

GRADUATE HANDBOOK

2018-2019

Department of Art, University of Oregon

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Calendar

Important Dates

Pre-Term

U	September 16	Fall contracts begin
M	September 17	New and Returning Art Grad Student Orientation
T	September 18	New Student Orientation and Mandatory GE Training
W	September 19	IT Training Session Environmental Health and Safety Training (TBA) 124 MR11
R	September 20	Curricular area GE training sessions CORE 9-11:00 Arts & Technology 11:00-1:00 Curricular Areas 1:00-3:00
F	September 21	GE A+T Tech Orientation
F	September 23	Annual deadline for make-up MFA re-class meetings

Fall

M	September 24	2018 Fall Classes begin
F	September 28	Design Library Orientation
M	October 1	Move into Grad studios
R	October 4	1ST Year Presentations, 3:30 pm, LA 206
R	October 4	2ND Year Grad Exhibition opening, 5 pm, LVK Gallery
F	October 12	Creative Capital Workshop / Financial Literacy 9-3
M	October 29	Singer Award application deadline
W	November 7	Grad Reviews and Open Studios
M	November 12	Registration for winter term begins
T/TH	November 13/15	Third year Presentations
R-F	November 22 - 23	THANKSGIVING HOLIDAY (UO closed)
M-F	Nov 26 – Nov 30	Review week
M-F	December 3 - 7	Final Exams
T	December 11	Grades Due at noon
W	Dec 12 – U Jan 6	WINTER BREAK

Calendar

Important Dates

Winter

M	January 7	2019 Winter Classes begin
M	January 21	MARTIN LUTHER KING DAY – holiday, no classes
M	January 21	Second Year Exhibition opens – LVK
R	January 31	Second Year Exhibition reception
W-S	February 13-16	CAA Conference, New York
R	February 21	Grad Reviews and Open Studios
M	February 25	Registration for spring term begins
	February TBA	Art Scholarship deadline early in month
	March TBA	PSU/UO GRAD Exchange
	March 11 – 15	Review week
M-F	March 18 – 22	Final Exams
M	March 25	Grades Due at noon

Spring

M	April 1	2019 Spring Classes begin
M	April 1	GE applications due
T	April 2	First Year Exhibition opens
R	April 4	First Year Exhibition reception
	May	GE appointments finalized
W-S	April 10-13	HOPES Conference
F	April 12	Last day to apply for degree online at the Grad School
	May 14-16	Install
	May 17	MFA 2019 Show Opening (show runs through June 2)
R	May 23	First Year MFA Review
M	May 27	MEMORIAL DAY - holiday, no classes, UO closed
	June 3-7	Review week
T	June 12	MFA Dinner
	June 10-14	Final Exams
M	June 17	Commencement
	June 17 – 21	Zero Week
T	June 18	Grades due at noon
M	June 24	Summer Session classes begin

Year Overview

Dates

Summer:

GTF/MFA Orientations

Fall term:

2nd yr Student Exhibition

New Grad Presentations

Singer Award Applications (3rd yr only)

3rd yr Presentations

Grad Reviews

MFA show planning & progress meetings

Winter term:

MFA Admissions

Grad Reviews

GTF applications

MFA show planning & progress meetings

Spring term:

MFA show

Reclassification Reviews

2nd Yr MFA thesis proposals

MFA dinner

Terminal Project Reports

Graduation

MFA Program Requirements

The UO MFA Program prepares students for serious and engaged art practice. Challenged to devise methods of experimentation and a significant understanding of historical and contemporary contexts, students develop an informed, independent practice that is specific to their intentions and sensibilities. Working within and across the areas of sculpture, photography, digital arts, ceramics, drawing, fibers, metalsmithing, painting and printmaking, the curriculum combines the best of both disciplinary depth and interdisciplinary thinking.

- 3 year program (must have at least nine terms of full time enrollment, with a minimum of nine credits each term)
- Degree requirements: 90 credits (minimum 54 graduate credits)

MINIMUM REQUIREMENTS

3 terms Issues and Practices (every Fall) = 9 cr

5 terms ART 612 Graduate Critique Colloquium (Winter and Spring terms)=15 cr

Writing for Artists (or other graduate level writing course) = 3 cr

2 terms graduate level Art History* = 8 cr (1 must be contemporary)

1 term theory seminar (Such as ART 507 **OR** ARTH 607 offered by the Department of Art; or other university theory course approved by your advisor/ grad director = 4 cr

6 terms Graduate Studio (completed in the first two years, offered every term) = 24 cr

18 credits Terminal Creative Project (taken during final year) = 18 cr

Terminal Creative Project Report

Terminal Creative Project Exhibition

Total Minimum Requirements = 81 cr, plus 9 additional elective credits to equal 90 credits

*ARH courses must be graded to count towards the minimum requirement. Additional ARH courses taken as electives may be P/N or graded. Also 1 ARH course must be contemporary.

Additional Requirements

General Requirements and Policies

Course Registration Requirements and Limits

A graduate student may register for up to 16 credits of graduate or undergraduate course work. Registration in excess of this level, up to a maximum of 18 credits, requires payment of additional fees for each extra credit. During summer session, graduate students are limited to a maximum of 16 credits. Minimum registration is 9 credits per term, with a minimum of 3 graduate credits a term.

Incompletes

Graduate students must convert an incomplete (I) received for a graduate course to a passing grade within one calendar year of the assignment of the incomplete. Students may request more time for the removal of the incomplete by submitting a petition for approval by the dean of the Graduate School. The petition must be signed by the instructor and state the course requirements that were not initially completed. Prerequisites for allowance of additional time include, but are not limited to, enrollment in a current term, adherence to the seven-year time allocation, and a minimal remaining quantity of work. This policy does not apply to incompletes assigned to Thesis (503), Research (601), Dissertation (603), and Terminal Project (609). Thesis and dissertation credits are automatically converted when the thesis or dissertation is completed and accepted by the Graduate School. Research and terminal project credits are converted after the instructor submits a supplementary grade report to the Office of the Registrar. Incompletes that remain on the academic record after the degree is completed may not be removed.

Continuous Enrollment

Unless leave status has been approved, a student in an advanced degree or graduate certificate program must remain in continuous enrollment at the university, taking at least 3 graduate credits each term, until all the program's requirements have been completed. Registration for summer session is not required unless the student is using university facilities or faculty or staff services. Failure to maintain continuous enrollment effectively withdraws the student from graduate status. See Permission to Reregister.

Additional Requirements By Year

ALL YEARS

Graduate Reviews November/ February

Held bi-annually, graduate reviews provide a non-evaluative space for the discussion of work through small group meetings with the art faculty, invited guests from College of Design and the regional art community.

Students are required to participate in one review each year.

FIRST YEAR

First Year MFA Reclassification Review May

All reclassification candidates (first year MFAs) set up finished work in their studios or other appropriate locations on the designated date and present the work to faculty. Work in progress may be considered **in addition** to finished pieces. Students should have a 1-page statement, which traces the evolution and progression of their work since beginning the program and outlines current and future directions. If students do not pass reclassification, they may have a second reclassification opportunity the week previous to the beginning of fall term.

SECOND YEAR

Terminal Creative Project (Thesis) Progress Requirements:

1. Establish Project Committee (advisor as chair, 2 other departmental faculty members, possible faculty from outside the department)
2. Proposal Meeting with Committee: end of spring term*
3. Evidence continued Independent studio commitment and research

*If proposal is not passed at the initial proposal meeting, it must be passed by the third week of fall term.

THIRD YEAR

Terminal Creative Project Progress Requirements:

1. Progress Meeting with Committee: minimum one each term or as needed
2. Terminal Project Credits in progress: split among committee members, meet regularly with individual committee members throughout the year
3. Jan 5: Outline and abstract of terminal project report due to committee
4. February 2: First draft of terminal project report due to Chair
5. February 23: First draft of terminal project report due to Committee
6. March 30: Second draft of terminal project report due to Committee
7. April 24: Final draft of terminal project report due to Committee
8. May: 1: Terminal Project Committee Meeting
9. June 8: Final terminal project report approved

Advising for 1st and 2nd Year Grads Requirements

Each first and second year MFA student will have one full time faculty member who is the main contact person for them throughout the year. This advisor is a consistent voice that guides them in their first years of residence and is responsible for tracking the student's progress through the program.

The faculty advisor should contact the student at the beginning of each term to set up 2 meetings. The meetings are centered around studio visits to discuss work as well as upcoming deadlines, questions about process, teaching, and expectations in anticipation of significant moments of evaluation. Focusing on studio practice at the core of advising conversations will allow for close and continuous mentorship from a wider range of faculty.

General topics:

- Studio work
- New student orientation
- Reclassification
- Terminal project proposal
- Terminal project report and exhibition.

Additional Oversight:

- Preparedness for upcoming program requirements such as coursework, supervised teaching credits, grad review, etc.
- GTF assignments
- Trajectory of research and creative practice
- Difficulties/obstacles to progress
- Special Opportunities

Advising for 3rd Year Grads Requirements

The Committee Chair acts as the main advisor for third year students.

Sample Schedule Requirements

	FALL TERM	WINTER TERM	SPRING TERM	Total credits
YEAR 1	Issues and Practices 3 Theory and Criticism 4 Grad Studio 4 Total 11	Critique Colloquium 3 Electives 4 Graduate Studio 4 - Total 11	Critique Colloquium 3 Contemporary ARH 4 Graduate Studio 4 Total 11	33
1 st year important events	1STYR MFA Intros Supervised College Teaching	Grad Review	Reclassification	
YEAR 2	Issues and Practices 3 Writing for Artists 3 Grad Studio 4 Total 11	Critique Colloquium 3 Art History 4 Graduate Studio 4 11 Total	Critique Colloquium 3 Electives 4 Graduate Studio 4 - 11 Total	32
2 nd year important events	2ndyr show		2ndyr Public Presentation Terminal Project Proposal	
YEAR 3	Issues and Practices 3 Terminal Project 3 Electives 4 Total 11	Terminal Project 6 Critique Colloquium 3 11 Total	Terminal Project 9 Electives 4 11 Total	35
3 rd year important events	Singer Fellowship Terminal Project Presentations Committee Progress Meetings Grad Review	Dean's Fellowship Thesis Draft	MFA Completion: Oral, Written, Visual	100 Total credits

MFA Program Courses

Required Courses:

ART(X) 590 Issues & Practices (each Fall)
ART 614 Graduate Studio (every term)
ART 609 MFA Terminal Creative Project (18 credits, 3rd yr)

Advanced Methodologies Courses

Courses are thematically focused and vary each quarter. Previous offerings include: Advanced Drawing, Installation, Video Art, Experiments in Print, Performance Project, Event Arts and Art Events, etc.

Theory Seminar Courses

Offered through the Art and Art history Departments as well as the University. Examples include Theory and Criticism Seminar, Art/Environment/Philosophy, Dismantling Cartesianism, and Cinema Effect amongst others.

Art History

Offerings vary each quarter.

MFA Program

Required Course Descriptions

ART 614 Graduate Studio (every term, for first and second year students)

Grading: Pass/Fail

In the first two years of residence, the MFA candidate is assigned 2 mentors each term. Mentors may be from the area of concentration at some point through the year, but not every term. The pairing of the student with the mentor is based on the student's work and the area of interest and expertise of the faculty member. All mentors are rotated each term to build a strong and diverse set of opinions surrounding the work and to create wide contact and familiarity with the faculty.

Mentors individually meet with student twice per term for in-depth conversations surrounding the direction and progress of work. The third meeting of the term is a group meeting with both mentors and the student. Additional individual meetings may be requested at the discretion of faculty. Weeks 2,5, 9 are suggested for the meetings.

The emphasis of this course is on individual creative production in the first two years of residence. Mentors set out the expectations and oversee grading. A passing grade is defined as meeting the required amount of studio visits, progression in making, conceptual growth, openness to experimentation and completion of the annotated bibliography and artist's statement.

The student is responsible for setting up and completing meetings during the assigned weeks. Please contact all your mentors during the first week of each term.

Expectations:

Rigorous studio practice and exploration of research methodologies

Completion of mentor meetings

Bibliographies and statements:

Students* must supply artist's statements and bibliographies to their primary mentors at the beginning and end of each term.

Students are required to submit copies of their statements and bibliographies to the office to be added to their file at the end of every term.

The above will be clearly spelled out in the Grad Studio syllabus under "Course Requirements."

Scheduling and Attending Meetings: Students are expected to take the initiative to schedule meetings with mentors, making every effort to expedite the scheduling process as much as possible. Permission to reschedule a missed meeting is at the discretion of the instructor. Difficulties with scheduling or attending meetings will impact the student's grade, and can be cause for failure.

*For fall term, incoming students only need to supply artist's statements at the beginning of the term. These can be the statements they applied with. They will submit new or revised statements at the End of the term, as well as the beginning of an annotated bibliography.

MFA Program

Required Course Descriptions

ART 590 Issues and Practices (Fall term only)

Led by faculty in individual media areas every fall covering intensive critique, discussion, readings, and presentations.

ART 612 MFA Critique Colloquium (Winter and Spring terms)

An interdisciplinary site for critical dialogue across three years of graduate study. Led by a faculty member, each student presents in-progress and finished work for discussion with their peer group. Colloquium faculty is rotated frequently to give students a diverse approach towards criticism and analysis.

ART 609 Terminal Creative Project

Led by thesis committee in completion of degree requirements. The committee oversees the studio production, research and writing of the MFA thesis.

MFA Program

Elective Course Descriptions

COURSES VARY BY YEAR

ART 607 Contemporary Theory and Criticism - offered every other year

Overview of the major critical events that formed the shift from modernism to postmodernism in art and from structuralism to post structuralism in art theory and criticism, a survey of recently emerging work in art and cultural theory, and changes in the practices of art, criticism, and history.

ART 507 Environment/Art/Philosophy

In her history of aesthetics, Marjorie Hope Nicolson argues that “we see in nature what we have been taught to look for, we feel what we have been prepared to feel.” This course offers an interdisciplinary exploration of current movements in environmental art and philosophy, examining theories of the social construction of nature and of nonhuman agency. Students will survey a broad range of contemporary works in art and philosophy as well as related developments in architecture, landscape architecture, and film.

ART 507 Dismantling Cartesianism

This course traverses an immense span of time as it exposes major cultural shifts that have so heavily influenced art and altered our perception of the world and our place within it. Following a study of enlightenment thought and its flourishing in Modernity, concentration is given to movements of Postmodernism and Post-Structuralism; its critique of Modernity, and the new questions it poses for art and culture. In a study of language and culture theory through discourses of art, psychology, sociology, and philosophy, the writings of French thinkers including ; Derrida, Foucault, Lacan, Baudrillard, Barthes, Cixous, Irigaray, Kristeva, Deleuze & Guattari, Bourriaud and others are explored. Along with this, the loss of 'wildness' and the rise of science and technology as transcendent agencies, cyborgs, and debates regarding post-human positions are discussed. This class involves a fair amount of reading and relies heavily on discussion and student presentations to give meaning and understanding to the texts we explore.

ART 608 Writing for Artists

Graduate course that familiarizes students with different aspects of writing as related to the field: preparation for thesis, grants and artist/project statements.

ART 608 Professional Practices for Artists

A course that charts the transition between graduate school and preparation for professional practice. The content would include a variety of career options and opportunities, the distribution of work, grants, residencies, academic employment, portfolios, and public speaking.

Graduate Electives and Other Course Offerings 2014-15

ART DEPARTMENT OFFERINGS 17/18

Fall

Issues and Practices - de la Paz, Jude
Digital/Analog, Scott
Language as Material, Farsi
Conceptual Strategies, Powell

Winter

MFA Critique Colloquium Ryan, Silva
Writing for Artists – Childers
Video Art, Euan Macdonald

Spring

MFA Critique Colloquium
Dismantling Cartesianism

ART HISTORY OFFERINGS 17/18

For MFA Art Grads, 1 ARH course is required to be contemporary. Contemporary ARH courses are strongly encouraged for all students

Art History

Fall

Land and Environmental Art (Emily Scott)
Contemporary Asian Art and Film (Jenny Lin)
Attention, Perception, Contemplation in Contemporary Art (Kate Mondloch)
American Urbanism (Ocean Howell)

Winter

Concrete Jungles: Urban Ecology and Design (Emily Scott)

Spring

Contemporary Art Theory and Criticism (Jenny Lin)
Colonial Mexico (Derek Burdette)

Academic Enrichment Opportunities

Visiting Artists

Artists representing some of the most innovative and influential work being done today lecture on their work and ideas at the University of Oregon. These public lectures provide a unique opportunity to hear directly from artists about their process and influences. The Department brings in about a dozen artists and critics each year from across the nation to lecture and meet with students in small groups or individual studio visits. The two annual endowed lectures, the George & Matilde Fowler lecture and the Davis Family Lecture, bring in particularly high profile artists and critics who challenge our assumptions about art and have broad relevance across media. Most visiting artist lectures are scheduled on Thursday evenings and special events with the grads typically occur the following Friday.

Supervised College Teaching

ART 602 / Supervised College Teaching, 2 credits P/NP

Supervised College Teaching allows for mentorship in teaching methods and procedures through observation of faculty classes. All graduate students applying for GTF positions in studio classes are required to complete Supervised College Teaching Credits with full time faculty in their area of technical expertise. Classroom observation is designed to help graduate students implement methods for teaching visual arts through presenting lectures and assignments, preparing and delivering demonstrations, and critiquing and grading student work. Graduate students are expected to observe each class and prepare materials for two class sessions covering one technical demonstration and one topical image presentation.

The Artist's Experience [winter term]

An undergraduate course geared towards the research and studio practice of our faculty. This class is a great opportunity to identify mentors with whom you wish to work with by dropping in to the scheduled lectures. Faculty presentations alternate yearly.

International Travel Opportunities

Lisio, Spring Break in New York City, Athens, Greece

Academic Enrichment Exhibition Opportunities

Campus

LaVerne Kraus Gallery (application deadline November 1 for Winter/Spring term shows, March 1 for Fall term show; 1 week shows) Jonathan Bagby is the gallery director. His email is bagby@uoregon.edu.

Wilkinson House (reserve with Heidi Howes in Art Office)

Washburn Gallery, Ceramics building (reserve with Jonathan Bagby)

AAA "Public Space" (applications available from Amber Goodman at AAA Services)

Digital Signage, Lawrence Lobby

Core Project Annex Lawrence 188

Eugene

Ditch Projects / Booth Kelly Complex, 303 S. 5th Ave., Springfield, Oregon 97477

Portland

Museum of Contemporary Craft / 724 Northwest Davis St., Portland, Oregon 97209

NW Film Center / 934 SW Salmon St, Portland, Oregon

Portland Institute for Contemporary Art / <http://www.pica.org/programs/>

Portland Art Museum / 1219 SW Park Avenue, Portland, Oregon 97205

Cooley Art Gallery, Reed College / 3202 SE Woodstock Blvd., Portland, OR 97202

Disjecta Interdisciplinary Art Center / 8371 N Interstate Avenue / Portland Oregon 97217

Elizabeth Leach Gallery / 417 N.W. 9th Ave., Portland, OR 97209

Fourteen 30 Contemporary 922 SE Ankeny Street, Portland, OR 97214-3302

New American Art Union / 922 SE Ankeny Street, Portland, OR 97214

Newspace Center for Photography N/ 1632 SE 10th Ave., Portland, OR 97214

PDX Contemporary Art / 925 NW Flanders, Portland, Oregon 97209

Philip Feldman Gallery, PNCA / 1241 NW Johnson St., Portland, Oregon 97209

Rocksbox Fine Art / 6540 N. Interstate Ave., Portland, OR 97217

UO Portland White Box / 24 NW First Avenue, Portland, 97209

Art 614 Graduate Studio

Required Course

ART 614 GRADUATE STUDIO SYLLABUS

4 Credits

Grading: P/N

Offered: Fall/ Winter/ Spring

Instructor: Full faculty rotation

Graduate Requirement: 24 credits taken F/W/S in the first two years of residency

Course Description: Graduate Studio, a course with rotating faculty mentors, is designed for students to engage in a rigorous studio practice through independent production, experimentation, and research.

Objectives:

Graduate Studio encompasses both disciplinary depth and interdisciplinary dialogue. The emphasis of the course is on individual creative production in the first two years of residence. Alongside building a strong studio practice for the student, the course allows faculty to create an individualized learning environment that offers criticism, ideation and research directives. The objectives for the course are: 1) to instill the ethics of a strong and independent studio practice; 2) to create a forum for our diverse faculty to engage students in the breadth of dialogue exemplified in the current state of contemporary art and art education; and 3) to support students in building strong research, writing, and speaking skills.

In the first two years of residence, the MFA candidate is assigned 2 mentors each term. Mentors may be from the area of concentration at some point through the year, but not every term. The pairing of the student with the mentor is based on the student's work and the area of interest and expertise of the faculty member. All mentors are rotated each term to build a strong and diverse set of opinions surrounding the work and to create wide contact and familiarity with the faculty.

Mentors individually meet with student twice per term for in-depth conversations surrounding the direction and progress of work. The third meeting of the term is a group meeting with both mentors and the student. Additional individual meetings may be requested at the discretion of faculty. Weeks 2,5,9 are suggested for the meetings.

Course Requirements:

- Rigorous **studio practice** totaling a minimum of 16 hours per week that includes independent creative work and research in preparation for Graduate Reclassification in the spring of the first year and Terminal Project Proposal in the Spring of the second year.
- Completion of **mentor meetings**
- Development of an **artist statement each term** to address the production and conceptual parameters of current studio work. *A good artist statement supplements the visual information in your portfolio and will be used for exhibitions, grant writing and professional endeavors in the field.*
- Development of **research** as it pertains to individual directions in the work. This research should be documented in the form of an annotated bibliography each term with guidance from the primary mentor. *Note: The annotated bibliography is a list of varied sources. These sources may include books, articles, films, websites, audio, and catalogue reviews that inform your creative practice. The citation is followed by a succinct descriptive paragraph that discusses the content of the source, your insights and opinions, and the relevance it holds to your inquiry.*

Art 614 Graduate Studio

Required Course

Course Requirements, Cont.

*A good bibliography should demonstrate your ongoing engagement with your field of inquiry and creative work. **There should be an addition of 5-7 sources in your annotated bibliography each term.***

Course Procedures:

- The student is responsible for setting up and completing all mentor meetings during the assigned weeks. Please contact your mentors during the first week of the each term. Permission to reschedule a missed meeting is at the discretion of the instructor. Difficulties with scheduling or attending meetings will impact the student's grade, and can be cause for failure.
- Students must supply current artist's statements and bibliographies to their mentors at the beginning and end of each term. (Exception: for fall term, incoming students only need to supply artist's statements at the beginning of the term. These can be the statements they applied with. They will submit new or revised statements at the end of the term, as well as the beginning of an annotated bibliography.)

EVALUATION: Grading: P/N P= B- or higher

Mentors set out the expectations and oversees grading. A passing grade is defined as meeting the required amount of studio visits, progression in making, conceptual growth, and openness to experimentation.

To receive a passing grade in this course, students must complete:

- o 6 mentor meetings
- o Develop new work that will be critiqued at the end of the term by the primary mentor
- o Develop a current artist statement
- o Conduct research and create a minimum of 5-7 entries in their annotated bibliography document
- o Time commitment of at least 16 hours per week in the studio

Art 614 Graduate Studio

Required Course

ANNOTATED BIBLIOGRAPHY

MLA/Chicago Style

The annotated bibliography is a list of varied sources. These sources may include books, articles, films, websites, audio, and catalogue reviews that inform your creative practice. The citation is followed by a succinct descriptive paragraph that discusses the content of the source, your insights and opinions, and the relevance it holds to your inquiry. A good bibliography should demonstrate your ongoing engagement with your field of inquiry and creative work.

Below is an example of an annotated bibliography; other examples are included in the course packet.

Gablik, Suzi. The Reenchantment of Art. New York: Thames and Hudson Inc., 1991.

Gablik examines the practice of art making and the changing relationship between art and culture. She believes that art can no longer remain separate and above the concerns of everyday, that there is a new emphasis on community and the environment rather than on individual achievement. She states that this ecological perspective does not replace the aesthetic but offers a deeper meaning for art, beyond the gallery system, that addresses issues of context or social responsibility. While the main focus of this book is art and the role of artists, it also provides a philosophical perspective on the current emotional, intellectual, spiritual and physical challenges that are facing our culture and world today. Gablik proposes that change is possible, that individuals can make a collective difference, and that awareness and action are partners in change.

Statement of Diversity

The School of Architecture and Allied Arts is a community that values inclusion. We are committed to equal opportunities for all faculty, staff, and students to develop individually, professionally, and academically regardless of ethnicity, heritage, gender, sexual orientation, ability, socio-economic standing, cultural beliefs, or traditions. We are dedicated to an environment that is inclusive and fosters awareness, understanding, and respect for diversity. If you feel excluded or threatened, please contact your instructor and/or department head. The University Bias Response Team is also a resource that can assist you. Find more information at their website at <http://bias.uoregon.edu/index.html> or by phoning 541-346-2037.

Students with Disabilities

If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with the instructor as soon as possible. Late arrangements may cause the requested accommodations to be unavailable. Please bring a notification letter from Disabilities Services outlining your approved accommodations. (164 Oregon Hall; 541-346-1155; <http://ds.uoregon.edu/>; disabsrv@uoregon.edu; contact Molly Sirois)

First year REVIEW

PROCEDURE AND EXPECTATIONS | MAY

All review candidates (first year MFAs) set up finished work in their studios or other appropriate locations. Work in progress may also be considered in addition to finished pieces. Students should provide a 1-page statement in support of their creative practice and attach the bibliography compiled through the first year of study. The statement should trace the progression of the candidate's practice since entering the program and outline the future trajectory of their creative work and research.

FACULTY REVIEW COMMITTEE

A faculty review committee consisting of one primary advisor who is familiar with the progression of the work, and no fewer than two faculty members total, will meet with the student to review the work, statement and research. Following the review, the faculty will meet without the student to assess progress and promise of continued advancement. A recommendation for or against reclassification will be made and this recommendation will be communicated to the candidate at the end of the session. The candidate will receive a copy of the committee's written assessment (Reclassification Form) within one week of review and the original form will be placed in the student's file.

FAILURE TO COMPLETE REVIEW

Should the student not pass review, another meeting will take place during the week prior to Fall term. Students who are not reclassified after two attempts, will not advance to Graduate Master's status.

CRITERIA

The primary criterion for reclassification is the production of an appropriate quality and quantity of artistic work for graduate level study. The work should evidence a strong work ethic, a commitment to intellectual inquiry, rigorous experimentation with ideas and forms, and promise of continued advancement. These endeavors should be appropriate to each student's intentions and sensibilities.

REVIEW SCHEDULE

3:00-3:40 Faculty walk through, all studios (students not present)

Session I

3:40-4:10 Committee review with student

4:10-4:25 Committee discussion without student

4:25-4:40 Committee discussion with student to communicate decision

Terminal Project: 2nd Year Proposal

ASSEMBLING A COMMITTEE

During the spring term of the second year, MFA candidates will assemble their Terminal Project Committee to consist of three tenure-related Art Faculty. In consultation with the chair of the committee, a fourth space may be reserved for a tenure-related faculty member outside of the art department. The procedure to gather the committee is as follows:

1. Select and invite chair of committee.
2. Once your committee chair has accepted your request, you will work with your chair to identify 2 other committee members and 2 alternate committee members. (NOTE: Do not invite the other committee members, only the chair. The other members will be confirmed by the department and the chair)
3. Email a list including the name of your confirmed committee chair, your two suggestions for additional committee members, and your two alternates to Heidi Howes by Friday, week 7 of winter term.
4. Heidi will confirm your committee members once the list has been finalized.

The advisory committee examines the project proposal, works with the student through the terminal credits, and contributes the evaluative voice on the MFA candidate's visual, oral and written creative project.

PROPOSAL

The Terminal Project Proposal meeting takes place during week 7/8 of the spring term in the second year of graduate study. Each candidate will schedule a meeting with the committee and is required to send the written proposal, not to exceed 800 words, to the full committee one week prior to the meeting. This proposal should discuss the framework of research and practice that the student will undertake and speculate upon the formation of the visual work. In this meeting, the student will present the terminal project proposal with examples of creative work. The written proposal should consider the following:

- Explain the basic ideas and questions that will be undertaken
- Possible forms the work can take
- Contextualize the inquiry within the scope of contemporary production
- Describe the methodologies that will be used to actualize the work

If the proposal does not meet the expectation of the faculty, it is the candidate's responsibility to schedule a second meeting at the discretion of the committee, but no later than the second week of fall term for reevaluation. The candidate is expected to pass the proposal before week 10 of fall term. Failure to pass the proposal may result in delayed graduation.

Terminal Project Guidelines

As part of the University of Oregon MFA Program, each candidate is required to enroll in Terminal Creative Project Credits in the third year of residence. These credits are taken each term, with every member of the committee, in completion

of the research, writing and creative work culminating in the MFA Degree. To signify the highest level of professional competency in the visual arts, the executed body of work should represent a high level of achievement through active engagement in the following areas:

- Conceptual development
- Rigorous studio practice
- Interpretation and communication of ideas into a visual language
- Facility with chosen materials and media
- Critical engagement within the field of art and beyond

Terminal Project Timeline

Early-to-mid-Fall		Progress meeting(s) with full committee (at the discretion of the committee chair), individual meetings with committee members as needed
Mid-Fall		Group visit to Disjecta (prepare a 1 paragraph proposal on what you are going to show and what your needs are)
Mid-Fall		Exhibition title chosen
Late-Fall		Catalogue cover designed
Early-to-mid Winter		Exhibition layout finalized
M	January 8	Outline and abstract due to committee
M	February 5	First draft of terminal paper due to Chair*
M	February 19	First draft of terminal project paper due to Committee
Early-to-mid Winter		Progress meeting(s) with full committee (at the discretion of the committee chair), individual meetings with committee members as needed
Mid-March		Photograph work for the MFA catalog: (1hr/person over 2 days)
Over Spring break		Catalogue to printer
M	APRIL 2	Second draft of thesis due to Committee
M	April 23	Final draft of thesis due to Committee
F	tba	MFA 2014 Final Committee Meetings & Show Opening (show runs through end of May)
F	June 8	Final committee approval Full Terminal Project Report (Table of Contents, Artist statement, and Bibliography required for Full Report)

*The committee Chair is the first reader of the preliminary draft, and should receive a copy of the first draft at least three weeks before the winter term committee meeting. After the first draft is approved by the Chair, it should be sent to the rest of the committee at least one week before the winter term progress meeting.

Terminal Project Report Description

The terminal project paper is a written articulation of the creative work undertaken while in residence at the University of Oregon and should evidence a direct relationship with the studio practice. The report is also expected to demonstrate the candidate's familiarity with contemporary art practice and his or her competence in providing original and critical reflections on current practice.

Written alongside the development of a body of work, this document prepares the student for professional situations such as artist lectures, academic presentations, grant and exhibition proposals and many related goals. The terminal paper documents the critical approach to the work and relays the historical and contemporary contexts to the reader. The particular methodologies undertaken should acknowledge, in depth, an understanding of the field and address several of the following:

- Aesthetic/Non-aesthetic parameters in the work
- Evolution of work during the program where relevant to the terminal project inquiry
- Relationship between content/medium/process/
- Art historical precedents and/or
- social, historical and cultural context
- Location of inquiry in a contemporary art dialogue
- Audience

It is the candidate's responsibility to ensure that the terminal paper is written in accordance with the correct use of the English language as it pertains to grammar, punctuation and spelling. Each draft needs to be cohesive and proofread prior to submission to committee members. The full extent of the research developed in conjunction with the creative work should be evident in the written report including proper citations and a comprehensive bibliography.

Students are required to follow all style, copyright clearance, and template guidelines for the published report.

Terminal Project Report Requirements

Title Page

List of committee members and signature of chair

Table of Contents

Acknowledgements – optional

Content [word count: 2500-3500]

Possible Framework:

- * Overview of the issues that will be addressed
- * Introduce and analyze the historical and contemporary framework that elucidates your studio practice and production
- * Overview of your intentions and experiences that drive the inquiry/practice.
- * Demonstrate your understanding and awareness of critical issues in the field then analyze the relevance to your creative practice.
- * Discuss the relationship formed between the conceptual methodologies and visual articulation through addressing the process, form, appearance and production of the final project.
- * Present the creative work using illustrations
- * Conclusion

Artist Statement [word count: 400-500]

Brief statement summarizing your research interests, practice and production.

References

Citations

Bibliography [not annotated] MLA /Chicago style

Images

20 jpg images on disk as well as color images that correspond to the work discussed. Image list

Terminal Project Report Documentation

1. 20 Professional quality images of work should be included in the final packet on CD/DVD.

Please use the following guideline for formatting:

- Images: JPG (300 dpi – no less than 6" x 8")
 - Last name_first name01.jpg
 - Video: Quick time (Authored DVD mpeg format)
 - Standard Definition 720 x480
 - High Definition: 720p
 - 1080i or most recent convention
2. Corresponding Image list (pdf) with title, dimension, date and media

GRADUATE EMPLOYEES 2016-17

DEPARTMENTAL REQUIREMENTS

GEs are required to:

1. **Attend departmental teaching orientation sessions** the week - before classes begin and throughout the term.
2. **Attend 3 Teaching Effectiveness Program (TEP) workshops** - each year during the first and second years <http://tep.uoregon.edu>
3. **Take Supervised College Teaching (SCT) credits** - before assuming teaching duties, as follows:
 - For curricular area courses, take credits with a faculty member teaching a related course.
 - For CORE assignments (233, 115, 116), take SCT with CORE faculty or adjuncts teaching those courses.
 - For DART assignments (250, 251, 252), take SCT with DART faculty or adjuncts teaching those courses.
 - Shop or tech heavy assignments require specialized SCT.
4. **Sole Instructors (SI) must submit syllabi to their supervisor** - by week 8 of the term before they teach the course (the week before classes begin for Fall term).

NOTE: GTFs must obtain

ASSIGNMENTS

The types of assignments for graduate fellows in Art may include:

- Instructor of record in a given section of a studio class Instruction in a lab tied to a lecture course
- Shop technician
- Large lecture classroom assistant

RESPONSIBILITIES

Depending on the nature of the appointment, the position may entail some of the following duties:

- Attending course taught by their supervisor
- Preparing course materials
- Developing assignments
- Preparing studio demonstrations
- Preparing visual presentations
- Evaluation of examination materials such as artwork and written assignments
- Monitoring facilities
- Ordering supplies and overseeing work study students Faculty research assistance

WORK LOAD

The work hours associated with FTE (full time equivalent) are as follows:

- .20 FTE appointments require up to 88 hours per term
- .40 FTE appointments require up to 175 hours per term

Supervised College Teaching 2016-17

ART 602 / Supervised College Teaching, 2 credits P/NP

All graduate students applying for GE positions in studio classes are required to complete Supervised College Teaching Credits (SCT) with full time faculty in their area of technical expertise. Supervised College Teaching allows for mentorship in teaching methods and procedures through observation of faculty classes. Classroom observation is designed to help graduate students implement methods for teaching visual arts through presenting lectures and assignments, preparing and delivering demonstrations, and critiquing and grading student work. Graduate students are expected to observe each class and prepare materials for two class sessions covering one technical demonstration and one topical image presentation.

NOTE: Students only need to take SCT once, they do not need to repeat SCT for differing course assignments, or for .30 GTF appointments. For those students graduating in 2014, the requirement is waived.

PLEASE DISCUSS YOUR SCT PLAN WITH YOUR ADVISOR

Students must obtain their SCT supervisor's signature on the SCT form, available at <http://art.uoregon.edu/academics/grad/forms>, and submit it to the art office along with their GTF applications.

College Teaching Procedures and Tips

You will be required to follow the department procedures for meeting with your class and reporting the grades and credits. **The week before finals week is “review week” throughout the AAA School. This usually means that group and individual reviews take place during this week (week 10), NOT during finals week.**

The departmental staff (Heidi Howes, Risa Saavedra, Gael Johnson) can assist you with most questions that you may have (material issue tickets, model lists, meaning of the marks “Y”, “W”, “X”, and “I” on grade rosters, etc.).

Classroom Door Codes for Your Students

Risa Saavedra issues new codes each term for classrooms/buildings. These codes will be emailed before the term starts. Check with her if you don't get a code.

Class Lists and Grade Rosters

Class lists and Grade Rosters will only be available from DuckWeb. You will need your UO ID number and PAC number.

Copy codes – class handouts

You may request a copy code from Facilities & Supplies Services for minimal copying – 1-10 copies. For class handouts, give your copy to FSS who will send it to campus copy. This is usually a one-day turn around. (It can be faster if you walk it through.) The index code is AFAMAT and the activity code changes for each curricular area – see Heidi Howes for your activity code.

Grades

Please spend a little time during the first class session explaining pass/no-pass and graded options, lockers, etc. Ask office staff or your supervisor if you have any questions about these. All grades are due Tuesday noon the week after the term is over.

Models

If you use models, please consider the use of heaters, keeping doors closed to avoid drafts, and if needed, a changing screen should be located in the studio.

Facilities

If you notice any problems with the physical elements of your studio/ classroom, please report these to your supervisor or <aaahelp@uoregon.edu> for attention.

Advising

Students may ask you for advising help from time to time. If the advising concerns the course they are taking with you, you should meet with them to discuss their concerns. For all other matters please direct them to set up an appointment with our official Undergraduate Student Advisor who can help them with questions about departmental requirements, progress towards graduation, etc.. Appointments are set up through the Art office (contact Risa Saavedra).

College Teaching

Departmental Grading Policy

Grade Rationale

Criteria considered:

Quality and amount of work	Engagement with course expectations and concepts	Participation	Progress and self-challenge	Typical Grade Distributions
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A+ = Truly exceptional work, unusually sophisticated level of engagement with course concepts, insightful participation in class discussions, extraordinary growth. Highest distinction, typically very few if any students receive this grade.

A = Distinctive work, complete success in synthesis of thinking and making, thoughtful and perceptive contributions to discussions, significant personal progress. Typically no more than a quarter of the students in a class receive this grade, more in upper-division classes.

B = Successful and well-executed work, competency with all course materials, concepts, and objectives, frequent and thoughtful participation, evidence of progress. Typically this is the most common grade.

C = Competent work with most assignments and class work completed, satisfactory grasp of material, participates in discussions most times, made some growth. Typically this grade indicates weak performance in at least one area of expectation.

D = Subpar work with significant lack of completion and/or low attendance, course concepts poorly understood, minimal participation, minimal to no growth. Typically this grade indicates significant problems in more than one area of performance.

F = Problematic on all fronts, indicating either no real grasp of the material, significant lack of effort and/or growth, or unacceptably negative forms of engagement with the course materials and the classroom community. Typically very few students receive this grade.

NOTE: In upper-division courses, expectations include attention to the critical discourse surrounding the work or issue at hand, with the expectation that the work be clearly placed in a critical dialogue with outside sources.

Art Department

Contact Information

Charlene Liu, Department Head
charlene@uoregon.edu

Tannaz Farsi, Director of Graduate Studies
tfarsi@uoregon.edu

ART OFFICE

Risa Saavedra/ Department Reception
risas@uoregon.edu
 541 346 3610

Maia Howes/ Office Coordinator
mhowes@uoregon.edu
 541 346 3610

Heidi Howes / Administrative Assistant
hhowes@uoregon.edu
 541 346 3618

**Rosy Hanssen/ Business Manager
 Coordinator**
rhanssen@uoregon.edu

FACULTY

Carla Bengtson	bengtson@uoregon.edu
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Rick Silva	silva2@uoregon.edu
Ying Tan	tanying@uoregon.edu
Laura Vandenburg	lvanden@uoregon.edu
Amanda Wojick	awojick@uoregon.edu

ADDITIONAL FACULTY

<http://art.uoregon.edu/faculty/tenured-faculty>

Art Department

Academic and Technical Resources

GENERAL

Art Grad Info <http://art-uo.uoregon.edu/academics/grad>

Grad Forms <http://art.uoregon.edu/academics/grad/forms>

FABRICATION AND TECHNOLOGY RESOURCES

Art and Technology Support: <http://art-tech.uoregon.edu/>

Art Technology Support provides primary support for the specialized technology needs of the Art Department's faculty and students, beyond the scope of standard uses of technology and basic computing technology services.

Grad students have access to many specialized tools and equipment across the Department. Some of the services include:

- **Vinyl Cutting** (MR1, rm114 – see posted hours, or contact Jeremy Smith <smithj@uoregon.edu>)
- **Large Format and other Digital Inkjet Printers** (MR1, rm114 – see posted hours, or contact Jeremy Smith <smithj@uoregon.edu>)(also digital output room, 2nd floor Lawrence Hall, see <http://aaa.uoregon.edu/output/>)
- **3-D Printer** (Northsite, contact Brian Gillis <bgillis@uoregon.edu>)
- **CNC Digital Router** (contact Jeremy Smith <smithj@uoregon.edu>)
- **Laser paper Cutter** (Lawrence Hall - Tom Coates, <http://aaa.uoregon.edu/studioshop/access>, <http://aaa.uoregon.edu/studioshop/lasers>)
- **Design Computing Labs** (Lawrence Hall – see posted hours)
- **Woodshops** (Sculpture Building, Northsite - contact Ethel Poindexter <ethelp@uoregon.edu>) (Lawrence Hall – Tom Coates, <http://aaa.uoregon.edu/studioshop/access>)
- **Equipment Checkout** (tools, laptops, cameras, digital projectors – contact Amber Goodman, Facilities Services, Lawrence Hall, <http://aaa.uoregon.edu/info/services/facilities>)
- **RISO MZ790, LA197** - contact Christopher Michlig cmichlig@uoregon.edu
- **LVK Gallery Workshops on Fine Art Documentation and Installation Strategies:** (evening/weekend 1

TECHNICIANS

Damon Harris, Ceramics
dnharris@uoregon.edu
Office: Northsite 125 B

Jerry Lacey, Northsite Tech
Office: 108 Wilkinson House / (541) 346-1573

Mika Boyd, Printmaking
mikab@uoregon.edu
Office: Lawrence 156

Jeremy Smith, Computer Tech
smithj@uoregon.edu
Office: 129 Millrace II / (541) 346-3305

Reanna Schultz, Sculpture
reannas@uoregon.edu
Office: Northsite 125 A

Alida Bevirt, J+M
alidab@uoregon.edu

Sonja Dhal, Fiber
sdahl@uoregon.edu
Office: Millrace 1, 201

Steven Joshlin, Photo

Grad Studios

2018-19

SPACE

143 LAWRENCE

241 MILLRACE 3
 242 MILLRACE 3
 243 MILLRACE 3
 244 MILLRACE 3
 245 MILLRACE 3
 252 MILLRACE 3
 255 MILLRACE 3
 256 MILLRACE 3

101 NORTHSITE A

101 NORTHSITE B
 202 NORTHSITE B

110 NORTHSITE C

18/19 ASSIGNMENT

SHARED SPACE/CRIT/SEMINAR

CLAYBROOK, MOIGNARD
 KHAN, YAHNER
 TALAEI, ANDERSON
 VAUGHN, BJORK,
 DEVAUGHN, ZHANG
 AMINI, MOLLOY, WARD
 WALLOT, MILLER
 RECKLING, YATSU

PARNES

EVANS, TURNER
 SEGAPALI

HOWELL, THOMPSON

Art studio occupancy protocol:

1. No radios without headphones.
2. Graduating MFA and BFA students must vacate their studios by the official end of the term in which they graduate (June 15 2014).
3. Between term use of students studios is a privilege, not a right. It is generally reserved for BFA/ MFA students and requires permission from faculty. Because codes are changed at the end of summer, students should expect interruption of code use.
4. Toasters are not allowed in the studio.

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Art Department

Guide to the Miscellaneous

Email Accounts

NOTE: All students must use the UO email address.

To set up your email account:

Go to DuckWeb, choose “Personal” and “View UO Computer Accounts info”. You will be directed to the site to activate your account.

Keys and Access Codes

MFA students are assigned individual building entry codes that are good for the year. Please see Heidi for access codes. If you need a key to your studio, bring the “Request for Keys” form to your curricular area advisor for approval and drop off at Facilities & Support Services. There is a key deposit and you will be reimbursed upon graduation.

Health/Safety

Respirators and respirator fittings are provided through the Department of Health and safety. Please make sure that you are working in a safe manner with hazardous materials. Use designated areas for toxic materials and make sure you are in a ventilated workspace.

Alcoholic beverages

The only way to serve alcoholic beverages at an opening or other event is to apply through housing for a permit and have it catered. In all other situations, including reviews, off-campus classes, or field trips, alcoholic beverages are not allowed.

Parking/Buses

If you need a parking permit, go to <http://safetyweb.uoregon.edu/parking> for information on how to purchase.

Your UO ID card is your free LTD bus pass that covers from Cottage Grove (south) to Junction City (north), from Veneta (west) to McKenzie Bridge (east) and all points in between.

Repairs

Jerry Lacey works at the northsite and will be able to help you with small repairs and a great number of solutions to equipment needs. To request assistance, email College of Design Facilities Services <fss@uoregon.edu> . For large projects having to do with repair and maintenance (e.g. broken windows, stopped up plumbing, stolen equipment, etc.) call the Art office (6-3610) and we will pass them on to the appropriate place.

School of Architecture and Allied Arts (A&AA)

Contacts and Resources

GENERAL

AAA Library	http://libweb.uoregon.edu/aaa/
AAA Studio Shop	http://aaa.uoregon.edu/studioshop/
Computer Labs	http://aaa.uoregon.edu/computing/labs
AAA Output Room	http://aaa.uoregon.edu/computing/output/

AAA FACILITIES SUPPORT SERVICES

Facilities aaahelp@uoregon.edu
 Jerry Lacey (North Site Manger) 346-1573

Audio/Visual Classroom Instructions:

Classroom instructions for the Audio/Visual equipment can be found at: <<http://aaa.uoregon.edu/info/services/facilities>>

ID Card Access Request:

After hours access to the Lawrence can be requested by completing the form located at <<http://aaa.uoregon.edu/info/services/facilities>> or picking up a form at 124 Lawrence Hall. All forms will be sent to Public Safety for processing.

Lost and Found:

Check with AAA Facilities Support Svc for items lost in and around Lawrence Hall. All items that are not picked up in a reasonable amount of time go to the EMU Lost and Found, located in the basement level at the Break Pool Hall.

Equipment Checkout:

A computerized bar coding system is used to check out items to individuals who are entered into the computer database. When a person wishes to check out a piece of equipment, their name and contact information is placed in the computer database. You MUST bring your identification with you each time you check out an item. The checkout time is limited to 24 hours, excluding weekends. Digital projectors and laptops are for Faculty, Staff, and Authorized GTF during class and must be kept onsite

FISCAL SERVICES

Purchase Orders 346-2056

U of O Grad School Resources

GRADUATE SCHOOL <http://gradschool.uoregon.edu>

LINKS FOR CURRENT STUDENTS <http://gradschool.uoregon.edu/current-students>

GTF INFORMATION <http://gradschool.uoregon.edu/gtf>

GRAD WORKSHOPS:

5-8 workshops are held for graduate students each term in the area of professional development, academic success, community and wellness, and engaging in research. Watch for an email at the beginning of fall, winter and spring for that term's workshop offerings, or visit their website: gradschool.uoregon.edu

GRADUATE STUDENT RESEARCH FORUM: TBA

For more grad school info see: gradschool@uoregon.edu

University Resources

Writing Center <http://tlc.uoregon.edu/learningservices/studyskills/essays.html#citations>

Health and Safety <http://facilities.uoregon.edu/?q=node/289>

Disability Services <http://ds.uoregon.edu/>

Campus Maps <http://admissions.uoregon.edu/visit/maps>

Grants and Awards Resources

Art Department (applications due in March)

Clara E. Nasholm Scholarship

Ellen M. Pennell Scholarship

AAA Scholarships

Dean's grant / graduating students only

Singer fellowship / graduating students only (applications due November 2)

Graduate School

<http://gradschool.uoregon.edu/?page=fundingResources>

(Sylff) Graduate Fellowships for International Research

Gary E. Smith Summer Professional Development Award

Letters of Recommendation Protocol

Letters of recommendation are a critical element in your application for graduate school (BFAs) or teaching positions (MFAs). Your goal is to not only get a recommendation, but to get a GOOD one. Asking for a last-minute recommendation in the wrong way can result in a "no" or a less-than-stellar letter. Here are a few tips for making sure you get the strongest letter possible.

Recognize that writing letters of recommendation is time consuming and requests often come in bunches, or at inopportune moments such as at the end of the term and during breaks. Faculty may be swamped with meetings and other work at the end of the term, traveling, or preparing work for their own deadlines during these times. You will get a better letter if it is not rushed. Faculty preferences around letter writing vary. Always ask whether the faculty member is willing to write you a letter, and what their timeframe and preferred procedure for receiving supporting information and forms is.

Steps:

- Do not wait until the last minute! You should give at least three weeks notice for a letter.
- Email or ask in person. Be aware that many professors prefer not to write letters until you are ready to use them. This is because they can write you a better letter if they know what it is for, and also because they may have had bad experiences with writing letters that are never used. Prepare for this request and get all your information ready and organized, so they understand the context of your request. If it's been awhile since you have seen them, it's helpful to provide some information to jog their memory and to update them on what you've been up to.
- Do not ever list someone as a reference without first asking them!
- Many letters are now submitted electronically so you can track the status of your applications directly online. In cases where you cannot, you should ask your recommender how it is best to keep in touch about the status of your letter. Most professors will not mind a friendly email reminder.

What to Include in your Request:

Once a faculty member has agreed to write you a letter, follow up with a written request that includes the following information:

1. What specific information is to be discussed (e.g. relationship to the faculty member, classes, exhibitions, GTFs, any other information you wish them to share relevant to your performance)
2. To whom the information is to be released (list of schools or positions, including the specific program and degree or position you are applying for and addresses)
3. The purpose for which the information is to be released (graduate school applications, job application, scholarship application, etc.)

You should also provide:

- Deadlines
- Whether submission is electronic or via hardcopy
- If electronic - include email address or weblink
- If hard copy – include the forms and a stamped and addressed envelope
- Short blurb on the programs or job to which you are applying, if applicable
- A copy of your artist's statement (this will help your recommender write a much stronger letter of support since they can tailor their language to reflect your interests)
- Short list of relevant information useful to highlight in the letter – this includes relevant classes you've taken, teaching, awards, exhibitions, etc. that would be

Letters of Recommendation Protocol

Other Issues to Consider

- Letters of recommendation are confidential, so you shouldn't ask to see a copy.
- Likewise, most letters of recommendation forms give you the option of waiving your right to see your letters. If you do not waive your right you will be able to obtain copies of your letters. This means your recommender might not be as candid in your evaluation, and thus, it won't be considered as strong of a letter on the receiving end. Many professors will not write a non-confidential letter because they feel that this practice erodes the effectiveness of letters in the future.

Some more Helpful Information:

<http://www.wikihow.com/Ask-Your-Professor-for-a-Letter-of-Recommendation-Via-Email> <http://gradschool.about.com/od/askingforletters/a/askletter.htm>

General Suppliers

Art Supplies, Paper, Framing

The Duck Store, <http://uoduckstore.com>, (University of Oregon bhttp://www.americanframe.comookstore on 13th by campus. They have a selection of art supplies on the basement floor. This is where most undergrads purchase their supplies. They can create art supply kits for your classes)

Oregon Art Supply, <http://www.oregonartsupply.com>, 1020 Pearl Street, Eugene, Oregon 97401, Phone 1-866-683-2787 or local 541-683-2787 (local art supply store, they offer student discounts)

Dick Blick, <http://www.dickblick.com>, **Jerry's Artarama**, <http://www.jerrysartarama.com>, (online art supply stores with deep discounts. You can order supplies for your class via the fiscal services office.)

New York Central Art Supply, <http://www.nycentralartsupply.com/> (great source for an extensive paper selection - and art supplies - you can't find at big box online retailers or smaller art stores. Large scale, rolls, asian, speciality... Terrible website. Helps to be familiar with their inventory, or request a catalog.)

Nova Color, Culver City and online <http://novacolorpaint.com>, (Good, very inexpensive acrylic paint)

Art Primo, <http://artprimo.com/catalog/index.php>, (Spray paint, markers etc....)

Hiromi Paper, (great source for japanese paper, speciality and digital papers) <http://store.hiromipaper.com/> or in Bergamot Art Center, Santa Monica

Lucius Hudson, <http://www.luciusHUDSON.com/>, **Simon Liu**, <http://www.simonliuinc.com/>, Stretchers (expensive but if you don't like to make your own stretchers or panels, or want someone else to stretch your work...)

Vista Framing, <http://www.vistraframing.com/>, (Good professional framers, and also quick turn around on cutting mats)

Framers Inventory, <http://www.framersinventory.com/contact.html>, (wholesale framer located in Portland. See their website for purchasing policy.)

Frame Tek, <http://www.frametek.com/html/articles/FSvsES.html>, (Framing materials, no stock frames), Eugene based.

M&M Distributors, (<http://www.mmdistributors.com>, Framing, glass, equipment, packing supplies)

American Frame, <http://www.americanframe.com>, (Frame stock, tools)

General Suppliers

Fibers related

Eugene Textile Center (yarn, dyes, spinning/weaving tools, classes)

1510 Jacobs Drive, Eugene, OR 97402

(541) 688-1565

Econo Sales (upholstery supplies)

330 Main Street, Springfield, OR 97477

(541) 746-5003

Dharma Trading Co. (fiber supplies)

<http://www.dharmatrading.com>

Superior Threads (sewing supplies)

<http://www.superiorthreads.com>

Hardware, Tools, Building Materials, and Fabrication

Jerry's (home improvement)

<http://www.betterheadforjerrys.com>, 2600 Oregon 99 Eugene,

(541) 689-1911, **AND** 2525 Olympic St. Springfield, OR

(541) 736-7000 (like Home Depot but often a better selection)

Home Depot, <http://www.homedepot.com>, 808 Seneca Road Eugene, (541)

434-9025 AND 1045 Green Acres Road Eugene, (541) 344-1312

Coyote steel, <http://www.coyotesteel.com>, (new and scrap metal) Highway 99, Eugene, OR

Cross Cuts Hardwood, <http://crosscuthardwoods.com>, (broad range of fine wood, they give a U of O discount), Eugene

Tree Products Hardwoods, <http://www.treeproductshardwood.com>, Springfield, OR

Multicraft Plastics <http://www.multicraftplastics.com>, 4697 Isabelle S, t l

Eugene, 1-800-525-0479 (plastic, acrylic, polycarbonate, vinyl, custom fabrication and scraps)

Mid Valley Metals, <http://www.midvalleymetals.com/cut-ship>, (Metal Fabrication), Springfield

FM Sheet Metal, <http://www.fmsheetmetal.com>, (Metal Fabrication), Springfield OR

Eugene Fastener & Supply Co, <http://www.eugenefast.com>, (tools and fasteners), Eugene, OR

General Suppliers

Photo, Archival Storage

Archival Methods, <http://www.archivalmethods.com>, (Archival storage and presentation supplies)

Print File, <http://www.printfile.com>, (Archival photo storage, and presentation supplies)

Crescent, <http://www.crescentartists.com>, (Archival mat/foam boards)

Up Dig, <http://www.updig.org>, (Digital image archiving and preparation standards)

http://www.bacc.org/, <http://www.bacc.org>, (Balboa arts conservation center for material culture)

Pro Photo, <http://www.prophotosupply.com>, (large brick and mortar photography supply store in Portland)

B&H Photo, <http://www.bhphotovideo.com>, (online source for all photo, video, and audio equipment)

Inkjet Art, <http://www.inkjetart.com>, online supplier for digital printing needs)

Recycle, Re-use Materials

Bring Recycling, <http://www.bringrecycling.org>, (huge inventory of everything from used building materials to random stuff, large windows for glass palettes)

4446 Franklin Boulevard, Eugene, (541) 746-3023

MECCA - Materials Exchange Center for Community Arts, <http://www.materials-exchange.org>, (recycled craft supplies and all kinds of odd ball materials)

449 Willamette Street, Eugene, OR 97401 (541) 302-1810

Habitat for Humanity Re-store, <http://www.habitat.org/restores/default.aspx>, (great for hardware and building materials) Oak Patch Road, Eugene.

General Suppliers

Misc.

Smooth On, <http://www.smooth-on.com>, (casting supplies)

Lynda, <http://www.lynda.com/member.aspx>, (tutorials on digital software programs like Photoshop)

Grainger, <http://www.grainger.com>, (Industrial Supply: supplies, equipment, tools)

Shape Ways, <http://www.shapeways.com>, (3-D printing)

SDP/SI, <http://www.sdp-si.com>, (mechanical components, precision gears, pulleys, couplings, bearings..)

OR Surplus Property, <http://cms.oregon.gov/DAS/EAM/SURPLS/pages/index.aspx>, (state and federal surplus property)

Access Casters, <http://www.accesscasters.com/> (casters)

Georgie's, <http://www.georgies.com/>, (ceramics supplies)

Yes Lab, <http://www.yeslab.org/>, (The Yes Lab is devoted to helping progressive organizations and individuals carry out media-getting creative actions around well-considered goals.)

Prism, <http://prism.asu.edu/>, (resource and reference for 3-D printing)

Hacking For Artists, <http://hackingforartists.com/>, (digital processing and programming)

Freight Quote, www.freightquote.com, (shipping quotes)