

So, that's it and then let's just get started and have fun and have a great conversation.

We are starting a little bit later then,

then we might have I want to know if you both have we anticipate usually up to 12 o'clock,

you know,

like an hour do you all have a firm stop at 12 or might you have a little wiggle room there at the end,

if we go over by 10 to 15 minutes.

If it's 5 or 10, that will be fine for me. Okay. But I have another appointment that I have to get ready for it. So if it's 5 or 10, I'm completely fine, but okay. Yeah. So, keep that in there.

I'm sorry, um, I did have a meeting it well, but I can let.

My research partner no. Yeah. Just in case we go over a few minutes. We'll aim still to get there. All right so we'll get started. If you don't mind. Um, are we recording yet?

Yes, thank you all my all right. Okay, let me pull this up. I'm all into the conversation.

Um, thank you guys and Lauren for being here with us today this is episode 2 of season 2 and so they will be focusing on anti, racist teaching through visual arts and design and I'm really excited about it.

I know Omar is too. This is going to be a great conversation. We want to be able to hear from you about the approach. You take 1st of all how you enter and do your work in visual arts and design.

So, if you could share with us a little bit about, what do you do in the visual arts and design world, tell us a little bit about it.

And then how you see anti, racist, teaching embedded within the work that you do as an artist or Scott, will you be willing to start us in this conversation?

That will be my pleasure. Thank you so much. Thank you. Omar, thank you. All uh, for.

For the opportunity to be here uh, it's a real pleasure. So, my name is Oscar together.

And I'm a film and video professor at Yukon. I'm actually in Stamford, Connecticut, which is the perfect location cause we're so close to Manhattan. There's so much stuff going on there. I've been teaching a new button for 2 years.

And I'm also a producer at PBS for online, and I've been producing with them for the past year.

So, to go back to your question question, I'm a filmmaker.

I do, uh, most of my research, I've done traditional research, you know, I think that's how I started when I got my PhD.

Back to you today and you wouldn't see Chapel Hill you know, I was doing a lot of writing. I was doing a lot of, uh, I come from a.

Critical theory background that's kind of like my thing.

But I realized that it was, I was really not connecting with my community. I would not connect with the audience that I was trying to reach out or to help out or to reframe or to represent.

Who was reading really I mean, uh, I think that literature reviews are important. I think that, uh, you know, doing the research that.

Justifies what you're trying to do. It's a right thing to you and I was fortunate enough to find a place. Like you can.

Where they celebrated embrace and the.

So so encouraging of my creative work, so this creative work.

It has, uh, and I hate to say it like this in time, because I say it has the same rigor. I'm like, well.

It's the same or or or even for you don't like to be able to do, uh, visual.

I mean, nowadays everything is an audio visual format.

You know, so how do you approach that? Are you able to get so much information into, you know, a 15 minute documentary? A 34 minute documentary.

3 minute meeting documentary, able to do that with the same rigor with the same. Uh.

Ethical considerations, but also, how do you share? Because I think that this lack of sharing that what we're trying to do.

So, when you ask me about, like, how do I incorporate it into my teaching is, is that sounds like the the main question that was.

Well, I guess I'm curious, I do want to know how you incorporated in your teaching, but at the moment going with the work you're doing as a film producer, how do you incorporated in your work as a film producer?

How how is your, how are you films empty races in nature if they are, or how you're working towards that?

Pr, and the thing is that, I don't know if I would label myself as an anti racist group, but I guess that.

I am in a wages that sometimes you don't label yourself that way.

You know, and then you're like, well, actually, yes, that's precisely what I'm doing is he's like, we're reinventing the words and we, we configure in what we do.

All the documentary while I do some commercial stuff, but my passion is about documentary for social change and I've been trying to reframe the immigrant experience that became a passion of mine.

So, when you start reframing the immigrant experience, I'm not talking about like, any immigrant experience. I'm talking specifically about the, like, people, immigrant experience.

And for the most part, the Latino immigrant experience, it's.

Pretty much the low class working class.

Uh, immigrant that comes to the States and the thing is that would you, would you see on the media the way it's picture? I started saying, you know what?

That's not accurate that is just not accurate the way that it's much more complex than that. Well, there's some good, uh, media that sometimes try to.

Accurately picture some of the stuff that's going on. It's deeper than that. So that's why I decided to give it came home with, like, my moral responsibility.

To be able to document that the, the live, and struggle that my people, my Latino people, and the immigrants communities in general, because I think that we all integrated here at some point. So.

You know, it's like, how do you think the brain, what you want to speak to begin to integrate? What is the American dream?

You know, I think that that has a lot to do with all the, the key words that we're talking about. I think that nowadays the big things, so trendy or public say, oh, include anti racist, teaching and anti racist.

Research, we've been doing that for a while, just with a different name.

You know, and the thing is that.

That's why it's kind of hard for me to use certain keywords. What I'm trying to do is.

Use my story, I think that you as a researcher use that they'll make you become an instrument of your own research, right?

How do you approach participants? How do you talk to them? How do you relate to them to find your versus same everything in English if they hear that? I have an accent. Are you able to.

Then you might say, oh, my, to represent them, you know, you're no 1 to represent anyone not even my own piece of this even there.

Are you talking about what, Daniel's are we talking about? Making people like how difficult it is so it's a very complex process that it starts taking time.

You know, uh, Omar was telling us that is in his doctoral program. I remember when I started my doctor for 10 years ago.

I had an idea what I wanted to do, but it's starts evolving. It starts just changing so much and you just have to be very open to to see what it's out there. So, how do I incorporated.

It just understanding that you have a topic a theme with, in this case is, uh, the working class, like.

Uh, uh, experience here in the States and how we understand the American dream.

And by doing that, well, 1 project is going to lead you to the next thing and yes. Well, I don't I never thought that I'm an anti racist per se, I guess that that's that's what I do with my previous projects.

I can tell you more about them in a little bit, but just overall.

Yeah, no, thank you. It was cut in, you know, I appreciate some of the things you raise, which is that it sounds like.

The some of the content of the work is specifically,

um,

aiming for social change,

but to also offer an,

in another perspective,

offer,

shed some light and,

um,

miss and misunderstandings of a community that's already marginalized.

Um.

In in a variety of ways, whether it's social class race, et cetera, and absolutely. We don't have to get stuck on. What do we call this? The most important thing is, and while you're on this podcast is that your work is doing it, whatever people want to call it.

I mean, I'm sure in 10 years we're gonna call it something else. But but that doesn't change the nature. And the spirit of what you're trying to do, which is, you know, do films towards social change and so I really appreciate that is both the content.

But also some of the things you mentioned, sounded like it's your process right? Like, what language you're using, how you're making it accessible to other people who was incorporated and how they're incorporated.

So it sounds like it's both what the topic and also the, how, how you're incorporating and and making it accessible to others. I appreciate those insights already.

Lauren, I'm wondering if you could share a little bit about.

How you approach, um, the arts and how you might see, um, anti races themes, or tenants or aims within that work.

Yeah, I think for me, um.

Similar to ask her, you know, you know, I don't.

Necessarily walk around saying, I make anti racist art. Um, I'm an artist, you know, so, um, I.

I just feel that, you know, in whatever I'm doing an art, whether it's making.

You know, actual works of art or curating exhibitions that feature.

Artists or writing scholarship.

There's just a certain kind of cultural ethics. I think that I bring to the table and that is.

You know, just an awareness of what the world is like.

For a person like myself, you know, and trying to bring that experience and the things that I've learned.

To the table, you know, and.

You know, whether it's, you know, the experience of being in graduate school in art and knowing how.

Or even undergrad in our in understanding how very racist things what comes to the surface constantly.

Um, and just kind of recognize the, like, oh, this is not really like, this is not good, you know um, and then, you know, there's also just a sense of, like, being.

Isolated isolated as a person of color within the arts, you know.

From undergrad, all of the way up to graduate school, like being the only black woman.

And a class, and asking yourself. Well, why is that you know, and not just saying, oh, it's just because I'm the only 1 no, like, what's really going on.

Like, why are there any other black people here for real and so, um, and asking other peers because in undergrad, like, it was probably like, 5 black people in the entire.

School of art, you know, at my 1st school, and we would like, just be like, we see each other and be like.

Oh, my God. Like holding on to each other for dear life and, like, we would ask ourselves like, why is it only 5 of us.

In the whole school,

and,

you know,

so I think that really stuck with me as I continue to pursue art and practice art and research about art is like,

what's really happening here,

you know,

that it can be so very isolated in that way.

And what's happening in our communities where our communities may not necessarily be.

You know, truly, there's a support of the arts in our communities, but it's a different kind of support. It's not like, you know, when you're growing up. People are like, Ooh, baby girl. You are creative going to be an artist like no, that doesn't happen.

You know, is like.

It's like, oh, why don't do that now? So so you understand, like, in the community, like, there is a perception of what art is too and it's not all that positive.

And so I think for me, it became this dance of, like, okay.

There's my own experience in the art that I'm trying to correct for.

You know, students coming behind me. Um, and then just for other artists coming behind me, but there's also something that I'm trying to correct within.

The community and better and better, like, have a better relationship with the arts within the community and it's not so much about, like, teaching my community about what art is. I don't think that that.

Is a way either. It's more of like, hey, what do you think art is, you know, and I love just asking random people like what's art to you?

You know, because I feel like that's where we learn how to, like, where the races.

Intersections are, and where the class intersections are, you know.

Because we understand that people see are differently based on where they're socially and culturally located. And so just kind of like, kind of soaking that in.

And understanding that from different perspectives, and kind of like Oscar, I've had different types of teaching experiences. I've taught in West Texas, has his own.

You know, environments and, you know, I've taught.

Um, in Boston, which is very liberal.

I've taught obviously, now teach at U. N. T. I've taught it takes this Women's University, which definitely has a very gender.

Oriented history, so all those different things have taught me taught me something.

About art because students actually teach you a lot.

About art, you know, there's the things that you do as an artist, but like, I feel like.

Every, like artist that teaches has always said to me that, like, I learned so much from my students, and that's kind of.

Over the years, I can say that I've learned a lot.

From my students and listening to their perspectives and so, in some ways the artist that I am today is pulling all all that data together and saying oh, okay.

Like, I understand life a little bit.

Now, just from understanding all the different people that existed, you know, so I tried to have.

You know, and we really talk about culture humility so I really try to approach my artwork from that place of culture humility as well as when I curate.

I also want to grow and that's I think that's really what that word is all about is not feeling like you've arrived in any type of way.

And certainly people, you know, they're like, well, you have a PhD in multicultural women's in your studies like you have to know everything.

That's like, yeah, but there's like, as we said before, like, terms are are constantly evolving and changing, you know, 1 day, we can say critical race theory. And another day people are like, you know, so you're just kind of.

You're constantly like learning how to better communicate yourself in that in that way.

So that's kind of a little bit of how I integrate it. It's just like.

Are right, and they're, they're beautiful there are some really beautiful perceptions about our, within our own communities, but it's also culturally informed. Right? And then they're structurally limited because of a lack of access to other opportunities as well.

So, there's both assets and a beautiful amount of artistic wealth within our communities, but they're also constrained by the systems that allow.

That do not allow art to be more open to all communities.

And then I hear you, you know, your profession where you've lived, the context of your work has also shaped you. So I appreciate how all those threads come together to make you the artist that you are.

And the approach that you've taken, you talked a lot about your students in my head was nodding, because I now you're taking me into the place where I'm most passionate about, which is the magic that happens inside the classroom.

And so I wonder if maybe we could turn to that point about.

I asked you how anti racism maybe is embedded in your work as artists but I'm wondering how does it show up in your classroom?

Like, what does it mean to you to engage in and whatever we may call it but with the tenants in the spirit of, you know, working, um.

To advance, social change and specifically to work against, you know, races practices within the field of art. Right? And at the same time work toward liberation in the field of arts, how does that show up within your teaching?

Maybe all study, if you could take us there for a few minutes and then we'll get back to you, Lauren.

Of course, thank you. Um.

Well, I think that with Lauren said right now was very important.

Sometimes you just ask someone, what's our.

No, what's art? I think that's the question that I have. My students.

Similar as them, what's your story?

You know, what's your story? It's such an open ended uh.

Question but there is no right or wrong and, you know, who's the expert only you.

i think that's how a lot of already start you know like you start exploring like i was mentioning earlier you are your own instrument

You know, like yourself, you're embodiment who you are your experience that.

the pumped up knowledge that you're contributing to the table so i think that when you go to the classroom

You'd have to enable that potential rather than telling them what's right or what's wrong especially in our field.

You know, and I think that that's that's where the, the real anti races, uh.

Resistance starts, or I think that that's where it's, uh.

Will you start training this?

Sense of agency, like your students in the sense of self esteem they're like, you know what?

If you'd like, if I tell my story, maybe there's something you can do about that. Maybe there's something that I can start building upon.

Uh, it doesn't mean that you, I think art is, you just have to tell your story, but I think that that's always a good starting point. When you have students that are young that are trying to are excited, because you're not seeing what they're gonna be doing.

I mean, I'm 38, and I'm not sure what I'm going to be doing for the rest of my life. So I think that's some of the most interesting people you've done.

You have to push yourself in different directions.

And I try to do the same with my students and have very open ended questions. But what Lauren just said, I think that's the best thing because that's an entry. That's a legally. What do you want to do with it?

I think that it's important in my case, as a filmmaker of course, I'm going to show you how to use the canvas. I'm gonna show you how to use the lead. So, I'm going to tell you what's a meeting with Sean? I'm going to tell you about the narrative and how we do struggle. Good story. That's.

I I get paid to do that, right that's like my job as a professor.

My passion is, how can I make sure that.

We use all of that theory that I just show you.

And we craft your own narrative and, you know, you're not just.

Telling your story, you're retailing it reframing your story.

So that's 1, I think that whenever we were able to connect is with our students.

If the personal growth moving forward.

You know, there are so many things that you learn from your students. So it's a 2 way street. You know, I think that you were there as a person with experience.

Done with some knowledge about certain things, you know, especially technical stuff. Yes, I know.

Most likely I'm going to know, I should know more than all the students regarding the technical part. I should. That's that part of my job.

But as far as, like, sharing that knowledge and sharing the power dynamic that happens in the classroom, I think that that's very, very important because that's going to be.

It's almost like a lab environment we're going to be able to test that out before they go out there.

And they're going to know how to approach that 1 of the things that I told them.

Sure tell your story, learn the theory, but the most important thing that you're going to learn how to find classes is the attitude.

The attitude that you have, it's going to make you a break you later on, you know, it's easy for someone to hire you.

Once you get rehired, that's when you know that you're doing something right?

So instead of me talking about, did you hear that Buddy at local right here? This is killing me. I don't know if you get to hear her. I'm sorry I'm going to start dancing right now.

Can you hear it? Not yet either in the podcast recording. At some point just in your zoom. Was it musically drew? But I get.

If somebody actually log, I'm sorry, guys that, like, the blog is just boiled right now. I'm sorry. Let me go back real quick.

Uh, anyways, I think that it's important that you that you embrace that part in the classroom, and you use any type of theory, any type of software that you're working on. That's the excuse.

For you to share the dynamic and and embrace.

The note attempt the concept notice that your students are are are bringing.

And then you can start having conversations and then you say you're going to test it here, but then you're gonna be out there competing and you.

And and if you cannot handle my criticism and myself back.

Going to be far out there. I think that feedback and Lord, and maybe you're going to agree with me in business.

Learning I think that learning how to receive feedback with students, it's crucial and learning how to repeat feedback with anchor races component.

And with the critical race theory components, it's hard.

Because that's your story, you know, when you have a math problem okay, that equation is wrong. Sure. It's an equation when they tell you, that's wrong. And you're like, Jesus.

That's my story that's my people, that's my own life.

How do you how do we do that? How do we incorporate that? I think both are important elements that can lead into an interesting death and you're going to have a room full of experts and that's what I'm expecting when I'm teaching.

For me, um, so like.

I have an interesting teaching trajectory. I started out teaching art.

And then in getting my PhD and multi cultural, women's and gender studies, I started teaching.

Gender studies courses, like straight up gender studies um, and then.

Then went back to teaching art, so I feel like in a lot of ways, how I teach art now.

You know,

how I taught in the beginning was certainly informed by I had interest in the intersections of ethnic studies and gender studies and how I taught art but it was I still was very much,

like,

informed by traditional classical art training.

Um, and so, like, a lot of it was that, you know, and then when I started teaching women and gender studies, and, um, the program in which I got my PhD in focus a lot on, like, women of color theory.

So.

Coming back to teaching are after that.

That's a there was a lot more of.

Nuance and how I teach art now because I understand how important it is. Well, I, I feel like, I understand better how to do that, you know, how to add more nuance.

Um, so I think that I just want to make that, like, clear is as far as, like.

Doing anti raises teaching in my art classes that has completely evolved over time as I started to teach more.

More like, critical theory courses that we're all about, you know, like, what is this theory of race and what is this theory gender and helping people to understand from a practical level?

And really having some competency in that, which there isn't really a whole lot of that. And, like, just.

Typical art classes may not.

Even cover any of that um.

I was lucky in my MFA program that we did have our historian who focused on feminist theory focused on black feminism. So that kind of that's what kind of did it for me. It was like, oh, like, so I can do this different.

So.

So that I kind of took that, and that's how I ended up going in a different vein. Myself was understanding that I could take a different spin on it. And, like, owning that and being okay with that, you know so.

I have other colleagues that teach differently, you know, and I'm okay with that like, just being okay with, like, how I approach teaching.

Through that kind of lens of, like, trying to help students to be better humans.

While there also learn how to make art like that is, that's what I really care about, you know, because I understand.

How challenging it is to, like, just go out in the world in this.

Try to acolyte none of that it matters or that it exists.

And then you're like, trying to make art and then people are looking at your art.

And then looking at you, right? So it's not.

That it's not like that doesn't happen. Like, I've been in our shows and had work that doesn't necessarily look like me or didn't necessarily.

Have the cultural aesthetics of what people would think about when they look at me and they were just like.

You know, like, I don't understand, like, how did you make that.

That's like like they were assuming that somebody else made that. So I was kind of like getting kind of interesting. Right? This is a good case study.

And then understanding that there's a whole history of art of people of color.

Informed by, or even influenced, or in some ways like.

Where some of the head starters of some of the moments that we consider important a day, like abstract expressionism, they didn't get the credit for that.

You know, so understanding that, like, what I was doing was like, oh, that happened to her too.

You know, so, like, it just, you know, those experiences challenged me.

To help my students in that way to say, okay, this is the real deal. Okay. Y'all, you're about to go into a field. That is a racist.

Okay, so let let me not sugarcoat.

And the other, the reason why I started to really be honest about that, is that my students were like.

you know asking me like so what is it like being a black woman and art and i was like should i tell him

Or should I just totally BS and be like, it's gonna be great you're gonna be fine. And and but then I realized that students were having bad experiences. And so it was like, okay, how can I.

How can I just be honest about what it really is like, but also be encouraging at the same time.

And, you know, I had this moment of a Tiffany when my students, like, begged me they were like, please tell me, like, we were doing I was doing a symposium with him about branding in the arts and they were like.

We want you to be on a panel and I kind of tricked me into it. They like you want you to be on it.

And then, of course, the, the question they asked was.

How do you handle being a black woman?

You know, in the arts, and I was like, oh, she's.

Like, you know, you're in the environment.

I'm not going to lie right? And and I just was like, you know, the main thing.

For me was coming to really appreciate who I am.

As a black woman that I don't have to hide that I don't have to hide my community in order to be a part of this and frankly, I don't want to, um, and I just kind of give an example of, like, you know, my grandmother is no longer living.

And I've had lots of great opportunities and how like, how much I would have loved.

Now,

you know,

looking back to be able to walk my grandmother,

answer them using them and let her see her,

her little baby girl that she was,

like,

you know,

had so much like,

she just knew I could do whatever I wanted to do even though I didn't I was like.

What do you mean? I can do whatever I want to do, but just for her to see that, you know, and knowing what her experience is, like, as a black woman never being able to go to school and do what she wanted to do.

And so, from my students, I gave them that example to say that, like, you don't have to lose who you are to be a part of this because oftentimes.

We, we feel we often sometimes feel that we have to, like, drop our whole culture identity to be an artist or to be a part of creative bills.

We have to kind of totally whitewash ourselves and I was like, you don't have to do that. And in fact don't do that.

Brain your mother, your brother, your assistant, your bring them.

Everybody into it, and if anything you go out into your community, you do what the heck you want to do because that to me.

Is the greatest transformational power of art.

You know, and all the kind of gatekeeping that exists like, that's it's going to be there.

But I felt like how we change it is if we change our perspective about what we can do about art.

And so I think as a teacher, that's the greatest thing I can.

Do from my students is to say, kind of like what we're saying.

Who are you and how do you bring who you are.

Into art and to design and yes, there are going to be teachers who are going to be like.

We don't want you to do this work about your Mexican culture. We don't want you to do this work about your black culture. I was told by a professor. Don't photograph like people.

And so, but guess what, I'm still photographing black people. Okay.

Yeah, that had to happen though like, I had to have like this, like, come.

To Jesus moment, I was saying, like like.

There's no way you see this game I'm not going like.

Photograph black people, but I had to like.

And it was it was embarrassing for someone to tell me that. And, like.

Like, I know they weren't saying that to anybody else.

But so, like to fight back and say, no, and I'm going to be black, black, black, black about it. Now, if that makes sense and just encouraging my sense to do the same.

Mm, hmm. So, no, no, thank you. Thank you for that. That was so that was so so powerful.

Um, and I appreciate the vulnerability that the both of you and the honesty that the both of you are sharing, you know, because I think.

You know, it's it's so, and and I think about this, sometimes when I'm out in to just roaming in society, you know, like everybody has a story, and we just we pass by we say, superficial hellos.

You know, but like what's really hiding beneath our skin. You know, and just our, our sense of being, you know, there's just so much there.

And, um, I, I want to allude to something that the both of you mentioned, uh, a couple of key words and that's evolution. You know, how, how you have both evolved as scholars as activists in your fields.

And I can like your passion is palpable.

You know, not only for your field, but also for the intentionality that you have behind what you want to convey to your students and I really, really appreciate being a 1st generation college student. Um, especially like, coming from Mexico.

How you expose your students to the good, the bad and the ugly you really give them a multi dimensional view of, like, okay, this is like, play time here in school or really? And like, there's a whole world out there that they're not even.

Exposed and unfortunately that's information.

Hits them like a freight train if they're not exposed to it at times I, I speak this from experience. Um, and so I'm just curious to know, like, the, both of you shared such a beautiful examples of, of what you bring into the classroom.

And I'm just curious to know, how do those students respond to your approach is what, what has been perhaps an example or 2 of how they respond to your approach to teaching visual arts and design and I'm, I'm curious, uh, all squared. Do you mind kicking us off with this question foothold?

So, um, this is the thing guy.

I can, I can start that you all the old respond grade and they love it and they're doing this. That's not the reality. You know, there are some students that are in a different.

Stages in their lives, you know, there's people with different levels of maturity.

There are people that are that hopefully are going to be able to connect with.

The things that I'm trying to tell them in 10 years, and they might say.

Wasn't that something like don't forget it told me back in the day. So I think that, you know, I, it will be I would be lying if I were to tell you that.

Yeah, they respond. Great. And they're doing it. I think that.

I had I had an epiphany a year ago, you know, I've been teaching for I was teaching when I was doing that before I got my.

Uh, I was teaching in making those I've been teaching for 15 years.

And I talked to a great mentor of mine in professor in San Francisco saying that was well respected by every single person. Every single student loved him.

And I ask him, you know, what, sometimes I feel very discouraged, because I don't think that I'm able to connect with.

You know, like like 16 or 20 students or whatever it class size I'm trying to do.

And I'm like, and it gives me very frustrated because I think then what I'm telling them.

It's what's right, it took me awhile to understand. I think that especially.

As guys, we mature a little bit, it takes a little bit longer, I think, that we're making the churn faster. That's the reality is that you have to understand in the classroom, you have to understand the level of hormones going on without going to spend the economic situation.

And some of my students, you know, which are 1st generation, most of them, they work 1 or 2 jobs at the same time. And but they're tired and that it's my responsibility not to do something about that. But at least to understand that there's.

So many things going on, so to respond to your question, it's not an easy thing. I think that I'm still, it's it's trial and error.

But we're in the process of learning it, and we're in the process of being very reflective about it and getting better at it. And having conversations with them 1 on 1.

Doing a lot of advice in doing a lot of mentoring and understanding that it doesn't make you a bad professor or it doesn't make you, uh, a great professor.

Did you have everyone in nature because the reality of life is that everything changes at the moment? You know, everything changed was bolded everything's going to change after it.

You know, so we just have to be open about that, having the conversations and just knowing that. Sometimes you have to plan to see you might not see is.

You might not flourish right away. You know, I was very frustrated because I was watering it every day, you know, and putting it to the sun.

Different processes for different people and it's okay that sometimes the flowers know that.

And sometimes you're going to say, look at the size of this and Korea, and you feel fortunate about that.

But I think that it's a professor, we're also maturing. Are we getting Weiser?

Maybe what I'm saying, right now same thing that we're talking to. I don't know what's going to happen in 10 years. I might have a different perception.

What I've understood is that if you have a, I know that this is a radio interview, but, you know, if you have a piece of paper, if it's not flexible enough, I mean, you're just going to tear it, you know, in a 2nd so you need to be flexible with that part.

And just to go back, and I'm going to finish with is with Lauren said about that incident that you share with us and thank you for joining that vulnerable moment.

She says it makes you realize how responsible and how powerful we could be as.

You know, the person being the professor in power, because in your case, Lauren, that may be stronger, but that's not the case for the students. That's some bullshit. Like, that can really break you.

And, and, you know, so we have a huge responsibility. I think that we are a new generation there's a new generation of, uh, professors of color if not just that is the trendy thing, or the nice thing to do.

You want to respond to your demographics, you have to respond to your demographics and we need representation because we can only really read through the same stuff.

You know, uh, I don't know, I think that.

There's nothing better than what we do being thing in academia, being professors.

And what we do think that I want to take it for the world.

I think.

In terms of how students respond.

Have you all, um, read about the, um, there's a lot of.

Documented research on the experiences of women of color, talking about how students respond.

To us is faculty, um.

And so, like to, like, what Oscar said, like, you know, you can do all of these things you can, like, you know.

And I teach in a way where, like, you know, I also, like, really care about students, like being successful in life, you know, beyond.

Their time in in the in our class, like, you know, I'm like, I want you to get a job. I want you to go to grad school, whatever you want to do. Like, I want to partner with you and so you can do all those things.

And you may still have kind of mixed.

Reviews, you know, and that, and like Oscar, say, like, you can kind of just sit back and just be like, what are you like? You know, I'm like, giving you everything here, you know. Um, but.

You know, I think kind of in a similar way, I just had to come to grips with.

You know, the fact that, like, everybody, it's just not at the same place in their life.

And 1 of the 1 of the.

Big things that I started to, like, talk with my students about is like.

Everybody has never had a black woman professor before or teacher period.

And so, like, there's all kinds of things that, like, kind of come out in that.

That I don't think that even the students are aware of, I don't think that they're trying to be biased. I don't think that they're trying to, like.

Look at me with this Hypercritical.

They're, they're like going with what they've seen, you know, like.

And culture in our university, like.

You know, like, if I'm the only black person in the college, I can't do like that about that. Right? So then.

I'm constantly like being compared, you know, it happens like, that's what representation is.

You know, we, we want.

More diversity in our representation, but.

We know that it's not really happening. And so then what does, what does that mean that means that students are still struggling.

On their end on how to process that, you know, unless they're already kind of aware of that, um, there are ways that I try to bring that into the classroom.

Um, to talk about, like, so how do you feel about having a black.

You know, like, kind of letting that be.

Something that they can process in class instead of just being like the elephant in the room.

Because it does, it does come out and evaluations. It does come out in these other platforms. And so I'd rather just address it.

Rather than just kind of hope that they don't notice. Oh, of course they notice, you know um, so.

You know, there had been times where, you know, you have students who are like.

I don't want to talk about race at all in this whole class is about race. Well, you are not going to be happy. Are you? But all I can do is to.

To share that, you know, my goal isn't to attack anybody like my position as an instructor isn't attacked and so I don't take on this whole. We're talking about race though I'm about to show you and tell you all up and down.

It's like, no, this is a conversation I want us all to learn.

And I want to hear from you and so I kind of take that approach. So that that way, people feel more comfortable to share even if they have a more.

Challenging view, I do want everybody to grow and so in order for that to happen, I have to.

Kind of keep it very open. Um.

But, you know, like after says, you just keep growing from it, you keep learning, keep learning new to, of how to address things. You you learn new things to add to the curriculum to help strengthen student understanding.

I would, I would say, though, overall I often get the sense.

The students do appreciate it and they do respond. Well, it does how it may manifest and other.

Documents, you know, it's kind of like, okay, did I get it or not?

So that.

That is that's always the case, you know, you hope for the best, and they just kind of wait.

So well, you know, what's interesting about what you're both seeing. Well, there's a lot. That's interesting. So, 1st of all, thank you so much for everything you've shared. I feel like this should have been 2 hours. Had I know you were going to bring this much passion.

So this is a conversation, I feel so fortunate to be a part of I know Omar feels the same. Uh, I'm on my heart is filled. I'm inspired by the work that in both 2 in, and outside of the classroom.

Um, but I wanted to to just mentioned something about what you both just said, which is transformation is key, right? And what's happening in the classroom both for yourself as a professor.

But also, for what you hope for the students, and the thing about transformation is that it.

Is a process and so sometimes for some students, it'll happen fast and you'll get to see, like, what Scott was seeing the flower bloom, right before your eyes. But but nature doesn't always work that way too. Right?

So, transformation could be like Lauren, what you were seeing the students send something good is happening, but you're not gonna get to see that flowers bloom into a few more years. And in the midst of transformation.

There's a reckoning happening and sometimes that's what could be surfacing, even though they know something good is happening too. It's just a lot. So that's a big complex. And I appreciate when you both fair, um, said, and shared with us. The thing. Um.

So, yeah, so with that said a pass it over to Omar and, uh, close this out.

Sounds, uh, sounds wonderful. Um, and we'll probably gonna have to edit this right now. Um, do we, I, I just want to be mindful of everybody's time. Uh, they're technically we have, like, 1 question left.

Is there a time for 1 last question? Or should we close it out? Cause I was gonna I remember you mentioned you.

I think he's saying, yeah. Minutes he probably has to go. Yeah. Yeah. I'm really for you guys, it's been such a great conversation, but I need to get ready, like, in 4 minutes.

I have not working 44 for my 1230. yeah. In fact, they're not just wanted to just wanted to double check. I mean, we, we, this has been like that. This has been such a wonderful conversation. Hopefully it's not the last time.

No, no, no, no, no. But, I mean, if it's like, uh, well, the thing is that it's gonna take us more than 10 minutes, right? If we ask this question, what advice would you give someone who's starting who wants who wants?

So, if you're able to both say something really brief, we'll put it in completely fine way that we can do kind of like a quick recap and, like, final advice because I'm sure you need that for your closing part.

Okay, I know that. We always need a conclusion. That's right. Yeah. That'd be perfect. Yeah, it'll be. That's right.

All right, so, um, so the last question for us today is what advice would you give others who want to engage in this type of work and integrity is teaching? I'll schedule. Do you mind kicking us off?

Not at all, I think that, uh, uh, you know, it's hard to just think about 1 piece of advisors. I think there is.

A lot, but I could share. Uh, and maybe there's a little that I don't even know. So I wouldn't be mindful about that too.

I think that, uh, uh, sharing your passion.

Is key I think that as a professor, we become a.

Inspiration for students, maybe we don't we don't inspire every single 1 of them, but at least.

We challenge them, we push them.

And again, we have to be very open to embrace.

Their stories, because it's our story as well.

I think that the best thing you can hope for, and that's 1 of the things that I always tell my students.

Sure, you're going to learn some of the technical stuff, but you can, you can go to YouTube and you'll learn them anyways.

It's your attitude have an open and receptive attitude.

And that's key. Every time I talk to an industry leader or a CEO from a company, and I asked them.

What's going to give my students an advantage when you're hiring someone? And they tell me 2 things.
1.

I want to do their portfolio, so that's my job.

You need to work in your portfolio, you need to make sure that you're bringing something you need.

And embrace your story, embrace your stories. Like, we're, we're not a, it's a different time. Your story's so unique and your story's going to be.

You're going to be the expert of your story and the 2nd thing that they ask for is your attitude.

Have the right attitude, you know, sometimes it takes a while to build the right attitude to be able to be critical to be respectful about what you're doing. You need to know when to.

You need to know when to react. You need to know when to just hold on type in there.

It just prepare your skills for 1 the moment it's ready.

And, and just know, I think that the 1 of the words that we've been repeating is.

Wait for the process, everything is a process and and the same for students and professor, we're all the same role people.

We're all human beings dealing with the same issues. We just have different.

We put on different phases, depending what we're doing. So trust the process.

Definitely say I encourage, um, as soon as I.

Practices myself to be okay with not always being comfortable. And that often is.

When you are uncomfortable is that you actually learn something about yourself about you learn something.

About what really bothers you, and then, hey, I really don't like that. You know, this is really bothering me. So, like, paying attention to your discomfort.

And not just like, running away from everything this.

Uncomfortable, but, like, kind of just honing into it and that oftentimes creates an opportunity for you to speak up for you to share your story for you to kind of give the full story.

The other half of the story that people may not.

May not know, and it's also about knowing yourself too, that discomfort also reveal something about who you are. That ultimately may be a big part of, um.

What you're call to do we always talk about leaning into your fear and not allowing those kinds of discomfort to hold you back but to kind of like, okay, what am I, why am I afraid of this?

Why not uncomfortable about this? I'm going to lean into this, I'm going to try to figure this out and get the answers. That's to me. I feel like when you're doing.

Teaching is like, such a huge part is to.

Fully encourage people to lean into something that is very, very uncomfortable. Like, talking about racism is not comfortable. It's not comfortable for me like.

I would love to talk about flowers and beautiful, you know what I mean? But like, that's not the role that we live in.

And so I have to lean, I have to lean in to where it's uncomfortable for me in order to teach it. So, I have to teach my students to do the same.

Thank you so so much all Scott and Lauren for this conversation. We really, really appreciate the wisdom and the vulnerability, uh, that you both shared with us today and exposing the realities of what it means to engage in nta versus teaching through visual arts and design.

Um, it's been really enlightening to hear how you're both passionate about your work and I'd go as far as to say, you take a moral responsibility to prepare the next generation of scholars and activists by embracing the beauty of their uniqueness. I've really come to love that.

So, thank you both for your work for your craft and the contribution that you're making to the students that you engage with every day and just the broader, the broader world. Really? So, we appreciate you both, which is good.

Thank you.