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Teaching Philosophy

Teaching is an opportunity to try to transcend our own experience to the lives of others. I have always felt that my instructors, professors, and peers who have taught me throughout my life have taken the time to endow me with certain knowledge and skills that I would like to further pass on to my own students. By extension, seeing my students succeed in and outside of my classroom gives me a sense of satisfaction not only in that my own teachings benefitted them, but knowing that I continue to potentially give my own previous instructors the same sense of satisfaction through my teaching itself.

I have taught *Design Fundamentals (01A:004:SCD)*, *Problems in Design I,II (01T:021:001, 01T:022:001)*, *Introduction to Computer Aided Design (01T:064:001)*, *Introduction to Portfolio Design (01T:025:SCA)*, as the instructor of record, where I was responsible for designing the entire curriculum of the course. Each course included multiple techniques, and was organized to progress from basic to advanced skills such as Autodesk 3ds Max, prototype printing, animation, and CNC software. I have also taught various woodworking skills as a woodshop lead monitor, and welding skills and AutoCAD as the teaching assistant for *Fabrication and Design: Hand Built Bike (01T:192:002)*.

Using so many emerging aspects of technology in the studio, there can be an incredible disconnect between technologies as a tool compared with allowing it to be a mode of conceptual expression. I stress in my courses that we are not learning these tools with the intention to stay within the rigid structure that many of the programs that drive these tools provide, but instead to try to stretch that structure in such a way that allows the students to use the tools to find meaning in their work. With tools too easily capable of creating art devoid of emotion due to the removal of the human hand, I strive to encourage my students to explore how to infuse passion into these methods of art making.

My teaching also has to go beyond delivering technical information and skills. Group critiques have always been helpful for students to situate their work and learn from each other. I find that the classes of mine that have been the most successful are the ones where the students, even if for only that single semester, create a community within the classroom. In addition, a successful individual critique addresses what works in a piece and what can be improved. I create a dialogue with each student and try to motivate them based on their aspirations for their art. Whether it is providing philosophical or practical advice to the student, I find it is important to take the time to treat each student as an individual. After all, a studio art course was never, and should never be, an environment that homogenizes the students, but one that allows for each student to develop and leave at the end of the semester with new abilities to create and new means to consider themselves and the world around them.