

Annual Report – AY2019

Studio Arts Coordinator - Gary Edward Cuddington

Essential Responsibilities

Studio Arts Coordinator

My responsibilities are focused within the Studio Arts Concentration, working to maintain the safe and effective operation of all its facets. I am a big proponent of open communication and strengthening the arts community, so creating and nurturing opportunities for collaboration and critical discussion is extremely important. As Coordinator I regularly communicate with the Portrait Studio Community Group and visit during open studio sessions, as well as maintain consistent relationships with students within the Studio Art Concentration, the Art Education Concentration and the Studio Art minors. One-on-one discussions, group discussions, critiques and portfolio reviews are some of the ways we constructively connect with students to ensure we meet their needs and that we continue evolve to address their interests.

The Studio Arts Concentration employed five adjunct faculty to regularly work with undergraduate students and two full-time faculty members, one Assistant Professor, Gary Cuddington, focused on undergraduate students and the other a Full Professor, Joyce Michaud, mainly focused on the Graduate Ceramics program, and the following staff positions, Gary Cuddington, the Studio Arts Coordinator, Corey Shultz, the Studio Arts Manager, Taylor Pasquale, the Ceramics Arts Technical Coordinator and Michelle Schulte our Gallery Director as well as her Gallery Assistant Jesse Jones . I serve as mentor and supervisor for studio arts adjunct faculty, review portfolios and often serve on search committees to hire new positions within the department. Throughout the year we keep an open dialogue of programs strengths and needs. I review studio course curriculum, vertical planning and assessment, coordinate with the department to effectively schedule studio courses, supervise studio art courses taught by visiting artists and adjunct faculty, work with Michelle Schulte (Gallery Director), to assist in keeping our galleries aligned with the Studio Art concentration and the Art & Archaeology Department, and coordinate with Corey Shultz (Studio Arts Manager) to manage the studio arts budget, plan Studio Arts curriculum, including course projections and communicate with IT and Facilities on a consistent basis to assist with the effective operation of the Studio Art concentration. Studio art staff, studio faculty and I work with Corey Shultz, to stay in compliance with environmental hazard codes and OSHA standards for safety.

Community Offerings

Community Portrait Group

Forty-eight weekly sessions of community portrait open studio classes were held. The Community portrait group, lead by local artist, Bill Mapes, meets in the drawing/painting studio throughout the year. Many of the artists in this group have exhibited their work in galleries in Frederick including our Hodson Gallery, during the fall semester of 2017. The group employs a model for each session, often the same model will stay for three to four session, offering the opportunity for extended projects; members pay the model's fee and an addition amount to Hood College for use of the studio. Students and faculty can take advantage, with no cost, of this open studio, to increase their skills and connect with the local artists who participate.

Significant Changes

Studio Arts Manager

Losing Jacklyn Scott, as our Studio Arts Manager last year was a challenge, but fortunately, our current Studio Manager, Corey Shultz, has stepped up to the plate. Corey is tirelessly focused on integrating himself, with our facilities, staff, faculty, students, and our administrators, and he has taken special care ensure the smooth and efficient operation of Hood College Studio Arts concentration. Corey has devoted attention to classrooms and studio facilities in Tatem Arts Center and Hodson Science Center working closely with Taylor Pasquale, the Ceramic Arts Technical Coordinator, part-time ceramics faculty, and studio assistants. He also effectively coordinates with visiting artists, to make sure facilities, materials, tools and students are prepared for intensive courses and workshops. Corey and I work together keep the studios in TA19 full and functioning, making certain they are safe, secure, efficient, and that our students are able to thrive creatively, his dedication and drive are noteworthy.

Gallery Director

Jenna Gianni resigned as Gallery Director, but has continued to play an important role within the Hood College Studio Arts concentration as part-time ceramics faculty and continues to bridge connections to the surrounding arts community. Michelle Schulte has taken on Jenna's role as Gallery Director and brings with her valuable experience, dedication and drive. This position is no small task; Michelle efficiently took the reigns of the Hodson and Whitaker Galleries, navigating a full schedule in

both spaces while coordinating with Hood College, IT, Facilities, Duplicating Services, administrators, faculty, students, collectors, and outside artists to keep everything effectively and impressively aligned. Michelle is a skilled grant writing, tireless networker and is energized collaborate and innovate; she is continually developing ideas for artists to invite and ways to engage and challenge our students and faculty. One of our MFA students, Jesse Jones, works with Michelle as her Gallery Assistant, and they are proving to be a hard working and driven team.

Ceramic Arts Technical Coordinator

Taylor Pasquale filled the Arts Technical Coordinator position in spring, teaches multiple ceramics undergraduate and graduate level courses, and is often involved in off-campus events representing Hood College, such as the Frederick Arts Festival. Taylor's quick wit and a lighthearted personality made it very easy for him to quickly fit in with faculty, staff and students. It is clear from student feedback that he is well liked and student projects are strong evidence of effective teaching methods. Taylor is a welcome addition to the Studio Arts Concentration; along with a significant understanding of traditional ceramics methods he brings a touch of contemporary conceptual flare; I have found this to be a good complement to our department.

Topics of Importance

I. PR and Recruitment

A. Increase visibility/awareness

1. Art club vs. Open studio

The scale of the Studio Art concentration's student body and high percentage of transfer students, proved a challenging environment to maintain a thriving art club. However, there is interest from students in what an art club can provide; an open and casual space to create, shared ideas and the exchange of feedback. I am working on a concept for a casual version of an official art club; perhaps setting days and times on the calendar that I will available and provided access to a studio space not used at the time and then sharing the calendar with interested students.

2. Add to the Department webpage

Promote the following content after taking the Hood training session for web page development.

1. Image galleries for faculty, current students, alumni
2. Alumni website links
3. Blog site/Instagram, continually updated by our faculty, staff and possibly designated students
4. Visiting Artists lectures, workshops, studio visits, gallery talks and links to associated artists

II. Building a sense of community

A. Collaborate and communicate toward common goals

Refer to, *I. Increase visibility/awareness*. In an open studio environment, I can work with students to spring board ideas for additional workshops and guests. Giving workshops in a condensed form during an open studio could help gauge student interest. In addition, I may have artist friends who may be more willing engage students in a casual setting. An open studio could also act as a creative outlet for students to share interests that may not align with standard course material.

B. Inform, encourage and empower exploration of the "Art World" outside of Hood College

Provide information and links, and discuss the following:

1. Group and juried art exhibitions

Hood College Galleries, Hodson Gallery and Whitaker Gallery

More consistent involvement from students, staff and faculty with submissions for group open and juried exhibitions, assisting during art hanging/installation and attendance during opening reception should increase a sense of an arts community.

2. Art competitions

3. Residencies and retreats

4. Internships

5. Work with Michelle Schulte to locate and invite artists to campus, considering a focus on diversity and student engagement.

-Promote diversity of race, gender, and sexual preference

- Showcase a wide variety of media, style and voice
- More artist talks and Q&A, perhaps individual artists and panels
- Artists to do workshops in 2D and mixed media
- Recent artists to visit Hood College, and good examples of the type diverse and dynamic artists I'd like to invite
 1. Filmmaker/Cinematographer/Musician Chris Ernst
 2. Mixed media/Instillation artists Jenn Figg and Matthew McCormack
 3. Photographer Antonio McAfee

Each of these artists, has either had an exhibition at Hood College, juried a student show, given an artist talk or done studio visits with our students and in some cases all of the above. They sparked great responses from students, faculty and staff. They could potentially visit Hood again in the near future. Jenn Figg, Matthew McCormack and I discuss the possibility of an art installation (with Hood approval) on campus. They are know for public installations, using glass, 3D printed objects, light and sound.

III. Strategically using available resources

A. Combine, share, modify and streamline

In the fall of 2018 we began concurrently running drawing and painting courses that share a similar level of complexity and source materials has helpful in life model costs, time efficiency. It is also worth noting that creating a "shared" environment (several media engaged at once) for multiple semesters is showing signs of fruitful crosspollination; of ideas, techniques, styles and interest in mixed media. Classes have been larger and more energized. At the risk of sounding redundant, exposing students to new media and different ways of working creates the potential for higher enrollment all around.

There tends to be overlap in students who take drawing and those who take painting, so it is important that the concurrently run courses share resources but not at the expense of creating redundancy. Each medium holds a different set of challenges and each course has it's own specialized series of projects with different goals. Additionally, there will be times during the semester where the class will split, drawing working on one thing and painting another. Essentially, if a student takes ARTS 123: Drawing I, and then later takes ARTS 237: Painting I they will have very different experience.

At times, it can be a tricky tightrope for the instructor, but the benefits are worth the effort.

Resources Shared between Drawing and Painting Courses

1. Life Models
2. Commonly used studio materials that can be ordered in bulk
3. Visiting artists and workshops

B. Optimize use of technology

In the interest of further integrating digital media to studio art courses I am continuing to explore App's and technology that could benefit faculty and students. Beginning in 2017-18 I consistently include an iPad and Mac laptop into my regular class gear. This helps students see technology used side-by-side with traditional studio tools/techniques and allows me to pinpoint appropriate and effective uses. When it makes sense with course materials I give my students access to the Tatem Mac lab, and always make students aware the lab is available to them as students anytime it's not being used for a course.

Responding to student requests, I would like to incorporate a camera linked to the class computer to increase visibility of class demonstrations and I am looking into creating a few simple videos on course material that is sometimes difficult for student's to grasp the first time around, and could prove helpful when they are working off campus.

Utilizing social media effectively is essential for artists. Most of the world has a smart phone or is in reach of a tablet or laptop, so it is important for our students to learn how to construct dynamic and effective websites, gain proficiency navigating and using Instagram and put together a polished and organized ePortfolio as well as a traditional portfolio.

Major Bullet Points of Technology Optimization

1. Fluid movement from traditional to digital media
2. Social Media (knowledge, exploration and guided as well as individual experience)
3. ePortfolio and Website (effectiveness and quality)
3. Work with Jeff Welsh and Bing Crosby; ensure technology is being used to its full potential
4. Work with Jeff Welsh, Bing Crosby and Heather Mitchell-Buck to get the most out of the Apps we have access to on Office 365; OneDrive, OneNote, SharePoint, Teams, Class Notebook, Sway and Forms

IV. Collaborations

A. Experiential learning/ Increase college/department visibility and outreach

1. In 2018 Yemi Fagbohun, a local artist, proposed working with Hood students on a collaborative project. Aspects of Yemi's proposal were appealing but his estimate was costly. I myself have been interested in collaborating with faculty and students on a campus mural(s) and researching Yemi's proposal gave me new insight. I may have artist friends who could potentially be interested and a past employer might be willing to donate materials.
2. In 2018 I had a discussion with Phil Berneburg, former Hood College graduate ceramics faculty member, about creating one or two murals, at his Ceramic Studios, Washington Street Studio. The project would potentially involve, students, alumni and faculty. At the time this project did I will reach out to Phil Berneburg, to re-engage our conversation about a collaborative mural on the exterior of his studio/gallery, and explore ways we might incorporate it this year.

V. Additional Support

B. Workshops & Demonstrations

Refer to I., II. And V.

In 2018 I reached out to the Gamblin Artists Paints, asking them to visit Hood and give a demonstration, but they were struggling to find a representative close enough to make the trip. I will reach out to them again to check in of the renewed possibility. They did however send us some free samples of solvent free oil paint medium. I have been exploring the possibility of using more solvent free materials; it may be a way to draw in timid students, or students who have a bad reaction to solvents.

While developing a new course for the proposal of the Art Therapy major, I put together a course in portfolio building; this course was built to have potential applications throughout the studio arts.

Progress and Strategy AY2019

The Studio Art concentration is prepared to do great things for our students; course offerings have been streamlined to pinpoint our students' greatest needs and to align with college and department goals.

The work April Morris has done with assessment, helped studio art faculty to refine and align course materials with each other, the department and the college. Time spent collectively discussing and breaking down course materials and department SLO's made it possible to focus energy toward strengths and weaknesses within the curriculum. Refining rubrics and syllabi to utilize a more deliberate and common language, should make it easier for faculty, staff, administrators and students to communicate, create and evaluate.

This fall my energy will be greatly focused on, working closely with the interim Program Director in Ceramic Arts, moving forward with the Art Therapy Proposal, and developing the studio art presence within the Hood College web page; showcasing images of student, faculty and staff artwork and adding links to alumni websites. I will also turn attention to the blank walls of Tatem Arts Center, especially the basement, first and second floor; filling them with images from current students, alumni, faculty working with students, students working together and information on how to contact the artist; including developing a flyer for potential students to take while on tours and for tour guides to reference.

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