

My pedagogy is informed by multi-disciplinary creative proficiencies and instruction in a broad range of subject matter, empowering students to develop a self-motivated practice and become effective, creative, problem-solvers. I seek to facilitate dynamic experiences that cultivate relevant, necessary skills and thoughtful cultural citizens. It has been my privilege to work with students from diverse backgrounds, identities and personalities, and my principal objectives are to help each find passion and purpose in their practice and motivate them to explore the versatility of a creative mind.

I design curricula using a flipped classroom model; lecture-based content is delivered online and scheduled class time is dedicated to technical demonstrations and project execution. The integration of a digital platform is crucial for effectively communicating nuanced printmaking processes and allows me to instruct on history, design techniques, and artistic concepts in a format that enables students asynchronous access and interaction throughout the semester. The concepts embedded in these modules reinforce content delivered in the studio, enhance the design process, contextualize printmaking within art history, and lead students to online resources for self-guided investigation.

I am proficient in teaching all traditional printmaking processes and am particularly invested in integrating contemporary techniques and materials. I have significant experience in letterpress, bookbinding, papermaking, risograph printing, and the use of emergent technologies. My experience teaching foundations allows me to transpose content from familiar curricula into introductory printmaking courses, where students are challenged with new materials, techniques, and content. Addressing these facets as an extension of learned concepts from drawing and color theory generates a familiarity that helps boost confidence as they attempt new design strategies and technical processes. As students build comprehension, I guide them towards the most effective media for their ideas. Inevitably, students discover a printmaking process that propels them toward self-directed investigation, a key step toward development of professional aptitudes.

In advanced courses, students revisit processes with added technical complexity and ambitious prompts. The curriculum is structured to help develop artistic voice, intentional practice, and hone critical thinking and problem-solving skills. Assignments challenge students to execute their concepts with thoughtfulness and nuance as they delve into content, complex techniques, and projects oriented towards creative and professional practices. Printmaking is a potent field for this development because the versatility and diversity of processes lead to innovation and experimentation, allowing students to develop their own unique methods. I provide substantial one-on-one instruction to establish individual creative parameters and encourage collaborative learning to cultivate community.

I incorporate alternative processes to expand the ways printmaking can be presented, contextualized, and disseminated. Projects are often designed to expose students to contemporary methods of making, including emergent technologies and interdisciplinary research. The process-oriented interfaces of digital platforms, 3-D printers, laser-engravers, and CNC routers make printmaking a natural partner for their integration into arts instruction. The opportunity to *play* with this technology can be a catalyst for innovation, particularly when integrated into traditional printmaking processes. Experience with emergent technologies further connects valuable skillsets applicable to different fields and supports a broader mandate of interdisciplinary practice.

Collaborations, discussions, and critiques are facilitated to help students articulate their creative decisions and strategize how to refine their approach to ideation and execution. Students lead this discourse, building comradery among classmates and community within the department. These relationships are strengthened by educational opportunities beyond the classroom. Utilizing resources such as the American Heritage Center and the UW Art Museum helps contextualize the legacy of printmaking while exposing students to examples of professional work and complex ideas. Travel opportunities to conferences and events within the print community are equally impactful; students can observe the contemporary state of printmaking and make connections that manifest into graduate school and career options. By understanding the social aspect of visual art, and how a community can positively impact a professional artist, students are motivated to develop their network as part of their practice, refine their capacity as arts advocates, and strengthen their local art communities.