

# **A GUIDE FOR VISUAL ARTS GRADUATE STUDENTS**

June 2018

# Visual Arts Graduate Students Guide

June 2018

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## **Brief general overview & philosophy of program**

Our mission is to provide a graduate educational foundation for contemporary art practices, within a place and culture of creative work, in a context of critically engaged studio practice; and to generate an environment that supports broad opportunities and recognition for the work of students, staff, and faculty, for individual approaches in the studio and in teaching.

The emphasis in the Visual Arts Program is based on intensive studio work. Critical concepts and discussion form an important element in the program. The program allows students to focus in painting, sculpture, drawing, digital media and video, in an atmosphere in which interdisciplinary practices are also supported. A dedicated supervisor, chosen by the student, meets weekly with the student to provide guidance and mentorship in support of intensive studio research. The weekly graduate seminar class provides the opportunity for critical group discussion on current issues and art theory, meetings with visiting artists, as well as group critiques. Formal critiques of the student's work takes place at the end of each semester during the student's advisory committee meeting.

Course work is structured over a two-year period of full-time study in the Fall and Spring terms. The student is required to complete the first summer pursuing independent study coursework. The program culminates with a non-written oral examination and an exhibition of the student's work.

The MFA is the terminal degree in the discipline. It is the primary objective of the program to focus on the demands of developing a career as a practicing professional artist. Some experience as an art educator is also provided.

Graduate students are provided with individual studios located in the graduate wing of the building. The atmosphere supports the small community of students in a dialogue of professional and social exchange. Students have 24-hour access to their studios. Students also have access to all facilities in the Visual Arts building, including the workshops and darkroom, as well as access to the Department's media equipment in the Fine Arts building.

Size of program: The program has 11 students.

## **Faculty of Graduate Studies**

**Dean of Graduate Studies:** David Capson, PhD (McMaster), PEng, MEng, BSc Eng (New Brunswick)

**Associate Dean:** Cedric A.J. Littlewood, BA, MA, DPhil (Oxon.)

**Representing Fine Arts on the Executive Committee:** Evanthia Baboula, D.Phil (University of Oxford), Art History and Visual Studies

## Faculty Listing in Visual Arts

Cedric Bomford	tel. 250-721-8015	<a href="mailto:cbomford@uvic.ca">cbomford@uvic.ca</a>	
Megan Dickie	tel. 250-721-8013	<a href="mailto:mdickie@uvic.ca">mdickie@uvic.ca</a>	(on leave Sep.-Dec. 2018)
Daniel Laskarin	tel. 250-721-8018	<a href="mailto:laskarin@uvic.ca">laskarin@uvic.ca</a>	(on leave Jan.-Apr. 2019)
Rick Leong			(eff. Jul. 2018)
Kelly Richardson	tel. 250-721-8016	<a href="mailto:krichardson@uvic.ca">krichardson@uvic.ca</a>	
Jennifer Stillwell	tel. 250-721-6661	<a href="mailto:jstillwe@uvic.ca">jstillwe@uvic.ca</a>	(on leave Sep. 2018-Apr. 2019)
Paul Walde	tel. 250-721-8010	<a href="mailto:pwalde@uvic.ca">pwalde@uvic.ca</a>	
Robert Youds	tel. 250-721-8014	<a href="mailto:ryouds@uvic.ca">ryouds@uvic.ca</a>	

## Visual Arts Faculty

**Cedric Bomford's** installation and photographic work has been exhibited internationally and he has participated in residencies in Europe, Asia, Australia and North America. Cedric holds an MFA from the Malmö Art Academy (2007) and a BFA from Emily Carr University (2003). His work often focuses on the power dynamics established by constructed spaces and takes the form of large-scale rambling ad hoc architectural installations. The projects follow a methodology he calls 'thinking through building' in which construction takes on an emergent quality rather than an illustrative one. Concurrent to this installation work is a rigorous photographic practice that operates at times in parallel with and at others tangentially to the installation works.

While the majority of his projects are solo efforts, Bomford often works collaboratively with a number of different partners including his brother Nathan, father Jim and with other artists such as: Verena Kaminiarz, Mark Dudiak and Carl Boutard. Recent projects include *Embassy or Under a Flag of Convenience* included in the California Pacific Triennale, *Cooling Tower* as part of *Endless Landscapes*, Gatineau (with Nathan and Jim Bomford) and *Embassy, Nuit Blanche*, Toronto (with Verena Kaminiarz). Upcoming projects include solo exhibitions at the Canadian Museum of Making, Campbell River Art Gallery and Simon Fraser University as well as an ongoing public art commission in Seattle, USA.  
www.cedricbomford.com

**Megan Dickie** is an artist who works in the mediums of sculpture, video and printmaking. Her artistic research focuses uses extreme physicality, choreographed set-ups, and fantastic failures to poke at dominant systems.

Recent solo exhibitions include L'OEil de Poisson (Québec City), Open Space (Victoria), Oxygen Art Centre (Nelson), Latitude 53 (Edmonton) and Stride (Calgary). Recent video works have been shown at TUFF (Toronto) BIDDU (Reykjavik) and Eastern Edge (St. John's). She is also the recipient of projects grants from both the Canada Council for the Arts, the BC Arts Council and the University of Victoria.

Megan Dickie received her MFA from the University of Saskatchewan and a BFA from the University of Calgary. Her works are part of the collections of the University of Saskatchewan, Alberta Foundation for the Arts and the Nickel Arts Museum. Megan Dickie resides in Victoria, BC and is an Assistant Professor at the University of Victoria.  
<http://megandickie.com/>

**Daniel Laskarin** completed his MFA at UCLA in 1991, and is currently Associate Professor, teaching Sculpture and Visual Structures in the Imaginative Realm. Before coming to UVic he taught Drawing, Colour, and 3D Studio at Emily Carr Institute, and studio, history and theory courses in the Fine and Performing Arts at Simon Fraser University's School for the Contemporary Arts. He exhibits in Canada and internationally.

His practice is object based, materially and conceptually rooted; it has included photography, optics, robotics systems, installation, sound and projection works, set design, and several large-scale public commissions. Current projects combine modified specific everyday objects, homebuilt farm devices, and abstract forms to suggest an unknown and precarious other. In the conditional sense ("If this, then ..."), they offer terms for anomalous perception and interpretation while refusing the authority or finality of "knowledge".

<http://www.laskarin.ca/>

**Rick Leong** teaches painting and drawing. He received his BFA from the University of Victoria (2003), and a MFA from Concordia University (Montreal, 2007).

His thesis work was acquired by the Montreal Museum of Fine Arts in 2007. In 2008, he was a finalist in the Royal Bank of Canada's Painting Competition, touring to the National Gallery of Canada, the Power Plant (Toronto) and the Contemporary Art Gallery (Vancouver). In addition to having participated in many group exhibitions at various Canadian and international spaces, Rick has exhibited solo at Two Rivers Gallery (Prince George), Anna Leonowens Gallery (Halifax), the Art Gallery of Greater Victoria, and the McClure Gallery (Montreal). Recent exhibitions include The Fourth Pleasure at Parisian Laundry and Close to Home at The Art Gallery of Greater Victoria.

He is represented by Parisian Laundry in Montreal, and his work has been placed in several public and private collections, including The Canada Council Art Bank, The Canadian Art Foundation, Caisse de Depot, and Foreign Affairs Visual Art Collection.

Rick Leong uses the language of landscape to explore hybridity between disparate experiences of space and place. Drawn from observation and influenced by historical Chinese art forms, Leong's work investigates the interconnectedness of the land and the subjectivity of human experience.

<http://rickleong.com>

**Kelly Richardson** teaches Video Art and Studies in Drawing, Photo, Media and Interdisciplinary Practice. She received her undergraduate degree from OCAD (1996) and her MFA from NSCAD and Newcastle University (2010).

Her work has been widely acclaimed in North America, Asia and Europe with recent solo exhibitions including DCA (Scotland), SMOCA (USA), CAG Vancouver, VOID (Northern Ireland), Naturhistorisches Museum Wien (Austria) and a major 15 year survey at the Albright-Knox (USA). Her work was selected for the Beijing, Busan, Canadian, Gwangju and Montréal biennales, and major moving image exhibitions including the The Cinema Effect: Illusion, Reality and the Moving Image at the Hirshhorn Museum and Sculpture Garden (USA), Future Projections at the Toronto International Film Festival, and New Frontier at the Sundance Film Festival. In 2009 she was honoured as the featured artist at the Americans for the Arts National Arts Awards alongside Ed Ruscha, Salman Rushdie and Robert Redford.

Richardson's work has been acquired into significant museum collections across the UK, USA and Canada.

Utilising digital technologies to create hyper-real, highly charged landscapes, her work offers imaginative views of the future in order to prompt careful consideration of the present.

[www.kellyrichardson.net](http://www.kellyrichardson.net)

**Jennifer Stillwell** currently teaches Video and Sculpture. She received an MFA from The School of the Art Institute of Chicago (2000), and a BFA (Hons.) from the University of Manitoba (1995).

Her practice is expressed through sculpture, installation, performance and video. The formal, historical and physical nature of the site (the white-walled gallery, post-industrial spaces, and outdoor locations) informs the character of her work. As well her work considers concepts of personal and shared experience, materiality, and time.

She has created large-scale solo installations at the Darling Foundry (Montreal) and at Triple Candie (New York). Other solo exhibitions include YYZ Artists' Outlet (Toronto) and a survey show at the Plug In Institute of Contemporary Art (Winnipeg).

In the last few years she has been a part of group exhibitions in Canada, the United States and Europe including at the Winnipeg Art Gallery, Oakville Galleries, the Art Gallery of Windsor, the Mendel Art Gallery, the Biennale Nationale de Sculpture Contemporaine in Quebec and Loop-Raum Für Aktuelle Kunst in Berlin. As well, she has attended residencies at the Banff Centre for the Arts (Banff), Gibraltar Point (Toronto), Kunst & Complex (Rotterdam), Fondation Derouin (Quebec) and Quartier Éphémère (Montreal).

She recently produced a large-scale permanent outdoor public sculpture for the City of Winnipeg.

<http://jenniferstillwell.com>

**Paul Walde** is an intermedia artist, composer, and curator. Walde's body of work suggests unexpected interconnections between landscape, identity, and technology. Recent exhibitions of his work include: *Sonorous Kingdom* at the Surrey Art Gallery (2014), *All Together Now* at the University of Toronto Art Centre (2014), and *Nature's Handmade* at Museum London (2015). In 2013, he completed *Requiem for a Glacier*, a site-specific sound performance featuring a fifty-five-piece choir and orchestra live on the Farnham Glacier in the Purcell Mountains. *Requiem for a Glacier* was subsequently developed into a multichannel sound and video installation which has been the basis of solo exhibitions at L' Université Laval Art Gallery in Quebec City, QC; Art Gallery at Evergreen, Coquitlam, BC; Oxygen Art Centre in Nelson, BC, (2014) and The Langham Cultural Centre in Kaslo, BC (2013).

Walde is a graduate of the University of Western Ontario (BFA) and New York University (MA). He is the winner of The Prescott Fund Award from the National Arts Club in New York City, and has recently received awards from the Canada Council for the Arts and the Ontario Arts Council. In addition to his studio practice, Walde is an active lecturer, curator, teacher and writer and has attended residencies at Pouch Cove, Newfoundland and the Banff Centre for the Arts. From 2007 to 2010 he was the Artistic Director and Visual Arts curator of LOLA, the London Ontario Live Arts Festival during which time he presented projects by such international artists as Brian Eno (UK), blackhole factory (DE), Yoko Ono (US) and Paul D. Miller aka DJ Spooky (US). Often blurring the lines between producer and curator he has also presented the work of such Canadian artists as: Michael Snow, Kelly Mark, Dave Dymant, Gordon Monahan, and Michelle Gay. In 2012 he relocated to Victoria, British Columbia, where he is Associate Professor of Visual Arts and Department Chair at the University of Victoria. Walde is a founding member of Audio Lodge, a Canadian sound art collective and EMU Experimental Music Unit a Victoria-based sound ensemble.

[www.paulwalde.com](http://www.paulwalde.com)

**Robert Youds** teaches painting and Visual Structures in the Imaginative Realm. He received his BFA from the University of Victoria (1978), and a MFA from York University (1982).

He was an early founding board member/curator at the Mercer Union gallery, Toronto. Youds was represented by Sable-Castelli Gallery, from the mid-1980s through to its close in 2004. His work has been represented in Los Angeles by the William Turner Gallery, PostWilshire Gallery, and is currently represented by the Diaz Contemporary Gallery, Toronto.

His art works have been shown in major public institutions nationally and internationally such as; Site Santa Fe, New Mexico, Confederation Centre Art Gallery, NB, Museo de la Ciudad de Mexico, Mexico, Vancouver Art Gallery, Art Gallery of Ontario, Edmonton Art Gallery, Art Gallery of Greater Victoria, Southern Alberta Art Gallery, Alberta, Mendel Art Museum, Saskatchewan, Power Plant, Ontario, Today Museum, China, Xi'an, China, and the National Gallery of Canada.

Youds' works have been placed broadly in public and private collections.

Driven by a fascination with systems of perception, Youds' work utilizes properties of colour, light, representation, and abstraction, to challenge the beholder's aesthetic experience of art.  
<http://www.robertyouds.ca/>

## **Emeritus Faculty**

### **Mowry Baden, Professor, Emeritus**

Born in Los Angeles in 1936 and educated at Pomona College and Stanford University, Mowry Baden has lived and worked in Canada since 1971. He has practiced sculpture for over 40 years and has taught sculpture at Raymond College, Pomona College, UBC, and the University of Victoria, from which he retired in 1997. He has influenced a generation of sculptors in Canada and the U.S. with his engaging, participatory installations and has challenged contemporary sculpture through a number of projects and artworks that borrow from psychology and architecture.

Articulating an internal awareness of movement and posture has always been the most important element in his work. For more than 40 years, he has developed various methods of decentering vision and interfering with habitual human gestures. He has built harnesses, furniture, rooms, pathways and catwalks, all with the goal of impinging upon the viewer's movements and awakening a physical self-awareness that was previously unconscious.

He tries to provoke a perceptual crisis that assaults the viewer's confidence in the information that comes through the senses. His practice has always involved materials, just like any artist who makes objects. Ideally, however, he is less interested in the object than in the experience. He wants the viewer to enter the object (or the space) and have an experience that is visceral, internal, and sensorially cross-circuited.

He is the recipient of numerous grants from the Canada Council for the Arts and the National Endowment for the Arts and has held solo and group exhibitions across North America including Los Angeles, Mexico City, Toronto, Montreal, Vancouver and New York (including the Museum of Modern Art). His work is represented in collections in Canada and the USA. He has been commissioned to create public art works in Victoria, Vancouver, Seattle, San Francisco, Santa Barbara, Irvine CA, Pittsburgh PA, Washington DC and Lewiston, NY. Baden received a Governor General's Award in Visual and Media Arts in 2006, and a John Simon Guggenheim Fellowship in 2014.

**Lynda Gammon, Associate Professor, Emeritus** studied at The University of British Columbia, Simon Fraser University, [B.A.] and York University [ M.F.A. 1983]. Her work has been exhibited at institutions including The Nickle Art Museum [Calgary], The Contemporary Art Gallery [Vancouver], Mercer Union Gallery [Toronto], Plug-In [Winnipeg], Presentation House Gallery [Vancouver], Vancouver Art Gallery, McMaster Museum [Hamilton], Simon Fraser Gallery [Burnaby], Gallery 44 [Toronto], Gallery 101 [Ottawa], The Art Gallery of Greater Victoria, The Galerie Jorge Alyskewycz [Paris], The Westergasfabriek, [Amsterdam], Salle de Bains [Rotterdam], Stride Gallery [Calgary], Platform centre for photographic + digital arts [Winnipeg], Vu centre de diffusion et de

production de la photographie [Quebec City], Oakville Galleries [Oakville ON] and The Southern Alberta Art Gallery.

She was an Associate Professor in the Visual Arts Department teaching courses in Drawing, Photography and Interdisciplinary Practices.

In 2004 Gammon established *flask* which is dedicated to the production and publication of books by artists and writers.

Gammon is a Board Member at Open Space in Victoria.

Current studio projects involve ideas of architecture, space, shelter, and inhabitation considered through the disciplines of, photography, assemblage, and sculpture.

### **Audain Professor of Contemporary Art Practice of the Pacific Northwest, 2018-2021**

**Carey Newman** or Hayalthkin'game is a multi-disciplinary artist and master carver. Through his father he is Kwakwaka'wakw from the Kukwekum, Giiksam, and WaWalaby'ie clans of Fort Rupert, and Coast Salish from Cheam of the Sto:Lo nation along the upper Fraser Valley. Through his mother he is English, Irish, and Scottish. In his artistic practice he strives to highlight either Indigenous, social, or environmental issues. He is also interested in engaging with community and incorporating socially innovative practice into his artistic process. Carey's most recent major work, the Witness Blanket, made of items collected from Residential Schools, Government Buildings and Churches across the Canada, deals with the subject of Reconciliation.

In 2008, Carey was selected as the master carver of the Cowichan 2008 Spirit Pole, a journey that saw him travel the province of BC sharing the carving experience of carving a 20' totem with over 11,000 people. In 2009, Carey was selected from a national call to artists by VANOC and won the right to create a large installation. His piece entitled "Dancing Wind", featured during the 2010 Olympic Games, consisted of 4 large panels, made from stainless steel, cedar and glass. He has done work for corporations, government agencies and museums around the world and is continually grateful for the opportunity to explore new ideas.

### **Administration/Staff Directory**

#### **Chair**

Paul Walde                    tel. 250-721-8010            VIA room A244            [visualartschair@uvic.ca](mailto:visualartschair@uvic.ca)

#### **Administrative Assistant**

Laura Nuttall                tel. 250-721-8011            VIA room A244            [visualarts@uvic.ca](mailto:visualarts@uvic.ca)

#### **Graduate Advisor**

Cedric Bomford            tel. 250-721-8015            VIA room A228            [visualartsgrad@uvic.ca](mailto:visualartsgrad@uvic.ca)

#### **Acting Facility and Production Manager**

Hollis Roberts              tel. 250-721-8019            VIA room A103            [vafacilities@uvic.ca](mailto:vafacilities@uvic.ca)

**Senior Academic Assistant**

Cliff Haman            tel. 250-472-5310    FIA room 238            [chaman@uvic.ca](mailto:chaman@uvic.ca)

**Workshops Technician**

Chris Lindsay        tel. 250-721-6665    VIA room B117b        [cr2lind@uvic.ca](mailto:cr2lind@uvic.ca)

**Visual Arts Staff and Administration****Paul Walde, Chair**

*Please refer to faculty entry on page 7-8*

**Cedric Bomford, Graduate Advisor**

*Please refer to faculty entry on page 5*

**Cliff Haman, Senior Academic Assistant**

Cliff supports the department in the area of digital media. Working closely with students, faculty and staff, he assists them to realize projects that are technical in nature. Specific skills include, but are not limited to: digital still and video camera work, lighting design, digital imaging and large format printing, electronic publishing, CAD, soundscape design and all manner of digital installation.

He teaches the first year course: Art 106 - Foundation Core Media Technologies and Arts, and routinely provides technical workshops on a variety of subjects.

Prior to the University of Victoria, Cliff worked in the trade book publishing and the electronic gaming industries in Vancouver.

**Laura Nuttall, Administrative Assistant**

Laura has worked at the University for many years. She provides support to the department in the areas of admission, registration and graduation, as well as other areas of the department's administrative functions. She enjoys the varied requirements of her job, especially assisting students in navigating their way through the administrative challenges that may arise.

Laura's advice to students is to familiarize yourselves with the UVic academic calendar as it pertains to graduate students in the Visual Arts program and keep handy any communications you receive from the university. Should you have an admin question with no apparent answer, come see her for assistance.

**Christopher Lindsay, Workshops Technician**

Chris studied printmaking at USask, received a BFA from UOttawa (2011), and an MFA in sculpture from UVic (2013). He continues his personal art practice in Victoria.

Chris is now the Shop Technician for the Visual Arts department. He maintains a safe, accessible wood and metal fabrication workshop and assists students in processing their ideas into material form. He fosters the development of student's manual skills, problem solving abilities, and cooperative, respectful work habits as they grow towards a productive, personal art practice.

Chris provides workshops on tools and construction methods and teaches Art 334, Multi-Media Printmaking. He supports additional departmental activities throughout the Visual Arts building.

### **Hollis Roberts, Acting Facility and Production Manager**

Working closely with students, faculty and staff, she assists them to realize projects through the use of tools and equipment. She works specifically in woodworking and metal working technologies and specializes in sculpture.

She works and teaches students how to use our shop facilities and routinely provides workshops and demos on a variety of subjects. See Hollis to arrange for delivery to the building of large materials/supplies.

Hollis graduated from the Visual Arts Department in the spring of 2016 and also works as a studio assistant and a photographer.

### **The Graduate Calendar**

The Graduate Calendar provides important information and regulations for all enrolled Graduate students. It accessed online at: <https://web.uvic.ca/calendar2018-09/grad/index.html>

The Calendar includes information on:

- Phone numbers for all University Services
- Important Dates in the Academic Year
- Student Services Offered on Campus
- Registration Requirements
- Degree Completion Requirements
- Descriptions of all Graduate Programs
- Course Listings

The University Website has a Directory of Staff, Faculty, and Administrative Offices. [www.uvic.ca](http://www.uvic.ca)

You can also access the catalogue of the main library on the University Website: <http://library.uvic.ca/index.html>

The department's website has useful information and a faculty and staff directory. <http://finearts.uvic.ca/visualarts/>

## **Course Requirements**

The Visual Arts program requires that you take a two-year, full-time program of 15 units per year, plus an independent study course of 3 units during your first summer. The following courses are all required.

### **First Year Students**

One of the Following:

ART 500 First Year Drawing	9.0 Units
ART 511 First Year Painting	9.0 Units
ART 521 First Year Sculpture	9.0 Units
ART 541 First Year Photography	9.0 Units
ART 551 First Year Digital Media	9.0 Units

and

ART 580 First Year Seminar	6.0 Units
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### **Summer Session between the First and Second Year**

ART 570 Independent Study	3.0 Units
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### **Second Year Students**

One of the Following:

ART 501 Second Year Drawing	9.0 Units
ART 512 Second Year Painting	9.0 Units
ART 522 Second Year Sculpture	9.0 Units
ART 542 Second Year Photography	9.0 Units
ART 552 Second Year Digital Media	9.0 Units

and

ART 581 Second Year Seminar	6.0 Units
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### **and at the end of the Second Year**

ART 598 MFA Degree Exhibition	0.0 Units
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## **Audit**

Graduate students may audit University courses with permission. Refer to the Calendar entry for further information on auditing (<https://web.uvic.ca/calendar2018-05/grad/registration/audit.html#>).

## **The Summer Semester of Independent Study**

The student is required to enroll in ART 570 Independent Study during the summer between their first and second years. During this time the student will pursue studio research independent of any supervisory or advisory committee meetings. It is hoped that this will provide valuable time in the studio facility to develop work in an unfettered but professional

atmosphere. Limited department staff will be present. When possible, the student will be able to utilize unused space in the department's teaching studios. The student's supervisor will assign a grade after the completion of this course.

### **Supervisor**

Early in the first semester, each graduate student must initiate studio visits with as many Graduate Faculty Members in Visual Arts as possible to determine the most appropriate Supervisor. First year students are given 6 weeks from the beginning of the semester to decide whom they wish to work with as their Supervisor.

The Supervisor's role is to mentor and advise the student and to develop a professional, interpersonal relationship with the graduate student that is conducive to scholarly activities and intellectual enhancement.

Mentoring involves a developmental and supportive relationship. The mentoring relationship is an interactive process between individuals within the supervisory mandate and incorporates interpersonal development, development of critical skills and discourse, career and educational development and professional socialization functions.

Given the nature of the creative process and the high standards and objectives of a terminal degree program, students and faculty are expected to interact on a personal and professional basis. Graduate students must consider comprising their advisory committee of members that are best suited to their own personal research. A strong and productive relationship between the student and Supervisor is essential to successful completion of the program.

The following basic requirements apply to this relationship:

- Regular weekly meetings with the Supervisor for informal discussion on the student's work.
- Notice of absence for any reason.
- Courteous, respectful, and clear communication at all times.

By mid-October, students must have established their Supervisor and Advisory Committee. Students should email their committee structure to the Graduate Advisor and Departmental Secretary, with a copy of the email sent to each committee member; please identify which faculty member is the supervisor.

### **The Graduate Advisory Committee**

The student will work together with their Supervisor to determine appropriate Advisory Committee members. The distinct insights and unique expertise that these faculty members can offer is potentially of enormous value to the student's development.

The Graduate Advisory Committee plays a key role in the direction of the graduate student's research. The Advisory Committee is comprised of the student's Supervisor, and at least one (usually two) other graduate faculty member, normally from within the home academic unit.

Once an Advisory Committee has been agreed upon, the arrangement will normally continue throughout the remainder of the two-year program. It is possible, though only after careful, serious consideration, to change a committee make-up. Sometimes a change will also be necessary if a faculty member goes on Study Leave.

The student is required to schedule an Advisory Committee Meeting at the end of each semester, for a total of two meetings in each year of the program. The Advisory Committee meetings are more formal than the weekly meeting with the Supervisor. At the beginning of the Advisory Meeting, the student is expected to articulate the direction of the research and developments that have occurred throughout the semester. Committee Members will then discuss the work critically, ask for clarification from the student, and offer recommendations for further development.

A "Records of Committee Meetings" form will be completed by the Supervisor, copied to the student, and filed in the department's student record. If there is any cause for academic concern, the student will be thus informed.

### **Thesis Exhibition**

The student must enroll in ART 598, the MFA Degree Exhibition, 0 Units. The deadline for registering for this course will be in early December of the preceding year.

The exhibition must be timed so that it occurs before April 30<sup>th</sup> in the year of graduation. Thus, there is a short window of opportunity for scheduling. The timing of the thesis exhibition should be discussed with your Supervisor.

Each candidate for a degree must complete a formal application for graduation. The deadline to submit completed applications is February 15<sup>th</sup> for Spring graduation. Students complete an application for graduation by logging into their 'Mypage'. A graduation fee is assessed at the time of application, and is payable by the end of the month in which application is made.

The Graduating Exhibition is the culmination of the student's two years of research. The exhibition may take place in the Visual Arts building, or in another appropriate space on or off campus. It is the major source of evaluation and should be regarded as the equivalent of the scholarly thesis of an academic discipline. The degree exhibition will be evaluated by an examining committee. The examining committee consists of an External Examiner (see below), the Advisory Committee members, and a Chair person (see below). The examining committee will submit its decision to the department for approval. Graduating students will speak to their work and then answer questions from the examining committee. The committee may ask questions about the form, subject matter, implicit meaning, referential contexts, and theoretical or philosophical relations apparent in the student's work. Students are required to "defend" their work with articulate answers to the committee's questions.

### **The Chair of the Oral Examination**

The Chair is determined by the Faculty of Graduate Studies, under advisement of the Supervisor. The Chair must be a member of the Faculty of Graduate Studies of the University of Victoria, not necessarily a Visual Arts member.

The Chair of the oral examination convenes and presides over the oral examination and the post-oral discussion. The Chair will invite the candidate to make a brief oral presentation (i.e., 10 - 20 minutes), highlighting the major issues dealt with in the independent research work, and the conclusions reached.

The external examiner is given first opportunity to question the student. Subsequently, each member of the supervisory committee and then the supervisor is invited to examine the student; the external examiner and then supervisory committee members and the supervisor are given a second opportunity to examine the candidate in a second round of questioning. The Chair is also at liberty to ask questions. Normally, an oral examination may be expected to last from one and a half to two hours.

At the end of the question period, everyone except the Chair and the examining committee leaves the room. The main focus of the post-oral discussion is to:

- Assess the independent work,
- Assess the student's understanding of coursework, and
- Determine if the oral defense was acceptable.

The decision of the examining committee is based on the content of the independent research work as well as on the candidate's ability to defend it.

After the Oral Examination the Chair will complete the Checklist of Non-Thesis Oral Examinations form provided and submit it to the Office of the Dean of Graduate Studies.

### **The External Examiner**

The External Examiner is recommended and invited by the Supervisor. The Graduate Student must be at arms-length from the external examiner. The Supervisor should be the person to contact the External Examiner.

The External Examiner can be anyone who is professionally qualified to assess the research. He/she can be from another department at UVic, or a professional outside the University. We do not have a travel budget. Any travel expenses incurred must be covered by the Supervisor.

### **Arranging the Exam**

Once the External Examiner, Chair, and date have been determined, the student should let Laura know all these details. She will provide you with the Checklist of Non-Thesis Oral Examinations form to fill out prior to your exam. This form must be delivered by the Examination Chair to Graduate Admission and Records within five working days after the date of the oral exam.

All degree requirements must be fulfilled before the Oral Exam. Students convocating in

Spring must have completed the Oral Exam by April 30th. Because the timing is so tight, you need to let the Laura know your Exam date ahead of time so she can give public notification of it and so she can let the convocation clerk know when to expect the forms.

### **Graduation/Convocation**

The University Senate grants degrees in fall and spring each year. The formal conferral of degree takes place at convocation ceremonies in November or June each year. Students must apply for graduation - for deadlines see Important Dates on the last page.

### **Visiting Artists**

The department is able to invite between 4 and 8 visiting artists per semester, depending on funding, and availability. Visiting Artist lectures are normally scheduled on a Wednesday evening at 7 PM. Attendance at the lectures is a requirement of the Graduate Program. Sometimes the visitor is able to attend the Graduate Seminar class and conduct individual Studio Visits with the Graduate students.

*Previous Visitors:*

[https://finearts.uvic.ca/visualarts/events/visitingartists/va\\_archive.html](https://finearts.uvic.ca/visualarts/events/visitingartists/va_archive.html)

### **Facilities**

#### **Studio Assignment**

There are 11 individual studios. Generally 2<sup>nd</sup> year students get their first choice of available spaces. The remaining studios are assigned on a first come, first served basis. These will be available to first year students in mid-August and arranged through meeting with Hollis Roberts, Facility Manager in A103.

#### **Access/Keys**

Students have 24-hour access to their studios and the Visual Arts Building.

During periods when the shops are not staffed, the buddy system is used meaning that a second Grad student must be present in the shops.

Please arrange to get your keys from Hollis Roberts, Acting Facility and Production Manager, in room A103 (contact info on page ). A security deposit of \$20 is required for each key.

Grad Students are provided with keys for their studio, and the Visual Arts entrance doors

#### **Telephone**

There is a telephone available to graduate students for local calling in grad hall: 250-721-8020. Campus numbers may be dialed using the last four digits.

### **Workshop (rooms B109 & B117)**

The workshop is equipped with most tools and machines necessary for both metal and wood fabrication. All students are required to review and sign the “Shop Use Guidelines” form and go through an orientation workshop.

The metal shop includes: TIG welder, MIG welder, plasma cutter, tubing bender, step shear, sheet metal brake, milling machine, lathe, drill press, etc.

The wood shop includes: table saw, mitre saw, pneumatic nail guns, drill press, planer, jointer, band saw, etc.

The department follows strict safety guidelines. Students employed in the shop, as monitors will have safety training sessions with our shop technician prior to starting supervisory shifts. The Graduate Students are expected to maintain and enforce departmental policies in the workshops.

Studios must conform to Visual Arts, UVic and Occupational Health and Safety guidelines.

This will include:

- The safe storage of all chemicals and paints.
- Adherence to fire safety rules such as:
  - Keeping hallways clear
  - No upholstered furniture in studios
  - Keeping fire doors closed
  - Maintaining clearance from sprinkler heads
  - Keeping the Grad kitchen clean and tidy
  - Keeping the storage of combustible materials in the studios to a minimum

### **Digital Fabrication Lab (room A102b)**

We have a CNC Router, a desktop milling machine, laser cutter and a 3D printer. These are available to our “advanced” level students. If you wish to use these tools you must contact Cliff Haman or our Building and Facility Manager for training.

### **The Studios for Integrated Media (SIM)**

The Studios for Integrated Media (SIM) are located in the Fine Arts faculty buildings and consist of multipurpose computer classrooms, professional quality sound studios and a robust equipment room stocked with an array of cameras, lighting and audio equipment (Fine Arts Room 238). The main lab is located in room 215 of the Fine Arts building. The SIM also has two research/support offices (Rooms #219 and #221) and hosts its own multi-terabyte server. In addition, Fine Arts room 236 houses additional computing resources for overflow use, high resolution image scanning and large format digital printers.

For more information, see <http://finearts.uvic.ca/sim/>

**Wi-Fi**

The campus is equipped with Wi-Fi for use by students.

**Vacating Studio/Clean-up**

Studios must be vacated by the end of May of the second year. Each student is responsible to return their studio to its original condition. Key deposits will be refunded when the studios are empty.

**Mowry Baden Book Collection Room A220 (classroom)**

The private book collection donated by Mowry Baden, Professor Emeritus, in 2015 is comprised of approximately 600 books related to art, art history, literature, poetry, philosophy, travel, etc..

**Reading Room A224**

The books in the Reading Room are from Willard Holmes' library. Willard Holmes is an influential critic, theorist, philosopher, who is now an international leader in the field of art. Books in the Reading Room are from his personal collection, spanning the years between 1980 and 1993, and donated to the department in 1998, before leaving for New York. The Reading Room is open during normal building hours during the week.

The Visual Arts department's periodical and journal subscriptions are located in the student lounge. These include: Artforum, Art in America, C Magazine, Parachute, October, Flash Art, Artnews, Border Crossings and Critical Inquiry.

The Reading Room is a quiet, comfortable study space.

Books and journals are for reference only and may not be checked out.

**Mail**

You will be given a mail file in the Visual Arts office and will have access to it during regular office hours. The department's mailing address is:

Department of Visual Arts  
University of Victoria  
PO Box 1700 STN CSC  
Victoria BC V8W 2Y2

***Courier Address:***

Department of Visual Arts  
University of Victoria  
Visual Arts Building, room A244  
3800 Finnerty Road  
Victoria, BC V8P 5C2

## **Recycling**

Recycling bins are located in many areas of the building. There is a bin for compostable material in between the Visual Arts and the Phoenix Theatre buildings. Flattened cardboard can be recycled in the red bin located at the rear loading dock, near the workshop. Metal and wood can be placed in the sculpture yard for recycling.

## **Mearns Centre for Learning / McPherson Library**

The University's main library contains 1,890,658 books. 47,054 of these are art books. The main library subscribes to most art journals in print. There is a rich resource of online databases available to students including: JSTOR, Proquest, EBSCO, ARTfulltext, ARTstor, Grove Art online, and Artbibliographies Modern. The library also has films and recorded music, which can be checked out. Books can be checked out for a full semester, provided they are not recalled. Music and film checkouts are on a daily basis. Staff is helpful and will help you access the resources.

In 2008 the library opened brand new facilities, which include the William C. Mearns Centre for Learning with writing and reference resource, help desks, and Café Biblio. The new facility provides comfortable study seats and research terminals.

## **Student Rights and Responsibilities**

Responsible conduct enables everyone to maintain the integrity of the University as a community for learning and creative and intellectual development. Students have a responsibility to familiarize themselves with the academic requirements in Visual Arts and to adhere to these requirements. It is also your responsibility to adhere to safety and security guidelines.

Consult the UVic Calendar for general University policies and academic regulations, as well as regulations in Visual Arts, and the Faculty of Graduate Studies. The website for Graduate Studies features useful information on policies and procedures for Graduate Students, including the document entitled, "Responsibilities in the Supervisory Relationship", and links to other University policies. The UVic Website gives you access to the regulations in the Calendar, and to another section on UVic Policies and Procedures. Check in particular: Intellectual Property, Academic Integrity, and Conflict of Interest in Student-Faculty Relationships.

<https://web.uvic.ca/calendar2018-09/grad/academic-regulations/academic-integrity.html>

The Faculty of Graduate Studies website: <http://www.uvic.ca/graduatestudies>

The University has policies on conflict of interest and harassment, which apply to the entire University community including the Faculty of Graduate Studies. These policy statements are available in departmental and administrative offices on campus. The Equity and Human Rights office (website at <http://web.uvic.ca/eqhr/index.htm>) is located in the Sedgewick Building, room C115, telephone 250-721-8488.

## **Tuition Fees**

For information on how and when to make tuition payments, please see:  
<http://www.uvic.ca/vpfo/accounting/services/tuition/>

## **Financial Assistance**

Visual Arts endeavors to provide equitable funding packages to each incoming graduate student. The value of such funding packages and their components will vary from year to year and from student to student. Determining the components of individual funding packages is a complex process. The Chair of Visual Arts determines how each individual will be funded and what duties the student will contribute in exchange for funding. You will receive a letter from the Chair outlining your duties and funding for the year at the beginning of the Fall semester. Payment is via direct deposit as per the CUPE 4163 collective agreements.

Please note that graduate funding is not available in the summer semester and to budget for it accordingly.

*Funding Components may consist of:*

### **Teaching Assistantships**

These are anywhere from \$2500 per term, paid out twice monthly. The Chair determines individual assignments for the TA Duties.

### **UVic Graduate Student Award**

UVic Graduate Student awards are anywhere between \$1,000 and \$5,000 and are made on the basis of academic achievement (subject to the required minimum gpa).

### **Scholarships**

There are a limited number of scholarships. Students are recommended for these through the Chair's Office at the beginning of each academic year.

### **Sessional Teaching**

Second Year graduate students can be offered a 1.5 unit (one semester) course to teach. Funding for this is approximately \$5,500. This amount is paid out twice monthly during the teaching term.

### **Canada Graduate Scholarship – Master's - SSHRC**

Students are also strongly encouraged to apply for the Tri-Council Canada Graduate Scholarship – Master's (CGS-M) (SSHRC) funding. The Faculty of Graduate Studies has a helpful website to navigate applying for external grants:

<https://www.uvic.ca/graduatestudies/finances/financialaid/externalawards/index.php> .

Dr. Alison Chapman, CLE room C335, [alisonc@uvic.ca](mailto:alisonc@uvic.ca), 250-853-3741 can be consulted regarding your SSHRC Master's application. Prepare your application well ahead of time and attend available grantcrafting workshops.

Once an application is submitted, the Department of Visual Arts also has a committee that makes recommendations to SSHRC based on the quality of the applications.

## **Grants**

Dr. Lytton McDonnell, Fine Arts Research, Creative Activity and Scholarship Coordinator, FIA room 124, 250-721-7945, [fineartsrscordinator@uvic.ca](mailto:fineartsrscordinator@uvic.ca). Dr. McDonnell's role in Fine Arts includes grant opportunity identification, grant development, and facilitation for faculty members and graduate students. He is available to meet with faculty members and graduate students to learn about their research and creative activity. He will also develop a database to share knowledge of faculty and graduate research and creative activity.

## **Student Services**

**Graduate Student Society:** <https://gss.uvic.ca>

The Graduate Students' Society (GSS) is an autonomous, not-for-profit society that strives to promote the interests and represent the views of graduate students at the University of Victoria. The society is democratically organized with members having a say through elections, referenda, general meetings and the Graduate Representative Council. The Society is governed by its Constitution and Bylaws.

The Society operates the George and Ida Halpern Centre for Graduate Students and offers a range of services to graduate students including the IQ Bistro for food and beverage, Extended Health and Dental Plans, free room bookings and travel grants, to name a few. The best way to find out what the Society offers is to read the GSS Members' Handbook and Daily Planner, available each year to members at the Grad Centre.

## **Graduate Students Society Health and Dental Plan**

A student referendum directed the Graduate Students' Society to establish an Extended Health and Dental Plan in 1999. Successive referendums have established the price and benefit levels of the plans. Pacific Blue Cross, a non-profit insurance company, currently carries the plans. The benefit year is 12 months long, beginning September 1st each year and running through to August 31st.

The **Extended Health Plan** is tailored to meet the needs of graduate students. Beyond the basic health coverage of your provincial Medical Services Plan (MSP), your extended health plan provides coverage for many services including help with prescription drug costs, 60 days of out-of-country emergency medical coverage, and coverage for each eligible paramedical service (including physiotherapy, massage therapies, naturopathy, clinical psychology, and other services). The Extended Health Plan does not replace the provincial MSP, nor do your GSS premiums cover your provincial MSP premiums. More information

on BC MSP can be found at the BC MSP website. Further assistance with prescription drug costs may be available through the Pharmacare program. More information is available at <https://pharmacare.moh.hnet.bc.ca/>.

The **Dental Plan** provides 70% reimbursement on preventative and minor restorative dental services to a maximum of \$750.00 reimbursable per year. Please refer to the policy brochure for more details. We recommend that you seek pre-authorization before receiving any dental treatment valued at over \$200.00.

### **Pacific Blue Cross**

You can find more member information and download claim forms from the Pacific Blue Cross website at <http://www.pac.bluecross.ca/corp/members/>. Check Blue Advantage for discounts on vision care and medical purchases and CARESnet for online access to claims and benefit information.

### **Union of Employees for Teaching Assistants**

The University of Victoria Educational Employees Union (CUPE local 4163) is made up of approximately 1500 members, most of whom are grad students. The local represents: Teaching Assistants, Second Language Instructors, Sessional Instructors, Lab Instructors, COUS employees, Music Performance Instructors, Cultural Assistants and others. For more information, please visit their website: <https://4163.cupe.ca>

### **Health Services**

The University offers full health services at the Jack Petersen Health Centre, at the end of parking lot #5, in front of Cluster Housing. It is a drop-in clinic. No appointment is necessary if you want to see a doctor or a nurse. Appointments are required for specialists only. Patients are seen on a first-come, first-serve basis. Hours:

**Mon, Tues, Thurs, Friday:** 8:30 am - 4:30 pm  
**Wed:** 8:30 am – 7:00 pm

Outside of these hours, call 250-721-8492 and you will be put in touch with a doctor on call. <http://www.uvic.ca/services/health/>

For advice and counseling on personal matters, the University Counseling Services are located in the Campus Services Building, room 135, and telephone 250-721-8341. Find Counseling Services on the web at <http://www.coun.uvic.ca/>. This service provides completely confidential, professional help to any member of the University community who has difficulties arising from any source, such as career concerns, relationship conflicts, loneliness, and so on. The service is free.

### **Housing Services**

University Housing is available to students in several different configurations, but Visual Arts students generally choose to live off-campus. The University's Off-Campus Housing

service provides listings of off-campus accommodations for students. See <http://housing.uvic.ca/offcampus/> for listings.

Students also find accommodation via craigslist Victoria: <http://victoria.craigslist.ca/apa/>, the local Times Colonist newspaper, and via community notice boards. Rent for a one bedroom apartment is anywhere between \$700 and \$1300 monthly. Vacancy rates in Victoria are quite low therefore finding suitable accommodation can often require time and patience.

### **International and Exchange Students Office**

The International Students Office has advisors who can answer your questions about immigration, employment, health insurance, and other issues you may need help with.

IESS advisors are available to meet with students who drop by the IESS office Monday to Friday between 2:00pm and 4:00pm. If you are not available during those times, contact one of the advisors directly to set up an appointment during office hours. Check out the Contact US webpage for contact information and IESS office hours. <http://iess.uvic.ca/>

### **Office of Indigenous Affairs**

The Office of Indigenous Affairs provides information to students about events, resources, and funding that is available to Aboriginal students.

Please see their website for more information: <http://web.uvic.ca/inaf/>

### **Resources Off Campus**

#### **Galleries**

##### **The Art Gallery of Greater Victoria**

Programming at the AGGV offers major exhibitions of contemporary art throughout the year. The AGGV has a wide range of programming that may be of interest to Graduate Students, including artist talks, panel discussions, V.I.B.E. (Thursday night events), URBANITE (Friday night events including drinks, performance and film), as well as a research collection. VAS Visual Arts Student pass are \$12.00 from Sept 1 - Aug 31. The Gallery is located at 1040 Moss Street, near Fort Street. Please visit the gallery's website for more information: [www.aggv.ca](http://www.aggv.ca)

##### **Open Space**

Open Space is a non-profit artist-run centre. Open Space supports professional artists who utilize hybrid and experimental approaches to media, art, music and performance. Open Space encourages young and emerging artists. Student membership is \$15.00. Open Space is located at 510 Fort Street. Please visit the gallery's website for more information: [www.openspace.ca](http://www.openspace.ca)

##### **Deluge Contemporary Art Gallery**

Deluge is a private gallery that showcases local and international artists. It is housed in a

historic building that was a former fire hall. The gallery is located at 636 Yates Street.  
<http://www.deluge.ws>

### **The Ministry of Casual Living**

This artist project features the work of local emerging artists. The gallery was founded by Steve Ngyuen and David Gifford, former Graduate Students in our program. This unique gallery provides exhibitions through storefront viewing. Please visit [www.ministryofcasualliving.ca](http://www.ministryofcasualliving.ca) for more information.

### **Fifty Fifty Arts Collective**

The Fifty Fifty is a non-profit artist run society organized and operated by a small group of volunteer members that work to promote the independent art scene throughout the Victoria area. The gallery is located at 2516 Douglas Street, near Bay Street. Please visit [www.thefiftyfifty.net](http://www.thefiftyfifty.net) for more information.

### **Supplies**

The following list of suppliers in the Greater Victoria area is by no means comprehensive, but may help you with basic resources. Please talk to faculty and staff about more specific suppliers.

Home Depot, 3986 Shelbourne (nearest the University)  
 lumber, hardware, tools

Castle Building Centre, 1720 Cook Street (nearest downtown)  
 Lumber, hardware, tools

West Wind Hardwood, 5 – 10189 McDonald Park (in Sydney)  
 Specialty raw and kiln dried woods

Lumberworld, 3955 Quadra Street (Quadra at McKenzie)  
 Lumber

Metal Supermarkets, 2111 Keating Cross Rd, Saanichton  
 Steel, iron, aluminum

Victoria Powder Coating, #105 – 1017 Dunford Ave (Langford area)  
 Powder coating

Queale Electronics (Interior Electronics), 2017 Government St (near downtown)  
 Electrical supplies

Industrial Paints and Plastics, 776 Cloverdale Ave. (near Mayfair Mall, Saanich)  
 Plexi glass, Epoxy resins, Fibreglass, Marine Paint

Opus Framing, 512 Herald St. (downtown)  
Art Supplies

Island Blue Print, 905 Fort Street (near downtown)  
Art and Graphic supplies, printing

Lens and Shutter, 5-1005 Broad St (downtown)  
Cameras, film, film processing

Prism Imaging, 791 Fort Street (downtown)  
Digital enlargements, mounting, scanning

**Academic Year Important Dates** (*including stat holidays and University closure dates.*)

In recognition of the fact that the University of Victoria is a diverse community, the Office of Equity and Human Rights has compiled a list of high holy days available at their website <[www.uvic.ca/equity/education/religious/index.php](http://www.uvic.ca/equity/education/religious/index.php)>. Faculty and staff may wish to refer to this list in responding to requests from members of religious groups for variations in examination schedules due to religious observances.

<https://web.uvic.ca/calendar2018-09/general/dates.html>