

Jacklyn Brickman

Teaching Portfolio

Teaching Statement

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 health of the 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.

Expanded Media

A Family Chronical

2019

Video exploring the effects of trauma, recovery, and catharsis.

7:17 minutes



Expanded Media

Reflection

2019

Video that attempts to understand and reconcile experiences with a mother's bipolar disorder.

12:15 minutes



Expanded Media

Letters from Heart and Mind

2019

Video. A cultural exploration of African American and Cuban heritage that pays homage to the hopes and dreams of previous generations through interviews, recordings of everyday life and projections for the future.

9:41 minutes



Expanded Media

PHOTO

2019

Performance. The body processed as a black and white photograph..



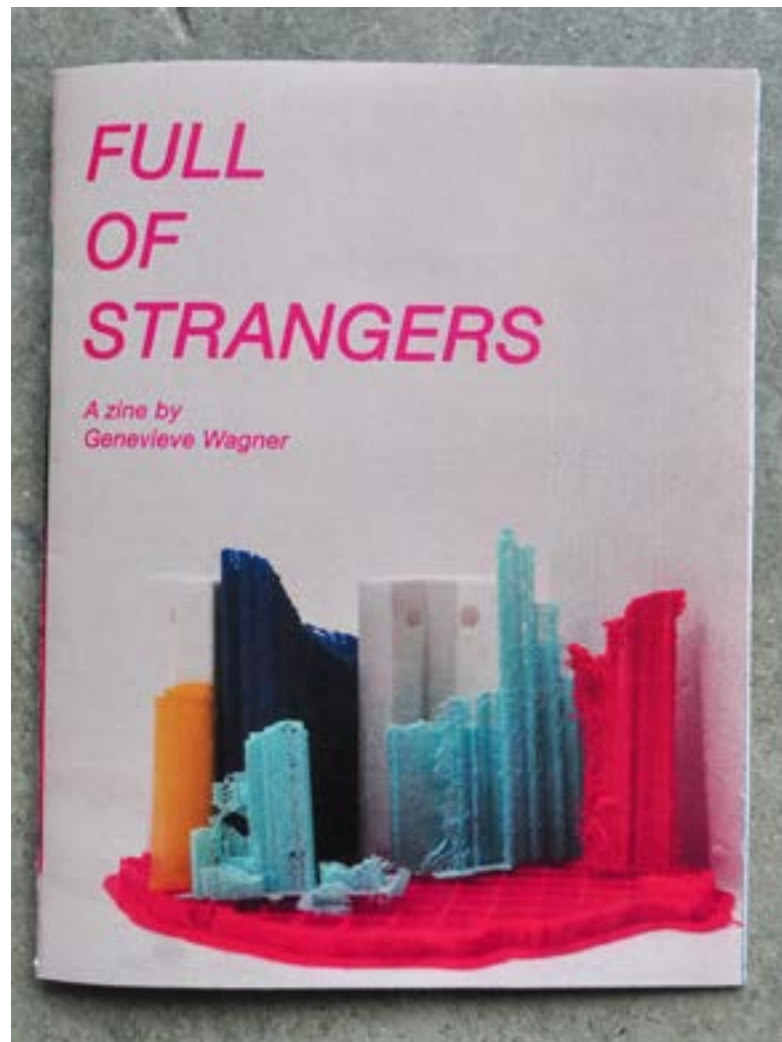
Digital Imaging

Full of Strangers

2018

Zine inspired by the work and writings of City Planner Jane Jacobs. Images and words encourage readers to ruminate on how the planning of Columbus simultaneously benefits and disadvantages its people.

4x5.5"

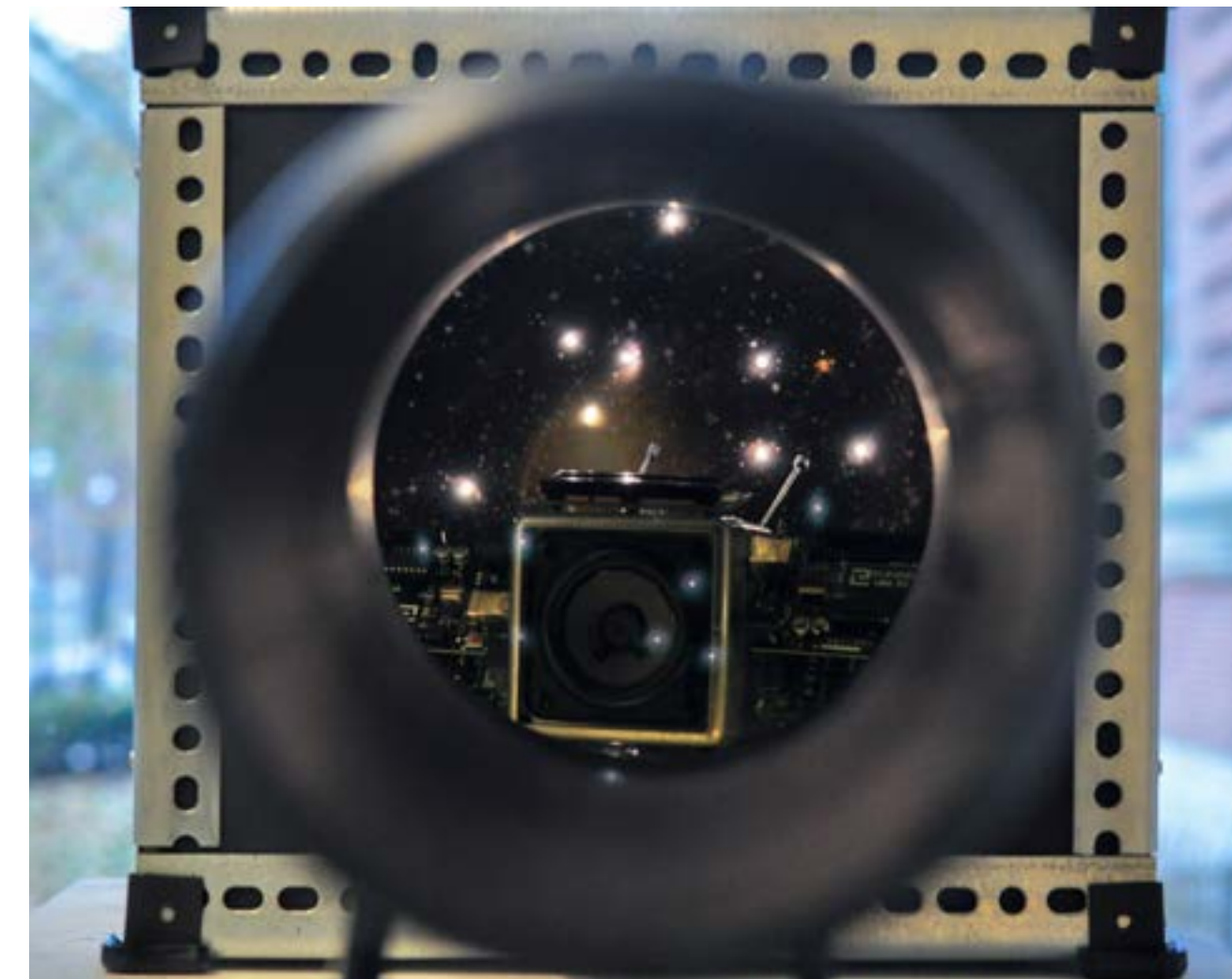


Digital Imaging

Interstellar

2018

Mixed Media. A satellite experience constructed with recycled and found objects and digital images
3x4x5'



Digital Imaging

Coelacanth

2018

Mixed Media, Antibiotic-resistant cultures were collected from soil on Ohio State's campus, processed in the bio lab and represented as part of the coelacanth, an ancient species from the Devonian period, on the brink of extinction. Digitally manipulated images, paint, mirrors and bacteria mounted on hunting board.

48x36"



Digital Imaging

Untitled (Glacier)

2018

Acrylic, Ice. Glacial forms laser cut from acrylic, frozen in ice that thawed to water during exhibition opening reception, leaving a floating glacial form.

12x8"



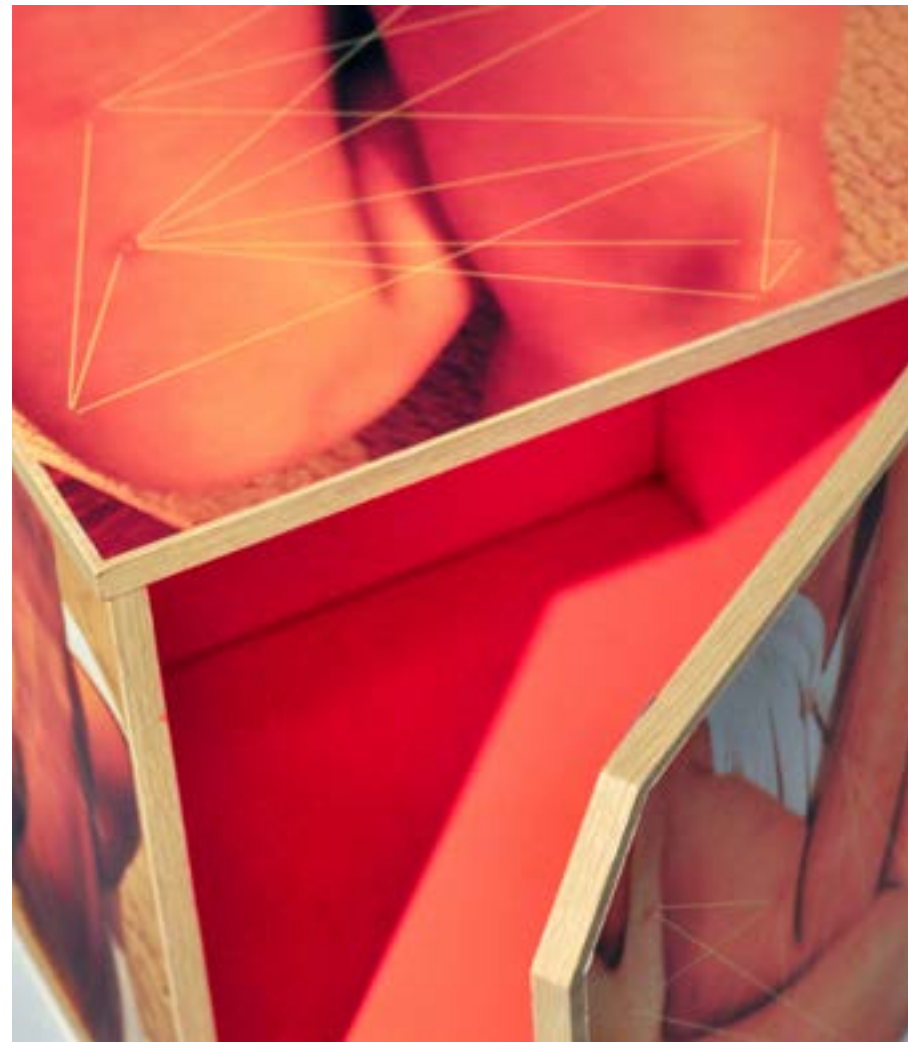
Digital Imaging

Pick Me Open

2018

wooden box, printed images, A dimensional representation of an attempt to box and contain obsessive picking. This box maps out a constellation of scars upon the body. Viewers are invited to open the box and see what is within.

10x10x12"



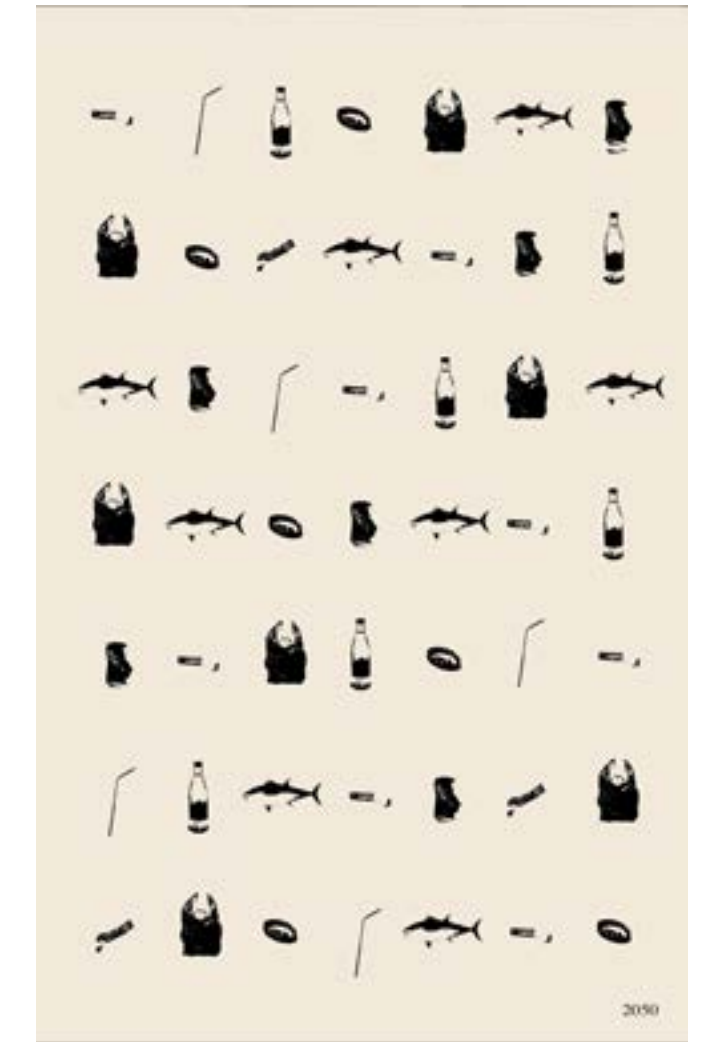
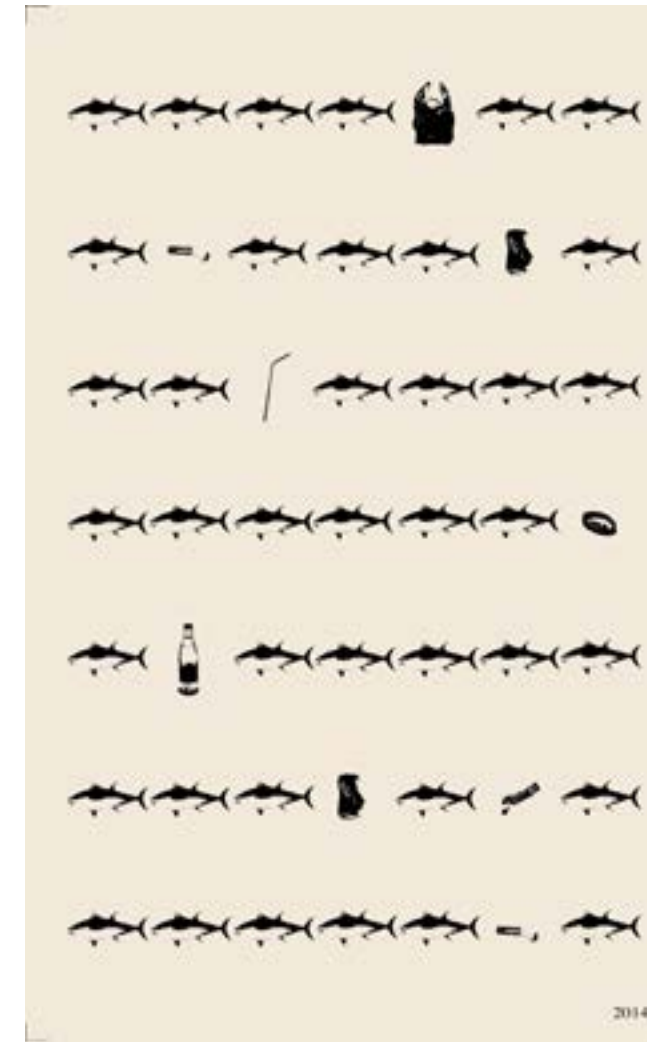
Digital Imaging

Plastic and Fish I & II

2018

Giclee Prints. Images that outline the quantities of plastic and fish in the oceans in 2014 and the amounts projected to be found in 2050.

18x24"



Expanded Media

Instructor of Record, The Ohio State University

Course Description

This course introduces basic concepts of time-based artwork using a variety of processes and media. Students will explore concepts of sequence, performance, interactivity, process and documentation through video, audio and other time-based projects. Student research and critical discourse will be an integral part of each project and the general modus operandi in the classroom.

Learning Objectives

At the successful completion of the course the student will demonstrate:

- a fundamental understanding of the terminology and processes that connect time-based modes of making and an ability to speak about time-based art in an articulate and critical manner using vocabulary appropriate to the medium.
- an ability to engage in a constructive critical discourse about time based works of art.
- their aptitude for responding to class projects from ideation through process and production to fruition.
- a capacity to use the tools and technologies that were introduced via class projects.
- an understanding of the nuances of conceptual choices and their outcomes as they relate to a given situation.
- an ability to create art prioritizing the element of time with consideration of historical, contemporary and theoretical contexts and frameworks.
- an ability to consider and find the appropriate level of finish for a particular set of ideas and modes of working.

The course is divided in 4 main sections. Sound, video, performance (which will encompass discussions on social engagement and interspecies art.) The fourth section is your final project where you decide what your project will focus on based on what you've learned in the class about time-based media.

Course Readings

We will engage in several short readings to help engage these topics. Each reading is posted in carmen with a discussion. Everyone is required to write about what you've read in the carmen discussion. The written comments will help jump start our in-class conversations.

Visiting Artists

We will host visiting artists over the course of the semester. You are required to look into their work prior to the visit and prepare 1 or 2 questions to ask about their practice, process, or anything else that strikes you about their work.

Expanded Media

Student Evaluations

Spring 2019

The material of this class can be challenging, but Jacklyn did her very best to ease us into it. Everything was well thought out, she gave very useful feedback, and was interested in each of our pursuits. She encouraged us to deeply explore our ideas and gave us confidence when we were not certain. Critiques were very productive: I felt like I got a sufficient balance of criticism, suggestions, and empathetic feedback. She is a wonderful professor, and I hope she keeps teaching.

Jacklyn was constantly supportive of us pursuing our own creative endeavors and our own visions. She compromised and worked with us individually to make sure we could both learn skills relevant to an assignment and also create something we personally were proud of. She really cared about her students and their development.

I was very blessed to get an instructor passionate about what she does and the class itself. It translated in how she taught and my motivation as a student first afraid to use adobe programs.

Jacklyn created a classroom environment that was stimulating and open. A lot of the artwork created in this class can be personal and deal with heavy subject matter, but Jacklyn was able to create a trusting space where I felt comfortable being vulnerable with my art. I also appreciate that she pushed me to experiment and create art that is meaningful to me.

Digital Imaging

Instructor of Record, The Ohio State University

Course Description

Introduction to the creation, manipulation and critical interpretation of graphic and photographic artwork. Includes input and output of digital work as it applies to artists. As an entry-level course, it assumes no prior knowledge of the tools and techniques covered.

Course Objectives

- To create art using digital imaging tools.
- To gain an understanding of the context of digital imaging as it relates to contemporary art practice.
- To achieve a level of comfort with the tools and techniques needed to create digital artwork.
- To experiment with new ways to connect digital technologies to one's own creative practice.
- To complete and output a digitally-manipulated artwork for exhibition purposes.

Student Learning Outcomes

Students creatively communicate ideas through digital art.

Students demonstrate an understanding of tools and techniques used to create digital art.

Students display ability to create visually and ideationally compelling imagery.

Students gain an ability to articulate digital art concepts during discussions and critiques.

Teaching Method

Through artmaking, readings, lectures, demonstrations, discussions, critiques, writing, and viewing art, students will explore contemporary, experimental uses of digital media. Class time consists of hands-on demonstrations in software and techniques, balanced with presentations of artist examples and discussions. Students will spend some time in class discussing and developing their creative projects, but will be expected to produce most of their assigned art projects outside of class.

Students will learn and apply digital tools in the production of artistic works, not works of commercial art. Readings and discussions will be grounded in contemporary art practice, especially art concerned with technology and its effects on people, society, and the world. Students will work independently throughout the semester, producing four major project works as well as numerous smaller "sketch" assignments both in and out of class. As a studio art class meeting 6 hours weekly for 3 credit hours, much of the class time will be devoted to developing technical and artistic skills. Some of this class time will be devoted to in-studio work on assignments, but students should expect to spend at least 6 hours outside of class developing their art assignments.

Digital Imaging

Student Evaluations

Spring 2018, Summer 2018, Autumn 2018, Summer 2019

Jacklyn did a wonderful job of helping me grow as a student. This class was my most challenging class and she really encouraged me to keep up the good work and to think for myself and push my ideas. I have never had a professor help me understand the value of furthering my ideas and really pushing my work. I would highly recommend future students to her!!

Jacklyn is really supportive for her students, she pushes us to develop our artwork to something we are proud of. She is an instructor that people will want to have again for another class.

Jacklyn is the best grad student teacher I've had in my whole college experience. I can't emphasize enough the positive difference I notice between her and other grad teachers I've had in the art department. Shes so knowledgeable and makes class interesting and informative.

I really enjoyed being taught by you Jacklyn! You made the class feel open to everyones point of view during and outside of critique. I SO appreciate your focus on inclusivity regarding artists whose work we examined. Seeing women and poc who make art that speak to/about me and other people who are part of marginalized groups is not only personally validating but is a necessary part of an equitable learning environment.

Having come into this class with a lot of knowledge about the subject matter this course taught, I was expecting to not gain a lot, and be a little upset that I was required to pay for a course full of information I already knew, but I was pleasantly surprised by what I learned and gained from this class. I feel that the artist presentation really helped expand my view of digital art and make me more open to it as a whole. Jacklyn did a really great job!

Jacklyn did a great job of introducing and teaching us about art in a wholistic way, within and beyond digital imagining. She was very accessible and accommodating when students needed her help.

Jacklyn is very willing to give suggestions and help students. She encourages students to create creative works and thinking creatively. This class is one of my favorite class I took in OSU.

I liked the openness of the projects. We were given a prompt and then given creative freedom to interpret that prompt and create work how we saw fit. This is how all other studio art classes should be set up. This allows students to be excited about the work they are creating, not just forcing it and creating works without purpose.

Other Experience

Collegiate Visiting Artist Lectures

- 2020** Large Scale Data Installation Design, Invited by Professor Jiayi Young, UC Davis, CA
TALK, Seminar Series, Invited by Professor Chido Johnson, College for Creative Studies, Detroit, MI
- 2019** Art and Ecology Youth Class, Invited by Director of Education Shelly Casto, Wexner Center for the Arts, OH

Other Teaching Experience

University

- 2019 Teaching Orientation Facilitator, University Institute of Teaching and Learning, OSU, OH
Facilitated 2-day workshop to prepare incoming GTAs for teaching in the studio based classroom.
Teaching Assistant, 5000 Special Topics: Art and Science, OSU, OH
Guided students in Lab/ Studio / Collaborative VR and Physical Installation.
- 2017 Beginning Drawing, OSU, OH
Prepared Lectures, Discussions, Critiques, Grading

Art Institutions

- 2019 Zoom Family Studio, Wexner Center Galleries, Columbus, OH
Designed workshop activities based on the work of Maya Lin in conjunction with the exhibition *Here*.
- 2018 Teaching Assistant, Art and Ecology, Wexner Center for the Arts, Columbus, OH
- 2015-17 Visitors Services Supervisor at Cranbrook Art Museum, Bloomfield Hills, MI
Provided education about art works and exhibitions on display as well as Cranbrook history.
- 2010-12 Partner at Butter Projects, Artist Run Exhibition Space, Royal Oak, MI
Organized events during exhibitions, offered art lessons from my studio.
- 2008 Teaching Artist, Delaware Center for Contemporary Art, Wilmington, DE
- 2007-08 Art Instructor, Darlington Art Center, Garnet Valley, PA
- 2006-13 Teaching Assistant to Artist Susan Goethel Campbell, Penland School of Crafts, NC
- 2006 Teaching Assistant, Camp Portfolio, Sculpture, College for Creative Studies, Detroit, MI

For Video Compilations and more student work samples please visit:

jacklynbrickman.com/work-samples