**MARY BATES NEUBAUER**

***SCULPTURE • PUBLIC ART • DIGITAL PRINTS***

*Sculpture, Box 87-1505, School of Art,*

*Herberger Institute for Design and the Arts,*

*Arizona State University, Tempe, AZ 85287-1505*

*Phone: 480-251-7439*

[*http://www.sculpture-digital.net*](http://www.sculpture-digital.net) *mary.neubauer@asu.edu*

Statement of Teaching Philosophy and Experience

**Philosophy:** I endeavor to teach a range of new and traditional sculptural processes. I introduce students to a variety of ways of thinking about three dimensional work and promote an understanding of the complex array of art activity falling within today’s definition of sculpture. I see myself as a generalist rather than specialist in my attitude toward teaching, although my particular technical expertise lies in foundry and metal fabrication. My courses in sculpture include solid grounding in materials and processes. I promote a high level of professional practice as well as interdisciplinary exploration. I believe that solid foundational training in craft, tools, materials, and hand-skills is fundamental for any sculptor, particularly early on at the undergraduate level. I also believe that an understanding of formal principles, including design, composition, and color is crucial. I require my students at all levels to do a engage seriously in drawing and model-making.

As students attain a repertoire of skills and move to more advanced courses, I feel that it is beneficial for them to work in a concept-based and exploratory modes (with no unconsidered romance or obsession with any single medium). I encourage my students to gain professional experience when they are ready through exhibitions, travel, and participation in conferences. Through many avenues, I carefully foster their preparation for participation in the larger art world. I want my students to think deeply about the function of the artist in today’s world and how they might best make a contribution according to their talents and abilities. To this end as well, I bring in guest artists and arts professionals for studio visits and critiques. Readings, individual and group critiques, and grounding in the history of sculpture and critiques are core to my students' development. I make sure that they are instructed in professional practices through a B.F.A Seminar that enhances their skills in written and oral presentation, career planning, futures planning, community engagement, writing, the creation of opportunities, and the practical aspects of life as an artist.

My own work is based in sculptural objects and I find my primary ideational grounding in a deep understanding of forms and materials. However, I am very excited about innovative sculptural explorations in video, installation, digital technology, site work and conceptual activities. I strongly encourage such investigation in my students’ work, and make sure they understand the emerging 21st Century contexts of their creative work. I sometime tie assignments to social, literary, regional or political sources, and ask my students to do much thinking, reading, and research in keeping with the broader mission and cross-disciplinary thrust of this university. While I ask for intellectual rigor, I also insist that this be balanced with the intuitive flow of intensive studio work. I have maintained consistently top teaching and annual review ratings and have won several teaching awards. I love my job and my engagement with the students, and this feeling only has increased over the years as I see them blossom and grow to become my colleagues.

I have developed a successful mentorship program that allows emerging, talented B.F.A. students to work alongside graduate mentors on defined projects. This adds to the overall strength of the program and provides mutual benefit and enhancement of specialized skills. I first came to teaching through the Johnson Atelier, as Head of Metal Finishing, where I supervised groups of apprentices going through the Chasing Department and was responsible for work flow and inventory. This experience, along with early experience at Art Castings of Colorado, gave me a real-world perspective on the many professional aspects of a career in Sculpture, which I bring into the classroom. Our current mentorship program is based on the seeing the benefits of hands-on apprenticeships and sequences of learning in the professional sculpture milieu.

A mid-career Fulbright Fellowship provided studio and research time in Cambridge, England, in affiliation with Anglia Ruskin University. This experience changed my philosophy of teaching, especially in encouraging rigorous ideation through reading, drawing, knowledge of art history, and ongoing research. I saw an international approach to art instruction taking place in Europe, with student and faculty interchange among art institutions enhanced through the EU, and continue to feel that today ‘s art students will need to operate within a far more global context. I continue to travel widely in my capacity as an instructor and art professional. These experiences have inspired me to sponsor international student exchanges to the UK and Ireland. I continue to endeavor to bring an international viewpoint into the teaching studio and my into my students' professional growth and development.

I feel that an important way for art to be assessed includes its presentation in the critical public arena. For this reason, I regularly involve my students in ambitious exhibitions and projects at off-campus and community-based venues including the Icehouse, a large experimental raw space in downtown Phoenix, the Tempe History Museum, Bragg's Pie Factory, and the 1st Avenue Gallery. I engage my students in collaborations with the Phoenix Downtown Chamber Symphony and the ASU Department of Dance to put on large public arts events several times a year. I keep students engaged in the many public art opportunities available in the metro area that focus on emerging talent. My students have completed many public art projects for the Phoenix, Tempe, and Scottsdale Arts Councils as well as for private clients. I teach them how to do the kinds of outreach that will glean critical reviews and acknowledgment from the larger community.

I have keep my students engaged with the larger art world through encouraging their active participation in travel, conferences and symposia. B.F.A. graduates from my department have moved on to graduate institutions including RISD, Virginia Commonwealth, Ohio State University, and Cranbrook. They have been accepted into programs at Anderson Ranch Center for the Arts, Vermont Studio Center, Franconia Sculpture Park, and the US/UK Iron Pour at the Scottish Sculpture Workshop and Salem Artworks. And they have been winners of Windgate Foundation Fellowships. M.F.A. graduates from the ASU Sculpture Department have gone on to teach at top art institutions including Virginia Commonwealth, Pacific Lutheran University, Penn State, the University of Denver, and Ohio State University, among others. They have been accepted into residencies including the McDowell Colony, Yaddo, and Vermont Studio Center. They have been winners of awards including the annual ISC Student Awards, Arizona Arts Grants, as well as National Sculpture Society and the Elizabeth Greenshields Sculpture grants. As well, ASU B.F.A. and M.F.A. Sculpture majors have gone on to careers in the arts and entertainment industry, high-end foundries and digital outputters, galleries and exhibition, and public art. I have established internships that allow students experience in their field. Almost every student who has recently graduated has gone on to a career in the arts in some way or form. (2011-12 internships at Bollinger Atelier, a high-end art foundry, resulted in eight B.F.A student hires, for example.)

I am present for my students outside of class, and work in the Sculpture studio when possible, and serve as an example of focused studio engagement. This also enables me to oversee the smooth operation of our equipment intensive area and promotes its reputation as an especially collaborative, positive, and active department. I work closely with my two colleagues and our sculpture technician to maintain a positive and productive work environment and maintain and active and visible presence within the Institute as a whole.

**Experience:** I am currently a tenured Professor of Art and Sculpture Area Head in the Herberger Institute for Design and the Arts at Arizona State University, a large Research I institution. I have guided the program through the development of many new courses and full summer sessions of specialized offerings. I am an affiliate of ASU’s Partnership for Research in Spatial Modeling (PRISM), a pioneering interdisciplinary visualization and rapid prototyping laboratory. I also serve as a departmental liaison to Arts Media, and Engineering, a multi-disciplinary research department affiliated with both Herberger Institute and the Fulton School of Engineering.

I served as the Professor of Sculpture in a one-person area at Sonoma State University in California from 1983-96, where I was actively involved in university governance, and served as Department Chair. During this period I developed the current B.F.A. degree, chaired the Educational Policies Committee, and made major improvements in the image library for the Department. Instructionally, I was in charge of curricular offerings, including 3D Foundations, Beginning, Intermediate, and Advanced Sculpture, Drawing, and BFA Seminar. I also taught more specialized courses in Foundry, Fabrication, Figurative, and Wood Sculpture. I was the university representative for the National Association of Schools of Art and Design, and served on many institutional accreditation teams with this organization.

In 1996, I was hired into a full professorship with tenure at Arizona State University. I became part of a three-person Sculpture department within a larger 3D area that also includes Wood Sculpture, Fibers, Small Metals, and Intermedia. Over 100 students pass through the Sculpture department every semester taking a range of 25 rotating course offerings and 5-7 summer session offerings. As head of Sculpture, I am also in charge of a strong, active Foundry program, where I teach a sequence of upper division and graduate courses in Foundry Casting Methods and Foundry Research Methods. Due to our strength in foundry research, we have been named an affiliate of the Foundry Educational Foundation and are supported and mentored by the American Foundry Society and the American Society of Material Scientists. Through these affiliations, we bring many professionals from the industry into the studio for specialized workshops. I also teach, on a rotating basis, Advanced Sculpture, Graduate Seminar, B.F.A Pro-Seminar, Sculpture II (Fabrication), and Special Problems in Sculpture, a 4/500 level individual projects course.

In my current position, I have focused on research, foundry, and public art practice, while continuing to contribute to a wide range university and community activities. I am a widely experienced in the classroom as well as in organization and administration. I have experience not only in the academic world, but have served as a primary organizer of many sculpture and foundry conferences, from regional to international, during my career. I serve on 8-10 graduate studio thesis committees annually, the University Senate, and, over the years, have served on numerous scholarship, personnel, and hiring committees.

The ASU Sculpture Department and the Sculpture Graduate Studios are notably well-equipped, due to careful long term planning, including replacement equipment, upgrades, and in-house fabrication. Recently, I have updated the extensive equipment roster in the Sculpture department through acquisition of new technologies including a CNC Plasma Cutter, CNC Router, and a laser cutter, with pending water-jet cutting and prototyping capabilities coming in next year.

I have cultivated many positive relationships within the Phoenix metro area and beyond that have benefited the School of Art, including development of substantive donations and material support from Intel, Thyssen-Krupp Waupaca (Wisconsin), Arizona Castings, the American Society of Materials Scientists, and Sipi Metals Chicago, to name a few. I have developed material donations to the Sculpture department of $5,000-$20,000 annually. Ongoing donations of copper chip targets from Intel have allowed the research arm of the ASU Foundry, an affiliate of the Foundry Educational Foundation and American Foundry Society, to become noted for its work in developing new and historical non-ferrous copper alloys as well as a variety of ferrous melting technologies. I have also worked to enhance the strength, activity, and range of four student sculpture clubs, and their grant-writing and fundraising power has enabled the program to bring in three to five top visiting artists every semester.