



HOOD COLLEGE

Art & Archaeology Department

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With this narrative, and the supplementary materials provided, I break down my teaching, service, and scholarship, while teaching at Hood College, Frederick, Maryland.

Teaching¹

Studio art is a multifaceted discipline that incorporates versatility between conceptual and technical skills. As students embark on a thriving creative career, they will need several things: the capacity to operate as a business professional, knowledge of the discipline, the ability to work both independently and collaboratively, experience communicating their intentions and a tremendous amount of grit.

My teaching methods (based on growth-mindset and engaged pedagogy) manifest in the exercises and projects I assign, as well as the ways in which I foster community in my classroom. I give students a voice, from the first day of class, in discussing their goals, expectations and interests for the course. I integrate periodic check-ins, in-progress critique time, group and one-on-one peer and professor feedback and course portfolios with self-reflection. Students are encouraged to keep and share sketchbooks and concept journals, and experiment and collaborate. I prioritize getting to know my students individually, so that I can guide them holistically.

Since my last review, in response to student evaluations, I became more intentional with equity and access to information and materials, which was compounded by the needs of the pandemic. I not only projected my technical Studio Art [demonstrations](#) during class so that students can see from any vantage point, but also recorded them, during and outside of class, for students to access any time. I incorporated technology tools like [Miro](#), a free digital whiteboard that both myself and the students could engage with collaboratively. I streamlined access to course content on Blackboard, developed a clearer set of project goals and deadlines, integrated [digital technology platforms](#) to augment student learning, distributed daily agendas and created lists of supplementary materials to assist students with deepening their practice. I strive to develop methodologies that align best with students' strengths, and use systems of organization that increase my efficiency. By offering a solid foundation and clear set of expectations, and various entry points for engaging with the material, students can choose their own path towards

¹ Please click the hyperlink to take you to the corresponding artifact/evidence in my online dossier. This may require a password: Hoodcollege2021



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achieving the same objective(s).

I developed most of my [courses](#) from scratch, with objectives provided by the department. Introductory Painting and Drawing courses are front-loaded with fundamentals skills, and open up to longer, more complex exercises and projects. Intermediate courses such as [Drawing II \(ARTS 224\)](#) and [Painting II \(ARTS 338\)](#) build on skills learned in [Drawing I \(ARTS 123\)](#) and [Painting I \(ARTS 237\)](#), with space for students to experiment with new techniques and sources of inspiration.

Due to enrollment fluctuations, some courses combine introductory and intermediate level students. This is a pedagogical challenge, but one which also lends itself to flexibility, individualized learning plans and the scaffolding of information. These courses are usually combined in one of two ways: either by discipline ([Drawing II](#), [Drawing III](#) and [Drawing IV](#)) or course level ([Drawing II](#) and [Painting II](#)). I also co-teach [Writing for Art & Archeology \(ART 306\)](#) with Drs. Martha Bari and David Hixson. This has proven to be another pedagogical challenge, but sharing perspectives from different fields of study and combining students from multiple concentrations also creates an enriching interdisciplinary experience.

The final year of a studio art concentration requires a leap of faith, as our emerging artists find a voice they feel confident sharing with an audience. In [Business of Art \(ARTS 469\)](#) and [Senior Seminar \(ARTS 470\)](#), students sharpen conceptual and technical skills, learn to function as business professionals, collaborate with artists and galleries, develop a series of work, create promotional materials, design their exhibition space and give an interactive gallery talk. It is important for me to ensure they can function effectively on their own in the “real world.” I recommend that they participate in art fairs, attend exhibitions, find artist residencies, submit to group shows, and find or build a community of online and in-person artists.

I recently developed [Portfolio Creation \(ARTS 370\)](#) as part of the Art Therapy major. This is a course that is useful in any art-related discipline and serves as a strong community building space. [Color Theory \(ARTS 210\)](#), now part of the core curriculum, teaches students to tap into regional and universal associations with color. [Exploring Techniques in Watercolor Painting \(ARTS 222\)](#) is a well-rounded course that non-majors use as an entry to art, and that majors take to refine brush-handling skills and adopt new media. [Phantasmagoria \(ARTS 3160\)](#) brings the entire environment to the art practice by utilizing light, shadow, projection, animation and performance to engage the viewer or audience.

Inviting [visiting artists](#) to engage with students in the classroom is important during this critical time of artistic development. I choose diverse artists best suited for sparking curiosity and creativity. Each artist gives a talk and offers studio visits to our students. Recent guests include light and glass installation artists [Matthew McCormack and Jenn Figg](#), photographer [Antonio McAfee](#) and illustrator/printmaker [Joseph Norman](#), coordinated with gallery director Elizabeth McFadden when Mr. Norman exhibited at Hood College and conducted a live drawing class



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with my students.

Scholarly Work

Since 2018, I have been represented by gallerist [Eduardo Rodriguez](#), whose mission is to create an approachable and inclusive community of artists.² This has been a key point in my development as an artist, because working with Mr. Rodriguez on multiple [group shows](#) as well as a pending solo exhibition (which was postponed due to COVID) has expanded my work commercially and introduced me to a community of artists with whom I collaborate and exhibit regularly. I also have pending commissions for the design of a [tarot card deck and vintage-style articulated paper figures](#), and will be working as a designer on a 3-channel video installation for Baltimore filmmaker [Dina Fiasconaro](#).

I work artistically with the Hood College community as well, having spearheaded the first online/hybrid art [opening receptions](#) (for classes 2020/2021), and exhibiting my work in group [faculty shows](#). Future plans include a proposed mural project, where I will work with Studio Art, Art Education, Art Therapy, Archaeology and Art History students and faculty to create concepts for various murals around campus.

I am also an active member of various professional organizations including [CAA](#) (College Art Association), [F.A.T.E.](#) (Foundations in Art: Theory and Foundation), [Creative Alliance](#) (Baltimore, MD) and [Maryland Society of Portrait Painters](#), which keeps me networked with other professors and artists both locally and across the country.

It is important that I bring the benefits of my individual and collaborative work into the classroom for my students. As a teaching artist, I am immersed in the current art world and able to keep up with trends, network with other professionals with whom to connect my students, and continue to challenge myself as both an artist and professor. Bringing this real-world experience into the classroom helps students to bridge the gap between college and their future professional careers, and allows me to model and demystify what a professional, working artist can look like.

Service

Holding the position of [Studio Arts Coordinator](#) has revealed a more complete picture of the Art & Archaeology Department and allowed me to take an active role in facilitating a fluid connection between administration, staff, faculty, students and the local community. Some of my duties include scheduling courses, oversight of spaces, equipment and safety, budgeting for supplies and hiring adjunct instructors. I am also Coordinator for the Studio Art minor, Co-Creator/Coordinator of the Graphic Design minor, and was acting Director of Graduate Ceramics, which included a temporary appointment to the Graduate Council.

² Scott Lord, Rebecca. "Gallery 788 Moves to Hampden." Baltimore Sun, Sept. 11, 2013



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One of my greatest achievements occurred as [Co-Creator and Co-Director of the Art Therapy major](#), when Dr. Ingrid Farreras and I assessed the need for an Art Therapy program in our region, researched peer institutions, developed a framework that considered the resources already available and aligned with the college's strategic plan to develop more interdisciplinary majors, presented our plan to faculty and trustees, and contributed to the MHEC (Maryland Higher Education Commission) proposal, which was approved in May 2020.

These administrative positions are both challenging and rewarding; although it is work that I complete in addition to my full-time teaching schedule, it also allows me to bring the Art & Archeology community together to share ideas and work concurrently towards the greater goals of the department. In the future, I plan to implement regular face-to-face meetings with all stakeholders, to create a forum of engagement and communication.

I was recently diagnosed with ADHD, for which I pursued individual accommodations at Hood College. This experience paved the way for me to pioneer and advocate for faculty accommodations at Hood College, as I am the first faculty member to navigate this process. Now, there is a clear path set in place for those in current or future need of accommodations, and I am proud to contribute to the expansion of disability services for faculty at our institution.

My [committee](#) work includes positions on the Curriculum Committee, Grievance Board and Humanities Council. Additional service to the school includes serving as a search committee member for Studio Arts Manager Chaz Martinsen and leading high school and middle school recruiting events. Service to my profession is another way that I stay actively engaged in the art and academic worlds, and although I am Baltimore City based, I stay connected to the local community as well; as sole juror for a large group exhibition at Frederick Community College, external reviewer for Frederick Community College's Studio Art Major/Department, and one of two jurors for the Frederick Arts Festival.

From the moment I arrived at Hood College in 2010, I dedicated myself to our students and community, developing curriculum that improves student experience, forging a tight community of students, staff and faculty, creating opportunities for students outside of the classroom, and continuing my studio practice. My teaching and artistic practices are symbiotic, informing, challenging and strengthening one another, and I look forward to future years teaching studio art as a professor in higher education. Thank you for your time and energy in reviewing this dossier.

Sincerely,

Gary Edward Cuddington