

TEACHING PHILOSOPHY:

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I believe in a method of teaching that emphasizes the importance of perseverance, fearlessness, and empathy as fundamentals of art making. I encourage students to work in quantity, take risks, and embrace the unexpected to cultivate unique visual languages. Through a candid approach in which I draw from my own artistic practice, I mentor students in the development of their own artistic vocabularies. I encourage students at all levels hold themselves to a high standard by regarding themselves not just as students but as artists, and avid students of art history, design, and the contemporary art world.

At the heart of my artistic practice and my approach to teaching are a keen interest in and desire to connect with human beings. As a female from the Midwest not belonging to any minority groups, I have been asked, and wondered for myself what I bring to the table in terms of diversity and equity. While I do not adhere to the ideology of "color-blindness," I do believe that my fight against racism, and promotion of diversity as an artist and educator begins at the individual level. The making and studying of art is a powerful means to understanding individuals. I believe that what makes art worthwhile is the light it sheds on the personal experiences and perspectives of individuals, be they familiar or foreign to us. I believe that artists create their most interesting and successful work when they draw from their cumulative life experiences and aspects of their personalities. For me that means a humorous outlook and a delight in absurdity born of my childhood experiences, places I have lived and worked, relationships formed, and chance encounters. I use self-directed satire as a humorous unifier because I see a need for it in a world so fatally divided.

As an artist working primarily in printmaking, I believe strongly in the power of the medium as a mode of personal expression and voice of dissent. Time and again throughout history, it has been the voice of the oppressed, and biting social and political commentary. From the Cherokee Phoenix to today's Black Lives Matter protest posters and ephemera, printmaking has, for centuries, been giving a voice to the voiceless. The power and accessibility of the multiple original provide an important vehicle for the dissemination of important stories, images, and unique perspectives. As an artist, educator, and mentor I stress the importance of not only printmaking, but all visual art, as an empowering means to be seen, heard, and understood.

I am committed both personally and professionally to fighting racism, sexism, and ableism and promoting equity starting with empathy at the individual level. I approach my students of all abilities, cultures, colors, and ages with curiosity and a genuine interest in helping them to voice those unique perspectives through their work.

A message I hope to deliver through my own work, and help students deliver in theirs is said best by Kurt Vonnegut in his novel *Timequake*: "Many people need desperately to receive this message: 'I feel and think much as you do, care about many of the things you care about, although most people do not care about them. You are not alone.'"