

## Student Intellectual Development

I have used the challenges presented by Covid during the last two years as fuel for staying motivated with regard to Student Intellectual Development. I remain determined to accomplish pre-established goals on behalf of my students, the department and its related facilities. 'Print community' has been the essential term I have introduced to students, referencing the need for peers and support when working on assignments, which reflect the actual practices within the printmaking industry. Physical distancing (not social), sign-ups for studio access sessions, and the doubling of demonstrations to allow for smaller group learning experiences. These alterations to programming have allowed for a sense of safety while ensuring learning goals remained on track. I reached out to global connections and organized Zoom interviews and presentations with colleagues specific to course content. I also created multiple Cultural Credit possibilities for the university at large by inviting artists to present including: [Jenny Robinson](#) (UK/Australia), Professor [Kathryn Vajda](#) (NY), MFA Candidate Raj Bunnag (NC), and Professor [Rachel Singel](#) (IA).

Since receiving Graduate Faculty status in my first year, I have been successfully instructing across all levels (Freshmen through to MFA candidates). I have been thoroughly invested and have enjoyed teaching [ARTS600 \(Graduate Research A\)](#) and [ARTS636 \(Graduate Research in Printmaking\)](#) as MFA candidate Bethany Salisbury's primary professor (expected graduate Spring 2023). This has been in addition to [ARTS601 \(Graduate Research B\)](#), serving on Grant Mahan's graduate committee (Fall 2022 completion) and also Tricia Schmoutz' graduate committee (Spring 2022 completion). I had the opportunity to co-teach ARTS601 in my first year with Professor's Karen Stock and Ron Parks. I plan on continued involvement with future incoming candidates.

The evolution of the undergraduate first year course [ARTS112 Introduction to Art](#), has proven successful. Co-taught with Professor Stephanie Sutton (Fall 2021 and 2022), we have honed in on the needs of our first year students, streamlining the critical writing, reading, and conceptual components. Success has been demonstrated by our Foundation Review numbers and students have become more confident with their approach to writing, which is carried forward to sophomore / junior level courses. The clarification of terminology (for example, Artist Statement vs. Project Statement, etc) has eased stressors and provided a more focused direction, aligning with the goals and needs of the department. I am eager to further evolve this course to give incoming students the most informative and insightful experience possible as they begin to navigate the university system. I comment more on ARTT112 in my Goals section of this packet.

One of the largest highlights of the Fall 2021 / Spring 2022 academic year was the ambitious approach to [ARTS337 Relief Printmaking](#). Having revamped the entire printmaking course catalog, alongside Professor Karen Oremus during my first year at Winthrop (see Professional Stewardship), I was able to push forward the possibilities for this course via a partnership for our students with the York County Arts Council. Students worked tirelessly to plan, design, and install a month-long public exhibition of life-sized, hand-carved woodblock prints. To have an

external exhibition on their CV prior to graduation, is a large step forward for their future success in grant, residency, and job applications. Titled [Block. Hand. Fiber.](#), works were promoted across all social media via the popular #ArtsWinthrop Instagram platform (managed by CVPA Director of Communications, Lauren Taylor Grad) and also during live streaming events from [@YorkCountyArts](#) and our generous sponsor [@Speedball\\_art](#) (Statesville, NC). This successful exhibition gained substantial positive attention from alum, who were elated to see the new growth and energy emanating from the printmaking courses since the passing of Professor Paul Martyka in 2016.

With specific courses to highlight in mind, the [ARTS 491 Professional Practices](#) course (co-taught with Professor Seth Rouser) has evolved with our takeover and continual improvement planning via departmental meetings. We reached out to successful alumni (Matt Duncan, Distinguished Alumni Award 2022 recipient) and secured a special tour of The Bechtler Museum in Charlotte. This behind the scenes tailored tour focused on museum and gallery professionalism, the job market, marketing for artists, and gave insight into the inner workings of a successful institution within the arts. This course covered an extensive list of topics and narrowed in on students' feedback from previous years, listening to what they wish they would have known before graduating with a BFA or degree in Art Education. Extensive focus is now placed on grant and residency applications, addressing the continual and practical need to generate funds in a desperately challenging climate. We reached into our vast global connections and invited guest artists and arts professionals to lecture on their specialisms. Notable guests: Alicia Candiani (Director, Artist Residencies, Argentina), alum Lia Newman (Director, Curation of Artworks and Gallery Management, Davidson College, NC), and John Blomberg of the South Carolina Small Business Development Center. John was able to address many concerns of our students in regards to starting out as a professional artist, art supply write-off options, and the very realistic and often confusing topic of artists and taxes. Professional Practices offers students a launching pad to successfully enter their Capstone Senior year and, ultimately, real world situations.

Post-Covid-19 barriers, learning opportunities outside of the classroom are progressing. I postponed plans to take 10 students to [Art Print Residence](#) in Barcelona and now feel comfortable revisiting that proposal, having already taken Alfred University students in January of 2019. This opportunity proved to be a highlight of their university experience and a life-changing event. I am eager to make this opportunity available to Winthrop students bi-annually. I will be chaperoning with Professor Elizabeth Dulemba for VCOM492 Illustrated Scotland during Maymester 2023. We have connected via our successful co-teaching of [VCOM425/ARTS323 Persuasion and Propaganda](#). This course blended the Fine Arts and Design students, recognizing another overlap between departments and benefiting from our individual skill sets. Lastly, an additional experience outside of the classroom is the upcoming MAPC 2022 conference at Kent State University in Ohio. The Mid America Print Conference is an exceptional showcase of undergraduate, graduate, and professional print-based work. I have proposed to take four students to exhibit which affords them the opportunity to participate in panel discussions and benefit from a portfolio review, and other printmaking-related vendors

With rejuvenation at the forefront of my strategies for continual improvement to the courses and facilities, technology as demonstrated through social media, has proven to connect past, present, and future students. I began the [@PrintmakingWinthrop](#) Instagram account during the first week of my employment. Within a short two years, 350 members and 250 informative posts have shared opportunities to exhibit, learn, and connect our students to resources and courses available across the Winthrop campus. This has become a powerful social and recruitment tool for the department and university as a whole.

A vital focus during my two years at Winthrop, has been to overhaul the printmaking studio. You'll find specific attention given to health and safety in the Professional Stewardship section. Restricted from flying to visit family in December of 2020, I dedicated my personal time to the studio, removing bulky storage units, removing a clutter-filled partial wall, recycling two metal units, painting walls, and organizing and condensing decades worth of supplies and chemistry. Since then, ceiling tiles have been updated, two presses have been repainted, surfaces have been refreshed and the overall space has been streamlined — all upgrades achieved using minimal funds. Space acquisition has been proposed for future improvements that bring the facility forward, as noted by NASAD suggestions for increasing the studio footprint. I would also like to reiterate department Chair Karen Oremus' comments in her [Annual Report from 2022](#), which positively noted my positive approach, delivery, and environment based on trust, community, and high expectations for our students.

The four years I spent at Alfred University (2016-2022) allowed for a reworking and personalization of individual course formats and assignments. Courses met over two adjacent days (example: Monday and Tuesday), allowed for intense information sharing, discussion, demonstrations, and clarification, before allowing time for students to research, plan, attempt the task and execute. I highly favor this scheduling method. My syllabi and assignments were available as hard copies but also online via the Canvas software program for greater accessibility. These online methods allowed me to link to videos and examples, giving students proactive self-help options before coming to me.

Through mentoring and supportive letters, I was honored to assist two students with prestigious opportunities. Esmé Saccussimorano was awarded the [Anderson Ranch](#) (Snowmass Village, CO) Partnership Scholarship in 2019 and Nathaniel Atkinson was awarded the [Windgate-Lamar Fellowship](#) (with a \$1,5000 stipend) at the Center for Craft (Asheville, NC) in 2020. Please also note the [supporting letter](#) attached from Esmé Saccuccimorano.

As mentioned in the Academic Responsibility section, senior advising was an important additional role. My senior students were the driving force behind the university-sanctioned Print Club, and responsible for organizing community and campus events. I became the faculty advisor to this student group, assisting with budgeting, opportunities and ways to approach the administration to help realize their ambitions. I worked with this group extensively to raise money to attend multiple [Southern Graphics Council International](#) conferences (Portland, OR - Atlanta, GA - Las Vegas, NV), assisting with housing and flight bookings, and the occasional driving through winter conditions (New York to Atlanta). Additionally, I took the initiative to drive

my senior students (two minivans) across the border to a planned visit to the Art Gallery of Ontario's special [Prints and Drawings Collection](#), where I was able to curate a selection of prints tailored to their research. This weekend escape also included a tour of [Open Studio](#), Canada's largest member-run printmaking studio, and various smaller contemporary galleries in the city of Toronto.

I worked tirelessly to organize a study-abroad two-week printmaking experience to Barcelona, Spain - just weeks before the Covid global shutdown. Ten students attended [Art Print Residence](#) (which I plan on taking Winthrop students to in 2024), and were able to produce large-scale works on copper with the assistance of a master plate maker and master printer. Dubbed the 'Dream Team', these ambitious students made full use of the facilities and their time by exploring the Catalan region, cuisine, and wealth of galleries and museums in the area. This was truly a highlight and exceptional event for the students, but also for myself as an educator. Images [here](#).

Lastly, it is important to note the work the printmaking students at Alfred University created during my tenure. Through the [New Impressions Arnhem Paper Competition](#) (organized and sponsored by Speedball Art in Statesville, NC), my students excelled at a variety of categories over a three year period. These students were awarded generously in art supplies, an amount that was matched and donated to the department budget (\$8,000) for future students to utilize. Their work was shown at each SGCI conference and included in a month-long exhibition at the Sawtooth Gallery in Winston-Salem, NC.