing for-profit education models and the rising amounts of student loan debt.

106. *Burning at Douma (West Bank)*, Oil on Wood, 2015

Dov Talpaz is a painter and a father. He has empathy. He feels and sees the pain suffered, with no regards to race, color, gender and religion. He wishes his paintings to open people's hearts.

107. *Moziah*, Watercolor monotype on Rives BFK, 2017

Drew Peterson is an artist, printmaker, and educator serving as Adjunct Faculty in printmaking at the University of Minnesota and Lead Instructor of the Visual Arts Literacy Training (VALT) program at

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Juxtaposition Arts in North Minneapolis. As a male artist of European descent given the opportunity to build and teach within communities of color he works to eliminate oppressive forces of misogyny, white supremacy, homophobia and transphobia through a pedagogical approach rooted in cooperation, self-determination, the dissolving of hierarchies, and empathy. As a printmaker, Peterson works to amplify the voices and provide greater visibility to artists from diverse backgrounds through collaborative fine art print publication.

108. *In the Round*, 35mm Transparencies, 35mm slide projector, Acrylic, Aluminum, 2016

Austen Brown, an Artist and Educator in Chicago, requires students to make work that is irrelevant. In asking students to carry out a trajectory of thought that works against “true free market values”, as well as value found in the art market, we leave behind a world that is deemed valuable by the elite, and enter one that advances notions of equality and openness.

109. *E Pluribus Unum*, Pre-Reagan pennies, steel, custom post-Reagan penny hardware, 2014

Liz Ensz, a Lecturer of Sculpture and Fiber & Material Studies at The School of the Art Institute of Chicago, requires that students read Marxist, Feminist, and Queer theory texts in her classes. She instructs her students to dig through the trash for art supplies.

110. *Ceramic sketch for Dusk Series (Aleppo) Blue*. Ceramic, 2017.

Alison Ruttan is an Associate Professor at the School of the Art Institute of Chicago. She teaches a Freshman class in Contemporary Practices called “Truthiness”, a course that is even more apt today as the borders of what is understood as “truth” are blurring under the Trumps Administrations wholesale use of “alternative facts.”

111. *The Story-Seat of Luminous Lion*, Plywood, Glue, 2014

Ramyar Vala was previously a teaching fellow in the Department of Visual Arts at the University of Chicago. In the first session of his class Visual Language: On Images, he asks students to draw the objects they are holding in their hands. All the surrounding objects are drawn from a side view. He takes the advantage of this assignment towards a broader political discussion of how the designed everyday objects can be dominating and drying the other possibilities of our observational and imaginative understandings.

112. *Job security*, staples, photocopies, framed, 2017

Eric Fleischauer, an Adjunct Assistant Professor at The School of the Art Institute of Chicago, promotes and encourages anti-capitalist ideas and practices. He shamelessly uses his position of influence to champion liberal political and social ideas to his students. His teaching promotes a questionable set of ethics, such as enabling piracy and bootlegging, encouraging civil disobedience, or lauding work by artists/activists who break the law. On more than one occasion he has suggested taking drugs before going to the movies or museum in order to gain a heightened “understanding” of artworks.

113. *Fuck the Criminals Who Love You*, poem, print on paper

Joshua Michael Demaree, a Teaching Assistant at Rutgers University-Camden, actively forces his students to engage in institutional critique. Despite being hired to teach students to write, he unapologetically requires them to read texts written by authors of all genders, races, ethnicities, sexualities, and creeds. This he justifies by claiming that effective writers are, intrinsically, effective

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readers and that to succeed in both endeavors requires an ongoing praxis of empathy.

114. *Other Chaos*, print on paper, 2017

Azadeh (Azi) Gholizadeh is an artist and not affiliated educator. She uses intersectionality as a reference to promote empowerment of women. She as an immigrant artist from one of the six countries banned from entering US, refuses to engage in conversation with individuals not recognizing underrepresented women of color who have no privilege.

115. *Axonometry In Perspective (Proun)*, inkjet print, pen, and pencil on tracing paper, 2017

Nazafarin Lotfi, an adjunct faculty at Harold Washington College in Chicago. She teaches required art classes to the community college students. She does not follow the department policy to teach within the confinement of the textbook and instead provides counter-examples to the topics presented in the book. She emphasizes the students to look beyond the American-centric worldview to investigate art history, and requires them to find artists in their communities, interview them, and create alternative materials to learn about art.

116. *pipe music*, Intervention, 2017

Troy Briggs, a Lecturer at the School of the Art Institute of Chicago, lectures about the dangers and signs of cultural and symbolic appropriation. Showing students that it is important to recognize the façade of a building as a mask, that locks are symbols, cultures are not mascots and that wood stain named walnut is still just paint on pine.

117. *Aurora Screen* (Ed. 3/4 A.P.), Acrylic Ink on Frosted Mylar, 2016

Ilan Gutin received his MFA from the School of the Art Institute of Chicago where he now serves as an Assistant Director of Undergraduate Admissions. While speaking with potential SAIC students who are still in high school, he encourages them to look past the obvious aesthetic choices they are drawn to in their work and focus on the deeper meaning. Often, that deeper meaning forces the student to look inwards on themselves and hone in on some harsh truths about who they are as a person and as an artist. Why do they make the work that they make? How is it different than every single other artist in the world? How do their unique lives and perceptions shape what they choose to show the world? These are not always for good reasons and there are no easy answers. Students, especially at such a young age usually struggle with this kind of subconscious search, but their work will ultimately benefit from it.

118. *This Is Not New*, Inkjet Print, 2017

Rajee Aryal is a woman, a person of color and an immigrant. She may be deemed dangerous for no other reason at all. She is also the mother of a young American boy to whom instead of imparting the tales of American greatness, she teaches about the atrocities of the American past, the injustices sanctioned and supported by government, the insidious overreach of the free market. She also teaches the value of criticality and the need to contemplate on an alternative to capitalism -all subjects that may deemed “un-American.”

119. *Untitled (Wall Weaving #1)*, Ceramic, hand-dyed knit, 2016

Allison Wade is a woman. She has a brain and a voice. As a Lecturer in the Art Theory & Practice Department at Northwestern University, Wade uses her voice – it may not be loud but it is strong – to call out what she deems as discriminatory or unjust, to foster reasonable discussion around issues that matter,

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and to create a safe space for ALL students.

120. *Radical Acceptance*, Gouache on paper, 2017

Danny Floyd is a lecturer of Visual & Critical Studies and Sculpture at The School of the Art Institute of Chicago. He does not hide his Marxist leanings, and in fact, sees critique of capitalism as one of the very purposes of education. For example, he teaches a course which, in the Marxist tradition, examines and questions the nature of reification in music, redefining music as a verb as opposed to a noun. This is not merely a semantic distinction but one that empowers audiences and listeners to break from hierarchical and hegemonic Western traditions under capitalism. Danny is interested in the radical idea that everyone has something to contribute to cultural production.

121. *Hook Crook Piece (#2)*, 2017, wood, paper pulp, plasticine, steel, vinyl

Gabriela Salazar, a visual art teacher at the Grace Church High School - New York City, asks her students to go to the shows of leftist, liberal, and licentious artists, and write and talk about their responses to the work. A recent project required students to use “resist” techniques (stencils, masking) to create a poster communicating a cause important to them to support or resist. Students are continuously challenged to question their assumptions about how they “see” the world.

122. *Fitting In*, Performative photographs, inkjet prints, 2017
Masha Zusman & Valery Bolotin

Masha Zusman, a Teaching Associate at the Fine Art Department, Bezalel Art Academy of Art and Design, Jerusalem. Introduces her students to various independent initiatives, groups and collectives in the field of art and society and encourages them to challenge conventional practices and accepted models of economic and social relations.

123. *Get Ready with Songbird*, Painted steel, candlestick, maple perfume bottle, hair-tie, cedar smudge stick, bird seed, hand-painted thumb tacks, selfie with rock, 2016

Lesley Jackson is an interdisciplinary artist and manager of the wood shop at The School of the Art Institute of Chicago. During the day, she helps students fulfill their sculpture dreams by drilling assholes in mannequins. At night, she retires to her own studio to research spells for conjuring flocks of birds and the recently dead.

124. *Use this View-finder for Observation*, 2016, die cut, letterpress and risograph edition of 100 80/100 blank viewfinders are free

Jaclyn Jacunski, is the Director of Civic Engagement coordinating arts programming in North Lawndale, Chicago at the School of the Art Institute of Chicago. She was trained and mentored by radical feminists, organizers and activists. She now coordinates art and civic engagement programs that are overtly political to address issues of people's “lived experiences” in Chicago under segregation, displacement, inequality, and violence, expressing the artistic mission as using: personal experience as sites of research, expansive understanding of art forms, and creative practices such as dialogue, listening and protest, spaces of restorative justice, care, and respect, cultivation of working in a spirit of generosity in community, honoring spaces outside the traditional art markets as valuable resources within the arts.

125. *Typographies of Hope: Work in progress*, inkjet print on newsprint paper, January 20, 2017 – January 19, 2018

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Kirsten Leenaars, Associate Professor Contemporary Practices at The School of the Art Institute at Chicago believes in a pedagogy of hope. Hope locates itself in the premise that we don't know what will happen and in that in the spaciousness of uncertainty is room to act, create and imagine. To hope is to give yourself to the future and that commitment to the future is what makes the present inhabitable. Hope requires imagination, empathy, information and determination. Hope is the willingness to work for something because it is good, not just because it stands a chance to succeed.

126. *Whistle built for Two Bisque fire clay (on oak shelf)*, 2016

Liz McCarthy is a Graduate Student and Teaching Fellow at University of Illinois at Chicago. In her Digital Photography class she asks that her students think critically about how they "see" the world, and how social, material, and psychological factors influence their process of seeing. Repeatedly she asserts "The camera is a tool, but it is also a weapon, use it responsibly."

127. *Golden Little Fucker*, stoneware, glaze, gold luster.

Ben Peterson, for bio go to number 50

128. *John Cage ft. MIT Press*, silkscreen, 2016, edition 7/10

Rambod Vala teaches Visual Communication classes in the Continuing Studies Department at School of the Art Institute of Chicago. His students explore social and political uses for design such as protest posters, guerrilla advertising techniques, digital activism, political propaganda, or even graffiti. The goal of his courses is to rethink the purposes of design, to become conscious of how social and political issues are engaged through design, and explore resistance to current political and social ideals. He challenges the belief system of students through various lectures such as juxtaposition of the Nazi and ISIS design aesthetics with American propaganda aesthetics.

129. *Tensor Remnant*, Archival pigment print, 2017

Laura Hart Newlon, an Associate Professor at Cornish College of the Arts, enjoys talking to her students about Nicki Minaj, 4th wave feminism, and motherhood. She believes 'intersectionality' is a concept all students should understand, and creates cultural context for her curriculum with progressive propaganda, assigning essays from The Atlantic and other liberal rags. Recently, Newlon discussed the ways artists use humor as a political tool with graduating seniors, hoping to prepare them for a future of various types of disruption.

130. *KIDS (my Aunt's children)*, cremated remains, glass vials, 2017

Jessica Harvey is an artist and educator based in Chicago, IL. During a recent workshop, she espoused anti-male sentiment by encouraging students to "fuck the patriarchy." Also, in a recent assignment on the archive and "reinterpreting histories," she forced students to use source material strictly from work by women, LGBTQ, and those who are "non-white." Therefore, discriminating against the straight male voice in history.

131. *Sitting Ovation (Static Version)*, Black Cherub Metronome, 2017

Brit Barton is Teaching Fellow in the Department of Visual Arts at the University of Chicago. In her pedagogy, as in her practice, there is an inquiry and reaction against the status-quo of institutions. Working against the traditional and patriarchal methods of object-making, her students are tasked with utilizing time and space in their work to reconsider what an artistic practice is within the hypercapitalist

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environment of contemporary society.

132. *Left over from still life*, plastic, 2017

Yue Nakayama, an alien with extraordinary ability who teaches video class. Existential cockroaches takes over the world. Usual harmless and by the time you realize, it's too late.

133. *The New Void*, pencil on paper, 2017

James Kao, an Assistant Professor of Art at Aurora University in Aurora, IL, teaches his students to ask questions about the institutions within which they live, learn, and work. He cautions his students to beware of how actors within an institution often lose their humanity in service to the institution.

134. *Granular*, diffuse collaged digital print and offset lithograph, 2017

Jase Flannery, an Adjunct Professor at the University of Cincinnati and the Art Academy of Cincinnati, encourages students to engage in an open dialogue around political and social issues through their own artistic output. In his classes, students are regularly exposed to artists, writers, and filmmakers whose works have progressive undertones and agendas. Students are also assigned written responses pertaining to these progressive thinkers.

135. *Kestrel score draft*, sound, 2017

Lee Sparks Pembleton lectures nigh on ceaselessly, and even occasionally to students in a professional capacity. Pembleton's current musical composition, an opera, features a central character who is the last human, indeed, the last lifeform, likely in existence in the universe. The character refuses to participate in repopulating the universe. The libretto focuses on a discussion between the disappearing multitude of stars, mysteriously dying; the last human; a ship's computer; a geek chorus; and a god with no purpose. The role of God is performed by Shaun Albro singer of the bands Against the Plagues and Throne of Sacrilege; ex-singer of Ebonmortis.

136. *Proposals for Other Spaces, #1*, Paint on Folding Ruler and Paper

Sreshta Rit Premnath, an Assistant Professor of Fine Art at Parsons, The New School - New York, does not teach at all but instead attempts to unlearn what he has been taught and helps his students do the same.

137. Red Line Service: Summer Festival 2016 (I & II)

Billy McGuinness, artist, and Rhoda Rosen, curator, are professors at the School of the Art Institute of Chicago, who invite students to create inclusive communities both within the classroom and outside of it in the city's public spaces. Students are encouraged to read and think critically about a range of texts that engender solidarity and compassion and that position art not as something framed on a wall, but collaborative and participatory, anti-representational, opposing consumerist, profit-driven, investment goals of the art world, and bumping up against and becoming real life. In order to earn course credits, students are asked to acknowledge, care about and work with people living in poverty. To Rosen and McGuinness, art has the power to restructure social relations such that human interdependency is recognized and every human being is equally valued and celebrated.

138. *Posters-around-campus*, 4 printed sheets of paper, 2017

Hiba Ali, a Graduate and Teaching Assistant at University of Texas Austin requires her students to

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conduct mandatory experimentation with questionable new and old technology in ways they were not meant to be used. Her pedagogy explores contentious media and pushing boundaries of all assumed categories.

139. *Counter-WTO Action Figure with Spring Action Arm*, 2002, Mixed, courtesy of the artist and Station Independent Projects, NYC

Give away

As an artist, writer, and activist Gregory Sholette teaches the history and theory of politicized and collective art practices since the late 1970s, primarily in NYC. One focus of his classes is on art as direct action. As a member of Gulf Labor Coalition (GLC) he seeks to call attention to the plight of precarious migrant workers in Abu Dhabi where a new Guggenheim Museum is in the works. Knowledge gained through research and seminar discussions focuses on how to challenge this development made all the more dreadful by the emerging global presence of xenophobic Capitalist Nationalism. Sholette is faculty in the Social Practice Queens project at Queens College, City University of New York (CUNY), where students are offered small stipends to develop "art and action" collaborative projects that move out of the university into other communities.

140. *Every Neon Sign in Philadelphia's Chinatown*, Zine/Publication, edition of 15, 2015

Alex Gartelmann asks two things of his students. First, to slow down, look, and fully absorb their worlds. Second, to subvert their comfort. It is in looking and in discomfort that students find a powerful agency that is self-aware, critical, and pushes against the problematics of populist thinking.

141. *This is About Options: Education, Art School, and Other Ways*, book

Jen Delos Reyes was born in the city of Winnipeg, and educated first in its local music scene of the mid-90's infused with the energy of Riot grrrl and DIY, and then in its university. [1] How she works today is rooted in what she learned in her formative years as a show organizer, listener, creator of zines, and band member. Graduate work at the University of Regina made the space possible for her to see her work as an organizer as a key component of her continued creative work.

[1] Credit to Saul Alinsky in form, and for the reminder that often the most formative educational experiences happen outside of the classroom.

/141. *The Kaolin Mine Nudies*, artist book, March 2016.

Ben Peterson, for bio go to number 50

142. *Study for Plazas*, text on paper, 2017

Give away

Allyson Packer, Part-time Faculty at the Santa Fe University of Art and Design and Teaching Artist for El Otro Lado and Friends of the Orphan Signs in Albuquerque, NM, asks students to identify the injustices they witness in their own communities. As part of her class, Packer requires students to complete independent research on historic and contemporary social justice movements and to critique the role of art in these movements as well as the way artists have subsequently appropriated these movements' aesthetics. Students are asked to use this research to find precedents for their work in her class.

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/142. *29th Birthday*, newsprint takeaway, 2012
Give away

Jessica Harvey is an artist and educator based in Chicago, IL. During a recent workshop, she espoused anti-male sentiment by encouraging students to “fuck the patriarchy.” Also, in a recent assignment on the archive and “reinterpreting histories,” she forced students to use source material strictly from work by women, LGBTQ, and those who are “non-white.” Therefore, discriminating against the straight male voice in history.

143. *Cyclops*, Fly paper, conversation with Michaela Murphy, 2017

Dana DeGiulio, Adjunct Faculty at NYU, SAIC and Columbia University, has slept with two graduate students, having sought love contra the rhetorical position of teaching in a discipline without a stable evaluative mechanism beyond historical criteria notable for exclusionary politics, flatness and actual violence. Like a mosquito.

/143. *Warrior*, Photocopied zine, Unlimited edition, 2016

Jaelyn Jacunski, for bio go to number 124.

144. *Doing Everything Possible With Possibly Nothing*, seven 20" x 20" x 20" one hour objects. The artists worked in pairs using materials gleaned from the props, sets, & costumes they created for a production/reinterpretation of *The Importance of Being Earnest*, in Alex Chitty's Intro to Sculpture class at SAIC.

Alex Chitty, a Graduate and Lecturer at the School of the Art Institute of Chicago, IL, requires students make an oath where they solemnly swear not to care about “making an ass out of themselves”. After demonstrating that much of the information covered in class is available online for free, students participate in activities, readings, thought experiments and dialogue that reap the benefits of physically being in a room with other humans. Rather than solely focusing on academic abilities, Chitty’s classes cultivate skills indispensable in the nurturing of group & individual creative capacities.

145. *YouScrew (6-32)*, Stainless Steel, 2015

Alex Goss is a woodshop and video teacher at a The High School for Performing and Visual Arts in Houston, Texas. Goss pushes his students to understand their city by learning how to first take it apart. Outside of the classroom, students are encouraged to cut up downloaded movies, and recover fasteners from long-abandoned construction sites. Students are told to reclaim their city and make it their own. Goss has been known to replace the screws in public bathrooms with his own tamper-proof design.

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