

## Statement of Teaching Philosophy

Institutions of higher education are places where students should effectively be taught to learn rather than memorize and recite. On art education specifically, critical thinking and creative problem-solving skills should be inherent foundational elements of the learning process. In my own teaching practice, I emphasize technical skill, conceptual development, historic references, and cultural significance through investigative assignments. By developing projects that accommodate a broad variety of interpretation by students, I intend to challenge those who are excelling, while encouraging those who need further development to enthusiastically continue their exploration and development. When students are presented with new processes my intention is to build their comfort level with materials and techniques through discussions of historic relevance, conceptual value and contemporary precedents while physically learning the process to engage students of different learning types.

Exploration of visual meaning through material facilitates an understanding of what the material signifies, and why material is important in regard to conceptual investigation. Abstract analysis of the fundamentals of art and material are met in class with critical discussion and writing activities to encourage student's abilities to recognize, comprehend, and articulate what they see when viewing a work or art. In turn, this allows students a more intimate understanding of their own art practice and a greater ability to express their intentions. Historic and contemporary examples of materials and concepts that students are exploring affirm the relevance of coursework, while offering opportunities for discussion of cultural significance.

Teaching Craft mediums in the context of Fine Art offers the unique opportunity to present students with a wide breadth of cultural precedents for the technical skills that they are engaging with, rather than viewing through the singular lens of western art history. Because textiles mediums are historically attributed to marginalized people and the associations remain a significant topic in the discussion of textile theory, intersectionality is fundamental to my teaching practice. By framing marginalized mediums and their practitioners as the norm rather than the other, I intend to create an inclusive learning environment that encourages students to engage more readily with the medium and embolden them to contribute to the history of the medium by creating thoughtful, relevant artwork.