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### Teaching Statement

My personal practice as an artist heavily informs my teaching. I am an advocate for interdisciplinary creation, driven by research and experimentation. I utilize diverse instructional methods—ranging from lectures to hands-on demonstrations—to provide students with various ways to engage with the material. By presenting different manifestations of a subject and encouraging exploration of potential relationships, I empower students to build upon their foundational skills while fostering their critical and creative development. A key component of my teaching is preparing students for successful and sustainable careers in the arts. This involves demystifying the evolving landscape of art careers, understanding market demands, and developing adaptable skills for diverse opportunities. I integrate real-world experiences and discussions into the curriculum, bridging the gap between academia and professional practice. My goal is to empower students not just as skilled artists but as informed professionals who can navigate and thrive in the art world. Alongside these methods for educational excellence, I implement transformational leadership approaches in my curriculum to promote room for emotional intelligence and personal growth as a facet of inquiry.

In teaching over the past decade in both studio practice and contemporary art surveys, my focus in higher education extends beyond the classroom; rather, it is centered on providing mentoring networks that prioritize student empowerment and value. With how my approach to this work has changed over this time, it has led me to pursuing a Doctorate of Education in Leadership in order to better form how I consider teaching as not only a career but a lifelong practice. Through advocacy, representation, and an ever-growing curriculum that embraces diversity, I aim to contribute to the transformation of art schools into inclusive spaces that celebrate and support the richness of all identities.

I am deeply committed to crafting teaching methodologies that both support the diverse needs of my students and address the financial challenges they may face. Recognizing the economic barriers many students encounter today, I actively seek innovative approaches and resources to make art education more accessible and affordable. My dedication extends beyond merely teaching art; it encompasses a holistic approach to nurturing students' growth while being mindful of their financial realities. In my studio courses, such as "Concepts in Studio," we explore the work of diverse artists through lectures and discussions. We engage with the complexities of art appreciation while addressing issues such as misogyny, oppression, and appropriation. By creating a safe space for these discussions, I foster an environment where students can express themselves, confront challenging topics, and grow intellectually.

Over the past decade, I have prioritized teaching about contemporary artists, particularly those who are women and people of color, and whose practices address social justice, climate concerns, and diverse abilities. My academic journey at UCLA, under the mentorship of prominent figures such as Andrea Fraser, Mary Kelly, Barbara Kruger, and Lari Pittman, emphasized the importance of both understanding and critically responding to the art canon. This dual approach informs my curriculum, encouraging students to navigate traditional and contemporary art practices with critical insight.

I am particularly committed to providing mentorship and support networks for students, especially those from marginalized backgrounds. As a first-generation, queer, BIPOC, multi-raced, Black politicized femme, my experiences navigating a world that often conflicts with dominant narratives deeply shape my teaching philosophy. I strive to cultivate a sense of belonging and foster community among marginalized groups, ensuring their success and well-being within academia.

Understanding the field of painting to encompass a variety of approaches and practices, my teaching philosophy emphasizes both foundational skills and the usage of boundary-pushing media. This approach promotes students' explorations of a wide array of concepts and aesthetics, guiding them to integrate these explorations into cohesive bodies of work. Further, this approach fosters an environment where students are encouraged to push boundaries and develop their unique artistic voices. I recognize that learning is not a one-size-fits-all process, and therefore, I facilitate both individual and group critiques. These sessions are vital for the learning process, offering students the opportunity to receive insightful feedback and identify strengths in their work. I emphasize the importance of maintaining objectivity while embracing positivity, creating a space conducive to growth and intellectual rigor.