

Philosophy of Teaching

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My aim is to inspire students to become better makers and thinkers with capacities to think critically. I am a multifaceted mentor to their intellectual growth, craft skill, and exposure to the ways that artists have impacted perceptions and catalyzed change throughout history. The art studio classroom has the power to unleash a person's spirit of audacity. It is a privilege and a pleasure to bear witness firsthand to the joy that comes from the journey of inquiry and discovery through the creative process.

I center our study around artists of marginalized identities, with fierce insistence on BIPOC and LGBTQIA+ leadership in theory, praxis and histories of resistance. I encourage my students to see themselves as contributors to the larger conversations of their world and times, as reflected in art. The sticky complexities of a student's intersecting identities bring richness to the classroom and the work itself. I use seminar-style discussions to democratize vocal input while building the class community.

I believe in the power of peers. Some of the most effective learning happens when we foster a climate where students feel comfortable in the circumstance of risk. Openness, laughter, honesty, support, and conversation cultivate a space of harmony, where it falls on each person to practice critical self-reflection. I remind students of American author, professor, feminist, and social activist, Bell Hooks' notion of community that allows for risk—the risk of knowing someone outside your own boundaries, the risk that is love.

My curriculum responds to what creative methodologies or techniques will suit the needs of individuals and their evolving practices at that time. Assigning texts or videos broaden students' intellectual and conceptual background. Emphasizing artist talks, artist biographies, and studio visits with working artists helps them to investigate not only the art that people make, but how artists live.