

Blue Wade

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STATEMENT OF TEACHING PHILOSOPHY

I approach teaching using a variety of methodologies that evolve learning to make art through thinking, seeing, doing, and critical review. Students thrive when exposed to an art making process that includes theory, history, practice, and art criticism. This process prepares students to become future professional designers, filmmakers, animators, and new media artists that will be forward thinking leaders in the arts community.

When holding class discussions about theoretical approaches to art making I present students with readings and discussions about art theories, such as, emotionalism, formalism, and imitationalism, along with the elements of art and design, and the principles of art and design. We also look at theorist, such as, Roland Barthes, Vannevar Bush, and Lev Manovich to develop a working definition of what makes a successful work of art. This informs my students of the thinking involved in creating successful imagery and interactivity.

Showing large amounts of art in class is essential for students' development. This helps them to contextualize their own work within the history of art and design. Thus, helping them to understand their own artwork within a historical context.

Today, contemporary artists and media makers use a wealth of materials to make creative work. Choosing the right material requires a student to be informed about both tactile and new media processes and techniques. I conduct regular demonstrations of both traditional (tactile), electronic, and digital art techniques. Developing strong craft making skills is essential to an artist. While some students prefer to work conceptually, learning different methods of making empowers students' ability to make informed choices.

For some students, learning how to use both real and digital materials can be both exciting and daunting at the same time. Offering encouragement and one-on-one time to a student who wants to program digital interactivity in a sculpture but seldom uses digital technology for programming or a student attempting to make a rubber mold who has seldom made anything by hand is essential.

Working with students in this fashion allows me to correct any misconceptions developed during large demonstrations.

The art critique is the time when students gain an understanding of how their work is interpreted and understood. Critiques also allow students time to focus on their verbal articulation skills, concept development, processing, and finding resolve in their art making practice.

Art making most often does not happen by merely doing. The doing must be informed by thinking, seeing, doing, and reviewing. All of these skills inform the student as they develop their own artistic language and philosophy, preparing them to become successful professional artists, animators, filmmakers, designers, and media makers.