TABLE OF CONTENTS

A Message from our Organizers 2
Student Accomplishments 3
Programs
    MAP Mentorship Program 4
    MAP Panel at the MCA 8
    Undergraduate Conference 9
Events 10
Budget & Spending 11
Moving Forward 12
Appendix 13

Cover Photo:

Design and Report Preparation
This report was designed and prepared by Rebecca Valeriano-Flores using Canva. The bright colors and asymmetrical design elements are based on Herrero’s installation, pictured in the cover photo.
We are humbled and energized by the community-building realized through our philosophy department’s MAP chapter and its participants. Throughout the academic year, undergraduate and graduate students dedicated significant amounts of time and energy to MAP-related initiatives, which resulted in a thriving mentorship program and a host of extracurricular programming and events. In what follows, we provide you with a glimpse of what MAP at Loyola University Chicago’s Philosophy Department has become in just two semesters. As we continue programming next academic year, we aim to take our cues from the next generation of world-makers in how to transform the discipline of philosophy and the academy more broadly understood.

Rebecca Valeriano-Flores  
GRADUATE STUDENT & LEAD ORGANIZER

Dr. Jacqueline Scott  
FACULTY SPONSOR

Dr. Hanne Jacobs  
FACULTY SPONSOR

Faculty Sponsors  
Hanne Jacobs  
Jacqueline Scott

Lead Graduate Organizer  
Rebecca Valeriano-Flores

Graduate Mentors  
Robert Budron  
Abram Capone  
Pippa Friedman  
Gina Lebkuecher  
Claire Lockard  
Rebecca Valeriano-Flores  
Yiran Zhang

Special Thanks  
Mark Waymack
STUDENT ACCOMPLISHMENTS

Robert Budron
EASTERN APA PANELIST
Robert Budron presented his paper, “Anxiety, Structure, and Creativity: Reclaiming Agency over Identity” at the Diversity Institute Alumni Panel at the 2019 Eastern APA Meeting, with comments from Alia Al-Saji. He also presented “Race Anxieties: Incorporating Anxiety into Sullivan’s Transactional Unconscious” at the Midwest Race Theory Workshop in January at DePaul University. Robert has been selected as a member of the Mentoring the Mentors Workshop at the upcoming 2020 Central APA.

Rebecca Valeriano-Flores
OUTSTANDING GRADUATE STUDENT LEADER AWARD
Rebecca Valeriano-Flores was awarded the Loyola Excellence Award for Outstanding Graduate Student Leader for the work she accomplished in Minorities and Philosophy (MAP) in addition to her volunteer and service work for various Chicago nonprofit and activist organizations. Rebecca was also accepted into the 2019 Feminist Decolonial Politics Workshop at the University of North Carolina in Charlotte and presented her work at the Midwest Race Theory Workshop at Northwestern University in April.

Gina Lebkuecher
GRADUATE RESEARCH AWARD
Gina Lebkuecher received the Philosophy Department’s Graduate Research Award to develop her work on Chinese philosophy. She also presented her paper “Integrating Mengzi’s Ethics Into the Classroom” at the Multicultural Philosophy Conference in Manchester, UK, hosted by the University of Manchester and Manchester Metropolitan University.

Claire Lockard
GRADUATE RESEARCH AWARD
Claire Lockard received the Philosophy Department’s Graduate Research Award to perform research while at the Collegium Phaenomenologicum in Città de Castello, Italy. Claire presented papers related to her dissertation topic, “The Charitability Gap: Calls for Interpretive Charity as Testimonial Smothering,” at Villanova University, the Midwest Race Theory Workshop, and the Participants’ Conference at the Collegium. Claire was also accepted into the 2019 Feminist Decolonial Politics Workshop at the University of North Carolina in Charlotte.

Zoa Glab
LUROP FELLOWSHIP RECIPIENT
Zoa Glab received a Loyola Undergraduate Research Opportunities Program (LUROP) Fellowship for her research project, “The Effects of Moral Context on Cognitive Processing,” which she is working on with faculty Sponsor Joseph Vukov.

Scholastique Iradukunda
FELLOWSHIP RECIPIENT
Scholastique Iradukunda received a fellowship for two additional years of study, allowing her to add philosophy as a second major!

Barni Nuur
ALAIN LOCKE FELLOW
Barni Nuur is a 2019 Alain Locke Fellow: Barni was accepted to and completed the Philosophy in an Inclusive Key Summer Institute (PIKSI) in Boston! The program takes place at the Massachusetts Institute of Technology and aims to expose fellows to a broad range of philosophy and philosophical work. Fellows receive travel, room, board, and a stipend for their trip, in addition to mentoring and support from philosophy faculty and graduate students from across the U.S.
OVERVIEW
The MAP Mentorship Program paired undergraduate students from marginalized groups with graduate student mentors. We publicized this program through flyers, mass emails, and class announcements. Students signed up using an online application, then were paired with a mentor based on interests and availability. The program is open to all undergraduate students from marginalized groups (women, BIPOC students, LGBTQIA+ students, students with disabilities, and international students), regardless of major or minor. This year, mentees received assistance on coursework, worked with their mentors on research projects and presentations, attended philosophy talks and events, discussed graduate school and the profession, and went on group trips to neighboring universities. MAP philosophy majors were also given the option to have our faculty sponsor, Dr. Hanne Jacobs, serve as their faculty advisor.

Undergraduate membership doubled in the Spring semester!
MAP MENTORSHIP PROGRAM: END OF THE YEAR SURVEY

We sent out an end-of-year survey to our mentees to learn more about our mentees and to gather feedback about our program. The majority of our mentees are philosophy majors or minors, however we attract students across disciplines. A couple students added philosophy as a second major while in the MAP Mentorship Program! Many students listed social/political philosophy and philosophy of race as their MAP-related philosophical interests. Students also mentioned interest in aesthetics, ethics, metaphysics, and philosophy of mind.

![Pie chart showing majors of undergraduate mentees]

- Philosophy: 66.7%
- Political Science: 6.7%
- Environmental Science: 6.7%
- Global and International Studies: 6.7%
- English: 6.7%
- Psychology: 6.7%

**Year of Undergraduate Mentees**

- Senior: 6.7%
- Junior: 46.7%
- 2nd Year: 26.7%
- 1st Year: 20%

**Philosophy majors also double-major in**

- Political Science (2)
- Bioethics (2)
- Psychology (2)
- Neuroscience, Finance, and Film and Digital Media.

**Mentee MAP-Related Interests**

- Social/Political Phil: 11
- Phil Race, Critical Race Theory: 9
- Decolonial Theory: 6
- Asian or Eastern Phil: 5
- African Diaspora/Africana Phil: 5
- Latin American and Latinx Phil: 5
- Feminist Phil: 5
- Issues of Mass Incarceration: 5
- Indigenous Phil: 5
- Disability Studies: 5
- Diversifying Philosophy Classes: 5
- Issues of Immigration, Migration, Refugees: 5
- Queer Theory and other LGBTQIA+ Phil: 4
- Creating Inclusive Spaces: 4
- Trans* Phil: 3

Students also listed general philosophical interests:
- aesthetics (2)
- ethics (2)
- metaphysics (2)
- mind/consciousness/self (2)
- existentialism, education, education, animals, death, environmental, epistemology, law, Marxism, ontology, phenomenology, and phil of psychology.
MAP MENTORSHIP PROGRAM: MENTEE COMMENTS

Mentees participated in a variety of activities: from having coffee with their mentors to attending talks at neighboring universities. Here are some of the comments we received about the MAP mentorship program.

**Frankly, I think the MAP program has truly complemented my affinity for philosophy, and I feel more at ease now because it seems that there is a community within the philosophy department itself that I can participate in, in addition to departmental activities!**

**It was really enjoyable. I loved building community within the department with other undergrads, grad students, and faculty. I’ve also enjoyed the unique talks and opportunities I’ve been able to join in on. This all makes me more comfortable and excited to be a student in this field.**

**I really enjoyed being a part of MAP and creating space for my interests and study in philosophy outside of class.**

**The MAP program contributed greatly to my joy this spring semester. This program gave me the opportunity to be in community while doing philosophy, which is something that I have been looking for since I came to college. I am grateful that the program is in existence at Loyola, and I am absolutely honored to be a member of it. Thank you.**
Each mentee was paired with a graduate student mentor who is also in an underrepresented group. Philosophy majors were encouraged to add Dr. Jacobs as their faculty advisor for guidance navigating the major. The feedback is incredibly positive overall.

How helpful was your mentor?
- Not helpful at all: 10%
- Only a little bit helpful: 30%
- Very helpful: 60%

How encouraging was your mentor?
- Not encouraging at all: 10%
- Encouraging: 30%
- Very encouraging: 60%

How helpful was your advisor?
- Helpful: 22.2%
- Very helpful: 77.8%

How encouraging was your advisor?
- Encouraging: 22.2%
- Very encouraging: 77.8%

Mentor Feedback:
- So easy to talk to, accommodating, gives in-depth feedback and genuinely cares

Wonderful approachable person

Faculty Advisor Feedback:
- She’s encouraged me and enlightened me a lot and I am thankful for her guidance.

Very accommodating, approachable, resourceful, knowledgeable, and genuinely interested in me as a person and as a student.
Philosophy & Art Panel at the Museum of Contemporary Art

OVERVIEW
MAP organized a philosophy and art panel as part of the Undergraduate Philosophy Conference. For the panel, mentorship pairs were encouraged to work together on a short presentation on a work of art currently on display at the Museum of Contemporary Art (MCA). Three pairs of students presented their work on location at the MCA, in the presence of the artwork itself. The event had 12 attendees. For the full program and presentations, see the program booklet in the Appendix.

Art as Language: Opening Up the Conversation
JOOHEE CHO & GINA LEBKUECHER

Art and Suffering in Nietzsche and Prisoner of Love
CHANTÉ WILSON & REBECCA VALERIANO-FLORES

Artistic Epistemic Friction
BARNI NUUR & DR. HANNE JACOBS
OVERVIEW

MAP held an essay prize in conjunction with the Undergraduate Philosophy Conference. Students from underrepresented groups submitted papers on any philosophical topic, which were anonymously judged by a panel composed of graduate student mentors. We had seven submissions, and all submissions showed excellent scholarship and dedication. If only we could give out more prizes! First place awardees were granted $250, and two runner-up awardees were granted $100 each.

PRIZE RECIPIENTS

Alexandra Frisch
First Place. "Exploring Consciousness: Nishida and the Feature Integration Theory"

Samantha Chipman
Runner-Up. "The Symposium and Aeneid: How Two Accounts of Eros, Both Alike in Dignity, Culminate in Aeneas and Dido’s Tragedy"

Alena Stankaitis
Runner-Up. "Reflections on Ancient Eastern Philosophy: Marginalizing the Essential"

MAP Mentee Presenters

Many MAP mentees participated in the conference. They worked with their MAP mentors to hone their presentation skills and prepare for the conference.

- Joohee Cho, "Universal Moral Education for Invisible Adolescents"
- Anna Dexter, "Women as Jesuits"
- Schola Iradukunda, "Thinking Socratically about Life and Death"
- Kouki Kubota, "Communal and Individual Philosophy"
- Adrian Sibaja, "Philosophical Implications of African Spirituality on Latin American Countries"
- Sophia Todorov, "AI and its Inability to Process Beauty"
- Chanté Wilson, "Lessons from Descartes: Philosophy as a Way of Life"
FALL & SPRING MAP EVENTS

Finals Week Drop-In Breakfast
DECEMBER 12, 2018
MAP organizers hosted a “Rest & Relaxation Drop-In Breakfast” to take place during the finals week study day (Wednesday). The purpose of this event was to provide food and a relaxing place for undergraduate and graduate students to stop by during the stressful time of finals week. We provided a variety of coffee and breakfast pastries. This event had seven attendees.

Spring Luncheon & Group Trip
FEBRUARY 16, 2019
The Spring Luncheon and Group Trip event was an activity for MAP mentors and mentees. We met at Loyola and took the train to Northwestern University, where we attended a talk by Alia Al-Saji (McGill University), “A Critical Phenomenology of Racialization through Colonial Duration.” After the talk, we went back to campus to have lunch at Clarke’s. There were nine attendees.

Registration Q&A
APRIL 6, 2019
The purpose of the Registration Q&A was to provide information for undergraduates on which philosophy classes they should register for next semester. We gathered syllabi from upcoming courses and presented courses with MAP-related themes at the beginning of the event. MAP faculty and graduate students answered questions about philosophy courses, and our MAP faculty advisor was on hand to provide personalized guidance to MAP mentees. We also served a buffet from IDOF! This event had 11 attendees.

Other Events
A total of 15 MAP mentors and mentees also attended talks on philosophy of race and epistemic injustice that were organized by other organizations and universities. Graduate and undergraduate students were incredibly engaged during Q&A.

- Kristie Dotson (Michigan State University), “Beyond the Now: Epistemic Oppression and the ‘Common’ Sense of Mass Incarceration” at Northwestern University
- Celine Leboeuf (Florida International University), “What Are You?: Addressing Racial Ambiguity” at DePaul University
Spending Overview
All funding was provided by the Philosophy Department.

<table>
<thead>
<tr>
<th>EVENT / PROGRAMMING</th>
<th>AMOUNT</th>
</tr>
</thead>
<tbody>
<tr>
<td>FINALS WEEK BREAKFAST</td>
<td>$90</td>
</tr>
<tr>
<td>Coffee and pastries</td>
<td></td>
</tr>
<tr>
<td>SPRING LUNCHEON &amp; GROUP TRIP</td>
<td>$158</td>
</tr>
<tr>
<td>Lunch for 9 at Clarke’s</td>
<td></td>
</tr>
<tr>
<td>REGISTRATION Q&amp;A</td>
<td>$145</td>
</tr>
<tr>
<td>Catering for 10-12 from IDOF</td>
<td></td>
</tr>
<tr>
<td>MAP ESSAY PRIZE</td>
<td>$450</td>
</tr>
<tr>
<td>$250 first place, two $100 runner-up prizes</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>$753</td>
</tr>
</tbody>
</table>

Funding Allocation
More details can be found in our Spring budget proposal, in the Appendix.
Challenges & Solutions

**MENTORSHIP PROGRAM**
One challenge we face is due to our growing numbers in the mentorship program. As of the end of the Spring 2019 semester, our mentee to mentor ratio is 2:1. If we continue to grow, the number of mentees per graduate student mentor will grow as well. Although we welcome this growth, we also want to be mindful of the time and energy required from our graduate students in the mentoring relationship. To gain more mentors, we are looking into recruiting Jesuit Scholastic mentors and our incoming graduate students. We may also change the mentoring format to encourage more group activity rather than one-on-one activity, which will take some pressure off of the mentor to set up individual meetings with multiple mentees.

**FUNDING ALLOCATION**
Over half of our budget was spent on the MAP Essay Prizes. Although this was a great experience for us, the organizers think there may be a better way to encourage research and use our funding than an essay prize, especially considering that the judgement and competition involved may not support the aims of our members. To encourage research, we are looking into applying for research funding through Loyola fellowships such as LUROP for specific projects.

A preview of our programming for next year...

**Film Screenings**  
**Reading Groups**  
**Museum Visits**  
**Internships**  
**Writing Workshops**  
**Invited Speakers**

For updates or to get involved with the Minorities and Philosophy, visit: [http://bit.ly/LoyolaMAP](http://bit.ly/LoyolaMAP)

Direct any questions or comments to Dr. Hanne Jacobs (hjacobs@luc.edu) and Rebecca Valeriano-Flores (mvalerianoflores@luc.edu).
APPENDIX CONTENTS

Spring Budget Proposal 14
MAP Panel at the MCA Booklet 18
Event Flyers 34
Minorities in Philosophy (MAP) Loyola Chapter
Spring 2019 Budget Proposal

Rebecca Valeriano-Flores, Graduate Student Organizer
Hanne Jacobs, Faculty Sponsor

Contents

I. Summary
   a. Requested Budget

II. Programming
   a. Group Trip: Alia Al-Saji Talk and Lunch
   b. On-Campus Event: Registration Q&A Meet-Up
   c. MAP Essay Prize

III. Overall Purpose

IV. Current Initiatives

V. Fall Budget

Summary

In this proposal, we are requesting funding for **two events and one prize**: a group trip for MAP mentors and mentees to a talk at Northwestern University, a registration Q&A event open to all undergraduate students, and a MAP essay prize for undergraduate students in underrepresented groups. In the budget summary, a **maximum amount and conservative amount is listed**. For the two events, the conservative amount represents how much we are likely to spend. For the MAP prize, we are requesting $450 for three prizes but would accept $250 for one prize. Thus, the actual amount spent will likely be in between the maximum and conservative amounts. By aiming at three different audiences, MAP programming is **intended to foster the mentor/mentee relationships, expand MAP to more students, and encourage involvement in the philosophy department**.

Requested Budget

<table>
<thead>
<tr>
<th>Date</th>
<th>Programming</th>
<th>Audience</th>
<th>Amount (Maximum)</th>
<th>Amount (Conservative)</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 16, 2019</td>
<td>Group Trip to Alia Al-Saji Talk &amp; Lunch</td>
<td>MAP Graduate Mentors and Undergraduate Mentees</td>
<td>$195</td>
<td>$90</td>
</tr>
</tbody>
</table>
### Programming

**Off-Campus Event: Group Trip to Alia Al-Saji Keynote + Lunch**

**Date:** Saturday, February 16, 2019  
**Time:** 1PM-3PM Lunch, 4PM-6PM Keynote (Tentative)  
**Location:** Northwestern University (Keynote) and Clarke’s (Lunch)  
**Audience:** MAP graduate mentors and undergraduate mentees

Alia Al-Saji is Associate Professor at McGill University. From the McGill website: “Her work brings together and critically engages 20th-century phenomenology and French philosophy, on the one hand, and critical race, decolonial, and feminist philosophies, on the other. Running through her research is an abiding concern for questions of time and embodiment, the intersection of which she seeks to philosophically elaborate.” Al-Saji will be giving the keynote at Northwestern University’s Graduate Critical Theory conference, titled “A Critical Phenomenology of Racialization through Colonial Duration.” Due to Al-Saji’s focus on critical race theory and decolonial philosophy, this would be a great opportunity for our students to take a group trip to a nearby campus together and discuss philosophy over lunch. Students will also be able to meet other philosophy students and faculty from a nearby university.

- **Requested Budget:** $15/person for meals, including tax and tip  
- **Number in attendance:** up to 13 MAP members (6 expected)  
- **Total:** $195.00 (maximum), $90 (expected)

**On-Campus Event: MAP Registration Q&A Meet-Up**

**Date:** Friday, April 6, 2019  
**Time:** 2PM – 4PM  
**Location:** TBA (On-Campus)  
**Audience:** Open to all undergraduates

<table>
<thead>
<tr>
<th>April 6, 2019</th>
<th>On-Campus Event: Registration Q&amp;A Meet-Up</th>
<th>All Undergraduate Students</th>
<th>$100</th>
<th>$75</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 2019</td>
<td>MAP Essay Prize (in tandem with undergraduate conference)</td>
<td>Undergraduate Students from Underrepresented Groups</td>
<td>$450</td>
<td>$250</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td></td>
<td><strong>$745</strong></td>
<td><strong>$415</strong></td>
</tr>
</tbody>
</table>

- **Requested Budget:** $15/person for meals, including tax and tip  
- **Number in attendance:** up to 13 MAP members (6 expected)  
- **Total:** $195.00 (maximum), $90 (expected)
This on-campus meet-up will happen the Friday before undergraduate registration opens for the Fall 2019 semester. This meet-up intends to be a Q&A session for undergraduate students to help them choose which philosophy classes they should take in the Fall semester. MAP faculty and graduate students will be in attendance to answer questions about philosophy classes and will have information including syllabi and schedules. The requested budget is based on how much we spent on a similar event last semester.

- **Requested Budget:** $100 for snacks and drinks
- **Number in attendance:** up to 20 undergraduates (10 expected)
- **Total:** $100 (maximum) or $75 (conservative)

**MAP Essay Prize (Undergraduate Conference)**

**Date:** March, 2019

**Audience:** Undergraduates from underrepresented groups

In tandem with the undergraduate conference, MAP would like to offer an essay prize. Individuals from underrepresented groups in philosophy (women, people of color, LGBTQIA+ folks, and people with disabilities) who have been accepted to the conference will be eligible to receive an essay prize. Once accepted to the conference, students from underrepresented groups would submit full papers on any philosophical topic to be reviewed by a MAP committee of faculty and graduate students. The committee would choose papers based on predetermined criteria, and the students would be honored at the undergraduate end-of-the-year event. This would serve as an incentive to encourage students from underrepresented groups to develop their papers with faculty and mentors, thereby encouraging involvement in the philosophy department.

- **Requested Budget:** $250 (first place paper), $100 x 2 (two runner-up papers)
- **Total:** $450 (maximum) or $250 (conservative—first place only)

**Overall Purpose**

MAP is a collection of students in philosophy departments that aims to examine and address issues of minority participation in academic philosophy. Each chapter aims broadly at addressing (a) minority issues in the profession, (b) theoretical issues regarding philosophy of gender, race, sexual orientation, class, disability, native language, etc, and (c) philosophy done from minority perspectives. Students from underrepresented groups face many challenges in philosophy and in the university system as a whole. MAP seeks to provide an encouraging and affirming environment for those students, so that we can enable them to succeed within the discipline and the university. We also aim to bring more awareness and attention to areas of philosophy that concern underrepresented groups and minority perspectives, such as philosophy of gender, race, sexual orientation, and disability. We believe that MAP initiatives are important for undergraduate recruitment and retention. International MAP website: [http://www.mapforthegap.com](http://www.mapforthegap.com)
Current Initiatives

Last semester, MAP developed a mentoring program for the 2018-19 academic year. We paired six undergraduate students from underrepresented groups with graduate students. The students have the option to meet with their mentors, receive assistance in philosophy courses and in applying to programs, and attend MAP and philosophy department events. Last semester, we hosted a MAP finals week event, where around 8-10 people were in attendance. MAP also encourages graduate and undergraduate students to attend philosophy events of interest, such as the Myisha Cherry colloquium talk (last semester) and the Esteban Marín Ávila PRG talk (this semester).

Fall Budget

<table>
<thead>
<tr>
<th>Date</th>
<th>Programming</th>
<th>Audience</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 12, 2019</td>
<td>MAP Rest &amp; Relaxation Drop-In Breakfast</td>
<td>Open to all graduate and undergraduate philosophy students</td>
<td>~$90 (coffee and food)</td>
</tr>
</tbody>
</table>
PHILOSOPHY & ART

a panel at the museum of contemporary art, chicago

March 29, 2019 / 3:00-5:00 pm

Minorities and Philosophy (MAP) @ Loyola University Chicago
Minorities and Philosophy (MAP) is a collection of students in philosophy departments around the world who aim to examine and address issues of underrepresented groups in academic philosophy. Each chapter aims broadly at addressing (a) issues regarding underrepresented groups in the profession, (b) theoretical issues regarding philosophy of gender, race, sexual orientation, class, disability, native language, etc., and (c) philosophy by those in underrepresented groups. This year, MAP organizers created a mentorship program that pairs graduate students with undergraduate students from underrepresented groups. The individuals presenting are faculty, graduate students, and undergraduate students from our 2018-19 mentorship program.
MEET AT 3PM INSIDE THE PLAZA-LEVEL ACCESSIBLE ENTRANCE (CORNER OF PEARSON AND MIES VAN DER ROHE WAY)


Barni Nuur & Dr. Hanne Jacobs / Souvenir I, Kerry James Marshall

Joohee Cho & Gina Lebkuecher / Alphabet, Federico Herrero

Gender neutral bathrooms can be found on the second floor.
FEDERICO HERRERO

Alphabet

Introduction and welcome (Gina). We will highlight some existentialist themes and metaphysical claims from the piece before you - Alphabet by Federico Herrero. We hope to show that, despite its apparently simple composition, Alphabet is in fact making a statement about art’s proper role as part of a dialog with viewers, problematizing the standard distinction between artist and viewer and making further metaphysical claims about the nature of reality and related ethical claims challenging the historical exclusivity or inaccessibility of art for many people.

Description. Alphabet by Federico Herrero is a large, abstract work of art. It is composed of painted shapes on two white walls in a variety of bright colors of varying shades (red, green, blue, orange, yellow, pink purple) as well as colorful, translucent stickers which are placed on the windows opposite the painted walls. The painted shapes are spread across two walls in the atrium, and extend from the floor up to the base of the ceiling about 20 feet above us (as part of a large, two-story atrium). The shapes vary in size from about a foot squared to about six or eight feet squared. The paint has a smooth texture as is painted directly on the wall; it doesn’t have a frame nor is it behind glass. You can walk up and touch the art itself.

When the sun shines, the translucent stickers on the windows cause colors and shapes to be projected onto the walls. A grid-like pattern from the windows’ shadows can also sometimes be seen projected on the wall The shapes themselves (both from the windows and painted on the walls) are not straightforwardly squares or circles but have rather amorphous shapes with wobbly or jagged edges and rounded corners. There doesn’t seem to be any pattern to which shapes or colors are placed near each other.

Guiding questions (Joohee). We invite the audience to think of their own meanings of the artwork. What’s in a name? “Alphabet”: The first connection we saw from this title is that, like letters are the building blocks of language, so shapes and colors are the building blocks of art. Here, by representing shapes and colors without clear symbolism, the author seems to be inviting viewers to combined the “letters” he’s provided to make their own “words”. The alphabet is the most basic language that everybody has to learn and everybody can experience/contribute to create a meaning. Like looking at clouds in the sky, it seems that the art is intended to give us space to project our own interpretations.

Projecting our own ideas/background and Openness (Gina). Herrero’s art invites us to think about the creativity of combining these colors and shapes ourselves. This openness to new combinations is demonstrated in real-time by the new combinations formed when the colors and shapes from the windows are projected on the painted surface, shifting and fading. This leads to the realization that viewing art is not a passive progress; just as the colors are projected onto the
wall and vary based on our temporal and spatial positioning, so our own background, feelings, moods, history, values, presuppositions and so on are projected. And, just as the colors fade, shift and stretch based on the background of the wall, so our own view of the world is shaped by our background. The artist turns this mutually constituting claim about reality into a further call for an existential freedom, by crafting his work in such a way that it highlights and invites an openness to possibility. We can also draw a connection here between Herrero’s work and the Sartrean mantra that “existence precedes essence”; this piece not only highlights the role the “viewer” plays in constituting the art but also the creative freedom this entails.

**Openness.** One way the artist invites the “viewer” to recognize her own creative freedom is by presenting the art as open. Take a moment to consider the many ways in which this art can be experienced as open. As already highlighted, its name and composition (of abstract shapes) suggests an emotional openness or openness to incorporating viewers’ backgrounds, values, moods etc. This is further underscored by the projection of the shapes mirroring this invitation to “project” ourselves. The artwork is literally open: we are standing in the middle of it; it is literally “free” because it’s in the lobby; it is not behind glass (can touch it); and it can be seen from outside the museum.

**Connection to the Philosophy Canon (Gina).** We can think here of Descartes’s Meditations - is the artist suggesting that we can’t know whether our reality is an illusion? Should this lead to a pessimistic skepticism about what we can know, and whether our actions have consequences? No; rather, since the artist has already established his view that our “reality” is constituted and constituting, and his further claim that this should lead us to an optimistic, existentialist view towards this “lack” human nature and the freedom it allows, a better comparison would be a Daoist or Zen-Buddhist inspired metaphysics of emptiness.

**Impermanence (Joohee).** One consequence of the art’s focus on an existential, self-constituting freedom in which we shape and are shaped by the world is also that art, like human nature, can have no predetermined “essence”. The author highlights this bittersweet point by pointing to the necessary impermanence of art in several ways. First, fading colors from the windows: the colors fade as the sun goes away. The colors depend on the brightness of the sun and the shadow of the glass windows. The windows each become little canvases that draw focus to some part of the paintings. Second, stickers: the blocks of color seems to pop out of the painting; it seems the colors can be peelable. The colors seem to hide the white wall. Third, it changes with the seasons. The color changes with the sun’s shading, the weather, the time, and the mood of the people. Fourth, the artwork is specific to this place (commissioned). The art of this piece
will be taken down, but the white wall will always be there. The white wall is like canvas that can be placed with different art. This particular art will be taken down, but art itself will not go away.

**Challenging exclusion (Joohee).** We also wanted to briefly point to some social political implications of this theme. Certain groups have been excluded from both art and philosophy. Art has been exclusively for the wealthy for many centuries. Patrons let the artist to create art in their own appetite—some artists shunned down if they do not draw the arts in people’s appetite. For example: Hip Hop vs. Opera. People tend to have prejudice towards arts and classify in a classicist way. Some types of art become neglected or are treated with unequal attention. The viewers of art have not developed or expand their own thoughts to art because of such highly stereotype/reputation of the old arts. This ties back into “art as language.” With “art as language,” people with different languages can be together. They are so many languages and culture that people can not communicate each other. However, art is like an universal language that communicate people through the emotions and structure of the art.

**Conclusion and further questions: tying it all together (Gina).** This art invites viewers to question their assumptions about what “counts” as art and who plays a role in creating it. It is literally and figuratively open in a way that invites viewers to see themselves as contributing to the art, and to question the historically assumed inaccessibility of art to common people.

These themes of creativity and openness problematize the distinction between artist and viewer, making the metaphysical claim that art (and reality more generally) is in part constituted by the subject, who therefore has a kind of existential freedom to shape her world. This metaphysical freedom and lack of predetermined nature/essence also leads to a realization about the impermanence and “emptiness” of self which brings to mind Zen Buddhist and Daoist-inspired phenomenological and metaphysical traditions.

The name of the piece not only presents its abstract shapes and colors as the building blocks of art (as letters are the building blocks of language), but also speaks to this idea of art as a common or living language that all can access and use for their creative expression. Fixed meaning is not right; art should be impermanent and contextual to highlight the creative/constituting role of the viewer. We have also briefly shown an analogy between the privileged, classist and racialized way in which art is expected to conform to a historical (Western) tradition with similar assumptions about what “counts” as philosophy, and both disciplines’ supposed inaccessibility or impracticality for the lives of “common” people. Viewers should let themselves to be open to art. Yes, there are different techniques and histories, but there are still basic elements that we can all understand.
ARTHUR JAREA
Love Is The Message, The Message Is Death

In this presentation, we are going to talk about the contradiction of joy and suffering in art, through the philosophy of Friedrich Nietzsche and the exhibition Prisoner of Love, especially regarding Arthur Jafa’s Love Is The Message, The Message Is Death.

In Nietzsche’s early work, Birth of Tragedy, he describes the Greek gods Apollo and Dionysus as two forces of creativity that are manifested through art. Apollonian art has, quote, “that measured restraint, that freedom from the wilder impulses, that calm wisdom of the image-creating god” (BT, 21). Apollonian art is the art of the sculpture and architecture; it requires calm discipline, preciseness, and physical strength. Apollo also represents individuality, or the strength of the individual. The Apollonian figure is the strong individual who remains calm against throses of nature.

The Greek god Dionysus represents an artistic force that opposes Apollo. Dionysus is the God of wine and festivals. Dionysian art is that of intoxication, excess, indulgence, instinct, and ecstasy. The wild and ecstatic nature of Dionysian art is the art of music and dance. Through intoxication and music, quote, “those Dionysian impulses awaken, which in their heightened forms cause the subjective to dwindle to complete self-oblivion” (BT, 22). In other words, we lose ourselves in music and dance. When we hear music, play music, and dance to music, we are no longer self-conscious--we forget about ourselves. Thus, Dionysian art is deindividuating. This shatters the Apollonian image of an individual fighting against the throses of nature. Rather, with Dionysian art, we become one with nature. One becomes part of nature in all of its violent, terrible agony and immense pleasure and bliss.

The forces of Apollo and Dionysus oppose each other in constant struggle. Apollonian art is the calm and preciseness of sculpture while Dionysian art is the unrestrained ecstacy of music. For Nietzsche, these two forces come together to create the most excellent type of art: Greek tragedy, such as Sophocles’ Oediupus and Aeschylus’ Prometheus Bound. Nietzsche later takes up Dionysian creativity as the ideal way to live our lives.

It’s important to note that Dionysian art is not merely a hedonistic art of pleasure--it also entails suffering. Nietzsche calls this the primordial contradiction of Dionysian art: the contradiction that we experience joy while at the same time experience suffering. The root of suffering for Nietzsche in Birth of Tragedy is the pain of individuation--despite music bringing us closer to being one with nature, we are also faced with the horrible thought that we are set apart from nature. With Dionysian art, we find ecstacy in becoming one with nature, but at the same time, we feel the terrible agony of being separate from nature.

Nietzsche tells the story of King Midas and Silenus: "According to an ancient legend, King Midas had long hunted the forest for the wise Silenus, the
companion of Dionysus, without catching him. When Silenus finally fell into his hands, the king asked him what is the very best and most preferable of all things for man. The stiff and motionless daemon refused to speak; until, forced by the king, he finally burst out in shrill laughter and uttered the following words: ‘Miserable ephemeral race, children of chance and toil, why do you force me to tell you what it is best for you not to hear? The very best of all things is completely beyond your reach: not to have been born, not to be, to be nothing. But the second best thing for you is--to die soon” (BT, 27 with slight translation change).

What does this mean? What is the wisdom of Silenus? Why is it best to have never been born, and if we can’t have that, to die soon? Nietzsche explains that the Greeks “knew and felt the terrors and horrors of existence” (BT, 28). Simply: we live in a terrible world where terrible, unjust things happen to people. It is only through art that life is redeemed, Nietzsche says, “only through aesthetic phenomenon are existence and the world justified to eternity” (BT, 38). It is only through art that we find life worth living. The art of our lives shows joy amid suffering.

This brings us to the Prisoner of Love exhibition. In Bruce Nauman’s neon behind me, the contradictions of pleasure and pain, life and death, love and hate run together in a unified circle. For Nietzsche, suffering is due to the pain of individuation. Although Nietzsche’s philosophy may have been apt for his life, Nietzsche did not anticipate the suffering of our time. Nietzsche does not have the words or concepts to describe the suffering of our time: the pain of racialization and the pain of colonization. As Silenus suggested to us, we live in a terrible world. More specifically, a terrible country. We live in a country where systematic, institutional racism reigns--racism against black folks, against indigenous folks, and against people of color. We live in a country where police brutality against black folks goes unpunished. We live in a country where fatal violence disproportionately affects black trans women (Human Rights Campaign). But despite the terrible reality of systematic and institutionalized racism in the United States, we also have the joy of success and resistance. Last year, Ayanna Pressley became the first black congresswoman for Massachusetts; Black Panther was the first movie to make over $1 billion dollars at the box office with a predominantly black cast; Tyler Mitchell was the first black photographer to shoot a Vogue magazine cover (Ebony.com). In Chicago just a few days ago, a judge ruled in favor of Chicago’s No Cop Academy, an organization led by black youth, in a motion regarding an Freedom of Information Act lawsuit--a step toward forcing Mayor Emanuel to release documents related to the Cop Academy. This comes hot on the heels of No Cop Academy receiving support from Angela Davis, Barbara Ransby, Fanny Rushing, Frank Chapman, Judy Richardson, and Prexy Nesbitt (No Cop Academy).
Arthur Jafa’s Love Is The Message, The Message Is Death juxtaposes moving images of violence and suffering alongside images of ecstatic joy. The video shows us the contradiction of joy among suffering in the lives of black folks in images set to a powerful soundtrack. In Artnews, Arthur Jafa said: "With black visual intonation, it was really possible to create moving image phenomena parallel to [what you hear] in black music—and the music, that’s the one thing the people can agree on. There was something about the unique status that the music had. In the context in which black people are, by and large, without favor, without sanctuary. But with music, it was the blackest thing out, but it seemed so much freer, and so much freer than any black person, as it could exist in contexts that otherwise black people wouldn’t be allowed into."

As we watch Arthur Jafa’s video, we are engrossed in the art. We lose ourselves in the images of violence, the images of joy. Jafa offers us the terrible wisdom that the world is a horrible, violent place. But he also shows us that there is joy there as well. In the video, there is an image of a sun: a sun that gives us life and light is also a violent sun, a terrible, glowing ball of fire. The video, for example, shows us an image of police officer Michael Slager shooting and killing the unarmed Walter Scott alongside Cam Newton running toward the endzone. Arthur Jafa’s work shows us that the beauty of art makes life worth living, but it’s not only the beauty of works of art. It’s the beauty of our lives as art--there is beauty in the fact that we are able to feel joy despite suffering. We are able to feel joy in resistance. That is the most powerful contradiction: supreme joy amidst terrible suffering.
KERRY JAMES MARSHALL

Souvenir I

Abstract. In a series of interviews in 2012, Kerry James Marshall describes his work as “an argument for something else.” That is, as he points out, the art that makes it into museums and into the grand narrative of art history is made by white artists portraying white people. In contrast, Marshall unapologetically portrays black people in his painting by using the same techniques and style as these artists. In our presentation, we propose to understand Marshall’s paintings, Souvenir I in particular, as a form of epistemic activism. The philosopher, José Medina (2016) argues that epistemic activism “consists in creating epistemic friction that can unmask, displace, and uproot forms of insensitivity that limit our capacity to hear, understand, interpret, and critically engage” (p.60). He also notes that “such epistemic resistance can come in the form of a visual-studies analysis or a social-scientific analysis” (p.72). In addition to discussing the different ways in which Souvenir I creates epistemic friction, we will also discuss how Marshall’s work as a whole questions the canon of painting. That is, as Marshall states in the aforementioned interview, “I’m perfectly comfortable operating within the realm of painting with the goal of entering the museum as it is currently structured: if I don’t do it, or if other people like me don’t do it, we will be condemned to celebrate European beauty and Europe’s artistic achievement in perpetuity.” In concluding, we would like to discuss what lessons we could learn as philosophers from Marshall’s repainting of the canon. Specifically, we would like to draw attention to the Euro-centrism of the philosophical canon and suggest ways to uproot our philosophical insensitivities today.

Presentation. In a series of interviews in 2012, Kerry James Marshall describes his work as “an argument for something else.” It is an argument for something else other than the art that makes it into museums and into the grand narrative of art history that is made by white artists portraying white people. At the same time, it is an argument for art by unapologetically portraying black people in his painting by using the same techniques and style as these artists. How he makes an argument for “something else” can be seen when we look at Souvenir I: The black woman in the middle makes the underrepresentation of black people in painting visible by painting what is absent in the museums and art history books. He does so with the artistic mastery that parallels the works of art which acknowledge the beauty of white people. This piece also highlights the past (“we mourn our loss”), present (black woman in the middle), and immortal (the art pieces seen all over the painting as well as the painting itself), showing the potential prominence of black culture and the black perspective that has been obscured by Eurocentrism. On the top of the painting, we see his commemoration of those murdered between 1959-70 in the civil rights era that aren’t really
acknowledged by the public discourse when teaching black history (Medgar Evers, NAACP field representative murdered in Mississippi, 1963; Denise McNair, Addie Mae Collins, Carole Robertson, and Cynthia Wesley, the four girls killed in the 16th Street church bombing in Birmingham, Alabama, in 1963; Andrew Goodman, James Chaney, and Michael Schwerner, the three civil-rights workers also killed in Mississippi, 1964; Malcolm X, Black Muslim leader killed by rivals, 1965; Black Panthers, Fred Hampton and Mark Clark, killed by the Chicago police in their sleep, 1969).

We would like to propose that in these different respects, and probably several more, Souvenir I is a form of what José Medina calls epistemic activism. The philosopher, José Medina (2016) argues that epistemic activism “consists in creating epistemic friction that can unmask, displace, and uproot forms of insensitivity that limit our capacity to hear, understand, interpret, and critically engage” (p.60). Marshall is performing epistemic activism in the manner Medina describes. Concretely, by, making visible what is made to be absent, putting in the center what is pushed in the background, Souvenir I challenges the insensitivity to the whiteness of painting, including the painter and what is painted. It further challenges the artistic equation of beauty with white beauty.

In this painting, there is an additional layer of epistemic friction in that it questions not just our artistic insensitivities to the absence of black people in painting, but on top of that challenges our limited and ignorant understanding of the history of the Civil Rights Movement and the death toll of it in the 1960. By painting people like Malcolm X and Fred Hampton, he does not only draw our attention to them but also questions how they are overlooked in contrast to those we are commemorated and make it into everyone living room, so to speak. As Marshall says: “You never really think about how completely embedded in the culture as a whole this notion of white supremacy is, and how everybody else’s relationship to it, the people who were in the sheets and the people who might never have put one on, but benefitted from the effects of this terror, helped to legitimize lynching as a part of the natural order.”

Taking a step back and looking at Marshall’s work as a whole, the way it questions the canon of painting can likewise be understood in terms of creating epistemic friction in a way that radically challenges the way we think about art and painting in particular. That is, as Marshall states in the aforementioned interview, “I’m perfectly comfortable operating within the realm of painting with the goal of entering the museum as it is currently structured: if I don’t do it, or if other people like me don’t do it, we will be condemned to celebrate European beauty and Europe’s artistic achievement in perpetuity.” Being here today, but also remembering having seen his work in the form of a retrospective in 2016 at
the MCA (Mastry) and in 2013 in Antwerp (Painting and other Stuff), it does not seem an overstatement to say that Marshall has repainted the canon of art along with others such as Charles White (one of his inspirations).

In concluding, we would like to wonder what lessons we could learn as philosophers from Marshall’s repainting of the canon. Specifically, we would like to draw attention to the Euro-centrism of the philosophical canon and suggest ways to uproot our philosophical insensitivities today. As Alcoff states in recent article: “Avoiding and denying the contextual influences on philosophical systems and trends is the work of an epistemology of ignorance” (P. 397). She writes on how Western academia, especially philosophy, protects and allows its ignorance to continue by maintaining Eurocentric curriculum without any outside influence. They put that curriculum on a pedestal that allows them to determine what outside cultures are worthy of acknowledgement and because of this, do not have any incentive to learn more. As Alcoff writes: “Modern European philosophy emerged from a context of epistemic injustice toward non-European societies, and this injustice is perpetuated by legitimating ideas about intellectual superiority of European-American philosophy” (p. 400).

Marshall acknowledges this same issue within the art community, and how museums are managed. They are very Eurocentric and decide what different and cultural art they are comfortable with allowing in their exhibits. Marshall challenges this not by solely showing in black museums and safe spaces for black art and history, but by disrupting the status quo and pushes the mainstream art community to pay attention to their epistemic ignorance.
This booklet was created by Rebecca Valeriano-Flores in March of 2019.
Spring Semester Luncheon

Luncheon for mentors and mentees of the 2018-19 MAP mentorship program

February 16, 2019

Luncheon at Clarke's followed by a group trip to Alia Al-Saji's keynote at the Northwestern University graduate conference
CALL FOR PRESENTATIONS

Minorities and Philosophy (MAP) and the Undergraduate Philosophy Conference are seeking submissions from MAP mentors and mentees. Presenters will give a 10 minute presentation at the Museum of Contemporary Art on a work currently on display. Open to presentations on any philosophical topic. Students may give presentations in mentorship pairs or in small groups with other MAP individuals. To see which works are on view at the MCA, visit: https://www.mcachicago.org/Collection/Works-On-View

DEADLINE TO SUBMIT: FEB 22

Please send a 300-word abstract with the names of the presenters, a description of the presentation, and the title and artist of the work on view. Email your submission to Rebecca Valeriano-Flores (mvalerianoflores@luc.edu) by February 22.
MINORITIES AND PHILOSOPHY (MAP)
PHILOSOPHY ESSAY PRIZE

Minorities and Philosophy (MAP) and the Philosophy Department is sponsoring an essay competition in tandem with the Undergraduate Philosophy Conference!

First Prize: $250
Two Runner-Up Prizes: $100 each

We are accepting submissions from undergraduate students from underrepresented groups, including people of color, women, LGBTQIA+ students, and students with disabilities. Essays may be on any philosophical topic.

To submit to the undergraduate philosophy conference: please submit a proposal of 200–300 words for a presentation on any philosophical topic of your choice by Friday, Feb. 15th to yzhang45@luc.edu and jvukov@luc.edu. Papers written for class are welcomed and encouraged.

To enter the essay contest: Full papers must be prepared for blind review (remove your name and all identifying information) and attached as a DOC or PDF. In the body of your email, state your name, major, paper title, and email address. Papers should not exceed a maximum of 3,500 words. Submit by April 15th to Rebecca Valeriano-Flores (mvalerianoflores@luc.edu). Only students from underrepresented groups in philosophy are eligible for the essay prize.

Contact Rebecca Valeriano-Flores (mvalerianoflores@luc.edu) for more information.
REGISTRATION OPENS ON APRIL 8TH...

WHICH PHILOSOPHY CLASSES SHOULD I TAKE?

REGISTRATION Q&A + FREE FOOD!
APRIL 5   2PM-4PM   LOCATION TBA

Talk to a panel of philosophy faculty and graduate students about upcoming philosophy classes. We'll have food, class schedules, class syllabi, and class descriptions on hand! Presented by Minorities and Philosophy (MAP). Email Rebecca Valeriano-Flores (mvalerianoflores@luc.edu) for more information.
MINORITIES AND PHILOSOPHY

Finals Week Drop-In Breakfast

DEC 12TH / IC 214 / 10AM-NOON