

What is your philosophy in regards to teaching Foundations?  
What is a typical project? How do you introduce it, follow it through and evaluate it?  
How do you motivate students?  
Which contemporary artists do you find are doing exciting work right now?

How do you feel about non-traditional students?  
How do you feel about co-teaching or working cross disciplines with other instructors?

What other classes do you feel qualified to teach?  
What books or articles would you use in the classroom?  
Who's doing exciting work in sculpture right now?

What articles or books have you read lately that you find of interest or would be helpful to students?  
What else do you do to enjoy yourself besides art?  
How do you feel about living and working in a small town? and do you feel this is a set back to teaching or making art?

How did you develop your current style of teaching? Why teach the things you do?  
What books or articles would you use in the classroom?  
If a student in your ceramics class begins doing work which is really more sculptural than ceramics, how would you view it and what would you suggest.

What interesting exhibitions have you seen recently?  
Is there information you think all students should have when they graduate?  
How do you get students to interact in critiques?  
Where do you see ceramics going in the future.

## **INTERVIEW QUESTIONS I WAS ASKED WHILE AT THE CAA CONFERENCE IN CHICAGO, 1992**

### **KANSAS CITY ART INSTITUTE**

What are some of the influences in your work?  
What conceptually links your books and your paintings?  
What relativity does your tribal influences have in our industrialized American society?  
What is your philosophy in regards to teaching painting?  
Do you give specific assignments in your painting classes?

### **INDIANA STATE UNIVERSITY**

How would you introduce aspects of multi-culturalism into a beginning painting class?  
What exhibitions have you seen recently?  
How do you feel about cross disciplinary work? What would you do to encourage it?  
What do you think the future of painting is? or where is it going?  
What other classes do you feel qualified to teach?  
What are your strengths? (my answer: I have a broad base in terms of history, technical aspects and interests, I've worked in various painting media, books, paper, printmaking and such>)  
What are your weaknesses? (my answer: The more you learn, the more you realize how little you know, therefore I'm always trying to keep up on contemporary issues, techniques etc.)  
You would be the entire painting department, how do you feel about that?

### **UNIVERSITY OF MONTANA**

What is your funniest or best assignment or exercise you do?  
What has been your best day of teaching?  
What has been your worst day of teaching?  
What courses have you taught?  
How do you feel about non-traditional students?

### **Other questions I've been asked.**

Its the first day in your drawing class, what would you do?  
What do you think are some of the important issues in art or painting today?  
What exhibitions have you seen lately?  
What articles or books have you read lately that you find of interest or would be helpful to students?

What contemporary realists do you like?  
What contemporary abstractionist do you like?

### **1993 interview questions I was asked:Seattle 1993**

#### **(Ringling School of Art & Design)**

How would you view working with women verses men?

What is your approach to teaching painting?  
What is a typical project? How do you introduce it, follow it through and evaluate it?

**(University of Wyoming)**

What else do you do to enjoy yourself besides art?  
What books do you read?  
How do you feel about co-teaching or working cross disciplines with other instructors?  
What is the best way to train or select TA's?  
How did you develop your current style of teaching? Why teach the things you do?  
Is there information you think all students should have when they graduate?

**Questions asked on one site visit to Wyoming:**

How do I use or what role does art history play in my teaching?  
How would I handle a duck, cowboy or wildlife artist or religious art?  
What are my future professional goals?  
What books or articles would you use in the classroom?  
How do you feel about living and working in a small town? and do you feel this is a set back to teaching or making art?  
How do you get students to interact in critiques?  
How do you motivate students?  
If a student in your painting class begins doing work which is really more sculptural than painting, how would you view it and what would you suggest.

**OTHER QUESTIONS:**

How would you bring the department into the 21st century?

**Additional things you may be asked to do on site during an interview:**

Present a slide lecture on your own work.  
Present a slide lecture on some specific aspect in your field (ex. History of printmaking and where do think its heading)

**Present a demonstration. ASK WHAT EQUIPMENT/MATERIALS THEY HAVE!!!!**

Perform a spontaneous critique of work.  
Critique Graduate or undergraduate students, either individually or as a group.  
Be interviewed by students.