

GRADUATE STUDENT HANDBOOK

2020-2021

Department of Visual Arts



**University
of Victoria**

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Visual Arts Graduate Handbook

The Visual Arts Graduate Handbook will be updated every academic year. It contains policies and guidelines for graduate students and is subject to change by the Department of Visual Arts, Faculty of Graduate Studies and Graduate Admissions. Changes within this document are effective immediately for all students in the program regardless of enrolment date.

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 on 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. Students seeking extensions for their studies will need official approval to do so through the Graduate Advisor and Chair of Visual Arts.

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 during regular hours 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

Associate Dean of Graduate Studies: Steve Evans, PhD (British Columbia)

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

Representing Fine Arts on the Executive Committee: Adam Con, BMus, MMus (UBC), PhD (Florida State)

Faculty Listing in Visual Arts

Cedric Bomford , Associate Professor	tel. 250-721-8015	cbomford@uvic.ca
Megan Dickie , Assistant Professor	tel. 250-721-8013	mdickie@uvic.ca
Laura Dutton , Assistant Teaching Professor	tel. 250-721-6664	ljdutton@uvic.ca
Daniel Laskarin , Professor	tel. 250-217-0442	laskarin@uvic.ca
Rick Leong , Assistant Professor	tel. 250-721-8012	rtleong@uvic.ca
Carey Newman , Audain Professor	tel. 250-721-8017	careynewman@uvic.ca
Kelly Richardson , Professor	tel. 250-721-8016	krichardson@uvic.ca
Jennifer Stillwell , Associate Professor	tel. 250-721-6661	jstillwe@uvic.ca
Beth Stuart , Assistant Professor	tel. tbc	bethstuart@uvic.ca
Paul Walde , Associate Professor	tel. 250-721-8010	pwalde@uvic.ca

VISUAL ARTS FACULTY BIOGRAPHIES

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 textiles. Her artistic research uses extreme physicality, choreographed set-ups, and fantastic failures to upset dominant systems and structures.

Recent solo exhibitions include Art Gallery of Greater Victoria (Victoria), 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 UMW Media Wall (Fredericksburg, Virginia), TUFF (Toronto), BIDDU (Reykjavik) and Eastern Edge (St. John's). She is also the recipient of project grants from 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.

www.megandickie.com

Laura Dutton is an Assistant Teaching Professor currently teaching photography. She received an MFA from the University of Victoria in 2011 and a BFA (Hons.) from Concordia University, Montréal in 2006.

Dutton works with photography and video installation to unravel the materiality of photographic images and disrupt our ability to look straight *through* to the referent described. By obscuring, degrading, or removing the subject matter altogether, her images reveal their own process and become distilled suggestions of what once stood before the lens, offering an epistemological space for the viewer to meditate on the act of seeing and knowing.

Recent solo exhibitions include The Alternator Centre for Contemporary Art (Kelowna), Deluge Contemporary (Victoria), Esker Foundation Project Space (Calgary), PAVED Arts (Saskatoon), VU Photo (Québec City), and group exhibitions at The Vancouver Art Gallery, Gallery Jones (Vancouver), Chernoff Fine Art (Vancouver), and Open Space (Victoria). She was included in the opening exhibition for the inaugural year of the Capture Photography Festival in Vancouver, and was the Québec winner of the 2006 BMO First Art competition. She has received project grants from both the Canada Council for the Arts and the BC Arts Council. Her work is included in collections of the Vancouver Art Gallery, the Art Gallery of Greater Victoria, the Bank of Montreal, and the University of the Fraser Valley.

www.lauradutton.com/

Daniel Laskarin currently teaches sculpture, but his past offerings have included 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 received an MFA from the University of California at Los Angeles, after a BA in Fine and Performing Arts from Simon Fraser.

Laskarin's art practice is object based, materially and conceptually rooted; it has included sculpture, photography, optics, robotics systems, installation, sound and projection works, set design, and large-scale public commissions in Vancouver, Seattle, and Richmond BC. In his current work he is using photogrammetry to create 3D CAD models of sites of abandonment and developing images and sculptures addressing themes of ruin and reclamation, suggestive of an unknown and precarious but possible other. While his work crosses disciplinary boundaries it is held together by an abiding interest in the relationship of perception and consciousness as bodily experience

Laskarin's has exhibited work in North America, Europe, and Africa, and is part of several national and international public collections but his most recent project has been "Sunday Afternoon", a series of casual neighborhood events designed to sit outside of institutional conditions.

From a ragged edge, all possible and tenuous futures.
 It's the broken bits where something else can be made or found.
 It's the clear sense of what makes no sense that shows how something else
 might be.

www.laskarin.ca

Rick Leong teaches painting and drawing. He received his BFA from the University of Victoria (2003), and an 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 Carmanah at Bradley Ertaskiran (Montreal), This Sacred Vessel at Arsenal (New York) and Relations: Diaspora and Painting at Foundation Phi in Montreal.

He is represented by Bradley Ertaskiran, and his work has been placed in several public and private collections, including The Montreal Museum of Fine Arts, 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.

www.rickleong.com

Carey Newman, whose traditional name is Hayalthkin'geme, is a multi-disciplinary Indigenous artist, master carver, filmmaker, author and public speaker. Through his father he is Kwakwak'awakw from the Kukwekum, Giiksam, and WaWalaby'ie clans of northern Vancouver Island, and Coast Salish from Cheam of the Sto:lo Nation along the upper Fraser Valley. Through his mother he is a Settler of English, Irish, and Scottish heritage. In his artistic practice he strives to highlight Indigenous, social, and environmental issues as he examines the impacts of colonialism and capitalism, harnessing the power of material truth to unearth memory and trigger the necessary emotion to drive positive change. He is also interested in engaging with community and incorporating innovative

methods derived from traditional teachings and Indigenous worldviews into his process.

Highlights from his career include being 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, a major commission entitled "Dancing Wind" installed at the 2010 Olympic Games, Athlete's Village in Whistler, premiering the documentary he wrote and co-directed at the Vancouver International Film Festival as well as publishing his first book. He also continues to create for and consult with corporations, government agencies, collectors and museums around the world.

Perhaps his most influential work, *The Witness Blanket*, made of items collected from residential schools, government buildings and churches across Canada, deals with the subject of Truth and Reconciliation. It is now part of the collection at the Canadian Museum for Human Rights.

Carey was awarded the Meritorious Service Medal in 2017 and was named to the Order of British Columbia in 2018 and he is the current Audain Professor of Contemporary Art Practice of the Pacific Northwest at the University of Victoria.

Kelly Richardson is a Professor who teaches Video Art, Interdisciplinary Practices and the Graduate Seminar. She received her undergraduate degree (with honours) from OCAD (1996) and her MFA (with distinction) from NSCAD and Newcastle University, England (2010). Prior to joining UVic, Richardson taught at Newcastle University which at the time of her tenure was the top rated Visual Arts program in the United Kingdom.

Her work has been widely acclaimed in North America, Asia and Europe with recent solo exhibitions presented at 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 including Arts Council Collection (UK), Southampton City Art Gallery (UK), Towner (UK), Hirshhorn Museum and Sculpture Garden (USA), SMOCA (USA), Albright-Knox (USA), National Gallery of Canada, Art Gallery

of Ontario, Musée d'art contemporain de Montréal, among others. It has been written about in publications such as Canadian Art, Artforum, Photomonitor, The Guardian, Afterimage, BFI Sight and Sound Magazine, British Journal of Photography, New Scientist and featured on the BBC (News and Radio), CBC Arts - The Exhibitionists, and Modern Art Notes.

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

Jennifer Stillwell is an Associate Professor and she teaches Sculpture, Video Art, Drawing and Interdisciplinary Practices. She received an MFA in Studio Art from The School of the Art Institute of Chicago (2000) and a BFA (Honours) from the University of Manitoba (1995). She has been teaching in the department since 2011.

She has exhibited widely over the past twenty years including large-scale installations at the Darling Foundry (Montreal) and at Triple Candie (New York). Other solo exhibitions include YYZ Artists' Outlet (Toronto) and a survey exhibition at Plug In Institute of Contemporary Art (Winnipeg). Group exhibitions include the Winnipeg Art Gallery, Oakville Galleries, the Art Gallery of Windsor, the Mendel Art Gallery, the Biennale Nationale de Sculpture Contemporaine (Quebec) and Loop-Raum Für Aktuelle Kunst. 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).

Stillwell's work is motivated by site and materiality. She reconfigures objects and materials in order to provoke imaginary possibilities while also grounding them in reality by experimenting with their physical limitations. By colliding concepts of physicality and the psychological, immediacy and distance, abstraction and representation, absurdity and logic, she works to allow a slipperiness of meaning to occur in her outcomes.

Some of her pieces are created *in situ* and don't exist beyond the exhibition while she also challenges concepts of 'permanence' through other forms. She has a large-scale public sculpture installed over the left field wall of Winnipeg's baseball park that can be hit by a home run.

www.jenniferstillwell.com

Beth Stuart works in an expanding range of media including writing, painting, ceramic, performance, textiles, and sculptural installation. Picking up on overlooked historical moments, characters, and material techniques, she creates alternative plot points in the narrative of modernist abstraction in order to

examine the physical and metaphysical implications of dissolving the figure-ground relationship. Recent material research has convened bizarre Victorian bathing customs, interstitial meiofauna, the politics of stretch, time travel, melting rock with her bare hands, pizza, and contemporary art as a site of ritual sublimation.

She holds a graduate degree from the University of Guelph, an undergraduate degree from Concordia in Montreal, and was a 2019 alumna of the Skowhegan School of Painting and Sculpture. Notable exhibitions include a solo project at the Power Plant (Toronto 2018), the Esker Foundation (Calgary 2014), The Painting Project UQUAM (Montreal 2013), and An Assembly of Shapes, Oakville Galleries (2018). She is the recipient of numerous residencies, grants, and awards including the RBC Painting Prize, and the Canada Council for the Arts Paris Residency and the Canada Council's Long-Term Grant for Visual Artists. Her work has been written about in Frieze Magazine, Mousse Magazine, Canadian Art, and Border Crossings. Among her critical writings are published texts in C Magazine and Canadian Art, and exhibition texts for artists Sandra Meigs and Sameer Farooq.

Stuart has been a post-secondary teacher for over a decade; at the University of Guelph, the University of Toronto Mississauga, and most prominently at OCAD University. Her teaching portfolio includes traditional and non-traditional approaches to painting, the juncture of two and three-dimensional construction, intersectional feminist practice, writing, and visual theory. Her approach to teaching is characterized by flexibility - to materials, learning styles, politics, sensibilities, and cultural difference. She views the classroom as a collaborative space in which curiosity on the part of both teacher and student is the major driver of learning.

www.bethstuart.ca

Paul Walde teaches Extended Media Practices, Drawing, as well as non-media specific studio courses. He is a graduate of the Western University (BFA) and New York University (MA).

Originally trained as a painter, Walde's music and sound compositions have been a prominent feature in his artwork for over 20 years. He is best known for his interdisciplinary performance works staged in the natural environment, involving music performances and choreography. The documentation of these events is often used as the basis of Walde's sound and video installations which have been the subject of exhibitions nationally and internationally. Recent exhibitions of his work include: *Tom Thomson Centennial Swim* at Touchstones Museum in Nelson, BC, *Au Loin Une Île* at Mains d'Œuvres in Paris, France (2018), *Records and Wireframes* at Dundee Contemporary Arts as part of the NEoN Festival of Digital Media in Dundee, Scotland (2017) and *The View from Up Here* at the Anchorage Museum and the Nordnorsk Kunstmuseum in Tromsø, Norway (2016 and 2017).

Walde's work can be found in public and private collections in Canada and the US including the Musée des Beaux-arts de Montréal, The Anchorage Museum, and Museum London. 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 Dymment, Gordon Monahan, and Michelle Gay. Walde has been an Associate Professor at UVic since 2012, and in 2018 was the recipient of the UVic REACH Award for Creativity and Artistic Expression. Walde is also a founding member of Audio Lodge, a Canadian sound art collective and Experimental Music Unit, a Victoria-based sound ensemble.
www.paulwalde.com

EMERITUS FACULTY

Faculty who are retired but are still members of the Faculty of Graduate Studies.

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 Westergasfabreik, [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.

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

Robert Youds, Professor, Emeritus 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/>

Visual Arts Administration and Staff Directory

Chair

Cedric Bomford tel. 250-721-8010 VIA room A244 visualartschair@uvic.ca

Departmental Secretary / Administrative Assistant

Laura Nuttall tel. 250-721-8011 VIA room A244 visualarts@uvic.ca

Graduate Advisor

Kelly Richardson tel. 250-721-8016 VIA room A236 visualartsgrad@uvic.ca

Acting Facility and Production Manager

Hollis Roberts tel. 250-721-8019 VIA room A103 vafacilities@uvic.ca

Senior Academic Assistant

Cliff Haman tel. 250-472-5310 FIA room 238 chaman@uvic.ca

Workshops Technician

Chris Lindsay tel. 250-721-6665 VIA room B117b cr2lind@uvic.ca

Visual Arts Administration and Staff

Cedric Bomford, Chair

Please refer to faculty entry on page 6

Kelly Richardson, Graduate Advisor

Please refer to faculty entry on page 9

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, Departmental Secretary / 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, 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 can be accessed online at:

<https://www.uvic.ca/calendar/future/grad/#/home>

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

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 Semester 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://www.uvic.ca/calendar/future/grad/index.php#/policy/S1pqiM_4).

The Summer Semester of Independent Study for 1st Year MFA Students

Students are 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, 1st year students will be able to utilize unused space in the department's teaching studios. 2nd year students who take extensions or accommodations are not guaranteed a studio for a second term of summer study. The student's supervisor will assign a grade after the completion of this course.

SUPERVISOR

Early in their first semester, each graduate student is strongly encouraged to 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.

COVID-19 GUIDELINES

Face-to-face supervision will be permitted within your studios with a dedicated area for your Supervisor identified and marked off near the entrance, and the graduate student located at the back of the space to allow for appropriate physical distancing between both.

Students and faculty members must remain in their designated areas at all times, once in the room.

Students are responsible for arranging their weekly meetings with their Supervisors. Once meeting times are confirmed, students will be required to input their meetings dates and times into a shared Google Calendar (link below):

<https://calendar.google.com/calendar?cid=M2o5bWVvNW01aG5pYXNvZ2dxZDdvNjY0OGdAZ3JvdXAuY2FsZW5kYXluZ29vZ2xILmNvbQ>

It will be imperative that this document is used by all students arranging face-to-face supervision in order to be aware of who is coming through the grad hall at any given time and to avoid placing faculty and staff at risk.

Students who have studio doors facing one another should avoid booking meetings simultaneously as the hallway is not wide enough to ensure safe social distancing between faculty who will be positioned just beyond the studio doors.

Note: faculty and students must both be comfortable with the above otherwise alternative plans for supervision must be made.

GRADUATE ADVISORY COMMITTEE

Students should 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 graduate student 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. Should a change in committee make-up be deemed necessary, the student must discuss the desired change with their Supervisor and the Graduate Advisor. If the change is approved, the student will establish who will make up the new committee. Once a new Supervisor and/or committee members have accepted their roles, the student must email their new committee structure to the Graduate Advisor and Departmental Secretary, with a copy of the email sent to each committee member. The student must also formally notify former committee members through a separate email, with a copy sent to the Graduate Advisor and Departmental Secretary.

The Advisory Committee should be confirmed no later than mid November.

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.

End of Semester Advisory Committee Meetings

Students are 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 and involves a temporary exhibition of the work produced during the term. Set up for these meetings are usually held within one of the Visual Arts critique spaces: Audain Gallery, A111 or B102. Students are responsible for booking one of these rooms once a time and date for the meeting has been identified.

Demand for these rooms is extremely high at the end of the term as they are used for critiques across all year levels in Visual Arts. As such, students should endeavour to set up and take down their work within half a day.

At the beginning of the Committee 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. Committee Meetings last for approximately 1 hour.

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.

COVID-19 GUIDELINES

Committee Meetings will be housed in A111, B102 or the Audain Gallery (A120), which need to be booked by the student.

It is highly recommended that you identify a date and time for your fall committee meeting, along with completing the associated room booking, well in advance of it to ensure space is available. Note: B102 will have a maximum capacity of 4 people.

In a normal academic year, students are not permitted to book these spaces for more than ½ a day to accommodate all of the graduate needs for these spaces. **Time limits, along with set up and take down procedures to be confirmed.**

Principal responsibility for disinfecting surfaces and equipment will be the end user of the space, i.e. the person/persons who have installed or removed artworks from the space. In addition the high touch areas listed above will be wiped down at least twice each day by an assigned concierge/ambassador.

We have coordinated with FMGT Custodial to determine high-touch cleaning responsibilities in our area. End users will be responsible to wipe-down surfaces that have been touched in the critique process with disinfecting wipes. We will have our own supplies of disinfectants for use between janitorial services. Janitorial will be contacted to find out exactly what they are sanitizing/ cleaning so there will no be gaps in disinfecting.

Choosing a Supervisor and Advisory Committee

Within the first 3 weeks of the academic year (September), first year graduate students are strongly encouraged to arrange studio visits with each of the Graduate Faculty members in Visual Arts to determine who would compliment

and effectively challenge their practices in the roles of Supervisor and Advisory Committee members. Research into the creative practices of each faculty member is also highly encouraged. Once a suitable Supervisor is identified, the student must ask the member if they are able to undertake this role. Similarly, once suitable committee members are identified, the student must ask these members if they are able to undertake this role.

Students are given 6 weeks from the beginning of the first semester to decide whom they wish to work with as their Supervisor. Advisory Committee members should be confirmed by mid November, prior to the student's first committee meeting which takes place at the end of the first term of study.

Note: There is no obligation for members of the Faculty of Graduate Studies to act as Supervisors or Advisory Committee members.

The relationship between the Supervisor, Advisory Committee members and the student is one of respect and collegiality, according to university guidelines and policy.

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 30th 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 the Graduate Advisor and your Supervisor. Note: students can not defend their thesis until they have been recommended by their Advisory Committee. Normally recommendation will occur at the student's final committee meeting of the first semester of the second year.

Each candidate for a degree must complete a formal application for graduation. The deadline to submit completed applications is February 15th 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 Thesis Exhibition is the culmination of the student's two years of research. The exhibition may take place in the Visual Arts building, or with approval 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 Thesis 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 (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.

COVID-19 GUIDELINES

To be confirmed

The Chair of the Oral Examination

The Chair is determined by the Faculty of Graduate Studies, under the 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 defence 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. The department does not cover travel costs nor honoraria for External Examiners.

Arranging the Exam

Once the External Examiner, Chair, and date have been determined, the student should let the Departmental Secretary 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 the last business day prior to or on April 30th. Because the timing is so tight, you need to let the Departmental Secretary 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.

COVID-19 GUIDELINES

To be confirmed

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.

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. Studio visits are intended to be an opportunity for visitors to discuss the student's work.

Previous Visitors:

<https://www.uvic.ca/finearts/visualarts/events/visiting-artist/va-history/index.php>

FACILITIES

Studio Assignment

There are 11 individual studios. Generally 2nd year students get their first choice of available spaces. There will be a meeting between the 1st year MFA students, the Grad Advisor and the Facility and Production Manager in Early September to view and assign the available studios. Please bring in a \$40.00 deposit for key assignment.

COVID-19 GUIDELINES

Based on new COVID protocols and the policies which we are required to adhere to, studios for 1st year students will be assigned based on their plans and associated needs for their studio work in the fall.

Access/Keys

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

If you would like to access the shop during after hours, on a Sunday or statutory holiday you may contact Hollis Roberts and fill out the Grad Key signout form. To access the shop after hours you must work using the buddy system.

Please arrange to get your keys from Hollis Roberts, Facility and Production Manager, in room A103 (contact info on page 13). 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.

COVID-19 GUIDELINES

From the COVID-19 Safety and Awareness training which you will have completed:

The BC Restart Plan mandates daily screening of students, faculty and staff at post secondary institutions.

The current guidance is that this may take the form of faculty and staff self-identifying that:

- it is safe for them to return if they are not exhibiting symptoms of COVID-19,
- have not travelled outside of Canada within the last 14 days
- or are not a close contact of a person who has tested positive for COVID-19.

In support of this self-selection, this information will be posted at all building entrances.

The symptoms of COVID-19 can range from mild to severe and are similar to other respiratory illnesses including the flu and common cold. They include:

- Fever
- Chills
- Cough
- Shortness of breath
- Sore throat
- Stuffy or runny nose
- Loss of sense of smell
- Headache
- Muscle aches
- Fatigue
- Loss of appetite

Symptoms may take up to 14 days to appear after exposure to the virus.

What to do if you have symptoms of COVID-19?

- Stay home (or leave campus) and self-isolate.
- Notify your supervisor.
- Consult the COVID-19 self-assessment tool at thrive.health/covid19.
- Contact your health care provider or 811 for medical advice.

Supervisors who are informed of a presumed or confirmed case of COVID-19 should close the impacted space and contact ohs@uvic.ca to coordinate additional cleaning/disinfection of the area/surfaces that the symptomatic person may have

touched.

- Anyone with COVID-19 symptoms must self-isolate at home for a minimum of 10 days from onset of symptoms, until their symptoms are completely resolved.
- Anyone under the direction of public health to self-isolate must follow those instructions.
- Anyone who has arrived from outside of Canada, or who is a contact of a confirmed COVID-19 case, to self-isolate for 14 days and monitor for symptoms, including individuals who live in the same household as a confirmed COVID-19 case who is self-isolating.

With the exception of meetings with the graduate student's supervisor, each listed room is restricted to single occupancy. Face-to-face supervision will be permitted within these studios with a dedicated area for the supervisor identified and marked off near the entrance, and the graduate student located at the back of the space to allow for physical distancing between both. Students and faculty members must remain in their designated areas at all times, once in the room.

Faculty/ grad students will be required to slowly peek their heads out the door before they leave their office/ studio. Faculty offices/ graduate studios will be max 1 capacity with the option of having a supervisor/ visitor occasionally visit while maintaining a 6' distance within studio.

Compliance monitoring will be by supervisory faculty, staff, and/or ambassador/concierge personnel.

Telephone

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

COVID-19 GUIDELINES

Should the use of this phone be required, students should sanitise it before and after use.

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 (usually within the first two weeks of the fall semester). This is mandatory for shop usage.

The metal shop includes: TIG welder, MIG welder, plasma cutter, tube 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. The Graduate Students are expected to maintain and enforce departmental policies in the workshops.

Studios and the Grad hall 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 safety rules such as:
 - Keeping hallways clear (there is no storage in the grad hall)
 - 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
 - There is a zero-tolerance alcohol and drugs policy in the building and including your studio space.
 - Do not enter other students studio space without invitation/permission
 - Studio spaces are subject to spot-checks for Health and Safety compliance.

FAILURE TO COMPLY WITH THE DEPARTMENT SAFETY GUIDELINES MAY RESULT IN ACADEMIC PENALTIES, FINANCIAL CHARGES, AND/ OR, THE LOSS OF SHOP, LAB, STUDIO, AND EQUIPMENT USE PRIVILEGES.

COVID-19 GUIDELINES

All use of the workshops will be scheduled, with booking times of 15 minutes to 3 hours. An exception to the 3 hour limit is for the Spray Room (VIA B133) for which extended drying time may be required and can be arranged with the workshop technician. Bookings will be listed as "requiring" or "not requiring" assistance from the attending shop technician who will also accept or decline bookings in order to ensure availability and distanced activities. The attending shop technician will limit occupancy at or below maximum in accord with the needs of the activity underway.

Maximum occupancy of the shop areas is 9, with use of B109 (Metal Shop) limited to 2 users plus the Workshop Technician and, if needed, one instructor; use of B117 (Wood Shop) will be similarly limited but with 3 users. Room B133 (Spray Room) will be used by one person, with short-term, masked, use by the Workshop Technician or another instructor for the guidance of the principal user. Room A102B (Maker Lab) will be used by one person only.

Safe work zones are marked with caution tape on the floor to delineate safe distancing. Compliance will be monitored by the attending staff or faculty member and, when available, the assigned ambassador/concierge. **Failure to comply will result in cancellation of access to the workshop areas.**

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 Hollis Roberts for training sessions.

COVID-19 GUIDELINES

As above.

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/>

COVID-19 GUIDELINES

Access details to be confirmed

Wi-Fi

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

Vacating Studio/Clean-up

Studios must be vacated by the beginning of May of the second year. Each student is responsible for returning their studio to its original condition. Key deposits will be refunded when the studios are cleaned and empty. Deposits can be withheld if the studio is not left in acceptable condition.

Mowry Baden Book Collection Room A220

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..

COVID-19 GUIDELINES

Access details to be confirmed

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.

COVID-19 GUIDELINES

Access details to be confirmed

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 should be broken down and placed in the appropriate scrap material area for future student use. There are also scrap bins if the materials are not usable again.

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.

IMPORTANT DATES

Visual Arts Graduate Student Dates

July 31	Course register deadline for September
September 1	1st year graduate students move into their studios
October 15	1st year graduate students to confirm Supervisor
November 15	1st year graduate students to confirm Advisory Committee
Early December	2nd year deadline for registering for Thesis Exhibition
End of 1st term	1st and 2nd year Advisory Committee meetings to be scheduled

End of 2nd term	1st and 2nd year Advisory Committee meetings to be scheduled
April 30	All graduating students must complete their Thesis Exhibition and oral defence by this date
Beginning of May	Graduating students must have vacated their studios

General 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>. 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.

Classes are cancelled on all statutory holidays and during reading breaks. Administrative offices and academic departments are closed on statutory holidays. Holidays that fall on a weekend are observed on the next available weekday, normally on a Monday. The UVic Libraries are normally closed on holidays; exceptions are posted in advance.

For a full list of important dates for the 2020-2021 academic year, please visit: <https://www.uvic.ca/calendar/dates/>

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 familiarise 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 at all times.

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/calendar2020-21/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:

UVic Graduate Student Award

UVic Graduate Student awards are anywhere between \$1,000 and \$6,000 and are made on the basis of the academic achievement of 1st and 2nd year students.

Graduate Student awards are subject to the required minimum GPA of 7 (80%).
<https://web.uvic.ca/calendar2020-01/grad/academic-regulations/grading.html#>

Students who extend their studies into additional years do not receive these funds.

Teaching Assistantships

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

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 may 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.

Decisions on teaching positions will be based upon a demonstrated ability to teach. Performance as a Teaching Assistant and recommendations from Supervisors will be taken into account when determining these positions. All teaching placements will be at the discretion of the departmental Chair.

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, 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, fineartsrcas coordinator@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

ART GALLERIES

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

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

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>

Empty Gallery

Empty Gallery is an independently owned and operated project space and commercial art gallery in the North Park district of Victoria, British Columbia. Their focus is on exhibiting contemporary work in a variety of media by emerging and mid-career artists, with particular emphasis on those living on the West Coast of Canada. We provide increased exposure and exhibition opportunities to artists with critically engaged practices who demonstrate a commitment to ongoing material exploration.

<https://www.emptygallery.ca/>

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 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 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

Henry's, 1005 Broad St. (downtown)
Camera equipment, pro gear

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