

Teaching Philosophy

I am a new media artist living and working in Duluth. I have received commissions from the McKnight Foundation, Jerome Foundation, the American Composers Forum, Northern Lights.mn, Zeitgeist New Music Quartet, as well as numerous individual artist grants and fellowships from the Arrowhead Regional Arts Council and the MN State Arts Board. I have worked with web / new media technologies since the early 1990s. I have an MS degree in Mathematics and have completed coursework for a PhD in Scientific Computation (with an emphasis in the modeling and visualization of ecosystem dynamics). I have taught in classrooms at the high school and college level, have worked as an ASL interpreter and tutor / translator and provided mentorship to aspiring artists and musicians. I have given numerous workshops on new media and have shown work at film festivals and in galleries and other public spaces.

I generally pair my art installation work with companion opportunities for community engagement. This takes many forms from hands-on workshops, artist talks, classroom visits, individualized tours and companion collaborative projects. I seek opportunities to bridge sectors and create collaborative networks in my community.

My experience is cross-sensory, cross-disciplinary, trans /media ::: I embrace fluid boundaries ::: the infinite between.

As a teaching artist, my goals for the students is:

- to demystify tools
- to engage with and explore context, materials, metaphor, patterns and processes
- to encourage deep listening to emerging images, sounds, liminal spaces, and thresholds
- to embrace mistakes for their unexpected possibilities and opportunities for release
- to foster discussion, explore intersections, encourage engagement, and honest examination of the artist's role / position / point-of-view / context
- to encourage a student's unique artistic voice and practice.

My teaching philosophy has been framed by my background in cello performance with its hands-on, back and forth between student and teacher, iterative rehearsal process, and balance of craft and feeling. As a composer and improvisational musician, I learned the value of taking risks, listening deeply, adapting to material in the moment, and harnessing an intrinsically time-based form.

As a software developer and team mentor, I furthered my knowledge of spiral development models ::: cycles of research, build, deployment, testing, feedback and iteration.

I believe in the power of immersion, reflection, creation and release. As an installation artist I have witnessed the lyrical potency of place and experienced the challenges and rich possibilities of creating a distributed experience in space and time. I believe that artists are researchers. Many of the project management skills useful for other fields are valuable to building an effective arts practice. In turn, artists provide insights valuable to other fields. We are liminal archeologists, experiential architects, change makers, gestalt shifters, bridge makers, web builders, deep listeners, tool makers, alchemists ::: we provide critical ways of knowing and responding to the world.

I encourage students to take risks and remain open to chance encounters / unexpected turns. I teach deep listening skills ::: a keen and patient watchfulness to what shows up in a body of work and in an evolving practice. I share my experience but encourage the student to make decisions based on the needs of the artistic work. I encourage the student to hone both the experiential and reflective aspects of their practice. Writing is an effective tool to explore intent, create connections and vision future possibilities. Journals, blueprints, artist statements, proposals, lists of goals, lessons learned, to-do lists, research questions, work plans can all be useful to organize the mind, sharpen intent, release dead ends and find voice and clarity of purpose. I incorporate writing in my teaching practice.