

Class Set Volume 4: A Teacher's Companion

by Jessalyn Aaland & Anne Greenwood Rioseco

Class Set is an edition of ten artist-designed, Risograph-printed posters intended to inspire students by encouraging divergent thinking, curiosity, solidarity, resilience, and resistance through quotes by authors and activists. This Teacher's Companion contains information about each of the artists and the quoted activists or authors, along with handouts designed to support high school students in exploring the prints and ultimately, designing their own Class Set to be displayed throughout the school or where students feel others need a little inspiration.

Participating artists: Tannaz Farsi, Anna Fidler, Midori Hirose, Johanna Jackson, Chris Johanson, Nina Montenegro, Dylan Muldrew, Tara Murino-Brault, Ralph Pugay, and Samantha Wall

Featuring quotes by: Julia Alvarez, adrienne maree brown, Shirley Chisholm, Marie Equi, Hinmaton-Yalaktit (Chief Joseph), Mitchell S. Jackson, Ursula K. Le Guin, Maya Lin, Kim Stafford, and Minoru Yasui

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Background on Class Set

The project initially came about during Jessalyn's days as an English and ELD teacher at Balboa High School in San Francisco. She struggled on a teacher's budget to compensate for the aesthetic of her classroom which when she inherited it was marked by ugly brown paint peeling away from the wall, broken lights and water-stained ceiling tiles, mice popping out from a hole in the floor, and a broken clock that was frozen in time. She worked hard to fill her classroom with plants, colorful decorative objects and textiles from around the world, student work, and artwork made by her and her friends. However, most public school teachers don't have access to free artworks, and classrooms quickly become a hodgepodge of whatever random free posters teachers can find to cover the walls.

While an artist-in-residence at Facebook in the summer of 2013, Jessalyn used the Risograph machine there to create a set of about 15 prints featuring ink drawings of quotes by authors like Gloria Anzaldúa and Steve Biko, and distributed them to her colleagues when school began in the fall. Her classroom walls (along with classrooms and hallways throughout the school) became covered in colorful prints of inspirational quotes by radical authors, artists, and activists. Each quote selected featured one or more of the values she and her colleagues hoped to help their students develop in themselves: divergent thinking, questioning, creativity, curiosity, resilience, resistance, solidarity, and a commitment to community, equity and justice. In 2016, she reprised the project as a commission of 10 prints by Bay Area artists, and received funding to produce Volume 1 from Southern Exposure's Alternative Exposure grant program and Oakland Stock, a micro-granting dinner series. Launched in October 2017, Class Set is now in its fourth volume and has distributed over 15,000 individual prints to classrooms around the world. Volume 3 became a public art project with the San Francisco Arts Commission's Art on Market Street program, where posters were displayed on bus shelters in downtown San Francisco for three months. In a nod to Market Street's ongoing role as a site for protest, each quote was design to inspire activism.

Class Set Volume 4 features artists from in and around Portland, Oregon, and a majority of the quotes selected are from notable Oregon residents. It was funded in part by the Portland Institute for Contemporary Art's Precipice Fund through the Andy Warhol Foundation for the Visual Arts. For this edition, Jessalyn collaborated with Portland-based artist and educator Anne Greenwood Rioseco.

One of our goals with this project is to select artists and designers whose work might not be traditionally seen in a political or social justice poster context in order to introduce students to aesthetics in contemporary art they may not have previously encountered, and which may even confuse them (we love when students are perplexed because they've encountered something new!). We also work with artists who may have a background in working with print design, or text, whose style is often graphic or colorful, and may incorporate patterns or illustration in the hopes of appealing to the interests of teens. Like many of the celebrated and even canonical authors of the quotes we've selected, artists are great role models for students because they have often struggled in their lives, and a huge part of their work involves problem-solving.

Our hope for this project is not only as decoration for a teacher's classroom, but as a pedagogical tool that can be used by students as a model to inspire their own creative work, helping develop their skills in creative thinking, making, and writing. This curriculum guide has been designed with high school students in mind, but aspects have been successfully adapted by teachers for use with younger students.

As you consider how you might incorporate your Class Set into your own teaching practice, we hope this quote from Volumes 1 & 4 author Ursula K. Le Guin (who lived in Portland from 1958 until the end of her life in 2018), reminds you of the power of the important work you do: *"All of us have to learn how to invent our lives, make them up, imagine them. We need to be taught these skills; we need guides to show us how. If we don't, our lives get made up for us by other people."*

Jessalyn Aaland (b. San Francisco, California, 1981) is a Bay Area interdisciplinary artist, educator, and curator. Working across social practice, painting, and sculpture, she explores how systems function as sites for both conformity and resistance. Her socially-engaged projects address youth and teacher audiences, often taking the form of workshops and Risograph-printed posters and booklets. Created in response to student walkouts during Trump's inauguration in 2017, thousands of copies of her [Guide for Youth Protestors](#) have been freely distributed online, in libraries, and at protests nationwide. Her ongoing project [Organizing Power](#), developed as a 2018-2019 Political Power fellow at Yerba Buena Center for the Arts, provides arts/nonprofit workers with free resources to unionize their workplaces. Southern Exposure, the Portland Institute for Contemporary Art, and the San Francisco Arts Commission have all financially supported her projects. Aaland has been an artist-in-residence at Facebook (Menlo Park, California), Real Time & Space (Oakland, California), and SÍM (Reykjavik, Iceland). A former San Francisco public high school English teacher, she worked for five years coordinating teacher programs at the San Francisco Museum of Modern Art.

Anne Greenwood Rioseco (b. Jamestown, North Dakota, 1967) is an interdisciplinary artist, educator, curator, and community arts facilitator based in Portland, Oregon. She works with Caldera and Arts Education in the Gorge teaching in both urban and rural schools. Her artistic practice navigates an infinite network of connections: narrating the simple and complex, physical and ephemeral, past and present, within the context of place, history, and transformation. She forms relationships that expand and fortify admiration and reverence, leading to the discovery of new truths about the world around us. Greenwood Rioseco is currently making new work for an exhibit at the Icelandic Textiles Museum in 2020. The Oregon Arts Commission, the Portland Institute for Contemporary Art, Regional Arts and Culture Council, the Hallie Ford Foundation, the Multnomah County Cultural Coalition, and the North Dakota Council for the Arts have all financially supported her projects. Greenwood Rioseco has been an artist in residence at Portland Garment Factory (Portland, Oregon), Playa (Summer Lake, Oregon), Caldera (Sisters, Oregon), the Icelandic Textiles Center (Blóndúós, Iceland), Signal Fire (Oregon), and Pine Meadow Ranch (Sisters, Oregon).

Quote Author Bios

Julia Alvarez¹ (b. New York, New York, 1950) is a poet, novelist, and essayist. Born in New York City, Alvarez moved to the Dominican Republic with her Dominican American parents when she was three months old. Her father, a doctor who ran a nearby hospital, met her mother while she was attending school in the United States. Alvarez's family was highly influenced by American culture. Alvarez and her sisters attended an American school, and, for a special treat, they ate ice cream from an American ice cream parlor. America was a fantasy land to them. In 1960, when Alvarez was ten years old, her father became involved with a plot to overthrow the dictator (military ruler) of the Dominican Republic, Rafael Leonidas Trujillo Molina. His plans were discovered, however. With the help of an American agent, he was able to get his family out of the country before being arrested or killed. The Alvarez family returned to New York. Alvarez's homecoming was not what she had expected it to be. Although she was thrilled to be back in America, she would soon face homesickness and the feeling of not fitting in. She missed her cousins, her family's large home, and the respect her family had in the Dominican Republic. Alvarez, her parents, and her sisters squeezed themselves and their possessions into a tiny apartment in Brooklyn, New York. Alvarez became a devoted reader, spending all of her free time with books and, eventually, writing. In 1971 she earned her undergraduate degree at Middlebury College in Vermont, where she later became an English professor. She writes about childhood memories and the experience of being an immigrant living between two cultures. Alvarez has written a number of novels and poetry collections, including *How the Garcia Girls Lost Their Accents* (1991) and *In the Time of Butterflies* (1994), which was set during the Trujillo dictatorship in the Dominican Republic and adapted into a movie released in 2001. Today she continues to write and lives on a farm with her husband in the Champlain Valley in Vermont. Alvarez is also part of Border of Lights, an activist group that encourages positive relations between Haiti and the Dominican Republic.

adrienne maree brown² (b. El Paso, Texas, 1978) is a writer, social justice facilitator, activist, healer and doula living in Detroit. She is the eldest of three children. Growing up, her father was in the military and she spent much of her childhood abroad in Germany, as well as in Georgia, New York, and California. As biracial children, brown and her sisters experienced racism in school. After high school, brown attended Columbia University where she studied African American Studies, political science, and voice. She identifies as bisexual and has recounted experiences with homophobia and sexual assault. Between 2006 and 2010, brown served as the executive director of the Ruckus Society, an activist training organization. In 2009, she moved to Detroit after working with a local activist organization, Detroit Summer. brown has worked with the Allied Media Conference as a host and facilitator. She has written extensively on sex, healing, self-care, trauma, and science fiction. In 2015, she collaborated with Walidah Imarisha and Sheree Renee Thomas to edit and release *Octavia's Brood: Science Fiction Stories from Social Justice Movements*, a collection of 20 short stories and essays about social justice inspired by science fiction writer Octavia Butler. Her own writing style has been said to belong to the afrofuturism genre. In 2017, she published her first book of writing, *Emergent Strategy*, which she describes as a "radical self/planet help book". She currently hosts a podcast with her sister, called *How to Survive the End of the World*. The quote featured on this poster comes from her 2019 book *Pleasure Activism: The Politics of Feeling Good*.

¹ Adapted from <https://www.poetryfoundation.org/poets/julia-alvarez> and <https://www.notablebiographies.com/A-An/Alvarez-Julia.html>

² Adapted from <http://adriennemareebrown.net/book-me> and https://en.wikipedia.org/wiki/Adrienne_Maree_Brown

Shirley Chisholm³ (b. New York, New York, 1924–2005) was a politician, educator, and author. Her mother was a seamstress from Barbados and her father was a factory worker from Guyana. She spent part of her childhood on her grandparents' farm in Barbados. When she was nine, Chisholm returned to New York, where she later attended college and started working as a teacher of young children. During her career in education, she became interested in politics. In 1965, Chisholm was elected to serve in the New York State government. While working in the New York State Assembly, Shirley secured unemployment benefits for those working in the domestic field. She was elected as a congresswoman from New York into the U.S. House of Representatives in 1968, making her the first black woman to win this position in government. In 1972, Chisholm became both the first black person and first woman to run for United States President, campaigning for the Democratic nomination. Her campaign was full of many challenges. She received multiple threats against her life and was granted Secret Service protection to ensure her safety. Chisholm also had to sue to be included in televised debates alongside other candidates. Ultimately, she did not win the nomination. Throughout her political career, she worked hard to improve healthcare, social services, and education, especially for people who historically have not had access to these resources. Chisholm's first marriage ended in 1977 and later that year she married Arthur Hardwick Jr., a former assemblyman. She retired from Congress in 1982, and took care of Arthur, who had been injured in an accident. Chisholm returned to education and taught sociology and politics at Mount Holyoke College from 1983 to 1987. In 1993, President Bill Clinton nominated Shirley Chisholm to be the U.S. Ambassador to Jamaica but her health prevented her from accepting. She died from a stroke in Ormond Beach, Florida at age 80.

Marie Equi⁴ (b. New Bedford, Massachusetts, 1872–1952) was an outspoken doctor and activist. Equi was born to working-class parents in New Bedford, Massachusetts, a textile manufacturing center. Her father was Italian and a mason; her mother was Irish. Growing up, she felt the sting of anti-immigrant attitudes and heard of inhumane working conditions. She witnessed the deaths of three siblings to childhood diseases and observed much of her mother's life defined by pregnancy, childbirth, and child care. Although she was a good student, she dropped out of high school to support her family by working in the textile mills until she and a woman friend left for a new life in Oregon. In 1892, they settled on a homestead along the Columbia River near The Dalles. Equi's fiery behavior first came to public notice in 1893 when she horsewhipped a school superintendent in The Dalles for refusing to pay the salary owed to her friend. In 1903, she obtained a degree from the University of Oregon to become one of the 60 women physicians in the state. She established a general practice in Portland, primarily treating working-class women and children, often at no charge. Taking a holistic approach to community health, Equi obtained food and shelter for the unemployed, distributed birth control information, provided abortions, pushed for an eight-hour workday, agitated for stated supported higher education, and sought prison reform. She also lived openly in lesbian relationships, raising an adopted daughter with her partner. She first appeared in the Portland newspapers after helping women in a cannery strike in 1913. She was trampled by horse-mounted strikebreaking police and injured her back. Equi said this treatment by the authorities shaped her decision to become an anarchist. In 1916, during a war-preparedness rally for World War I, she urged Portland men not to enlist in the military and was arrested and convicted of sedition under the

³ Adapted from <https://kidskonnnect.com/people/shirley-chisholm>, https://simple.wikipedia.org/wiki/Shirley_Chisholm, and <https://www.mentalfloss.com/article/87244/12-facts-about-shirley-chisholm-first-african-american-run-president>

⁴ Adapted from <https://oregonhistoryproject.org/articles/biographies/dr-marie-equi-biography> and https://oregonencyclopedia.org/articles/equi_marie_1872_1952/

Espionage Act. During her trial, the prosecuting U.S. Attorney submitted evidence of her lesbianism and fiery temper in an attempt to portray her as morally corrupt. Pardoned by President Wilson, she served one year, including ten months at San Quentin Prison in California. Equi lived a quieter life after her release from prison in 1921. She gave up her medical practice in 1930 due to ill health. She provided for her daughter, Mary, who, in turn, cared for her through her final days in Portland until her death in 1952.

Hinmaton-Yalaktit (Chief Joseph)⁵ (b. Wallowa Valley, Oregon, 1840–1904) was a Nez Percé chief. His Nez Percé name was Hin-mah-too-yah-lat-kekt which means Thunder Rolling Down the Mountain. He learned how to ride horses, hunt, and fish at a young age. During Joseph's childhood, white people began to move into the land of the Nez Percé, and in 1863, gold was discovered there. The U.S. government told the Nez Percé to move out of the Wallowa Valley and into Idaho. Chief Joseph's father, who was chief at the time, refused. In 1871, Joseph's father died and Joseph became chief. Before his father died, Joseph promised his father that he would not sell the land of the Wallowa Valley. Joseph did everything he could to keep the peace with invaders. However, in 1877 other Nez Percé got into a fight and several white people were killed. Chief Joseph knew the United States government would retaliate, and his small tribe of 1,000 people was in danger. To save his people, he began a retreat to Canada, where they would meet up with the Sioux tribe of Sitting Bull. With just 200 warriors, Chief Joseph managed to take his people 1,400 miles while simultaneously fighting fourteen battles against the much larger and better equipped U.S. Army. Nearing the Canadian border, Joseph's people were running out of food, blankets, and warriors. On October 5, 1877, Joseph surrendered. The Nez Percé were forced to move to a reservation in Oklahoma, and later Idaho. Chief Joseph spent the rest of his life fighting peacefully for the rights of his people. He met with Presidents Rutherford B. Hayes and Theodore Roosevelt to state his case. He hoped that one day indigenous people would regain their freedom.

Mitchell S. Jackson⁶ (b. Portland, Oregon, 1975) is a writer, professor, social justice advocate, and public speaker. Jackson was raised in Northeast Portland by a single mother. Growing up, his family did not have much money. His father sold drugs and his mother struggled with addiction. He spent part of his youth living with his grandfather who worked at a railroad company, and hoped to become a basketball player. Like his father, Jackson started selling drugs. In 1996, while a junior attending Portland State University on a scholarship, he was arrested on drug charges. During his time in prison, he became interested in literature and autobiographical writing. He was released from prison in 1998, and finished college. He then continued school, earning a Master of Arts in Writing from Portland State University and a Master of Fine Arts in Creative Writing from New York University. Jackson's first novel, *The Residue Years*, received many awards. A formerly incarcerated person, he often visits prisons and youth facilities in the United States and abroad. Jackson currently lives in New York City where he teaches at Columbia and NYU. He is the father of two children.

Ursula K. Le Guin⁷ (b. Berkeley, California, 1929–2018) was a writer known for her poetry, children's books, essays, short stories, and novels, particularly her fantasy and science fiction works. Her

⁵ Adapted from https://simple.wikipedia.org/wiki/Chief_Joseph

⁶ Adapted from <https://medium.com/s/day-job/mitchell-s-jackson-day-job-interview-writing-948c74753e3b>, https://en.wikipedia.org/wiki/Mitchell_S._Jackson, and <https://www.mitchellsjackson.com/bio>

⁷ Adapted from https://simple.wikipedia.org/wiki/Ursula_K._Le_Guin, <https://www.biography.com/people/ursula-k-le-guin-9377730>, and https://en.wikipedia.org/wiki/Ursula_K._Le_Guin

mother Theodora was also a writer who chronicled the life of the last Yahi tribe member Ishi, while her father Alfred was a well-known anthropologist. She was the youngest of four children and the only girl; her three brothers were considerably older. Le Guin says that she was “brought up to think and to question and to enjoy.” First published in the 1960s, her work often depicts futuristic or imaginary alternative worlds in politics, the natural environment, gender, religion, sexuality and ethnography. While earlier works portray a more traditional type of heroism, her later works shifted attention to the unacknowledged and often anonymous courage of women and children. Her book *The Left Hand of Darkness* is famous for its radical exploration of gender roles, in which a race of androgynous people may change to become male or female. In 2016, *The New York Times* described her as “America's greatest living science fiction writer”, although she has said she would prefer to be known as an “American novelist”. In 2003, she was made a Grandmaster of Science Fiction, one of only a handful of women writers to take the top honor in a genre that has come to be dominated by male writers. Le Guin resided in Portland, Oregon from 1959 until her death in 2018

Maya Lin⁸ (b. Athens, Ohio, 1959) is an architect and sculptor who first became famous for creating the Vietnam Veterans' Memorial in Washington, D.C. Her parents, a poet and an artist, immigrated to the United States from China in the 1940s. During her childhood, Lin found it easy to keep herself entertained, whether by reading or by building miniature towns. She loved to hike and bird watch. She also enjoyed reading and working in her father's ceramics studio. From an early age she excelled in mathematics, which led her toward a career in architecture. While in high school Lin took college level courses and worked at McDonalds. She considered herself a typical midwesterner, in that she grew up with little sense of herself as a Chinese-American. She admits, however, to having been somewhat “nerdy,” since she never dated nor wore make-up and found it enjoyable to be constantly thinking and solving problems. After completing high school, she attended Yale University to study architecture. During college, Lin experienced racial discrimination in Denmark while traveling with a group of classmates. This caused her to look deeper into her Chinese heritage and address it more directly in her art. Racial and social justice became more central to her as a result of this negative experience. Her best-known work, the design for the Vietnam Veterans Memorial, grew out of a class project during her senior year. She entered and won an anonymous design competition that was open to all Americans, not just professional architects. Lin was just twenty-one years old at the time. Later, after earning a master's degree in architecture, she became an artist and built another famous memorial for the Civil Rights movement. Lin's work ranges from designing buildings to glass sculptures and art installations, and often references nature and the environment. In 2016, Barack Obama awarded her the Presidential Medal of Freedom. She lives in New York City with her husband and two children.

Kim Stafford⁹ (b. Oregon, 1949) is a poet, essayist, memoirist, short story writer, and songwriter. An influential teacher recognized for his contributions to Oregon literature, he is a popular public speaker, storyteller, and workshop leader. In 2018 he was selected to be Oregon's ninth Poet Laureate. A lifelong peace activist, Stafford links his poetry, teaching, and politics as searches for “how to be a good citizen in a troubled country.” Stafford grew up in a word-friendly home, the second of four children of poet and teacher William Stafford and teacher Dorothy Stafford. In his early years, following his father's career, the family moved often but by 1957 had settled in Lake Oswego,

⁸ Adapted from <https://www.notablebiographies.com/Ki-Lo/Lin-Maya.html>, <https://www.theartstory.org/artist/lin-maya/life-and-legacy>, and <http://www.mayalin.com>

⁹ Adapted from https://oregonencyclopedia.org/articles/stafford_kim_1949/

Oregon. He attended the University of Oregon, where he earned bachelor's and master's degrees in English and a doctorate in Middle English literature. A conscientious objector during the Vietnam War, he subsequently worked as an oral historian, editor, printer, photographer, and scholar. In 1979, he began teaching at Lewis & Clark College in Portland, where he has been ever since. In 1984, Stafford co-founded the Oregon Writing Project at Lewis & Clark College as a way for K-12 teachers to explore how to help their students write more effectively. Two years later, he started the Northwest Writing Institute to offer opportunities “for students, teachers, writers, readers, and cultural citizens of all kinds to tell their stories in thoughtful and evocative words.” Thousands of students have worked with Stafford through artists-in-the-schools projects and at writing festivals. He also has worked with adult audiences, ranging from the Oregon Legislature to the Cowboy Poetry Festival to the U.S. Forest Service, and has given workshops in Scotland, Italy, and Bhutan. Stafford was a member of the Oregon Governor’s Task Force on Arts & Culture and has been a consultant to the Oregon Arts Commission. He received a Governor’s Arts Award in 1998 and the Stewart H. Holbrook Literacy Legacy Award from Literary Arts in 2007. Stafford lives in Portland with his wife Perrin Kerns, a teacher and filmmaker.

Minoru Yasui¹⁰ (b. Hood River, Oregon, 1917–1987) was a lawyer who fought for the civil rights of Japanese Americans during World War II. Yasui was born and raised in Hood River, Oregon, to immigrant parents who were fruit farmers. He had eight brothers and sisters, and was his high school salutatorian in 1933. Yasui attended the University of Oregon as an undergrad and went on to earn his law degree there in 1939, becoming the first Japanese American to graduate from Oregon's law school. As a *Nisei* (second-generation Japanese American), he was unable to find work as a lawyer, so he took a position at the Japanese Consulate General of Chicago as a speechwriter. When the Japanese bombed Pearl Harbor, Yasui quit his job and returned to Oregon. He'd been an ROTC cadet in college and was commissioned a second lieutenant in the Army Reserves after he graduated. He was initially ordered to report at Fort Vancouver in Washington but when he arrived for duty he was turned away on account of his Japanese ancestry; nine attempts to join after yielded the same result. After being turned away from Fort Vancouver, Yasui opened a law practice in Portland dedicated to helping the Japanese community's legal needs. He was the only attorney of Japanese heritage in the state. On February 19, 1942, President Roosevelt signed Executive Order 9066 which allowed the military to impose curfews and travel restrictions on all persons of Japanese ancestry. Min knew this to be unconstitutional and decided to deliberately break the curfew order on behalf of all Japanese Americans. He walked from his law office to the Portland Police headquarters after the curfew, where he insisted upon getting arrested. Yasui was ultimately convicted (found guilty) in his challenge of the curfew and lost his appeal in front of the Supreme Court. Two other men who had fought the curfew and exclusion, Fred Korematsu and Gordon Hirabayashi, also lost their appeals. He spent nine months in solitary confinement before being sent to the Minidoka concentration camp. He was allowed to leave in 1944 for a job in Chicago, as a laborer in an ice plant. He then moved to Denver where he practiced law and worked for the cause of civil rights for the rest of his life. In 1986, the year he died, Oregon’s district court overturned Yasui’s conviction. In 2015, Barack Obama posthumously awarded him the Presidential Medal of Freedom.

¹⁰ Adapted from http://encyclopedia.densho.org/Minoru_Yasui, <https://stoprepeatinghistory.org/miniyasui>, and <https://biography.yourdictionary.com/minoru-yasui>

Artist Bios

Tannaz Farsi (b. Tehran, Iran, 1974) is an artist and professor who lives in Eugene, Oregon, where she is on the faculty at the University of Oregon. Born in Tehran, Iran she moved with her family to Philadelphia when she was 12. This process of immigration has informed much of the way she views the world. Her experiences led her to art making as a means to explore relationships between bodies, land and power, both personally and society. She works across sculpture, photography, drawing, printmaking, and digital media, often using materials and forms that are easily recognizable to develop a common language. Her work has been exhibited at the San Francisco Arts Commission Galleries, Portland Institute of Contemporary Art, Disjecta Art Center, Portland, Tacoma Art Museum, Delaware Center for the Contemporary Arts, and The Sculpture Center, Cleveland. She has been granted residencies at Bemis Center for Contemporary Art, Ucross Foundation, the McDowell Colony, Studios at Mass MOCA, Santa Fe Art Institute and the Rauschenberg Foundation. Her work has been supported through grants and awards from the Oregon Arts Commission, National Endowment for the Arts, University of Oregon and the Ford Family Foundation. She received a Hallie Ford Fellowship in 2014 and was named the twenty-eighth Bonnie Bronson Fellow in 2019.

Anna Fidler¹¹ (b. Traverse City, Michigan, 1973) lives in Corvallis, Oregon where she teaches studio art at Oregon State University. She works across drawing, painting, film and music. Fidler's large-scale works on paper are composed of glittery mica-enriched acrylic washes and colored pencils. Her work depicts invented landscapes, mythical happenings, and unseen energy in the universe involving such diverse subject matter as basketball, vampires and rock stars. She earned a Bachelor of Fine Arts degree in painting from Western Michigan University, Kalamazoo, in 1995 and a Master of Fine Arts degree in studio art from Portland State University in 2005. Energy has been a recurring theme in Fidler's work, referencing topics such as photosynthesis, electricity, hearing, and dreams. Her work is often narrative-based, featuring characters from non-existent fairy tales, science fiction books, and 19th century poetry. She has had solo exhibitions at the Boise Art Museum, APEX at the Portland Art Museum, Johansson Projects in Oakland, and has been widely exhibited at such venues as the Everhart Museum of Natural History, Science, and Art, the University of Southern California, the Tacoma Art Museum and the Sun Valley Center for the Arts. Her exhibitions have been reviewed in publications such as *Art in America*, *The Washington Post*, *The Oregonian* and *The San Francisco Chronicle*. Her work is held in the collections of the Portland Art Museum, the Boise Art Museum, Portland Portable Works Collection and Seattle Portable Works Collection.

Midori Hirose¹² (b. Hood River, Oregon, 1973) is a mixed media artist based in Portland, Oregon. Hirose specializes in sculpture, painting, installations, performance and music. She expresses her understanding through the interactions of different materials. Hirose calls these interactions "material storytelling." Her projects often engage lesser-known personal and collective stories as ways to address broader social topics. She sees her artwork as illustrations that happen in multiple dimensions. Growing up, Hirose's weekends were spent at the Portland Saturday Market helping her parents sell their handmade jewelry and kaleidoscopes. At age eight, she decided she wanted to be an artist. Her work has been shown at the Museum of Contemporary Art, Santa Barbara, the Portland Biennial, Bronco Gallery in the Columbia River Gorge, and has performed Portland Institute for

¹¹ Adapted from <https://outpost1000.weebly.com/anna-fidler-tropical-contemporary.html>

¹² Adapted from <https://www.portlandincolor.com/journal/midorihirose>

Contemporary art's TBA-Festival. Hirose is also a founding member of Trash Hackers Collective. Trash Hackers Collective transforms discarded plastic into new, everyday products through grassroots education, community empowerment, and user-friendly tools.

Johanna Jackson¹³ (b. Springfield, Massachusetts, 1972) is a Portland-based artist interested in the role of everyday objects in a meaningful life. Her objects both have a useful purpose and exist as artwork. She makes cups, clothing, cushions, and rugs without formal training, and her work features "imperfections" like cracks, rips, and slips. This practice creates a relationship between her life's trauma and healing; suffering and goodness; darkness and light. For Jackson, the process of combining these dualities requires freedom, bravery, and humility. Her work has been exhibited at museums and galleries around the world, including the Portland Art Museum, the Oakland Museum of California, the San Francisco Museum of Modern Art, the Hammer Museum, Museum of Contemporary Art, Los Angeles, and Adams and Ollman in Portland.

Chris Johanson¹⁴ (b. San Jose, California, 1968) is a Portland-based artist whose paintings, drawings, and sculptural installations address the contemporary human condition with sincerity and humor. He grew up skateboarding and attending punk shows in San Jose, and taught himself painting and drawing through making show flyers and painting houses and skateboards. After moving to San Francisco in 1989, he took up making art and playing music in a growing community of street artists, including Barry McGee and Margaret Kilgallen, that later became known as the Mission School. Despite his lack of formal training, Johanson's work stood out for its "heavy energy" and unusual sense of humor. Existing in a state of tension between meditation and confrontation, his paintings are documentary pictures: simultaneously an image of the world outside and a direct translation of his own heart and mind. Johanson's artistic objective is, in his words, "beauty through honesty". His work features detailed, brightly colored depictions of ordinary people, emotions, and situations from his daily life, like anxieties and pressure to conform, combined with abstract shapes. He often uses recycled materials in his work, like wood and paper from dumpsters and construction sites. Two books have been published about him: *Please Listen I Have Something to Tell You* and *Chris Johanson*. Johanson's work has been included in solo and group exhibitions at the Mitchell-Innes & Nash (New York), Altman Siegel Gallery (San Francisco), the San Francisco Art Institute, Galleri Nicolai Wallner (Copenhagen), the Whitney Museum (New York) MOCA Pacific Design Center (Los Angeles), the San Francisco Museum of Modern Art, the Berkeley Art Museum, and the Museo de la Ciudad de Mexico (Mexico City), among others.

Nina Montenegro (b. Evanston, Illinois, 1985) is a Chilean-American visual artist, printmaker, mender, quilter, and lifelong student of beekeeping, gardening, and land remediation. Montenegro's practice crosses disciplines to advocate for an ecologically-viable and socially-just future. Her work has been featured in *Orion*, *Art in America*, *The Guardian*, and *Grist*, and has been printed and distributed by publications worldwide. She is co-founder and co-creative director (with her sister Sonya) of the design studio The Far Woods, located on an organic farm outside of Portland, Oregon. Their book, *Mending Life*, is being published by Sasquatch Books and will be released in 2020.

¹³ Adapted from <https://www.rawfootagefilmarchive.com/videos/jo-jackson> and <http://www.headlands.org/artist/johanna-jackson>

¹⁴ Adapted from <https://www.phaidon.com/store/art/chris-johanson-9780714856940> and <https://nicolaiwallner.com/chris-johanson/works>

Dylan Muldrew (b. Portland, Oregon, 1993) is a black cartoonist who was born and raised in Northeast Portland by a family full of self-taught musicians, artists, and entrepreneurs. His childhood was filled with markers, Power Rangers, Jet Jaguar, and plenty other pop culture references that influence his art to this day. He discovered hip hop as a toddler, and then found a sampler as a late teen. A very small rap career led to making posters and flyers. He began making comics in 2017 and hasn't looked back.

Tara Murino-Brault (b. Chicago, Illinois, 1972) is an artist and educator who resides in Oregon City, Oregon. She received her BFA in Graphic Design at The University of Illinois at Chicago and her MFA in printmaking at the Minneapolis College of Art and Design. Symbolism is a prominent theme in her work. Images such as bones, trees, animals, hands, and religious icons communicate ideas about cultural power and powerlessness, spiritualism, mortality, and rebirth. She enjoys playing with opposing elements such as light and dark, reason and folly, or good and evil, and the interdependence of each to define the other. Murino-Brault currently teaches at Portland Community College and is a mother. Her favorite mediums are all forms of printmaking (particularly relief, screen and intaglio printmaking), carving, and painting in gouache and acrylic. Her favorite dessert is cupcakes.

Ralph Pugay (b. Cavite, Philippines, 1983) creates colorful, narrative paintings that juxtapose cultural norms and ideas. He describes the narratives in his paintings as situations where something disturbing or strange is happening, but as representing bigger ideas about life or human understanding. Pugay holds an MFA in Contemporary Art Practice from Portland State University and is a residency graduate from the Skowhegan School of Painting and Sculpture in Maine. Other residencies include the Rauschenberg Foundation at Captiva Island and the Joan Mitchell Foundation in New Orleans. Pugay's awards include a Ford Family Foundation Rauschenberg Fellowship, Betty Bowen Award from the Seattle Art Museum, Oregon Arts Commission Fellowship and Joan Mitchell Foundation Painters and Sculptors Award. Notable solo exhibitions were held at the Seattle Art Museum, Upfor, Vox Populi and FAB Gallery (Richmond, VA), among others. Formerly a visiting faculty member at Virginia Commonwealth University, he was recently appointed the James DePriest Visiting Professor of Art at Portland State University. In early 2019, Pugay co-organized *Schemers, Scammers and Subverters Symposium*, funded in part through a Precipice Fund Grant (the same grant that helped fund this project). He is based in Portland, Oregon.

Samantha Wall (b. 1977, Seoul, South Korea) is an artist working in Portland, Oregon. Originally from Seoul, South Korea, Wall immigrated to the United States as a child. Wall's images explore identity through the push and pull of cultural diaspora and human interconnectedness. Her monochromatic figure drawings feature meticulously drawn women who embody Wall's interest in navigating multicultural experiences.

Warm-up Questions

Here are some questions you can use for warm-ups/Do Nows, in order of complexity or difficulty. You might use one question as an intro to the project, multiple questions over a series of days, offer a choice between two questions, or ask students to write about a quote you had them bring in for homework. If your student population is multilingual, you might encourage them to respond to the prompt in English and/or their home language, or bring in a quote or saying from their home language. If you teach a language other than English, you may have students initially write about one of these prompts, but ultimately choose a quote from the language they are studying. If using the last question around quotes or sayings (if your student population is older and might already have a quote or saying they like), I would emphasize during poster creation that students can change their quote (or borrow one from a classmate). Often when I do this project with students or teachers, I find it helps to have a list of pre-selected quotes students can use (including quotes from the posters themselves); this might also be an opportunity to bring in quotes that connect to areas of study in your class: authors of texts students have read, people from historic eras, geographic areas, or social movements you've studied, figures students have chosen to research, artists whose work you've explored together, etc.

- What helps you find inspiration? What do you do when you need motivation to do something?
- Remember a time you needed to find motivation to do something. What were you struggling with, and how did you overcome this challenge?
- Think of someone who has been inspirational or motivational to you. It can be someone you know, or someone you've never met. Who is this person? In what ways do they inspire you?
- Recall a time you got some really good advice from someone you know—a friend, a family member, community member, coach, teacher, etc. who said just the right words at the right time. What did they say to you, and how did you feel? How did their words help you?
- Identify a time where you spoke up against something that you thought was wrong, or wished you had if you didn't. What happened? What caused you to speak up, or to stay silent? How did it feel? What did you learn from the experience?
- Think of a saying from your culture or family/community member that helps guide you in some way. What is it, and what is its role in your life? How does it help guide you?
- Think of a quote or saying that has been inspirational to you—it can be a famous quote, something someone you know has said to you, a song lyric, or a saying from your culture. What is it (you can look it up if you can't remember it)? Write about your relationship to the quote: Why has this quote or saying stuck with you? How has it impacted your life or helped you in some way?

Notes for Quote & Poster Analysis

Before beginning any writing or art-making project with students, I strongly believe in using artworks or written texts as models for the work students will produce. Through analyzing the craft of a professional artist or author, students see how texts (literary, artistic, historical, etc.) are constructed, and can consider their own choices as a creator. The following handout was designed to facilitate close looking and observation of the quotes featured on each poster, along with the poster artwork itself, across a range of subject areas. Here are some modifications for other subject areas:

- For **English**, spend some time analyzing the **style and/or rhetoric** of the quote—what literary devices does the author use to make a strong statement? Which words are particularly powerful? What other words could the author have used that might make the quote more or less powerful? Why is this quote relevant for high school students today? For their own poster, you may encourage students to select quotes related to activism and social justice.
 - Students could also spend some time **analyzing their chosen quote or saying**. What does it mean, and how do you know? What is particularly powerful about this statement? How does the language used convey power and meaning? What symbols could you use to represent the quote? How could you use colors, shapes, lines, etc. to convey the quote's meaning?
- For **Visual Arts**, the warm-up could be **sketching** or include a sketching option. You might adapt the project to fit a certain medium you've been exploring with students—photography, digital art programs, collage, papercuts, watercolor, line drawing, etc. Students could also create an artwork inspired by the protest dates.
 - In the analysis portion, you might opt to have students spend a little more time on the **principles and elements of art and design**, such as through using the Principles & Elements of Art & Design treasure hunt.
- For **History/Social Studies**, provide the biographical information of the authors, and ask students to practice **sourcing** the quotes. Ask students: what important events were happening in this place and time that may have informed this quote? How do you know the author of the quote is familiar with the quote's topic or subject? How do the issues that informed each author's quote or the protest dates connect to events happening today—what key themes can you connect to?
 - Students could even conduct additional **research** on the time period, place, original source of the quote, and/or author and add to their analysis, or research further about key protest dates in your area.

Quote & Poster Analysis

Part 1: Quote Analysis

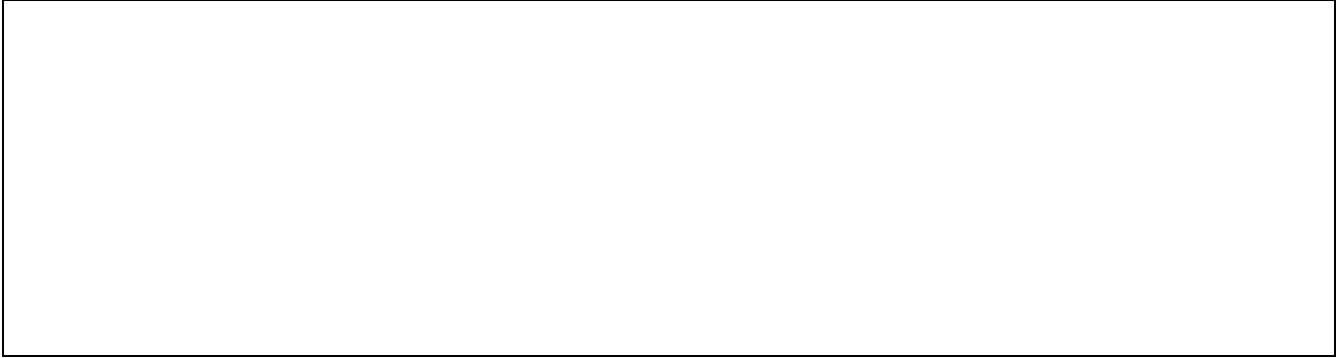
1. Find a poster where the quote really resonates with you. Copy the quote and its author below.

2. What do you think the quote means? How do you know? What **values** does it convey? Use evidence from the quote to explain your answer. You can also add evidence from your personal experience.

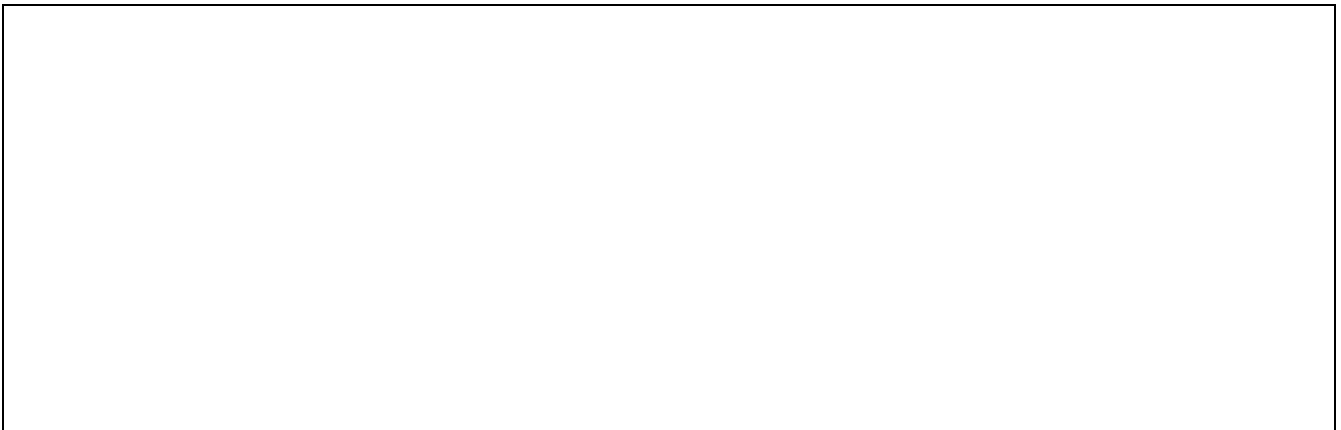
3. Why does this quote **resonate** with you? Use examples from your experience, current or historical events, stories from others you know, etc. to explain your answer.

Part 2: Poster Design Analysis

1. Find a poster where the design catches your attention. Describe and/or sketch it below.



2. What about the poster catches your eye? Consider how the artist used the elements and principles of arts and design: **color, composition, contrast, lines, pattern, proportion, shapes,** and **value**. Use at least three of these words in your answer (and underline them!).



3. Considering your own poster design, what elements do you want to borrow (borrowing is encouraged here!) from the other prints in the **edition** (set)? Sketch and/or describe them briefly below.



Principles & Elements of Art & Design Treasure Hunt

Students search for specific elements of art and principles of design among the Class Set posters.

Directions:

- Hand out the statements to pairs of students and ask them to find a poster that best corresponds to the description. You may also want to provide the Principles & Elements of Art & Design handout for students to reference.
- Give students a few minutes to find a poster and discuss it with their partner.
- Gather all of the students and ask them to share their statements and the work they selected as best representing that statement.

Find a poster where the composition could be divided in half to make two nearly identical (symmetrical) parts.	Find a poster where the text is laid out in an unusual or unexpected or composition .
Find a poster that uses abstract imagery (i.e. shapes vs. objects we recognize from the real world).	Find a poster that uses representational imagery (i.e. people, animals, objects, etc.).
Find a poster that plays with proportion , where objects are too small or large in relation to each other.	Find a poster where the artist has repeated the same shape many times.
Find a poster that uses different tones of the same color.	Find a poster that uses a color gradient .
Find a poster that uses primary colors (blue, yellow, red).	Find a poster that uses complementary colors .
Find a poster that shows many lines , or different <i>kinds</i> of lines.	Find a poster where pattern is a key element in the design.

Principles and Elements of Art and Design

What do you notice about the _____?

color:	What colors do you see in the work—red, orange, yellow, green, blue, purple, black, white, or pink, etc.?
composition:	The way the work is <i>composed</i> —how the parts of the object are arranged, where parts are located in the overall work.
contrast:	<i>Contrast</i> is the differences in color, or between light and dark, that an artist uses to create a particular effect.
genre:	The medium of the work is defined by the materials used to create it. Some common mediums include: painting, sculpture, photography, drawing, video, installation, collage, print, mural.
lines:	A line can be an actual line in the work, or one that is simply implied. <i>Horizontal</i> lines go from side to side. <i>Vertical</i> lines go up and down. <i>Diagonal</i> lines go across or at an angle. Other types of lines can include squiggly, dotted, broken, etc.
medium/materials:	<i>Materials</i> are what the artist used to create the object. Some examples of materials include: paint, ink, metal, wood, marble, paper.
pattern:	Pattern is created by the repetition of elements like color, line, shape, or texture.
proportion:	How the size of each part relates to the whole—is an object large <i>in proportion</i> to other objects in the scene, or small?
scale:	The size of an object within the work in relation to how we usually see that object in real life—is the object larger, smaller, or about the same as in real life?
shapes:	<i>Shapes</i> can be two- or three-dimensional objects such as squares, rectangles, circles, ovals, diamonds, etc.
space:	<i>Foreground</i> is what appears in the <i>front</i> of the scene and is closest to the viewer. <i>Middle ground</i> is what we see in the <i>middle</i> of the image. <i>Background</i> is what is <i>behind</i> other objects in the scene and furthest from the viewer.
texture:	<i>Texture</i> is what the surface of the object is like—rough, smooth, hard, soft, metallic, fluffy, etc.
tone:	The <i>tone</i> of an object can be one of the many types of a particular color, each slightly darker, lighter, brighter etc. than the next.
value:	<i>Value</i> is similar to tone but deals with blacks and whites. <i>High value</i> colors are more white or light. <i>Low value</i> colors are more black or dark.

Notes for Poster Design

When brainstorming, sketching, or planning for a poster, we love to have students do so on a much smaller scale—it helps the task feel more manageable. Corita Kent, an artist and educator whose quote appears in Volume 1 of this project, would tell her students that “the limitations of an assignment free you not to have to do everything.” We like to carefully consider ways we can effectively use limitations with students so that they can focus and ultimately, create more freely (whatever it is they are creating—a poem, an essay, an artwork, a lab experiment, etc.). When making posters with students in my ELD classes, sometimes our final posters would *only* ever be 8.5” x 11”, because in an English class, the ideas and symbolism students generated were more important than whether they tried to use balance, proportion, or other elements that might be more important to focus on in an art class.

Thinking about your content area and student population, you may wish to provide quotes for the students—pre-selected quotes (or limiting the quotes to a specific text or texts) could be a way to review a text or unit. You could also limit quotes to a particular topic or theme you’ve been studying; for example, quotes from a certain historical era, quotes about why a topic matters or has significance in our lives (environmentalism, racial justice, math, feminism, water, writing, etc.) or quotes that illustrate a theme or topic particularly well. We would also suggest having some quotes on hand for students who might have difficulty finding on one their own (and for younger students, you may wish to provide the quotes but give an option to bring in one of their own).

For the poster design process, students can sometimes get hung up on trying to literally represent objects (like a globe, for example). You might encourage students to try using repeated shapes and patterns. Text and hand-lettering can also be a challenge for students. We highly recommend providing stencils in a variety of fonts and sizes. Students love using them (and they often struggle to make text large enough when hand lettering).

You may also wish to consider using quotes as a way to bring in a multitude of voices to your classroom—do the quotes need to be from well-known individuals, or could they also be from family members, community members, or friends? Could students bring in cultural sayings, *dichos*, proverbs, etc.? Could the quotes be in languages other than English (especially if you’re teaching a language class!)? When teaching high school, Jessalyn loved using critical theory like Paulo Freire’s writing or Tara J. Yosso’s “Whose Culture Has Capital?” and then finding ways to make that theory accessible to students through creative activities like sketching or poetry writing. What better way for students to demonstrate Yosso’s idea of *community cultural wealth* than a quote poster?

Finally, after students create their posters, we love to build in moments for sharing their work—whether it is through a gallery walk using a handout for close looking like the one

provided (or even the treasure hunt!), a partner/small group share-out, a more formal critique in an art class, or some combination of those. We also think it is important to build in moments for reflection at the end of any project, so we've provided a simple handout for written reflection.

We'd love to see what you do with your Class Set! Email: jessalynaaland@gmail.com / annegreenwood.net@gmail.com ☺♥☺

Poster Design Project

Create your own poster featuring an inspirational quote of your choice. Your poster will be copied in black and white, but you may print it on colored paper. As you design, consider how the design reinforces the message of the quote: What elements will you use to convey the quote's **meaning**? What **symbols** could you include? How will you use **composition, lines, pattern, proportion, shapes**, and other principles & elements in your design? Consider also your audience of fellow students—what might they find interesting? Be sure to include the author's name in the quote, and check that the quote and spelling/grammar is accurate.

Before you create your poster, take **10 minutes** to quickly sketch out your idea using the Poster Brainstorm handout. Don't spend too much time here; use stick figures and simple text to help you decide where to place everything.

Poster Brainstorm

A large, empty rectangular box with a thin black border, occupying the majority of the page below the title. It is intended for a poster brainstorm.

Gallery Walk

Independently, walk around the room and look at your peers' posters (silently). Choose **five (5) posters** to take notes on and respond to. Then, answer the reflection questions.

Classmate name	Briefly describe and/or sketch a few details.	Principle/element they used well. Sketch and/or describe it. Why is it a good example?	Your favorite thing about their poster. Why is this aspect your favorite?

REFLECTION

Whose quote was your favorite? What does the quote they chose mean, and why do you like it?

_____ 's quote is my favorite. To me, it means _____
_____. I like it because _____

Whose poster used an element/principle that really surprised you in a positive way? How was it surprising?

_____ 's poster used _____ in a way that was surprising because _____

Whose poster is your favorite? Why?

_____ 's poster is my favorite because _____

Poster Explanation/Reflection

After you finish your poster, respond to the following prompts. Write 2-3 paragraphs. Consider the following questions as you write your response:

- **QUOTE:** What quote did you choose? What does the quote mean, in your opinion? Use evidence to explain your analysis. Why did you choose this quote for your poster—what significance does it have you in your life, and why do you think it is relevant to your classmates?
- **DESIGN:** What design choices did you make in your poster? Why? How did the other posters you looked at and discussed influence yours—what elements did you borrow, and why? What considerations did you make as you designed a poster for *your* classmates at *your* school?
- **REFLECTION:** How do you feel about your finished poster? What challenges did you encounter, and how does it overcome them? What do you feel most proud about? What changes would you make if you were to do it over? Why? What did you learn from this project, as a person and an artist?

Sentence Starters

- My poster is about...
- I chose this quote because...
- I think it means... because...
- In designing my poster, I decided to... because...
- I was inspired by the poster by _____. What I like about it is...
- After finishing this project, I feel.... because...
- A challenge I had was...
- I overcame it by...
- Something I feel proud about is...
- If I were to make my poster again, I would...
- What I learned from this project is...

Ideas for Younger Students

Circle Time¹

Do you start your class with a daily gathering? Share one poster and quote with the students a day, asking the class:

- What do you think the artist/author wanted to convey?
- How does this make you feel?
- What does it make you think?

Each student in the circle could share an emotion that comes up (perhaps through pointing to a feelings chart), with another round where each student shares a thought or idea sparked by the poster. You could also use the posters to discuss key vocabulary found in the quotes (truth, fool, kindness, guest, service, purpose, harm, miracle, creativity, etc.).

Emotional Content Treasure Hunt²

Directions:

After giving students time to look at the posters around the classroom, give each student a card with a statement/phrases printed on it. Ask students to look around the room and find a poster that they feel best expresses the phrases on their card. Ask students to share their phrases, the work they selected, and their reasons for selecting that work with the rest of the group.

Bored Tired I am tired of being inside.	Busy Active I am working in a crowded place.
Cool Quiet I am floating in a calm pond.	Cold Lovely I'm hidden from the rest of the world.
Scared! Hot! I am trapped!	Clang! Clang! It's noisy in here.
Dark Heavy And very still.	Hot! Mad! Ready to burst! I'm someplace that I do not like.

¹ Many thanks to 3rd grade dual immersion teacher Rodrigo Aguirre for these ideas!

² Adapted from the San Francisco Museum of Modern Art

See, Wonder, Think¹

Directions:

- 1. Have the class form a circle. As the facilitator, state what you see when you look at the poster (however you interpret the question): **I see...** (facilitator)
- 2. The student to your right or left has to paraphrase what you said, adding what they see (note: I always emphasize using *and over but* to emphasize the validity of each person’s observation):
You see _____ and I see... (students)
- 3. Go around the circle, repeating until each person has shared an observation. When it gets back to you, paraphrase what the student before you has said, changing the statement to *I wonder*:
You see _____ and I wonder... (facilitator) / **You wonder _____ and I wonder...** (students)
- 4. For the final round, each person shares a thought beginning with the phrase *I think*. I like this order because sometimes students will answer questions posed by their classmates:
You wonder _____ and I think... (facilitator) / **You think _____ and I think...** (students)

Alternately, students could do this activity with the graphic organizer below in partners or small groups, or English learners could use it to plan their statements.

See: Look closely at the poster. Sketch and/or describe what you see.	Wonder: What does this poster cause you to wonder about? What do you want to know?
Think: Discuss what you wrote above with a partner. What new ideas do you have about the poster after looking at it closely and discussing it?	

¹ Adapted from the San Francisco Museum of Modern Art

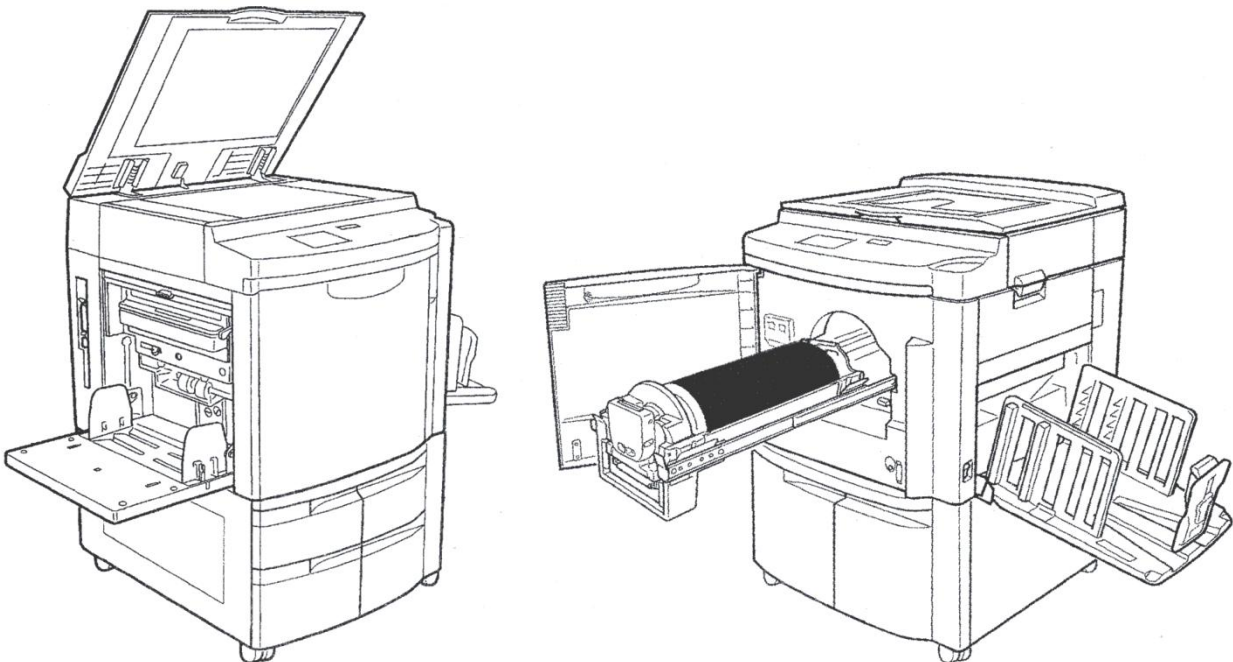
What is Risograph Printing?

Risograph printing is a mix of offset printing and screenprinting. A Risograph machine looks like a photocopier (and can be operated like one), but like screenprinting, color printing is done in layers. In this process, an image is burned onto heat-sensitive paper—known as a stencil or master—and ink is pushed through the stencil. Each color is printed one layer at a time, but the process of burning the stencil and printing the image is done by the machine. You can think of a RISO machine as something like an automated screenprinting machine.

RISO machines were invented in Japan by Riso Kagaku in 1986. In Japanese, *riso* means “ideal” and *kagaku* means “science.”¹⁸ They were designed to be used as inexpensive, environmentally-friendly alternatives to high-volume photocopying and printing, and you can find them today in many K-12 schools, colleges, and offices. In fact, your school’s office may contain one for printing large amounts of copies in black ink.

Because color photocopiers have become less expensive, many offices have traded their RISO machines in for a photocopier that prints full-color in a fully automated way. Therefore, many secondhand machines have become available for low prices. Their low costs to own and operate have made them popular with artists and small publishers. The machine used to print Class Set, a RISO RP 3700, was purchased via a government auction from the City of Kettering print shop in Kettering, Ohio, and shipped to California.

If you want to learn more about Risograph printing, check out www.stencil.wiki, a website run and used by artists doing Risograph printing around the world.



¹⁸ Adapted from <https://en.wikipedia.org/wiki/Risograph>