



SCHOOL OF ART
THE UNIVERSITY OF ARIZONA, Tucson, AZ

This book reflects those characters that help make the School of Art a nationally ranked institution.

DR. KATE ALBERS

Assistant Professor, Art History division

“It’s important to me that students make connections between what they learn in my classes and their relationship and application to the outside world. To that end, I always encourage and/or assign my students to do a project that gets them out in the art world, whether it’s studying an object in a local museum, writing an exhibition review, attending campus lectures or arranging for the class to meet with local arts professionals about their work and research.”



DR. LYNN BEUDERT

Professor, Art and Visual Culture

Education division

“I like to instill in my students that we are all learners - that learning never stops; that we need to reflect on our practices and our interactions with others; that art and visual culture education offers so many opportunities for learning about other cultures, societies, and nations, as well as ourselves.”





JACKSON BOELTS

Professor, Visual Communication division

“My teaching objectives include teaching our students to train themselves to think creatively at all times and to use all tools, from crayons to the latest software available, to define the best solution(s) to visual and verbal questions. I also teach the importance of giving back to the community and educate our students in the ways of becoming a good human being on this planet.”



DR. LARRY BUSBEA

Assistant Professor, Art History division

“It is important to teach a canon, but also to convey the cultural significance of art. Just because the history of art is profoundly self-referential—even insular—does not mean that it is not also in dialog with society. Understanding this complex relationship is key to understanding art’s recent history.”

AURORE CHABOT

Professor, 3D division

“My desire is that students flourish in their art-making, become passionate about their ideas, understand that art plumbs the mysteries of life, mature as artists, undertake careers as artists and art educators, and become, no matter what career they pursue, creative problem-solvers and lovers of art.”



DAVID CHRISTIANA

Professor, Visual Communication division

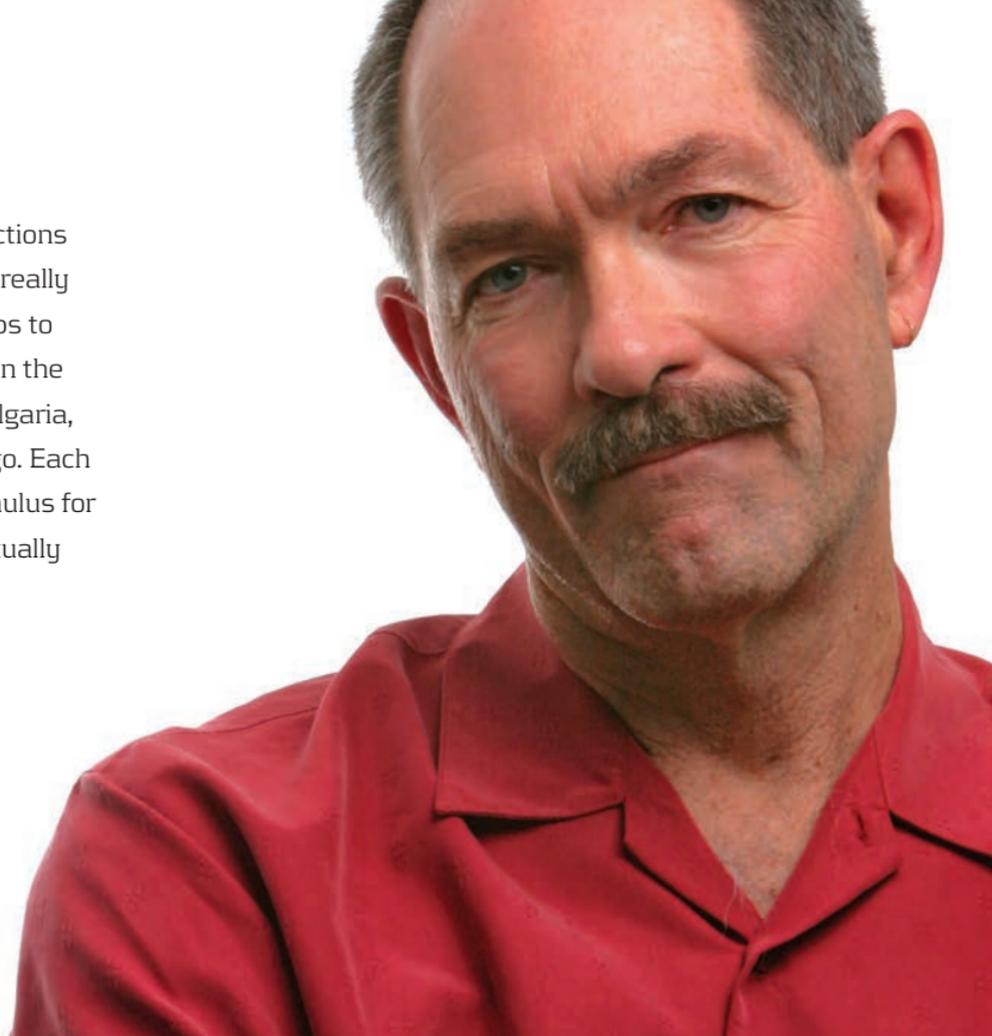
“I try to cultivate an environment for students to feel safe taking chances while also offering specific measurable steps toward success. Illustration classes work well for this since there’s often a specific communicative objective. Marshall Arisman once said that if he starts to paint a dog and it begins to look like a pig, as a fine artist he lets’ it become a pig, but as an illustrator it must stay a dog. I’ve found that that distinction is less a matter of compromise than it is a matter of practicing discipline and freedom—sometimes they run together and sometimes they don’t. For students this might mean learning how muscles and bones fit together one day then turning that knowledge into figure-slaw the next.”



JAMES A. COOK

Associate Professor, 3D division

“There are many small rewarding interactions in the academic studio. However I have really enjoyed taking students on research trips to places beyond the conventional studio. In the past I have taken students to Nepal, Bulgaria, New York City, Los Angeles, and Chicago. Each of these trips has invariably been a stimulus for both the students and for me, and eventually seeps into the studio work.”





DR. PIA F. CUNEO

Professor, Art History division

“I believe that preparing students for a professional life means holding them to the highest possible standards in their writing, researching, and speaking, as well as expecting them to pursue their careers with equal portions of dedication and intelligence.”

DR. ELIZABETH GARBER

Professor, Art and Visual Culture

Education division

“Because all ways of seeing and acting have political implications, education is always a political site. As educators, how we engage our students, at whatever level, is a political act of change. For example, in engaging students in self-expressive making, we reinforce radical individualism. In engaging them in critical reflection, we ask them to think more deeply and reconsider the known and taken-for-granted. In directing acts of making and critical reflection towards social awareness, we can help our students actively engage their worlds.”



MOIRA MARTI GEOFFRION

Professor, 3D division

“By finding each student’s strengths, the instructor can help them to develop confidence and a sense of technical competence that enables them to become an excellent artist. For ten years I have been able to help both my undergraduate and graduate students gain artistic residencies and exhibition opportunities in the US and abroad.”





LAWRENCE GIPE

Assistant Professor, 2D division

“My methodology, especially in advanced levels, is to discover and question the conceptual intentions of the student—and suggest and demonstrate the technical and visual strategies necessary to attain their goals.”

DR. PAUL ELI IVEY

Associate Professor, Art History division

“My goal is to train students in visual analysis and interpretation through the development of their critical faculties. I believe that students should be encouraged to enjoy aesthetic experiences as well as form critical opinions about the place and power of art and architecture in our democratic society.”

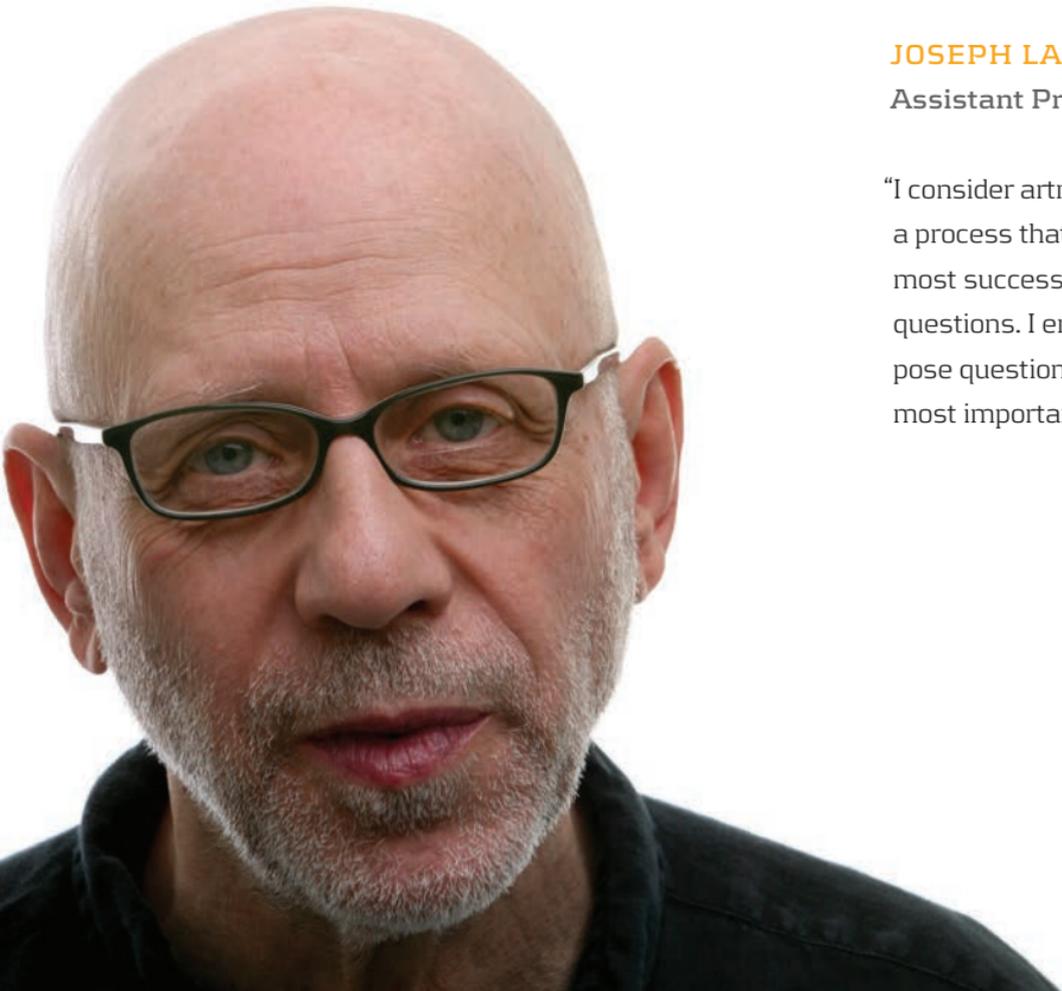


DIMITRI KOZYREV

Assistant Professor, 2D division

“The most important skill that I can convey to my students is a firm commitment to discipline in their personal studio practice. I explain that talent, vision and strong ideas are never sufficient to become a successful, practicing artist. It is vital that art majors realize that hard work and the disciplined practice of one’s chosen techniques will be required to establish and sustain a career as a professional artist. It is also important for non-majors to gain an understanding of the dedication and self-motivation required by professional artists, as I believe it is our mission to educate not just artists, but also the future audiences for the visual arts.”





JOSEPH LABATE

Assistant Professor, Photography division

“I consider artmaking a research process. It’s a process that involves questioning and the most successful art poses the most interesting questions. I encourage students to pursue and pose questions that address the issues that are most important to them.”

KELLY LESLIE

Assistant Professor,
Visual Communications division

“My teaching philosophy emphasizes preparation for professional practice in the design field, combined with a keen sense of social responsibility. I advocate learning by doing and am a proponent of instructing students with practical methods as well as conceptual and critical approaches.”





DR. MARISSA MCCLURE

Assistant Professor,

Art and Visual Culture Education division

“My pedagogy is rooted in social constructivism, whereby I see learning and teaching as deeply interwoven and learners and teachers as co-constructors of site-specific pedagogies. In my work with young children, I am intrigued by the ways in which site-specific contexts yield site-specific visual cultures, shared by their makers as participants and social actors. This observation guides both my pedagogy and advocacy, in which I hope to contribute to a dethroning of the myths that surround children’s art and visual culture in order to enrich an understanding of children’s intellectual and social lives.”



ELLEN MCMAHON

Associate Professor,
Visual Communication division

“My primary goal as an educator is to facilitate the development of each student’s visual language and voice through supporting their creative process and increasing their understanding of cultural context. My goal is for them to ultimately create a niche for themselves within the professional world that is fulfilling and responsible and allows for them to keep learning and growing as creative people.”

DR. SARAH MOORE

Associate Professor, Art History division

“My courses are designed to stimulate critical thinking, to encourage students to be proactive in their education, to provide an environment that is challenging but accessible and responsive to students’ needs and levels of preparedness, and to provide an example of professionalism and genuine passion for intellectual inquiry.”





BARBARA PENN

Professor, 2D division

“I talk to my students about how they are citizens of the world in a very challenging time, about how they have and will continue to have a vital influence on history. College students have an obligation to look outside of themselves and see their contribution to the consciousness of the world and the human condition.”



DR. JULIE ANNE PLAX

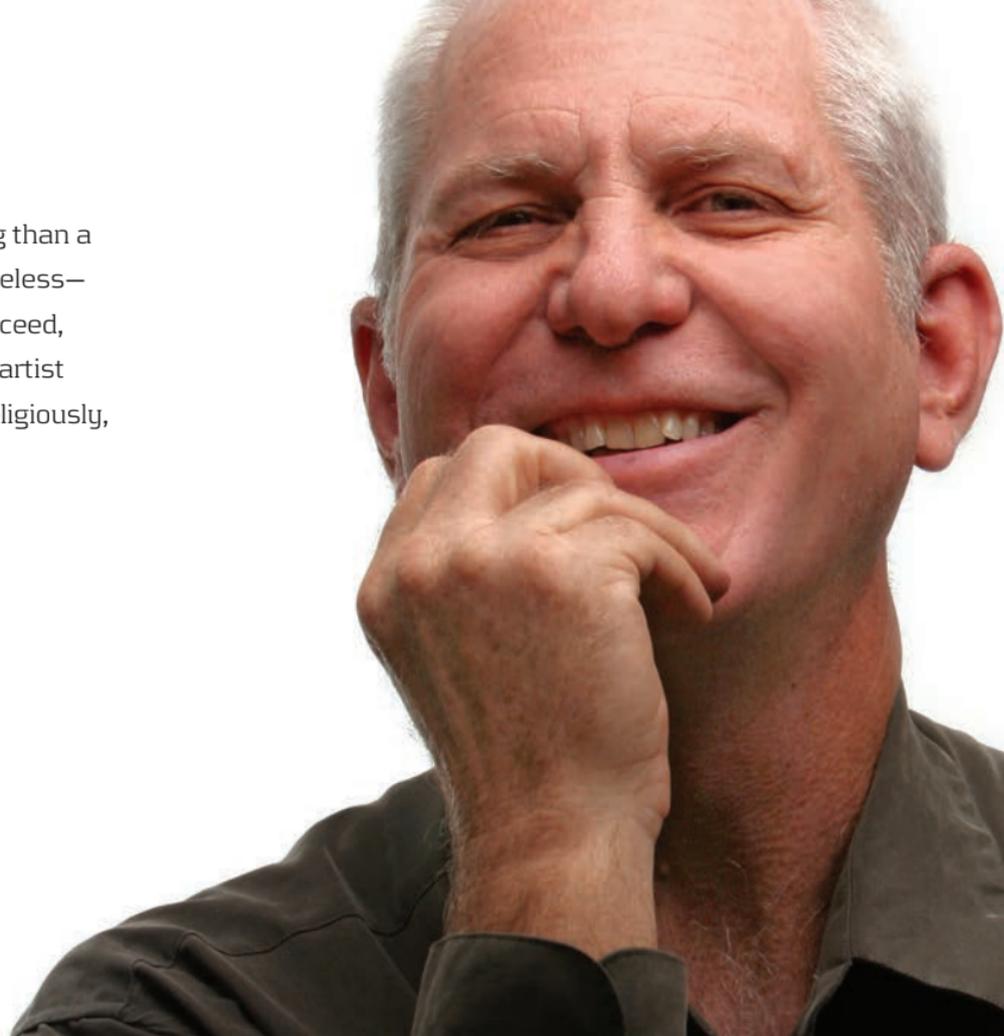
Professor, Art History division

“To give the student something to incorporate into their intellectual and creative endeavors; to introduce students to something they were previously not aware of; to increase awareness of written expression; to introduce students to the joy of research and the tools of research—these are some of my objectives as an educator.”

ANDREW POLK

Professor, 2D division

“For the true artist, art is more of a calling than a profession, but it is a profession nevertheless—and a difficult one at that. If one is to succeed, one must be absolutely committed. The artist must make art...always, continuously, religiously, emphatically, no matter what.”





ALFRED QUIROZ

Professor, 2D division

“I always encourage my students—but I am also brutally honest.”

CARRIE SEID

Professor of Practice

“I teach students how to form questions that will compel and drive their art practices long after graduation. My assignments and projects expand the boundaries of inquiry through personally derived investigations into materials, processes and content - I realize that my time with students is limited, so I work to make every studio experience inspiring and informative. I stress the concept of authorization; artists should give themselves the license to try anything and everything, to resist fears of disapproval, and to empower themselves against the contrary voices that suppress innovation and audacious exploration.”



SHEILA PITT

Associate Professor, 2D division

“In every class I am most interested in how students get out of the trouble they create for themselves in their artmaking. So I am not afraid to allow them to make mistakes—including drawing, technical, design and conceptual mistakes—and then we figure out together how to get out of trouble.”





DR. MAURICE J. SEVIGNY

Art and Visual Culture Education division

“It is inspiring to pass on the passion for both making and studying art to the next generations of art professionals, and to teach them the techniques that have enriched both my teaching and my art. My primary objective is to prepare students for a life in the arts and to anticipate their needs to meet the demands of the future.”



DR. RYAN SHIN

Assistant Professor, Art and Visual Culture
Education division

“I like to let my students learn about the impact of art and visual culture on our lives. I like them to be aware of diversity issues and help them gain multicultural perspective and international experience. I want my students to know that art can be one of the major tools for social change and that learning is not only taking place in classrooms, but is also breaking out of school walls to make way for social change.”

DR. MIKELLE SMITH OMARI-TUNKARA

Professor, Art History division

“I want students to leave my classes with a visual literacy, the skills to perform at the highest academic level, and a willingness to be open to non-western creative motivations and epistemologies. I coach my students to see themselves as artists, critics, and scholars, whose creative and theoretical production will contribute positively to the historical trajectory in their future careers.”



CERESE VADEN

Associate Professor, 2D division

“I hope to help each student expand their understanding of themselves and what they can do in their art. I really want to find a way to understand some part of what drives each student. By understanding their unique perspective I understand better how I might best communicate ideas for growth...and I feel much can be accomplished by keeping joy, fun, and positive energy in the process.”





DR. STACIE WIDDIFIELD

Professor, Art History division

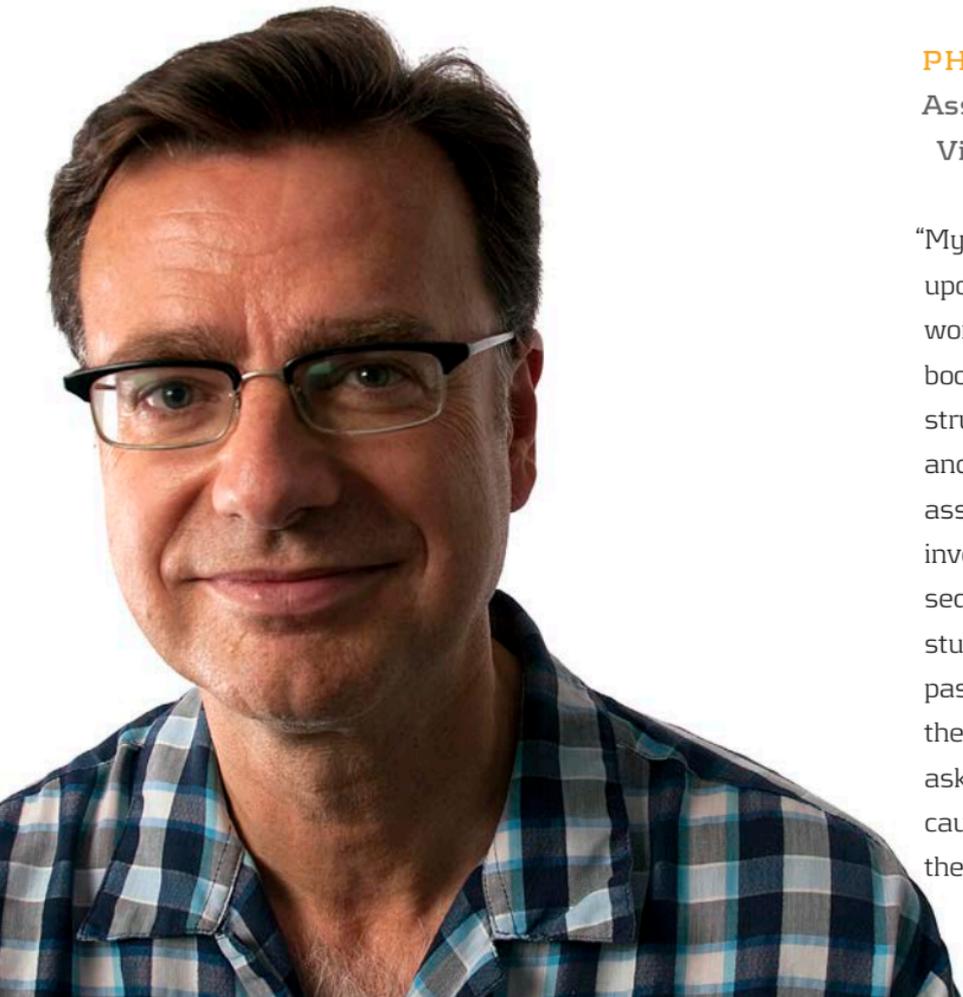
“I expect full attention and participation from my students, and they are guaranteed the same from me. What makes a class is enthusiasm and energy generated by both faculty and students.”



KAREN ZIMMERMANN

Associate Professor,
Visual Communications division

“I focus on developing with the student a design process and methodology. I believe that through hard work, curiosity, and enthusiasm, students find they are able to find their voice and communicate their ideas in a visually engaging manner for whatever type of project they are working on.”



PHILIP ZIMMERMANN

Assistant Professor,
Visual Communication division

“My primary chosen field, artists’ books, draws upon many of my interests and skills. My personal work involves and reflects my passionate love of books, photography, illustration, typography, and structural form. I investigate personality, politics and the challenges of living in today’s culture. I assign projects to my students that help them investigate their own narrative story-telling, sequence, pacing and rhythm. Above all I ask my students to make art that comes from their own passion, their own perception of experience, and their own world view. I try to assign projects that ask them to address universal themes and that cause students to really engage with the world and their deepest passions.

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