

JACKLYN BRICKMAN

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As an interdisciplinary artist, I have taught a range of classes – from Expanded Media which incorporates Performance, Social Engagement, Sound and Video, Digital Imaging which focuses on both screen-based and materialized projects to Drawing which is foundational yet open and full of possibility.

My methodologies focus on providing students with the technical tools they need to perform the process at hand, the underlying histories of said process and the conceptual framework that makes that process relevant to their own practice as individual artists working within the context of the broader artworld. Teaching in this multi-dimensional way reflects my own research-based practice, which involves constantly learning from others, reaching outside of the artworld and delving back in again.

I am committed to creating a personal, reciprocal learning environment that depends on building connections with the class as a whole through each individual student. Their unique interests are at the heart of every assignment which always provides a structure to work within, but room to make it their own. I make an effort to get to know each student in order to guide them in honing and tuning their own artistic voice. In doing so, the students make work that reflect their own experience and context.

I utilize institutional learning management systems to account for diverse forms of learning. For example, in addition to classroom discussions on readings, the students use the discussion page on Canvas to hammer out their own thoughts and respond to each other's before in class discussions. This enables the students to be more articulate in addition to giving a platform for quieter students to engage in.

In the first part of the semester, I focus the learning around technical tools, programs, understanding materiality, varied approaches and relevant contemporary artists. Final projects are student led and longer term with guided due dates and critiques along the way. I have found that the more time and in-progress check-ins, the stronger the work is.

Critiques in my courses emphasize effectively communicating one's concept, conscientious choice making (material, craftsmanship, concept), and to provide constructive approaches for making strong artwork. In-progress critiques are utilized so that students receive feedback in a time frame that allows for improvement and clarity before completion.

I design my courses so that the objectives of the assignments mirror professional artist objectives – this includes idea and project development, professional presentation, documentation and artist statements. This accumulation style technique takes student work beyond learning skills and into applying those skills in a broader, professional sense. Alongside finished work students understand how to take documentation photographs, publish their sound on soundcloud, videos on vimeo or youtube, and build websites for media works. I find appropriate venues for my student's works to face outward, as presenting one's work in professional spaces brings value to the work and the community that receives it. I encourage and support students in applying for scholarships and exhibitions, providing them feedback on their images and writing as well as supporting them with recommendation letters.

By approaching each class as an ecosystem in which the culture of the classroom is dependent on the well-being of each individual, I have found that my students trust each other more, work harder and make stronger work. These students end up supporting each other outside of the classroom and many have gone on to grad school, art collectives, interdisciplinary fellowships and exhibiting their work with confidence because they leave the classroom with not only technical skills, but conceptual understanding and professional practice. I am committed to guiding students to be the next generation of artmakers, problem solvers and world builders.