

idea for a class

Sundae School Summer Summary

1. July 10
 - meeting at Alex's house
 - Talked about BMS
 - Writing exercise: what we want to learn and teach, etc.
2. July 18
 - Mycology
 - Radical Mental Health
 - Situationist Derive Class (David)
3. July 25
 - Ekphrasis at the Met (Lauren)
 - Anti-gentrification
 - Wendy's Subway
 - Intersectionality (Luan)
4. July 31
 - Intersectionality pt. 2. (Luan)
 - Architecture and Poetry (Amanda)
 - MaMaison (Alice Aster)
5. August
 - Architecture and Poetry (group text)
 - Prospect Park (David Alquist)
 - Heartbreak (Cordelia)
 - Situationist Films (David)
 - Radical Pedagogy Figure Drawing (Alex)
6. August 14
 - Visualizing Narrative (Lauren)
 - Discovering Performance (Laura Ornella)
 - Collaborative Screen Printing (Amanda)

Desir

Theo

Sunday School was initiated as a way to continue exploring alternative education and art through collaborative learning post Black Mountain School. Some explored themes include intersectionality & gender theory, figure drawing & radical pedagogy, art and its anti-thesis, poetry, nature in NYC, and love. Sunday School has been a tool for thinking and experimenting that has been embraced horizontal interaction, informality, a sharer economy, the decentered classroom, and nomadicism. After meeting for several weeks, lets evaluate our collective work, discuss desires and theories of education. What defines alternative and experimental education? What are the minimal requirements for a school? Has Sunday School been a school? What are we getting out of our meetings and what is missing? What is a structure that provides for honest, productive, and critical communication? How does a community expand the bounds of discourse? How does Sunday School end?

es

ries of Education

Class that you
would be interested in:

- Something taught by a weird
- personal histories about
art practices.
- sciences - technology
hackers working
- successful activist groups.
- topics I don't
usually grant to be
- building electronics
lamps.

Wet plate photos

Satanic worship

painting

herbology

urban exploration

- sailing

Wandering

poetry

land cam photography

mushrooms

Urban disruption

art towards end of
Jatbe society

**Poetic Writing
and Methods of
Alternative
Self-Publishing
(Part 1 of 2)
Lauren Stroh**

EKPHRASIS: From the Poetry Foundation: "An ekphrastic poem is a vivid description of a scene or, more commonly, a work of art. Through the imaginative act of narrating and reflecting on the "action" of a painting or sculpture, the poet may amplify and expand its meaning."

PROMPT: This class stems from my continuing interest in bridging the gap between the visual and literary arts, both in theory and in practice. We'll meet at the steps of the Metropolitan Museum of Art to discuss poetics, look at examples of ekphrastic writing and self-published written materials, participate in a shared reading, and discuss writing prompts. Participants are then invited to spend time perusing the Met's main building or its two satellites (the Met Breuer or the Met Cloisters), alone or in collaboration. The writers will focus on accumulating a mass of ekphrastic writing based on a singular theme examined closely through a series of prompts and questions to compile into a work to be self-published at the next installment of the class. We'll meet again on the steps of the Met to recap, share what we've made and found, and make plans to meet again.

**Intersectional
Identities
(Part 2)
Luan
Sherman**

While last week's session focused on meditation, bodily awareness, writing exercises, group discussion, and shared experiences, this week's class will focus on parsing through the related literature and theory that was distributed via e-mail last week. It is also listed/attached below:

- Mutilating Gender by Dean Spade - A discussion of the strict medical and institutional gender-binary that is applied liberally to individuals seeking any degree of sex reassignment procedures. This approach to bodies produces an "all-or-nothing" situation where a person is first required to "prove" the validity of gender identity, and then, upon wholly convincing a contingent of medical advisors, has the sole option of "going all the way", or else their identity is declared invalid.
- Selections from Dude You're A Fag by C.J. Pascoe - These selections illuminate instances of institutional heteronormativity, compulsive heterosexuality, gender normativity, and the "Fag Discourse," as observed through her year-long ethnographic surgery of the California high school, "River High."
- Considering intersex persons - Introduction to Sexing The Body by Anne Faust-Sterling

- The perspective of a voluntarily closeted trans woman on contemporary white, cis-feminist culture - This is a very worthwhile read for anyone wishing to gain insights into the experience of gender dysphoria and being transgender. It's heartbreaking and deeply enlightening. goo.gl/Hcz8yp

- Race and intersectionality resources - At some point in the evening I would like to open the floor to discussions of intersectionality within class and race. As Lauren accurately stated in her first email, I don't believe we need any more white people trying to lead discussions on race or educate folks about race relations, in specifically non-white spaces. As a white person, I am all about the "educate your people" approach to educating white folks who are practicing racism and ignorance. Meaning, I will take it upon myself to try to educate my racist white uncle in the hopes that he won't ever approach a person of color to perform that task and isn't conditioned to expect said person to take time out of their life for that debate. In non-white spaces, i.e. most of my life, but def not my family gatherings, I would rather allow ample space for POC to speak about their lived experience rather imposing my ideas.

For Sunday, I will try to provide some discussion and writing prompts to provoke meaningful discussion about this topic. Most importantly though, I hope everyone will participate in a non-hierarchical approach to educating on this topic and that POC individuals may feel open to discussing their personal experiences, opinions, and thoughts regarding our current political and social climate.

"Writer's Choice" Prompts (10-15 min)

Respond to any/all of the following with

1. What kind of body do you have?
2. How is your body regulated and/or controlled?
3. What does it mean to have a gender?
4. What does it mean to have a gender?
5. When do you often experience physical discomfort?
6. Think about "gender norms" and "gender roles".
7. What does it mean to be an ally?
8. List 15 things you love about your body.
9. How does race impact your life?
10. How does ethnicity impact your life?
11. How does your body affect your quality of life?

th short, written responses:

or controlled by others?

er?

er identity?

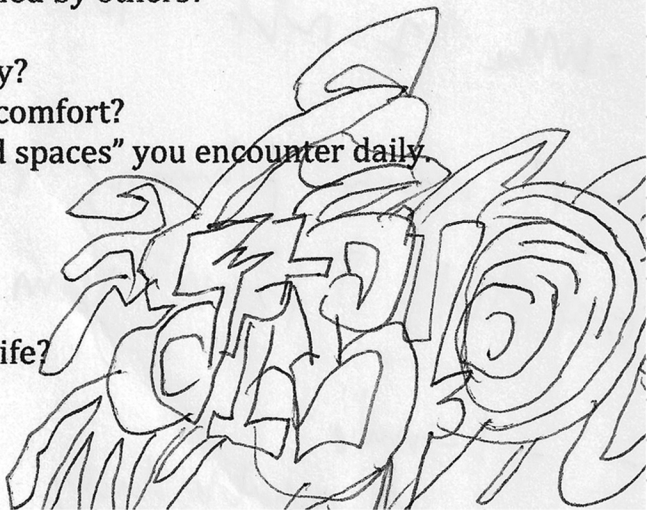
ysical discomfort?

“gendered spaces” you encounter daily.

self.

fe?

quality of life?



**Pre-Camera
Photography:
Writing and
Drawing
Sam White**

If we went to a vista point and each took a photo, they'd be a little different and a little the same. Bring paper and pen to write together: descriptions of the place where we are (tbd). What does a description reveal about the writer ? Is it possible to speak plainly ? Do we hide in plain sight ? Can you describe a place imagining you are someone else ? a description of a place that I tried to observe acutely--after time passes- has become an uncanny record of my emotions. This is a science experiment.

**Free Form
Drawing
Shlomit
Strutti**

We could hang in the park and draw each other's hair or other people's written descriptions from the class before.
This would be a good chance to bring to the table the questions you ask yourself about\while drawing. Some of the questions that have come up in conversation this last week:
How passive is that sheet of paper
How is drawing like\ unlike sex
How much loose is good
When to stop

**"family"
photo at JC
Penny**

It is really easy to get a coupon for 10x13 prints, wallet, and multiple variations of print for only \$3.99. Photosessions are \$10 per subject, but if you get a membership to the jc penny portrait community it is only \$30 and then you get unlimited free photosessions with how many people that you want for a year.

**What is love?
baby don't
hurt me
Cordelia
Alquist**

Reading selections from Sappho (translation and notes by Anne Carson) and Plato's The Symposium (translation & notes by Christopher Gill).

Please bring a gift(s) to share or exchange with people--
clothing/object swap!

**Intimate
Exchange:
Towards a
Theory of
Communicative
Passion
Alexander
Chaparro**

Intimacy is often confused with privacy. We believe that if we discover what someone does behind close doors we will know something about their intimate reality. But intimacy is not what we hide from others, actually it has something to do with the particular way in which we interact with others. It is not a precondition of communication, but one of its most important and powerful effects. It is not to be found in the meaning of the words we say, but in how those words sound to us, what we mean when we say them.

We will reflect on how art and poetry can propose a way of sharing and accessing intimacy without killing it or asking it to "confess" itself.

**Tour of the
Chrysler
Building\
Cartooning the
Excess
Shlomit Strutti**

Private tour of the Chrysler Building by me (Shlomit) in which I'll lay down my understanding of the architecture. I'll be talking about impersonation, virginity, materialism, undead, dropping out, and empathy with the inanimate. After the tour, we can make quick cartoons of the Chrysler informed by our bodily experience of being in it.

**Socially
Engaged
Life:
Discuss +
Invent
Sam White**

If life imitates art, and we make socially engaged art, have we made our lives more relevant?

What is social change and how do we want to relate to it?

How do you measure if an art work is effective? and what if an artwork is meant to be political, "community" oriented, socially conscious, progressive, a site for change? What is the deep impulse to make art? What is the primal motivation to make social change? How do we negotiate moments of conflict between these preference zones?

Bring examples:

Socially engaged art that appeals to you
Social Change/ Activism that is not art
Art that is not socially engaged
Public Art
Art that appeals to you

**SHARING<>
ROTATION**

Bring 3 Tactile Things
to be exchanged, loaned, gifted,
recommended, parted with, or shared (if it's
advice, write it down) from your floor or the
street
to honor the season's movement find things
that ask to be relocated
the sun wants some space and to
get intimate with another hemisphere
now what do we need? the old is refreshing



MaMa. MaMa is Magic but Everything is Magical (which does not mean everything is "good" just complexly connected to one another in metaphysical ways. This awareness is an inversion of the manopticon tactic of control that brainwashes us to believe our universe to be linear and static) MaMa can be anything in which you intuit you are destroying the manopticon with yourself, with others and within society. The reason for the non-specificity of MaMa is that many people have different abilities based on their socio-economic position in society and can exist in spaces of risk and risking to different degrees. MaMa does not make any value judgement or distinction of more or less important MaMa acts as a way to transmute the destructive ways that radical communities tend to place more value on a-typically masculine actions of insurrection, protests and intellectual debate then the feminine acts of culture creation/destabilization and healing. MaMa seeks to escape and never enter again the debate on non-violence vs. violence, seeing it as distracting and generally taking up too much space that inhibits creative forms of movement and action. MaMa seeks to destroy and confront the banal, repressive culture of white rich men and chill girl cops. Part of what is so powerful about MaMa is that patriarchy does not believe it is possible and

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SPIRIT

nadahada performative mapping workshop

nadahada will performatively read their comunicado and we will be col
intersect along the lines of queer theory. then we will discuss in togeth
come up during the discussion, write them down on cardboard that we
the floor.

key concepts

www.nadahada.org

TERRORIST ASSEMBLAGES

Throughout this book I allude to queer praxis of futurity, representation and affect, and propose queerness as a mode of being that is spatially and temporally contingent. The limitations of the progressively-however queer they may be—as I work through them. While dismantling the **representational mandates** of violence and **exceptionalism**, affective analyses can approach queerness as that which is in the midst of becoming, that does not immediately resolve into the oppositional, or transcendent. This shift forces us to ask, what do they signify, but more insistently, what do they do? In this context of representation, identity and assemblage, posing the problem of the central challenges to **transnational queer** cultural and political

BODIES THAT MATTER

this **exclusionary matrix** by which subjects are formed. The domain of abject beings, those who are not yet “subjects” of the domain of the subject. The abject designates here precisely those social life which are nevertheless densely populated by those whose living under the sign of “unlivable” is required to survive. The uninhabitability will constitute the defining limit of the subject’s **identification** against which—and by virtue of which—the force of exclusion and abjection, one which produces a space of the outside, which is after all “inside” the subject as its own

Collectively reading about key concepts from a selection of texts that
familiarity about the texts, think about additional key concepts that
will be providing, and draw connections among them with chalk on

a.com

workshop

y that insistently disentangle the relations between
not an identity nor an anti-identity, but an assemblage
ons of intersectional identitarian models emerge
rough the concepts of affect, tactility, and ontology.
visibility identity politics that feed narratives of **sexual**
familiarities that are unknown or not cogently knowable,
tely and visibly signal themselves as insurgent,
ask not only what **terrorist corporealities** mean or
conclusion, I review these tensions between affect and
problematics of nationalist and terrorist formations as
feminist studies (puar, 35).

d thus requires the simultaneous production of a
cts", but who form the **constitutive outside** to the
precisely those "unlivable" and "uninhabitable" zones of
y those who do not enjoy the status of the subject, but
o circumscribe the domain of the subject. This zone of
subject's domain; it will constitute that site of **dreaded**
the domain of the subject is constituted through the
a constitutive outside to the subject, an abjected
n founding repudiation" (butler, 3).





Book Club

Nowadays everything is so dependent on the social (posted) experience. This is one of the reasons why I love reading so much, because it is in essence a solitary action. It's you alone for a little a bit. But not alone, you are connecting to another person through their thought out words, you are connecting to those thoughts and feelings, to a his/herstory, to a genealogy. Sometimes you are connecting to a whole multitude. But it's on your terms, on your time and pace and in the realm where you are total master of your domain: your private mindsphere. But maybe we can connect those moments of intimacy. There is something exciting about sharing an underlined passage, it is exciting to receive those texts. It is exciting to read something knowing that someone else is reading the same thing within the same time period. In your head ideas and statements start converting into imagined dialogues, into prospective interactions. It's like when you share a bite of your amazing sandwich with someone, now it's no longer this incredible joy that you can't describe, now it's credible, now you can talk about it and remember it together. Isn't that how things are confirmed to be real? When we share them.

"Let's Get Physical": catch up on correspondence

keeping physical correspondence with someone, penpaling, is one of the most magical, romantic things one can do. But modern times plot against our love, they want to steal all our idleness and drain us of our life force, so that we end each week thinking "damn I wish I had had the time to do all those sweet things I wanted to do to make that person feel special and cared for". Fuck that noise. Let's set a couple of hours to focus on writing letters and catching up on those collages and drawings that say "I think about you in gestures".

**1hr freeform writing hell
Amanda Wong**

1hr freeform writing hell (email exchange)
Who are you what are you doing what is your current life based on what do you want to be are you living the life you want to live what is love what don't you want what's the answer inside you?

**Visualizing
Narrative
Lauren Stroh**

This class works to draw off of themes covered in my initial poetry workshop, but in a more tangible way. We'll be thinking onwards about the intersection of visual arts and poetry, but this time — through books. Questions to consider: Can one make a work of literature that uses no words? (I do this cyclically in my sketchbooks, wordbooks, beautybooks without really meaning to at all... but they do carry narrative.) How do we tell stories? How much of these stories are lifted from physical/lived materials in our own lives, and how much is constructed?

We'll meet at the Brooklyn Art Library, home to the Sketchbook Project collection in its physical form. We'll work on reviewing sketchbooks we come across for narrative content and work on incorporating their techniques and strategies into our own. Bring something to write in, draw in, paste in, think in, pass around, and other ephemera to share.

**Architecture and
Poetry
Amanda Wong**

Hi! Thank you for being a part of this massive group text. Please share photos of poetic architecture you may find in your travels today and poems and introduce yourself beforehand. This is Amanda Wong. Love to you all

AW

**Reflections
on radical
pedagogy /
nude
drawing
session
Alexander
Chaparro**

This weekly class is an invitation to reflect on the potential role of "the radical" in the purpose of pedagogy and community. We will explore how and why an "alternative" excites us, why we find hope in difference, and how experimentation is a fundamental aesthetic drive. We will try to collectively think of the correlation between alterity, change, and art and politics; of community and social justice, and on eternally becoming utopias that we hope can be enacted in the possible revolutions of the everyday life (and in structural changes of our institutional interactions).

This first session we will go over Joseph Beuys proposal for the 'Free International School' and discuss his ideas on "social sculpture" (specifically on considering the alternative use of money as a form of art).

We will hold the session also as a nude drawing class to experiment with other modalities of classroom setting, classroom roles, note taking, and formalized intimacy.

**OLYMPIC
FIGURE
DRAWING**

Every 4 years we join the emotional journey of our global family in summer celebratory viewership of the potential of the human spirit and form, wherein all non athletes are collectively humbled in our non-competitiveness.

This tradition began 4 years ago. bring paintbrushes / paint/paper if you have them. but there will be some

**Train of
Thought
Velveteen
Panichelli**

As a visual, active, and political culture our information is delivered to us and expected at rapid and rising speeds. We have come to expect everything available in the world to be delivered to us instantaneously either at our door steps in a number of days or before our eyes in a matter of seconds. The capacities of internet has jump started our expectations not only from ourselves but also from each other. When you don't know the answer to a seemingly pressing question you have the tools to access it and look it up. We operate search engines as we would our closest friends, prying for details about others' personal lives, and agendas. Relationships have formed with surface, level internet faces such as google and youtube who act as vaults to information thus exposing aspects of information about ourselves based on our inquiries.

With these relationships I'm curious as to how our trains of thought are affected throughout the day? How the electricity in our brains move differently due to these expectations of immediate information, and how our everyday thinking is connected.

In this extended class/field study or focus group i have provided three work sheets to be completed at three different times of the day. For each worksheet please set a timer and write for five minutes. No more, and no less. If your timer goes off in the middle of a sentence, do not finish it. (an exercise in restraint/unfulfillment/ time constraint. Also to act as one of the control elements in the experiment)

**ToT
(part 1)**

Dream worksheet will be filled out in the morning. You will write down details from your dream the previous night. Include all descriptors, sensations, and emotions. If you cannot remember a dream, recall one from the recent past and give a rough date (month and year). Describe that dream and how it affected your next day, why it stuck with you and what emotional factors were occurring during that time.

Google worksheet: List anything that comes to your mind to google search. Do not search it.

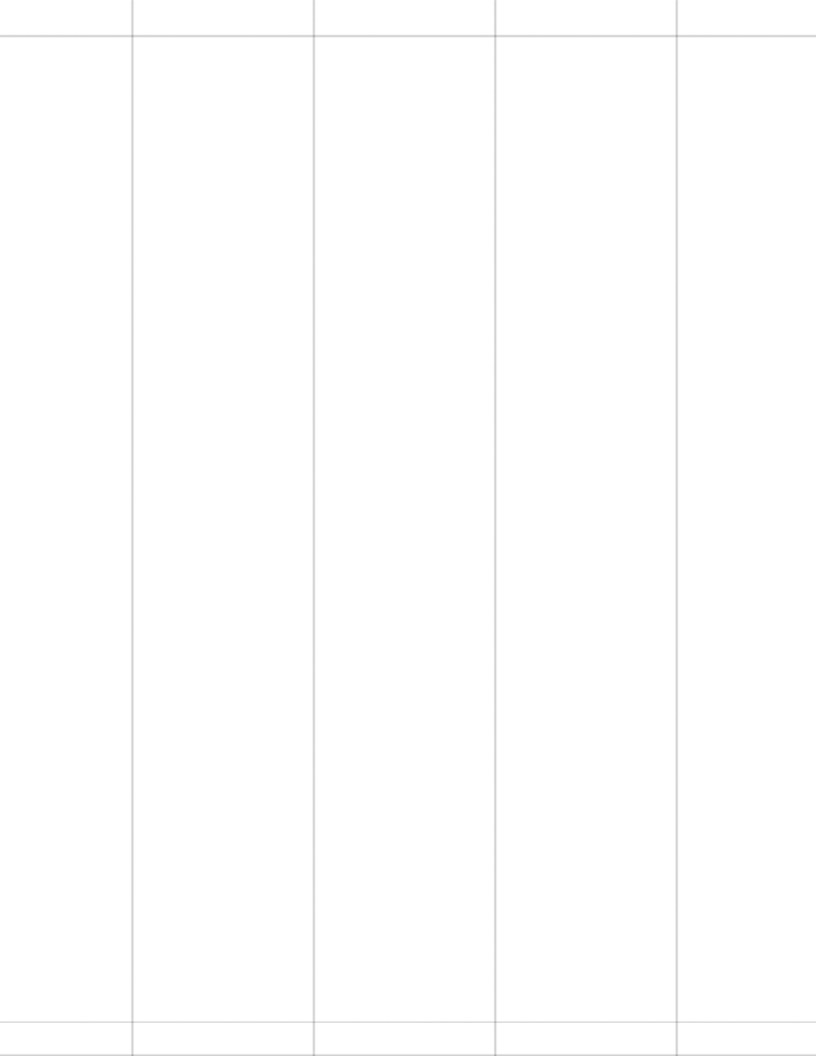
Youtube worksheet: List anything that comes to your mind to search on youtube. Do not search it.

**ToT
(part 2)**

Describe the smile of an animal. (This can be from memory or metaphorical, and can be any length.)
Take us on an adventure using search engines As our road map. (Google,youtube, silkroad etc.)
What do you think about when you think about a body? (Human/nonhuman)
Tell us about a dream you remember? What does it look like architecturally?
For next week I would like to nominate shlomit to create prompts (if you want to)

**ToT
(part 3 -
Shlomit's
prompts)**

Is someone telling you to die? Is someone flashing "DIE" messages at you? (from VALIS by PKD AKA The Bible)
What parts of you are corrupt? (say you were a book)
What does the voice in your head like to talk about?
Describe the dullest moment of your day. (could be cool to draw eachother's)
How do you know when to stop? (for my own use)



Sunday school can be accessed by a weekly emailed list of activities and self-led classes. It was initiated as a way to explore alternative pedagogies and art-practices through a collaborative education model. We lead each other in workshops, discussions, lectures, exercises, walks, tours, etc. and invite others to join us. As each full day moves along, new ideas for classes are thrown out and developed.

We are a group of people who keep wanting to spend time together in experimental but structured time, on a regular and consistent basis, until the very end, as befits our ideals; moving by the force of our desire and not in conflict with it. A school is a populated place that cultivates enthusiasm and criticism.

Sundai school doesn't have an official website (it exists as a link to a modifiable google document for the collective planning of each session), and we try not to capitalize the name of this project (writing it each time with a different homophone variation) as a strategy to avoid stagnation, bureaucracy, and a personalized/centralized ego.

If you are interested in participating, please write sun.related.school.day@gmail.com let us know: if you are interested in teaching or leading an activity, if you have any resources you would like to share, what are your concerns/ideals in regards to education and community, if we could help you with anything, or if you'd like to help out with something.

S u n d i e school members care for each other, nourish each other's' minds, eyes, stomachs.

