

MFA Program Change Table of contents:

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School of Art & Visual Studies

School of Art & Visual Studies Building
236 Bolivar Street
Lexington, KY 40506-0090

859 257-8151

fax 859 257-3042

www.uky.edu

January 2017

Re: Proposed Change in the UKSAVS MFA Program

Please find attached the overall the proposed changes are from faculty in Art Studio reflecting on assessment of the MFA in Art Studio. Below we have noted the specific proposed changes and their specific rationales. All of the proposed changes to the MFA in Art Studio curriculum are supported by the guidelines of both our accrediting agency NASAD, National Association of Schools of Art and Design and our national organization CAA, College Art Association and are in line with our peer and benchmark institutions.

The proposed change in credit hours in Art Studio courses from 30-36 to 33 reflects the proposed changes in course requirement changes listed below, the total credits required for the degree remains at 60. The removal of the following from the bulletin "The student will designate a major area with the advice of the Graduate Advisor for Art Studio at the outset of graduate work and will carry at least 12 hours in that area under the guidance of one faculty member selected as a major professor" is necessary as this is no longer a standard requirement of MFA programs nationwide. Students are currently allowed to change their major professor in our program and work in an interdisciplinary manner, with the guidance of the Graduate Advisor and their professors. This language is outdated, confusing to students and therefore should be removed.

The required credits in Art History must be changed to reflect the national standards as evidenced at our peer and benchmark institutions. The current curriculum is confusing and puts a heavy burden on our students who have an undergraduate degree in another discipline. The proposed changes will give all MFA students the opportunity to take the same number of advanced art studio courses and develop their body of work towards a successful thesis exhibition. Our national organization College Art Association supports this proposed change in their published standards for an MFA in Art Studio. In our new facilities we have a professional gallery and a gallery director. The faculty see this as an opportunity for our MFA in Art Studio students to gain access to professional knowledge of gallery standards and exhibition possibilities. The course Museum Studies II: Internship is a gallery practicum and already being taken by most of our MFA students. We propose this course as a requirement for the program, as the knowledge gained is critical to their professional success.

The Graduate School made a universal change regarding the course A-S 767 that made any student enrolled ineligible for TA funding. Typically this course is zero credit hour thesis course. In the Art Studio program we required our MFA students to take 6 hours of A-S 767. With the universal change, our TAs would find themselves unfunded. We need to change the requirement from A-S 767 to the new thesis class, A-S 799. The language of this section must be clarified to reflect the above change. Additionally, A-S 793, Graduate Studio Seminar has been removed from this section as it is referred to in the first section. Other Requirements section:

The faculty strongly believes that MFA students in Art Studio must have rigor and depth in their Art Studio course work. In order to accomplish this, we propose the number of required related graduate courses taken outside of SAVS be reduced from 18 to 9.

Sincerely,

Doreen Maloney and Rae Goodwin
Director of Graduate Studies and TA Coordinator for UKSAVS

CHANGE MASTERS DEGREE PROGRAM FORM

1. GENERAL INFORMATION

College:	Fine Arts	Department:	School of Art and Visual Studies	
Current Major Name:	Art Studio	Proposed Major Name:	Art Studio	
Current Degree Title:	MFA	Proposed Degree Title:	MFA	
Formal Option(s):		Proposed Formal Option(s):		
Specialty Fields w/in Formal Option:		Proposed Specialty Fields w/in Formal Options:		
Date of Contact with Associate Provost for Academic Administration ¹ :	10/11/16			
Bulletin (yr & pgs):	2016 pg. 33 - 37	CIP Code ¹ :	50.0702	Today's Date:
10/11/16				
Accrediting Agency (if applicable):	NASAD			
Requested Effective Date:	<input checked="" type="checkbox"/> Semester following approval.		OR	<input type="checkbox"/> Specific Date ² :
Dept. Contact Person:	Doreen Maloney	Phone:	859 269-4621	Email:
dmalone@g.uky.edu				

2. CHANGE(S) IN PROGRAM REQUIREMENTS

		<u>Current</u>	<u>Proposed</u>
1.	Number of transfer credits allowed (Maximum is Graduate School limit of 9 hours or 25% of course work)	60	<i>60</i>
2.	Residence requirement (if applicable)	none	<i>none</i>
3.	Language(s) and/or skill(s) required	none	<i>none</i>
4.	Termination criteria	MFA	<i>MFA</i>
5.	Plan A Degree Plan requirements ³ (thesis)	na	<i>na</i>
6.	Plan B Degree Plan requirements ³ (non-thesis)	A-S 767	<i>A-S 799</i>
7.	Distribution of course levels required (At least one-half must be at 600+ level & two-thirds must be in organized courses.)	50%	<i>50%</i>
8.	Required courses (if applicable)	Art Studio 30 to 36 credit hours in Art Studio courses including A-S 793, Graduate Studio Seminar, required of M.F.A. candidates every Fall semester of their residency.	<i>Art Studio Students must take a minimum of 33 credit hours of Art Studio courses including A-S 793, Graduate Studio Seminar, required of M.F.A. candidates every fall semester of their residency.</i>

¹ Prior to filling out this form, you MUST contact the Associate Provost for Academic Administration (APAA). If you do not know the CIP code, the APAA can provide you with that during the contact.

² Program changes are typically made effective for the semester following approval. No changes will be made effective until all approvals are received.

³ If there is only one plan for the degree, plans involving a thesis (or the equivalent in studio work, etc.) should be discussed under Plan A and those not involving a thesis should be discussed under Plan B.

CHANGE MASTERS DEGREE PROGRAM FORM

		<p>The student will designate a major area with the advice of the Graduate Advisor for Art Studio at the outset of graduate work and will carry at least 12 hours in that area under the guidance of one faculty member selected as a major professor.</p> <p style="text-align: center;">Art History 6-12 credit hours in Art History and/or Art Education (for a total of 24 credits in undergraduate and graduate Art History is required)</p> <p style="text-align: center;">MFA Thesis (students will take a range from 6-12 hours of A-S 793 depending on their graduation date) and A-S 767, Studio Thesis Project</p> <p style="text-align: center;">Other Requirements up to 18 credit hours in related graduate courses which may be taken outside the Department of Art in the College of Fine Arts or elsewhere in the University.</p>	<p style="text-align: center;"><i>Art History</i> <i>Students must take a minimum of 9 credit hours of Art History including three hours of A-H 650 Contemporary Art.</i></p> <p style="text-align: center;"><i>Gallery Practicum</i> <i>Students must take A-H 502 Museum Studies II: Internship.</i></p> <p style="text-align: center;"><i>MFA Thesis</i> <i>A total of 6 credits of A-S 799 (Studio Thesis Project) are required for the preparation and successful completion of a final one-person M.F.A. exhibition of studio work.</i></p> <p style="text-align: center;"><i>Other Requirements</i> <i>Up to 9 credit hours in related graduate courses may be taken outside the School of Art and Visual Studies, elsewhere in the University.</i></p>
9.	Required distribution of courses within program (if applicable)	30 hours must be at or above the 600 level and 40 hours must be in graduate level courses	<i>30 hours must be at or above the 600 level and 40 hours must be in graduate level courses</i>
10.	Final examination requirements	final one-person M.F.A. exhibition of studio work	<i>final one-person M.F.A. exhibition of studio work</i>
11.	Explain whether the proposed changes to the program (as described in sections 1 to 10) involve courses offered by another department/program. <u>Routing Signature Log must include approval by faculty of additional department(s).</u>		
	n/a		
12.	List any other requirements not covered above?		
	n/a		

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13. Please explain the rationale for changes. If the rationale involves accreditation requirements, please include specific references to those requirements.

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The proposed change in credit hours in Art Studio courses from 30-36 to 33 reflects the proposed changes in course requirement changes listed below, the total credits required for the degree remains at 60.

The removal of the following from the bulletin "The student will designate a major area with the advice of the Graduate Advisor for Art Studio at the outset of graduate work and will carry at least 12 hours in that area under the guidance of one faculty member selected as a major professor" is necessary as this is no longer a standard requirement of MFA programs nationwide. Students are currently allowed to change their major professor in our program and work in an interdisciplinary manner, with the guidance of the Graduate Advisor and their professors. This language is outdated, confusing to students and therefore should be removed.

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The language of this section must be clarified to reflect the above change. Additionally, A-S 793, Graduate Studio Seminar has been removed from this section as it is referred to in the first section.

Other Requirements section: The faculty strongly believes that MFA students in Art Studio must have rigor and depth in their Art Studio course work. In order to accomplish this, we propose the number of required related graduate courses taken outside of SAVS be reduced from 18 to 9.

CHANGE MASTERS DEGREE PROGRAM FORM

Signature Routing Log

General Information:

Proposal Name: MFA in Art Studio program change proposal

Proposal Contact Person Name: Doreen Maloney Phone: 859 269-4621 Email: dmalone@g.uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
SA/VS Faculty	11/4/2016	R. Jensen /7-2336/ robert.jensen@uky.edu	Robert Jensen <small>Digitally signed by Robert Jensen Date: 2017.02.20 14:54:09 -05'00'</small>
CFA Curriculum Committee	02/06/2017	R. Jensen / 7-2336 / robert.jensen@uky.edu	Robert Jensen <small>Digitally signed by Robert Jensen Date: 2017.02.20 14:54:30 -05'00'</small>
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁴
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁴ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

Brothers, Sheila C

From: Nikou, Roshan
Sent: Thursday, March 23, 2017 11:13 AM
To: Brothers, Sheila C; Ett, Joanie M; Jackson, Brian A; McCormick, Katherine; Nikou, Roshan; Price, Cleo; Timoney, David M
Cc: Rice, Jeffrey; Thyne, Clayton L
Subject: Transmittals
Attachments: MCH Suspension_Deletion Form 7-7-16-signed.pdf; Suspension of Master of Mining Engineering.pdf; MS Athletic Training Program Change.pdf; MFA in Art Studio Program Change.pdf; TechwritingGraduate Certificate_Final_R.pdf

TO: Katherine McCormick, Chair and Sheila Brothers, Coordinator

FROM: Brian Jackson, Chair and Roshan Nikou, Coordinator
Graduate Council

The Graduate Council approved the following proposals and is now forwarding them to the Senate Council to approve. The courses listed below, are all accessible via Curriculog.

Programs and Graduate Certificates (attached)

MS in Athletic Training
MFA in Art Studio
GC in Professional and Technical Writing
Graduate Certificate for Mental Health
MS in Mining

Courses (available through Curriculog)

A-H - 650 - Advanced Contemporary Art History
A-H - 738 - Art History & Visual Studies M.A. Portfolio Preparation
ART - 794 - Internship: Bolivar Gallery
ART - 795 - Internship: UK Art Museum
ART - 796 - Internship: Community Partners
ART - 797 - Internship: Arts Organization
AT - 610 - Assessment and Management of Life-Threatening and Emergency
AT - 640 - Practicum in Athletic Training
AT - 620 - General Medical Conditions in the Physically Active
AT - 641 - Clinical Integration I: Lower Extremity Assessment and Management
AT - 642 - Clinical Integration II: Upper Extremity Assessment and Management

AT 643 Clinical Integration III: Assessment & Management of Life-Threatening & Emergency
Conditions During Physical Activity
AT 644 - Clinical Integration IV: Therapeutic Modalities and Advanced Therapeutic Rehabilitation
AT - 691 - Therapeutic Modalities for Athletic Trainers
CDS - 600 - International Externship
EDC - 454G – Culture, Education and Teaching Abroad
EE - 698 - Spec. Topics Multi-Inst: subtitle required
ICT - 596 - Internship in ICT
MFS - 523 - Concepts, Assessment Tools and Methods in Sustainable Power and Energy
BIO - 650 – Animal Physiology Laboratory



Roshan Nikou, MA

Graduate Council Coordinator
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(859)257-1457 | www.gradschool.uky.edu
roshan.nikou@uky.edu

Master of Fine Arts - Art Studio

The Master of Fine Arts (M.F.A.) degree in Art Studio is the terminal academic degree for studio artists and the required faculty credential for most institutions of higher learning. In addition to being fully qualified to teach at the college-level, M.F.A. graduates will possess the skills to pursue careers in commercial venues or as full-time practicing fine artists. Students enrolled in the M.F.A. program are encouraged to explore inter-disciplinary and cross-disciplinary mediums or concentrate upon a single media dependent upon the direction of their research.

Applications are reviewed only once per year for fall semester admittance. The deadline for all materials is January 6th. Artwork submitted must be substantial in quality, scope, and conceptual rigor.

Admission Requirements

While a B.A. or B.F.A. in studio art is the preferred preparatory degree for the M.F.A. program, students from a variety of educational backgrounds may apply. The determinate factor in admittance to the program will be the quality of the submitted artwork.

Application Procedures and Deadlines

The Graduate School, which is the administrative unit for all graduate students, and the Art Studio graduate program, which is responsible for the academic curriculum, require different application materials.

Application for admission to the Graduate School requires:

- A completed application form for the Graduate School (on-line application from available at www.gradschool.uky.edu).
- One official transcript from all institutions previously attended sent directly to the Graduate School from those institutions.
- TOEFL scores and/or IELTS scores if an international student.
- Application fee.

The application for a Masters in Fine Arts requires additional specific application materials to be included in the online application. They are as follows:

- An electronic portfolio of 20 recent artworks sent as a .pdf with an image key with title, date, size, and medium for each submitted work as part of that document. (maximum resolution 8" x 10" x 72 dpi – NO PowerPoint presentations). This portfolio is to be uploaded as one document under the "Portfolio" submission button. If your files are too large, please resize them. If sending time-based materials (such as video), please include a link to your work on a website such as vimeo, personal site or YouTube.
- A brief letter stating your goals for graduate study and your interest in being considered

for an assistantship, fellowship, and or internship and can be uploaded using the “Personal Statement” submission button. A writing sample is not required ignore the prompt.

- A brief résumé uploaded via the CV submission prompt
- Three letters of recommendation uploaded via ApplyYourself

Degree Requirements

The M.F.A. degree will be awarded on the completion of 60 hours of graduate course work. Of these, 30 hours must be at or above the 600 level and 40 hours must be in graduate level courses:

Requirements:

Art Studio

Students must take a minimum of 33 credit hours of Art Studio courses including A-S 793, Graduate Studio Seminar, required of M.F.A. candidates every fall semester of their residency.

Art History

Students must take a minimum of 9 credit hours of Art History including three hours of A-H 650 Contemporary Art.

Gallery Practicum

Students must take A-H 502 Museum Studies II: Internship.

MFA Thesis

A total of 6 credits of A-S 799 (Studio Thesis Project) are required for the preparation and successful completion of a final one-person M.F.A. exhibition of studio work.

Other Requirements

Up to 9 credit hours in related graduate courses may be taken outside the School of Art and Visual Studies or elsewhere in the University.

A foreign language is not required, and the M.F.A. degree is offered only according to Plan B.

GRADUATE COURSES

A-E 515	INTRODUCTION TO ART THERAPY.	(3)
A-E 538	ADVANCED ARTS AND CRAFTS IN THE ELEMENTARY SCHOOL.	
	(3)	
A-E 545	TOPICAL STUDIES IN ART EDUCATION (Subtitle required).	(3)
A-E 560	MUSEUM EDUCATION	(3)

A-E 576	ART IN MIDDLE SCHOOLS	(3)
A-E 577	ART IN SECONDARY SCHOOLS	(3)
A-E 578	ART IN ELEMENTARY SCHOOLS	(3)
A-E 579	ARTS AND HUMANITIES IN ART EDUCATION	(3)
A-E 645	TOPICAL RESEARCH IN ART EDUCATION	(3)
	(SUBTITLE REQUIRED)	
A-E 665	ISSUES IN ART EDUCATION	(3)
A-E 670	SCHOOL AND COMMUNITY ART	(3)
A-E 675	AESTHETICS AND DESIGN	(3)
A-E 680	HISTORY OF ART EDUCATION	(3)
A-E 685	ACTION RESEARCH IN ART EDUCATION	(3)
A-E 685	TEACHER LEADERSHIP IN ART EDUCATION	(3)
A-E 695	INDEPENDENT WORK: ART EDUCATION	(1-3)
A-E 748	MASTER'S THESIS RESEARCH	(0)
A-H 501	MUSEUM STUDIES I: INTRODUCTION	(3)
A-H 502	MUSEUM STUDIES II: INTERNSHIP	(3)
A-H 504	PRACTICAL ISSUES IN ART HISTORY	(3)
	(SUBTITLE REQUIRED)	
A-H 510	ART HISTORY AND VISUAL STUDIES HONORS THESIS	(3)
A-H 524	THEORY AND METHODS	(3)
A-H 525	STUDIES IN GENRES AND MEDIA	(3)
	(SUBTITLE REQUIRED)	
A-H 526	ART AND THE ARTIST IN SOCIETY	(3)
	(SUBTITLE REQUIRED)	
A-H 527	INTERDISCIPLINARY APPROACHES	(3)
	(SUBTITLE REQUIRED)	
A-H 528	TOPICAL SEMINAR IN ART HISTORY AND VISUAL STUDIES	(3)
	(SUBTITLE REQUIRED)	
A-H 529	TOPICAL SEMINAR IN ARCHITECTURAL OR DESIGN HISTORY	(3)
	(Subtitle required).	
A-H 555	METHODS IN ART HISTORY AND VISUAL STUDIES	(3)
A-H 592	AESTHETICS	(3)
	(SAME AS PHI 592)	
A-H 598	COORDINATE STUDY IN ART HISTORY AND VISUAL STUDIES	(3)
A-H 599	EXPERIENTIAL EDUCATION IN ART HISTORY AND VISUAL STUDIES	(3)
A-H 604	PRACTICAL PROBLEMS IN ART HISTORY	(1-6)
	(SUBTITLE REQUIRED)	
A-H 624	THEORY AND METHODS: (Subtitle required).	(3)
A-H 625	PROBLEMS IN GENRES AND MEDIA	(3)

	(SUBTITLE REQUIRED)	
A-H 626	THE ARTIST IN SOCIETY	(3)
	(SUBTITLE REQUIRED)	
A-H 627	INTERDISCIPLINARY PROBLEMS	(3)
	(SUBTITLE REQUIRED)	
A-H 628	ART HISTORY AND VISUAL STUDIES TOPICAL SEMINAR	(3)
	(SUBTITLE REQUIRED)	
A-H 629	ART HISTORY TOPICAL SEMINAR IN ARCHITECTURAL OR DESIGN HISTORY (SUBTITLE REQUIRED)	(3)
A-H 650	ADVANCED CONTEMPORARY ART HISTORY (3)	
A-H 655	ADVANCED RESEARCH METHODS IN ART HISTORY AND VISUAL STUDIES	(3)
A-H 738	MASTER'S PORTFOLIO PREPARATION	(1-3)
A-H 748	MASTER'S THESIS RESEARCH	(0)
A-H 768	THESIS FORMULATION AND PREPARATION IN ART HISTORY (3)	
A-H 780	INDEPENDENT WORK: ART HISTORY	(1-3)
A-S 510	PAINTING III	(3)
A-S 511	PAINTING IV	(3)
A-S 520	PRINTMEDIA: TOPICS (SUBTITLE REQUIRED)	(3)
A-S 521	PRINTMEDIA: CONTEMPORARY PRACTICES	(3)
A-S 530	ADVANCED DRAWING	(3)
A-S 540	GRAPHIC DESIGN: PUBLICATION DESIGN	(3)
A-S 541	GRAPHIC DESIGN: ADVANCED DESIGN	(3)
A-S 546	INTERMEDIA STUDIO: (SUBTITLE REQUIRED)	(3)
A-S 547	DIGITAL MEDIA PROJECTS CAPSTONE	(3)
A-S 550	FIBER III	(3)
A-S 551	FIBER IV	(3)
A-S 560	ADVANCED HOT METALS: FABRICATION	(3)
A-S 561	ADVANCED HOT METALS: CASTING	(3)
A-S 564	DIGITAL FABRICATION PROJECTS (SUBTITLE REQUIRED)(3)	
A-S 567	ADVANCED DIGITAL FABRICATION PROJECTS (SUBTITLE REQUIRED)(3)	
A-S 570	CERAMICS III	(3)
A-S 571	CERAMICS IV	(3)
A-S 580	PHOTOGRAPHY PROJECTS I	(3)
A-S 581	PHOTOGRAPHY PROJECTS II	(3)
A-S 584	COLOR PHOTOGRAPHY II	(3)
A-S 585	INDUSTRY PATHWAYS AND PRACTICE	(3)
A-S 586	NONSILVER PHOTOGRAPHY II	(3)
A-S 587	ADVANCED TOPICS IN PHOTOGRAPHY (SUBTITLE REQUIRED)	(3)
A-S 596	WORKSHOP	(1-6)
A-S 610	PAINTING V	(3)
A-S 611	PAINTING VI	(3)
A-S 620	PRINTMAKING V	(3)
A-S 621	PRINTMAKING VI	(3)

A-S 630	GRADUATE DRAWING	(3)
A-S 646	ADVANCED INTERMEDIA STUDIO (SUBTITLE REQUIRED)	(3)
A-S 650	FIBER V	(3)
A-S 651	FIBER VI	(3)
A-S 660	SCULPTURE V	(3)
A-S 661	SCULPTURE VI	(3)
A-S 670	CERAMICS V	(3)
A-S 671	CERAMICS VI	(3)
A-S 680	PHOTOGRAPHY V	(3)
A-S 681	PHOTOGRAPHY VI	(3)
A-S 687	GRADUATE TOPICS IN PHOTOGRAPHY (SUBTITLE REQUIRED)	(3)
A-S 710	PROBLEMS IN PAINTING	(3)
A-S 720	PROBLEMS IN PRINTMAKING	(3)
A-S 730	PROBLEMS IN DRAWING	(3)
A-S 740	PROBLEMS IN FIBER	(3)
A-S 750	PROBLEMS IN SCULPTURE	(3)
A-S 770	PROBLEMS IN CERAMICS	(3)
A-S 777	PROBLEMS IN INTERMEDIA	(3)
A-S 779	PROBLEMS IN PHOTOGRAPHY	(3)
A-S 780	PROBLEMS IN DESIGN	(3)
A-S 793	GRADUATE STUDIO SEMINAR	(3)
A-S 795	INDEPENDENT RESEARCH	(1-3)
A-S 799	M.F.A. STUDIO THESIS PROJECT	(1-6)
ART 748	MASTER'S THESIS RESEARCH	(0)
ART 768	RESIDENCE CREDIT FOR MASTER'S DEGREE	(1-6)

Application Deadlines

Fall semester admission:

- January 1 – for applicants requesting an assistantship. Art History & Visual Studies traditionally has had two teaching assistantships and occasional research assistantships to award. Students who want to apply should send a separate letter in hardcopy form that indicates their interest in being considered for an assistantship to the Graduate Advisor in Art History & Visual Studies, School of Art & Visual Studies, 207 Fine Arts Bldg., University of Kentucky, Lexington, KY 40506-0022.
- April 1 – deadline for all other applicants for fall semester admission who are not requesting an assistantship.

Spring semester admission

- November 1.

Degree Requirements

Plan A - Thesis Option: Candidates who plan to continue study at the doctoral level should select Plan A. This option emphasizes art historical research, problem solving, and communication skills. Specific requirements include:

- 1) minimum of 30 credit hours of graduate course work.*
- 2) foreign language reading competency in one foreign language (German often recommended)
- 3) satisfactory completion and oral defense of a thesis.

* Six of the minimum 30 required credit hours may be taken in related areas such as anthropology, film studies, historic preservation, history, literature, philosophy, studio art, or women's studies.

** The foreign language competency requirement may be satisfied by any of the means established by the Graduate School.

Plan B - Non-thesis Option: Plan B emphasizes course work to deepen the candidate's foundation in art historical knowledge, theory, and methods. Candidates who plan careers in visual arts fields that do not require a Ph.D. – professional placements in galleries, museums, art organizations, arts administration, etc. -- may want to select this option. Specific requirements include:

- 1) minimum of 36 credit hours of graduate course work.*
- 2) foreign language reading competency in one foreign language (German usually recommended)**
- 3) satisfactory completion of final comprehensive exam.

* Nine of the minimum 30 required credit hours may be taken in related areas such as anthropology, film studies, historic preservation, history, literature, philosophy, studio art, or women's studies.

** The foreign language competency requirement may be satisfied by any of the means established by the Graduate School.

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direction of their research.

Applications are reviewed only once per year for fall semester admittance. The deadline for all materials is January 6. Undergraduate artwork must be substantially equal in quality, scope, and number of hours to the undergraduate major at the University of Kentucky.

Admission Requirements

While a B.A. or B.F.A. in studio art is the preferred preparatory degree for the M.F.A. program, students from a variety of educational backgrounds may apply. The determinate factor in admittance to the program will be the quality of the submitted artwork.

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- One official transcript from all institutions previously attended.
- Official GRE scores.
- TOEFL scores and/or IELTS scores if an international student.
- Application fee.

The application for a Masters in Fine Arts requires additional specific application materials to be included in the online application. They are as follows:

- An electronic portfolio of 20 recent artworks sent as a .pdf with an image key with title, date, size, and medium for each submitted work as part of that document. (maximum resolution 8" x 10" x 72 dpi – NO PowerPoint presentations). This may be uploaded as one document under "Portfolio". If your files are too large, please resize them. If resizing them distorts them in any way, please mail a CD or DVD of your portfolio to Graduate Advisor (School of Art and Visual Studies University of Kentucky 236 Bolivar Street, Lexington, KY 40508) by January 6.)
- Time-based materials on DVD (QuickTime or DVD with menus – 10 minutes max) are too large to be uploaded and should be sent to the Graduate Advisor (School of Art and Visual Studies University of Kentucky 236 Bolivar Street, Lexington, KY 40508) by January 6. Web address with the same materials, as a back-up if the CD/DVD fails, will be considered. This may be uploaded as one document under "Portfolio".
- A brief letter stating your goals for graduate study and your interest in being considered for an assistantship, fellowship, and or internship and can be uploaded using the "Personal Statement" submission button. A writing sample is not required.
- A brief résumé.
- Three letters of recommendation.

The M.F.A. degree will be awarded on the completion of 60 hours of graduate course work. Of these, thirty hours must be at or above the 600 level and forty hours must be in regular graduate level courses (not independent study). In addition, the 60 credit hours will include 30 to 36 credit hours in Art Studio courses including A-S 793, Graduate Studio Seminar, required of M.F.A. candidates every Fall semester of their residency (students will take a range from 6-12 hours of A-S 793 depending on their graduation date) and A-S 767, Studio Thesis Project, 6 to 12 credit hours in Art History and/or Art Education (a total of 24 credit hours of undergraduate and graduate Art History study is required), and up to 18 credit hours in related graduate courses which may be taken outside the Department of Art in the College of Fine Arts or elsewhere in the University.

Students must also complete successfully a final one-person M.F.A. exhibition of studio work and a visual documentation of that work together with an explanatory essay that is to be filed with the department prior to the exhibition. A total of 6 credits of A-S 767 (Studio Thesis Project) are required for the preparation of the exhibition and essay. Work toward the one-person exhibition will begin at a time determined by Art Studio faculty.

The student will designate a major area with the advice of the Graduate Advisor for Art Studio at the outset of graduate work and will carry at least 12 hours in that area under the guidance of one faculty member selected as a major professor. A foreign language is not required, and the M.F.A. degree is offered only according to Plan B.

GRADUATE COURSES

A-E 515	INTRODUCTION TO ART THERAPY	(3)
A-E 525	THE ELDERLY AND THE ARTS	(3)
A-E 538	ADVANCED ARTS AND CRAFTS IN THE ELEMENTARY SCHOOL	(3)
A-E 545	TOPICAL STUDIES IN ART EDUCATION (SUBTITLE REQUIRED)	(3)
A-E 576	ART IN MIDDLE SCHOOLS	(3)
A-E 577	ART IN SECONDARY SCHOOLS	(3)
A-E 578	ART IN ELEMENTARY SCHOOLS	(3)
A-E 579	SEMINAR IN ART EDUCATION	(2)
A-E 645	TOPICAL RESEARCH IN ART EDUCATION (SUBTITLE REQUIRED)	(3)
A-E 665	ISSUES IN ART EDUCATION	(3)
A-E 670	SCHOOL AND COMMUNITY ART	(3)
A-E 675	AESTHETICS AND DESIGN	(3)
A-E 680	HISTORY OF ART EDUCATION	(3)
A-E 685	ACTION RESEARCH IN ART EDUCATION	(3)
A-E 695	INDEPENDENT WORK: ART EDUCATION	(1-3)
A-E 748	MASTER'S THESIS RESEARCH	(0)
A-H 501	MUSEUM STUDIES I: INTRODUCTION	(3)
A-H 502	MUSEUM STUDIES II: INTERNSHIP	(3)
A-H 503	ART HISTORY THROUGH THE ART OBJECT (SUBTITLE REQUIRED)	(3)
A-H 504	PRACTICAL ISSUES IN ART HISTORY (SUBTITLE REQUIRED)	(3)

A-H 524	THEORY AND METHODS (SUBTITLE REQUIRED)	(3)
A-H 525	STUDIES IN GENRES AND MEDIA (SUBTITLE REQUIRED)	(3)
A-H 526	ART AND THE ARTIST IN SOCIETY (SUBTITLE REQUIRED)	(3)
A-H 527	INTERDISCIPLINARY APPROACHES (SUBTITLE REQUIRED)	(3)
A-H 528	TOPICAL SEMINAR IN ART HISTORY AND VISUAL STUDIES (SUBTITLE REQUIRED)	(3)
A-H 529	TOPICAL SEMINAR IN ARCHITECTURAL OR DESIGN HISTORY (SUBTITLE REQUIRED)	(3)
A-H 555	METHODS IN ART HISTORY AND VISUAL STUDIES	(3)
A-H 592 A	ESTHETICS (SAME AS PHI 592)	(3)
A-H 598	COORDINATE STUDY	(3)
A-H 599	INTERNSHIP IN ART HISTORY AND VISUAL STUDIES	(1-9)
A-H 599	INTERNSHIP IN ART HISTORY & VISUAL STUDIES	(3)
A-H 603	THE ART OBJECT (SUBTITLE REQUIRED)	(3)
A-H 604	PRACTICAL PROBLEMS IN ART HISTORY (SUBTITLE REQUIRED)	(3)
A-H 624	PROBLEMS IN THEORY AND METHODS (SUBTITLE REQUIRED)	(3)
A-H 625	PROBLEMS IN GENRES AND MEDIA (SUBTITLE REQUIRED)	(3)
A-H 626	THE ARTIST IN SOCIETY (SUBTITLE REQUIRED)	(3)
A-H 627	INTERDISCIPLINARY PROBLEMS (SUBTITLE REQUIRED)	(3)
A-H 628	ART HISTORY AND VISUAL STUDIES TOPICAL SEMINAR (SUBTITLE REQUIRED)	(3)
A-H 629	ART HISTORY TOPICAL SEMINAR IN ARCHITECTURAL OR DESIGN HISTORY (SUBTITLE REQUIRED)	(3)
A-H 748	MASTER'S THESIS RESEARCH	(0)
A-H 768	THESIS FORMULATION AND PREPARATION IN ART HISTORY	(3)
A-H 780 I	NDEPENDENT WORK: ART HISTORY	(1-3)
A-S 510	PAINTING III	(3)
A-S 511	PAINTING IV	(3)
A-S 520	PRINTMAKING III	(3)
A-S 521	PRINTMAKING IV	(3)
A-S 530	ADVANCED DRAWING	(3)
A-S 540	GRAPHIC DESIGN: PUBLICATION DESIGN	(3)
A-S 541	GRAPHIC DESIGN: ADVANCED DESIGN	(3)
A-S 546	INTERMEDIA (SUBTITLE REQUIRED)	(3)
A-S 550	FIBER III	(3)
A-S 551	FIBER IV	(3)
A-S 560	SCULPTURE III	(3)
A-S 561	SCULPTURE IV	(3)
A-S 570	CERAMICS III	(3)

A-S 571	CERAMICS IV	(3)
A-S 580	PHOTOGRAPHY III	(3)
A-S 581	PHOTOGRAPHY IV	(3)
A-S 584	COLOR PHOTOGRAPHY II	(3)
A-S 586	NONSILVER PHOTOGRAPHY II	(3)
A-S 596	WORKSHOP	(1-6)
A-S 610	PAINTING V	(3)
A-S 611	PAINTING VI	(3)
A-S 620	PRINTMAKING V	(3)
A-S 621	PRINTMAKING VI	(3)
A-S 630	GRADUATE DRAWING	(3)
A-S 650	FIBER V	(3)
A-S 651	FIBER VI	(3)
A-S 660	SCULPTURE V	(3)
A-S 661	SCULPTURE VI	(3)
A-S 670	CERAMICS V	(3)
A-S 671	CERAMICS VI	(3)
A-S 680	PHOTOGRAPHY V	(3)
A-S 681	PHOTOGRAPHY VI	(3)
A-S 710	PROBLEMS IN PAINTING	(3)
A-S 720	PROBLEMS IN PRINTMAKING	(3)
A-S 730	PROBLEMS IN DRAWING	(3)
A-S 740	PROBLEMS IN FIBER	(3)
A-S 750	PROBLEMS IN SCULPTURE	(3)
A-S 767	M.F.A. STUDIO THESIS PROJECT	(1-6)
A-S 770	PROBLEMS IN CERAMICS	(3)
A-S 777	PROBLEMS IN INTERMEDIA	(3)
A-S 779	PROBLEMS IN PHOTOGRAPHY	(3)
A-S 780	PROBLEMS IN DESIGN	(3)
A-S 793	GRADUATE STUDIO SEMINAR	(1)
A-S 795	INDEPENDENT RESEARCH	(1-3)
ART 748	MASTER'S THESIS RESEARCH	(0)
ART 768	RESIDENCE CREDIT FOR MASTER'S DEGREE	(1-6)

ARTS ADMINISTRATION

The University of Kentucky prepares the next generation of arts leaders through its innovative online M.A. in Arts Administration. This program is designed to serve a vibrant and growing arts and culture industry that attracts more than 78 million Americans each year and contributes \$166.2 billion to the economy annually.

Ideal candidates for the M.A. include individuals who have experience in the arts or arts management and have the desire to supplement this experience with more in-depth training in the form of an advanced business and nonprofit arts-focused degree. These include persons who have graduated with a bachelor's degree in Arts Administration or a related field and professionals with experience in the arts or arts management.

A-H 650
Advanced Contemporary Art History

Spring 2017

Time:

Location:

Prof. Miriam Kienle

Office: 301 Fine Arts Building

Email: miriam.kienle@uky.edu

Office Hours: M-W 4:00-5:00

Canvas

<https://uk.instructure.com>

Writing Center

<https://wrd.as.uky.edu/writing-center>

The Study

<http://www.uky.edu/AE/home>

Counseling Center

<http://www.uky.edu/StudentAffairs/Counseling/>

Course Description: Through advanced readings, in-depth discussions, and substantial research projects, this course examines major issues raised in art and art criticism since 1960. Particular attention is given to the impact of social, intellectual, and technological developments upon art making and concepts of art and the artist.

Other Information: The particular aim of this iteration of the course is to learn how to think critically about contemporary art from around the world. The first half of the course explores various approaches to contemporary art made between 1960 and 2000, predominately in US and Europe. The second half emphasizes more recent art in the context of globalization, exploring prominent artistic strategies in various international and transnational contexts. We will consider not only formal and stylistic issues, but also the roles that nationality, race, gender, class, sexual identities play in shaping art today. Through close reading of key artworks and critical texts, we will develop a framework for understanding art of the late 20th and early 21st centuries in the US and abroad, deepening the students' foundation in contemporary art and their ability to participate in the discourse surrounding it. **Disclaimer:** There is material in this course that some students might find objectionable due to its violent, or sexual/sexist, or political content. Any student who thinks they might be offended by this material should not remain enrolled in this course.

Student Learning Objectives:

- Students will be able to discuss the major approaches to contemporary art and have a basic theoretical framework through which it can be understood.
- They will be able to understand the logic and the rationales behind what constitutes important contemporary art from around the world.
- They will possess the ability to periodize and culturally contextualize works of contemporary art.
- And finally, they will develop skills in critical reading, writing, and speaking about key issues in the field of contemporary art.

Required Materials: Gill Perry and Paul Wood, *Themes in Contemporary Art* (New Haven: Yale University Press, 2004).

Other Required Readings: Posted to Canvas as PDFs or links.

Discussions & Assignments: In addition to class discussion, each week questions will be posted to the “discussion” section of Canvas, you will be expected to respond to four questions before midterm and four questions between the midterm and final (eight total).

Submission of Assignments: All assignments will be described in detail Canvas with due dates. Please post every assignments to Canvas according to the directions.

Course Assignments (see Canvas for Course Assignment Descriptions & Rubrics):

Attendance & participation	10%
Exhibition Review	15%
Paper Proposal & Annotated Biblio	15%
Extended Discussions on Canvas	30% (15% at midterm; 15% at end of semester)
Research Paper & Final Presentation	30%

NOTE: All work must be completed to pass this course. Late work is frowned upon and you will loose 1/3 of a letter grade for each day late.

A (100-90) is for excellent work. This means mastery of the course material, excellence in execution and expression of various assignments (all completed conscientiously, skillfully, and on time), perfect attendance (no unexcused absences), and consistency in participation and preparedness.

B (89-80) is for good work. This means demonstrating fairly high knowledge of the course material, completing all assignments proficiently, on time, and above average, and consistent attendance, active class participation and good preparedness.

C (79-70) is for unsatisfactory work. This the minimum passing grade for which credit is conferred.; assignments are decently done; most work is finished, classes have been attended.

E (69-60) is for poor work and represents a failing grade for graduate students.

Attendance policy: Attendance is required. An excess of three absences will adversely affect student’s grades

Excused Absences: Students need to notify the professor of absences prior to class when possible. Senate Rules 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor. Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Two weeks prior to the absence is reasonable, but should not be given any later. Information regarding major religious holidays may be obtained through the Ombud (859-257-3737, http://www.uky.edu/Ombud/ForStudents_ExcusedAbsences.php).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused) per University policy. Per Senate Rule 5.2.4.2, students missing any graded work due to an excused absence are responsible: for informing the Instructor of Record about their excused absence within one week following the period of the excused absence (except where prior notification is required); and for making up the missed work. The professor must give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

Verification of Absences: Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness, or death in the family. Appropriate notification of absences due to University-related trips is required prior to the absence when feasible and in no case more than one week after the absence.

Academic Integrity: Per University policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the University may be imposed. Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Senate Rules 6.3.1 (see <http://www.uky.edu/Faculty/Senate/> for the current set of Senate Rules) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording, or content from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work (including, but not limited to a published article, a book, a website, computer code, or a paper from a friend) without clear attribution. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work, which a student submits as his/her own, whoever that other person may be. Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone.

When a student's assignment involves research in outside sources or information, the student must carefully acknowledge exactly what, where and how he/she has employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content, and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain. **Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.**

Student Disability Services: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (DRC). The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the Multidisciplinary Science Building, Suite 407. You can

reach them via phone at (859) 257-2754 and via email at drc@uky.edu. Their web address is <http://www.uky.edu/StudentAffairs/DisabilityResourceCenter/>.

Electronic Devices: I encourage you to use your laptops during class to take notes, but ***texting and using social media during class is not permitted***. It is a distraction to you, and often those around you. The use of social media during class will result in a lower participation grade.

About Me: I am an enthusiastic teacher who is very passionate about art and visual studies. I want you to challenge yourself and work hard, but also have fun! I am sensible, flexible, and understanding. I however don't take well to people who: are always late; make excuses; complain about assignments; don't do their work; turn work in late; leave everything to the last minute; and are disrespectful in any way to me or other students. In other words, if you are engaged, hardworking, thoughtful, reasonable, and nice, we will get along swimmingly!

SCHEDULE of CLASSES

SECTION 1: APPROACHES TO ART SINCE 1960

Week 1 *Introduction to Contemporary Art*

- **TH Jan 12** Introduction

Week 2 *Postmodernism*

- **T Jan 17** Read: Paul Wood, "Chapter 1: Inside the whale: an introduction to postmodernist art," *Themes in Contemporary Art* (Yale, 2004): 5-39.
- **TH Jan 19** Read: Frederic Jameson, "Postmodernism and Consumer Society," in *The Cultural Turn: Selected Writings on the Postmodern, 1983-1998* (London: Verso, 1998): 1-20. (Available on Canvas)

Week 3 *Conceptual Art*

- **T Jan 24** Read: Charles Harrison, "Chapter 2 Conceptual Art, the aesthetic and the end(s) of art," *Themes in Contemporary Art* (Yale, 2004): 45-82.
- **TH Jan 26** Read: Craig Douglas Dworkin, ed. "The Ubuweb Anthology of Conceptual Writing," (2011): <http://www.ubu.com/concept/>
(Read Introduction by Dworkin and Explore Writings by Gertrude Stein, John Baldessari, George Brecht, Douglas Huebler, Joseph Kosuth, Robert Morris, Adrienne Piper)

Read for Assignment: Gilda Williams, "Evaluating texts," *How to write about Contemporary Art* (London: Thames & Hudson, 2014): 163-178.
(See Assignment on Canvas)

Week 4 *Post-Conceptual Painting*

- **T Jan 31** Read: Jason Gaiger, "Chapter 3: Post-conceptual painting: Gerhard Richter's extended leave-taking," *Themes in Contemporary Art* (Yale, 2004): 90-131.
- Watch: Gerhard Richter, Video in conjunction with *Panorama* at Tate Modern: <http://www.tate.org.uk/whats-on/tate-modern/exhibition/gerhard-richter-panorama>
- **TH Feb 2** Read: Thomas Lawson, "Last Exit: Painting" *Artforum*, (October 1981): 40-47. (Available on Canvas)

Week 5**Conceptual Photography**

- **T Feb 7** Read: Steven Edwards, "Chapter 4: Photography out of Conceptual Art," *Themes in Contemporary Art* (Yale, 2004): 137-175.
- **TH Feb 9** Read: Douglas Crimp, "The Photographic Activity of Postmodernism," *October* 15 (Winter 1980): 91-101. (Available on Canvas)
- Further Reading (optional): Howard Singerman, "Seeing Sherrie Levine," *October*, Vol. 67 (Winter, 1994), pp. 78-107. (Available on Canvas)

Week 6**Performance, Video, and Feminist Art**

- **T Feb 14** Read: Kristine Stiles, "Chapter 5: //Eye/Oculus: performance, installation and video" *Themes in Contemporary Art* (Yale, 2004): 183-225.
- **TH Feb 16** Read: Miriam Shapiro, "The Education of Women as Artists," *Art Journal* 31: 3 (Spring 1972). 268-270. (Available on Canvas)
- Read: Helen Molesworth. "House Work and Art Work." *October* 92 (Spring 2000). 71-97. (Available on Canvas)

Installation Art**Week 7**

- **T Feb 21** Read: Gill Perry, "Chapter 6: Dream houses: installations and the home," *Themes in Contemporary Art* (Yale, 2004): 231-271.
- **TH Feb 23** Discuss: Claire Bishop, "Installation Art and Experience," *Installation Art: A Critical History* (Tate, 2005): 6-47. (Available on Canvas)

Week 8**SECTION 2: CONTEMPORARY ART & GLOBALIZATION****Art and Globalization**

- **T Feb 28** Read: Niru Ratnam, "Chapter 7: Art and globalization," *Themes in Contemporary Art* (Yale, 2004): 277-310.
- **TH Mar 2** Read: Andrea Frohne, "Yinka Shonibare: Mobility" *Nka Journal of Contemporary African Art*, Issue 21 (Fall 2007): 126-127. (On Canvas)

Week 9**Border Crossings**

- **T Mar 7** Read: T.J. Demos, "Desire in Diaspora: Emily Jacir," *Art Journal* vol. 62 no. 4 (Winter 2003), pp. 68-78. (Available on Canvas)
- Read: Mark Godfrey, T.J. Demos, Eyal Weizman, Ayesha Hameed "Rights of Passage," *Tate, etc.* 19 (Summer 2010): <http://www.tate.org.uk/tateetc/issue19/rightsofpassage.htm>
- **TH Mar 9** Matthew Hart, "Representing Immigration, Detention, and Removal," *English Language Notes* 49.1 (Spring / Summer 2011): 29-49. (Available on Canvas)

SPRING BREAK**Week 10****Art and Environmentalism**

- **T Mar 21** Read: Victor Margolin, "Reflections on Art and Sustainability" & "Nils Norman," in *Beyond Green: towards a sustainable art* (Chicago: Smart Museum, 2006), pp. 20-29, 82-91. (Available on Canvas)
- **TH Mar 23** Read: Hannah Feldman, "Sound Tracks," *Artforum* vol. 45 no. 9 (May 2007), pp. 336-341, 396. (Available on Canvas)

Week 11**Visualizing War**

- **T Mar 28** Read: Susan Stoops, “Martha Rosler: Bringing the War Home (1967-2004),” *Appropriation* (London: Whitechappel, 2009), 58-63. (Available on Canvas)
- Read: David Joselit, “Thomas Hirschhorn,” *Artforum* (March 2006): 285-86. (Available on Canvas)
- **TH Mar 30** Read: David Evans, “War Artist: Steve McQueen & Post-production,” *Afterimage* 35:2 (Sep/Oct2007): 17-20. (Available on Canvas)
- Read: Hannah Feldman, “Michael Rakowitz and the tactics of being in-between and everywhere else,” *Art & Australia*. Vol. 45 Issue 4 (Winter 2008): 632-639. (Available on Canvas)

SECTION 3: GLOBAL LOCALITIES

Week 12

Lebanon

- **T Apr 4** Read: D. Baird, “Raadical Politics: Walid Raad,” *Border Crossings* v. 24 no. 2 (May 2005), pp. 34-41. (Available on Canvas)
- Check out: <http://www.theatlasgroup.org>
- **TH Apr 6** Read: Hannah Feldman, “Excavating Images on the Border,” *Third Text*, vol. 23 no. 3 (May 2009), pp. 309-322. (Available on Canvas)

Week 13

South Africa

- **T Apr 11** Read: John Peffer, “Shadows: A Short History of Photography in South Africa,” in *Art and the End of Apartheid* (Minneapolis: University of Minnesota Press, 2009), pp. 241-280. (Available on Canvas)
- **TH Apr 13** Watch: William Kentridge *History of the Main Complaint* (1996) (See Discussion Assignment on Canvas)

Week 14

China

- **TH Apr 18** Read: Alice Yang, “Beyond Nation and Tradition: Art in Post-Mao China” in *Why Asia?: Essays on Contemporary Asian and Asian American Art*, (New York: New York University Press, 1998), pp. 107-118. (Available on Canvas)
- **TH Apr 20** Read: Pauline J. Yao, “A Game Played with No Losers,” *E-Flux* (June 2009): <http://www.e-flux.com/journal/a-game-played-without-rules-has-no-losers/>

Week 15

Brazil

- **T Apr 25** Read: Guilherme Wisnik, Irene V. Small, Chris Stults, et al. “Body Politic: Contemporary Art & Culture in Rio,” *Artforum* (May 2014): 276-293. (Available on Canvas)
- Further Reading (Optional): Monica Amor. “From Work to Frame, In Between, and Beyond: Lygia Clark and Hélio Oiticica, 1959-1964.” *Grey Room* 38 (Winter 2010). 20-37. (Available on Canvas)
- **TH Apr 27** Watch in Class: Lucy Walker, *Wasteland* (2010): <http://www.pbs.org/independentlens/films/waste-land/>

STUDIO AREA COMMITTEE – SAVS, COLLEGE OF FINE ARTS

Studio Area Faculty Meeting Minutes

Friday 9/2/2016

Meeting commenced at 10 am in the Photography classroom

Present: R. Adams, B. Alley, G. Bibbs, J. Colbert, R. Dickes, R. Goodwin, G. Hansen, D. Maloney, J. McFadden, M. Page, L. Paynter, A. Sandoval, B. Scroggins, B. Shay, B. Smith, J.R Southard, H. Stamps, D. Strakovsky, H. Stratton, J. Wade, D. Wischer

1. R. Goodwin, UKAM Faculty Membership Drive. Lyndi A Van Deursen gave a brief presentation on the recent achievements of the Art Museum and encouraged faculty to become members.

2. H. Stamps, BFA Application and Reviews. The dates for the application process have been moved forward and spaced out to give students more time to contact faculty and reserve crit spaces.

BFA Dates

Sept 9- Apps Available- More time to get signatures

Sept 23- Apps Due

Sept 30- Students pick up committee assignments- HELP Students!

Oct 14- Reviews.

-B. Alley will manage the new walls outside of the Bolivar Gallery.

-R. Adams, R. Goodwin and L. Paynter volunteered to update the crit wall sign-up booklet.

3. H. Stamps, Assessment Due Dates and Committees.

-301 GCCR Assessment Plan, Due in September.

Becky will work with BA, BFA, B.S assessment committees to create the plan.

-School's assessment documents, Due Oct. 25.

Faculty representatives for each degree program meet to evaluate last year's results (and take minutes).

-Art Studio Degree Assessment Committees

Foundations Program- committee will be determined at the next foundations meeting
BA: *David Wischer, Heather Stratton, Ebony Patterson

BS: *Rob Dickes, Matt Page, J.R Southard

BFA: *Bobby Scroggins, Brandon Smith, Jonathan McFadden

MFA: *Doreen Maloney, Ruth Adams, Rae Goodwin, Garry Bibbs

4. D. Maloney, Reform of MFA program and 767 to 799

-Discussion about changes we want to make to the MFA program since we have to undergo a program change.

-Art Studio requirements were discussed and reworded.

-Art History requirements were discussed. We agreed to remove the 24 hour (undergrad and grad) stipulation since many MFA students come in without many AH classes and have to take much more than their fellow graduate students. Decided to make the requirement 9 hours.

-Requirement of A-H 502 taught by B. Alley.

-Remove GRE requirement

- Application: remove the CD/DVD component and look into using submittable.com where students can upload their portfolios

-Documentation of work and thesis shows. Where is the documentation stored?? Becky volunteered to collect the MFA documentation. She suggested we create a checklist for each degree, so she would know what to expect from each student.

-G. Bibbs mentioned it would be great to have work from art studio alumni in the building. A donation or purchase program would be nice.

-B. Alley- could tie a donation component into the scholarships awarded.

-Show current work on certain designated walls, could be selected by faculty and rotate

-D. Maloney- discussion about graduate students that take 700 level ind studies. They should not be given assignments. They are complaining that they have to do assignments in certain classes.

-R. Adams- Difference between Ind. Study and a student taking a class like non-silver, but registered as a 780, they will have to do assignments to learn the techniques and content of the course. Make sure to be serious about use the learning contracts and be specific.

The MFA program change will be brought to the OCT. meeting.

5. R. Adams, A-S 101. Needs to schedule faculty to teach the course in the spring. Previous faculty that taught the course spoke about how good the class is and that it is enjoyable to teach. No one volunteered so we will go alphabetically through the studio area faculty.

6. G. Hansen, Changes to Photo Minor. Photography faculty have reworked the requirements of the photo minor and suggest making changes to the requirements and offerings. Some class options were removed and 3 classes, instead of 1 class, are required- including A-S 580.

A. Sandoval motions to accept the changes, D. Maloney seconds. VOTE: All in favor

7. R. Adams Internship concerns- Students are currently getting 6 credits of art studio for summer internships. R. Adams suggests that they only be allowed 3 hours of A-S and 3 hours of EXP 399. It is up to the faculty member signing off on the form to regulate.

-R. Dickes- there is an Internship Committee (J.McFadden, D. Strakovsky, R. Dickes) that will list possible internship opportunities. They will report back to the studio area in OCT.

8. J. Wade, Hybrid Fab courses, course numbers and use of 400 series vs. 500 series. Review of the course descriptions for the fab lab program. Discussion about the prerequisites for A-S 364, J.Wade said that A-S 340 would be the only suitable option, but it may create a bottleneck. There was concern about majors not taking A-S 103 until their senior year, but most of the students enrolled are not art majors.

-E-mail J.Wade suggestions if you have any.

-Discussion on whether the classes should be 400 or 500 level- Provost has to approve lecturers to teach 500 level courses. Faculty thought they would be better at the 500 level unless it is too difficult.

D. Maloney- Motion to approve putting the courses forth to the full SAVS faculty pending edits. A. Sandoval seconds. VOTE: All in Favor

9. R. Adams, Spring Scheduling- Discussion about cutting 14 sections of UK Core and 300 level classes due to restricted funding for instructors. All foundation and several intro 300 level classes will be locked and only open to majors during priority registration, they will open to minors in the 2nd window, and everyone during drop add.

Meeting ended at 11:40 am

(Minutes submitted by H. Stamps)

UK School of Art & Visual Studies

Faculty Meeting Minutes: October 7, 2016

Present: Becky Alley, Jane Andrus, Garry Bibbs, Alice Christ, Jeremy Colbert, Rob Dickes, September Diencephalon, Beth Etensohn, Matt Gilley, Rae Goodwin, Marty Henton, Robert Jensen, Miriam Kienle, Doreen Maloney, Andrew Maske, Matt Page, Ebony G. Patterson, Lee Ann Paynter, Allan Richards, Paul Rodgers, Arturo Alonzo Sandoval, Bob Shay, Brandon Smith, Hunter Stamps, Dima Strakovsky, Heather Stratton, Lynn Sweet, Monica Visonà, Paolo Visonà, James Wade, Kate Wheeler

The meeting was called to order at 1:00 pm. The minutes from August 2016 were unanimously approved (Hunter Stamps moved, Miriam Kienle seconded).

The meeting started with a presentation by Alex Brooks, Museum Manager at the 21C Hotel in Lexington. He discussed special rates available for UK SA/VS Visiting Artists. 21C would like to partner with SA/VS on visiting artists, lectures, films, etc. Events can be over-21 or for all ages as long as they are not ticketed. There is a loan program in which faculty artwork is on loan to the 21C museum for a period of time. Rob Jensen said that if SA/VS hosts a conference, we would partner with 21C. Alex said that many different conference sizes could be accommodated. Contact him at abrooks@21Cmuseum.org.

David Crossen from the College of Fine Arts IT office, reported on IT policies and how best to adhere to them. Faculty should consult the FAQ page on the CFA website to find out what to do in specific situations. For most situations, faculty should put a ticket in for requests: call 218-HELP, email 218help@uky.edu, or use the web form that David will load onto the CFA website.

New Business

Jim Wade presented proposals for new hybrid fabrication courses. He noted that there are very few other universities with Digital Fabrication curricula.

A-S 364	Introduction to Digital Fabrication
A-S 365	Digital Design & Fabrication
A-S 366	Hybrid Fabrication
A-S 367	Topics in Digital Fabrication: (Subtitle required) – this course is repeatable and could stack with A-S 567
A-S 564	Digital Fabrication Projects: (Subtitle required)
A-S 567	Advanced Topics in Digital Fabrication: (Subtitle required)

Rob Jensen asked if a vote could be taken to approve these courses via email after Jim posts links to the full documentation. A few changes are needed before approval. The faculty is in agreement about taking a vote by email.

Doreen presented changes to the Master of Fine Arts degree requirements.

1. A-S 767 (MFA Studio Thesis Project) has been changed to A-S 799
2. The GRE requirement has been removed
3. MFA students must now take A-H 550 (Contemporary Art) and 6 more credits of Art History & Visual Studies
4. MFA students must now take A-H 502 (Museum Studies Internship), in addition to 9 additional credits of AHVS
5. MFA students must now take 6 credits of A-S 799 (MFA Studio Thesis Project)

Rae Goodwin moved to approve the changes as amended. Arturo Sandoval seconded. The motion passed unanimously.

Director's Announcements

Rob announced the creation of a new tenure-track professor in Graphic Design. The candidate must be appropriate for an art school and must be tenurable. The Digital Media faculty need to have extended discussion about the guidelines for the search. The search will begin in November.

Paul Rodgers is our new 2-D lecturer. He is no longer on a one-year appointment.

Hunter Stamps reported on the Fiber Arts search and presented the job description to the faculty. Advertising for the search starts the week of October 10 with plans to make an offer in March 2017.

Marty Henton moved to approve the job description. Arturo seconded. The motion passed unanimously.

Rob suggested limiting Visiting Artists in February and March due to job search candidate visits. \$5000 from the Visiting Artist Fund is earmarked for candidate visits.

Rob explained that due to the Interim Dean situation, he is receiving very little information about budgets. He asked for patience from the faculty when they are making requests for funding. For example, individual areas must use student fee funds for See Art projects because there are no general Art Fund monies left.

In addition to two new faculty positions, the College is adding a third professional advisor starting in January. This position will be a College hire but will be embedded in the SA/VS building. All remaining discretionary funds will be used to build an office for this new position next summer.

Lee Ann Paynter reported on See Art Day, coming up on October 21. She asked faculty to contact her or other Recruiting Committee members if they have questions. At present, around 500 students are registered to attend.

Rob announced that we are entering a Strategic Planning cycle. We are now doing a self-study for SACS, with new sections added by the Council on Postsecondary Education. Faculty are now working on questions for the Self-Study. A committee of SA/VS faculty will evaluate the School of Music and vice versa in November and February. The College Self-Study Committee is also meeting and starting to collect data through open forums and questionnaires.

Rob discussed dramatic cuts in the Part-Time Instructor budget and the resulting cuts in sections of CORE classes for non-majors. We will receive less fee money but the current system is unsustainable. Our major numbers are going up, so we are shifting our focus to majors rather than CORE students. We will continue to offer CORE courses, but in lesser quantities of sections. Our only revenue source will now be summer school funds. Please remember the human cost of these budget cuts and be sensitive to long-time PTIs who may have their positions eliminated.

The plan of funding based on numbers of majors is not currently implemented. UK is still on the same budget model it was on 5 years ago.

With the addition of the professional advisor, changes will be made to faculty advising. How does the faculty feel about changes to our system, and how should those changes proceed? Beth Etensohn noted that faculty contact is crucial to retention. There will be a SA/VS faculty committee to coordinate with the Living Learning Program in Holmes Hall, particularly to help with freshman student engagement, also through all four college years. Allan Richards noted that faculty in Art Education still need close contact with Art Ed majors to ensure that they move through the program smoothly. Garry Bibbs said that "advising," i.e. mentoring is still important to students. Lee Ann spoke about the newly instituted mentor/mentee program and issues that have occurred this fall, especially with communication (unanswered emails). Is a mentor/mentee program starting in the freshman year the best way to proceed? Marty supports the idea and suggested further research into how other colleges handle this issue. Doreen Maloney and Rae Goodwin noted the need to identify and support at-risk students. Brandon Smith said that being a life-coach for students is difficult and faculty are not necessarily prepared for it. Rob and Monica Visonà noted that the Counseling Center and the Community of Concern should be utilized for at-risk students. Matt Page noted that the advantages of a faculty mentoring program: it creates connections between faculty and students so that each feels invested, and it gives students a feeling of belonging. Face to face meetings are key for the beginning of a student's college career. Discussion followed on other aspects of faculty and professional advisors.

Rob reminded faculty that teaching portfolios are due this month via email or Outlook One Drive.

He updated the faculty on the status of the new MFA in Curatorial Studies. The proposal is currently at the CPE but due to underfunding of the Arts Administration graduate program, we may have to rewrite our MFA to more fully partner with Arts Admin to form a hybrid program. Rob is optimistic about the future of a hybrid program.

Assessment reports are now on the Outlook calendar and will be discussed after the faculty meeting.

The Summer 2017 Schedule of Classes is due October 21. Please submit requests as soon as possible to Ruth.

Unconscious Bias Training is planned for the next faculty meeting on November 4. Attendance is mandatory.

Nominations for the Dean's Search Committee are due today. Faculty should send their nominations to Dean Sogin.

A transition from the old NLSS security system to the new Lenel system is in progress.

Rob asked faculty to notify the UK Police Department if homeless persons are seen in our building.

He also reminded faculty that they are responsible for cleaning paint traps in the painting and Art Ed classrooms. This task is not the custodians' responsibility.

A quote for the kiln yard is in progress with a planned completion date of summer 2017.

The meeting adjourned at 3:43 pm. The next faculty meeting is Friday, Nov. 4 at 2:00 in Room 136 SA/VS.