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Teaching Philosophy

The focus of my current research is *Contemporary Online Art Projects (termed COAP)*. Contemporary online participatory artists, along with their collaborators, have the potential to create, build, engage, and exhibit new works of art and form new concepts for the production and practice of art making through the application of Internet technology. Not only can artists present new projects with mobile devices and interconnected internet networks, they can also access a variety of technologically-connected users in order to become collaborators, participants, as well as spectators. Due to the application of overlapping and connected Internet devices, digital networks, and linked communities, a COAPs engaged users can help to define the conceptual direction of a work and have the power to share in its production. Additionally, online collaborative creativity interrogates a series of considerations at the heart of art practice, including issues of originality and reproduction, the relationship of artists to audience, and the nature of artistic authorship through collaboration. It is my belief that the online community has much to offer our future art students and I hope to add to that discussion through closer examinations and classroom instructions.

While the projects being discussed above come from the newest forms of media I have carefully linked these projects into a historical timeline of like-minded works, all stemming from Futurism and Dada. Part of my interest stems from a reevaluation of an offhanded statement made by media artist Nam June Paik to composer John Cage in 1986 in which Paik referred to Cage's 1951 *Imaginary Landscape 4* as the first media art work. The reason for Paik's assertion was that Cage captured and manipulated a technology that was fundamentally shared by a group of users and already functioning. Taking this hypothesis, artists, critics, and historians can look back through history in order to evaluate media and new media as it relates to shared technologies. It is my hope to continue to evaluate this assertion by Paik and investigate artistic management of shared technologies.

As I teacher, I emphasize that research, exploration and curiosity are critical skills for the contemporary artist and art student. Studio instruction involves constant conversation with students about what they are looking at, fundamentally, and what they are seeing, conceptually. In these conversations, I challenge students to rethink techniques and processes in order to overcome obstacles. I also stress the importance of considering art history, theory and contemporary issues, which can provide inspiration and understanding. Learning to speak eloquently and intelligently about one's work, I believe, is absolutely fundamental to arts education. My goal is to help a student develop his or her own voice. Moreover, I instruct how the use of that voice can enable a more-fully informed understanding of one's own work, as well as the work of others.

I constantly challenge my students to participate in critiques, discussions, and in-class lectures that includes literature, music, dance, film, public art, online collaboration and communication, and other art forms.