

Teaching Statement

Undergraduate Teaching

At UWM, faculty in the Department of Art and Design currently maintain a 3/3 teaching load. I primarily teach undergraduate courses within the Painting and Drawing area each semester, emphasizing the development of techniques, the understanding of formal concerns, material experimentation, conceptual growth, and professional development for undergraduate students. I additionally regularly teach ART 501/601, the 2-semester multi-disciplinary capstone sequence for all Studio Art BA/BFA students.

The courses I teach-- ART 201 Drawing 2, Art 243 Intro Painting, ART 342 Figure Drawing, Art 343 Figure Painting, ART 443 Painting Strategies, Art 441/541 Drawing Strategies/Drawing Studio, and ART 543 Painting Studio comprise the coursework progressions in the Painting & Drawing Area. I have taught across these sections and collaborate closely with all instructors in the area to ensure students have a cohesive and thorough experience through the program. I also either teach or offer input on General Education courses that overlap with Painting & Drawing, such as the ART 501/601 Capstones, and Art 304, Digital Painting.

Painting & Drawing courses serve multiple programs: they fulfill studio requirements for Art Education BFA students, they are popular with Design & Visual Communication and Illustration Certificate students, and Architecture and Film students seek out the Painting & Drawing sequence (particularly those students interested in expressive modes of working, experiences with the figure, or interests in improving techniques to apply towards animation). Most Painting & Drawing courses are open to non-major students with relevant experience. I have worked with students majoring in International Business, Psychology, Biology, and other fields beyond the arts who seek creative engagement in Painting & Drawing, and many later pursue secondary degrees in Studio Art. Each semester my classes include a mix of students from within the Department of Art and Design, across the College of Arts & Architecture, and those from across the university.

Throughout my time at UWM, I have worked to broaden access to Painting & Drawing coursework and have collaborated with Painting & Drawing academic staff to design projects that serve our diverse student populations while maintaining rigor for the BFA majors. The student work included in my packet demonstrates how Painting & Drawing coursework progresses from foundational technique-building, exposure to new materials, and continued refining of compositional strategies in the introductory courses, to exploration of content, conceptual investigations, material experiments and independent research in intermediate and advanced courses. By the capstone level, students design self-directed projects, crafting project proposals for their own series informed by viewing broad examples from contemporary artists, researching artists relevant to their personal approach to medium, concept and content, writing self-reflections, and working in continual conversation with classmates, faculty and visiting artists. Each student develops a personal visual language, engaged with critical discourse, and contemporary and historical understanding of materials and concepts.

As an artist that works across multiple mediums to investigate research questions, I encourage my students to seek a broad range of influences and disciplines to inform their approach to crafting a thesis. My goal as a professor is to provide students with a space to build community, develop a practice and personal methodology, and deepen their analytical and reflective skills. My students are given examples from many artistic identities, and they understand the richly diverse variations of art worlds they can engage.

I emphasize ideation and iteration, stressing that artmaking is an ongoing process rather than solely a path to creating a polished product. Dialogue is central to this process: through critique, group problem-solving, and collaborative reflection, my students learn to articulate ideas and strengthen their work. This kind of group work allows for re-framing

ideas through interaction and more importantly, it helps students to develop authentic interest in their projects. I lead with curiosity and investigation, then support through technical and material instruction.

Students begin with broad exploration and follow an intuitive process of focusing their investigation through trial and error, critical feedback, and offering them tangible methods for thinking critically and developing strategies. They are encouraged to think deeply, revise often, and consider the viewer. By graduation, particularly through ART 501/601 capstone, students are adept at presenting professional exhibitions, writing and speaking about their work, and applying for exhibitions, grants, residencies, jobs, and graduate programs.

Graduate Teaching

The Department of Art & Design has an interdisciplinary graduate program, with opportunities for MFA candidates to explore multiple media. I serve on committees of MA and MFA candidates with broadly divergent interests. On one committee I worked with a painter researching traditional egg tempera techniques, and another, a photographer making cyanotypes of re-enacted historical photos. On another, I offered formal strategies and an introduction to Legacy Russell's writing to an animator creating a hand-drawn short film. I often address concepts of identity, formal approaches, and installation ideas with students. I am currently serving with a student who built an AI-driven, image-plotter drawing robot to investigate notions of authorship and labor, and I am working with a printmaker who is foraging for natural archive materials at a scientific field station. This diversity of approach is apparent in the examples of graduate student research in my packet.

I view MA/MFA committee work as a collaborative partnership in which I help students develop as emerging colleagues in the field. We approach the work of their thesis together through brainstorming, expanding the scope of their inquiries by identifying relevant precedents, and connecting them to the available resources of the university and community, and listening reflectively. Working towards these goals with my fellow graduate faculty, each with their own expertise and research objectives, we collectively create a network of support that challenges and encourages our grads toward new growth through experimentation and stepping beyond their comfort zones. For me, graduate committee work is mutually enriching. I offer examples of my own process as a researcher and studio artist, and share my personal resources and references, which can be seen in my research summary.

My contributions are often most valuable when students reach the complex middle stage of their thesis process. I circle back to reliable methodologies, helping them refocus their research questions by offering insights to what is seen in the results of their work, and what is apparent in the experience of the viewer as a grounding line of questioning. I also connect students to professional opportunities—exhibitions, collaborations, and mentorships—and create informal teaching opportunities that pair graduate and undergraduate students. Although UWM does not have a formal teaching practicum, I have made pedagogical mentorship a forward component of my graduate advising, integrating interested MFA students into the Painting & Drawing program whenever possible.