

Skylar Smith & Erica E Rucker

Arts Programming Overview + Teaching Artist(s) Bio

PROGRAMMING

Skylar- I currently teach high-school level art classes. I've taught all ages from youth to adult.

Erica- I have taught photography, writing and mask making from elementary ages through adulthood. I have also taught as an adjunct professor at IUS since 2012.

We are collaborating to provide a new program incorporating Skylar's art training and my writing skills. We are both experienced educators.

Teaching Artist(s) Bios(s)

Skylar Smith bio: Skylar Smith is an artist, curator, and educator. Her work deals with micro and macro perceptions of the natural world, and human-scale politics that influence perception.

Smith's work has been exhibited regionally and internationally, including at The Parachute Factory, Lexington, KY; The Anne Wright Wilson Gallery at Georgetown College, Georgetown, KY; The Barr Gallery at Indiana University Southeast, New Albany, IN; Quappi Projects, Louisville, KY; The 1926 Gallery, Chicago, IL; Sanskriti Kendra Foundation, New Delhi, India; and at the Sanbarbh Residency, Partapur, India. She has completed Artist Residencies in India at Sanskriti Kendra and Sanbarbh Residency; and Colegio Trener, an elementary school in Lima, Peru. Smith has curated several exhibitions, including With Child at The Huff Gallery, Louisville, KY; Hangar Show at Cardinal Wings Hangar, Louisville, KY; Wallpaper at Stray Show, Chicago, IL; and Suspension at 1926 Gallery, Chicago, IL.

In 2020 Smith curated BallotBox, a contemporary art exhibition examining past and present voting rights with support from Kentucky Foundation for Women, Louisville Metro, Louisville Visual Art, and Great Meadows Foundation. BallotBox was on display in Louisville Metro Hall and at 21c Museum Louisville through March 2021.

In 2019 Smith was selected to participate in the 'Hadley Creatives' fellowship program, and grants include Kentucky Foundation for Women 'Artist Meets Activism', 'Artist Enrichment', and 'Advancing Democracy, Building Power' grants, Great Meadows Foundation 'Artist Professional Development' grants, and a Great Meadows Foundation 'Curatorial Travel' grant.

She is a founding member of Kentucky College of Art + Design (KyCAD), and she has taught college-level art studio and art history courses for over a decade, in addition to teaching at non-profit and alternative education venues.

Smith has a Bachelor of Fine Arts from Maryland Institute College of Art and a Master of Fine Arts from the School of the Art Institute of Chicago. She is also a Certified Yoga Teacher. She has taught at the University of Louisville and Jefferson Community and Technical College (JCTC). Through JCTC, she also taught college-level courses to men and women in prison. She is currently the Artist-In-Residence at St. Francis School. Smith resides in Louisville, Kentucky with her husband and two daughters.

Erica Rucker bio: Erica Rucker is LEO Weekly's Arts & Entertainment Editor. In addition to her work at LEO, she is a haphazard writer, photographer, tarot card reader, and fair to middling purveyor of motherhood. Her earliest memories are of telling stories to her family and promising that the next would be shorter than the first. They never were.

Artistic Content of Programming

We are collaborating on a project that will result in the production of a visual art/writing mixed-media zine. We would measure outcomes by the participation level and content creation of those who take the workshop

Educational Content of Programming

As educators, we offer objectives and then gauge whether or not the participants have achieved those. Ultimately, we'd like the programming to build confidence and for participants to produce work in concert with others that they are proud of.

Process for hiring, training, and evaluating performance/effectiveness.

We would do a survey and consider how the project succeeds in our final goal with production of a zine and how the participants engage with the material and the process. We would also measure the engagement of the participants with each other in the collaborative process.

How are participants of all backgrounds and abilities included in programming?

We would use teaching tools that engage different learning styles (visual, hands on, oral, and some self directed) we would create an environment where students feel safe and we would solicit participants from areas where outreach is traditionally low.

How do we engage teachers and community center staff before, during, and after programming?

We would inquire about the culture of the organization, school or community center and engage the collaboration of the staff and teachers of those organizations throughout the process with surveys, conversations and encouraging their direct participation.

How do we engage participants in the creative and learning process?

Through reaching them where they are and within their various learning styles. We would develop a program that would allow for the potential of widely differing abilities. This might include simplification of concepts, allowing more time for some pieces of the project. We could add specific tools like stencils, transfer/tracing paper, photographs, collage and other materials. As far as writing, adjusting the program to the group's interests (hip-hop/music), breaking down into smaller pieces, showing examples and visuals that give them an idea of what is possible.