

## **KIRSTIN E. LAMB**

79 Dana Street, Providence, RI 02906 / 617-270-8357

Kirstin.Lamb@gmail.com / [www.kirstinlamb.squarespace.com](http://www.kirstinlamb.squarespace.com)

### **TEACHING PHILOSOPHY**

Facing doubt, distraction, change, boredom, disillusionment, and loss with the work of art is my role as a teacher and an artist. I believe strongly that making work is an act of optimism, and training students to have a flourishing practice in their field of choice is to train them to have a wellspring of optimism at their disposal.

Making a mark is a moral good. Every student needs to have their work and person reinforced above critique, drawing skills, and theory. The structure of each of my classes places a premium upon making above all else. Homework and classwork involve pushing production levels to the limits. Making more to push beyond habits, beyond old ideas, beyond preconceived notions of quality.

What I can give painting and drawing students is aid in the design of a personal framework of questions and organizing principles to fuel their work. Students of painting and drawing benefit from learned habits of recording alongside reading and making. I have assigned personal visual dictionaries in class and have found the results startlingly honest and thorough. These dictionaries explored abstract mark-making, storytelling, found imagery, the everyday objects surrounding the student, and portraits of intimate friends. Each dictionary defined visually, and sometimes verbally, the landscape the student wished to explore and understand.

I am an educator who believes all students should be empowered in the classroom. I have experienced the strength and power of an open and welcoming arts classroom early in my schooling and found the experience formative. In the past I have attended to the diversity of my painting and drawing classrooms by giving sample works or slides from across cultures and eras, the widest range of creative production. I strive to mentor and make opportunities for students of all races, sexual orientations, countries of origin, creeds and income levels. I endeavor to provide even-handed critique, attempting to point out cultural bias, and I use the classroom as both a safe space and a laboratory where every student can speak.

Every class I have taught includes in class demonstrations, critique, collaborative work, projects of minute and massive duration and scale, screenings and readings. Technical critique based in formal composition and color theory is well complemented by a rigorous close reading of thematic content, associative impressions of the work, and a critique of the young artist's stance in relationship to past thinkers and works of art.