

Professional Stewardship

Perhaps one of the most rigorous categories during my tenure at Winthrop, Professional Stewardship overlaps extensively with Student Intellectual Development and Academic Responsibility.

In addition to physical studio improvements (below), I worked closely with Professor Karen Oremus to reorganize the flow of the printmaking courses, in effort to provide a more diverse, inclusive, and engaging sequence. We successfully adopted ART/HART334 Beginning Printmaking into the General Education curriculum, and updated an additional six courses across sophomore, junior, senior, and graduate levels. All curriculum updates are available [here](#).

To improve the overall health and safety of the printmaking facilities, I worked alongside OSHA Compliance Officer, Katharyn Tedford, and department technician/instructor, Andrew Davis, to ensure the swift removal of unlabelled and unnecessary chemicals from the studio. I became [certified](#) in Hazardous Waste Management from the [Environmental Resource Center](#)'s 8hr live webinar program. The removal of a half wall and expansion into an adjacent room proved helpful when physical distancing regulations were imposed.

The resulting upgrades allowed me to more quickly maneuver heavy presses, disassemble bulky wall unit fixtures, and reimagine the studio layout to allow for better flow, enhanced cleanliness, and an overall more appealing workspace. I built a hanging, print-drying system with MFA (now graduate) Oscar Soto, using our CNC router unit, and placed all tables and heavy glass inking/storage units on castors for ease of movement and room flexibility within the room. A new vacuum screenprint table was acquired, allowing for precision printing and the ability to work larger. Students noted the refreshed, open, and welcoming nature of the space, as evidenced in several course evaluations. Before and after videos and images can be viewed [here](#).

Moving forward, my plans include the separation of water and oil-based processes, which logically separates chemistry into specific and controlled zones. I will continue to outline the importance of moving the loud washout booth from the center of the studio, to a more convenient dedicated room of its own. While we await approval and assistance from facilities, it's important to share the [Chair's comments](#) in support of this.

Walls have been refreshed, ceiling tiles replaced, two presses maintained and repainted, and additional safe storage for screens have enhanced the aesthetics of the facility, and, in-turn, the morale and productivity of the students at work in the space. I have assembled an active and responsible group of studio monitors to assist me with the maintenance and operation of the studio allowing additional student access outside of scheduled course time.

These changes were but a small step towards future goals for the printmaking concentration within the department, but also informed decisions based on 10+ years of international printmaking studio management.

The studio has accumulated an extensive selection of past student and faculty prints. An additional grant was submitted to properly store and digitize the 1,000+ items, dating back to the early 1980s. Talks have begun to set up two work-study student positions in the [Louise Petus Archive](#), to begin to document, edit, and label this extensive learning resource, which was introduced by my predecessor, Professor Paul Martyka.

As my research fuses tradition with technology, the active [Creator Space](#), managed by the CVPA Dean's office, has been a significant resource to enhance the possibilities of print. I have incorporated the facility into my curriculum and dedicated time to improving and refining how the space is managed and utilized. Non-teaching days and weekends have been devoted to fixing, troubleshooting, and assisting with the laser engraver, specifically, and I am grateful for the part-time support of our hired alum, Anna Dean. There is considerable potential for more engagement and collaboration with this space.

Technology improvements remain at the forefront of my plans, to not only make our facilities more innovative, but to also attract and retain students. With the assistance of Professor Karen Oremus and Kristen Smith (Grants and Sponsored Research Development Director), we have successfully submitted a private grant application to the Hearst Foundation for the purchase of an industrial strength laser engraver for the Department of Fine Arts. Although unsuccessful in this cycle, we now have the information and hard work completed to apply elsewhere, as we revisit this effort in the Fall of 2022. Our substantial grant information is available [here](#). Future grants will lead towards the purchase of a larger Takach etching press, a larger UV exposure unit, an additional vacuum printing table, and brayers necessary for the intaglio and relief courses. The afore-mentioned items appear on the department Wish List, but will also be actively sought-after through grant applications.

My engagement and participation for recruitment has come in many forms. I held two First Friday events within the printmaking studio, speaking virtually with students during the early days of the pandemic. I have actively prepared supplies for workshops, open houses, and assisted with promotional materials and campus tours. Alternatively, my presence at campus events with students, such as [WUCon](#) (images on design Professor Elizabeth Dulemba's blog), has allowed for active engagement, recruitment, and student paid opportunities. Knowing that students are our best ambassadors, I have taught the [ST-ARTS](#) program for the past two years, giving middle school students a taste of what Winthrop can offer them in the future. A local connection, through my sponsor [Speedball Art](#), I have given multiple virtual and in-person demonstrations that promote Winthrop courses and facilities. These have been via Instagram Live takeover events and a full-day workshop for art teachers at Fort Mill schools. Similarly, I have made contacts with local [Springs Creative](#), which have led to student internships and access to state-of-the-art facilities for both student and faculty access. My assistance and mentoring of the [Union of Student Artists](#) (USA) has allowed them to use screenprint to promote

their events and connect with Rock Hill business opportunities, such as a commission during the [White Home's Annual Oyster Roast](#), where they printed over 200 tote bags live. The USA has also engaged with the departments [Diversity, Equity, and Inclusion Committee](#), of which I am a member in addition to the university-wide Rules Committee, and department' Scholarships and Awards Committee, Health and Safety Committee, and Recruitment Committee. Our campaigns over the past two years have engaged the student body via student-led charges, town hall events, movie evenings, and significant changes to faculty's approach to assignments and curriculum design. My DEI resources presentation can be viewed [here](#).

I maintain active, annual professional memberships with the following prestigious groups and organizations: [Southern Graphics Council International](#), [IMPACT](#), [Boston Printmakers](#), and [Mid-America Print Council](#). As a result of these memberships, and participation within the local creative community, I have been contacted and given the opportunity to judge the following regional art competitions: [2022 Scholastic Art Awards](#), [2022/2021 Southern Arts Society Annual Awards](#), [2021 York County Middle and High School Teacher's Choice Awards](#).

My time at Alfred University and Alfred State College of Technology allowed for ample opportunity to provide professional service beyond the expectations of regularly scheduled courses. Geographic proximity allows the two institutions to co-exist and share resources, as well as academic staff and facilities.

I assisted with [gallery installations](#) at the professional and student-run spaces (Cohen Gallery, Fosdick-Nelson, Robert C. Turner) as well as various community spaces within the region of Alfred, Hornell, and Canisteo, NY. This assistance often led to opportunities to jury art competitions such as the Hornell Middle and High School or [Print Club of Rochester](#). Within this small community, it was not uncommon to see an 'all hands on deck' attitude during all community events, including support from upper administration and the President's Office.

Although in a visiting position, I was supportive with ideas, troubleshooting, and input into departmental events and strategies regarding recruitment, restructuring, and support for the renowned [Institute for the Electronic Arts](#), a funded residency program ([National Endowment for the Arts](#)), associated with the [Expanded Media](#) department - founded by Professor's Joseph Scheer and Peer Bode. The IEA offers two residency programs which results in a constant influx of diverse artists using facilities alongside students. I worked alongside these artists to ensure their time was productive and engaging, often recruiting students to assist with their ambitious projects, giving them 1:1 time with established professionals and future contacts. These enriching interactions have afforded both me and my students successful residency applications, exhibitions, and international travel.