

I didn't expect to quote a pope but Alexander Pope stated that '*Men must be taught as if you taught them not*'. I define and adhere to that aspiration as 'invisible teaching'. I do not lead by example. I try to show others that they are exemplary. As an educator, I assume the role of 'facilitating,' an approach that risks being misunderstood or considered deferential. I believe that with orchestration students can end up discovering for themselves what I could otherwise pronounce.

A recent case in point was when a student claimed (arguably not central to the day's intended subject) that torture by definition must be a *physical* act of violence. I asked the class for their definitions as well as for a volunteer to stand in the corner with arms outstretched. The ensuing debate became uncomfortable and prolonged — beyond the length of time that the arms were extended. Students also questioned the use of class time, fomenting an energetic dialogue, before we resumed our previously scheduled activities. After class, I asked the student whose comment stirred the discussion if his notion of torture had altered. He said that it had but that I hadn't changed his mind. He merely became aware of something else that had already been inside him. That is so. So, too, did the discussion, its subjects, theatricality, relevance and results continue to engage its members long after.

John Dewey, in Art as Experience, writes: "It is true that no man is eloquent save when someone is moved as he listens. Those who are moved feel, as Tolstoy says, that what the work expresses is as if it were something one had oneself been longing to say." The aim of my teaching is to assist students in articulating what they are longing to say so that others are moved. I focus on developing empathic relationships whether through examining the ideological biases of the "objective voice", encouraging undiscovered artistic voices, or challenging students with reconciling the discrepancies between the intentions and perceptions of their work. Emphasizing the context along with the content of what is conveyed — when, to whom, and to what end — promotes self-awareness at the same time that it broadens awareness of the external world.

Teaching is an art and an enigma, a questionable activity, particularly in the fine arts, shifting in a world of malleable disciplinary boundaries. Classroom demographics in the US are similarly plastic with constituencies internationally, culturally, and racially more diverse, even if economically more exclusionary and becoming dominantly female. These are not observations but subjects. Designing projects in which freshman-drawing students can respond to the uniqueness and richness of their native cultures while also speaking to socio-political coherences is rewarding. Pointing out the anomaly of a class that is 85% female is stating the obvious and proves instrumental in developing subsequent course topics. Charging the whole School of Art MFA cohort with designing a course comprising the most urgent topical issues outside of (but informing) their artistic practice has been an enviable opportunity. Probing for the perimeters of their practice and education expanded the purview of each graduate student.

Students in my courses are not *my* students as much as I desire them to be. They experience an entire curriculum for which my offerings are designed. Cultivating irreverence at this institution is a deliberate and provocative act, as is searching for the limits of humor, inculcating urgency, stoking passion and sacrificing teachers (metaphorically precipitating the death of the professor). I develop syllabi as abstractions to foster such agency and self-sufficiency. Their content is relinquished or adapted when they fail to do so. Individual students and situations that arise lead to constant revisions of course material. Sometimes, goals for each student replace collective

aspirations even as some of my classes engage in communal undertakings. The ways in which any course material is a component of a curriculum, an education, a process, and individual or collective growth is a changing, challenging, and stimulating concern.

Not all is in flux, however. A constant is that the approach to creating a world at the age of twenty is valid and cannot be the same as it will be at eighty. With any of the arts, the broadest based experience and deepest inner searching are required to make significant impact, to leave an earnest mark. Seeing, seeing into, seeing through, and seeing beyond are learned functions, uniting the senses and the intellect. I strive to cultivate probing, questioning, and doubting students. Such students display the greatest freedom in expressing their ties to unique, but not isolated worlds.

Frequently I strengthen the senses through sensual deprivation, making "seeing" and "not seeing" heightened states of active existence in the world. Learning to "see" helps keep our lives in balance, our actions measured, our priorities proportioned. Learning to "see into" or "through" certainly has the potential for disillusionment. The act of digging, unearthing, or exposing is tinged with the danger of not liking what is found. But uncovering is vital to understanding. When I encourage students to "see beyond" the present, it is in the hope of preserving their idealism. Seeing "what is" is a step toward envisioning what can and should be -- the ultimate aspirations of the visionary.

Measuring the results of my predilection toward ambiguous strictures designed to cultivate self-definition and actualization is complex. There is not a clear equation with the grades or course evaluations that are required here at the end of each semester, nor with the confirmation of grants, awards and degrees or even successful and productive careers. Inculcating wisdom rather than knowledge is demanding to achieve let alone measure. Fortunately, my high expectations are matched by those of my students; they have given me tremendous incentives to succeed. Expecting success is a sign of faith, an indication of its immanence, a reciprocal gift. Anticipating otherwise is unworthy of our students, nothing less than an affront, crippling to the spirit.

Yet success means little next to that which is sought. I place the greatest stress on seeing that which is sought. The stumbling and awkward transitions along the path are not impediments when the goal is in sight. In his treatise On Painting, Leon Battista Alberti counsels that it is better to make big mistakes so that you can more easily identify and revise them. Acknowledging the honor in failure fosters ambition.

Imparting an ability to see, analyze, address and join others to alter the blatant social acceptance of inequity, ignorance, and isolationism is fundamental. As an artist I remain distressed in my struggles at understanding the world and its exigencies, let alone the solutions I might offer. As a teacher, however, the daily assistance to lives dedicated, visions gained, and capabilities developed that surpass my own is a privilege. Encountering and encouraging committed artists is not a benefit of teaching; it is its meaning.