

Myles Calvert
Summer 2020 - Summer 2021
CVPA Annual Report (revised Summer 2018)
Assistant Professor
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Current Position

No activities entered.

Education

No activities entered.

Professional Licensures & Certifications

No activities entered.

Annual Overview / Highlights (CVPA)

Fall 2020

Summary Statement. Use this field to provide an overall statement of your work this year as it relates to Academic Responsibility, Student Intellectual Development, Scholarly and Creative Activity, and Professional Stewardship.:.

Please see attached file.

Teaching

Spring 2021

Semester	Course Prefix	Course Number	Section	Course Title
Spring 2021	ARTS	336	1	Printmaking: Relief
Spring 2021	ARTS	437	1	Intermediate Printmaking
Spring 2021	ARTS	536	1	Advanced Printmaking
Spring 2021	ARTS	601	1	Graduate Research B
Spring 2021	ARTS	652	1	Special Topics in Art
Spring 2021	VCOM	425 *		Illust: Persuasion/Propaganda

Fall 2020

Semester	Course Prefix	Course Number	Section	Course Title

Semester	Course Prefix	Course Number	Section	Course Title
Fall 2020	ARTS	335	1	Printmaking: Serigraphy/Screen
Fall 2020	ARTS	337	1	Printmaking: Intaglio Printing
Fall 2020	ARTS	536	1	Advanced Printmaking
Fall 2020	ARTT	112	2	Introduction to Fine Arts

Course Reflection

Fall 2020

Advanced Printmaking, ARTS, 536, 001,

There will always be hopes to separate these classes into two sections to avoid stacking (Intermediate / Advanced Printmaking). This will be possible while the medium steadily grows within the department and with the recent updates to the printmaking curriculum (approved Spring 2021) which have been proposed to align with department goals. As is, Advanced Printmaking students are not operating at the level they should be, due to the previous crossover of instruction and general lack of confidence in the medium since the passing of Professor Paul Martyka in 2016. Student skills have improved immensely over the term, and they are now confident with basic through to advanced processes in many of the print specialism areas. Students were shown precision techniques and how to adjust equipment as quickly as possible in order to give them greater autonomy in the studio space of which they should already have been fluent. It has been a setback for their progress but they are keen to push the boundaries and repeat the course in Spring 21 to continue on with the specialism. Students are noticing the steady improvements and upwards shifts due to enhancements of the space and consistent information structure. I am pleased to have instilled a sense of ownership and protection of the studio space into this core group of students. They have become ambassadors for the medium and enforcers of structure and cleanliness in the space. To accommodate for distanced studio access and commuting students due to Covid requirements, we agreed upon a staggered meeting schedule (online and in the studio). This system did benefit the majority however some still required the structure of formal meetings and could not self motivate outside of class time. We will not deviate from the Spring 21 schedule and ensure consistent meeting times to resolve this.

"The instructor gave very good demos and I was able to learn how things worked in the studio. Overall, I ended up with a better mindset about how and where things belonged in the studio as well as how things worked in the studio. The only thing that I did not like very much was that there was not a set class time for us. Especially with covid rules our class was not truly merged with the intaglio class...". During our first meeting via Zoom we had the discussion to stay stacked with the Intaglio class, or to arrange outside times to meet 1:1 and as a group to avoid room congestion in the studio space. My assumption was that advanced students would primarily be spending their time in printmaking, regardless (not the case with a commuter and different expectations on time put in). This was positively received and worked well, so this comment does surprise me. These same students currently (Spring 21) are meeting at the same set class times which seems to have a neutral comparative result.

No official observations were made for this course, however these students were shared with Professor Seth Rouser, who would often comment and support their current work within printmaking. Rouser and myself have made plans to more clearly connect the drawing and printmaking mediums, as shown by the recent drawing and printmaking curriculum changes and streamlined language.

As an advanced course, it is the closest to my current research and interests as a practicing artist and printmaker. Assignments were introduced to make use of existing technology (Creator Space laser) which is still new within the printmaking circles. Readings and podcasts were assigned and discussed at length about contemporary printmakers making waves, globally. These articles were pulled from 2020 conferences (MAPC / SGCI) and the contemporary printmaking podcast, Pine Copper Lime. My finger is on the pulse via professional online groups, social media postings, and constant following of the major editioning studios. Due to recent aggressive job searching (which led to my current position), I am familiar with a vast amount of institutions who focus on printmaking, expanded media, and cross-media advancements with the medium. My goal is to make Winthrop another one of those progressive hotspots.

In addition to delivery and format updates (above), I invited Jenny Robinson to present to the class about her recent award-winning body of print-based work. Jenny was awarded the Prix de Graveur Mario Avati printmaking award in 2019, granted by the Académie des Beaux-Arts, in France. This is top tier acknowledgement within the printmaking community. Her virtual Zoom visit was made into a Cultural Event for all Winthrop students to attend, and made available to the general public. Students were able to ask questions and learn from her international experience at studios and residencies, having lived and worked in the UK, USA, Slovenia, and now onward to Australia.

As result of passing this course students will: ...have the ability to apply/utilize printmaking to the process of visual image generation. *note, SLO and goals have been updated for Spring2021.

Advanced printmaking allows for individualized image making, using the variety of printmaking processes, and other mediums, by project proposal. I was pleased to see connections to process, based on desired outcome. Those wishing to work with graphic qualities in their work, focused on screenprint processes, while others seeking a tonal and hand-drawn quality worked within intaglio with copper plates and drypoint. Knowing the facilities and visual possibilities of the material outcome resulted in stunning print work, often crossing mediums. Group discussions were viewed as miniature progressive critiques. This gave structure to expectations, a timeline, and opportunity to suggest pushing the mediums further.

A) Students met this SLO fully. While working independently and with support when needed, students all generated images via software, printers, photo-exposure methods, and more experimental laser / transfer processes, to create intricate and advanced level work.

B) Student progress suffered greatly from lack of direction and focused printmaking instruction. The pros of having multiple, rotating printmaking instructors, does not outweigh the cons. The semester proved to be a time for catch up, with moments of excitement with new working being created technically well, but also frustration, as volume, quality and quantity should have been at a higher level. I am eager to see these students again in the spring semester, to continue to build upon their

successes.

C) By the time students enroll in Advanced Printmaking they have already committed their time, energy, and focus to the medium. Generally, only those specializing in the medium will register for it. With two faculty (Oremus / Calvert) working to improve and structure the printmaking studio, students in introductory through to junior courses have already demonstrated improvements in conceptual and technical ability, which will follow through to the advanced levels. I will continue to clearly structure studio and critique times, to ensure advanced students are getting the dedicated time they require while preparing for senior showcase.

Printmaking: Serigraphy / Screen Processes, ARTS, 335, 001,

Assignments grew logically in technical complexity while allowing for flexibility in terms of studio access. Students submitted physical and digital versions of screenprint portfolios for evaluation, which demonstrated increased knowledge of presentation and documentation skills. The new layout for studio use proved successful, generating ease of movement and designated areas for water-based vs. oil-based processes. Although many changes to the space are required for future accreditation fulfillment, positive student comments and a general increase in open print studio attendance has demonstrated we are on the right path.

In addition to the above physical improvements and adaptations of space due to Covid, I am eager to yet again, formalize a space which is dedicated to the equipment required of screenprint. In order to reach the academic, professional, and industry standards of the medium, I have begun research on vacuum-based tables (one ordered and approved Spring 2021), which are common in other institutions globally. I intend on refining my assignments further by increasing clarity and also giving the opportunity to approach and rework developing concepts. Factoring this additional time into the weekly plan will only strengthen student portfolios and confidence with the medium. Curriculum has been rewritten and submitted to the Curriculum Committee (February 5, 2021), updating terminology, goals, and learning outcomes, while aligning with other pathways within Fine Arts. Upon the success of a fabric printing assignment, the updated course description suggests non-traditional surfaces, opening up possibilities for cross-medium collaborations and general appeal beyond the 2D.

I was pleased with the positive comments which reflect my teaching style, energy, and attempt to make myself more available to students, whether in person, virtual office hours, or email. A highlight within the comments was - "Very well organized, and I thoroughly enjoyed his scheduling system to ensure safety and participation in the classroom. I would highly recommend this being used again". This student is referring to a shared online studio use spreadsheet, which allows for any class using the space to see open access times, blocked out times for classes, and indicates times they are able to sign up for. I will keep this system as we move forward.

While no official observations occurred during this course, numerous faculty members visited the space to see changes made and to discuss further plans for improvement. Chair Karen Oremus was excited to see students using new aluminum screens, and registration systems standard within industry. We have taken a simple step forward and the positive results are evident in the quality of student work.

Specifically related to the medium of screenprint, I have had an exchange portfolio approved for MAPC 2022 (Mid America Print Council). The portfolio coincides with the conference, titled Power of Print, which went remote in 2020. Screenprint is the most accessible, DIY, and effective way of making a print that is precise, bold, and colorful. Twenty artists within this portfolio are asked to resist and revolt, while using the power of print, and challenging the conference theme. Artists will elevate the preconceptions and DIY culture of screenprint by focusing on layers, technology, precision, ink modifiers, surface variation, and concept. Chosen artists represent technical edition studios as well as undergraduate students, all who focus on screenprint as their focal medium.

Additionally, I took to professional online forms to poll which institutions where using the terms 'screenprint', 'screen print', 'screen-print', 'silkscreen', 'silk-screen', 'serigraphy', etc within their curriculum. After exhausting conversations and some logic, the contemporary term used within the majority of reputable institutions is now updated to 'screenprint'.

To establish standards of printmaking craftsmanship and presentation. *outcomes have been updated for Fall 2021.

Demonstrations of proper paper handing, and printing techniques allowed for a hands-on learning experience. Group tasks, such as paper tearing, registering, and printing, gave shared ownership to the learning process. After the group demonstrations, students worked on their own projects using the newly formed skills, needing little reinforcement having already worked through to the end result. Screenprint is a tactile and multi-sensory experience requiring repetition to perfect.

A) Visual assessment of ink consistency and registration is the best way to ensure learning of the process. By examining prints submitted for each assignment, during critique and final portfolio review, I could see steady improvements as assignments progressed. Inks became more flat, paper margins more squared up, and additional layers to prints were added, exceeding assignment requirements.

B) Students were slow to start and engage with assignments. They'd show interest then not solidify concepts, colors, or a timeline for production.

C) Setting clear deadlines for 'proposals' of how to proceed with an assignment, in a group setting for critique and information sharing, will be standard in all classes moving forward. The accountability becomes a part of the grade, and seems to carry more weight to them. My final grades have also changes to incorporate a heavier weighing on process, research, and studio engagement.

Printmaking: Intaglio Printing, ARTS, 337, 001,

The intaglio course proved to be a morale booster for the printmaking studio. Working alongside screenprint students during open print hours, the buzz and communal energy required of the medium has strengthened interest and ownership of the space. Student have acquired a sense of dedication and respect (necessary of a meticulous and busy space) that will carry over to other classes and studios. The reintroduction of copper plates and the low-odor use of ferric chloride acid with the existing ventilation system, proved to be a success. Copper is an excellent learning material within printmaking, and also professionally preferred among practicing artists. Students submitted a diverse portfolio for evaluation of drypoint, copper, and multi-plate prints, which demonstrated

professionalism in digital image documentation, technique, and print editioning. Plans to develop a hanging print drying system, based on a UK model, have begun, with the assistance of graduate student Oscar Soto and the CNC router (achieved during Spring 2021).

Many pieces of existing equipment are scheduled to be repaired and repositioned in the studio for greater ease and access. This includes the rewiring of a hotplate, an additional inking surface, a designated print flattening area, and clean paper preparation zone - to be addressed prior to Spring 21. Ventilation has continued to be an area for improvement, with a suggestion of window extraction fans and further removal of unnecessary dividing walls. Assignments need to be adapted to account for extra supplies and materials which are not possible to cover with studio fees, keeping affordability in mind. This will be addressed through finding local supplier and a continued relationship with Speedball Art, who have provided wholesale prices.

Curriculum has been rewritten and submitted to the Curriculum Committee (February 5, 2021), updating terminology, goals, and learning outcomes, while aligning with other pathways within Fine Arts.

Of the two drastically different evaluation comments submitted, it's important to account for the chaos of the Covid-19 pandemic, and return to socially distanced campus studios for the first time. Although the Intaglio course was busy, vibrant and productive, and students were impressed by recent studio changes and possibilities, there was still a general sense of low morale and low energy. "Bad at motivating students" is a comment I will take to heart yet realize some students are still learning to navigate academia and their own interests. Even though I give group support, 1:1 tutorials, extra support via email communication, and various examples and demonstrations, if one student still can't find inspiration for an assignment, we will hear about it. I choose to focus on the comment: "Myles had proven a phenomenal addition to the fine arts department. His passion for printmaking is undeniable and his ability to translate that passion through teaching is masterly. I will continue to take a printmaking studio every semester until I graduate."

Similar to feedback from Screenprint, faculty and staff have noted improvements in space and quality of work produced. Specifically, faculty have spoken with students who are beginning to see connection to printmaking through drawing and painting - a connection they have not previously made. Scheduled observations have been set for Spring 2021 and onward.

The decision to work with copper and ferric chloride acid, opposed to steel and/or zinc plates which have been used previously, was to reduce the odor and need for a more harmful chemical in the studio while at the same time using a material which is used by professional studios. The results of copper reference tradition, history, and yield positive results on most first attempts. Using copper within our facilities makes instant connections to industry standards. We have the fumigation for this process, and a few simple tweaks of space have allowed for positive results. Moving forward with intaglio processes, reinforcement of ink clean up with oil/vinegar vs. mineral spirits will need to be prioritized. I have been working with facilities for proper chemistry storage and remove (please see studio improvements portion).

To introduce students to basic tools used in intaglio processes. *SLO updated moving forward to Spring 2021.

A simple but important SLO, this encompasses use of the etching press, chemistry, and mark-making etching tools including the hotplate. I stress this SLO as it is the one that incorporates individual and group safety within a shared studio. I was impressed by how quickly students picked up the communal studio practice. Through demonstrations, using specific terminology specific to printmaking, and repetition, they were able to quickly adopt safe and effective tool use. When chemistry is used incorrectly, the acid bath becomes dark and diluted. By the end of term, the bath was still useable and showed signs of regular use. There were minimal spills beyond those expected and the press blankets showed no new signs of damage and/or staining. These are small but clear indicators of a studio being used properly.

A) Students reported an increase in the amount of time expected of them to complete assignments. They worked at a slower pace than I anticipated and scheduled for. Because of this, students often came to critique with unfinished or rushed work. This improved as the course progressed but has been an overall problem. I am uncertain if its a general pace set by other classes or results of the pandemic.

B) The majority of the students seemed satisfied with a passing grade, with little to no motivation to strive for an A. Being unfamiliar with this thought process, I learned they needed to know exactly where they stood in the class at all times, solid instruction without deviation, and minimal room for experimentation. This rigid structure goes against many fine art approaches and my previous ways of teaching, but seemed to assist and relieve anxiety. Again, this could be cohort / pandemic related.

C) Subsequent courses will factor time management and studio exceptions within the syllabus more directly. Work periods are already plentiful (with printing and 1:1 assistance). The printmaking studio communal etiquette and understanding of how time does equal quality, will develop, and is demonstrated by key students in group critique, who have already learned this.

Introduction to Fine Arts, ARTT, 112, 001,

This course has seen many iterations, which I have learned based on previous syllabi and communication with colleagues. I feel fortunate to have taken on the challenge to give formal structure and consistency, in partnership with Professor Sutton. Her previous teaching of the course gave insight into possible changes to develop and refine further. It was easily adapted to a fully online class, but that did mean delivery and preparation of materials needed to be heavily adjusted. Writing, reading, critical thinking, artwork documentation, website development, file management, and how to think like an artist in academia, is a huge challenge to fit into one class that meets for 3hrs a week. Consistency and accountability will be outlined further to encourage a faster understanding of expectations. This course is the first hurdle for the majority of our students, as they navigate their way through the university system. I intend to adopt this course again in Fall21 to streamline it further with the goals of the department. This may include smaller group interaction and basic modules opposed to larger settings which are more difficult to navigate virtually. Department deliberations about expectations and goals of the course continue to develop.

The Fall20 cohort of incoming Freshmen are heavily agitated by Covid, frustrations of a new learning environment, and other external factors which are exacerbated during the pandemic. These frustrations are very clear in their feedback and it mainly appears in their non-studio based courses where they are not physically creating artwork. Challenging writing and readings which require critical thought and opinion will continue to be a struggle. These struggles are important and

beneficial. During review periods, faculty have noticed increased professionalism in terms of writing and physical artwork documentation - these skills are stressed and demonstrated in the course. I will reiterate the importance and justify the need to write, speak, and critically think, in addition to researching and producing artwork. Students will not see the benefits of this course until their second semester.

Being a co-taught class, Professor Sutton and I consult and decompress after each class. This time is well spent planning for the days ahead, and allows us to catch potential conflicts or areas that may need clarification. With many of the Fine Arts faculty visiting as a guest lecturer to the course, we also provided feedback to them, in the form of what the students took away from their lecture during their critical writing. This give and take allowed for informal suggestions of what to deliver, timing, and different modes of communication while navigating the digital format.

Curriculum and course improvements are currently priority for this course and others. I anticipate clarity in terms of exactly what information is to be covered and streamlining of terminology to align with what is asked of students during foundation review. Conversations have begun with Art History faculty to address redundant information and conflicts for those majors. This will bring clarity to all faculty and students. Staying current with topics are essential but also easily obtainable by staying in touch with the contemporary art scene. Language is evolving, and expectations of writing and presentation are changing at a fast pace. By visiting exhibitions, reading project statements, artist statements, and keeping up with curated work within a diverse selection of galleries and museums, we will be able to mimic and prepare for real world situations.

Write critically in response to assigned material. *Edited and clarified as of Spring21

Assessment for this SLO followed a very tight and specific rubric. In addition to a lecture dedicated to critical writing with examples, after the first class submission, more examples of successful submissions were reviewed. Students were given individual feedback for seven different written responses. Simple corrections (grammar and word count) quickly became resolved within the first two weeks, and focus on critical response and opinion proved to elevate their scores. The time consuming individualized responses saw steady increase in overall scores. Morale was boosted by dropping the lowest grade of the seven responses, to account for rusty and nervous starts in a new learning environment.

A) The majority of students met the writing requirements, as demonstrated by a 3-5/5 score by the rubric. However lower than expected, targets were met.

B) After week two, we discovered students were not reading the personalized feedback. Our solution was to show them again where it was located, to justify their grade. Students generally had quick reactions to any grade that wasn't 5/5, without digesting the feedback, which resulted in a flood of emails. We took class time to work on email etiquette, student/faculty boundaries, and time management. This was new territory for the majority of students and word 'accountability' became more frequently used.

C) Professor Sutton and I are revamping and streamlining the course, dividing and conquering. Smaller groups led by one of us will settle any minor inconsistencies we had during the group class. We have divided the topics based on our strengths and have shared the expectations with the

department to clarify the expected results with reasoning for delivery styles. I plan to make more of an effort to suggest office hour use, opposed to lengthy email communication. We also plan to continue non-weekend 11:59pm deadlines, to foster a healthier work ethic.

Spring 2021

Intermediate Printmaking, ARTS, 437, 001,

This was course primarily comprised of students I met during my first teaching semester, in 300 level printmaking courses. Knowing their current skill level, I was able to proposed three engaging projects, fusing technology and processes. I altered the expectation of four major assignments down to three, to account for limited studio access, general motivational waves due to Covid, and to allow for additional time at the end to approach assignments again, and/or to add extra printed laters and complexity. The course structure benefit from a lecture / demonstration format, with ample assistance during work periods and 1:1 individual project discussion. Contemporary readings enhanced medium specific projects, and bodies of work were produced opposed to separate threads of thought.

'This class was structured well, and I really have no complaints. I appreciate the content read and discussed beyond the course's assignments during each critique that was led by different students within the class. Potentially including more, yet smaller, discussion topics may be a good idea in the future. I think Myles' structure and organization are amazing, and his concern for the classroom is evident. I really enjoy that this professor pushes professional development, website editing, show submissions, and so much more in addition to the classwork.' Other students commented on the physical space and congestion with Creator Space laser access, however this comment focused on the readings I implemented, which I will continue to do. The student-led discussions were relaxed and excellent ice breakers before launching into critique.

This course is stacked with Advanced Printmaking. Please see those comments.

Official observations are scheduled for this course in Spring 21. Students are already operating at a higher standard compared to Fall 20. This will be evident as they progress through the pathway.

This course is the ideal time to experiment and push the possibilities of printmaking. Students have learned technical and formal aspects at the 300 level, and should have a steady path by Advanced, allowing Intermediate to mix processes and fully understand the implications for choosing the various print mediums. My research crossed mediums and introduces technology. The excitement of laser engraving, light-sensitive emulsions, textured surfaces, and discussions of contemporary artists working with these mediums are all compared and used as inspiration for this course. These are not only the museum and gallery names, but also younger talent gaining attention on social media, through podcasts, or weekly publications such as Colossal Art magazine or Hyperallergic.

In addition to delivery and format updates (above), I invited Clinical Associate Professor Kathryn Vajda (Alfred University, New York) to present to the class about her recent exhibitions which focus on large-scale digital printing, color, and the global climate crisis. Her work was specifically linked to the course via Photoshop techniques she employs which are also used within screenprint.

Advertised as an event for Cultural Credits, all Winthrop students were able to attend, as was the general public. Students saw the benefits of professionalism, dedication, and variety of ways printmaking can be extended into the digital and contemporary realm.

Develop and challenge further procedures and methods of critical evaluation *refined and altered for Fall21.

Students have written and verbally presented concepts and strategic plans for their project proposals. Each proposal is critiqued by the class and given ideas to further enhance and refine. This is usually in the form of increasing project complexity. Secondary sketches or visuals are often required before work directly on copper plates, printing out film positives for screen processes, or woodblock carving. Beyond visual and verbal evaluation, students benefit from 1:1 office hours and discussion during work periods. These smaller conversations solidify and refine concepts further for stronger results as identified by final production of precise and conceptually rich work. Students regularly meet this target and benefit from the extra scheduled time, monitored student support hours, and open print access to reach it.

- A) Students fully met this SLO as determined by strong critique verbal participation and above average involvement. This result is because of a smaller studio size and the general nature and format of the communal print studio space.
- B) Students required reasoning and justification for critical comments, opposed to overtly positive and surface level applause. Time was spent to reinforce the point of critique and various delivery methods to truly enhance and promote an artwork / concept from all angles.
- C) I plan to continue to vary my critique strategies by leading some myself but also appointing a student to take charge. This accountability works best at the 400/500 level, with some planning. I am confident with F2F critique, and hope to move past the sterile Zoom version which seemed stressed this term.

Persuasion and Propaganda, VCOM, 425 / ARTS 373, 001,

Conversations with new Department of Design faculty member, Elizabeth Dulemba and myself, led to clear benefits of merging the Introduction to Printmaking class and Illustration: Persuasion and Propaganda. This Design course is heavy with traditional printmaking content, and benefit from my specific skills. We decided to increase accessibility by making it 100% virtual, opening it to ARTS and VCOM students, and by incorporating contemporary examples of protest art from obvious global concerns impacting our students at this very moment (Women's March, US Presidential election, Black Lives Matter, and more). Lab fees were used to cover take-home art kits, and included all the essentials for introductory printmaking processes in linocut, drypoint, screenprint, and stamping.

"I really enjoyed this course both because of the projects themselves as well as the professors. I think that having joint professors for a class like this is extremely helpful for getting feedback and ideas from two different professionals and really helped me to improve both my work and how I think about my work for the class. I also really enjoyed being able to try different printing methods for each of the projects and it felt like an interesting and fun way to explore an issue and a media. Overall I enjoyed both the class and what it taught me!" Even with some conflicting feedback in critiques, both Professor Dulemba and I managed to talk through and justify the variation to students, simulating real-world experience in the design and print industry. This class was truly unique and enjoyable to students and faculty.

Co-teaching this course allowed for beneficial sidebar discussion, and after class deliberations as we navigated the new online environment, student concerns we didn't account for, and general responses to course assignments (positive and negative). A highly interactive and verbal class structure, students played an intricate roll and had very clearly voiced opinions - rather appropriate for the class. We did increase the number available work periods and push back deadlines for all projects, in response to lethargic waves during the semester. We look forward to approaching this course again for a F2F model. I predict more ambitious projects, made on a larger scale, and a greater sense of energy, while working on the communal printmaking space. Students were given access to the printmaking studio, of which none took advantage of.

Combining the ARTS and VCOM students within this unique course offering, it was logical to invite an artist to show technique specific work, with a direct link to current student assignments. Conceptually, students forged their own path, but by inviting Associate Professor Rachel Singel (University of Louisville, KY), a proficient printmaker and excellent example of the etching process, students were able to hear and see a professional example of an artist talk with equal attention to process, visual imagery, and intentional meaning. Singel's talk became the perfect introduction to the drypoint assignment.

The co-learning from our specific skillset was incredibly useful. I would constantly play off of the design elements from Professor Dulemba's lecture, and roll in examples of contemporary artists pushing their conceptual and material ideas. The majority of students being design majors, it was fascinating seeing their excitement when introduced to international artists working today, with materials and styles unfamiliar to them. It was a personal goal (achieved) to remove the computer screen and drawing tablet barriers, by incorporating hand-drawn imagery without erasers (drypoint etching) and stripping back designs to one or two color separations, again by hand, during the screenprint process. Students benefit from the give and take discussions of fine art vs. design elements, saw crossovers and clear differences. As printmaking courses are taught digitally by others, multiple tips were borrowed. We switched to water-soluble inks for easy at-home clean up, reduced image working size, and incorporated multi-angle cameras to give various viewpoints of my working station when giving demonstrations.

The student will layout, design, and produce 4 projects related to a social and/or political persuasive statement.

Assignment were broken down into four different print techniques, each building upon the previous skills learned. Design feedback was ample before moving forward to final product. Final prints were critiqued by the group and digitally documented for portfolio hand in by the end of the course. We also scheduled time to approach an assignment again for improvement, by adding an additional layer of complexity, attempting a printing process again, and correcting documentation. During this time, concepts were linked to one, over-arching concept called the 'Soapbox Project', which became their main cohesive body of work. Students were challenged during each new concept proposal, to tie the current project back to the previous.

A) Targets were met. Targets were not met to an exceptionally technical degree, but did conceptually and through design proposal.

B) Students were often unaware of time required to complete a task, even after timelines and suggested scheduled were supplied to them. Spending four hours on a print seemed to be asking a

lot of them. Critique style was new for me, and quite different between design and fine arts expectations. I found the constant need for approval before trying or moving forward to be a hinderance to learning and meeting deadlines, but do see relevance to real-world working expectations with clients.

C) Group printing, pair printing, and communal studio use, will increase confidence, quality, and production of all the assignments provided. This course will flourish if studio facilities can be used. Strict deadlines and less flexibility, not during a global pandemic, will also instill a sense of urgency and accountability within all of our students.

Relief Printmaking, ARTS, 336, 001,

A historically popular course within the department, relief print was previous structured heavily around linoleum prints, and Akua brand, water-soluble inks. Instead, I changed the courses to logically build upon one another, allowing students to familiarize themselves with the studio, tools, and general process. As this course does not have a prerequisite, I accounted for three of the incoming students have little to no background in art making or critique. Beginning with a black and white hand-carved MDF board, focus on texture and figure/ground drawing basics, allowed for learning press setup, ink consistency, and the detail needed to achieve an equal edition. These introductory processes led to exciting laser multi-woodblock exploration, a complicated color reduction, and ended in a less strenuous repeat pattern assignment which did not require press use. Assignments were logically spaced to account for additional studio access, work periods, and Creator Space open hours. A larger class, instructional time was split into online critiques and lectures, mixed with in studio 1:1 printing assistance and demonstrations. This splitting of instructional space encouraged students to keep on top of image documentation, which lessened the burden during the final evaluation period.

An unfortunately low response rate, even after giving class time and reminders. Of the 4/9 responses, comments were mixed. This is surprising, as this course was the most active, engaging, and productive group of the semester. Critiques were helpful and challenging, and work quality increased. Comments do not appear to match the grades received. Overall, the course did very well. I believe expectations for high grades which are not always met, are at the forefront when writing these reviews. Students fail to take into account how exceptional a grade such as a B+ is, how difficult it is to achieve that, and how heavily research and studio access time is weighed in the clear syllabus outlines. I'll choose to focus on, 'The course was great and I feel like this course has improved my printmaking skills'.

Three formal reviews occurred for this class, as this session was virtual and best fit for schedules of reviewers. Future reviews will be scheduled across courses and spread out throughout the term.

Assistant Professor Sutton: "Professor Calvert's handle on contemporary print and historical processes were evident throughout all of the feedback to the students"

Professor Oremus (Fine Arts Department Chair): "The learning environment he established is one of trust and demonstrated professionalism. It is also clear that he bases instructional goals that reflect high expectations for all students exhibiting pedagogical skills relevant to the subject area and best practice based on current research".

Associate Professor Blood (External review): "For a student who hadn't done the work, Myles asked gently probing questions about what was being presented in a non-judgmental fashion, drawing out discussion from said student and making suggestions for research based on their answers."

Of the above glowing comments, I am encouraged and motivated to continue along this successful track. I chose to focus on clear indication of a professional, positive, and engaging learning environment being portrayed, through the indication of those working within the industry. It is clear I set the bar high and expect technically proficient results, while still being able to balance humor and an approachable atmosphere with the virtual and physical studio.

Woodblock relief printing is one of the earliest and traditional printing processes, as it references history of the printed image and text, contemporary artists are constantly pulled into play. Readings and podcasts were introduced from the Pine.Copper.Lime printmaking resource, which feature international artists working specifically with the medium. Students presented and led discussions on these readings, and made connections to their own research and interests. The incorporation of the laser with the woodblocks are one way to get photographic results with traditional inking processes. This technique is excitingly new and not fully explored or refined in the contemporary print circles. I have written articles and posted research recently on this emerging topic.

North Carolina based artist and fellow Speedball demo artist, Raj Bunnag (MICA 2012), was invited to present to the class his most recent body of work of intensely detailed hand-carved woodblocks. With his recent success at his first solo exhibition in Thailand, Raj's clear commitment and dedication to the process of relief printmaking was a perfect fit and inspiration boost to the class during the pandemic. Exploring mythical creatures, drug culture, police brutality, and discrimination, Raj is truly a example of an artist using traditional processes that address contemporary global issues.

Establish standards of printmaking craftsmanship and presentation. *SLO updated moving forward

First hand observation of technical studio processes, in addition to presentation during critique, are primary indications of student learning and assessment. This also included virtual image sharing, accounting for proper use of photo editing software (Adobe Photoshop), and PowerPoint/Keynote projection. Final portfolio submission, virtual and physical, allowed for a tangible visual on craftsmanship and presentation. Students greatly improved on this SLO as the course progressed, and were able to see (and often correct) registration issues, white balance issues during documentation, and other specific expectations of assignments.

A) Room for improvement, always. Students quickly learned the importance of paper handling to ensure clean, smooth, and well registered prints. Sound simple, the concept becomes more complex when applying inks, pressure, and multiple passes through a press. Assignment two demonstrated increased white border space on physical prints, and a better understanding of ink thickness. Each assignment added to existing knowledge and incorporated one or more additional challenges.

B) Preparatory research and expectation of time to accomplish a task, is constantly overlooked. This leads to poor planning, rushing, and ultimately a decrease in print quality.

C) In addition to existing new expectations (handing in sketchbooks, interim grade 1:1 discussions, and built in progress / plan critiques), I will collect sketchbooks (where the majority of research is completed) at interim break, increase the grade weighting giving to research and planning, and encourage the use of a digital sketchbook, if students choose to primarily work digitally.

Graduate Printmaking, ARTS, 652, 001,

This course was stacked with Relief Printmaking, allowing for the graduate student (Tricia Schmoutz) to benefit from formal instruction, group critique, and introductory through to advanced relief printmaking processes, as to add to her skillset while creating thesis work. This course would ideally operate as a separate group of many interested graduate students, and is an excellent goal for the future growth of the program. In the current form, the expectation graduates are given additional feedback, guidance, and studio access, to take learned processes and adapt them further to their research. The pairing with Relief was successful, as the pairing could be tailored to any specific printmaking class, as per the desire of the graduate student. Having graduates working alongside undergraduates, raised group expectations and allowed for an additional experienced voice during critique.

n/a

Discussion with faculty members on Tricia Schmoutz's thesis committee, were formal ways to assess and debate the course and its usefulness to Tricia. These discussions were via Zoom formally, or informally in passing. Participating members include: Professors Seth Rouser, Alice Burmeister, Michelle Livek, Laura Gardner, and Claudia O'Steen. Most notable comments included an increase of productivity, a drastic shift in work completion, refined talking points, and some clarity in direction of work.

Please see comments on Relief Printmaking. As offerings of this course appear to be frequent, it is rare they are selected by graduate students. I am hoping my recent acceptance as Graduate Teaching Faculty appointment, will allow me to build stronger relationships to our current and incoming graduate student body, which will interest them in using the printmaking facilities for their research. Attended conferences (virtual and in person) highlight graduate research in printmaking, often via panel discussion, presented papers, and/or demonstrations.

Students will develop and produce a unified portfolio of work that reflects their personal line of creative research in line with the conceptual and technical content of the course.

Portfolios are given individual assignment critiques and group feedback, which result in a physical submission of a body of work. Written and verbal explanations connect project to project, demonstrating a progressive narrative. Rubrics cover specific assignment evaluation, focusing on concept readability and justification, technical requirements (such as paper dimensions, amount of pieces included in an edition, and pristine paper borders), and ability to verbalize ideas through to completion. I would like to see increased quality, exploration, and refinement within submitted work. For a graduate level course, I expected the student to incorporate other mediums and to try push the possibilities of the facilities. Portfolio submission was professional and promising, but lacked excitement and academic rigor.

A) The student progressed well in the class and benefit largely from the interactive and community atmosphere. The time felt to be a time of escapism to create and indulge. Output (quantity of prints) was below average, however the learning curve greatly increased. New skills with the laser engraver, Photoshop, and etching press were acquired. My expectations were not met, but I do believe the student has a clear increase in knowledge and skills which they will take further into additional work.

B) In this instance, minimal work occurred outside of directed class time. Clear structure, solid deadlines, and no room for deviation, proved to be the most beneficial way to encourage progress. May suggestions were appreciated and received, yet often resulted in delays, needing further clarification, creating much wasted time.

C) I plan to schedule specific dates where graduate work is assessed and evaluated, and not rely on the student to set these dates. Simply stating clear deadlines, meeting times, and not assuming the student will reach out for assistance eagerly (accountability), may help foster greater independence in the studio space.

Graduate Research B, ARTS, 601, 001,

This relatively new course serves as additional instructional and feedback time from faculty who may not be part of the graduates core committee. I am in favor of this format as it allows students and faculty to all be on the same time during their academic program. I see this course as an opportunity to inform and dissect student work, from a viewpoint they may be quite different from their own. This course becomes the disruptor, allowing for varied research perspectives, additional support, and pathways for forging new ideas. I hope the format of this course remains similar, with rotating faculty members, meeting for 1:1 student discussion and feedback. This intimate interaction is often and time is often yearned for my graduate students, as indicated in past course evaluations. If offered this course again for Spring 22, I may include an additional meeting to conclude the term, having all faculty and students present, ideally in person. The lack of studio interaction and currently Zoom culture worked, but could have been much more successful in physical student studio spaces. It has been fulfilling to see recommendations and development has been made, based on our input (Calvert, Stock, Parks), when students presented their thesis proposals at the end of term.

n/a

Observations may not be applicable for this course. The structure of a 1:1 studio visit, hour-long session, is often organic and less structured for observational purposes. Time spent may include shared readings, discussion on prepared readings, progress of works in progress, evaluation of readability of displayed work, and suggestions for further research. Interim review allowed for the three faculty involved to critique one another, the course structure, and student progress.

I am often linking contemporary artists to the interests and working habits of our graduates. Links are frequently made early to historical influences yet these contemporary connections need to be made in order to challenge and forward the research being presented. These artists are collected from international art fairs, a series of subscriptions to e-publications, and current global exhibitions.

M.F.A. students will be able to clearly and effectively communicate ideas inherent to their creative practice to the art/design communities, the public, and in formal or informal teaching situations.

Both written and verbal skills have been assessed in this course. This was captured through written project statements, artist statements, group presentations, and 1:1 discussion. Assessment factored in editing and revising of writing, and refinement and clarity of speech when describing artworks and

concepts.

- A) Initial meetings provided a framework for expectations of the course. By the second half of the course, there was a clear indication of improved writing, narrowing in on specific concepts, and formalizing of what materials / steps would be needed to realize gathered research. Expectations were met.
- B) The graduates appeared more receptive and open to suggestions for research directions than initially expected. Previous experience made me assume they would be less likely to attempt a new medium, or look at an artist wildly different from their current focus. This openness to listen, talk about, and attempt something new, has informed their current direction greatly.
- C) I plan to incorporate more group discussion in addition to 1:1 feedback meetings. The graduate cohort is small, so this can be possible. This grouping should help give a greater sense of community and support, as previous comments have mentioned a lack of familiarity and sense of belonging. This course lends itself well to a more social environment, and doesn't always need to be hosted within a studio setting.

Advanced Printmaking, ARTS, 536, 001,

Following improvements and plans suggested from Fall20, this course did not deviate from a solid plan and structured time. Stacked with Intermediate Printmaking, the Advanced students became ambassadors for the printmaking studio, and incredibly helpful when giving demonstrations for complicated techniques. General class work periods allowed for additional 1:1 discussion with the Advanced duo, and created opportunity to push their work beyond the proposed plan. These students follow the critique schedule of ART436, even if work was incomplete, in order to get group feedback beyond my own. Students led reading discussions which increased their ability to critique and refine thoughts into informed opinion. Again, there are hopes to build a print following over the next few years to ideally not stack these two courses.

'Professor Calvert is really great at giving demos and giving helpful tips for each form of printmaking. He constantly encourages students to think outside of the box and try new things. His critiques are fair and he is really approachable. I rarely feel nervous about asking him questions or asking for help and he normally asks all of us about our day and our plans so it feels like he is interested in us as individuals rather than just students'. Wonderful. Comments like this from students who have had different temporary teachers until their final year, are great to hear. I strive for an approachable, professional, and active studio presence.

Of the two seniors in this course, one had additional focus in sculpture and the other drawing. Assessment of their work was often with Professor's Cassidy and Rouser, making connections to the different mediums yet combining efforts to solidify concept across them. We used this time to ensure we were all on the same page with how to maneuver these students to the next level with their work. These pairings proved to be beneficial as both students received outstanding graduating senior awards, and numerous other acknowledgments during senior exhibition and the Winthrop Galleries Juried Exhibition.

As an advanced course, it is the closest to my current research and interests as a practicing artist and printmaker. Assignments were introduced to make use of existing technology (Creator Space laser) which is still new within the printmaking circles. Readings and podcasts were assigned and discussed at length about contemporary printmakers making waves, globally. These articles were pulled from 2020 conferences (MAPC / SGCI) and the contemporary printmaking podcast, Pine Copper Lime. My finger is on the pulse via professional online groups, social media postings, and constant following of the major editioning studios. Due to recent aggressive job searching (which led to my current position), I am familiar with a vast amount of institutions who focus on printmaking, expanded media, and cross-media advancements with the medium. My goal is to make Winthrop another one of those progressive hotspots.

In addition to delivery and format updates (above), I invited Clinical Associate Professor Kathryn Vajda (Alfred University, New York) to present to the class about her recent exhibitions which focus on large-scale digital printing, color, and the global climate crisis. Her work was specifically linked to the course via Photoshop techniques she employs which are also used within screenprint. Advertised as an event for Cultural Credits, all Winthrop students were able to attend, as was the general public. Students saw the benefits of professionalism, dedication, and variety of ways printmaking can be extended into the digital and contemporary realm.

Develop verbal communication skills specific to printmaking *updated and refined for Spring21

As students were introduced to new papers, technical processes, and tools, clarity and specific use of those terms became critical when seeking out assistance or further clarification. An example being the differences between three blankets used on the etching press. Each blanket serves a different purpose, and depending on the matrix going through the press, one, two, or three may be used. Students were always asked to clarify and describe verbally their intentions before giving assistance, to ensure accuracy in my advice. This became vital during the stacked class with Intermediate Printmaking working on different learning levels or entirely different processes. These skills were further enforced and demonstrated during critique, where prints, processes, and techniques were explained and technical feedback given to improve further. Within the first month, students quickly adopted langue vital to the process at hand, which will follow well into expectations within industry.

A) All students met this SLO as specific langue is used and reinforced throughout the printmaking specialism course flow. Any confusion is met with an explanation of terms and is generally a refresh statement and often unnecessary.

B) Students know and are confident with terminology, but often struggle to muster up the correct and specific words for fear of sounding 'too knowledgeable' on the subject.

C) Generally I am pleased with how this SLO has been met. Reinforcing it earlier in the lower level courses will only enhance the more complex and refined terminology expected at this level. This will elevate writing and success during exhibition and residency applications.

Directed Student Learning

Spring 2021 - Ongoing

Graduate Thesis Committee - Patricia Schmoutz, Master's Thesis Committee Member, Development of an individual creative body of work, resulting in a thesis exhibition. Group and 1:1 guidance on research, and critique of produced and written work., 1, Schmoutz

Spring 2021 - Spring 2021

Framing Workshop, Supervised Scholarship or Creative Activity, A dedicated framing workshop to assist students who were curated into Professor Shaun Cassidy's student exhibition in the Lewandowski Student Gallery, on campus.

One Year to Go : March 9 - 22, 2021, 3

Course Development of Assigned Courses (CVPA)

Spring 2021

ARTS112 - Introduction to Art, Degree Program, All incoming Fine Arts freshmen and majority of transfer students,

Updating of course goals to align with department goals and needs of incoming / transfer students. Rewritten goals outcomes created alongside Professors Anne Fiala, Kyle Sweeny, and Stephanie Sutton. Consultation with Art History faculty to no longer require ARTT112 for Art History students has led to course description changes.

Academic Advising

No activities entered.

University / College / Department Committees

University

Spring 2021 - Ongoing

Rules, (Winthrop University)

Fall 2020 - Ongoing

Diversity, Equity and Inclusion, (Winthrop University)

Awards and Scholarships, (Winthrop University)

Health, Safety and Facilities, (Winthrop University)

Scholarly Contributions and Creative Productions

Artistic and Professional Performances and Exhibits

Completed/Published

Calvert, M. (2020). Emerging Details - stone lithograph on 2 pieces of 2ply Japanese paper. *Print Club of Rochester 89th Annual Member's Exhibition*.

Accepted

- Calvert, M. (2021). WWMcQD? (What Would McQueen Do?) - screenprint, sublimation, ink modified 32x32" print. *The Delaplaine Arts Center - National Juried Exhibition*. [\[Attachment\]](#)
- Calvert, M. (2021). Construct (multi-copper plate etching, 2 ply Japanese paper, cotton rag paper, 24 x 39"). *Anderson Arts Center 46th Annual Juried Show*. [\[Attachment\]](#)
- Calvert, M. (2021–2023). Habitat I - copper plate etching, gampi, Arnhem paper. CONNECT: Small Prints by Members of the Boston Printmakers.

Submitted

- Calvert, M. (2021). Habitat I and II (two copper plate etchings). *27th Parkside National Print Exhibition*.
- Calvert, M. (2021). A Sturdy Stance (large copper etching, shaped plate). *34th Annual McNeese National Works on Paper Exhibition*.

Journal Article

Completed/Published

- Calvert, M. (2021). So Saturated, It Hurts. *The California Printmaker / The Journal of the California Society of Printmakers*.
- <https://www.caprintmakers.org/the-california-printmaker/>

Other Scholarly Work

Submitted

- Calvert, M. (2021). 2021 Mini Print-by-Mail Publication Program.

Presentations

Completed/Published

- Calvert, M. (2021, March). Artist Talk (Winthrop Galleries). *De Novo II: New Faculty in the College of Visual and Performing Arts, 1hr lecture and follow up Q&A*. Winthrop Galleries, Winthrop University - Rock Hill, SC.
- <https://www.winthrop.edu/galleries/current-exhibitions.aspx>

- Calvert, M. (2020, October). Artist Talk (University of Louisville) - presenting to Intermediate Printmaking students. 1hr talk, follow up Q&A. University of Louisville, Louisville, KY: Associate Professor, Rachel Singel.

- Calvert, M. (2020, November). Instagram Live Event - Viscosity Printing with Myles Calvert (1hr demo, Q&A). Talking Shop. Virtual (Zoom) hosted by Instagram Live: Speedball Art. [\[Attachment\]](#)
- <https://www.instagram.com/p/CHML0ZGgie2/>

- Calvert, M. (2020, August). Artist Talk (Bangalore University) - 1hr lecture, Q&A. Tea Talk 2020. Instagram Live: Professor Panjit Sharma, Department of Fine Arts, Bangalore University. [\[Attachment\]](#)

<https://www.instagram.com/stories/highlights/18090398761174483/>

Awards and Honors

Spring 2021 - Ongoing

Graduate Faculty Status Awarded, Winthrop Graduate Faculty Council, Teaching, University

Contracts, Grants and Sponsored Research

Completed

Virtual Screenprint Demonstration, Funded by Speedball Art (December 11, 2020 - December 11, 2020), awarded December 11, 2020, Completed, Fall 2020, PI Myles Calvert

Funded - In Progress

Virtual Printmaking Demonstration, Funded by Speedball Art (June 5, 2021 - June 5, 2021), awarded June 5, 2021, Funded - In Progress, Summer 2021, PI Myles Calvert

Virtual Advanced Screenprint Demonstration, Funded by Speedball Art (May 28, 2021 - May 28, 2021), awarded May 28, 2021, Funded - In Progress, Summer 2021, PI Myles Calvert

Tamarind Institute - Summer Workshop, Funded by Professional Development funds (July 12, 2021 - August 6, 2021), Funded - In Progress, Summer 2021, PI Myles Calvert

Demo Artist and Representative, Funded by Speedball Art (January 1, 2020), Funded - In Progress, Fall 2020, PI Myles Calvert (100%)

In Preparation - Not Submitted

Department of Fine Arts Laser Engraver Purchase - Grant Application, Funded by Hearst Foundation (June 30, 2021) (\$70,000.00), In Preparation - Not Submitted, Summer 2021, PI Myles Calvert (50%) with PI Karen Oremus (50%)

Professional / Discipline Related

Fall 2020 - Fall 2020

Southern Arts Society, Juror, King's Mountain, North Carolina, United States,

Juror for two exhibitions, selecting 1st through 3rd place, in various categories, for cash prizes.

Brief:

Nature Reconsidered art competition and **Trail** photography competition opened this week at Southern Arts Society in Kings Mountain. Both are judged shows with cash prizes.

Nature Reconsidered is an art exhibition and competition sponsored by Southern Arts Society that aims to explore the ever-changing relationship between humans and nature. Artists were asked to create work that references, investigates, challenges, and/or celebrates our relationship with the natural world. There is a wide variety of media featured in the show – painting (oil, watercolor, acrylic, pastel), drawing, glass, photography and mixed media. Twenty-five artists from around the region entered 57 pieces of work for this years exhibit. Entries are down for this show, primarily due to the Covid-19 pandemic, but the quality of the work is still impressive to see.

The **Trail** photography competition is sponsored by the Kings Mountain Gateway Trail and Southern Arts Society. This exhibit features photos taken on the Gateway Trail over the past two years.

Photographers walked the trail in all types of weather to seek out flora and fauna to photograph for a

chance to win a cash award. There are 27 entries from 11 photographers in this show. The butterfly garden at the top of the Gateway Trail is a prime spot for great photos and is well represented in this show. Much of the trail is surrounded by trees which requires photographers to be patient and search out interesting wildlife to capture on film.

6

Fall 2020 - Ongoing

Southern Graphics Council International, Member, Various, United States,

An active member since 2016, SGCI has been a central hub for my printmaking practice. A 20-artist portfolio was accepted for SGCI 2020 Puerto Rico, which has been postponed to 2023. SGCI 2021 MakeReady Conference (a virtual event) is scheduled for April 10th and 11th. I have submitted an application to be a mentor to printmaking students, and to represent Winthrop University.

About:

SGC International is an educational non-profit organization committed to informing our membership about issues and processes concerning original prints, drawings, book arts, and handmade paper.

Significant dialogue and exchange of technical and critical information occurs each year at our annual conference, which draws participants nationally and internationally. Our awards, publications and exhibitions promote greater understanding, scholarship, and enjoyment of these art forms to the public at large.

Originally formed as Southern Graphics Council, a regional organization for educators of print in the U.S. South, we have grown over the years into the nation's largest organization of printmakers. We now have representatives internationally, and in 2010 changed our name to SGC International to reflect this broader scope. While the SGC International mission focuses on printmaking, we welcome everyone interested in advancing the dialogue of art, its education, and its processes.

Boston Printmakers - An International Association of Artists, Member, Boston, Massachusetts, United States,

Recent acceptance into the Boston Printmakers has allowed for website publicity and entry into a travelling members' exhibition. Membership is by nomination and an annual selection process. Future funded opportunities for residencies abroad and exhibitions are often proposed.

About:

The purposes of the Organization are to:

- Promote public knowledge, understanding, and support for printmaking
- Encourage and support artists working in printmaking
- Promote excellence in printmaking
- Support innovation within the field of printmaking

The Boston Printmakers has provided Boston and New England access to fine art printmaking since 1948. We have donated our print collection to the public through the Boston Public Library. We add to this collection every two years with a Purchase Prize when we sponsor the North American Print Biennial, showcasing printmakers from the United States, Canada and Mexico. Biennial exhibitions

are juried by curators of national stature. Ours is the only show like it in New England and is open to the public. The show informs artists, faculty, students and the public through fine examples of all print media, while recognizing quality printmaking. We support professional experience, further learning and promote excellence in printmaking through our Student Print Exhibition, which runs concurrently with the Biennial. We sponsor student cash prizes for this exhibition as well. We encourage dialogue in the print community through our members' newsletters. We organize traveling shows and member shows, which always debut in the Boston Area and provide further cultural and learning opportunities to Boston and greater New England. Our traveling shows highlight works by members from U.S., Canada and Mexico and exhibit the breadth and diversity of printmaking today. We also support international exchanges and sharing through printmaking exhibitions and travel opportunities that bring us beyond North America. The Boston Printmakers is a non-profit, organization that is fully run by a volunteer board of directors.

Mid America Print Council (host: Kent State University), Member, Kent, Ohio, United States,

The MAPC 2020 Conference (Power of Print: Resistance and Revolution) was postponed due to Covid-19. My curated exchange portfolio exhibition was accepted and will be showcased in 2022.

I attended the virtual symposium (October 17-18, 2020).

About:

The Mid America Print Council is an educational and community-based organization that focuses on all print related arts. Embracing both time-honored and innovative approaches, we promote awareness and appreciation of traditional and contemporary forms of printmaking. We are an inclusive association for individuals and institutions, administering the sharing of technical and critical information regarding print. Honoring our predecessors, we aim to bring new and sustained interest to this unique medium. Active on multiple platforms, MAPC is an organization that provides members with access to a network of printmakers, resources, opportunities, newsletters, and a biennial conference that features speakers, workshops, panels, shows, and exchanges. Through calls for participation, we organize members' exhibitions and publish The Mid America Print Council Journal. Our goal is to recognize, advocate, and continue research in historical, current, and future print technologies.

The Print Club of Rochester, Member, Rochester, New York, United States,

An active member since 2017, I have been accepted into multiple member's exhibitions, winning awards, and have given members tours of printmaking facilities while employed by Alfred University. In 2019, my Introduction to Printmaking course paired with the PCoR to print laser woodblocks (giving PCoR members facilities and studio access) in exchange for portfolio mentorhip ship sessions. This type of community partnership exchange is a program I would like to intitiate with Winthrop students.

Brief

"To stimulate interest in and appreciation of old and contemporary prints; to promote education in respect to them, to encourage the ownership of good prints; and to assist in the production of prints."

Founded in 1930, The Print Club of Rochester has a 90 year love affair with the fine art of printmaking and prints. Originally established by 22 print-lovers, the club has continued and grown

into the longest continually running print club in the United States. Today the club is committed to the encouragement of traditional and contemporary methods of printmaking. We look forward to a future of new ideas and directions in printmaking.

Spring 2021 - Ongoing

York County Arts Council, Member, Rock Hill, South Carolina, United States,
Individual Giving Membership - Supporter.

Other University / College / Department Service

Spring 2021 - Ongoing

CVPA Scholarship Gala, (Winthrop University)

Spring 2021 - Spring 2021

Gateway, (Winthrop University)

First Look Fridays - Friday, April 16, 2021, (Winthrop University)

First Look Fridays - Friday, February 12, 2021, (Winthrop University)

Fall 2020 - Ongoing

Printmaking Studio Development, (Winthrop University)

Curriculum Development

Spring 2021

Printmaking, Track/Concentration/Course Sequence,

The entire printmaking sequence has been streamlined and now mirrors the sequence in Drawing and other mediums. Course descriptions were updated, replacing outdated terminology, including the addition of technology within the medium, and more closely aligning to the goals of the department. Working alongside Karen Oremus, we refined five existing courses, rewriting goals and outcomes, and developed one new course. All proposals were approved by committee.

ARTS 334 Beginning Printmaking - new course approved

The creation of the Beginning Printmaking course aligns with the other Department of Fine Arts Studio concentrations which are composed of a Beginning, Intermediate and Advanced course in each area. Currently, Intermediate and Advanced printmaking courses exist in the curriculum, but there is no Beginning. The proposed Beginning Printmaking course is a survey that introduces students to the various processes and techniques of the medium. This is a curricular offering that is featured in printmaking concentrations in academic institutions internationally.

ARTS 335/336/337 Screenprint / Relief / Intaglio - updates approved

The justification to change the course descriptions and titles was to accurately reflect what occurs in the courses. In addition to serving students in the printmaking discipline, these courses also function as an elective for all other Fine Art concentrations, including students who minor in our program.

These courses are open for all students at Winthrop University as an elective.

ARTS 436 / 536 Intermediate Printmaking / Advanced Printmaking - updates approved

The justification to change the course descriptions and titles was to accurately reflect what occurs in the courses. We have changed the designator from ARTS 437 to ARTS 436 to align better with the printmaking sequence (334/ 335/ 336/ 337/ 436/ 536/ 636)

ARTS / General Education - ARTS334 Beginning Printmaking, Course,

ART334 (Beginning Printmaking) submitted and approved as a GenEd course.

Competencies satisfied: 1,2,3,4.

Offered in Fall semesters.

Community Service

Spring 2021 - Spring 2021

York County Arts Council, Juror, Rock Hill, South Carolina, United States,

Awarding Honorable Mention, 3rd, 2nd, and 1st prizes in the categories of Drawing, Painting, 3D, and Mixed Media to middle and high school student artworks. One additional award, the Jimmie Matthews Best in Show, was chosen for a high school student entry.

Brief:

The Arts Council of York County and Rock Hill School District Three present the annual Teachers' Choice Youth Art Exhibition - featuring selected artwork by students from high, middle, and elementary schools. This exhibition has been created in honor of Youth Art Month, and will be on display in all three galleries at the Center for the Arts, 121 East Main St., Rock Hill, from February 12 - March 14, 2021. The high school and junior high school winners will be announced for mixed media, painting, drawing, and sculpture on Thursday, March 4, 2021.

PARTICIPATING SCHOOLS

HIGH SCHOOLS

Northwestern High School | Rock Hill High School | South Pointe High School

MIDDLE SCHOOLS

Castle Heights Middle School | Dutchman Creek Middle School

Rawlinson Road Middle School | Saluda Trail Middle School | Sullivan Middle School

6 2021-02-12, 2021-03-14

Faculty Development Activities Attended

Fall 2020 - Fall 2020

Workshop, WOTC 101 - Winthrop Online Teaching Certification, Winthrop University, Rock Hill, South Carolina, United States, 10,

This online course is designed to help you learn the theories behind online learning and how to design and develop an online course in the Blackboard learning management system.

2020-07-24, 2020-07-31

Workshop, WOTC 102 - Winthrop Online Teaching Certification, Winthrop University, Rock Hill, South Carolina, United States, 10,

This course teaches the technical and procedural skills integral to facilitating and managing an online course. Participants will build on skills learned in the WOTC 101 course in order to design and deliver exemplary courses based on standards derived from the Blackboard Exemplary Course Program rubric.

2020-08-07, 2020-08-14

Workshop, Diversity, Equity, and Inclusion: What's My Role - Part 2 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

This workshop introduces participants to the concept of being an ally. Participants explore how it's possible, and why it's necessary, to work toward access, inclusion, and support for marginalized and underrepresented students, faculty, staff, and community members, and for greater equity in all parts of our institution—even from our positions of privilege.

2020-08-28, 2020-08-28

Workshop, Racism and Ethnocentrism - Part 2 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 3,

Talking about race, racism, cultural difference, nationality, and ethnocentrism can be challenging for many people. It can be tempting to keep our discussions at a surface level, so as to avoid hurt, anger, shame and guilt. But open and honest discussions on race, ethnicity, and national origin as well as basic history and context that are often neglected in the discussions, are necessary for us to address the inequities that continue to challenge our personal relationships, institutions, and society.

2021-09-25, 2021-09-25

Spring 2021 - Ongoing

Workshop, Diversity, Equity, and Inclusion: What's My Role - Part 1 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

This workshop introduces participants to the concept of being an ally. Participants explore how it's possible, and why it's necessary, to work toward access, inclusion, and support for marginalized and underrepresented students, faculty, staff, and community members, and for greater equity in all parts of our institution—even from our positions of privilege.

2020-08-27, 2020-08-27

Spring 2021 - Spring 2021

Workshop, Racism and Ethnocentrism - Part 1 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

Talking about race, racism, cultural difference, nationality, and ethnocentrism can be challenging for many people. It can be tempting to keep our discussions at a surface level, so as to avoid hurt, anger, shame and guilt. But open and honest discussions on race, ethnicity, and national origin as well as

basic history and context that are often neglected in the discussions, are necessary for us to address the inequities that continue to challenge our personal relationships, institutions, and society.

2021-09-11, 2021-09-11

Workshop, FERPA Training, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 1,

Privacy of Education Records-How much do you really know? In what instance can you discuss student grades with a parent? Can you write a recommendation for a student without their written permission? Do you have "legitimate educational interest" for every student at Winthrop? These questions will be answered in this FERPA training session.

2021-09-23, 2021-09-23

Workshop, DEI Workshop: Challenging Classism and Ageism, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 3,

The impact of classism in our society leads to many barriers on our campus and in the broader community. Exploring classism is an essential part of understanding how wealth, status, and income are intertwined with social, cultural, and historical issues in the United States. Class and classism intersect with our identities and experiences, and challenging assumptions and biases about class is an important step in creating positive change at the University. Ageism is another serious issue similar to sex, race, class, and disability-based discrimination, but experts suggest that raising public awareness about the issues ageism creates can help. As the population of older adults continues to increase, finding ways to minimize ageism will become increasingly important.

2021-01-29, 2021-01-29

Administrative Assignments

No activities entered.

Student Success Stories

Spring 2021

[Winthrop Galleries Juried Exhibition](#)

[Department of Fine Arts](#), Georgia, Howard, Spring, 2021, ARTS, Printmaking

[46th Anderson Arts Center Juried Art Exhibition](#)

[Gateway - a virtual exchange between the University of Guelph and Winthrop University](#)

Lipscomb Endowed Scholarship Recipient, Jason, Lindsay, Spring, 2022, ARTS, Fine Arts

Goals (CVPA)

Spring 2021

Student Intellectual Development:

n/a

Scholarly Activity:

n/a

Professional Stewardship:

n/a

Academic Responsibility:

n/a

Student Intellectual Development:

- Greatly improve printmaking studio facilities and accessibility to include:
- Development of stone and plate lithography with existing facilities (and one additional sink)
- Acquire a larger Takach etching press for use with woodcut, monoprint, and intaglio processes
- Acquire an additional vacuum table for screenprint to avoid overcrowding
- Acquire a set of larger, professional inking rollers
- Replace glass working surfaces (fresh glass, less pieces)
- Build course enrollment to unstack Intermediate and Advanced Printmaking
- Enlarge space to enhance general mobility and student access
- Introduce new, refined and streamlined printmaking curriculum, starting Spring 2021

Scholarly Activity:

- Secure additional solo exhibitions and publications (continued writing)
- Develop a new body of work (etchings) for 2021/2022 solo exhibition (York Arts Council TBD)
- Secure additional residencies (rolling deadlines with summer time preferences)
- Apply for sabbatical year
- Reschedule three postponed residencies (Covid19 related) in Ireland, Spain, and Switzerland

Professional Stewardship:

- Progress with ST-ARTS program (invitation from Professor Mark Hamilton)
- Continue further commitments to York County Arts Council, beyond membership
- Participate in additional recruitment and portfolio evaluation events, state-wide and beyond

Academic Responsibility:

- Utilize Winthrop support resources to apply for grant funding for department laser engraver (process started May 2021)
- Schedule and space out additional course observations from internal and external reviewers
- Complete delayed (Covid19) international exchange portfolios for the Mid-America Print Council (Ohio) and Southern Graphics International (Puerto Rico conference)
- Restart annual printmaking exchange (by student request) and initiate annual print sale (student and department fund generator)
- Build reputation and following for printmaking courses during Maymester
- Continue developing study-abroad Barcelona course with International Programs Director, Leigh Poole

Evaluations

Process	Title	Type	Evaluation Author	Faculty Response	Start Date	Due Date
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Dean	Annual Evaluation	Bellantoni, Jeffrey C	No	2021-06-30 00:00	2021-08-13 00:00
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Chairperson	Annual Evaluation	Oremus, Karen	No	2021-04-01 00:00	2021-06-30 00:00

Myles Calvert
Summer 2021 - Spring 2022
CVPA Annual Report (revised Summer 2018)
Assistant Professor
calvertm@winthrop.edu

Current Position

No activities entered.

Education

No activities entered.

Professional Licensures & Certifications

No activities entered.

Annual Overview / Highlights (CVPA)

Spring 2022

Summary Statement. Use this field to provide an overall statement of your work this year as it relates to Academic Responsibility, Student Intellectual Development, Scholarly and Creative Activity, and Professional Stewardship.:

Please see attached PDF.

Teaching

Spring 2022

Semester	Course Prefix	Course Number	Section	Course Title
Spring 2022	ARTS	206	001	2D Media Studies

Semester	Course Prefix	Course Number	Section	Course Title
<u>Spring 2022</u>	ARTS	336	001	Relief Printmaking
Spring 2022	ARTS	436	001	Intermediate Printmaking
<u>Spring 2022</u>	ARTS	491	001	Professional Practices
Spring 2022	ARTS	536	001	Advanced Printmaking
<u>Spring 2022</u>	ARTS	600	004	Graduate Research A
<u>Spring 2022</u>	ARTS	601	001	Graduate Research B
<u>Spring 2022</u>	ARTS	652	001	Special Topics in Art

Fall 2021

Semester	Course Prefix	Course Number	Section	Course Title
Fall 2021	ARTS	335	001	Screenprint
Fall 2021	ARTS	337	001	Intaglio Printmaking
Fall 2021	ARTS	437	001	Intermediate Printmaking
Fall 2021	ARTS	536	001	Advanced Printmaking
Fall 2021	ARTS	636	001	Research in Printmaking
Fall 2021	ARTT	112	002	Introduction to Fine Arts

Course Reflection**Fall 2021**

Introduction to Art, ARTT, 112, 001, 002,

Co-taught, the ARTT112 course saw substantial improvements from the previous years' 100% online format due to the pandemic. For first year students, the face-to-face interaction within the arts building and studio spaces made communication more simple and we were able to portray clear expectations while also building a positive rapport. These students snapped into a steady routine with us, as we followed a similar format of 'divide and conquer', which played to our individual teaching strengths. Professor Sutton focused on file management, CV and website development, and artwork documentation, while I covered critical reading, writing, and discussions based on relevant

academic articles. These discussions were positively received, allowed for group and independent thought, and ultimately focused objective writing with a clear purpose. The precursor to artist statements have been developed in the form of a 'Critical Studio Practice Assessment' statement. This is part of a department goal to streamline and make clear connections to future class needs. Additionally, we continued the success of using our faculty members and graduate students from the department to lecture about their independent research, which introduced new ways of thinking and working while also highlighting the specialisms and facilities available within the department.

Student comment: "This course was very phenomenal! I actually did enjoy Myles and Stephanie splitting the class into two groups and transitioning at half the semester. Although it pushed work to be completed sooner, there was still a moderate amount of time given to complete the assignments. Professor Sutton made sure we understood the concepts of what to do and had nice videos further exemplifying the assignments. Professor Calvert was great at pushing us to have our own opinions and thoughts on various topics and the readings were always very interesting and interactive. Overall, this course was great and I learned a lot as an artist and as a future educator." The received comments were generally all incredibly positive and a perfect example of how face-to-face learning is vital during the first year experience. I am happy to have this course again in the Fall. A second comment: "I believe that both my instructors provided me with a lot of new insight. I know how to professionally document my

work, and have my own artist website space now. This class was fairly relaxing and simple, which I really enjoyed. I learned to be more open about my views and standpoints and be considerate of the others around me and listen to their views. I gained a lot of new inspiration from other artists too."

During retreats and department meetings, faculty have noticed a strong incoming cohort, with clear strengths and improvements in areas of writing and critical opinion generation.

Academic articles have been updated, and will continue to be each term, which are analyzed and discussed as a class and in small groups. These articles focus on controversial artworks, exhibitions, movements, and other reflections of the contemporary art scene.

SLO #3 - students will demonstrate and understanding of personal progress and critical thinking communicated through well-written analyses

Students were supplied for rubrics and multiple rounds of exposure to reading articles, critical writing, and finally a small group-led discussion. 1:1 feedback was also given for each writing attempt. This proved sucessful and I will continue to roll it out again in the Fall.

The majority of students met or exceeded the SLO learning outcome. Students were hesitant to seek out office hours but did take advantage of the short time at the end of a course to reach out with questions. I will attempt to schedule in the last 10minutes for general Q&A availability for this first year course, moving forward.

Screenprint ARTS, 335, 001,

The purchase of additional screens, screen storage, and further general studio improvements, has made the delivery of this course more smooth and economical. My assignments were slightly adjusted to allow for more work periods compared to previous years, as was requested and noted in the student evaluations. In addition to this, more open access to the studio was provided, with some monitor support for safety and upkeep. Strong work was produced yet I still see room for improvements in terms of instilling a sense of urgency, a sense of responsibility / accountability, and an overall ownership of the studio space. I am confident that incoming students are receiving this message and it will progress through as they navigate the curriculum. A number of prints were awarded prizes in the Undergraduate Juried Exhibition.

As in previous years, design students often take this course. They also often excel in it as the process has a nice balance between planning and physical making. I am eager to propose a specific 'screenprint for design' version and have begin discussion with the Design Department.

Morale was boosted with the reintroduction of the annual print exchange (cancelled during 2019-2020). This swapping of artwork proved to build interest in the medium of printmaking and kickstarted many art collections but also highlighted the vast resources of prints available from alumni and faculty dating back to the early 1980s.

Comment from student: "Myles allowed us to take risks! This was my first time take a studio printmaking class and I really enjoyed it. Our ideas were challenged and it helped me become a better artist. I was afraid to take this course, but it's definitely something I would recommend to anyone who wants to try print!". These are the comments I strive for and am used to receiving. I am thankful this class saw their own and my, potential.

Peers and students outside of the course became intrigued and interested in the large-scale repeat pattern fabric pieces, which were displayed in the hallway. This caught interest from the design department which may have led to the Fall 2022 course being comprised of 50% design majors. *Please see attached Peer Evaluation

Continued focus and attendance at the numerous printmaking conferences has kept me involved in the medium of screenprint. I have curated a screenprint portfolio for the Mid-America Print Council conference in October of 2022, at Kent State University in Ohio, of which I plan to attend with four students.

SLO#1 this course will introduce hand drawn, photo-sensitive and experimental screenprint processes through printed editions and non-traditional formats.

Demonstrations were given for each of the above methods of developing a screen for printing. Students were then given ample work periods and outside class access to achieve their ambitious results. Rubrics and peer critique made for clear and accurate assessment.

Students met expectations with room to excel further. The number of non-majors taking the course (this round) was noticeable, and their assumptions of time commitment was not accurate with course expectations. However, majors did excel and design majors held many accountable. Design and fine art come together with this medium.

Intaglio Printmaking, ARTS, 337, 001,

This course evolved to feature primarily copper plate etching, which proved to deliver successful concepts and technically well printed work. The previous version incorporated zinc and plexiglass, which may be considered in the future. My assignments were slightly adjusted to allow for more work periods compared to previous years, as was requested and noted in the student evaluations. In addition to this, more open access to the studio was provided, with some monitor support for safety and upkeep. Students quickly realized the time requirements of the process and were able to structure their schedules to make full use of the facilities. I found that some flexibility in deadlines was gratefully accepted and did yield stronger work. Students supported one another and saw the benefits of the community atmosphere within the studio. A number of prints were awarded prizes in the Undergraduate Juried Exhibition.

Morale was boosted with the reintroduction of the annual print exchange (cancelled during 2019-2020). This swapping of artwork proved to build interest in the medium of printmaking and kickstarted many art collections but also highlighted the vast resources of prints available from alumni and faculty dating back to the early 1980s.

"Myles is a great professor and super personable with the students. He doesn't act like he is so far above us which some professors do. He was willing to help us if needed and gave us good ideas for improvements with our prints. He allowed us to switch it up a little and the idea of having a central idea for all of the projects so they are connected by

the end of the semester was such a great concept! I was worried I would fail in printmaking because of the different things needed to create one print but I ended up doing pretty well. It was a great class and was stressful but it wasn't anxiety inducing". I have been introducing 'bodies of work' in all of my classes. These central concepts can evolve and shift yet always lead to a more cohesive and clearly developed narrative within a single course. I am surprised this isn't more common.

Faculty commented on the exchange portfolio investment for this class. They were excited to see the quality in addition to quantity of output. Many of these works were presented in the Spring 2022 Capstone and Professional Practices presentations.

Personal research projects have been focused on copper plate etchings and utilization of an XY plotter. I have also been adding to the tools and equipment necessary to achieve professional editions within our existing studio space.

SLO #6 this course will introduce both historic and contemporary artists working within the medium of intaglio from diverse global communities.

Rubrics were provided for all assignments. Lectures were provided on historic as well as contemporary artists who are prime examples of the intaglio process. Process was given focus and students were assigned to introduce us to artists they found conceptually rich and valuable to their practice and ideas. Podcast interviews were utilized to reach artists working abroad via the Hello, Print Friend website.

This outcome was met to a high standard from all students. Their research into individual bodies of work was thorough and investigative. Students brought new artists into the discussion from social media but also through provided resources which were relevant and informative to their creative direction. I found it necessary to push them beyond Instagram searches, and to remind them of proper research strategies. I will lead with 'research strategies' for future classes earlier on.

Intermediate Printmaking, ARTS, 436, 001,

This course was and is normally stacked with Advanced Printmaking. In addition, Graduate Research in Printmaking was stacked as well. Often in this course, students present and propose ambitious projects which are often too elaborate to complete given their course schedule and studio access hours. Projects are rationalized and modified. This year the course was smaller than usual. This student benefit largely from experienced Advanced Printmaking and a Graduate student but needed more peers to interact with. The goal will always be to build a larger interest in this truly individualized course, through early promotion and clear course design descriptors. The processes demonstrated and tailored readings seemed to be challenging yet achievable for this level. Results were promising and technically and conceptually suitable for the course level. Variety of feedback during critique was established through visiting 'Critique Assassins', who were invited faculty to engage the group and provide unique opinions. This proved useful and engaging with such a small group where our own voices can become stale.

n/a

In one instance, I invited professors Stacy Davidson and Seth Rouser to join us as 'critique assassins' to spice up the feedback and group discussion. I am thankful for their willingness and understanding that it was necessary. Opinions were heard differently and ideas challenged, leading to a more thoughtful and thorough assessment period.

I am constantly connected to colleagues who are making waves in the printmaking world. This is best shown through exhibitions shown globally, online interviews, and real-time auction sales. I am in touch with other institutions and observant of their ways of structuring courses, use of facilities, and student outcomes.

SLO# 2 this course will experiment with traditional and contemporary approaches to printmaking

Rubrics were provided in addition to set goals and outcomes during 1:1 discussions with students. Assignments were proposed and guided.

Results were achieved at a high level. Experimentation seemed to be the motivating word, which produced impressive and physically large results. Once assignment parameters were tighter (necessary for a process), the student became less interested and passive with the task. I've learned to allow time for students to change their head space and rework solutions. At this level, they are able to manage time better but do need constant check ins. This course will improve largely from greater enrollment which will lead to more feedback and exciting idea generation. Smaller advanced and intermediate courses can be detrimental with a medium that requires community.

Advanced Printmaking, ARTS, 536, 001,

This course was and is normally stacked with Intermediate Printmaking. In Addition, Graduate Research in Printmaking was stacked as well. The Advanced Printmaking class followed an agreed upon timeline for 4 major assignments during the semester. Three of these were individual proposals which streamlined concepts and work in preparation for Capstone / Senior Exhibition. This format worked well and gave the student flexibility yet complete responsibility. This format is always successful for students in this course who wish to pursue advanced processes with the freedom to switch between printmaking materials and tools. Advanced readings were individualized to further student interest and project development. The goal will always be to build a larger interest in this truly individualized course, through early promotion and clear course design descriptors. Variety of feedback during critique was established through visiting 'Critique Assassins', who were invited faculty to engage the group and provide unique opinions. This proved useful and engaging with such a small group where our own voices can become stale.

n/a

Please see Intermediate Printmaking comments

Please see Intermediate Printmaking comments.

SLO# 1 in this course students will refine their individual printmaking process and conceptual content through scholarly and creative research

Students were provided rubrics in addition to 1:1 assignment proposal discussions. All assignments were proposed, debated, and elevated before execution. Numerous readings and thorough sketches were all assignments were present from this student, who is eagerly attending in the Fall for the MFA program. This student also outlined personal goals and needs for the course prior to enrolment.

High expectations for this SLO and others were met and exceed. Student work won an award in the Undergraduate Juried Exhibition and demonstrated conceptual and technical excellence. I learned that some students thrive off of direct feedback and excel when given the flexibility to work at their own pace with agreed upon deadlines and open communication. I will use similar styles, moving forward.

Graduate Research in Printmaking, ARTS, 652, 001,

The Graduate Research in Printmaking course was stacked with Intermediate and Advanced Printmaking - a logical pairing. The one graduate student in this class was able to receive senior-level critique while also providing MFA level critique to undergraduates. A small course grouping, made more complex with varied interests and separate syllabi. This course followed a seminar format which focused on individual readings, provided podcasts, group discussion, and independent research. Demonstrations were provided when needed, to enhance the graduates production skills but also allow for flexibility with other studios and material interests. If continuing to stack with Int/Adv, I plan to require a stronger leadership role from the graduate students in terms of leading critiques, maintaining the studio space, and adding more generally to the working artist experience. This may be in the form of exploring a TA role, set studio working hours, or otherwise. Improved and revised curriculum from last academic year, has made expectations of graduate students in these specialized courses clear. There was noticeable less questioning of deadlines and commitments.

n/a

The students committee members, and faculty in general, did see progress with using studio facilities and working on a larger scale, which I believe may have jump-started colorful and increased scale production in painting. The idea of using print as a multiple for tiling, mass generation of image and materials was beneficial.

See Intermediate and Advanced Printmaking comments.

Students will develop and produce a unified portfolio of work that reflects their personal line of creative research in line with the conceptual and technical content of the course

During this semester the student did produce a clear body of work, focusing on three proposed assignments. Rubrics were provided.

Standards were less than expected for a student at this level, but results were satisfactory. There is a finishing and refinement element within printmaking that is difficult to instill in an M.F.A. student who is also encouraged to explore, experiment, and rework imagery. I learned that graduate students need clear deadlines in addition to their undergraduate colleagues. They need to be held accountable as well. I intend to utilize future graduate students to instill a sense of community and engagement within the space, giving them ownership and value in the studio as they work and research.

Spring 2022

Relief Printmaking, ARTS, 336, 001,

Second time around, I made substantial improvements to the course structure, assignments, and facilities, primarily during the winter and summer months. I utilized contacts with the Arts Council of York County to solidify a month-long exhibition space for works produced by students in this class. The end goal of an exhibition proved to motivate and excite, which allowed for less hesitation or reluctance as I introduced ambitious projects. Instead of quantity (print as a multiple), I opted to increase scale and complexity. The first assignment provided an idea of time required to work with the material, as well as knowledge on ink consistency and drying times. This allowed for a clear vision of the commitment required for the life-sized carved blocks of the second assignment. Contemporary artists were introduced who are working locally and abroad, who demonstrated a diverse demographic while also addressing complex and intriguing concepts. Historical connections were made through the research into paper mills in France, and discussions on brayers / rollers - the connection between the hand and the automatic processes. This course was further improved by the presence of an ambitious and motivated graduate student.

I'd like to balance the different perspectives within the class white two quotes. One: "the professor asked too much of us. The big block portrait project was almost too much to handle, especially when we had to multi-task between that project and the others. Even if it was a bit of a joke or exaggeration and didn't actually come to pass, talking like we were expected to drop everything and devote an entire day in order to install the exhibition felt like disrespecting our time" and Two: "I enjoyed this class very much. It required me to think and come up with new imagery constantly. The work was very doable, and not excessive. It was the right amount. This class has inspired me for future endeavors". I believe this is a prime example of the wide spectrum of students who attend Winthrop, each with different expectations and assumptions. While devoting one day to a project seemed to overwhelm and be a lot for some students, where clear guidance, timelines, and flexibility for other classes was discussed, focus always returned to the task at hand and they looked to the other students who made it work for them. I feel these students have benefit largely from these realistic deadlines and expectations. Results were positive.

SLO# 3 - this course will incorporate technology using the Adobe Creative Suite, scanners, digital photography and the laser cutter.

For once, not all aspects of this SLO were met. The use of the laser cutter was not incorporated into the course design due to the time required on the machine and limited access / availability / laser strength for our desired results. To compensate for this, the ambitious gallery installation became our focus. Technology was used for image documentation and general planning / research / digital sketching.

Students have improved with digital image documentation yet there is still room for further improvement. These details are being currently instilled in ARTT112 and are making their way through the cohorts. I learned that students are still not 'back' from their covid slumber and outside studio time is not being utilized as it once was. Students are hesitant to use the Mac computers on campus as they are troublesome to log into, slow, and unreliable. Future courses will rely on student personal laptops as we move towards a 'laptop campus' model and further grants will be proposed and submitted for an additional laser engraver.

Professional Practices, ARTS, 491, 001,

A new class for my roster, and co-taught with Professor Seth Rouser, I was eager to structure our time based on discussed needs from department meetings. This course provides a perfect link between ARTT112 and senior Capstone projects. The use of a classroom / lecture setting in Owens, opposed to a space within Rutledge, proved useful and provided instant framework for a non-studio based course. We were able to invite and compensate professionals globally and utilize faculty on site, to give a vast understanding of many nuances of professionalism within the arts. Lectures from Alicia Candiani in Argentina about residencies, a talk about auction houses and pricing with alum Alistair Hutchison of Christie's, and a dedicated interactive talk about marketing, social media, and branding from in-house Tamara LaValla, has proved for an active and informative semester. Per faculty request, students were tasked to install, conceptualize, curate, and document mini-exhibitions in order to become familiar with tools and timelines essential as they work towards their senior exhibitions. A clear success was a discussion based on the Reith Lecture Series (BBC) led by potter Grayson Perry. The series focused on 'the art word' nuances through humor but also reality, allowing for a convoluted topic to be broken down into understandable segments.

Student comment: "The overall class was a great class overall, however that assignments generated a lot of anxiety. The space the class was in a pretty good space, however for student sitting on the side of the room away from the windows, the professor on the other side of the wall bangs loudly on the wall when teaching. Both professors provided help above and beyond what was needed whenever it was needed, and the learning environment was obviously a safe space and had a lot of room to grow." I chose to focus on this constructive comment. The space was fine yet for students used to a studio environment, anything otherwise will fall flat. Our deadlines were firm, clearly provided on various platforms, with ample room for questions, reminders, and even two chances to redo assignments. Much time was wasted as students were unprepared by not reading assignment expectations thoroughly. I believe much of this has to do with the 'sluggish' Covid years and see this being less of an issue in the years to come.

This course was digested and reflected upon after each lecture with my colleague Professor Seth Rouser. We intend to teach the course again and have noted areas to solidify, cut, and improve accordingly. So much valuable information, contacts, and opportunities were provided yet we are uncertain if all of it was actually realized and taken to heart.

As an active research and producing artist, having solo exhibitions and group shows, I am constantly interacting with many of the specific topics that are covered within this course.

SLO # 4 - The course will practice synthesis of a broad range of art/design knowledge and skills, particularly through learning activities that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion.

Assignments were designed to provide students will all the tools and resources necessary to thrive and succeed. Expectations were clearly explained and elaborated upon and available 24/7 via Blackboard. Rubrics were provided and specific for each assignment with additional feedback from peers and faculty.

Students met expectations and many could have surpassed these if small tweaks to their submissions were scrutinized and analyzed to hit the specific assignment criteria. Nothing was hidden. Students skimmed assignments and seem to refuse to proofread or edit written materials. Their grades reflect accurately where they lost grades and many didn't take the opportunity to discuss or improve further. I believe this will improve with the incoming students who are getting a more rigid and, clear, and direct delivery of assignments and expectations. We can build a robust and engaged cohort again.

2D Media Studies, ARTS, 206, 001, 002, 003,

Having taught the majority of these students in ARTT112 in the Spring semester, I was eager to get them into the studio setting, knowing this cohorts ability to critically discuss topics and engage with one another. They have managed to cross over with their banter, helpful and supportive nature, and have surprised me with their ability during the screenprint module of the course. Shared with Professor Stacy Davidson and MFA candidate Devann Gardiner, we cover drawing, painting and printmaking in this 2D section. I decided to focus on one, technically heavy and involved project, opposed to two. More time was even to adjust to the printing process, allowing for a less rushed and strenuous process, and quality prints as an outcome. Their experience has been positive, informed, and also busy in the print portion. This cohort is awake and engaged compared to the year prior and I believe interaction between the cohorts will benefit them all.

Course evaluations were downloaded in three separate sections as this course was taught by three individuals. Comments about screenprint and myself were positive. I had a strong connection to these students and truly enjoyed the course with them. I have chosen to focus on one comment that clearly pointed out the need to move the power washer from the middle of the studio, to a separate room. Many students had sensory issues in this course, and the use of the powerwisher (frequently for the learned process) is so loud that conversations halt when it is in operation. One student had to leave the room entirely and another became so flustered and overloaded with stimuli that she broke into tears and left for the day.

During an open print viewing, faculty commented on the clear presence of conceptual thought and ideas generation. Focus was heavily on taking an idea, research practices, and development into more than one artwork.

I feel this course is tightly connected to ARTT112 Introduction to Art, which allows a natural progression of thought, critical responses, and idea generation, into a physical print. I was excited in ARTT112 to see these students in the studio and after having them in printmaking, their ideas and energy clearly moved forward.

SLO# 4 - Students will utilize correct studio practices in using various workspaces, such as the print studio, as well as 2D discipline specific tools, materials, and processes.

Students were provided with clear rubrics which were broken down into categories and discussed and clarified. Students were also familiar with my clear assessment strategies from ARTT112 in the Fall. All assignments were submitted on time, or early, through Blackboard. Some students also utilized office hours and end of class time to clarify and double check assignment requirements.

The printmaking portion of this course exceeded my expectations. The screensprints produced demonstrated strong concepts and strong introductory technical skill. I learned that the 'printing in pairs' suggestion given to students early on did yield more positive results as they all became their own best motivators and supporters in the studio. I would be eager to continue this course and see its development when paired with other studios and equipment.

Graduate Research in Printmaking, ARTS, 652, 001,

Bethany Salisbury (MFA candidate) attended the ART Relief Printmaking course, as she wanted to include carved woodblocks and printmaking within her research. She opted to follow the majority of the Relief assignments with some adaptations in terms of technical skill expectations and conceptual progression. Her work in the course has motivated everyone to add detail and consider more closely the 2D surface. Although rooted in paper and print, the print processes have translated well into her other choice materials (resin, sculptural forms, light). I am excited to have a graduate student interested in printmaking, and eager to see her progress with what it can offer her. Hopes will always be to have a dedicated printmaking course and a larger cohort of MFA candidates to do so, but I am confident with this graduate's ability to fully utilize the printmaking processes we currently have available to her.

"This course was very well organized to develop both hard skills and conceptually linked, purpose driven work in students. Myles is an enthusiastic and supportive teacher who offers challenging assignments and workload in a positive environment. The course allowed students to take part in an exhibition and develop professional skills alongside technical ones. There are certain materials which need to be purchased that can prove difficult for some students but flexibility on payment schedules was allowed. My only desire would be for more group critique, though this does allow for more work time so it's a give/take. I enjoyed and produced work I am proud of thanks to this

class". This comment is connected to the Relief Printmaking course and also Graduate Research A. This student has been a joy to have in the studio alongside undergraduates. I would agree, more critique time would be of benefit and is the norm in other courses. Critiques were minimized to allow time for working and physical gallery installation at the Arts Council of York County. Students received 1:1 critique during work periods and were offered term-end critiques as well. I hope to utilize any available wall space outside of the studio for a more formal critique style in the Fall.

n/a

I have stayed active through personal research, exhibitions, applications, and planned residencies, all focused within the realm of expanded media and printmaking.

SLO - students will develop advanced ideas for artwork through specific research that relates to course materials and their personal ideas

Through 1:1 discussion, research and production of work was agreed upon based on verbal proposals, sketches and articles in relation to the Relief Printmaking course materials with room to navigate to other materials and studios if the project required it. Assessment through formal critique, group discussion and further explanation of iterations / new assignment proposals led to a cohesive and involved body of work using the printmaking equipment.

Met and exceeded. Personal research and ideas were executed to a high standard and were clearly more involved and technically profound in comparison to undergraduate projects. Studio time investment in addition to involvement was high. I learned that some graduate students can take every suggestion verbatim and that I need to clarify what is necessary versus something to contemplate further.

Graduate Research A, ARTS, 600, 001,

Having one MFA candidate, and acting as their primary professor, has been a large pleasure this semester. Aside from two weekly meetings as Bethany has joined the 8am Relief Printmaking course, additional and specific meetings were added bi-weekly to discuss specific studios, materials, and media in relation to her research. These meetings were primarily in her studio but also in the printmaking studio, less formally, for demonstrations and examples of technique as work continues to develop and move forward.

Please see comments in Graduate Research in Printmaking

"This class was pivotal to develop new methods with which to explore my concepts and research. The professor challenged me to work differently and also showed flexibility with my schedule and interests, was available and always generous with their time and assistance."

Please see comments in Graduate Research in Printmaking

Please see comments in Graduate Research in Printmaking

M.F.A. candidates will develop cognitive and technical skills to create a series of innovative works at a graduate level derived from personal interests and research.

This was assessed through discussion and proposal of three major works to be completed during the semester, alongside any work related to the Relief Printmaking course. Critique and 1:1 informal discussions solidified areas to improve, reapproach, and development of additional artworks as the program progresses. The student excellent is writing, concept, and technical execution.

Physical artwork production, verbal thesis proposal presentation, exceptional image documentation and written work - are all artifacts to demonstrate the high standard of work produced this semester in this course. I did realize that graduate candidates need to be reminded to rest and take time away from the studio. I plan to incorporate roadtrips (to view / use facilities) and more informal meetings to give a sense of community and bring back a human connection to the academic rigor that is often overlooked.

Graduate Research B, ARTS, 601, 001,

Previous versions of this course (3 students, 3 faculty) involved 1:1 meetings on a rotating schedule. This time, Professor Stacey Davidson and I agreed to 2:1 meetings on a bi-weekly basis. We met in Bethany's studio and each provided her with written notes at the end of each hour long session. More informal meetings occurred to further support when needed.

"This class allowed for flexibility and support of my overall thesis work. Professors were accommodating and helped me fine tune research and practice presenting." This was an enjoyable and productive course. Bethany has been eager, prepared, and productive - ready for us and accommodating for any minor changes to schedules.

Positive and engaging responses from Bethany's committee members has shown her preparedness and ability to excel within the program.

Please see Graduate Research in Printmaking / A comments.

M.F.A. students will be able to clearly and effectively communicate ideas inherent to their creative practice to the art/ design communities the public, and in formal or informal teaching situations.

Following the guidelines from the Graduate Handbook, Bethany satisfied the requirements for the PowerPoint Thesis Proposal presentation
- complete with verbal Zoom presentation and thoroughly edited and formatted written proposal / bibliography, discussing current and proposed work.

Expectations were met and exceeded - verified by both professors. Similar methods of roll out for this course will continue.

Directed Student Learning

Spring 2021 - Ongoing

Graduate Thesis Committee - Patricia Schmoutz, Master's Thesis Committee Member, Development of an individual creative body of work, resulting in a thesis exhibition. Group and 1:1 guidance on research, and critique of produced and written work., 1, Schmoutz

Fall 2021 - Fall 2021

Graduate Printmaking Workshop, Supervised Scholarship or Creative Activity, A three hour evening session to introduce graduate students to the printmaking studio. Topics covered included access times, health and safety, etching press setup with precise registration, mono printing techniques, and a paper discussion. The group used oil-based inks, large rollers, and became familiar with the space in preparation for future independent use for their personal research.

, 5

Graduate Workshop - Copper plate etching, Directed Individual/Independent Study, 1:1 workshop delivery of processing copper plates for the etching process. This included equipment use, chemical demonstrations, ink mixing, tool use, paper preparations and applications, and safe clean up., 1, Salisbury, n/a,

Description of Project / Activity:

Graduate assistance prior to becoming this graduate's primary professor.

2021-09-01, 2022-09-05

Blind Embossing Demonstration - ARTS420 Intermediate Drawing, Supervised Scholarship or Creative Activity, Two hour printing / drawing fusion demonstration to Professor Seth Rouser's ARTS420 Intermediate Drawing course. Students (most without printmaking experience) utilized the print room facilities to blend the mediums. Students were given a demonstration on setting press pressure, the creation of collagraph plates, a talk and visual examples of professional printing papers, and created graphite transfer imagery. Blind embossing refers to printing without ink and focusing on textures / embossing and debossing the paper surface. Students in attendance can now safely utilize the facilities (etching presses) for further research and project development., 6, Intermediate Drawing, ARTS420, 2021-09-01, 2021-09-01

Artist Talk: Research and Idea Development, Supervised Teaching Activity, Invitation by Dr. Alice Burmeister to lecture on how research and idea developments are generated within my personal art practice. Lecture tailored to the LART603: The Intuitive Eye graduate course, of the Master of Liberal Arts program., 9, LART, 603, 2021-10-05, 2021-10-05

DEI Printmaking: Union of Student Artists and Fine Arts Printmaking, Supervised Teaching Activity, The USA was invited and sponsored to participate in the exhibition Printmaking in the Expanded Field (Sept 13-24, 2021) by running a social screenprint activity during the opening event. Progressed by the Fine Arts DEI committee, the event allowed attendees to screenprint their own tote bags to take home. Imagery on bags demonstrated inclusivity and challenged diversity and inclusion on campus. 8 students assisted, with numerous community members and students benefitting. , 8, 2021-09-16, 2021-09-16

Springs Creative - Tour and Archive viewing, Supervised Scholarship or Creative Activity, An organized tour of Springs Creative, led by Kathy Phillips, for originally Intermediate and Advanced Printmaking students, which was then extended further to include first and second year graduate students. This opportunity has led to students and faculty using the SC archives for research, and a student internship offer.

Attendance: Dr. Alice Burmeister, Patricia Schmoutz (MFA), Grant Mahan (MFA), Emily Shelton, Jason Lindsay, Sierra Wheeler, 6, 2021-10-13, 2021-10-13

Fall 2021 - Ongoing

Graduate Thesis Committee - Grant Mahan, Master's Thesis Committee Member, Development of an individual creative body of work, resulting in a thesis exhibition. Group and 1:1 guidance on research, and critique of produced and written work., 1, Mahan

Graduate Thesis Chair - Bethany Salisbury, Master's Thesis Committee Chair, Development of an individual creative body of work, resulting in a thesis exhibition. Group and 1:1 guidance on research, and critique of produced and written work., 1, Salisbury

Summer 2021 - Fall 2021

Jason Lindsay - Comporium Artwork Commission, Supervised Scholarship or Creative Activity, Professor Shaun Cassidy secured a commission for Jason Lindsay (Sculpture / Printmaking focus) who was successful in proposing and producing three large woodblock prints for the Comporium Head Office. These prints utilized the printmaking facilities during the summer months and into the Fall, which required out of term facilities access, instruction, and printing assistance., 1, Lindsay, 2021-05-24, 2021-09-01

Course Development of Assigned Courses (CVPA)

Spring 2022

Relief Printmaking ARTS337, Course, 10,

The ARTS337 Relief Printmaking course has been expanded this term through a partnership with the York County Arts Council. The work produced (life-sized carved wood block figures, bust portraits, repeat patterns, and more) will be curated and exhibited into a month long exhibition at the Arts Council from April 9 - May 6. Work will be installed and promoted by the ARTS337 students, adding to their

professional practice experience. Exhibition title: Hand. Block. Fiber.

This event will be further promoted via Speedball Art Supplies and a live Instagram takeover on March 10, giving a look into our studios, a live printing session, and a global reach.

2022-04-09, 2022-05-06

Academic Advising

Spring 2022

5, 1, 6,

Description of Advising Activities:

Scheduled 1:1 advising / planning sessions with graduate and undergraduate students for Fall 2022 course loads.

Description of Advising Activities Outside Regular Assignment:

Additional advising and scheduling has been requested by 3/5 of my current advisees, prior to advising week. These meetings have occurred outside of office hours to meet student availability.

Fall 2021

5, 1, 6,

Description of Advising Activities:

This semester was my first round of Winthrop students to advise for upcoming classes and schedules. We met via Zoom primarily (pandemic height), and two of them again in person, outside of office hours but during advising week. The information session offered by Anna Fredericks was incredibly helpful as the system was unfamiliar.

Description of Advising Activities Outside Regular Assignment:

One additional 1:1 information session was requested with Anna Fredericks, to further increase my knowledge of the advising role and system.

University / College / Department Committees

University

Spring 2021 - Ongoing

Rules, (Winthrop University)

Fall 2020 - Ongoing

Diversity, Equity and Inclusion, (Winthrop University)

Awards and Scholarships, (Winthrop University)

Scholarly Contributions and Creative Productions

Artistic and Professional Performances and Exhibits

Completed/Published

- Calvert, M. (2022). [Exercising Empathy \(Exhibition and Artist Talk\)](#). Faculty CVPA (Calvert, Cassidy, Davis, Oremus, O'Steen, Sutton).
- Calvert, M. (2022). [The World in a Hankerchief - A Wandering Genealogy](#). Curated by: Claudia DeMonte and Cecilia Mandrile.
- Calvert, M. (2022). [Solo Exhibition: Surface Appeal with Fringe Benefits](#).
- Calvert, M. (2021). [Solo Exhibition: Myles Calvert](#).
- Calvert, M. (2021). [Printmaking in the Expanded Field](#). Co-Curators: Myles Calvert and Karen Oremus.

Accepted

- Calvert, M. (2022). If Money Wasn't Involved (22 x 28" lithograph). [\[Attachment\]](#)
- Calvert, M. (2022). [Surface Appeal and Fringe Benefits - Solo Exhibition](#). Arts Council of York County.
- O'Steen, C., Cassidy, S. D., Sutton, S., Oremus, K., & Calvert, M. (2022). [Exercising Empathy](#).
- O'Steen, C., Cassidy, S. D., Sutton, S., Oremus, K., & Calvert, M. (2022). [Exercising Empathy](#).
- Calvert, M. (2021). [Habitat II](#). 2021 Mid America Print Council Annual Member's Juried Exhibition.
- Calvert, M. (2021). [IPEP India - International Print Exchange Programme](#). IPEP India.
- Calvert, M. (2021). WWMcQD? (What Would McQueen Do?) - screenprint, sublimation, ink modified 32x32" print. [The Delaplaine Arts Center - National Juried Exhibition](#). [\[Attachment\]](#)

- Calvert, M. (2021). Construct (multi-copper plate etching, 2 ply Japanese paper, cotton rag paper, 24 x 39"). Anderson Arts Center 46th Annual Juried Show. [\[Attachment\]](#)
- Calvert, M. (2021–2023). Habitat I - copper plate etching, gampi, Arnhem paper. CONNECT: Small Prints by Members of the Boston Printmakers.

Submitted

- Calvert, M. (2022). Scuola Internazionale di Grafica Residency.
- Calvert, M. (2022). Subtle Was Rarely an Option / Setting Series / Habitat with Minimal Storage - 3 prints submitted.
- Calvert, M. (2022). Solo Exhibition and Group Exhibition proposal submitted. Buckham Gallery 2022/2023 Exhibition Season.
- Calvert, M. (2021). Liminal Spaces and Restful Energy. The Print Center, 96th ANNUAL International Competition.
- Calvert, M. (2021). A Sturdy Stance / Automatic Association Series. 32nd Juried Competition.
- Calvert, M. (2021). 701 Center for Contemporary Art Biennial 2021.
- Calvert, M. (2022). Denbo Fellowship - Pyramid Atlantic.
- Calvert, M. (2022). Annual 5x5 Competition Entry. *PrintAustin 5x5*.
- Calvert, M. (2022). PrintAustin - The Contemporary Print.
- Calvert, M. (2022). Art Pop - Billboard Project.

Presentations

Completed/Published

- Calvert, M. (2021, October). *Artist Talk: Myles Calvert (Past and Current work on display)*. Virtual Zoom: Myers School of Art Galleries / University of Akron, Akron OH.

Accepted

- O'Steen, C., Cassidy, S. D., Sutton, S., Oremus, K., & Calvert, M. (2022, February). Exercising Empathy. Elizabeth Dunlap Patrick Gallery, Winthrop University, Rock Hill, SC: Winthrop University.

Awards and Honors

Fall 2021 - Fall 2021

- Juror's Choice Award, Main Street Arts / Print Club of Rochester, Scholarship/Research, Regional,

Juror: Bradley Butler, Executive Director of Main Street Arts

Award for print titled: Emerging Details

Stone lithograph, 2ply to sheets, one waxed, floated

17 x 23"

Spring 2021 - Ongoing

Graduate Faculty Status Awarded, Winthrop Graduate Faculty Council, Teaching, University

Contracts, Grants and Sponsored Research

Completed

Student Instagram Live Takeover Printmaking Event, Funded by Speedball Art / York County Arts Council (March 10, 2022 - March 10, 2022), Completed, Spring 2022, Program Coordinator Myles Calvert

Viscosity and Multi-plate Etching Workshop, Funded by Sawtooth School for Visual Art, Winston-Salem, NC (February 19, 2022 - February 26, 2022), Completed, Spring 2022, PI Myles Calvert

Live Woodblock Carving and Screenprint Demonstrations, Funded by Speedball Art / Sawtooth School for Visual Art (October 2, 2021 - October 2, 2021), Completed, Fall 2021, PI Myles Calvert

Funded - In Progress

Small Grants Program, Funded by York County Arts Council (April 1, 2022 - May 1, 2022), awarded April 1, 2022 (**\$1,000.00**), Funded - In Progress, Spring 2022, PI Myles Calvert

Virtual Printmaking Demonstration, Funded by Speedball Art (June 5, 2021 - June 5, 2021), awarded June 5, 2021, Funded - In Progress, Summer 2021, PI Myles Calvert

Virtual Advanced Screenprint Demonstration, Funded by Speedball Art (May 28, 2021 - May 28, 2021), awarded May 28, 2021, Funded - In Progress, Summer 2021, PI Myles Calvert

Tamarind Institute - Summer Workshop, Funded by Professional Development funds (July 12, 2021 - August 6, 2021), Funded - In Progress, Summer 2021, PI Myles Calvert

Demo Artist and Representative, Funded by Speedball Art (January 1, 2020), Funded - In Progress, Fall 2020, PI Myles Calvert (100%)

Submitted for Review

[Department of Fine Arts Printmaking Archive](#), Funded by Winthrop University Research Council (August 23, 2021 - December 17, 2021) (\$5,643.70), Submitted for Review, Fall 2021, CoInvestigator Myles Calvert (50%) with CoInvestigator Student TDB Student TBD (50%)

[Tusen Takk Foundation - Residency Application](#), Funded by Tusen Takk Foundation - Leland, Michigan (January 1, 2021), Submitted for Review, Fall 2021, PI Myles Calvert

In Preparation - Not Submitted

[Department of Fine Arts Laser Engraver Purchase - Grant Application](#), Funded by Hearst Foundation (June 30, 2021) (\$70,000.00), In Preparation - Not Submitted, Summer 2021, PI Myles Calvert (50%) with PI Karen Oremus (50%)

Professional / Discipline Related

Fall 2020 - Ongoing

Southern Graphics Council International, Member, Various, United States,

An active member since 2016, SGCI has been a central hub for my printmaking practice. A 20-artist portfolio was accepted for SGCI 2020 Puerto Rico, which has been postponed to 2023. SGCI 2021 MakeReady Conference (a virtual event) is scheduled for April 10th and 11th. I have submitted an application to be a mentor to printmaking students, and to represent Winthrop University.

About:

SGC International is an educational non-profit organization committed to informing our membership about issues and processes concerning original prints, drawings, book arts, and handmade paper.

Significant dialogue and exchange of technical and critical information occurs each year at our annual conference, which draws participants nationally and internationally. Our awards, publications and exhibitions promote greater understanding, scholarship, and enjoyment of these art forms to the public at large.

Originally formed as Southern Graphics Council, a regional organization for educators of print in the U.S. South, we have grown over the years into the nation's largest organization of printmakers. We now have representatives internationally, and in 2010 changed our name to SGC International to reflect this broader scope. While the SGC International mission focuses on printmaking, we welcome everyone interested in advancing the dialogue of art, its education, and its processes.

Boston Printmakers - An International Association of Artists, Member, Boston, Massachusetts, United States,

Recent acceptance into the Boston Printmakers has allowed for website publicity and entry into a travelling members' exhibition. Membership is by nomination and annual selection process. Future funded opportunities for residencies abroad and exhibitions are often proposed.

About:

The purposes of the Organization are to:

- Promote public knowledge, understanding, and support for printmaking
- Encourage and support artists working in printmaking
- Promote excellence in printmaking
- Support innovation within the field of printmaking

The Boston Printmakers has provided Boston and New England access to fine art printmaking since 1948. We have donated our print collection to the public through the Boston Public Library. We add to this collection every two years with a Purchase Prize when we sponsor the North American Print Biennial, showcasing printmakers from the United States, Canada and Mexico. Biennial exhibitions are juried by curators of national stature. Ours is the only show like it in New England and is open to the public. The show informs artists, faculty, students and the public through fine examples of all print media, while recognizing quality printmaking. We support professional experience, further learning and promote excellence in printmaking through our Student Print Exhibition, which runs concurrently with the Biennial. We sponsor student cash prizes for this exhibition as well. We encourage dialogue in the print community through our members' newsletters. We organize traveling shows and member shows, which always debut in the Boston Area and provide further cultural and learning opportunities to Boston and greater New England. Our traveling shows highlight works by members from U.S., Canada and Mexico and exhibit the breadth and diversity of printmaking today. We also support international exchanges and sharing through printmaking exhibitions and travel opportunities that bring us beyond North America. The Boston Printmakers is a non-profit, organization that is fully run by a volunteer board of directors.

Mid America Print Council (host: Kent State University), Member, Kent, Ohio, United States,

The MAPC 2020 Conference (Power of Print: Resistance and Revolution) was postponed due to Covid-19. My curated exchange portfolio exhibition was accepted and will be showcased in 2022.

I attended the virtual symposium (October 17-18, 2020).

About:

The Mid America Print Council is an educational and community-based organization that focuses on all print related arts. Embracing both time-honored and innovative approaches, we promote awareness and appreciation of traditional and contemporary forms of printmaking. We are an inclusive association for individuals and institutions, administering the sharing of technical and critical information regarding print. Honoring our predecessors, we aim to bring new and sustained interest to this unique medium. Active on multiple platforms, MAPC is an organization that provides members with access to a network of printmakers, resources, opportunities, newsletters, and a biennial conference that features speakers, workshops, panels, shows, and exchanges. Through calls for participation, we organize members' exhibitions and publish The Mid America Print Council Journal. Our goal is to recognize, advocate, and continue research in historical, current, and future print technologies.

The Print Club of Rochester, Member, Rochester, New York, United States,

An active member since 2017, I have been accepted into multiple member's exhibitions, winning awards, and have given members tours of printmaking facilities while employed by Alfred University. In 2019, my Introduction to Printmaking course paired with the PCoR to print laser woodblocks (giving PCoR members facilities and studio access) in exchange for portfolio mentorhip ship sessions. This type of community partnership exchange is a program I would like to intitiate with Winthrop students.

Brief

"To stimulate interest in and appreciation of old and contemporary prints; to promote education in respect to them, to encourage the ownership of good prints; and to assist in the production of prints."

Founded in 1930, The Print Club of Rochester has a 90 year love affair with the fine art of printmaking and prints. Originally established by 22 print-lovers, the club has continued and grown into the longest continually running print club in the United States. Today the club is committed to the encouragement of traditional and contemporary methods of printmaking. We look forward to a future of new ideas and directions in printmaking.

Spring 2021 - Ongoing

York County Arts Council, Member, Rock Hill, South Carolina, United States,

Individual Giving Membership - Supporter.

Fall 2021 - Ongoing

PrintAustin, Member, Austin, Texas, United States,

PrintAustin is an artist-led nonprofit organization working to showcase traditional and contemporary approaches in printmaking. Our mission is to share our enthusiasm for printmaking by helping galleries, universities, and artists curate, exhibit, and promote works on paper and to engage a wider audience through artist talks, signings, panels, printmaking demonstrations, and print-focused art happenings.

PrintAustin Collective was co-founded in 2013 by Austin-based printmaker Cathy Savage as a way to bring attention to the vibrant printmaking scene in Austin. Together with Elvia Perrin and a group of local print-related advisors, they produced the first PrintAustin month-long festival in 2014 from January 15 through February 15. PrintAustin has grown to include over 60 print-focused events serving thousands of audience members annually, with returning and new participants each year.

With several professional print shops, nationally recognized university printmaking programs, internationally acclaimed print collections, and a thriving printmaking community, Austin is a hub for printmaking in Texas. In collaboration with professional printmaking studios, local galleries, curators, and individual artists, PrintAustin showcases the work of contemporary printmakers from across the world and educates

the public on the various techniques in printmaking. Through key partnerships with universities, museums, and commercial galleries, PrintAustin highlights the historical and cultural significance of this artform, hoping to inspire new and seasoned collectors to connect with artists working in this medium.

Spring 2022 - Spring 2022

Fort Mill School District, Workshop Organizer, Fort Mill,, North Carolina, United States,

A full-day educational experience in printmaking, tailored for Fort Mill schools' art teachers. Seven teachers from across the district were invited to attend (March 17, 2022) to learn how printmaking can be incorporated into their curriculum. Processes covered included: Relief block printing, embossing, basic screenprint, and advanced pre-coated speed-screen screenprint (new product). Teachers would like this to be a repeating event, featuring different products and possibilities to diversify and expand their classroom offerings. This event was sponsored by Speedball Art of Statesville, NC.

9

Other University / College / Department Service

Spring 2022 - Spring 2022

Volunteer / Recruitment - WU-CON Screenprint Event, (Winthrop University)

"27" - UK / US Printmaking Exchange, (Winthrop University)

Spring 2022 - Fall 2022

Visiting Scholar Nominee: Clinical Associate Professor, Kathryn Vajda, (Winthrop University)

Fall 2021 - Spring 2022

Mentor Certificate - Undergraduate Scholarship and Creative Activity 2022, (Winthrop University)

Summer 2021 - Summer 2021

ST-ARTS Program, (Winthrop University)

Summer 2021 - Summer 2023

Further Printmaking Studio Development, (Winthrop University)

Spring 2021 - Ongoing

CVPA Scholarship Gala, (Winthrop University)

Fall 2020 - Ongoing

Printmaking Studio Development, (Winthrop University)

Curriculum Development

Fall 2021

Fine Arts, Track/Concentration/Course Sequence, 2-3 annually ,

Planning and preparation sessions between the printmaking annual exchange portfolios (established by Paul Martyka - early 1980s) and the Louise Pettus Archive and Special Collections. Plans to digitally archive the printed works and store physical copies within the archive on Cherry Road. Curriculum being developed to allow students to work within the archives to digitally catalogue and edit the 1000+ prints currently in temporary storage. Students to receive course credit, possibly over a condensed summer term. Planning towards a Fall 2022 start. (Gina Proce White & Andrew Russel)

Community Service

Summer 2021 - Summer 2021

York County Arts Council, Volunteer, Rock Hill, South Carolina, United States,

Created edition of 50 multi-plate copper etching prints for Art Box, a fundraising event to support the arts in York County.

<https://www.yorkcountyarts.org/artbox>

Limited number available

Pay What You Can | \$50 minimum

Each Art Box contains:

- 2 pieces of original artwork created by York County artists
 - An exclusive print by Myles Calvert and
 - 1 piece of wearable art by MC Churchill-Nash, Katherine Petke, Tabitha Ott, Ashley Beard, or Pam Bailey
- Craft Beer from Slow Play Brewing
- ACYC pint glasses
- A few other surprises
- All packed in a custom cooler ready for your summer adventures

2021-06-01, 2021-06-04

Spring 2022 - Spring 2022

Scholastic Art and Writing Awards - Juror, Volunteer, Virtual, North Carolina, United States,

2hr training session - virtual

8hr scoring day - virtual

Mint Museum (Charlotte, NC) Exhibition of winners:

March 13 – April 10

The Mid-Carolina Region of the Scholastic Art Awards, showcases art from students in 26 counties in the Piedmont region of North Carolina. The Scholastic Art and Writing Awards date back to 1923. Over the years, the Scholastic Art and Writing Awards have grown to become the longest-running, most prestigious program for creative teens in the United States, and the nation's largest source of scholarships for young artists and writers.

A noteworthy roster of past winners includes Andy Warhol, Sylvia Plath, Truman Capote, Richard Avedon, Robert Redford, Joyce Carol Oates, Stephen King, and John Updike.

10 2022-01-05, 2022-01-08

Faculty Development Activities Attended

Spring 2021 - Ongoing

Workshop, Diversity, Equity, and Inclusion: What's My Role - Part 1 of 2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

This workshop introduces participants to the concept of being an ally. Participants explore how it's possible, and why it's necessary, to work toward access, inclusion, and support for marginalized and underrepresented students, faculty, staff, and community members, and for greater equity in all parts of our institution—even from our positions of privilege.

2020-08-27, 2020-08-27

Fall 2021 - Fall 2021

Certification Maintenance, Hazardous Waste Management Course, Environmental Resource Center, Cary, North Carolina, 8,

Hazardous Waste Management: The Complete Course Webcast in accordance with 40 CFR 265.16, 262.16(b)(9)(iii), and 262.217(a)(7)

2021-08-31, 2021-08-31

Workshop, Implicit Bias and Microaggressions 1/2, Winthrop University - Center for Professional Excellence, Rock Hill, South Carolina, United States, 2,

The university is committed to increasing diversity among its staff, faculty, and students, and this includes supporting people of color, people who identify as women, people with disabilities, LGBTQIA communities and in other identities across campus. The presence of implicit bias and microaggressions are important to address in our classrooms, work environments, and search and selection processes. This workshop will expose participants to the breadth of implicit bias research and will help them recognize shortcuts that are the result of unexamined bias and how this bias may produce microaggressions that can impact classroom and work environments. Participants will learn best practices and resources for addressing implicit bias and microaggressions on campus.

2021-12-13, 2021-12-13

Workshop, Implicit Bias and Microaggressions 2/2, Winthrop University - Center for Professional Excellence, Rock Fill, South Carolina, United States, 2,

The university is committed to increasing diversity among its staff, faculty, and students, and this includes supporting people of color, people who identify as women, people with disabilities, LGBTQIA communities and in other identities across campus. The presence of implicit bias and microaggressions are important to address in our classrooms, work environments, and search and selection processes. This workshop will expose participants to the breadth of implicit bias research and will help them recognize shortcuts that are the result of unexamined bias and how this bias may produce microaggressions that can impact classroom and work environments. Participants will learn best practices and resources for addressing implicit bias and microaggressions on campus.

2021-12-15, 2021-12-15

Spring 2022 - Spring 2022

Workshop, DEI Workshop / Department of Fine Arts Retreat, Winthrop University, Rock Hill, South Carolina, United States, 4,

Faculty-led DEI presentations (focused on curriculum development) and guest lecturer Dr. Jeannie Haubert, Chair / Professor, Department of Sociology, Criminology, & Anthropology:

Diversity, Equity and Inclusion: What is my Role + Addressing Micro Aggressions in the Classroom

2022-04-01, 2022-04-01

Administrative Assignments

No activities entered.

Student Success Stories

No activities entered.

Goals (CVPA)

No activities entered.

Evaluations

Process	Title	Type	Evaluation Author	Faculty Response	Start Date	Due Date
<u>CVPA Chair and Dean evaluation of Faculty, AY 2021-22</u>	Chairperson	Annual Evaluation	Oremus, Karen	No	2022-04-01 00:00	2022-06-16 00:00
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Faculty Acknowledgment	Annual Evaluation	Calvert, Myles	No	2021-07-31 00:00	2021-12-31 00:00
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Dean	Annual Evaluation	Bellantoni, Jeffrey C	No	2021-06-30 00:00	2021-08-13 00:00
<u>CVPA Chair and Dean evaluation of Faculty, AY 2020-21</u>	Chairperson	Annual Evaluation	Oremus, Karen	No	2021-04-01 00:00	2021-06-30 00:00

[Winthrop University](#) > [Evaluations](#) >[Home](#)

Evaluations

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Faculty 180[Quicklinks](#) ▾[Announcements & Help](#)[View Previously Entered](#)[Profile](#)** Indicates required field*[Activities](#)[Evaluation Details](#)[Forms & Reports](#)

Chairperson

[Vitas & Biosketches](#)

Annual Evaluation

[Find Colleagues](#)

Summer 2020 to Summer 2021

[Description](#)

-

[Review, Promotion and Tenure](#)

Karma Review

[Cases](#)[Evaluation Documents](#)[Locked Documents](#)

Faculty Member	Form	Start Semester	End Semester	Locked Time	View
Calvert, Myles	CVPA Annual Report (revised Summer 2018)	Summer 2020	Summer 2021	August 07 2021 11:43:51	



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CVPA Chair Evaluation of Faculty



As you are working on a faculty members' evaluation, you can save your work as many times as you want and return later to continue. You will not be allowed to save your work unless you enter data in the four required fields—the name of the faculty member you are evaluating, the academic year of the annual report, your "digital signature," and the date you submit the evaluation. SAVING your work is not the same as SUBMITTING your evaluation. When you are finally ready to submit, make sure that the submission date is correct.

Home

Your Packets

C Chair Evaluation of Annual Report

Faculty 180

Faculty Member Announcements & Help

Profile Academic Year of Annual Report

Activities evaluated (e.g., 2018-19)

Evaluations

Academic Forms & Reports

Vitas & Biosketches

Find Colleagues

Review, Promotion and Tenure

Cases



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MYLES CALVERT

2020-2021

Academic Responsibility

It has been an eventful first year for Assistant Professor Myles Calvert, who began his position at Winthrop University during a pandemic. Regardless of the many challenges we have all faced as a result of COVID-19, Assist. Prof. Calvert, hit the ground running in his new position and has had a very successful year. He has been an active

and committed team member with a strong desire to continually assist in the growth of our students and our department. His 2020- 2021 annual report outlines several activities with which he has been involved that contribute to the department. Assist. Prof. Calvert actively attends, and is engaged, in meetings and events on the program, departmental, college and university level. He has been generous with his time having been involved with and volunteered for department events, and actively participating in activities that are coordinated by his colleagues and the students. He also attended the spring 2021 graduation.

This year, Assist. Prof. Calvert contributed as a member of the *Department of Fine Arts Diversity, Equity and Inclusion Committee*, where he did extensive research for his own development and to share with colleagues. He also attended the university DEI certification workshops, and helped run meetings and townhalls with faculty and students to enhance the university community and to promote an equitable learning environment. You can learn more about Assist. Prof. Calvert's DEI contributions in the *Student Intellectual Development* segment of this review. Another active committee that Assist. Prof. Calvert served on this year was the *Department of Fine Arts Endowed Scholarship and Selection Committee*, where he worked together with faculty members to find efficient ways to



advertise scholarships, collect DMA portfolios and how to award endowed scholarships in an equitable manner. Assist. Prof. Calvert served as a member of the *Department of Fine Arts Health, Safety and Facilities Committee*, where he made significant enhancements to the printmaking studio. This work rose to the level of *Professional Stewardship*, and I shall be providing a more careful treatment of his accomplishments in that section of this review.

Home

Your Packets

Faculty 180

Announcements & Help

Profile

Activities

Evaluations

Forms & Reports

Vitas & Biosketches

Find Colleagues

Review, Promotion and Tenure

Cases

Last but not least, Assist. Prof. Calvert completed his year-long *New Faculty Mentoring Program* coordinated by Winthrop University, the New Faculty Promotion and Reporting Workshop through the CVPA, and his Community Safe Zones Training through the office of Diversity.

Student Intellectual Development

It is always pleasing to see new faculty engage substantively with supporting students' intellectual development and Assist. Prof. Calvert certainly did this through a range of noteworthy activities. He created new curriculum (see professional Stewardship) that has been approved; he has initiated a proposal for study abroad to Barcelona, Spain; and he revamped the facilities to meet contemporary practices and health and safety standards (see professional Stewardship).



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[Home](#)[Your Packets](#)[Faculty 180](#)[Announcements & Help](#)[Profile](#)[Activities](#)[Evaluations](#)[Forms & Reports](#)[Vitas & Biosketches](#)[Find Colleagues](#)[Review, Promotion and Tenure](#)[Cases](#)

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[Program Policies](#)

In his short time at Winthrop, he has worked with and supported students on all levels from freshmen through senior undergraduate students, and also worked with graduate students. In spring 2021, Assist. Prof. Calvert was awarded Graduate Faculty status for the work he has done with our MFA students. This includes teaching ARTS 601 Graduate Research B and ARTS 652 Graduate Printmaking. He is also on the graduate committee for MFA candidate Tricia Schmoutz. In addition to classroom instruction, Assist. Prof. Calvert has labored to find extracurricular professional endeavors which resulted in some noteworthy successes such as senior capstone, taking students to conferences (virtual, but planning to take them in person in the coming years), applying for residencies and exhibitions (several students were accepted into the 46th Annual Juried Show at the Anderson Arts Center, in SC.). Prof. Calvert has strongly supported undergraduate research efforts and has a clear commitment to preparing his senior students well, whether it be the workforce or further graduate study.

When instruction went remote due to Covid-19, like everyone else, Assist. Prof. Calvert had to find strategies for the students to continue learning successfully in this new environment. I would like to compliment Assist. Prof. Calvert for his creation of a safe, building a strong sense of community in the print studio while managing other complexities as described in his reflections. Rising to the level of Professional Stewardship, Assist. Prof. Calvert invited several guest lecturers from around the globe to present to his classes, the department, and the university (for cultural credit) on Zoom. He hosted world renowned artists such as Jenny Robinson (UK), Professor Kathy Vajda (New York), Professor Rachel Single (Indiana), and Raj Bunnag (North Carolina).

Assist. Prof. Calvert is well respected by the students. In his first year I received very favorable feedback from the students and by his colleagues on his teaching and classes. After observing his class, all of the indications witnessed during my observation lead to the conclusion that the course content was very well organized and Assistant Professor Myles Calverthad great command of the class throughout the session. The content and the delivery of the material in this lecture was extremely professional and relevant to the course, delivered with openness and humor. Diverse artists were introduced, and different assignments (readings vs. podcasts) were provided so as to engage the diverse learning population. I was particularly impressed with the skills, strategies, and effective use of technology to engage student interest. Scaffolding was used successfully to address different student needs and readiness, promoting their independence as learners. The learning environment he established is one of trust and demonstrated professionalism. It is also clear that he bases instructional goals that reflect high expectations for all students exhibiting pedagogical skills relevant to the subject area and best practice based on current research. As such, he clearly evidences that he is a reflective practitioner and engaged in lifelong learning. My overall impression of Assistant Professor Myles Calvert is a profoundly positive one having impeccable subject knowledge and excellent instincts when it comes to his teaching.

[Home](#)[Your Packets](#)[Faculty 180](#)[Announcements & Help](#)[Profile](#)[Activities](#)[Evaluations](#)[Forms & Reports](#)[Vitas & Biosketches](#)[Find Colleagues](#)[Review, Promotion and Tenure](#)[Cases](#)

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[Program Policies](#)

In Assist. Prof. Calvert's annual report, he demonstrates in his thorough course reflections, that he has carefully thought about how he can be a better resource and teacher not only to the students in his classes, but to students across the department. His report demonstrates the persistent application of course development, refinement of curriculum, and course content. His reflections are thorough and take into serious consideration the feedback given by his students and his peers. The student and peer feedback is overall positive, and those that have been critical of the course have been carefully considered. Assistant Professor Sutton states in her peer evaluation "Professor Calvert's handle on contemporary print and historical processes were evident throughout all of the feedback to the students" and a student evaluation: "Myles had proven a phenomenal addition to the fine arts department. His passion for printmaking is undeniable and his ability to translate that passion through teaching is masterly. I will continue to take a printmaking studio every semester until I graduate."

Assist. Prof. Calvert had many opportunities to team teach this year, and each experience was a positive one demonstrating that he works well in a team. He taught VCOM 425 Persuasion and Propaganda with Department of Design faculty member, Elizabeth Delumba which led to clear benefits for both departments. This Design course was heavy with traditional printmaking content, and incorporated contemporary examples of protest art from current global concerns impacting our students (Women's March, US Presidential election, Black Lives Matter, and more). Students really enjoyed this team-taught class *"I really enjoyed this course both because of the projects themselves as well as the professors. I think that having joint professors for a class like this is extremely helpful for getting feedback and ideas from two different professionals and really helped me to improve both my work and how i think about my work for the class. I also really enjoyed being able to try different printing methods for each of the projects and it felt like an interesting and fun way to explore an issue and a media. Overall I enjoyed both the class and what it taught me!"*This course has sparked discussions for future collaborations between the two departments.

Assist. Prof. Calvert also had the opportunity to team teach ARTS 601 Graduate Research with Karen Stock (Art History) and Ron Parks (Music). This also promoted a great dialogue from diverse perspectives. He also team-taught ART 112 Introduction to Fine Arts with Stephanie Sutton. This course serves all incoming Fine Arts freshmen and the majority of our transfer students. Extensive work was done by Calvert and his colleagues to update the course goals in this first year first semester course, so that it provided students with a solid foundation in preparation for their four years in the program. Writing, reading, critical thinking, artwork documentation, website development, file management, and how to think like an artist in academia, is a huge challenge to fit into one class that meets for 3hrs a week. Delivering this challenging class online was incredibly difficult for the students and this is reflected in the course evaluations. Both Calvert and Sutton have worked throughout the spring semester in preparation for its next iteration in Fall 21, and they are certain delivering this course face to face will change the

[Home](#)[Your Packets](#)[Faculty 180](#)[Announcements & Help](#)[Profile](#)[Activities](#)[Evaluations](#)[Forms & Reports](#)[Vitas & Biosketches](#)[Find Colleagues](#)[Review, Promotion and Tenure](#)[Cases](#)

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[Program Policies](#)

dynamic in this course. Calvert notes that challenging writing and readings which require critical thought and opinion will continue to be a struggle, however, faculty have already noticed increased professionalism in terms of writing and physical artwork documentation. He will continue to reiterate the importance and justify the need to write, speak, and critically think, in addition to researching and producing artwork. Students will not see the benefits of this course until their second semester.

Lastly, while not team teaching formally, Assist. Prof. Calvert worked extensively with colleague Seth Rouser (who shared many of the same students with Calvert) to discuss ways to better connect the drawing and printmaking disciplines. He is also looking to work with other faculty across the department to do the same, as printmaking can transcend across all 2D and 3D disciplines.



Scholarly and Creative Activity:

Home

Your Packets

Faculty 180

Announcements & Help

Profile

Activities

Evaluations

Forms & Reports
Creative and
Scholarly Activity
Vitas & Biosketches

Find Colleagues

Review, Promotion and Tenure

Cases



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[Program Policies](#)
[Professional](#)

Assist. Prof. Calvert has been very actively engaged in scholarly and creative activity throughout the 2020-2021 academic year despite the heavy demands placed on faculty due to the COVID-19 pandemic.

In 2021, Assist. Prof. Calvert's essay, *So Saturated, It Hurts* was published in a renowned Journal within the discipline, The California Printmaker / The Journal of the California Society of Printmakers. He also had several opportunities to lecture about his work around the globe; at Bangalore University in India; the University of Louisville, Louisville, KY; the CVPA faculty assembly and also for Winthrop galleries in conjunction with the De Novo II exhibition. He also did several Instagram live event workshops "Talking Shop" hosted by Speedball Art.

His work was accepted into the juried exhibition at the Rochester Print Center (NY) and received the Juror's Choice Award. He took part in the global solidarity project,'HelloWorld' curated by Boston's Transcultural Exchange director, Mary Sherman, and he exhibited at Winthrop Galleries' De Novo II new faculty exhibition. Other exhibitions include *Emerging Details*Print Club of Rochester 89th Annual Member's Exhibition (2020); *Construct*, Anderson Arts Center 46th Annual Juried Show, SC; *CONNECT:Small Prints* by Members of the Boston Printmakers (2020); *Habitat I and II*, 27th Parkside National Print Exhibition, University of Wisconsin (2021); *A Sturdy Stance*, 34th Annual McNeese National Works on Paper Exhibition, McNeese State University, Louisiana (2021).

Assist. Prof. Calvert has been working in the studio all year creating numerous bodies of work for exhibitions he has planned in the coming academic year, including an exhibition at the Delaphine Arts Center in Maryland. He was also accepted into the Tamarind Institute's (University of New Mexico) summer residency. Attending this four-week training is an exceptional honor and sought-after for anyone teaching the lithographic printmaking process.

Three accepted and scheduled residencies for Summer 2020 were postponed due to Covid-19 (Edition/Basel (Basel, Switzerland), Cork Printmakers (Cork, Ireland), and Art Print Residence) will take place in Summer of 2022. His accepted project to the MAPC 2020 Conference (Power of Print: Resistance and Revolution) was also postponed due to Covid-19, and will take place now in 2022.

Professional Stewardship

	<p>X</p> <p>Stewardship</p>	<p>Some of Assist. Prof. Calvert work listed under <i>Academic Responsibility</i> enters the realm of <i>Professional Stewardship</i>, in particular his work related to <i>Health, Safety and Facilities</i> through his revamp/ redesign of the Winthrop printmaking studio.</p>
	<p>Home</p>	
	<p>Your Packets</p>	<p>Assist. Prof. Calvert was hired to revamp and oversee the printmaking curriculum and facilities. In his first year, he made significant enhancements to the studio and the curriculum. Priority directives were to address issues stated in our 2013 NASAD accreditation report. One issue, was the need to increase the studio's physical footprint, in order adequately (and safely) offer our published courses. This year we were able to obtain an adjacent room, and have repurposed this space for better work flow. Assist. Prof. Calvert has been working with the Office of University Facilities and our department Studio assistant to repurpose this space, hopefully as a stand-alone screen-printing studio, so as to separate oil vs water-based practices. We have also expanded the space into the adjacent Mac lab, now occupying a large format printer for creating screen transparencies and digital print, along with a large format scanner for image making and a hot press. The printmaking studio proper has undergone numerous improvements as well. The print archives have been relocated, and the built-in wall shelving has been removed. This allowed for relocation of our printing presses creating better work flow. Together with our department Studio Assistant Andrew Davis, Assist. Prof. Calvert put all our furniture/ flat files/presses on lockable casters for easy movement around the space, and created hanging drying racks from the ceiling, freeing up work space in the room.</p>
	<p>Announcements & Help</p>	
	<p>Profile</p>	
	<p>Activities</p>	
	<p>Evaluations</p>	
	<p>Forms & Reports</p>	
	<p>Vitas & Biosketches</p>	
	<p>Find Colleagues</p>	
	<p>Review, Promotion and Tenure</p>	<p>Another issue arising from the 2013 NASAD report was the need for safer practices in the studio. Assist. Prof. Calvert has been working with Winthrop's OSHA representative Kathryn Tedford for the collection of all hazardous chemicals in the studio. Additionally, safer practices have been established through the use of greener materials, for example, moving away from nitric acid to ferric chloride and the use of oil and vinegar as opposed to mineral spirits for safe wash up of oil-based inks. Soy based inks are being used in the foundation year courses. Assist. Prof. Calvert oversees all operations in the studio, created an online open studio sign-up sheet, and oversees the printmaking studio monitors.</p>
	<p>Cases</p>	
	<p> © 2022 Interfolio, Inc.</p>	<p>With the aforementioned improvements, and Assist. Prof. Calvert in the printmaking position, there has been a peak in our students' interest in the medium, and there has been a lot of cross disciplinary work using various print media with drawing, painting, sculpture, photography and the design department. Assist. Prof. Calvert has made a great effort to make this happen through supervising undergraduate and graduate students in their projects, even those who are not his students. His knowledge and skills with the equipment in the Creator Space was particularly</p>



noteworthy, as he worked extensively in these spaces not only with his students, but other students and faculty in the department. He also did a lot of troubleshooting with the equipment with the Creator Space staff throughout the year.

Home

Your Packets

Faculty 180

Announcements & Help

Profile

Activities

Evaluations

Forms & Reports

Vitas & Biosketches

Find Colleagues

Review, Promotion and Tenure

Cases

Long-term planning for the printmaking area includes the purchase of new technology and machines, something that our current budget cannot accommodate. As such, Assist. Prof. Calvert has written two grants in order to obtain funds to grow the facilities. He is also forming relationships with commercial printers and major stakeholders such as Springs Creative in Rock Hill.

This year, Assist. Prof. Calvert and Chair Oremus rewrote the printmaking curriculum to better reflect contemporary practices in print media. Together, they completely reworked the course descriptions, goals and learning outcomes for the entire suite of courses. The curriculum changes were approved on all levels and will be implemented in Fall 2021. In an attempt to draw wider attention to the discipline, ARTS334 Beginning Printmaking was submitted and approved as a General Education course. Other areas of major curriculum development that Assist. Prof. Calvert was involved in was in the ARTT 112 Intro to Fine Arts course that he revamped with colleague Assist. Prof. Stephanie Sutton, and he was also a part of the writing team for the new drawing curriculum.

All of the excitement being generated in the print studio (and of course, other areas in the department) has been promoted on our social media feeds including the new Instagram account <https://www.instagram.com/printmakingwinthrop/> that Assist. Prof. Calvert created, and actively posts to. He also regularly does Instagram Live demonstrations in the print studio that are open to artists around the globe. This all promotes the discipline of printmaking and the department of fine arts at Winthrop.

Other examples of professional stewardship with which Assist. Prof. Calvert has engaged are two invitations to jury exhibitions. One, at the York Arts Council to jury the works of local middle and high school art exhibitions, this being a major recruitment initiative. Assist. Prof. Calvert was also a juror for two exhibitions at Southern Arts Society, in King's Mountain, North Carolina.



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Assist. Prof. Calvert is an active member at Southern Graphics Council International; TheBoston Printmakers - An International Association of Artists; and the Mid America Print Council.

	<p>Summary of your evaluation of the faculty member's progress this past year towards meeting expectations for Academic Responsibility, Professional Stewardship, Student Intellectual Development and Creative and Scholarly Committee.</p>
Home	Summary and Recommendations
Your Packets	The Department of Fine Arts is very pleased with Assist. Prof. Calvert performance in all areas in his first year in the Department. The contents contained within his annual report is exemplary, and exemplifies that he meets the required expectations in the areas of Academic Responsibility, Professional Stewardship, Student Intellectual Development and Creative and Scholarly Committee. We would like to encourage him to continue working at this level as he works toward Tenure and Promotion. The Department of Fine Arts is very fortunate to have Assist. Prof. Calvert on our team and we are excited to have him continue to positively contribute to the enhancement of the BFA and MFA Program and the lives of our students.
Faculty 180Responsibility, Student Intellectual Development,	
Announcements & Help	
Profile	
Activities	
Evaluations	
Forms & Reports	
Vitas & Biosketches	
Find Colleagues	2021-06-04
Review, Promotion and Tenure	Chair Digital Signature Karen Oremus
Cases	

D Standard Evaluation Input



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Summary and Recommendations

Evaluation Home

Your Packets

Faculty 180

The Department of Fine Arts is very pleased with Assist. Prof. Calvert performance in all areas in his first year in the Department. The contents contained within his annual report is exemplary, and exemplifies that he meets the required expectations in the areas of Academic Responsibility, Professional Stewardship, Student Intellectual Development and Creative and Scholarly Committee. We would like to encourage him to continue working at this level as he works toward Tenure and Promotion. The Department of Fine Arts is very fortunate to have Assist. Prof. Calvert on our team and we are excited to have him continue to positively contribute to the enhancement of the BFA and MFA Program and the lives of our students.

Announcements & Help

[Profile](#)
[Cancel](#)

Activities

Evaluations

Forms & Reports

Vitas & Biosketches

Find Colleagues

Review, Promotion and Tenure

Cases



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A Evaluation Details

Process	CVPA Chair and Dean evaluation of Faculty, AY 2020-21
Title	Dean
Type	Annual Evaluation
Author	Jeffrey Bellantoni
Faculty	Myles Calvert
Description	
Submitted	August 5, 2021 3:53PM

B Evaluation Documents

Locked Documents

Faculty Member	Form	Start Semester	End Semester	Locked Time	View
Calvert, Myles	CVPA Annual Report (revised Summer 2018)	Summer 2020	Summer 2021	August 05 2021 15:53:49	

CVPA Dean Evaluation of Faculty



As you are working on a faculty members' evaluation, you can save your work as many times as you want and return later to continue. You will not be allowed to save your work unless you enter data in the four required fields—the name of the faculty member you are evaluating, the academic year of the annual report, your "digital signature," and the date you submit the evaluation. SAVING your work is not the same as SUBMITTING your evaluation. When you are finally ready to submit, make sure that the submission date is correct.

C Dean Evaluation of Annual Report

Faculty Member Evaluated	Myles Calvert
Academic Year of Annual Report Evaluated (e.g., 2018-19)	2020-21

Summary of your evaluation of the faculty member's progress this past year towards meeting expectations for Academic Responsibility, Student Intellectual Development, Creative and Scholarly Activity, and Professional Stewardship. Address areas that need improvement.

I concur with the evaluation submitted by the chair. For the 2020-21 academic year, Professor Calvert demonstrated a consistent record of academic responsibility, provided sufficient evidence of ongoing expertise in the area of student intellectual development, demonstrated an appropriate level of involvement in professional stewardship activities, and is maintaining a program of creative scholarly activity that is in accordance with the guidelines in the College's bylaws and supports the role of the arts and mission of Winthrop University.

In his first year, which began remotely due to COVID, Professor Calvert accomplished many things, notably he created new curriculum, a proposal for study abroad to Barcelona, Spain, and greatly improved the printmaking facilities to meet contemporary practices and health and safety standards. He is maintaining an impressive program of creative scholarly activity that will serve him well towards promotion and tenure.

Date Evaluation Submitted

2021-08-05

Dean Digital Signature

Jeff Bellantoni

D Standard Evaluation Input

Evaluation No evaluation given at this time.

A Evaluation Details

Process	CVPA Chair and Dean evaluation of Faculty, AY 2021-22
Title	Dean
Type	Annual Evaluation
Author	Lourinda Crochet
Faculty	Myles Calvert
Description	
Submitted	August 12, 2022 11:34AM

B Evaluation Documents

Locked Documents

Faculty Member	Form	Start Semester	End Semester	Locked Time	View
Calvert, Myles	CVPA Annual Report (revised Summer 2018)	Summer 2021	Spring 2022	August 12 2022 11:34:38	

Unlocked Documents

Faculty Member	Form	Start Semester	End Semester	View
No data available in table				

CVPA Dean Evaluation of Faculty



As you are working on a faculty members' evaluation, you can save your work as many times as you want and return later to continue. You will not be allowed to save your work unless you enter data in the four required fields—the name of the faculty member you are evaluating, the academic year of the annual report, your "digital signature," and the date you submit the evaluation. SAVING your work is not the same as SUBMITTING your evaluation. When you are finally ready to submit, make sure that the submission date is correct.

C Dean Evaluation of Annual Report

Faculty Member Evaluated	Myles Calvert
Academic Year of Annual Report Evaluated (e.g., 2018-19)	2021-22
Summary of your evaluation of the faculty member's progress this past year towards meeting expectations for Academic Responsibility, Student Intellectual Development, Creative and Scholarly Activity, and Professional Stewardship. Address areas that need improvement.	<p>For the 2021-22 academic year, Assistant Professor Myles Calvert demonstrates an exceedingly impressive record of academic responsibility and professional stewardship activities for the college and university. He has made significant contributions to the Department of Fine Arts by using his research to make curriculum recommendations and changes in an effort to diversify and enhance courses for all students. Assistant Professor Calvert provided sufficient documentation of ongoing proficiency in the area of student intellectual development as evidenced by his continued work with Winthrop's OSHA representative in an effort to upgrade the studio spaces making them safer and aligning them with standards set forth by Winthrop University and accreditation entities. Additionally, Assistant Professor Calvert provides students with professional experiences designed to prepare them for careers post-graduation.</p> <p>Assistant Professor Calvert maintained a commitment to creative scholarly activity that is in accordance with the guidelines of the College of Visual and Performing Arts bylaws and supports the role of the arts and mission of Winthrop University as evidenced by his extensive list of accomplishments. Assistant Professor Calvert has had his work featured at numerous exhibitions, and in publications regionally, nationally, and internationally.</p>
Date Evaluation Submitted	2022-08-12
Dean Digital Signature	Lorrie S. Crochet

D Standard Evaluation Input

Evaluation	No evaluation given at this time.
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DEPARTMENT OF FINE ARTS ANNUAL REVIEW

ACADEMIC YEAR 2021 – 2022

FACULTY: MYLES CALVERT, ASSISTANT PROFESSOR

JUNE 1, 2022

Academic Responsibility

In the 2021-22 academic year, Assist. Prof. Myles Calvert has continued to be an active and committed team member with a strong desire to continually assist in the growth of our students and our department. His 2021- 2022 annual report outlines endless activities with which he has been involved that contribute to the department on varying levels. Assist. Prof. Calvert actively attends, and is engaged, in meetings and events on the departmental, college and university level. He has been generous with his time having been involved with and volunteered for numerous department and community events, and actively participated in activities that are coordinated by his colleagues and the students. He attended all graduate and undergraduate commencements this year, and completed his mandatory HR training courses.

Assist. Prof. Calvert has continued to be a proactive member of the *Department of Fine Arts Diversity, Equity and Inclusion Committee*. Additionally, he attended 4 DEI specific workshops throughout the year. In spring 2022, he presented his extensive research for his own curriculum development for colleagues and provided a wide-ranging list of methods and resources for diversifying curriculum at the Department of Fine Arts DEI Retreat in spring 2022. The work that he presented rose to the level of Professional Stewardship. As a member of the Department of Fine Arts DEI Committee, he helped run meetings and townhalls with faculty and students to enhance the university community and to promote an equitable learning environment. You can learn more about Assist. Prof. Calvert's DEI contributions in the *Student Intellectual Development* segment of this review. Another active committee that Assist. Prof. Calvert served on this year was the *Department of Fine Arts Endowed Scholarship and Selection Committee*, where he labored together with faculty members to find efficient ways to advertise scholarships, collect DMA portfolios and how to award endowed scholarships in an equitable manner. Assist. Prof. Calvert served as a member of the *Department of Fine Arts Health, Safety and Facilities Committee (HSFC)*, where he made significant enhancements to the printmaking studio. Assist. Prof. Calvert assisted the department of Fine Arts with many recruitment initiatives this year both on campus and in the community. His work on the HSFC and in recruitment rose to the level of *Professional Stewardship*, and I shall thus be providing a more careful treatment of his accomplishments in that section of this review.

Assist. Prof. Calvert worked with all studio faculty to review the foundation, sophomore, and senior portfolios for the purpose of assessment and continuous improvement of our program. This is no small feat; however, this work has resulted in the enhancement of our programs and student learning each year. Assist. Prof. Calvert has been an active player in these initiatives, many of his improvement suggestions were implemented this year in the ARTS 491 Professional Practices class and in the ARTT 112 Intro to Fine Arts Class, and it has positively enhanced our program. His level of participation in these big picture initiatives has been high impact and is commendable. You can learn more about these accomplishments in the *Student Intellectual Development* segment of this review.

Professional Stewardship

Some of Assist. Prof. Calvert work listed under *Academic Responsibility* enters the realm of *Professional Stewardship*, in particular his work related to *Health, Safety and Facilities* through his revamp/ redesign of the Winthrop printmaking studio.

This year Assist. Prof. Calvert continued to grow and oversee the printmaking curriculum and facilities. Again, in his second year, he made significant enhancements to the studio and to the curriculum. He continues to work with Winthrop's OSHA representative Katharyn Tedford for the collection of all hazardous chemicals in the studio, and is tackling numerous issues arising from the 2013 NASAD report, to promote safer practices in the studio. One issue, was the need to increase the studio's physical footprint, in order adequately (and safely) offer our published courses. It has been stated both by Assist. Prof. Calvert and also from his students (see student evaluations) that the screen print spray booth should be moved to the adjacent room due to sound pollution and also for easier/ safer flow of activities between printmaking methods. The department worked with facilities on a plan to shift the booth across the hallway, but no follow up plan has come back from facilities regarding the relocation. I commend Assist. Prof. Calvert's determination on this matter, as it was specifically addressed in our accreditation report 10 years ago, and this is a priority for the department as we stand one year away from reaccreditation. To support his work within his discipline and in attempt to keep our department safe, he did a professional development Certification for Maintenance and Hazardous Waste Management, at the Environmental Resource Center, in Cary, North Carolina.

Assist. Prof. Calvert's knowledge and skills with the equipment in the Creator Space was particularly noteworthy, as he worked extensively in these spaces not only with his students, but other students and faculty in the department. He also did a lot of troubleshooting with the equipment with the Creator Space staff throughout the year. He has been a major proponent of the integration of the laser cutter, and other post digital techniques in conjunction with traditional media in the department.

Long-term planning for the printmaking area includes the purchase of new technology and machines, something that our current budget cannot accommodate. As such, Assist. Prof. Calvert has written two grants in order to obtain funds to grow the facilities. That notwithstanding, he is forming relationships with commercial printers and major stakeholders such as Springs Creative in Rock Hill. This relationship has awarded him and our students the use of equipment at Springs Creative, forming a tight bond between the community-industry and the CVPA.

Assist. Prof. Calvert continues to promote our department and students through generating excitement in the print studio (and of course, other areas in the department) which has been promoted on our social media feeds including the new Instagram account <https://www.instagram.com/printmakingwinthrop/> that Assist. Prof. Calvert created, manages and actively posts to. He also regularly does Instagram Live demonstrations in the print studio that are open to artists around the globe. This all promotes the discipline of printmaking and the department of fine arts students at Winthrop.

Assist. Prof. Calvert was an active participant in reviewing and interviewing incoming MFA candidates this year, and participated in all of the department recruitment events, which included assisting with the preparation before our all-day high school recruitment program in January 2022. His recruitment initiatives extend beyond that of the Winthrop Open House Events, reaching into the community. An example of his service to the community, which benefits our department, is his conducting of a full-day educational experience in printmaking, tailored for Fort Mill schools' art teachers. Seven teachers from across the district were invited to attend (March 17, 2022) to learn how printmaking can be incorporated

into their curriculum. Another event with which Assist. Prof. Calvert was involved with students was the WU-Con Conference, where they screen printed comic book pages branded with #ArtsWinthrop. This was not only profitable promoting our program to the larger community, but he worked specifically with freshmen on this project, which recruits your artists directly to our BFA program, namely printmaking. He also coordinated DEI art campaigns throughout the year through engaging students in screen printing canvas bags for the public with imagery demonstrating inclusivity and challenged diversity and inclusion on and off campus.

Assist. Prof. Calvert also volunteered his time and expertise to the York County Arts Council, by creating an edition of 50 multi-plate copper etching prints for Art Box, a fundraising event to support the arts in York County, and he served as a juror for the Mid-Carolina Region of the Scholastic Art Awards, showcasing art from students in 26 counties in the Piedmont region of North Carolina. The Scholastic Art and Writing Awards have grown to become the longest-running, most prestigious program for creative teens in the United States. In addition to a two-hour induction, jurors spent an 8-hour day reviewing and judging the work, which resulted in an exhibition of the winners at the Mint Museum (Charlotte, NC). Connecting in this capacity to a large young audience of creatives positively benefits our programs through exposure.

Assist. Prof. Calvert provided his expertise through workshops for his colleagues and their students this year, which include a blind embossing demonstration and a printing drawing fusion workshop for Professor Seth Rouser's ARTS 420 Intermediate Drawing course. He also did an artist talk on research and idea development, for Dr. Alice Burmeister's class LART603: The Intuitive Eye graduate course.

Assist. Prof. Calvert is an active member at Southern Graphics Council International; The Boston Printmakers - An International Association of Artists; and the Mid America Print Council, and Print Austin.

Student Intellectual Development

In his second year, Assist. Prof. Calvert continues to substantively support students' intellectual development through a range of noteworthy activities. He created new curriculum (see professional Stewardship) that has been approved; he has initiated a proposal for study abroad to Barcelona, Spain; and he revamped the facilities to meet contemporary practices and health and safety standards (see professional Stewardship).

In his short time at Winthrop, Assist. Prof. Calvert has worked with and supported students on all levels from freshmen through senior undergraduate students, and has also worked closely with graduate students. This level of engagement has allowed him to see the big picture and engage meaningful change, as previously mentioned, through high impact and commendable initiatives.

Last year Assist. Prof. Calvert was awarded Graduate Faculty status due to the extensive work he had done with our MFA students. This year, in addition to being a part of the prospective MFA Candidate reviews and interviews, he was very engaged with our graduate students. He served as the Graduate Thesis Chair for Bethany Salisbury, where he actively and successfully guided her through her first year. He also served on MFA Candidate Patricia Schmoutz's committee, and since he served in this capacity, the student's work grew and her Thesis exhibition was positively influenced by Assist. Prof. Calvert. He also served on Grant Mahan's Graduate Thesis committee, and he taught the Graduate Research A and B classes. Additionally, he also regularly assists other MFA students at the graduate level in his classes.

In addition to classroom instruction, Assist. Prof. Calvert has labored to find extracurricular professional endeavors which resulted in some noteworthy successes such as senior capstone, taking students to

conferences (virtual, but planning to take them in person in fall 22), applying for residencies and exhibitions (several students were accepted into the Art Fields). Prof. Calvert has strongly supported undergraduate research efforts and has a clear commitment to preparing his senior students well, whether it be the workforce or further graduate study. This is why he was selected to teach the ARTT 491 Professional Practices class in spring 22.

Rising to the level of Professional Stewardship, Assist. Prof. Calvert invited several guest lecturers from around the globe to present to his classes. Coordination of such efforts takes a significant amount of time outside the scope of teaching.

Assist. Prof. Calvert is well respected by the students, and he received very favorable feedback from the students and by his colleagues peer review of his teaching and classes. In Assist. Prof. Calvert's annual report, he demonstrates in his thorough course reflections, that he has carefully thought about how he can be a better resource and teacher not only to the students in his classes, but to students across the department. His report demonstrates the persistent application of course development, refinement of curriculum, and course content. His reflections are thorough and take into serious consideration the feedback given by his students and his peers. The student and peer feedback is overall positive, and those that have been critical of the course have been carefully considered.

Assist. Prof. Calvert had many opportunities to team teach this year, and each experience was a positive one demonstrating that he works well in a team. He taught ARTT 112 Intro to Fine Arts (Fall 21) and he taught ARTT 491 Professional Practices (Spring 22) which led to clear benefits for both faculty teaching the classes and also for our students.

Extensive work was done by Assist. Prof. Calvert and his colleagues to update the course goals for both of these team-taught classes, as per the aforementioned assessment and continuous improvement planned the previous year. In this first year first semester course, it is crucial that we are providing students with a solid foundation in preparation for their four years in the program. In the second semester junior course, extensive changes/ and enhancements were made in order to prepare students for their senior year. This continuous improvement has been made visible in the quality of our student work.

Assist. Prof. Calvert is always looking to provide our students with professional real-world experiences. This year he mentored student Jason Lyndsay in the creation of four works on paper for the Comporium headquarters in Rock Hill. He supported undergraduate research in the Junior Exhibition where students learn hands on how to curate and install a show and he worked with students on their SOURCE presentations. He received a mentor certificate for the latter activity. He mentors students beyond the routine scope of academic advising to include writing applications for various grants and graduate schools, along with writing proposals for exhibitions. This year, he co-curated the *Printmaking in the Expanded Field* Exhibition with Karen Oremus, which not only highlighted Winthrop's student work but also the work of other BFA students across the globe. Another international exhibition being coordinated by Assist. Prof. Calvert, is the 27" UK/ USA Printmakers Exchange Exhibition. It is a great opportunity for our students to be a part of an international exhibition while still doing their bachelor's degree.

Of particular note in this area, Assist. Prof. Calvert curated an exhibition of his students work at the York Country Art Council in downtown Rock Hill. The exhibition titled *Hand. Block. Fiber.* is the collaborative effort of ten Relief Printmaking students and Calvert, that expressed life-sized figures, and repeat patterns, from hand-carved wood blocks. His class working on this initiative, were invited to go live on Speedball's Instagram account while the work was being made. There were over 150 people from across

the globe at the Instagram event, and this in conjunction with the exhibition brought great recognition to our department and our students.

Scholarly and Creative Activity:

Assist. Prof. Calvert has been actively engaged in scholarly and creative activity throughout the 2021-2022 academic year, despite the time he has invested in teaching and service. He had an extensive peer reviewed solo exhibition titled *Surface Appeal with Fringe Benefits* at the Dalton Gallery of York County Art Council in downtown Rock Hill, of which he received a competitive grant to create the work.

In 2022, Assist. Prof. Calvert's work was published in an article by Pranjit Sarma, Assistant Professor M.V.A in Graphic Art, Bangalore University, published by Galaxy International Interdisciplinary Research Journal (giirj)issn (e): 2347-6915vol. 10, issue 3, mar. (2022). His work was also included in the project *The World in a Hankerchief - A Wandering Genealogy*, which resulted in both an exhibition and a Publication (Impact Press, UWE Bristol, UK, 2019, ISBN: 978-1-906501-14-3).

His work was included in over 7 group shows this year, that were either invitational or juried, including *Exercising Empathy* at the Patrick Gallery in Rock Hill; his work *If Money Wasn't Involved*, was accepted into the 2022 ArtFields Juried Competition, which is the biggest exhibition of its kind in the Southeast United States. In 2021, his work *Habitat I* was accepted to the 2021 Mid America Print Council Annual Member's Juried Exhibition, and had work featured at IPEP India - International Print Exchange Program. His work was juried into the National Juried Exhibition *What Would McQueen Do*, at the Delaplaine Arts Center; *Construct* into the Anderson Arts Center 46th Annual Juried Show and *Habitat I* was accepted into *CONNECT: Small Prints by Members of the Boston Printmakers*.

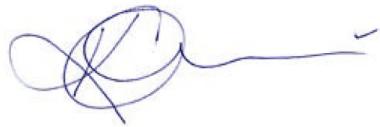
Assist. Prof. Calvert has been working in the studio all year creating numerous bodies of work as he seeks professional opportunities for the coming academic year. He applied for three competitive residencies, at La Scuola Internazionale di Grafica in Venice, the Tusen Takk Foundation in Leland, Michigan and a fellowship at Pyramid Atlantic. He also submitted proposals for numerous exhibitions including but not limited to solo and group exhibitions at the Buckham Gallery; the NYC Print Center's 96th Annual International Competition; and other venues such as 701 Center for Contemporary Art Biennial, PrintAustin and the Art Pop - Billboard Project.

He conducted an artist talk at the Myers School of Art Galleries at the University of Akron, (OH), and several Instagram live event workshops "Talking Shop" hosted by Speedball Art. He also did workshops at the Sawtooth School for Visual Art, Winston-Salem, NC.

Summary and Recommendations

The Department of Fine Arts continues to be pleased with Assist. Prof. Calvert's performance in all areas in his second year in the Department. The contents contained within his annual report is exemplary, and exemplifies that he meets and exceeds the required expectations in the areas of Academic Responsibility, Professional Stewardship, Student Intellectual Development and Creative and Scholarly Committee. We would like to encourage him to continue working at this level as he works toward Tenure and Promotion. Due to his capabilities, he may consider in the coming years to take on a leadership role on a department level committee, perhaps that of the Visiting Artists and Scholar, with which he has been successful in his proposal to bring in Kathryn Vajda in 2022, and due to the great array of the guest lecturers he has brought in to Winthrop from diverse communities over recent years. The Department of Fine Arts is very fortunate to have Assist. Prof. Calvert on our team and we are excited to have him continue to positively

contribute to the enhancement of the BFA and MFA Programs and the lives of our students.

A handwritten signature in blue ink, appearing to be "Karen Oremus".

Karen Oremus
Chair, Department of Fine Arts

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