

Name Gary Edward Cuddington
 Department Art & Archaeology
 Academic Year & Summer 2020-2021

I. Teaching and Advising

A. Undergraduate and Graduate Courses* (Summary evaluation sheets for each course may be attached):

Course Number & Title	Credit Hours	Term		Class Hrs/Week	Lab Hrs/Week	Other Formal Contract Hours
		Fall	Spring			
ARTS 123: Drawing I / Lecture / Studio	3		Fall	4		
ARTS 237: Painting I / Lecture / Studio ARTS 324: Drawing III / Lecture / Studio ARTS 339: Painting III / Lecture / Studio	3		Fall	4		
ARTS 210: Color Theory/ Lecture / Studio	3		Fall	4		
ARTS 469: Business of Art / Lecture	2		Fall	2.5		
ARTS 222: Techniques in Watercolor Painting / Lecture / Studio	3		Spring	4		
*ART 306: Writing for Art & Arch / Lecture Co-taught with Martha Bari and David Hixon	We rotate lead on this course. Martha was the lead instructor this year and receives the 3 credits		Spring	2.5		
ARTS 224: Drawing II / Lecture / Studio ARTS 338: Painting II / Lecture / Studio	3		Spring	4		
ARTS 470: Senior Seminar / Seminar / TUT	3		Spring	3		
YEAR TOTALS	20		Fall/Spring	28		

* If a course was co-taught, please indicate.

B. Directed Activities in the Undergraduate Program (Independent Study, X-hours, Fieldwork, Student Teaching Supervision, Internship, Practicum)

Student	Topic	Course Number	Credit Hours
Jessica Fitzgerald	Intermediate Drawing	ARTS 375	4
Maggie George	Intermediate Painting	ARTS 375	4
YEAR TOTALS			8

C. Directed Activities in the Graduate Program (Thesis supervision, Independent Research, Internship)

Student	Topic	Thesis Adviser	Thesis Committee	Fieldwork
YEAR TOTALS				

D. Academic Advising

List the number of students in each class:

Freshmen: 0	Sophomores: 4
Juniors: 5	Seniors: 3
Graduate: 0	Non-degree: 0

E. Course and/or Curriculum Development

List all courses taught for the first time during the past academic year, any courses now being developed, and other curricular contributions.

Also include a self-reflection of your transition to online teaching and learning. Describe the online teaching and learning strategies you adopted for your classes. Reflect upon strategies that worked well, strategies that didn't, and how you adapted or would adapt in the future if teaching online again.

- ART 306: Writing for Art & Archaeology- David Hixon, Martha Bari, and I co-taught ART 306. This spring was the

fourth semester ART 306 ran, after placing it back into rotation. This course is required for the Art & Archaeology major; this requirement exists for majors with concentrations in Art History, Archaeology and Studio Art, which is why we elected to include a faculty member from each discipline.

David Hixon, Martha Bari, and I worked hard to refine ART 306 with consideration of feedback from prior semesters. Alterations to ART 306 were designed to give our students a voice, class sessions included more group discussion, students received greater attention from faculty connected to their field, each assignment allowed the student to go deeper into aspects of their individual areas of study, gave them more, and assignments were re-designed to effectively build on one-another, students had more experience working with iteration.

F. Guest Lectures in Classes and Demonstrations

II. Scholarship and Professional Development

List activities related to professional development, such as books, articles, or reviews published, accepted for publication, circulating, or in preparation; recitals, artistic exhibitions, grants, and fellowships; papers read at conferences, conventions, or other professional meetings; memberships and offices in scholarly or professional organizations; workshops, institutes, or conferences attended.

Include those activities and events that were scheduled, but cancelled or postponed due to the COVID-19 pandemic.

EXHIBITIONS

- Group Exhibition, February 2021, Artdromeda Baltimore, Montgomery Park, 1800 Washington Blvd, Baltimore, MD
- Group Exhibition, May 2021, Artdromeda Baltimore, Montgomery Park, 1800 Washington Blvd, Baltimore, MD
- Annual Faculty Group Exhibition, Spring 2021, Whitaker Gallery, Hood College, 401 Rosemont Ave, Frederick, MD
- Finalizing artwork and exhibition plans for a series in-progress, titled, *Idol Worship*,
-As the world begins to return to normal, I will complete and exhibit this series of artwork

MEMBERSHIPS

- CAA (College Art Association)
- F.A.T.E. (Foundations in Art: Theory and Foundation)
- Creative Alliance (Baltimore, MD)
- Maryland Society of Portrait Painters

III. Service to the College and the Community

- A. College Committees, task forces, ad hoc groups; advising of student organizations, etc. (specify member or chair)
- B. Service to Hood College (including admissions and special events, scholarship review, developing campus projects, directing programs, chairing departments, field trips, etc.)

- Art & Archaeology Department Studio Arts Coordinator
- Coordinator for the Studio Art minor
- Coordinator for the Graphic Design minor
- Co-Director of the Art Therapy major
- Search Committee member for new Graduate Director of Ceramics/Ceramics Faculty; Chaz Martinsen, April Morris, Gary Cuddington
- Hood College Studio Art Forum, Facebook group: I created and continue to moderate this group. I am considering refining and or moving this forum to Instagram

- C. Service to the external community related to your academic interests (including speeches and presentations to local and regional organizations, review panels, consultant services, etc.)

D. Other Community Involvement

IV. Professional Development Plan

The plan should identify short-term and long-term teaching, professional development, and service goals and objectives. (Please comment on the past year's progress toward accomplishing the stated goals and objectives.) The plan should also include an analysis of resources that could be provided by Hood College and/or external grants and fellowships.

Additionally, what improvements should be made to support future online teaching and learning efforts. What resources, support, guidance, technology, etc., would you need?

Art Therapy Internships- Jennifer Ross and I met with Sharon Hannaby, the director of volunteer services for Frederick Memorial Hospital, about potential for creating art therapy internships in their facility.

Teaching

When I assess my courses, I take in all available materials from the content I have developed for each course, the noticeable successes, and failures I see transpire during each semester and absorb and document the artwork I see and discussions I have with students during the many reviews I have every year.

It is important that I consider the entirety of what I put together, what students create and how they feel and react to it all. In my field of study, it helps to have a thick skin, and be able to divorce yourself from the work you create. Inspiring passion and expression in the techniques and concepts has its challenges and building into each course the flexibility to function optimally for all students always the goal.

Below, I have broken down plans for developing concepts, tools, and technology to increase the strength and diversity of creative expression in my classroom. My course

evaluations from 2020 are included in this report. I will address the trends I consistently see in these student evaluations and some of the stand outs. Please let me know if you would like me to go into greater depth in response to any of my evaluations.

Refining cohesion between drawing and painting courses

Although I some positive results in the way courses have been running concurrently, the big divide in Drawing I and Painting I has been difficult to resolve, especially if the numbers are off balance. Fall 2019 I had eleven Drawing I students and just one Painting I. Each student and every example of classroom dynamic will of course vary, but this class scenario was not optimal.

This painting student has a lot of natural ability and from the outside, it appears they were used to their instructors handing them a list of project parameters, and then leaving them to work on their own the entire semester. At times, a highly independent structure works very well, but is highly unusual for a Painting I course. On many occasions, I tried to discuss with this student adjustments we could make, such as more independent work followed by critical discourse, or given the range of media and techniques I can teach, we could add technical experiments, more challenging exercises as well as alternate ways to accomplish techniques they already knew. Since this student was generally either unresponsive on the verge of argumentative, it was impossible to know what they needed or even wanted. In any setting the situation is difficult, but when I have eleven Drawing 1 in the same class it made it even more challenging.

Drawing I / Painting I

Drawing II / Painting II,

Drawing III, IV / Painting III

This year I have shuffled the arrangement slightly to increase content compatibility. Keeping Drawing I as its own entity gives me the ability to completely focus my time and energy on the foundation level course. Drawing III, IV and Painting III generally have a smaller class size and these courses are much more independent, allowing me to move between the students more easily.

Drawing I

Drawing II / Painting II,

Drawing III, IV / Painting III / Painting I

•**COVID-19 Pandemic**- Spring 2020, brought on several unusual and time-consuming challenges due to the COVID-19 pandemic.

-**Childcare was on the top of the list**- Baltimore grade schools began shifting to online schooling quickly, and that meant my wife and I would need to be home to care of our 6-year-old daughter; it also meant we would essentially homeschool her until the first week of June.

-**Technology I added to adapt to on-line learning**

-**Blackboard- Improved Use**

Shared private links to studio demonstration videos, I created on Vimeo

Used the blog tool, used blogs in all my classes

Used the journal tool, for my students to (one on one), share their thoughts, notes, concepts, and sketchbook work

-**Purchased a Zoom Upgraded Account**

Conduct meeting, advising and the studio art senior exhibition reception, w/ artist talks

-**Purchased a Vimeo Upgraded Account**

Create a series of studio based, drawing/painting video. Private links were provided for students in each related course.

Fortunately, aspects of the technology I added to my teaching for on-line teaching should be useful in upcoming semesters, on-line and on-campus.

•Refining courses to allow for additional growth, awareness, and aid in ease of assessment

-2019 I decided to place a greater emphasis on using sketchbooks/journals. In 2020, began to use sketchbooks as an integral tool in my studio courses. Seeing how well this tool

functions for students as different levels was helpful. Finding the right balance of practicing techniques and developing concepts/composition, when working with each medium in each level will be key.

I have always required the use of a sketchbook in my studio courses, but I want to re-enforce the use of a sketchbook in this focused way, to keep students sketching, experimenting, and exploring their own design tendencies

- Things to incorporate into the classroom for idea stimulation (Currently working on the following items)

- Idea Binders: Binders full of wide array of diverse images

- Brainstorming Materials: Different types of easy to manipulate materials, to loosen creativity and ease the comfort level of students

- Studio Art Senior Exhibition

The Art & Archaeology majors with Studio Art concentrations, as part of their capstone, create a series of artwork, that they will install and exhibit in one of the Hood College galleries. Part of this experience is developing their own PR, including, a poster, postcard, resume, artist statement, artist biography, press release and documentation images of their artwork and their process. The PR materials they create, are made into a gallery book that is placed in the exhibition space. Each student puts together an artist talk, that they would give during the opening reception for their exhibition, followed by a Q & A with the audience.

Immediately I saw the senior exhibition and all its parts as the most difficult aspect of on-campus schooling to replicate virtually. I researched multiple on-line exhibition spaces and then found the best option was a platform called Artifact Global and began working closely with their salesperson, as I describe below.

Developing a suitable online space would take a bit of time and end up bleeding into the summer. In the meantime, I wanted to give our graduating students a sense of completion and allow them to experience a portion of the type of events that would normally occur. I advised the studio art seniors on ways to convert their artist website into a virtual gallery book and set a date to have a Zoom art reception with Q & A. The Zoom art reception gave our students a space to present and discuss their artwork, and they were able to share their screen and use their websites (gallery books) as a presentation tool; this was our department's first virtual art reception/artist talks.

During fall 2020 we are planning, if possible, to allow these students to return to Hood and have an exhibition as it was originally planned.

- Research and Implementation of On-line Exhibition Space

Artifact Global (<https://www.artifact.global>)

I worked with Emily Strickland, Head of Sales for Artifact Global to create an online exhibition for our studio art seniors, and met with the Founder of Artifact Global Aaron Isaac, to discuss ways of finesse the platform to perform optimally for colleges and universities.

The outcome of this collaboration is to create a Hood College- Art & Archaeology page that promotes and can potentially echo Hood College galleries exhibits in a virtual space, and to develop alumni, faculty, and staff portfolio sites.

We also spoke about possibly creating virtual 3-D exhibitions, in the future.

Overview of this Artifact Global (as described on their website)

Connecting Fine Artists to Opportunity

Artifact is the only all-in-one ecosystem connecting fine artists, universities, and industry professional. Our mission is to support every fine artist with the skills, tools, and opportunities to launch their careers straight out of university.

We start by helping academic institutions increase the exposure of their students by bringing their student showcases online. This gives these institutions a tool to document every piece of art that emerged from their walls while allowing students to build their own profiles and portfolios, on a network connected directly to the art world.

Our approach to art online is unique and comprehensive. While discovering art online is not ideal, it is indispensable to artists today. To make that experience as meaningful as it deserves to be, our online portfolios bring the voice and story of the artist to life with their work. Artifact's portfolio tool allows artists to map the ideas, moments, people, and places connected to their work in one place, in their own words. This radically transforms how art is searched, understood, and valued.

Resolving the fragmented and inefficient world of independent art websites, Artifact is an essential for the art industry, acting as a portfolio tool, professional network, and global art catalog all in one.

During the fall of 2019 my time and attention were required in many areas, potentially effecting the vigor I work to instill into each course. Course objectives were covered but any extra effort normally put into adapting to the varied needs and abilities to a wide array of students interests and tendencies become challenging.

Graduate Ceramics Program- The retirement of my friend and colleague left a large space to fill. As we are a small department, all our faculty and staff have many essential

requirements to fulfill, so when one of our two full-time Studio Art faculty leaves the loss is felt strongly.

Other duties related to the graduate program included, advising graduate students, fielding questions from inside and outside of the program, I was to look at the portfolios and paperwork submitted by applicants and approve qualified candidates. To properly function in this role, I needed to research of graduate ceramic programs. Our department worked together to schedule courses and visiting artists/instructors.

Fortunately, I was given a course release, though I did find that the total workload was still significant.

Professional- Studio Practice

Studio Practice Technical and Conceptual Objectives

- Turn the focus of my technique/material experimentation to develop artwork for an upcoming solo exhibition
- Improve my website and social media presence
 - Upgraded my websites capabilities.
 - Refining the design and content of my website
 - Paid for an upgraded account of Vimeo, to make studio documentation videos and experiment with stop motion

Ongoing Projects

- Continuing to work on a commission art project, to develop compositions for a tarot card deck. This project incorporates traditional and digital mixed media compositions formatted for use in a tarot card deck, and will create a situation highly conducive to speed, variety, adaptability, and organic collaboration.
 - I have been speaking to Eduardo Rodriguez, owner of Artdromeda Baltimore Gallery, about turning my tarot card designs into larger works and inviting the individual who commissioned me to create the tarot deck, to give tarot card readings at the opening reception. Eduardo is interested in the concept.
 - Working on a commission for several vintage style, paper figures with brass joints at multiple points of articulation
 - Upcoming Solo Exhibition, *Idol Worship, 2020*, Hancock Solar Gallery, 20 East Lanvale St. Baltimore, MD
 - Given the COVID-19 pandemic, the date of this show is TBD
 - This exhibition was coordinated by Eduardo Rodriguez, who was acting curator of the Hancock Solar Gallery in 2019
 - The techniques and concepts for this upcoming exhibition are currently the focus of my studio practice
 - Much of the work done on developing, *Forbidden Planets*, is being folding into, *Idol Worship*
- Forbidden Planets* is the title to a full series of large paintings I conceptualized in a grant proposal developed for the Baltimore, MD, Rubys Grant. When I originally applied for the Rubys Grant it was not accepted, but after speaking with the grant director, I found out how close I got and the elements that the board reviewing grant proposals wanted to see. A good deal of objectives incorporated into my current studio practice, were inspired by the research and development done toward this concept. I feel I am in a good place to rework and resubmit this proposal. This summer I will take time to research additional places to propose this project, to greater ensure its success.

Additional Professional Plans/Objectives

- Revive membership to FATE (Foundations in Art)
- Acquire membership to CAA (College Art Association)

I have reviewed this report and agree that it accurately reflects the faculty member's workload. I have also discussed the professional development plan with the faculty member.

Chairperson's Signature