



Ray DiCapua *Teaching & Student Work*

ON TEACHING

The only real voyage of discovery
consists not in seeking new landscapes
but in having new eyes.

“ ”

We don't receive wisdom;
we must discover it for ourselves
after a journey that no one can
take for us or spare us from.

Marcel Proust



Fei Fei Luo, BFA 2015
(illustration, drawing,
printmaking) Chalk on
black board, 96" x 96"
2015

ON TEACHING *and Making*

The disciplines of art teaching and making are intertwined and related for me. Whether I am interacting with students or applying charcoal to paper, I must embody and employ similar kinesthetic, cognitive and sensory knowledge, skills and capacities. How I make sense of my relationship to a drawing is also similar to how I make sense of my relationship to students. Both talk back, continually asking me to engage, probe, listen, learn and respond in new and unscripted ways.

Teaching visual art requires facilitating and coordinating several distinct learning processes simultaneously. Therefore, the syllabi for my courses are constructed around diverse learning objectives that balance making, thinking and knowing. My primary goal as a visual art educator is to facilitate and encourage students to become active participants in all aspects of their learning.

Through encouraging students to experiment and discover, I work to create a learning environment that inspires mastery, along with curiosity and imagination. Through processes of working with materials, form, shape, light, space and place, I work to train students in the hands-on processes of working with materials and technologies to produce images, objects and design.

Simultaneously, I work to facilitate the development of the cognitive and self-reflexive capacities that will enable students to think critically to see how their making is contextually embedded in the world they inhabit. For this, I consistently look for ways to challenge the notion that we are separate from the curriculum we are practicing and studying. I work to illustrate how values, assumptions and worldviews influence action and in turn give shape and meaning to our world. Inviting students to work directly from their experiences, I encourage them to identify how their own values, assumptions and worldviews show up in the interdependent processes of imagining, cognizing and making.

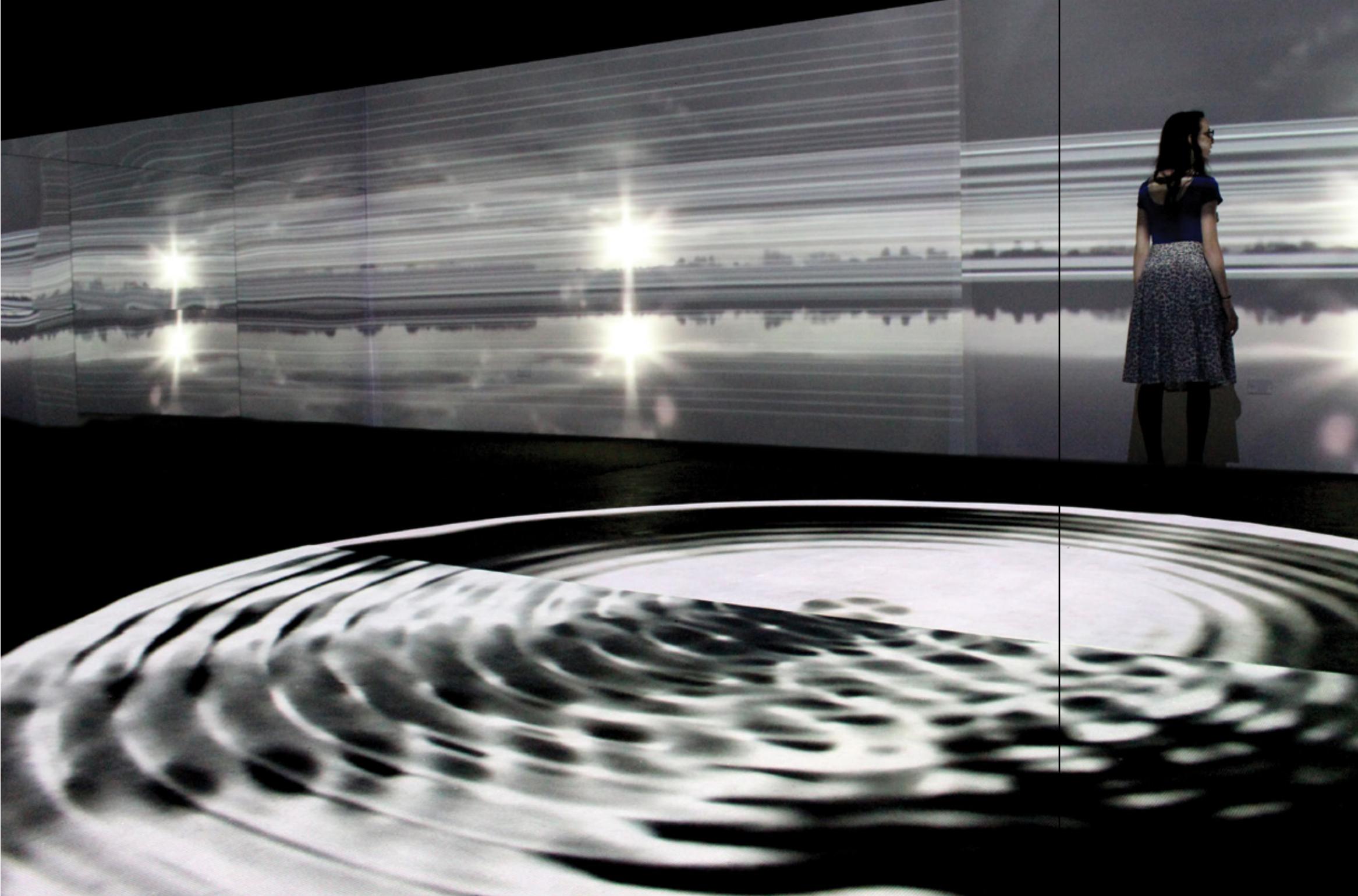
Finally, I work to expand and refine not only what students know about art (the content of their knowledge), but also how they know. For this, an active inquiry into the physical and interpretive dimensions of perception is core to my teaching. I design assignments and readings that guide students to zoom their awareness into a refined moment-to-moment observation of how sensing and thinking arise. Other assignments guide towards a broader focus on how historic, geographic, economic, social and political factors are evident features of experience and the surrounding world.



VAIS

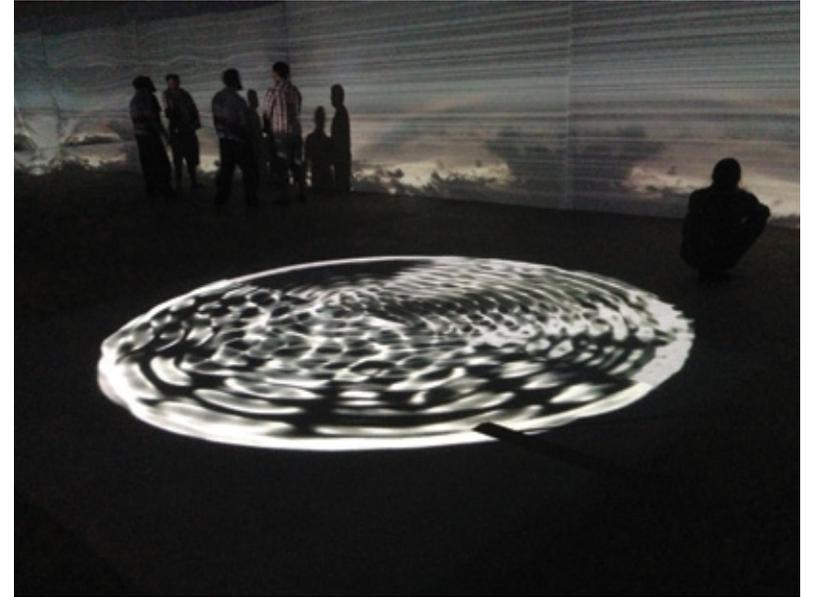
During the summer of 2013 and 2014, as well as the 2013/14 academic year, I, with the help of our sculpture area professional technician Gary Krewson, along with the help of a handful of students built VAIS (Visual Art Installation Space). The 1250 square foot space was a former studio classroom which we gutted and renovated into a professional exhibition venue with polished concrete floors, new walls, four video projection systems, three, 5.1 surround sound audio systems, new wiring and lighting systems, a SkyLift, a fully equipped tool room and an office. VAIS was built in response to the need for a professional exhibition venue for the undergraduate program.

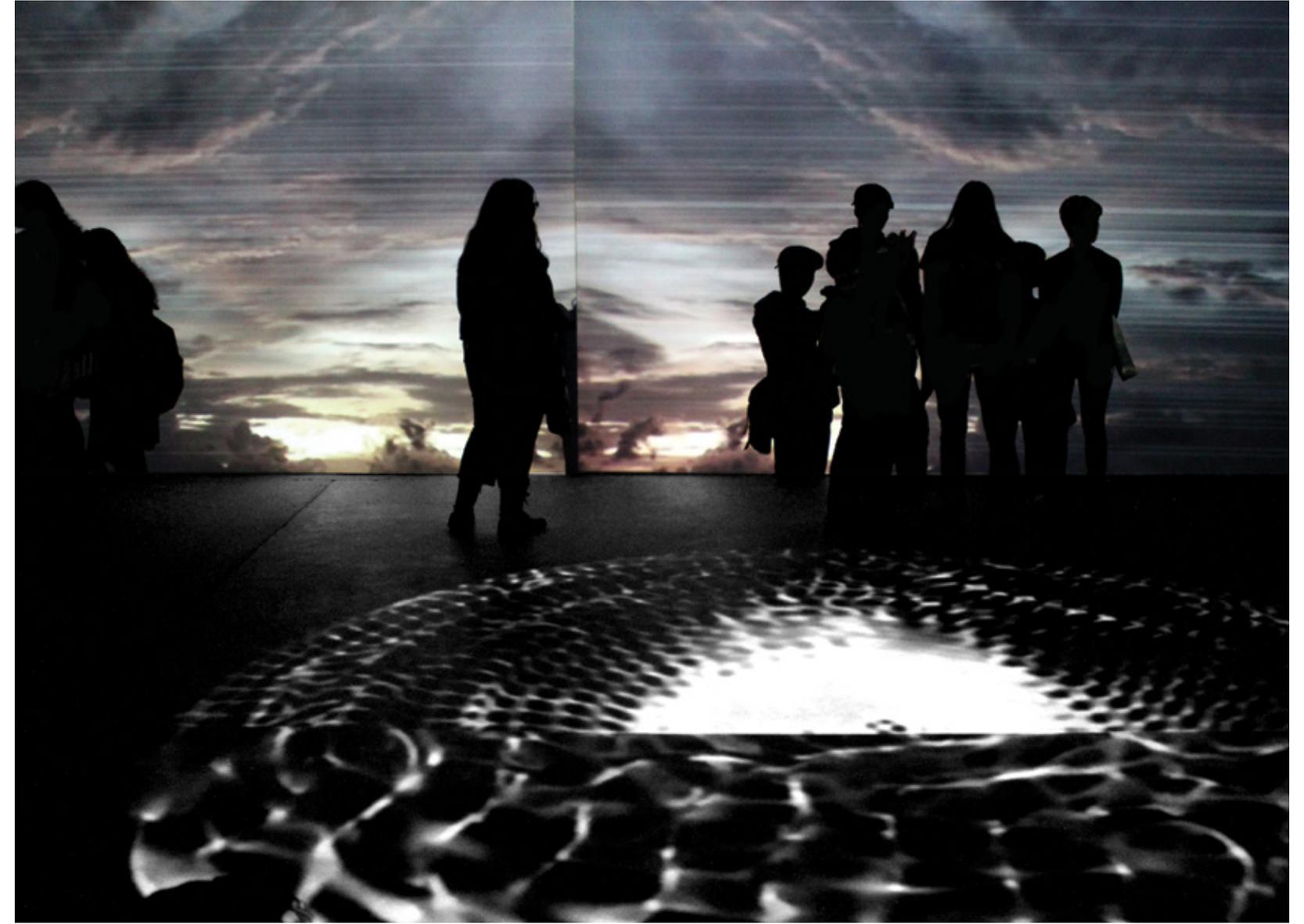
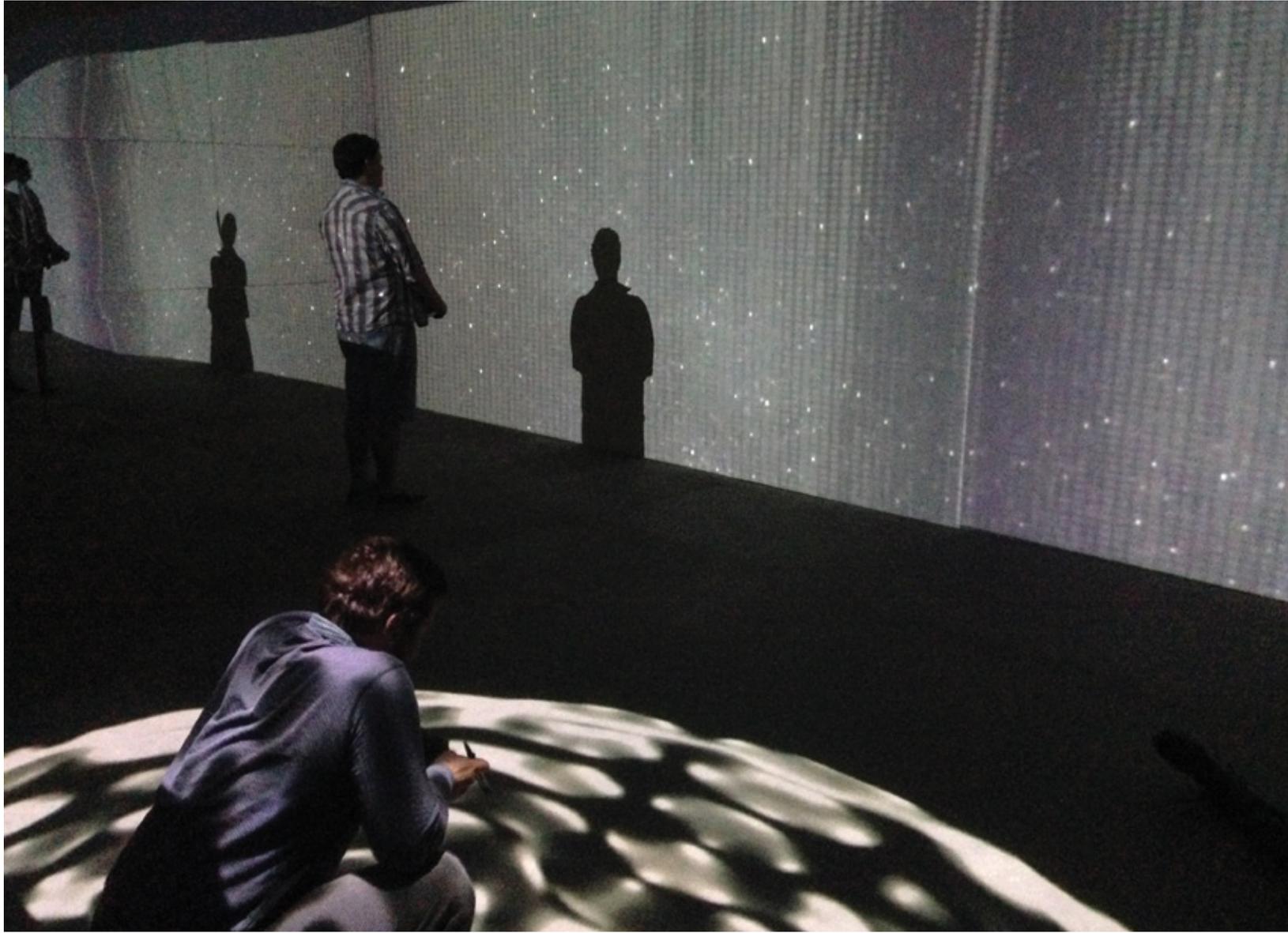
The inaugural exhibition was mounted in April of 2014 by **Antonio Campelli** (University Scholar, IDEA Grant recipient, Individualized Art Major (sculpture, painting, drawing, installation, sound)). This multimedia installation titled *Stray Light* was a stunning visual and audible experience and set the stage for what was possible with such a space as part of the program. The other VAIS exhibitions documented in this book were mounted throughout the Spring semester of 2015, with **Ashley Frato's** *It's A Dream: Memories of the Cuban Revolution* (IDEA Grant recipient, Sculpture Major, Art History and Latin American Studies Minor); **Marissa Stanton's** *Serragli (Menagerie)* (IDEA Grant Recipient, Honors Student, Individualized Art Major (painting, illustration, printmaking, English Minor) and **Fei Fei Luo's** *Makyo* (IDEA Grant recipient, Individualized Art Major (drawing, illustration, printmaking)). I was working with these students both independently and as an instructor/ advisor for their senior thesis projects. While I over see the installtion process, all of these exhibitions were managed and installed by the students involved.



ANTONIO CAMPELLI
Stray Light

Antonio Campelli, *Stray Light*, 2014
Video projections, sound tracks, mirrors
Photo credit, Antonio Campelli

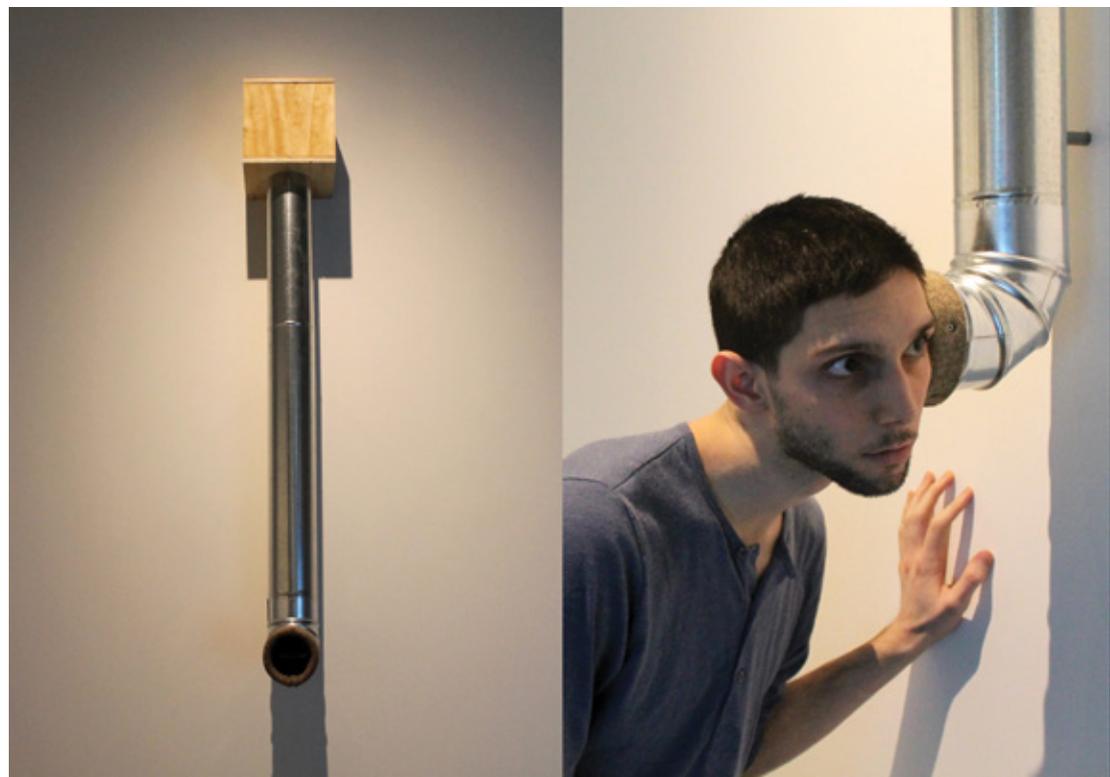


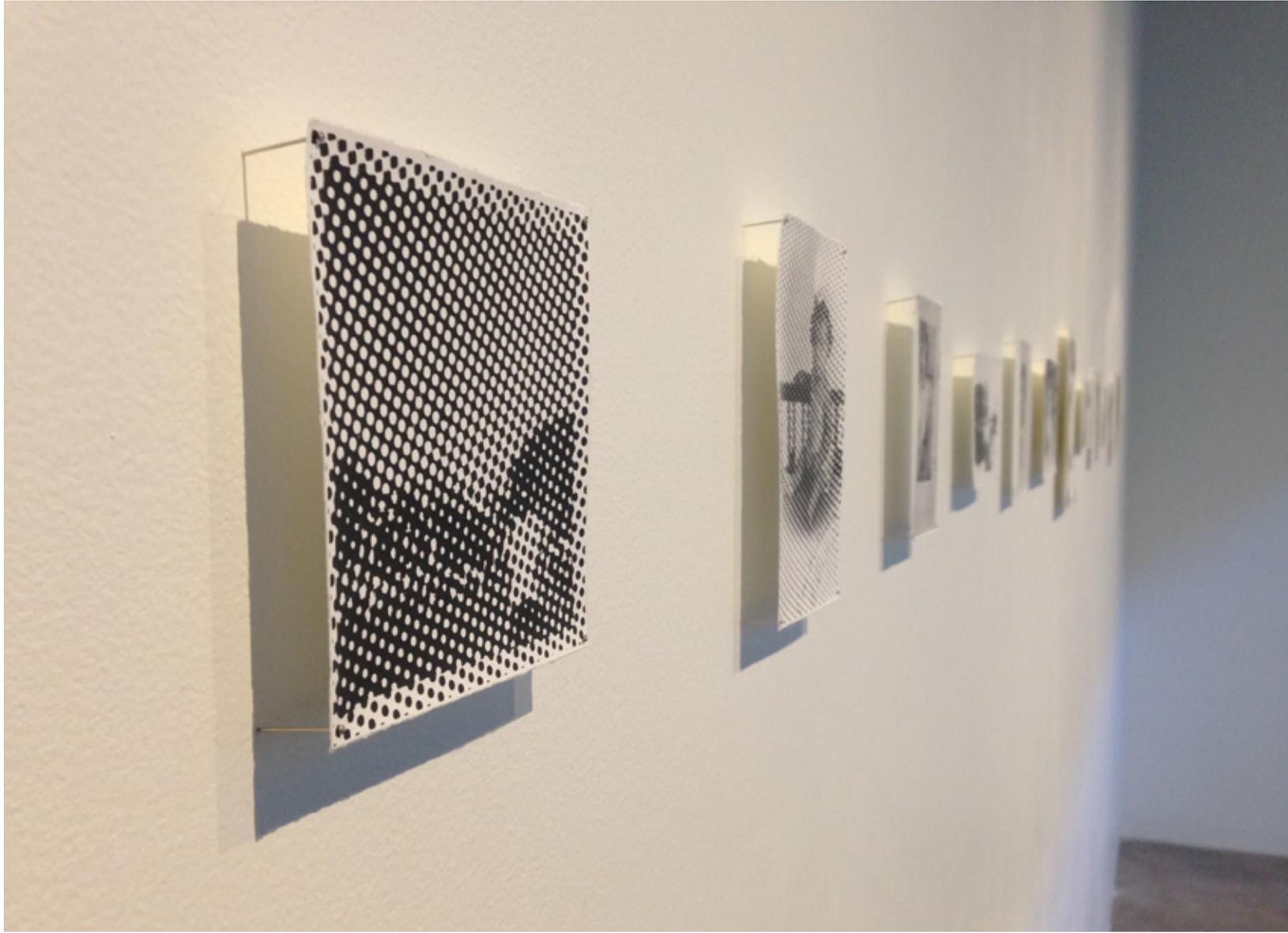




ASHLEY FRATO
*It's a Dream:
Memories of the
Cuban Revolution*

Ashley Frato, *It's a Dream: Memories of the Cuban Revolution*, 2015. Video projections, soundtrack, steel, duct, felt, screen prints, chair, wood, speakers. Photo credit, Ashley Frato.





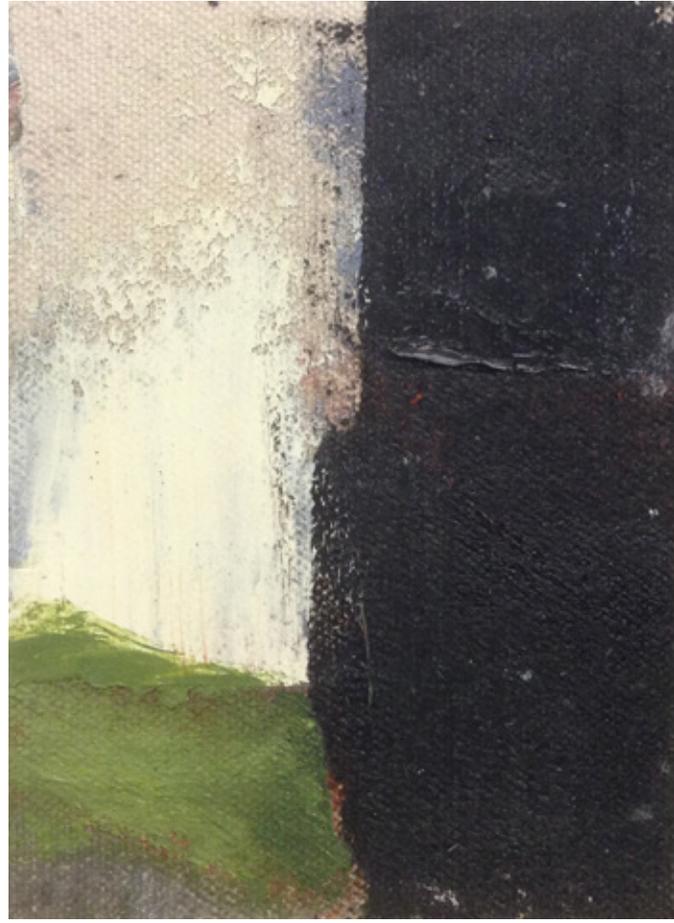
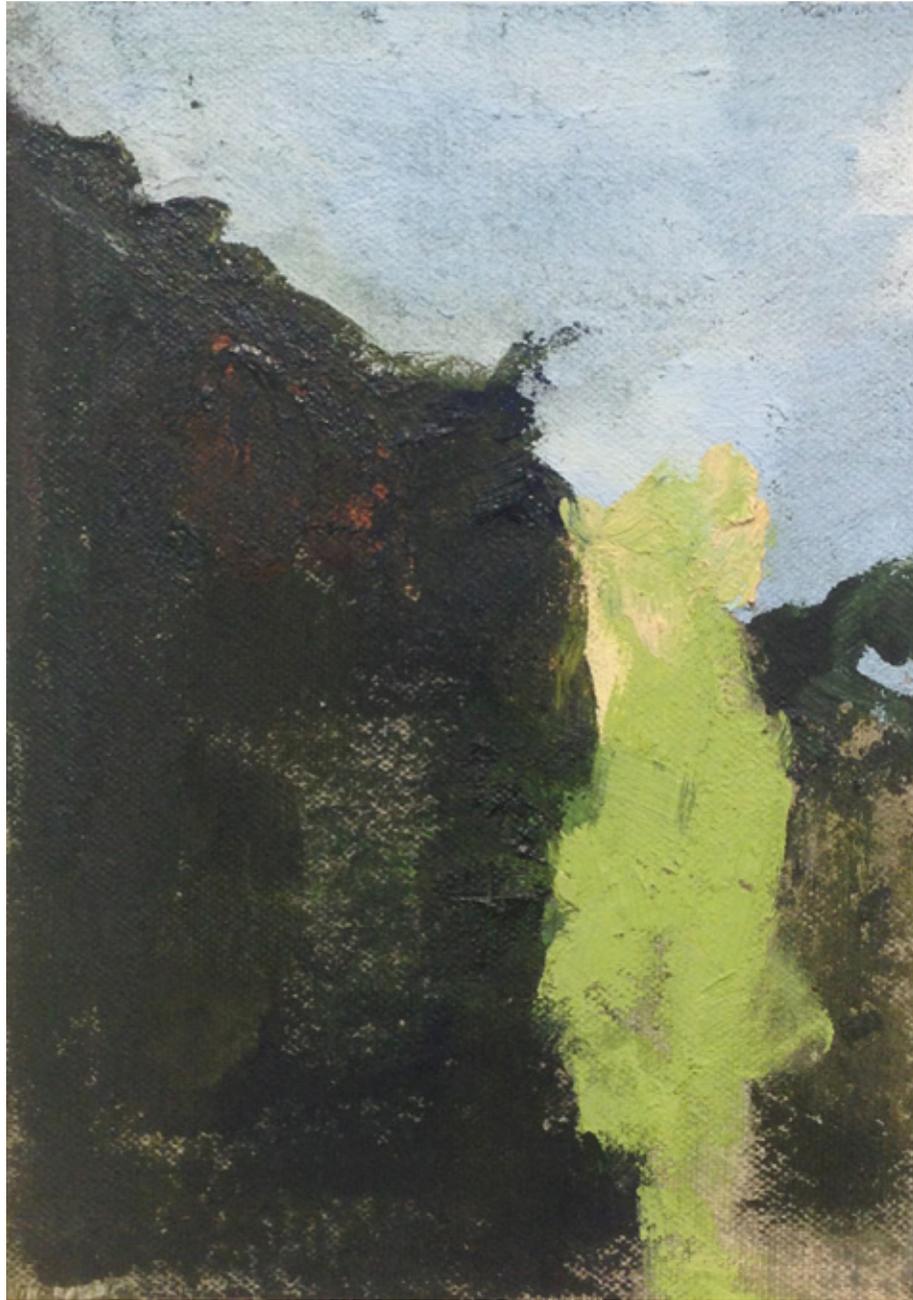




MARISSA STANTON
Serragli (Menagerie)

Marissa Stanton, *Serragli (Menagerie)*, 2015
Oil on canvas on board, wood shelves
Photo credit, Marissa Stanton









FEI FEI LUO
Makyo

Fei Fei Luo, *Makyo*, 2015
Ink drawings copied on mylar, pins,
plastic staws, video, soundtrack
Photo credit, Fei Fei Luo











AS IS

In the spring semester of 2014, I invited four UConn undergraduate art majors that I was working with to exhibit together in the approximately 4,000 square foot venue at ArtSpace Gallery in Windham Connecticut. From the conceptual to the material to the technical, contemporary sculptural practices present a rich, multifaceted opportunity for creative investigation. Utilizing various techniques such as metal fabrication, paper sculpting, installation, light, space, video projection and sound, **Ashley Frato**, **Antonio Campelli**, **Andrew Janevey** and **Katrina Orsini** consciously embrace the formal, historical, technical, political and personal features of this practice in ways that deserve our attention.

AS IS was an exhibition that reflected both the depth and span of some of the artwork being created in the Department of Art and Art History, School of Fine Arts at the University of Connecticut.

Photo credits, Ray DiCapua



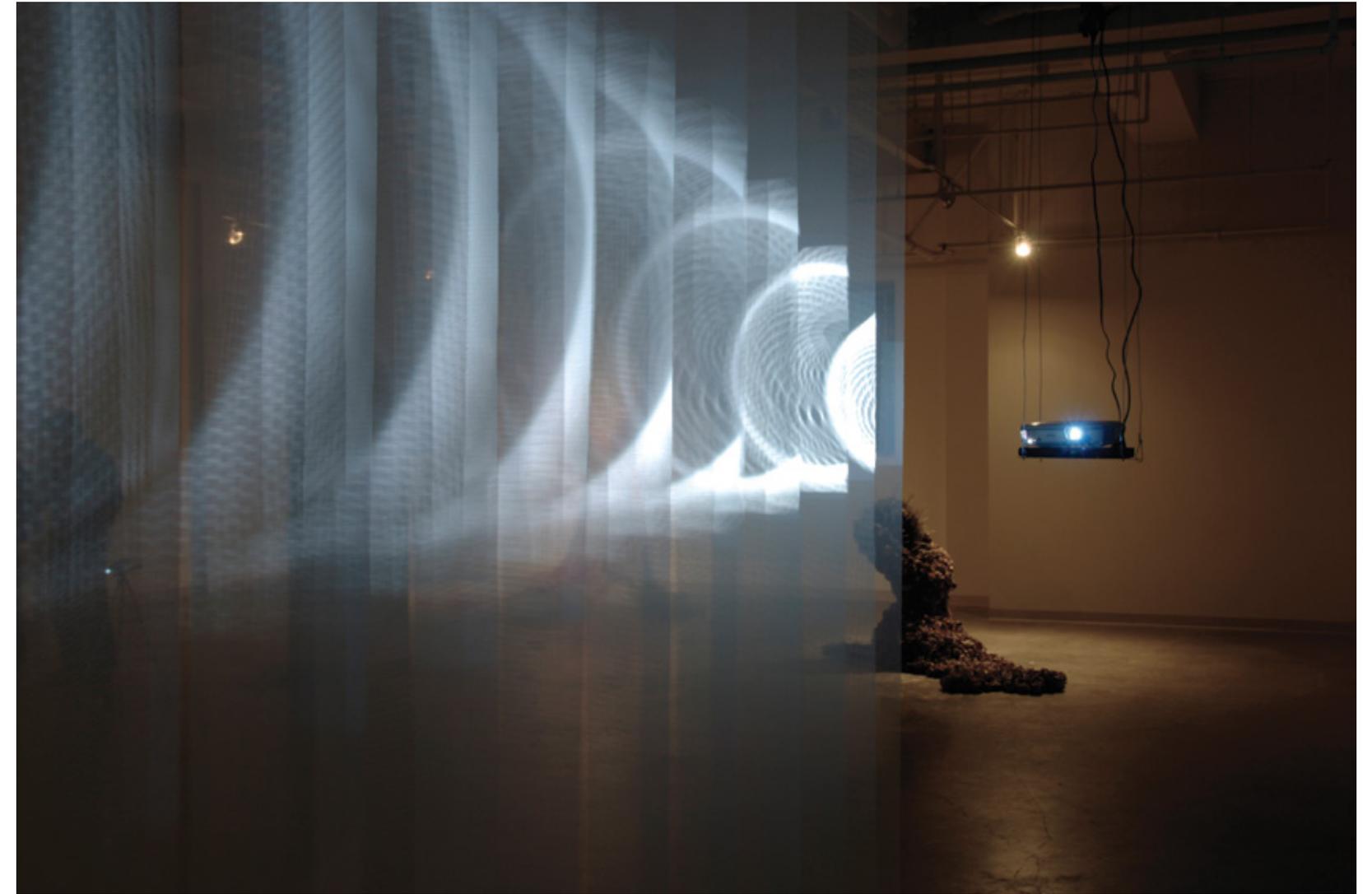
Ashley Frato, 2014
Metal, revits, wood



Andrew Janevey, Ashley Frato, Antonio Campelli



Antonio Campelli, 2014
Acrylic mosquito screen,
video projections, sound track



Katrina Orsini, Antonio Campelli



Ashley Frato, Katrina Orsini, Antonio Campelli





Antonio Campelli, Katrina Orsini, Andrew Janevey



Andrew Janevey, 2015
Video projectors, plywood, tripods, extension cords



Andrew Janevey, 2015
Video projectors, plywood, tripods, extention cords





Katrina Orsini, 2014
Paper, tape, tulle,
acrylic paint, steel,
chicken wire





While I teach the full array of undergraduate courses in drawing, sculpture and foundations, for this book I chose work that reflects a multidisciplinary interest and emphasis.

