

Teaching Statement

Art education should empower students to navigate the intersections of tradition and innovation, encouraging them to explore their creative potential within a complex cultural landscape. Over the past three years, I have developed a teaching approach that integrates classical art history, digital technology, and contemporary culture. By using figuration and abstraction as ultimate phenomenological building blocks, I help students understand the foundational principles of art-making while fostering their ability to engage deeply with both historical and contemporary visual languages.

In my classroom, figuration and abstraction are introduced as complementary tools for understanding and expressing experience. Students explore classical art history motifs to build technical proficiency and contextual awareness, studying artists like Bosch, Sargent, and Cimabue. These foundations are paired with discussions of contemporary figures such as Sasha Gordon, Calvin Marcus, and Kehinde Wiley, as well as the cultural dynamics of meme culture, social media aesthetics, and absurdism. This synthesis of traditional and contemporary perspectives helps students critically engage with art as both a reflective and transformative practice.

Technology and digital media are central to my teaching. Students work with software such as Procreate, 3D modeling tools like Tinkercad and 3D Paint, and MS Paint, to create sketches in preparation for paintings. Assignments encourage them to experiment across analog and digital mediums, developing a fluency that bridges classical techniques in oil painting and life drawing, with cutting-edge tools of the digital age. This interdisciplinary approach cultivates a versatile skill set while inspiring innovative connections between media.

At the heart of my pedagogy is a pragmatic, phenomenological approach to art-making, emphasizing the viewer's relationship and perception to their finished work. Using figuration and abstraction as core methodologies, I guide students to explore how their work interacts with viewers, spaces, and cultural contexts. This encourages them to consider not only the formal qualities of their art but also the subjective experiences it elicits, fostering a deeper connection to their practice.

Through the integration of tradition, technology, and phenomenological inquiry, I prepare students to engage critically with the evolving art world. My teaching aims to inspire them to embrace interdisciplinary exploration, develop a thoughtful understanding of their place in the creative dialogue, and use their practice as a means of personal and cultural expression.