

# 2024 – 2025



# MFA HANDBOOK



**COLLEGE of ARTS**

SCHOOL OF FINE ART AND MUSIC

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Blackwood and Old Firehall Studio Buildings

# THE MASTER OF FINE ARTS PROGRAM

The MFA program at the University of Guelph offers graduate students an individually tailored education that is fundamentally concerned with the development of an informed, relevant, and professional level of studio art practice. The program of study accommodates specialized media concentrations within an interdisciplinary educational context. Rigorous research and intensive studio art production is actively supported by dedicated advisory committees, in conjunction with group seminar courses. Through seminars in studio art, graduate students investigate critical issues relevant to various contemporary art media. Seminars in art theory and criticism offer a concentrated investigation into current art discourse and debate. The curriculum of the University of Guelph MFA also acknowledges post-secondary art teaching as a complementary pursuit for many contemporary artists, and therefore offers a seminar on pedagogy.

Course work is structured over a period of four semesters (two academic years) of full-time study. Upon completion of course work, degree candidates present a thesis that is comprised of an exhibition of artwork, accompanied by a written support paper and an oral examination. Throughout the duration of study, students meet regularly with their faculty advisors to present their work for informal discussion and formal critiques. Advisors work closely with students to direct studio work and research projects. The faculty of the Studio Art program of the School of Fine Art and Music (SOFAM) offers a wide range of media specializations and approaches in their respective research and art making activities. Faculty from the Art History and the Music programs are also available to offer research support to MFA students, as are Graduate Faculty in the School of English and Theatre Studies (SETS) and Philosophy (PHIL).

The MFA remains the standard terminal degree in the discipline, and as such, the primary objective of the program is to focus on the demands of a sustained, independent professional art practice and a career as an artist-educator.

Graduate students at the University of Guelph are provided with spacious, individual studio working areas within Old Fire Hall, Blackwood Hall, and Alexander Hall. The variety of spaces available in these buildings can accommodate students with working environments that are favourably suited to their individual practice. Zavitz Hall, which is near the graduate studios, houses the administrative office, the offices of some studio faculty, a student art gallery and a range of technical labs and equipment facilities supported by specialized technicians.

The University of Guelph is located on the edge of the small, nineteenth century city of Guelph, a neighbouring community to the city of Toronto, the largest centre for art and cultural activity in Canada. Toronto is a short commute from Guelph. In fact, a number of the school's faculty members live and maintain their studios in Toronto. Notwithstanding the availability of this resource, Guelph itself, as a site of cultural production, offers an active local art community. The artist-run resource centre, Ed Video, regularly offers provocative and stimulating new media programming. The Art Gallery of Guelph, located on the campus of the university, provides lively and varied programming and features the actively growing Donald Forster Sculpture Park, a unique collection of permanently sited historical and contemporary sculpture.

The MFA program is an optimal size for effective student-faculty interaction, and easily accommodates and promotes inter-disciplinary communication and debate, a defining feature of contemporary art. With an array of dedicated faculty and a relatively small student enrollment, the MFA Program is conducive to mutual interaction and participation. Graduate students are encouraged to experiment with confidence and to pursue their development as artists in an environment of flourishing intellectual, cultural, and social exchange.

## FACULTY LISTING

*See directory, last page of handbook, for contact information*

<b>Faculty of Graduate Studies</b>	
Ben Bradshaw	Assistant VP (Academic), BA Trent University, Ph.D. University of Guelph
Andrew Bailey	Associate Dean of Research and Graduate Studies, College of Arts, BA (Hons.), M.A(Oxon) Pembroke College, Oxford University, Ph.D. University of Calgary
<b>Studio Art Graduate Faculty</b>	
Borsato, Diane	Associate Professor, BFA Honours York University, MFA Concordia University, MA Performance Studies, Tisch School of the Arts, New York University.
Dobson, Susan	Professor, BAA Ryerson University, MFA University of Guelph
Enright, Robert	Professor, BA University of Saskatchewan.
Giroux, Christian	Professor, BFA University of Victoria, MFA Nova Scotia College of Art & Design.
Kissick, John	Professor, BFA Queen's University, MFA Cornell University,
Knowles, Devon	Assistant Professor, BA in Studio Art University of Guelph, MFA University of Victoria
Kruger, Nestor	Associate Professor, AOCA in Fine Art, Ontario College of Art.
MacDonald, Kristie	Assistant Professor, BFA, MFA and Ph.D. York University, MIS University of Toronto
Pearce, Martin	Associate Professor, BA Fine Art, MA Royal College of Art, UK.
Rechico, Sandra	Associate Professor, B Ed, Visual Arts Specialist. University of Alberta.

### Graduate Faculty in Art History

Boetzkes, Amanda	Professor, BA Victoria, MA McGill University, Ph.D. McGill University.
Douglas, Susan	Assistant Professor, BA Western University, MA Carleton University, Ph.D. Concordia University
Hickson, Sally	Associate Professor, BA Carlton University, MA Queen's University, Ph.D. Queen's University
Marner, Dominic	Associate Professor, BA Regina, MA Victoria, Ph.D. East Anglia, Norwich UK
Smylitopoulos, Christina	Associate Professor, BA Victoria University, MA York University, Ph.D. McGill University

### Other Graduate Faculty in the College of Arts

O'Quinn, Daniel SETS	Professor, BSc, Department of Physics, University of Western Ontario, CHS, Department of English, University of Western Ontario, MA, English, University of Western Ontario, Ph.D., Department of English, York University
Schacker, Jennifer SETS	Professor, BAH, McGill, MA, Ph.D., Folklore Institute, Indiana University

# FACULTY DESCRIPTIONS

## Regular Graduate Faculty

(See [Appendix 3](#), p. 51 for descriptions of Associate, Special and Off-campus faculty)

**Diane Borsato** (BFA York University, MFA Concordia University, MA Performance Studies, Tisch School of the Arts, New York University) has established an international reputation for her social and interventionist practices, performance, video, photography, and sculpture. She was awarded the Victor Martyn-Lynch Staunton Award from the Canada Council for the Arts and was twice nominated for the Sobey Art Award. She has exhibited and performed at the Art Gallery of Ontario, The Power Plant, the Art Gallery of York University, the Art Museum at the University of Toronto, the Vancouver Art Gallery, the National Art Centre and in galleries and museums in the US, France, Germany, Mexico, Taiwan and Japan. In her projects she explores social and experiential modes of learning, and has worked closely with various practitioners including artists, dancers, and amateur naturalists. As Associate Professor at the University in Guelph, she is the Co-ordinator of Experimental Studio, and has taught advanced courses that explore the relationships between art and everyday life including Food and Art, Special Topics on Walking, Outdoor School and Live Art. Her work can be seen at: [www.dianeborsto.net](http://www.dianeborsto.net)

**Susan Dobson** is Area Coordinator for Photography. Select exhibitions include *Of Time and Buildings* at the George Eastman House, International Museum for Photography and Film (Rochester, NY); *Builders* at the National Gallery of Canada; *Open House* at the National Center for the Arts (Mexico City), *Slide Library* at Fotonoviembre 2017 (Tenerife, Spain); *Viewfinder* at Images Festival (Vevey, Switzerland); and *American Temples* at In Focus Gallery (Cologne, Germany). She previously taught in the Image Arts program at Ryerson University. She is the recipient of numerous grants and awards, including two Gold National Magazine Awards, the K.M. Hunter award for Visual Art, and a Research Creation Grant from the Social Sciences and Humanities Research Council of Canada for her project *Shifting Tenses in Contemporary Photography*. Her work is in many private and public collections, including the National Gallery of Canada. She is represented by Michael Gibson Gallery. [www.susandobson.com](http://www.susandobson.com)

**Robert Enright** is a Professor in Art Criticism. He was the founder and is currently the senior contributing editor and film critic for *Border Crossings* magazine, where he has published over 300 interviews with contemporary artists and architects. He has written for *Frieze*, *Modern Painters*, *Art Review*, *ARTnews* and the *Globe & Mail* and has contributed introductions, essays and interviews to numerous books and catalogues. Selected books by Professor Enright include *Body Heat: The Story of the Woodward's Redevelopment* (Blueimprint, Vancouver), *Eric Fischl, 1970 – 2007* with Arthur Danto and Steve Martin (Monicelli Press, New York) and *Peregrinations: 32 Conversations with Contemporary Artists* (Bain & Cox). He is a contributor to *Evan Penny, Ask Your Body* (Skira, 2017), *Inner: The Collected Writings and Selected Interviews of Sean Scully* (Hatje Cantz, Berlin, 2016), *The Stage, Donigan Cumming* (Errata Editions, New York, 2014), *Vitamin D2, New Perspectives in Drawing* (Phaidon, 2013), *Vitamin P2* (Phaidon, 2011), *Lucidity: Inward Views* (Mois de la photo, Montreal) and *My Winnipeg* (La maison rouge, Paris, 2011). He has curated a number of exhibitions. In 2005 Professor



Enright was made a Member of the Order of Canada and in 2016 was awarded an honorary doctor of letters from the University of Winnipeg.

**Christian Giroux** is the area coordinator for Core Studio and the creator of the Interdisciplinary Design Lab, a 3D design and prototyping facility That is a joint initiative of the College of Arts and the Office of Research. Working in collaboration with Daniel Young, he produces sculpture, public art and film installations. Their work has been shown nationally and internationally and is held in private and public collections, including the National Gallery of Canada. In 2011 they won the Sobey Art Award.

Known primarily as a painter and writer, **John Kissick's** exhibition record includes over 40 solo exhibitions in Canada, the USA and Germany. His work has been featured in two national touring exhibitions: *A Nervous Decade* (2010) and *The Boom Bits* (2015), included in a number of important survey exhibitions on contemporary painting, including the recent *Entangled* exhibition at the Vancouver Art Gallery, and held in numerous public collections. John is also the author of *Art: Context and Criticism*, was editor of the *Penn State Journal of Contemporary Criticism* from 1990 to 1995 and was a regular contributor to the *New Art Examiner*. As a critic and essayist, he has written numerous catalogue essays and articles for periodicals. As a curator, he was the recipient of a 2014 Ontario Association of Art Galleries (OAAG) Award for Curatorial Writing. Two recent essays: "Elephants in the Room" for *Canadian Art Magazine* and "Disco and the Death Switch: Tales from Contemporary Abstraction" for *Border Crossings* were recently nominated for National Magazine Awards.

**Devon Knowles** is the area coordinator of Sculpture. She has material-centred practice and works in sculpture, installation, various two-dimensional processes and public art. She focuses on the production methods of objects and their materials and specifically considers how together they influence and form the language that surrounds them. From coloured glass, steel and aluminum to fabric and street detritus, the varied histories, economies, and social meanings of diverse materials and processes are unpredictably combined. As she engages with perception, opticality and tactility alongside the direct act of making, Knowles encourages the viewer to access her work from a shared intimacy and sympathetic attentiveness. Her work has been included in exhibitions nationally and internationally including, the Vancouver Art Gallery, Or Gallery Berlin, the Western Front, Vancouver, Simon Fraser University Gallery, Burnaby and Off-Lomas, Albuquerque, New Mexico. Her work is held in public and private collections including the Vancouver Art Gallery, The Medcan Collection, Toronto, and the Nanaimo Art Gallery. She has received numerous public art commissions for both civic and private collections. Her work is represented by Equinox Gallery in Vancouver, BC. <https://www.devonknowles.com>

**Nestor Kruger** is currently the MFA Graduate Coordinator. He is a visual artist living in Toronto. He uses various functions in computer software to both attenuate the idiosyncratic marks that connect the artist to the work and to uncover new qualities. He uses methods incorporating mirroring, duplication, simulation and pattern to create a stronger resonance with how forms become coincident with space. He has participated in a number of local and international exhibitions including *Emotion Eins* at the Frankfurter Kunstverein in Frankfurt, Germany; *Emotion Pictures* at Muhka in Antwerp, Belgium; *Sharjah Biennial 7*, Sharjah, UAE; *The Greenroom*, CCS Bard, NY, IAPSIS in Stockholm, Sweden and

has had solo exhibitions at the Chinati Foundation in Marfa, USA; and in Canada at the Art Gallery of Ontario, the National Gallery in Ottawa, The Contemporary Art Gallery in Vancouver and Optica in Montréal among others. Kruger has also produced several public and private commissions in Toronto. He works with goodwater Gallery, an experimental project space in Toronto featuring the work of national and international artists. <https://nestorkruger.ca/>

**Kristie MacDonald** is a visual artist working across print media, photography, and installation. Her art practice engages notions of the archive and the collection, as well as their roles in the evolving meanings and contextual histories of images and artifacts. She is a recipient of awards from the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, and the Toronto Friends of the Visual Arts. Her work has recently been exhibited at the Art Gallery of Mississauga, the MacLaren Art Centre (Barrie ON), BABEL Visningsrom for Kunst (Trondheim NO), Reed Collage (Portland OR), The International Print Center (New York NY), Open Studio Contemporary Printmaking Centre (Toronto ON), and Gallery 44 (Toronto ON). She has been invited to work as an artist in residence at the Finnish Artists' Studio Foundation (Helsinki, FI), Skaftfell Center for Visual Art (Seyðisfjörður, IS), and Lademoen Kunstnerverksteder (Trondheim, NO). MacDonald holds a Master of Archival Studies from the University of Toronto and a Ph.D. from York University. <http://www.kristiemacdonald.com/>

**Martin Pearce** teaches Painting and Drawing at Guelph. He studied painting in the UK and graduated from the Royal College of Art with an MA in 1985. His primary interest is in drawing, and the extension of a drawing practice into painting. In drawing, his work utilizes photographic sources. In painting, he uses repeated applications of a drawing-based mark-making, punctuated by frequent erasures. The work is concerned with process and the accumulation of evidence of working processes over time. He has taught at the University of Toronto and exhibited in Canada, the USA and the UK. His work is included in public and private collections. A regular reviewer for Border Crossings magazine, Martin Pearce is a member of the Centre for Recent Drawing (C4RD) in London, England.

**Sandra Rechico** teaches drawing and foundations. Her studio practice in drawing, photography and installation is currently focused on routing, wayfaring and walking. She has taught at the Ontario College of Art, The University of Toronto and the Nova Scotia College of Art and Design. Her work has been featured in numerous publications and is held in many public and private collections. Sandra has exhibited across Canada, Europe and in Australia. She has also worked in collaboration with Gwen MacGregor over the past ten years. In 2017 her work for the multi-artist “Ways of Something” was included in the exhibition “Dreamlands” at the Whitney Museum of American Art. A 2019 collaboration saw drawing performances at various locations in Rhode Island as part of an artist residency and exhibition at Brown University. [www.sandrarechico.com](http://www.sandrarechico.com)

*See Appendix 3 for Associated Faculty Descriptions*

# THE GRADUATE CALENDAR

The Graduate Studies Calendar provides important information and regulations for the benefit of all graduate students at the University of Guelph. It can be accessed online at:

<http://www.uoguelph.ca/registrar/calendars/graduate/current>

The Graduate Calendar is divided into several sections for different reference purposes. A list of some of the more important sections is itemized below.

**Schedule of Dates:** A daily calendar of important graduate program dates.

**General Regulations:** Includes university-wide policies on admission, registration, advising, academic standings, graduation, theses, fees and other subjects of importance to graduate students. This section also contains the academic schedule, a listing of important deadlines.

**General Information:** Has the Policy on Responsibilities of Advisors, Advisory Committees and Graduate Students and Graduate Student-Advisor Mediation Procedures. It also contains a section on Student Rights and Responsibilities.

**Degree Regulations:** Contains the academic requirements of the Master of Fine Arts program in detail.

**Graduate Programs:** Links to a page dedicated to information, policies, procedures and course descriptions that are specific to the MFA Program.

**Graduate Awards & Financial Assistance:** Explains various funding options available to graduate students, including employment, awards, grants, loans and bursaries. It also includes a listing of University of Guelph internal awards. (Scholarships and awards that are available to MFA Program students are also listed in this Handbook.)

**COVID-19 Information:** <https://news.uoguelph.ca/2019-novel-coronavirus-information/>

## SUGGESTED PROGRAM OF FULL-TIME STUDY

(Note: this information is key to completing the Graduate Degree Program Form)

### Fall Semester (Year 1, Semester 1)

UNIV*7510	Full Time Active	(no course work)
FINA*6510	Introduction to Graduate Studio	1.5 credit
FINA*6530	Teaching Practicum	0.5 credit
FINA*6540	MFA Seminar I	0.5 credit

### Winter Semester (Year 1, Semester 2)

UNIV*7510	Full Time Active	(no course work)
FINA*6515	MFA Studio I	1.5 credit
FINA*6545	MFA Seminar II	0.5 credit
FINA*6551	Seminar in Art Theory & Criticism	0.5 credit

### Summer Semester (Year 1) (see Summer Registration, page 13)

UNIV*7510	Full Time Active	(no course work)
UNIV*7500	Research Writing	

### Fall Semester (Year 2, Semester 3)

UNIV*7510	Full Time Active	(no course work)
FINA*6610	MFA Studio II	1.5 credit
FINA*6640	MFA Seminar III	0.5 credit
FINA*6531	Teaching Practicum II	0.5 credit

### Winter Semester (Year 2, Semester 4)

UNIV*7510	Full Time Active	(no course work)
FINA*6615	MFA Studio III	1.5 credit
FINA*6641	MFA Seminar IV	0.5 credit
FINA*6652	Individual Study in Art Theory & Criticism	0.5 credit

### Summer Semester (Year 2)

**\*\*contingent upon approval from or recommendation by the MFA Committee and the Office of Graduate Studies**

UNIV\*7510 Full Time Active (no course work)

UNIV\*7500 Research Writing

TOTAL 10.0 credits

\*MFA classes are scheduled on Wednesdays for both the fall and the winter semesters. Graduate students should schedule all other activity so that no conflict arises with these scheduled seminar class times. GSA and GTA work assignments, appointments for other university activities and appointments for personal reasons should be scheduled outside of class time.

# COURSE DESCRIPTIONS

A professional level of studio practice is required for the completion of the MFA degree. The 1.5 credits each for *Introduction to Studio*, *MFA Studio I*, *MFA Studio II*, and *MFA Studio III* recognizes that the major emphasis is to be placed on studio work.

Graduate students with inadequate technical training or insufficient knowledge of art history, may be required to audit an undergraduate course. This will be determined on an individual basis by the MFA Committee, in consultation with the Primary Studio Advisor and the MFA Program Coordinator.

## Studio Courses

**FINA\*6510 Introduction to Graduate Studio (1.5 credits)** First year graduate students are encouraged to develop their work with adventurous exploration and experimentation during the first semester. Students are expected to organize studio visits with every member of the Studio Art faculty by the end of the semester. These sessions will assist the student in determining their Advisory Committee after the first semester. (Fall)

**FINA\*6515 MFA Studio I (1.5 credits)** MFA Advisory Committees are formally established at the beginning of the second semester of study. Students conduct independent work under the supervision of their primary and secondary advisors. It is expected that students will begin to identify the critical issues, aesthetics and technical aspects of their studio practice.

Prerequisite: FINA\*6510 (Winter)

**FINA\*6610 MFA Studio II (1.5 credits)** This course is a continuation of FINA\*6515, MFA Studio I. Students at this level are expected to begin directing their research, support paper writing and studio practice towards the production of their thesis exhibition.

Prerequisite: FINA\* 6515 (Fall)

**FINA\*6615 MFA Studio III (1.5 credits)** This course is a continuation of FINA\*6610, MFA Studio II. Students are expected to be fully engaged in preparation for their thesis exhibition. Prerequisite:

FINA\*6610 (Winter)

## Seminar Courses

Seminars in art history, theory and criticism, studio practice and pedagogy offer academic support for studio research. Students participate in two seminar courses each semester as a mandatory program requirement. MFA Seminars explore critical issues in the visual arts that are relevant to studio practice (Fall & Winter). These seminar courses are taught by different Studio Art Graduate Faculty each semester and will reflect different approaches and issues in the arts. Teaching Practicum provides instructional and institutional background on teaching at the university level (Fall). Seminars in Art Theory and Criticism examine selected topics in art theory and criticism that are relevant to contemporary art (Winter).

**FINA\*6540 MFA Seminar I (0.5 credits)** The examination of critical issues in the visual arts relevant to studio practice, with an emphasis on the development of critical skills through studio discussions,

critiques, and a written paper. (Fall)

**FINA\*6545 MFA Seminar II** (*0.5 credits*) Continuation of issues examined in FINA\*6540. Studio critiques and written requirements will focus on the student's theoretical and historical context.  
Prerequisite: FINA\*6540 (Winter)

**FINA\*6640 MFA Seminar III** (*0.5 credits*) Continuation of FINA\*6545.  
Prerequisite: FINA\*6545. (Fall)

**FINA\*6641 MFA Seminar IV** (*0.5 credits*) Continuation of FINA\*6640. The focus is on completing the thesis.  
Prerequisite: FINA\*6640. (Winter)

**FINA\*6551 Seminar in Art Theory and Criticism** (*0.5 credits*) Selected topics in art theory and criticism are addressed with particular relevance to individual studio practice.  
Prerequisite: admission to the MFA program.

**FINA\*6652 Individual Study in Art Theory and Criticism** (*0.5 credits*) (a.k.a.: Seminar in Art Theory and Criticism II) A continuation of FINA\*6551.  
Prerequisite: FINA\* 6551

## Pedagogy Courses

The MFA Program offers two Teaching Practicum courses in preparation for teaching at the university level. At the time of their introduction in 1992, these courses in pedagogy were unique to the Guelph MFA program. The Teaching Practicum courses are designed to combine theory and practical experience as they relate to the teaching of studio art.

As a practical supplement of the Teaching Practicum seminar, Graduate Teaching Assistantships (GTA) are available under the guidance and supervision of experienced faculty coordinators for two entry level courses in the undergraduate program, SART\*1050, Foundation Studio and SART\*1060, Core Studio. These positions are contingent upon applying with a current CV that includes a list of relevant work experience. This online application is necessary for each of the semesters in which you will be teaching to secure your position.

**FINA\*6530 MFA Teaching Practicum I** (*0.5 credits*) This course introduces pedagogical, theoretical and practical issues relevant to the teaching of studio art. In this course students will critically examine the context of the art school/art department within a university structure. Students will also develop practical skills associated with teaching studio art and consider prominent theories on learning styles and evaluate their applicability to the teaching and learning of art. Class activities include conducting a class demonstration for a videotaped feedback session; designing and preparing a short lecture-presentation; and leading discussions.  
Prerequisite: admission to the MFA program.

**FINA\*6531 MFA Teaching Practicum II** (*0.5 credits*) Students are encouraged to shadow three

instructors (preferable within the same discipline but at different levels within the SOFAM undergraduate Studio Art program) over the duration of the Fall Semester. The shadowing activity involves firsthand observation of the teaching methods and procedures of experienced instructors, while actively participating in the classroom context. This will aid in the preparation of a professional teaching dossier that includes a teaching statement, CV and application package. The course culminates in a mock job interview. Prerequisite: FINA\*6530

## SUMMER SEMESTER

The standard program of full time MFA study requires enrollment in academic course work in the Fall and Winter semesters. The Summer semester is to be used for concentrated research. To be enrolled in the summer, students must register for UNIV\*7500 Research Writing and UNIV\*7510 Full-Time Active. This is done during the normal registration period. Students must register for the summer if funding is contingent upon being full-time registered.

Under exceptional circumstances, and with the approval of the Graduate Committee and the Office of Graduate Studies, students may take a Leave of Absence (LOA) for the summer semester. Graduate Studies discourages Leaves of Absence and will require a specific reason to do so (e.g. family responsibility or employment) with appropriate documentation. **Students on a LOA are officially de-registered and will not have access to their studios or advisors.** LOA forms can be found in [GryphForms](#).

## IMPORTANT INFORMATION ABOUT REGISTRATION

**Students are required to register (or apply for leave of absence in extraordinary circumstances) in each consecutive semester of study until graduation.**

**Failure to register or receive prior permission for a leave of absence will be regarded as withdrawal** from graduate studies at this university. Students who wish to resume their studies must apply for readmission; if readmitted they will be required to conform to current regulations.

Students who do not complete all the requirements for the degree by the due date for thesis submission in a particular semester must re-register. Candidates must be registered in the semester in which they qualify for the degree.

## OPEN LEARNING AND EDUCATIONAL SUPPORT

Occasionally, students elect to audit the following course(s) with permission of the Graduate Coordinator and the student's Advisory Committee at the time of normal registration.

**UNIV\* 6800 University Teaching: Theory and Practice** (Pass/Fail for 0.5 credits) Meets 12 times over the fall semester and attracts students from across campus. UTTP may or may not be taken for credit. Students are expected to participate actively in a variety of learning activities designed to inculcate key skills and knowledge needed to teach in a University. Participants will critically examine and reflect upon teaching and learning issues in higher education and begin to develop and practice teaching skills and strategies that are pedagogically sound. Interested students are to contact Open Learning and Educational Support at ext. 53108. (It is important to keep in mind that Teaching Practicum covers a lot of this content.)



## ADVISORY COMMITTEES

One of the most critical aspects of graduate education is the timely and clear identification of the members of the Student Advisory Committee. These individuals play key roles in the direction of the graduate student's research. The Advisory Committee can be comprised of both Studio Art faculty members as well as Academic Scholars. This handbook profiles faculty members from other departments within the university that have acknowledged an affinity and appreciation for Studio Art research. The distinct insights and unique expertise that these faculty members can add to Advisory Committees is potentially of an enormous value to the graduate student's development.

Throughout their four semesters of course work, students regularly meet with their advisors to present their work for informal discussions and formal critiques. Studio Art advisors work closely with students in directing artwork and research projects. Advisors from outside of the Studio Art program offer theoretical and scholarly support for the graduate student as well as academic expertise for the development of the Thesis Support Paper.

During the first semester, each graduate student must initiate studio visits with every Graduate Faculty member to determine the most appropriate advisory committee. The most appropriate arrangements may not initially be apparent to either the faculty member or the graduate student. Determining the Advisory Committee can be an awkward, nerve-wracking process. Students are encouraged to consult with the MFA coordinator and other faculty members to assist in determining a suitable advisory committee.

The advisory committees must be formalized at the beginning of the second term. The Advisory Committee Form and Degree Program Form (accessed through [Gryph Forms](#)) must be completed prior to the 20th class day of the second term. Students will be unable to register for the following semester if they fail to do this.

Given the nature of the creative process and the high standards and objectives of the program, students and faculty continuously interact on a personal basis. Graduate students arrange for their advisory committees to be comprised of faculty members that would be best suited to their thesis research. The advisory committee is comprised of three members: one advisor plus one or two committee members, or two co-advisors plus one committee member. The advisor and first committee member assume a more central role in advising the student. All committee members are nevertheless expected to contribute to the progress and development of the graduate student on a regular basis throughout the graduate student's residency period, although the second committee member has more limited contact with the student.

While all Graduate Faculty members participate willingly on Advisory Committees, they should only be expected to take on a reasonable share of these duties. A strong and productive relationship between student and advisor is facilitated by clear, regular, and respectful communication between the parties. While a student should never avoid communication when they need support, it is equally important to recognize the limits of faculty availability due to other demands on their time. The Board of Graduate Studies recognizes that the level and form of communication will necessarily vary from student to student and advisor to advisor. Nevertheless, the following basic principles should apply:

- Regular contact - not less than once per semester. In the MFA Program, once per month or even more frequent contact is strongly encouraged.
- Adequate written notice when written material is submitted for review (Allow at least 2 weeks for

a reply.)

- Adequate written notice of prolonged absence.
- Adequate written notice of impending deadlines.
- Courteous, respectful, and clear communication, even in times of conflict.

Once a mutual agreement has been reached between advisor and advisee, the arrangement will normally continue throughout the remainder of the student's residency in the program. At Guelph, it is unusual to change an advisory committee, unless there are extraordinary circumstances, so careful thought should be given to the arrangement.

The Policy on Responsibilities of Advisors, Advisory Committees and Graduate Students and Graduate Student-Advisor Mediation Procedures clearly sets out the responsibilities of faculty advisors and graduate program coordinators. It is under General Information in the Graduate Studies Calendar.

**Please note that the role of the third committee member on a student's MFA committee is limited to one studio visit in the term before defence; review of the final paper and attendance at the defence.**

## END OF SEMESTER CRITIQUES



Chan, Catherine, end of semester critique, Fall 2022

End of Semester Critiques serve as a defining feature of the MFA Program at the University of Guelph. Graduate students present their visual research before the MFA Committee, advisors, their peers, and two guests from the professional community. These critiques are intended to engage the student according to the standards of the profession, to develop an articulation that supports their practice, and to introduce them to respected individuals from the professional community. These critiques provide a forum for debate and discussion, and are a partial means for evaluating progress, which is done collectively by the full graduate committee. The four end of semester critiques also serve as a helpful method for preparing the student for their final Thesis Examination.

Faculty are required to attend one of the end-of-semester critiques. Each faculty member will be assigned a specific day in advance by the graduate coordinator. **The graduate student's advisor and first committee member are required to attend the advisee's critique.**

An abbreviated list of guests who have participated in past critiques includes:

Gustavo Artigas, Artist;	Peter Morin, Artist;
Deanna Bowen, Artist;	Lisa Myers, Artist;
Sandra Brewster, Artist;	Yasmin Nurming-Por, Curator;
Ghazaleh Avarzamani, Artist;	Paulette Phillips, Artist;
Luis Jacob, Artist;	Jeanne Randolph, Cultural Critic;
Merray Gerges, Critic;	Asad Raza, Arts Administrator and Curator;
Sky Glabush, Artist and Critic;	Helena Reckitt, Curator;
Sky Gooden, Critic;	Jonathan Shaughnessy, Curator;
Clara Halpern, Curator;	Reid Shier, Curator;
Jean-Paul Kelly, Artist;	Beth Stuart, Artist;
Eleanor King, Artist;	Pamela Phatsimo Sunstrum, Artist;
Colette Laliberté, Artist;	Adelina Vlas, Curator;
SuYing Lee, Curator;	Margaux Williamson, Artist;
Jennifer Matotek, Artist;	Jenifer Papararo, Curator;
Emily McKibbon, Curator;	Sandra Meigs, Artist.

## Grading and Participation in the Critiques

The independent studio research of each graduate student is evaluated at the end of the semester through the mandatory participation in both days of the End of Semester Critiques. Graduate Faculty participate in the End of Semester Critiques, which take place during the exam period at the end of the Fall and Winter semesters. These critiques allow the faculty in attendance to review and compare the work of all the MFA students and to consider the response of impartial guest examiners to the graduate students' artwork. A marks meeting with MFA faculty is held, subsequently, to discuss each student's work. Emphasis is placed on the work itself, and the student's ability to engage in discussion of their practice. Faculty advisors are required to complete regular end-of-semester Graduate Student Evaluation forms for the students they advise. These forms may include feedback about the student's studio work and performance at the critiques, as well as comments about the student's general overall performance in the program.

The post-critique marks meeting is limited to discussions of first-year students, and for any second-year student the committee is concerned about. Faculty present during the student's critique day will provide insights on the students work and performance at the critique and assign a mark, with other faculty able to give feedback based on studio visits, if desired. Second year students will be graded by their advisor and second committee member.

The final grade report is entered into the student's files as a record of their performance in the program. Students receive a copy of this report once all student evaluations have been completed. **Students are required to initiate the Progress Report Form each semester.** The Progress Report Form can be accessed through [GryphForms](#). This process adds an academic record to the courses *Introduction to Graduate Studio and MFA Studio I, II and III*.

**NOTE: MFA students in the 2<sup>nd</sup> year have the option to opt out of the Winter semester critiques. 2<sup>nd</sup> year students who opt out of the critique will be assigned a grade for FINA\*6615 MFA Studio III by their advisor and first committee member.**



Ross, Megan, End-of-term Critique, W22



Barbieri, Alicia, End-of-term Critique, W22

## Procedures for End-of-Semester Critiques

- The end of term critique is an important event that students should discuss at least two weeks in advance with their advisors, potential advisors, and/or MFA program coordinator.
- Work presented at the critique should represent the semester's work. It is not to be a survey of the student's oeuvre. The exception to this is where earlier works may need to be referenced to understand the context of new research.
- Students provide the MFA coordinator with a clear description of what they will be showing and any related setup/take-down, and equipment requirements. The MFA Coordinator will then develop a schedule accommodating as many requests as possible.
- The critiques generally take place in Zavitz Gallery and the Alexander Hall project space. Students may select alternate sites to present their work within Zavitz with prior approval from the MFA program coordinator, no later than two weeks before the critiques. Critiques in the graduate studios are discouraged. NOTE: *all locations other than Zavitz Gallery and the Alexander Hall project space also require the permission of the Area Coordinator and Technician.*
- Fifteen minutes are provided for de-installing and installing work between each critique. Difficult installations are usually scheduled as the first critique in the morning or immediately following the lunch break. Students should problem solve installation issues as a group prior to the event.
- Students may book time in the gallery a week prior to the critique to conduct installation tests.
- Students will begin the critique with a short oral introduction of their work. These introductions need to be prepared in advance and are intended to contextualize the work for the guest examiners and faculty. During the oral introduction, it is important that the student address the guest examiners rather than faculty and colleagues. This will avoid confusion as to whether you are addressing viewers who have some background on your work or viewers who are encountering your work for the first time.
- First semester students may find the formalized presentation of their studio research a concern given the program's encouragement to explore and experiment in this early period. If the exploration has been valid, and the manifestation of the research has not yet been fully visualized, it is advisable to prepare a maquette or present working drawings to represent the culmination of research along with the actual experiments.
- To maintain the focus of the critiques, and comfort for all participants, a hospitality table is set up outside of the Zavitz Gallery. Graduate students are expected to organize and contribute to the hospitality table as a group over the two days. Students are not required to help with the hospitality table on the day their critique is scheduled.
- All cell phones must be turned OFF for the duration of each critique.
- **MFA students in the 2<sup>nd</sup> year have the option to opt out of the Winter semester critiques.**

## Critique Retrospection

Graduate students should make an appointment with their primary advisors to review their critique. This review should include the 'Faculty Comments' section of the *Graduate Student Evaluation Report*.

# MFA THESIS EXAMINATION

(refer also to [Appendix 7: MFA Thesis Examination checklist](#), p. 64)

## MFA thesis exhibition

The Thesis Exhibition is the culmination of the student's work in the program. Thesis defenses are scheduled between late-April to mid-May. Registration may be required if a defense is scheduled for the second week of May, but this is refunded after a successful defense. Please see Barb Merrill for more information regarding fee payments before defenses.

MFA students are strongly encouraged to schedule their defences within the following windows: **April 1 to five days after the beginning of the Spring semester; and August 25 to five days after the beginning of the Fall semester.** Defences scheduled outside these established windows must be agreed to in advance with all members of the student's committee and in consultation with the Graduate Coordinator. Members of the student's committee who may be travelling/working abroad outside the established windows will have the option to participate virtually.

Ultimately, it is the exhibited artwork that is considered the MFA student's primary research for their thesis. Defending candidates can organize their presentation in the form of a traditional, cohesive gallery show, or as a conceptual overview of their visual research over the two-year program. The exhibition may be held in Zavitz Gallery, or it can be held in any exhibition space deemed appropriate by the student's advisor. Students are discouraged from holding their Thesis Exhibition before completion of their course work. It is the student's (not the MFA program's) responsibility to organize the exhibition site. The exhibition should be available for viewing for a minimum of one week. The Zavitz Gallery is available for the student's convenience, but must be booked in advance through the Zavitz Gallery Coordinator and the Zavitz office. Any off-campus exhibition spaces must be approved by the MFA Coordinator before the Examination Request Form is completed. The student is also advised to consult their Advisory Committee on the selection of their work for the exhibition. Please note that exhibitions should be scheduled in early May (usually before May 10) in order to avoid summer tuition charges.

Thesis Examinations are not typically scheduled in June, July or August.

## Supporting paper (see [Specification Guidelines on p.27](#))

The supporting paper is a written text that provides insight to the graduate student's artwork, including, but not restricted to, the aesthetic, technical, historical and theoretical aspects of the student's visual research. The length of the supporting paper must be 4000 – 5000 words. The final form of the supporting paper is open to discussion with, and approval by, the student's advisors and the Graduate Coordinator. Conventional academic research papers are acceptable, as are more experimental, poetic and/or other less conventional forms. Students are encouraged to develop a form and style of writing that is comfortable for them and that suits their studio work and writing interests. It is not to be assumed that the Thesis Support Paper must be highly theoretical and academic. The paper should however adhere to academic standards in its citations and bibliography, the latter of which should be well-developed and demonstrate the depth and breadth of the student's understanding of the field. Reproductions of artwork in the paper should follow guidelines on p. 23. Development of this document should conform to the scheduling guidelines laid out in Appendix 6.

All students should expect to write numerous drafts of their Support Paper. Therefore, students should present a first draft to their advisors at the end of the semester directly preceding the anticipated Thesis Examination date (i.e. the first draft should be presented to the committee no later than Christmas). Students must be aware of university guidelines which provides up to two weeks for faculty to respond to written material. A final draft of the support paper must be ready for the advisory committee and the Graduate Coordinator to review before the Examination Request Form is completed.

A final copy of the Support Paper approved by the student's Advisor, Advisory Committee and the Graduate Coordinator must be delivered by the degree candidate to the External Examiner and to the entire MFA Committee at least one week prior to the Thesis Examination date. (The External Examiner's mailing address is to be obtained from the 'Examination Request Form' at the time that the student signs the form). In the event that the Thesis Examination Committee deems revisions are necessary to the final Support Paper presented at the examination, the final revised copy is to be deposited in the School's records within one month of the examination.

## The Learning Commons

At the graduate level, advisors are not expected to attend to the editing and correction of student writing. The Learning Commons offers students an on-campus as well as web-based technical support for writing and research.

<https://learningcommons.lib.uoguelph.ca/>

## Writing Services

Writing Services is located on the first floor of the McLaughlin Library. (x53632).

One-on-one 50-minute appointments with Jodie Salter, a writing specialist, can be booked through the library page. Appointments must be made well in advance.

<https://www.lib.uoguelph.ca/writing-studying/writing-resources-workshops/>

## Grad Pathways

A hub of academic and professional skills development opportunities for graduate students and postdoctoral fellows. It is administered by the Office of Graduate and Postdoctoral Studies in collaboration with on-campus and off-campus partners.

This is a collaborative endeavour that brings together key campus services to support graduate student learning, writing, library research, and use of technology.

<https://graduatestudies.uoguelph.ca/grad-pathways>

## Oral examination

During the Thesis Examination, students are expected to defend their artwork/research, its development and their written text before their Examination Committee. An invited External Examiner leads the questioning, followed by the student's Advisory Committee. Usually, thesis examinations are chaired by the MFA Coordinator, unless the coordinator is part of the advisory committee or is unavailable. In those cases, a designate is assigned. The examination is open to the public.



## Preparation

(See [Appendix 7: Thesis Examination Checklist for itemized timeline](#))

Course assignments are generally designed to assist students in the articulation of their art practice and prepare students for the demands of the lengthier Support Paper required for the Thesis Examination.

Discussions and critiques with advisors and faculty, in addition to the End of Semester Critiques help each student to better understand the expectations that the work itself poses. Critiques and discussions throughout the course of the program increase the student's ability to understand and articulate the rationale behind their work in preparation for the oral examination.

Graduate students must propose exhibition dates along with an approved draft of their Support Paper to the MFA program coordinator at least **two months** before the examination date (this presumes that the student has already reviewed the first draft with advisors). If the Advisory Committee feels that the student is capable of completing their studio work and refining their paper, the **Examination Request Form** is generated and submitted to the Faculty of Graduate Studies. Generally, several more drafts of the Support Paper are required before the final copy is provided to the External Examiner. As much time as possible should be allowed to determine the appropriate External Examiner for the Thesis Examination.

## Scheduling the date

In the MFA Program, the course work effectively represents the necessary preparation for the Thesis Examination. The time it takes to complete the three requirements for the defense is easily underestimated. Therefore, students intending to defend immediately after course work has been completed in April often find it extraordinarily challenging due to the demands of their GTA or GSA commitments and the necessity of completing course assignments. It is not uncommon for students to take an additional semester to prepare these three requirements with the necessary commitment to their research. If this option is chosen, students **must be registered in the semester in which they qualify for the degree.**

## Examination Request Form

One month prior to the proposed date of the Thesis Examination, the MFA Coordinator officially applies to the Faculty of Graduate Studies, on behalf of the graduate student, with a request to be examined. At this time, the graduate student's artwork for the Thesis Examination must be confidently near completion and an acceptable draft of the Thesis Support Paper must be adequately developed. The name and address of the External Examiner must be entered along with the title of the thesis, the location of the Thesis Exhibition and date of the Thesis Examination. The Examination Request Form must first be signed by the graduate student's official advisors and the MFA Program Coordinator before the graduate student signs. The advisors who sign the Examination Request Form must correspond exactly with the names listed on the official Advisory Committee Form. The form is then submitted to the Office of Graduate Studies for review and approval.

As a rule of thumb, at least one month should be allowed to get the Support Paper through the MFA Advisory Committee and a second month for the paperwork to be processed by the Office of Graduate Studies when determining your Thesis Examination dates. Accordingly, the first draft should be produced at least 3 months before the Thesis Examination date.

## Examination Committee

The Examination Committee conducts the oral examination on the student's research at the Thesis Examination (defense). The MFA Examination Committee consists of four members as follows:

- A member of the graduate faculty of the department, who is not a member of the advisory committee, to act as chair of the Masters Examination Committee and to make arrangements; this is most commonly the MFA Program Coordinator.
- A member of the candidate's advisory committee (normally, the advisor)
- A member of the graduate faculty who may be a member of the advisory committee.
- A fourth member is the External Examiner.

## External Examiner

It is the responsibility of the School Director and the MFA Coordinator to determine the appropriate External Examiner for the candidate. In actual practice, the coordinator works closely with the Advisory Committee with the best interests of the candidate in mind. The institution requires the External Examiner to be someone from outside of the department, who is a knowledgeable professional in the field having expertise in the area of the student's interests. The responsibilities of an External Examiner are to review the exhibition and support paper, to attend the oral examination, and to assist in evaluating all aspects of the candidate's performance. The External Examiner will submit a written appraisal of the exhibition and paper to the MFA Committee following the examination.

# THESIS SUPPORT PAPER SPECIFICATIONS

## General Guidelines for Support Papers

- A clear description of the artwork included in your thesis exhibition, including but not restricted to: procedural, methodological, formal, philosophical and theoretical issues relevant to the work presented.
- A concise account of the development of your work leading up to the thesis exhibition, including, if relevant: descriptions of work done during your tenure as MFA candidate but not included in the exhibition; descriptions of work completed prior to your time in the program; descriptions of any prior work which helps to illuminate concerns relevant to the thesis exhibition.
- An identification and assessment of historical and contemporary art and/or ideas which provide context for the consideration of your thesis exhibition.
- The paper must be clearly written, grammatically correct and without spelling or punctuation errors. Formatting must comply with the specifications outlined below:
- All citations must be documented with notes and a bibliography.
- All citations must conform to the conventions outlined in either the Chicago Manual of Style or the MLA Handbook.
- The paper is 4000-5000 words in length.
- Modifications to these general guidelines, while acceptable in principle, is only to be undertaken with the approval of the advisory committee and the Graduate Coordinator.

## Page layout specifications for thesis support paper

- Left margin: 1 1/2 inch
- All other margins: 1 inch
- Text must be double spaced, 12 pt type

## Title page:

“Title of Paper”

A paper in support of the thesis exhibition: (title of show)

By (your name)

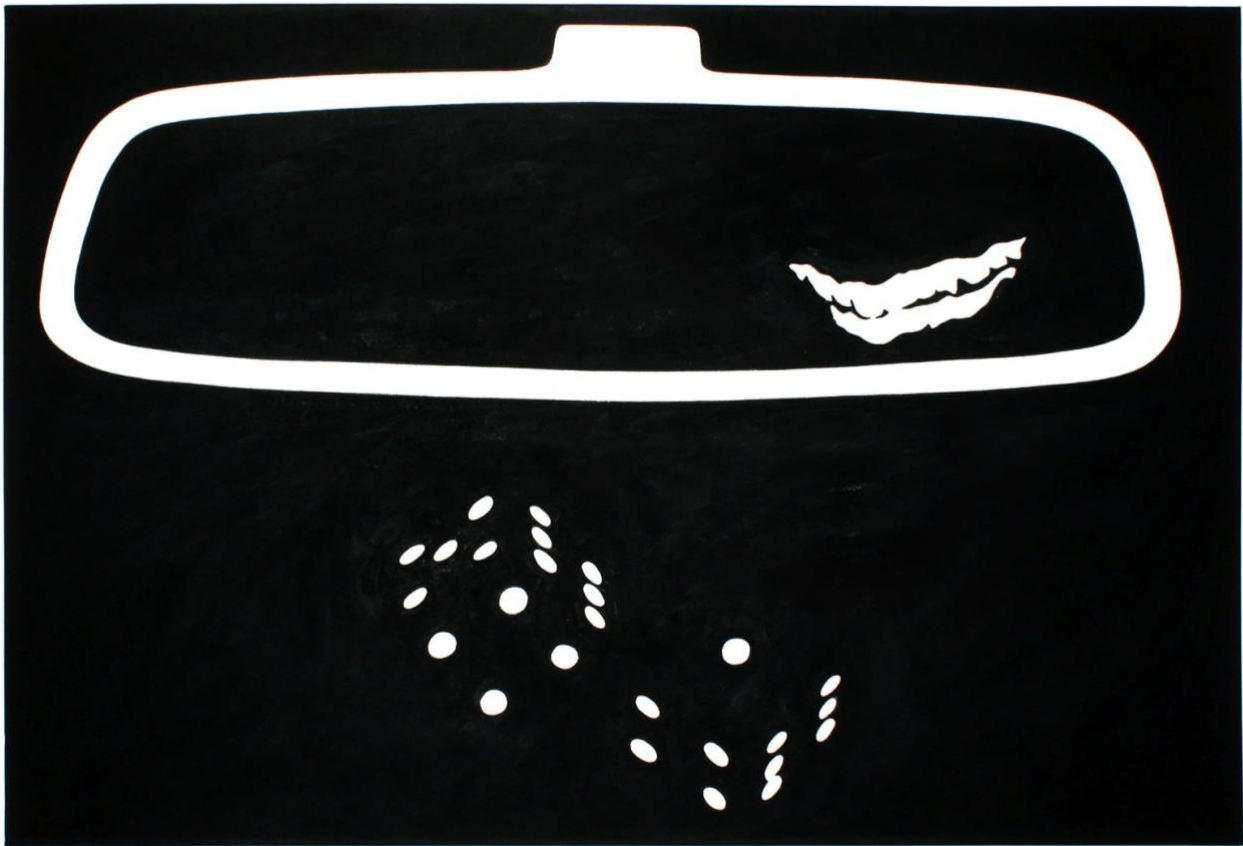
In partial fulfillment of the requirements for the degree of Master of Fine Arts  
(date of thesis examination)

## Supporting documentation pages (see the following full-page example)

Papers should include a **minimum** of two images of the student's work, formatted as per the specifications below and the example on the following page. Illustrations and other visual support material are encouraged, at the discretion of the advisory committee and the Graduate Coordinator.

- 300 dpi minimum, colour only, no smaller than 4" x 5" (approx.)
- label each image with: Title (in italics), year, dimensions, media

### Sample Image Layout for Thesis:



*Portrait of Self in Passenger Seat No. 14 with Pair of Dice*, Oil on canvas, 56" X 38", 2021

Image: Yan Wen Chang

## Graduation

Students are responsible for submitting an application to graduate through the WebAdvisor Application for Graduation. The application must be submitted prior to the semester in which the thesis/exhibition is scheduled. If you wish to graduate, an application must be submitted regardless of whether you plan to attend the ceremony or plan to have your degree parchment mailed to you after the ceremony. The graduation list will be based upon these applications. When the application is submitted on-line (only) the graduation fee will be applied to the student account automatically.

Students who wish to graduate must ensure that they have returned all books, paid all fines and have returned their carrel keys to the library by the deadline (the end of the add period each semester). A student will not be eligible for a completed transcript or for a fee rebate (if applicable) until they have received library clearance. At least 3 working days must be allowed for clearance to be completed by the Division of Circulation and Interlibrary Services, McLaughlin Library. Library clearance for graduation purposes is an automated process; it is your responsibility to ensure you have met the clearance requirements prior to the deadline date.

Within one month of the Thesis Examination, students are required to send an official electronic copy of their support paper to the Graduate Program Assistant, Barbara Merrill. [bmerrill@uoguelph.ca](mailto:bmerrill@uoguelph.ca)

## MFA Thesis – Binding

SOFAM binds 2 copies of each graduate's thesis, collated by year. In addition to submitting the electronic copy of your Thesis Support Paper, graduating students must also submit two excellent quality digital images from the thesis exhibition for inclusion on the SOFAM MFA website. A second document must accompany the images with details (artist, title, size, media, year). Submit these documents directly to the Graduate Program Assistant.

## Studio Clean Up

Students pay a \$100 refundable cash deposit when they first receive their studio key. The deposit is returned once the studio, common area and storage area is painted, cleaned, and vacated. The studios of departing students, including the hallways, storage areas, common areas and general facilities must be cleaned-up, restored and readied for incoming graduate students before the Fall Semester commences. Under normal circumstances, studios must be vacated by the end of May.

## MFA STUDIOS

**Blackwood Hall** is an enormous (2374 sq. ft.), double-height, shared open studio with a clerestory, loading dock, sinks, painting racks, and a communal relaxation area. There are four main floor studios and three second floor studios. The studios on the second floor have locked doors and more privacy and the main floor studios are open with soaring ceilings and skylights. There are gender-neutral toilets.

**Old Fire Hall** is a smaller, more intimate complex of three large studios off a common hallway (195 - 210 sq. ft.) as well as a 10' x 14' communal meeting and kitchen area. There are gender-neutral toilets.

**Alexander Hall** accommodates 4-5 graduate students in private spaces. There is no communal space, kitchen or gender-neutral toilets in Alexander Hall.

Seminar classes are conducted in either Alexander Hall, Rm. 286 or the DMS lab.



Studio space of Patrick Cruz, Blackwood Hall

## HEALTH AND SAFETY

Graduate students are required to ensure that their studio spaces as well as all shared spaces are always properly maintained so that a safe environment exists for everyone using the building facilities. Hallways and corridors must be kept completely clear of obstructions. (The Fire Marshall conducts periodic fire and safety checks in all buildings.) Storage is not allowed outside of assigned studio spaces or locations specifically designated for storage. No artwork, supplies and materials, boxes or crates may be left in the hallways. *Only hypo-allergenic, low combustion-point paint thinners that are provided by the MFA Program may be used for thinning oil based paint and wash up.* Spray paint and spray adhesives may only be used in designated campus spray booth facilities that should be scheduled through the MFA program coordinator. Linseed oil-soaked paint rags must always be disposed of in approved oily rag safety bins. Bins will be supplied to each building and must be removed by contacting physical resources. Any leftover thinners and mediums need to be labeled. See Disposal of Hazardous Waste.

Communal-use areas must be maintained by students who use the spaces. Fridges should be thoroughly cleaned by students periodically. Sinks must be kept free of dishes at all times - any items found left in the sinks will be disposed of.

[University of Guelph Environmental Health and Safety Policy](#)

## DISPOSAL OF HAZARDOUS WASTE

Hazardous waste such as mineral spirits, paints, and dead batteries must be disposed of by Environmental Health and Safety.

**As of July 6, 2020,** you will now submit your chemical hazardous disposal request electronically.

By visiting the link below (or visiting the EHS website) you will be able to fill out the waste disposal form and submit to EHS. Your waste disposal request will be automatically sent to EHS with a copy to your own email for your records.

Please submit your chemical waste disposal request by **10 AM on Fridays.**

[https://uoguelph.eu.qualtrics.com/jfe/form/SV\\_8jmkJrKTZThpuKx](https://uoguelph.eu.qualtrics.com/jfe/form/SV_8jmkJrKTZThpuKx)

<http://www.uoguelph.ca/ehs/>

# FACILITIES AND EQUIPMENT

The School of Fine Art and Music is located in the renovated turn-of-the-century Zavitz Hall which houses the undergraduate program facilities. Graduate students may wish to use the Experimental Studio labs or the Printmaking, Sculpture and Photography studios when they require access to specialized equipment. Students must demonstrate experience with the equipment prior to its use. If upgrading is required, the student and their advisor must make arrangements for instruction with the area coordinator responsible for the intended facilities. If upgrading is extensive, graduate students may be required to audit a course in the discipline where technical need has been determined by the discipline's area coordinator and the MFA Coordinator.

Graduate students should expect to provide their own supplies. Where communal use is necessary, arrangements for use must be made with the area's coordinator regarding a lab fee. The current list of facilities can be found [here](#).

Classroom Technical Support in Day Hall has a wide supply of video, audio and technical equipment available for student use. This equipment must be reserved through the SOFAM office, with a lead time of 48 hours.

## Introductory sessions with Technicians

All entering MFA students are required to familiarize themselves with the facilities and policies on the use of equipment by booking introductory sessions with the technician in charge of the area. A session must be attended before access to the printmaking area, wood shop, metal shop, media lab, digital graphics lab and photo area is granted. If training or upgrading is necessary, instruction or tutorials will be made with the technician and the faculty member in charge of the area.

Book appointments with the technicians early in the semester to assess your skills relative to the communal facilities in Zavitz. Workshops are typically scheduled in September to familiarize entering students to the procedures and use of equipment specific to our institution. *If you intend to use these facilities, you must attend.*

The Printmaking, Photography and Sculpture Studios do not have 24hr access. Students will need to work within posted hours.

## Sculpture

The Sculpture Area supports several workshops equipped with wood working and metal working tools. The wood and metal shop is used extensively by graduate students working in different disciplines. Digital resources include two Ultimaker 2+ 3D printers. A basic casting area supports mold-making, plaster, and finishing facilities. Students are required to complete a short safety quiz before gaining access to the wood and metal shop. For more information and to schedule an appointment to use the shops, please contact the sculpture technician

Agata Derda  
Office: Zavitz, Room 112A  
[aderda@uoguelph.ca](mailto:aderda@uoguelph.ca)  
519-824-4120 x56110



## Photography

Approved graduate students have the same access as undergraduate students (on the basis of sign-up sheets and availability) to all the equipment and facilities of the photo area (on the third and fourth floors of Zavitz Hall). This includes analogue and digital facilities and equipment. To qualify for this access, graduate students may be required to attend an introductory session to ensure proper familiarity with the equipment. For more information about access to the photography facilities and equipment, please see the Photography Technician:

Richelle Forsey  
Office: Zavitz, Room 406B  
[rforsey@uoguelph.ca](mailto:rforsey@uoguelph.ca)  
519-824-4120 x53736

## Printmaking

Printmaking facilities are located on the second floor of Zavitz Hall. The studio is equipped to support screen printing, lithography, intaglio and relief printing, and is available for graduate use. Please see the printmaking technician:

Allen Ash  
Office: Zavitz, Room 209  
[aash@uoguelph.ca](mailto:aash@uoguelph.ca)  
519-824-4120 x54348

## Digital Media Lab

The digital media lab (Zavitz Hall Room 402) can be accessed by MFA students, with priority given to undergraduate classes. Please contact the technician to discuss your projects or timelines.

Wide and Small format Digital Print facilities are available at the cost of material.

Laser Cutter for cutting paper and wood products.

*TBA*  
Office: Zavitz, Room 402B  
Email: TBA  
519-824-4120 x56186

## Experimental Studio

This Mac-Computer lab exists to support the Experimental Studio area in the undergraduate program in the school. Graduate students regularly use these facilities. The lab features digital video production facilities, which have been in high demand among many graduate students. The studio is located on the third floor of Zavitz Hall. For more information, contact the Experimental Studio technician:

Nathan Saliwonchyk  
Office: Zavitz, Room 317  
[nsaliwon@uoguelph.ca](mailto:nsaliwon@uoguelph.ca)  
519-824-4120 x54165

## DMS (In the Federal Building)

The DMS (Digital Media Studio) was a cultural production research centre directed and managed by lead researchers FASTWÜRMS. The DMS research focused on independent artist and DIY media production based on integrated ‘prosumer’ technologies. The studio had a mandate to enable the training of graduate students in professional software systems.

Students are welcome to use the studio but all projects using the lab must receive prior approval.

**Contact: Devon Knowles**

## Interdisciplinary Design Lab

The Interdisciplinary Design Lab (IDL) is a unique advanced prototyping facility where researchers from across the university solve complex 3D design/build problems. Working with contemporary industrial design tools and software, artists, engineers and researchers are able to engage directly with the iterative process of manufacturing complex parts, assemblies and apparatuses. The lab consists of a small series of design workstations equipped with multiple 3D design software packages as well as specialized design tools, including a 3D scanner and digital haptic tools (that combine physical feedback with the design process). The lab contains a 3D printer and an industrial water-jet cutter in order to cover the widest array of manufacturing possibilities possible for prototyping purposes. The IDL also partners with a state-of-the-art industrial fabricator in Kitchener to provide researchers with a virtually limitless range of manufacturing (and testing) possibilities. The IDL is located in Alexander 368A (with satellite space in the mechanical engineering wing of the Thornborough Building) and is managed by Dr. John Phillips. The IDL operates on a sliding scale fee-for-service production basis and has a mandate to provide training for graduates motivated to learn more about contemporary prototyping technology.

**Contact Christian Giroux**

[cgiroux@uoguelph.ca](mailto:cgiroux@uoguelph.ca)

**or John Phillips**

[jphill02@uoguelph.ca](mailto:jphill02@uoguelph.ca)

*See [Appendix 4](#) for the list of equipment available in each of the facilities*

## ADDITIONAL RESOURCES

### Library and Print Collection Resources

The McLaughlin Library holds an extensive collection of books, periodicals, videos and DVDs that support all the faculty areas of specialization and interest. The library holdings of the University of Guelph are significantly extended through the University's membership in the TriUniversity Group of Libraries (TUG). This membership provides shared access to the library holdings of three adjacent universities: the University of Guelph, the University of Waterloo, and Wilfrid Laurier University. Through the web-based Primo Catalogue, searches can locate and request books from their holding locations.

On the second floor of Zavitz Hall, the SOFAM Print Study Collection of approximately one thousand original prints represents an excellent resource and a further adjunct to the library holdings.

<https://www.uoguelph.ca/arts/printstudy>



Essayh, Rihab, Thesis Exhibition, Art Gallery of Guelph, 2022

## VISITING SPEAKERS

The Studio Art program at the University of Guelph hosts a wide range of topical and highly engaging visiting artists and distinguished art professionals through the Visiting Artists & Speakers program and the annual The Studio Art Lecture in Contemporary Art. Graduate students are given preferential access to visitors through individual studio visits and informal group discussion. Typically, these encounters become some of the most memorable and influential experiences for students in their education. Visitors are generally scheduled to be on campus on Mondays and Tuesdays. Graduate students will be able to schedule appointments on Monday and Tuesday afternoons.

Recent visitors to the School of Fine Art & Music include:

Kim Adams,	Janice Kerbel,	Kitty Scott,
David Altmejd,	Séamus Kealy,	Camilla Singh,
BGL,	Germaine Koh,	DJ Spooky,
Mowry Baden,	Yam Lau,	Zin Taylor,
Daniel Barrow,	Maskull Lasserre,	Ron Terada,
David Batchelor,	Tristram Lansdowne,	Althea Thauberger,
Rebecca Belmore,	Life of a Craphead,	Jan Vervoert,
Xenia Benivolski,	Tanya Lukin Linklater,	Carol Wainio,
Shary Boyle,	Kristin Lucas,	Weppler + Mahovsky,
A.A. Bronson,	Liz Magor,	Janet Werner,
Robin Collyer,	Kelly Mark,	Lawrence Weschler,
Julia Dault,	Jennifer Matotek,	Janet Werner,
James Elkins,	Sandra Meigs,	Margaux Williamson,
Geoffrey Farmer,	Bridget Moser,	Abbas Akhavan,
Brendan Fernandez,	Thomas Nozkowski,	Ghazaleh Avarzamani,
Dagmara Genda,	Rajini Perera,	Abedar Kamgari,
Dan Graham,	Tazeen Qayyum,	Catherine Telford Keogh,
Art Green,	Katrin Plavcak,	Dana Prieto
Candice Hopkins,	Jagdeep Raina,	Sameer Farooq
Luis Jacob,	Ben Reeves,	
Hadley + Maxwell,	Kelly Richardson,	

## MFA OPEN STUDIOS

Each year during March, we host an MFA Open Studios event accompanied by a lecture given by an invited guest (formerly the [Dasha Shenkman Lecture in Contemporary Art](#)). Previous guests include: Tala Madani, Phyllida Barlow, Michael Craig-Martin, Arthur Danto, Dave Hickey, Roni Horn, Mike Nelson, Shirin Neshat, Tom Sachs, Roberta Smith, Michael Snow, Fred Wilson, Phyllida Barlow, Chris Kraus and Maureen Paley.

Lecturers routinely lead an MFA seminar and make studio visits with graduate students.

# STUDENT RIGHTS AND RESPONSIBILITIES

Student membership at the University of Guelph is associated with fundamental rights and responsibilities intended to maintain the integrity of the University as a community for learning. Staff, Faculty and Students co-operate to sustain an educational environment that promotes individual learning and development. The University is responsible for providing the resources and opportunities that students require to succeed.

The University accepts that you are able to make responsible decisions regarding your own moral and social behaviour. The purpose of these regulations is to provide an environment that supports personal and intellectual growth. These regulations are intended to recognize your rights as a student and the rights of others, while also identifying certain responsibilities of students that are a part of the exercise of these rights.

The Student Rights and Responsibilities brochure outlines the basis of conduct considered to be consistent with the goals and wellbeing of the University community and describes the process in place to review reported incidents of misconduct. The code of conduct was developed collaboratively by students, staff and faculty and is regularly reviewed by the entire University community.

For purposes of Student Rights and Responsibilities, a student is any person registered in an undergraduate or graduate program proceeding toward a degree, a diploma or a certificate at the University of Guelph, or otherwise taking credit or non-credit courses offered by the University, or any person who was a student at the time the alleged offense occurred.

As a student you have the **RIGHT** to access the judicial system if a violation of this policy has occurred, whether that violation has occurred on or off campus, provided that the violation affects your ability to use and enjoy university facilities.

# STUDENT SERVICES

## Health Services

The medical centre is located in the J.T. Powell building, adjacent to the athletic centre. Doctor's appointments, a walk-in clinic, and allergy shots are available to all graduate students and their families. For more information, please contact Student Health Services at 824-4120, Ext. 52131.

<https://wellness.uoguelph.ca/health/>

The student bears sole responsibility for obtaining adequate medical attention in any contingency.

## Student Housing Services

### Living on Campus

Student Housing Services views residence as a place to study, to develop friendships and to become involved in university activities. A variety of housing is available including a male residence, female residences, co-educational residences, a quiet area and an apartment-style complex (our East Area residences) which accommodates students in six, eight, 10 or 12 person self-contained suites. Student Housing Services also operates several houses near the edge of the campus, where students can live with 2-6 others. Some of our graduate students tend to favour the houses, most of which are also available at times of the year when the other residences are closed, such as between semesters and during the summer months.

### Housing for graduate students

<http://housing.uoguelph.ca/our-communities/graduate-houses>

### Family Housing

Students Housing Services' Family Housing complexes are located close to the campus and feature year-round accommodation in 1 and 2-bedroom apartments, and 2-bedroom townhouses.

For further information on family housing:

<http://housing.uoguelph.ca/FH>

### Off-Campus Housing

For more information contact Kathryn Hofer, Manager, Off Campus Living

University Centre, Level 1

Phone: 519-824-4120 ext 56276

<https://www.uoguelph.ca/studentexperience/rental-living/>

### Housing in Guelph

There are several great apartments for rent in Guelph.

<https://thecannon.ca/housing/>

## Graduate Student Association

The [Graduate Student Association](#) is your official representative at the University of Guelph. All graduate students at the University of Guelph, including part-time students, are members of the association and are encouraged to participate in its events and activities. The purposes of the association are: to represent the graduate student body in all matters pertinent to its welfare; to act as a liaison between the graduate student body and faculty, the administration and the undergraduate student body; and to promote social and cultural activities. The Grad Lounge is a licensed lounge facility and common area. It is located on Level 5 of the University Centre, ext. 58117. These facilities provide a focal point for social and cultural activities of graduate students. The GSA administers the Dental Plan and sets guidelines and policies on the Health Plan for all full-time graduate students. The office for the Graduate Students' Association is beside the Graduate Student Lounge, University Center Room 524. Phone x53314 (executive) or x56685 (office of student affairs).

For a current listing of monthly meeting dates, please inquire at the GSA office. All graduate students are welcome to attend.

### **Governance**

Each year, two graduate students (one from each year) are nominated by their peers to represent the interests of the group in administrative committees. One of these representatives is invited to sit on the MFA Graduate Committee. The Graduate Committee advises on policy, curriculum, and administration of the program. The other graduate student represents graduate student interests at all SOFAM meetings.

### **Student Organization: FANG (Fine Art Network - Graduates)**

In September, one MFA student is elected to be a liaison between the Fine Art Network and the MFAs. This involves some meetings revolving around the Juried Art Show (JAS) and the NYC trip.

# FINANCIAL ASSISTANCE FROM THE UNIVERSITY OF GUELPH

*Excerpted from the Graduate Calendar*

Graduate students may expect to undertake teaching and research/ service assistantships as an integral part of their academic program. Before undertaking any kind of assistantship, however, graduate students must note that some fellowships, scholarships, and bursaries awarded by external agencies strictly limit the number of hours of service the holder may render to the university and/or limit the amount of money the holder may receive in some cases, from all sources. Students are responsible for abiding strictly by the terms of any such awards.

Financial assistance may be available to graduate students in several forms and combinations. These may include employment, research awards, scholarships and bursaries. Each of these is described briefly below. Students have the responsibility to ascertain precisely what remuneration will be received, if any, from the department or school in which they propose to register. The department or school has the responsibility to inform students about the duties they associate with that form of assistance.

When departments and schools make admission recommendations to the Office of Graduate Studies, they also decide what funding (if any) will be provided to each person selected. These funding decisions may include one or more of the following:

## **University Graduate Scholarship**

The University of Guelph provides funding that, in the Studio Art program, are awarded as an entrance award for each incoming student. Students do not apply for these awards; all eligible students may be considered for nomination by programs. Preference may be given to entering and first year students.

## **Board of Graduate Studies: Research Scholarships (BGSRS)**

The University of Guelph provides awards on a competitive basis to graduate students who have achieved at least a first-class average in the previous one-year of full-time, or equivalent, study. The award is valued at the semester rate of domestic tuition at the time of the award; they are available in selected colleges in each year. Students do not apply for these awards; departments nominate each semester and all eligible students may be considered for nomination by departments. Preference may be given to entering and first-year students.

## **Class of OAC '60 Award for Outstanding Teaching Assistant**

Undergraduate and graduate students and faculty members are encouraged to make nominations at any time, accompanied by appropriate documentation. Application forms are available in Student Financial Services. These nominations will be reviewed by the Board of Graduate Studies on March 15 each year. The Senate Awards Committee will announce the annual \$1,000 award winner each April. Nomination forms may be obtained from Student Financial Services.



# AWARDS AND SCHOLARSHIPS

Students should refer to the Graduate Calendar for details on awards and scholarships. There are numerous awards designated for travel, conference attendance and special projects.

Student Financial Services has launched a Graduate Awards Search tool on their website which will help students search for internal funding opportunities. Students can search by program level, college, travel, entrance, in-course, keyword/phrase.

The Graduate Awards Search can be found at the following link:

<http://www.uoguelph.ca/registrar/studentfinance/index.cfm?app=gawards>

Below is information on the Access Awards, External Grants, College of Arts Bursaries and SOFAM Scholarships. Up to date information regarding deadlines and details of application procedures can be found at:

<http://www.uoguelph.ca/registrar/calendars/graduate/current/gradawards/index.shtml>

All inquiries about financial aid that the University of Guelph offers should be directed to:

[awards@registrar.uoguelph.ca](mailto:awards@registrar.uoguelph.ca).

## Access Awards

Financial Need Assessment form:

<http://www.uoguelph.ca/registrar/studentfinance/index.cfm?downloads>

### **Deadline: January 10**

#### **Terms and Conditions**

To be eligible for an ACCESS AWARD, students must meet government-mandated terms under the OSOTF program. Students must:

- 1) be a Canadian citizen or permanent resident;
- 2) be an Ontario resident as defined by: lived in Ontario for at least 12 consecutive months up to the beginning of full-time post-secondary study; or the student's spouse lived in Ontario for at least 12 consecutive months up to the beginning of the current year full-time post-secondary study period; or the student's parent(s)/ stepparent(s)/legal guardian/official sponsor has lived in Ontario for at least 12 consecutive months up to the beginning of the current year full-time post-secondary study period;
- 3) demonstrate financial need as determined by the University of Guelph Needs Assessment procedures.

NOTE: many of the awards and scholarships are Access Awards, which means that you must FIRST submit a Financial Need Assessment Form before you can apply for the award.

**The annual January 10 deadline is crucial. Don't miss it.**

## Bursaries and emergency funding

[http://www.uoguelph.ca/registrar/studentfinance/index.cfm?bursaries/incourse\\_gr](http://www.uoguelph.ca/registrar/studentfinance/index.cfm?bursaries/incourse_gr)

A limited number of emergency bursaries and/or student loans are available for students who unexpectedly find themselves in difficult circumstances. Students should discuss these unexpected difficulties/costs with their advisor and graduate coordinator. If unresolved financial difficulties remain, they should then proceed to Student Financial Services. These funds are specifically designed to cover emergency/acute/unexpected/one-time-only situations requiring compassion and are not designed to cover registration and living costs associated with the normal continuation of study. (Contact: [awards@registrar.uoguelph.ca](mailto:awards@registrar.uoguelph.ca))

## From Other Sources

Listings and descriptions of external scholarships, fellowships and awards that students may hold while registered at Guelph are maintained in Student Financial Services. Students interested in external awards are urged to direct inquiries to the address listed in each description just prior to the appropriate time of application each year.

Students are also encouraged to pursue funding sources in the Office of Research:  
<http://www.uoguelph.ca/research/>

## University-Wide Awards

The following awards are open to all students in the University.

<https://www.uoguelph.ca/registrar/calendars/graduate/current/gradawards/gradawards-uwia.shtml>

### **Aboriginal Graduate Scholarship**

The Aboriginal Graduate Scholarships (\$30,000 payable over 6 semesters) were established to encourage Aboriginal (First Nations, Inuit, Métis) students to pursue graduate studies in any discipline. Students apply by February 1st by submitting the following to the Office of Graduate Studies at [mgrschol@uoguelph.ca](mailto:mgrschol@uoguelph.ca): Aboriginal Graduate Scholarship Application Form, Declaration of Aboriginal identity or affiliation, resume/CV and two letters of support from academic and/or community-based references. Selection will be based on academic excellence, critical thinking, application of knowledge and/or research potential. Students must maintain satisfactory progress for the duration of the scholarship.

Students entering or registered in any program who self-identify as Aboriginal (First Nations, Inuit, Métis) with at least a first-class (A-) average in the most recently completed two years of academic study. In-course students beyond semester level 3 as of the scholarship application deadline are ineligible to apply.

### **Brinson Partners Inc. Bursary**

This bursary assists students with financial need to continue their studies as full-time students, Brinson Partners Inc., with the aid of the Ontario government's OSOTF program, has established two bursaries of \$1500 each. Students must apply with a completed Financial Need Assessment Form to Student Financial Services by January 10. The awards will be distributed in the winter semester.

### **Class of '72 Reunion Bursaries**

To support students who wish to study full-time, but who need financial support to do so, the Class of '72: 25th Reunion Fund, with the aid of the Ontario government's OSOTF program, has established three bursaries of \$1000 to in-course students with demonstrated financial need. Students should apply to Student Financial Services with a completed Financial Need Assessment Form by January 10 for distribution in the winter.

### **Richard and Sophia Hungerford Graduate Scholarships**

The estate of Richard and Sophia Hungerford, with the aid of the Ontario government's OSOTF program, has established an endowment to support graduate students in financial need whose research interests relate to developing countries. The fund provides seven annual awards of \$5000 each. Registered or incoming graduate students with at least a cumulative 80% average in their last two years are eligible. Students are ineligible if they are beyond semester 5 at the masters level and semester 7 at the doctoral level. Recipients will be selected on the basis of financial need, academic achievement, and the quality of their intended research in developing countries. Apply to Student Financial Services by January 10 including a one-page summary of the research proposal, a completed Financial Need Assessment Form, and a letter of reference from the principal advisor. See ACCESS AWARDS.

### **U of Guelph Child Care Bursaries**

In order to provide accessible child care for students with (a) child(ren), the University of Guelph will provide up to twelve Child Care bursaries ranging from \$500 to \$2000 annually, up to a total of \$6000. These bursaries will be awarded to students supporting (a) child(ren) who demonstrate greatest financial need, to offset the costs of childcare. To be eligible, graduate students must be full-time (as defined by OSAP regulations) and Canadian citizens or permanent residents with demonstrated financial need. Apply to Student Financial Services with a completed Financial Need Assessment Form by January 10 for distribution in the Winter semester. Application Form for University of Guelph Child Care Bursaries (PDF).

### **Mary I. Whitelock Bursaries**

To support students who wish to study full-time but who need financial support to do so, the estate of Mary I. Whitelock, a friend of the University, with the aid of the Ontario government's OSOTF program, has established thirteen bursaries of \$2000 to in-course undergraduate, graduate or OAC diploma students with demonstrated financial need. Students should apply to Student Financial Services with a completed Financial Need Assessment Form by January 10 for distribution in the winter.

## **College Awards**

<http://www.uoguelph.ca/registrar/calendars/graduate/current/gradawards/gradawards-arts.shtml>

Contact: [awards@registrar.uoguelph.ca](mailto:awards@registrar.uoguelph.ca),

The following awards are open to all students at the Master's level in the College of Arts:

### **Canadian Federation of University Women Award (Studio Art)**

An annual scholarship of \$1000 will be presented to a Master of Fine Art student whose work in studio and/or art history classes is considered outstanding. Preference will be given to a practicing female artist. Applicants should submit portfolios to the Director of SOFAM by **January 15**. The award is funded by the Canadian Federation of University Women, which is an organization that assists women to obtain

higher education.

### **College of Arts Graduate Research Bursary**

This is a \$500.00 award for graduate students demonstrating financial need with costs associated with a special activity, such as research, travel, or conference attendance. (This can include supplies or exhibition costs.) This is an ACCESS award; therefore, students must submit a Needs Assessment form to Student Financial Services, and a letter outlining the importance of the proposed activity to the Chair of the College of Arts Awards Committee by **January 10th**.

### **Graduate Travel, Research and Creation Fund**

This fund is designed to help College of Arts graduate students to conduct travel, research, or creative activities directly related to the completion of their degrees. <http://www.uoguelph.ca/arts/grad-resources>

### **Lambda Foundation Scholarship in LGBT Studies**

This \$1000 scholarship has been provided to encourage research on the subject of lesbian, bisexual, gay and transgendered (LGBT) peoples. The scholarship is based upon areas of research pertaining to the history, contributions, and issues by or about LGBT peoples. Preference will be given to an applicant who is involved in the LGBT community as demonstrated by a record of volunteer activities, active civil society memberships, or as attested by a letter of recommendation from a community group, or as evidenced by related previous academic pursuits. Projects must have been completed or research proposals accepted within the past calendar year. Apply to the Dean of Arts by **December 15** including the research proposal or completed project, curriculum vitae, and any supporting letters referencing involvement in the LGBT community and/or faculty support. This scholarship may be held by a student only once.

Students enrolled in a graduate program with a thesis, a research proposal, essay, independent research project or course work programs pertaining to LGBT studies, as broadly defined by the applicant.

## **School of Fine Art and Music Awards**

<http://www.uoguelph.ca/registrar/calendars/graduate/current/gradawards/index.shtml>

The following awards are for MFA candidates in Studio Art:

### **Margaret Priest Graduate Scholarship (automatic)**

Margaret Priest, University of Guelph Professor Emerita and accomplished artist, provides this \$3000 scholarship to a student entering the Master of Fine Art program with a minimum cumulative academic standing of 80% and demonstrated exceptional studio work (drawing and architecture) as evidenced by portfolio submitted with application to the Master of Fine Art program. No application is necessary.

### **Tony Scherman Graduate Scholarship (automatic)**

Tony Scherman, Adjunct Professor of Fine Art, friend of the University and accomplished artist, provides this \$2000 scholarship to a student entering the Master of Fine Art program with a minimum cumulative academic standing of 80% and demonstrated exceptional studio work (specifically in painting) as evidenced by a portfolio submitted with application to the Master of Fine Art program. No application is necessary.

**The Shuebrook Graduate Scholarship (Students need to apply for this)**

This \$750 award was established in honour of Ron Shuebrook, Chair in the Department of Fine Art 1988 to 1993 and past Graduate Coordinator of the MFA program. Colleagues and friends, with the aid of the Ontario government's OSOTF program, have created this award to celebrate his passionate commitment and devotion to the development and well-being of the School of Fine Art and Music. Entering or continuing MFA students who have a minimum average of 80% in the previous year of undergraduate or graduate study and who submit at least ten images of their creative work are eligible. Apply to Student Financial Services by January 10 and include a completed [Needs Assessment Form](#). Submit slides to the MFA Committee of the School of Fine Art and Music.

**Year 2 MFA Studio Art Scholarship**

Students entering year 2 of the Master of Fine Art (MFA) Studio Art program with a minimum 80% average from their first year of the MFA. Preference will be given to a student who does not hold an award from SSHRC or OGS.

Selection will be based on demonstrated exceptional studio work as evaluated at end of semester critiques in April. In the event of a tie, the student with the highest cumulative average will be selected.

Application is not required

**Also of note: potential Thesis Exhibition support**

Financial Need Assessment form: <http://www.uoguelph.ca/registrar/studentfinance/index.cfm?downloads>  
Students anticipating high costs associated with their final thesis exhibition should apply for a Financial Needs Assessment. This is a general form and all graduate students with financial need must do so by the **January 10** deadline. There is not a spot on this form for studio costs, so the student should include their material and final thesis examination costs in the expenses section of the form. Once Student Financial Services has determined the student has financial need then they may award them a bursary.

# EXTERNAL AWARDS

SOFAM contact: Barbara Merrill ([bmerrill@uoguelph.ca](mailto:bmerrill@uoguelph.ca), x54671)

University of Guelph contact: [mgrschol@uoguelph.ca](mailto:mgrschol@uoguelph.ca)

The following two external awards are open to first year students only. Deadlines are quite early in the first semester. Both are generous awards. Both OGS and SSHRC require letters of reference and a well-considered statement/project description. Given that the letters of reference carry substantial weight, students should ensure that the referees know them well and can write strong letters of support.

Note: As no visual documentation of your research activity is included in the applications, the quality of the statement describing your proposed research is crucial to its success. It is highly recommended that you have an MFA faculty member review your statement. (Whenever submitting written work for review, ensure that you allow at least 2 weeks for the work to be returned.) The Learning Commons and the Graduate Student Learning Initiative (GSLI) each have staff and resources available to assist with writing-related challenges. ~~<https://learningcommons.lib.uoguelph.ca/welcome-digital-learning-commons>~~

## Ontario Graduate Scholarships (OGS)

<https://www.uoguelph.ca/graduatestudies/current/funding/scholarships/gov-fundedawards/ogs>

Award: \$15,000 (\$5,000 per semester for three consecutive semesters)

Deadline: TBA likely January (to department)

These scholarships are awarded through an annual competition. Applicants must have an overall average of at least A–, or the equivalent in **EACH** of the last two completed years of study.

**IMPORTANT:** Students must apply for OGS at the institution where they are/or plan to be registered in a Masters program. The OGS is not transferrable; it must be held at the institution in which it was awarded.

## Canada Graduate Scholarships Master’s Program (CGS-M):

### Social Science and Humanities Research Council (SSHRC)

<https://www.uoguelph.ca/graduatestudies/current/funding/scholarships/gov-fundedawards/cgsm>

Award: \$17,500

Deadline: TBA likely late November (to Department)

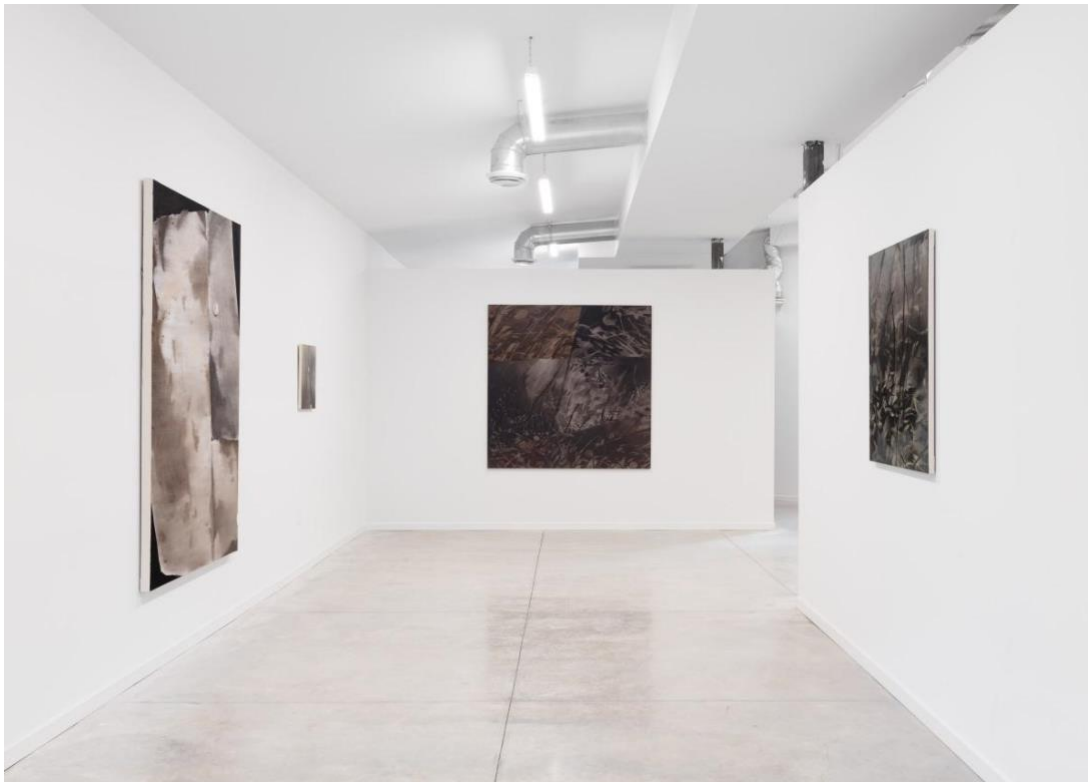
The objective of the Canada Graduate Scholarships-Master’s (CGS-M) Program is to help develop research skills and assist in the training of highly qualified personnel by supporting students who demonstrate a high standard of achievement in undergraduate and early graduate studies. The Tri-council [allocates](#) CGS-M awards to universities specifying the number of awards that each may offer to their students annually. CGS-M awards can only be offered to students pursuing graduate studies at eligible [Canadian universities](#), and **the award must be held at the university that has made the offer.**

These scholarships are awarded through an annual competition. Applicants must have an overall average of at least A–, or the equivalent in **EACH** of the last two completed years of study.

The CGS Master's program offers one-time non-renewable twelve-month awards, valued at \$17,500, and tenable only at recognized Canadian universities, to applicants who will be registered as full-time students at the master's level in a discipline supported by SSHRC.

Note: At Guelph, recipients of Tri-council Scholarships (of which SSHRC is one) automatically receive, in addition, a \$5,000 Dean's Scholarship.

Students may not hold a Graduate Tuition Scholarship at the same time as an OGS or a CGS-M.



Thompson, Michael, Thesis Exhibition, Lalani Jennings Contemporary Art, Guelph, 2022

# EMPLOYMENT

## Graduate Service Assistant (GSA)

Graduate Service Assistants in the MFA program are positions of service to the School of up to 140 hours per semester. Allocations of duties, and work schedule are determined by the student's supervisor. Typically, the services provided by GSAs fall into two categories: work that is directly related to the academic enterprise but not properly a GTA or GRA, and work that is not directly related to the academic enterprise. Examples of the former services include the preparation of academic or administrative reports and the compilation of statistics for departmental use. This work may not contribute to the student's thesis research. Examples of the latter category of services include locking/unlocking doors, cooking, cashiering, snow removal, and life-guarding. A copy of the collective agreement between the university and CUPE local 3913 Unit #1, covering GSA employment, is available for students appointed as GSAs. Students are expected to familiarize themselves with these regulations. The GSA rate of pay is established annually. Students are paid at the appropriate hourly rate set by Human Resources for the appropriate kind of work. The university provides a T4 tax information slip each year to students with GSAs. For income tax purposes, these forms document the money received through any GSA appointment(s). These slips are mailed to students in late February each year, for the previous tax year.

GSAs are subject to and protected by CUPE regulations. Protection by CUPE is covered during the entire duration of your contract agreement.

## Graduate Teaching Assistant (GTA)

Students appointed as Graduate Teaching Assistants will be asked to perform teaching-related duties. These may include preparing and conducting tutorials, laboratories and seminars; grading assignments, reports and examinations, and performing other related duties. Students may hold a GTA in a department in which they are not registered. A copy of the collective agreement between the university and CUPE local 3913 Unit #1, covering GTA employment, is available for students appointed as GTAs. Students are expected to familiarize themselves with these regulations. The GTA rate of pay is established annually. The university provides T4 and T4A tax information slips each year to students with GTAs. These forms document the appropriate taxable portions of GTA funding. These slips are mailed to students in late February each year, for the previous tax year.

In the case of our MFA program, these teaching assistantships are directed towards instructing in our first-year program: Foundation Studio and Core Studio.

The two Teaching Practicum and related seminars are designed to combine pedagogical theory and practical experience as they relate to the teaching of studio art. The University of Guelph is committed to the promotion of effective teaching in secondary and post-secondary education, and as such, the teaching focus in the MFA program is a response to the need for qualified art educators.

## Responsibilities of GSAs, GTAs and Supervisors

It is the responsibility of the faculty supervisor and the GTA/GSA to meet no later than 10 days after the commencement of the student's employment. At this meeting, the supervisor will describe the work to be done, giving details and the scheduling of assignments and estimated hours of work and the student will have the opportunity to discuss this information with his/her supervisor. The results of this discussion



shall be placed in the Assignment of Work form (available from the SOFAM office) and signed by the student and supervisor. It is understood that assigned work and/or priorities may change during the student's employment and that adjustments to the assigned work may be required.

GTA/GSA positions normally require an average of 11-12 hours per week over the academic semester (a total of 140 hours per academic semester). All assigned work of a GTA/GSA shall be included in the calculation of the employee's required hours. Teaching related duties may include, but are not necessarily limited to: preparing and conducting tutorials, laboratories and seminars; grading assignments, reports and examinations; supervising field trips; class leadership; consultation/office hours; employment-related orientation and training; and provision of other academic support and assistance. For further details, please consult the CUPE Collective Agreement.

Faculty supervisors should factor in that the work assignment of each GTA/GSA will include a certain number of hours for invigilating mid-term and final exams. This invigilating time will be arranged directly with graduate students by the Administrative Assistant, Nicola Ferguson, and the total number of hours assigned to each GTA/GSA will show on the Work Assignment form. Please note that some duties may be scheduled in the evening.

### **Performance Evaluations of GTAs and GSAs**

Regulations concerning performance evaluation of Graduate Teaching Assistants is contained in the Collective Agreement for CUPE Local 3913, Unit #1. Following are the main points covered by this agreement:

- Evaluation of the performance of a GTA or GSA is to be treated as confidential information between the employee and the University.
- The results of an evaluation of performance are not to be used for the purpose of denying continuation in the academic program in which she/he is currently registered.
- Student evaluations as conducted by the University may be added to an employee's file; however, an employee's work performance will not be applied in any form against his/her academic pursuits in the University except with the written request of that employee.

### **Posting of GTA and GSA Positions**

GSA and GTA postings are governed by the Collective Agreement for CUPE local 3913, Unit #1. All work assignments (i.e., Graduate Teaching Assistantships and Graduate Service Assistantships) will be posted for a minimum of 10 business days and MUST be applied for.

### **Graduate Research Assistant (GRA)**

Graduate students may be supported through research grants received by faculty members from external agencies or governments. The student's research must contribute to the research of the faculty member under whose direction it is conducted. It must be used in the preparation of the student's thesis. The dollar value of GRA stipends is based on the external granting agencies' guidelines on support of graduate students through research operating grants. GRA positions need to be approved by the department chair or school director, on the recommendation of the advisor.

Individual opportunities may also be established between students and faculty members without research funding. This is most common as a studio assistant to a particular faculty member for short periods

only. The Faculty of Graduate Studies recommends a wage standard to begin at \$25.00 per hour.

## Work Study Positions

The university hires graduate and undergraduate students for both temporary and semester work in a variety of positions. Eligibility requires students to file a Needs Assessment Form with Student Financial Services. These positions range greatly in their requirements. It is understood that assigned work and/or priorities may change during the student's employment and that adjustments to the assigned work may be required. Information on the work study program can be found here:

<https://www.uoguelph.ca/registrar/studentfinance/ws/index>

## APPENDIX 1: GRADUATE STUDIO ASSIGNMENTS F24/W25

<b>Studio</b>	<b>Student</b>
Blackwood Hall - main floor Studio # 1	Stephanie Fortin
Blackwood Hall - main floor Studio # 2	Eunice Luk
Blackwood Hall - main floor Studio # 3	Aubin Kwon
Blackwood Hall - main floor Studio # 4 (closest to back door)	Morgan Possberg
Blackwood Hall - second floor Studio # 5	Celeste Cares
Blackwood Hall - second floor Studio # 6	<i>FREE</i>
Blackwood Hall - second floor Studio # 7	Haylee Fortin
Blackwood Hall - second floor Studio # 8	Clea Christakos-Gee
Old Fire Hall, Studio # 1	Tayler Buss
Old Fire Hall. Studio # 2	Hillary Matt
Old Fire Hall. Studio # 3	Bahar Enshaien
Alexander 281	Vida Beyer
Alexander 283	Cindy Hill
Alexander 356 a	Roda Medhat
Alexander 356 b	Isabelle Kuzio
Alexander 366	Natasha Verbeke

## APPENDIX 2: MFA MENTORING ARRANGEMENTS

In a tradition of friendship and support we ask returning students to be mentors to assigned incoming graduate students. Their experience and familiarity with the University of Guelph makes them well suited to answer any minor questions that incoming grads may have.

<b>Incoming Student</b>	<b>2<sup>nd</sup> year mentor</b>
Taylor Buss tbuss@uoguelph.ca	Hillary Matt hmatt@uoguelph.ca
Celeste Cares ccares@uoguelph.ca	Natasha Verbeke nverbeke@uoguelph.ca
Clea Gee-Christakos cchrista@uoguelph.ca	Bahar Enshaeian benshaei@uoguelph.ca
Isabelle Kuzio ikuzio@uoguelph.ca	Haylee Fortin hfortin@uoguelph.ca
Aubin Kwon akwon@uoguelph.ca	Vida Beyer vbeyer@uoguelph.ca
Eunice Luk Eluk01@uoguelph.ca	Stephanie Fortin fortin@uoguelph.ca
Roda Medhat medhatr@uoguelph.ca	Cindy Hill chill16@uoguelph.ca
Morgan Possberg mpossber@uoguelph.ca	Cindy Hill chill16@uoguelph.ca

## APPENDIX 3: FACULTY DESCRIPTIONS

### Faculty in Art History

The Art History faculty in the School of Fine Art and Music are an important resource for graduate students, support their interest in historic and contemporary art, as well as art theory and criticism.

**Dr. Amanda Boetzkes** is a Professor of Contemporary Art History and Theory at the University of Guelph. Her research and publications focus on the intersection of visual and aesthetic practices with the biological sciences (particularly ecology and neurology). Her first book, *The Ethics of Earth Art* (University of Minnesota Press, 2010), considers the development of the earth art movement, focusing on how ecology transitioned from a scientific discourse to a domain of ethical and aesthetic concern. She is co-editor of *Heidegger and the Work of Art History* (Ashgate Press, 2014). Her forthcoming book, *Contemporary Art and the Drive to Waste* (MIT Press, 2019) examines the interplay between the aesthetics of contemporary art, global systems of energy-use, and the life cycle of garbage. Her upcoming project, *Ecologicity: Vision and Art for A World to Come* analyzes the aesthetic and perceptual dimensions of imagining the ecological condition. Other areas of research and publication include: currency, economic exchange and the concept of value; theories of consciousness and perception, specifically ecological perception and neuroplasticity; art and visual culture that problematizes the ontological and political status of animal species; phenomenology and art historiography; art of the American counterculture; landscape art and aesthetics from the 18th century to the present.

**Dr. Susan Douglas** teaches Art Theory and Criticism, and Modern and Contemporary Art. She has a PhD in Art History from Concordia University and until her appointment to the faculty in 1998, was engaged in postdoctoral research at Columbia University. She is also a practicing art critic and curator. Her articles have appeared in *Canadian Art*, *Public*, *Parachute*, *Art News*, and other journals. From 1991 to 1998, she taught at Concordia University and the University of Ottawa. Both her research in art history and her critical practice examine the concepts and practices of contemporary art in Canada, the United States and South America. Susan's recent critical activities include the on-line group show "MOBLOG: ENTER" <http://www.mobilelog.ca>; invited lectures on contemporary art at renowned universities in Argentina.

**Dr. Sally Hickson** is Associate Professor of art history at the University of Guelph. Her work explores Renaissance courtly culture, secular imagery, patronage studies, the history of collections, constructions of gender and identity in early modern visual culture and the history of books and printing. She teaches a university field school on the art and architecture of Venice, and has been awarded the H.P. Krauss Fellowship in early books and manuscripts at the Beinecke Library at Yale University (2009), attended the Kress-sponsored Sumer Institute in Technical Art History at Yale (2012) and won the Natalie Zemon Davis Award from the *Journal Renaissance and Reformation* (2010). An award-winning lecturer, she has twice been among the university's top nominees for the opportunity to deliver the prestigious 'last lecture' to graduating students. She is the author of *Women, Art and Architectural Patronage in Renaissance Mantua: Matrons, Mystics and Monasteries* (Ashgate 2012, paperback released by Routledge 2016), and the co-editor of (with Dr. Sharon Gregory), as well as contributor to, *Inganno -- The Art of Deception* (Ashgate, 2012; paperback released by Routledge 2018). She has also contributed essays to the anthologies *Donne Gonzaga a Corte* (Bulzoni, 2017), *Friendship and Sociability in Premodern Europe: Contexts, Concepts, and Expressions* (University of Toronto Press, 2015), *Marriage in Premodern*

*Europe: Italy and Beyond* (University of Toronto Press, 2012) and *Isabella d'Este, la Prima Donna del Rinascimento* (Mantua: 2001). She is currently working on a book about Duke Federico II Gonzaga as prince and patron of Mantua, and another book to be called *The Visible Thread: Texts, Textiles and Renaissance Women*. She has contributed articles to the journals *Arte Lombarda*, *Civiltà Mantovana*, *Art History*, and *Renaissance & Reformation* and, from 2010 - 2013, was President of the Universities Art Association of Canada (UAAC).

**Dr. Dominic Marner** is Associate Professor of Medieval Art and Architecture. His fields of study include Medieval European art and architecture, Museum Studies, Visual literacy and Colonialism and art. After having completed his Ph.D. in the School of World Art Studies at the University of East Anglia, UK he went on to teaching positions at the University of Edinburgh and University College Dublin. He held postdoctoral fellowships at the University of East Anglia, Trinity College Dublin and the University of Cambridge. He has received grants and fellowships from the Social Science and Humanities Research Council, the Getty Trust and the British Academy. Professor Marner published his book on St Cuthbert in 2000 and is presently working on a book on the scriptorium at Durham in the late-12th century. His other publications span medieval art while his most recent (2006) deal with the National Portrait Gallery in Kenya: "Joy Adamson, the Peoples of Kenya and the Desire for Eden" and museum publications from around the world: "Museum Publications: history, bibliography, iconography".

**Dr. Christina Smylitopoulos** is Associate Professor of art history in SOFAM and is a specialist in British art of the long eighteenth century. She earned her PhD at McGill University, where she won the Arts Insight Dissertation Award. Her dissertation considered eighteenth-century British graphic satire and the British colonial project in India. Prior to her position at Guelph, Dr Smylitopoulos was a Postdoctoral Research Associate at the Yale Center for British Art, a Social Science and Humanities Research Council of Canada Doctoral Fellow and a Paul Mellon Centre for Studies in British Art Junior Fellow. She has received research grants from, among others, the SSHRC Insight Development program, the Huntington Library, the Swann Foundation for Caricature and Cartoon (Library of Congress), and the Houghton Library at Harvard University. Her essays have appeared in *Revue d'art canadienne/Canadian Art Review (RACAR)*; *The British Art Journal*, *Eighteenth-Century Life*, and *Word and Image in the Long Eighteenth Century: An Interdisciplinary Dialogue*; she has reviewed for *Oxford Art Journal*, *RACAR*, *The Historian*, and *caa.reviews*. She has an essay in L. Hannan and P.J. Corfield (eds), *Hats Off, Gentlemen: The Changing Arts of Communication in the Eighteenth Century* (Les Éditions Honoré Champion, 2016) and an edited collection *Agents of Space: Eighteenth-Century Art, Architecture, and Visual Culture* (CSP, 2016). She is currently working on a book about the publisher, print and book seller Thomas Tegg's early nineteenth-century intervention in British graphic satire. An award-winning teacher (College of Arts; Teaching Excellence Award, 2014-2015), Dr. Smylitopoulos delivers graduate and undergraduate courses on art and architecture of the long eighteenth century (1680s-1830s) and art historiography.

## Faculty from the College of Arts

**Dr. Daniel O’Quinn**, PhD York, Professor in SETS. Research interests: British literature 1750-1850; colonial and early American literature; selected topics in the history of sexuality, coloniality, race and governmentality; aesthetics and political theory. Published articles include *ELH*, *Nineteenth Century Contexts*, *Studies in Romanticism*, *European Romantic Review*, and *Open Letter* an entries in the *Encyclopedia of Contemporary Literary Theory*.

**Dr. Jennifer Schacker**, received her M.A. and Ph.D. from the Folklore Institute at Indiana University, Bloomington, and her B.A. Hons. from McGill University. Her work has drawn on her training as a folklorist and literary scholar, and engages with developments in several related but distinct disciplines: folklore, anthropology, children's literature, and fairy-tale studies. With longstanding interest in the histories of handknitting, spinning, and needlecraft, and drawing on her training in ethnographic methods and material culture theory, Schacker has been involved in the study of contemporary craft/DIY movements -- with a special emphasis on the role of digital technologies and social networking in modern quilting. Her fascination with both narrative and material cultures is reflected in her current work on subcultural uses sewing, costume, and performance.

## Associated and Special Graduate Faculty

(these faculty may serve as co-advisor or committee member)

Note on Associated and Special Graduate Faculty:

<https://calendar.uoguelph.ca/graduate-calendar/administration-faculty/faculty-graduate-studies/>

Members of associated graduate faculty are appointed from among other than faculty members of the university on the recommendation of the department chair or director of a school. Membership is contingent upon continuing participation in the graduate program of the university and is subject to review. Associated graduate faculty may participate as co-advisors, serve on advisory committees, participate in graduate examinations and teach graduate courses. Individuals appointed by the university to teach a graduate course on a limited basis, serve as co-advisors, serve on examining committees or are appointed to an advisory committee for a limited time are designated as special graduate faculty. The term of appointment is defined at the time of appointment.

## APPENDIX 4: FACILITIES AND EQUIPMENT

### Photography

#### The facilities include:

- A digital MAC lab with multiple networked workstations equipped with AODBE CC.
- 2 Flatbed Epson scanners
- An Imacon scanner available only when the Technician is present 9am – 5pm Monday - Friday
- Large format digital printing. When pre-arranged with the Photography Technician.
- A gang B&W darkroom that can accommodate printing of 35mm – 4”x 5” negatives. Mural printing is accommodated – but not supported by the Photo Technician.
- A graphic arts darkroom for special projects such as dyes & toners, non-silver and historic processes, and any specialty work.
- A prep room with a 28 X 34 dry mounting press, print dryer and workspace.
- A lighting studio with tungsten lighting and strobe equipment

#### Darkrooms:

Darkrooms are available by reservation only.

- 9:15 am to 4:45 pm Monday – Friday (after hour access is available when Monitors are scheduled ~ 5pm- 9:45pm)
- Saturday (10:15am – 4:45pm) and Sunday (12:15pm – 4:45pm) when Monitors are scheduled

Proper training on equipment by U of G staff is required.

There is no lab fee charged for limited use. It is presumed that grads will be providing all their own consumables (film, paper, chemistry, etc.).

If graduate students work regularly in the darkroom, a lab fee based on their project needs can be worked out directly with the photo technician and Susan Dobson (sdobson@uoguelph.ca) the Area Coordinator.

#### Equipment

All equipment must be signed out with the photo technician on an overnight basis, returned the next day. Equipment can be reserved in advance.

- The lighting studio has a Tungsten lighting system and Strobe packs and heads.
- Portable strobe and tungsten lighting kits are available for sign-out.
- Cameras and accessories include:  
DSLR cameras, studio and field 4X5 cameras, medium format and 35 mm film cameras. Filters, flashes, light meters, tripods, and various other camera accessories are also available.



## Printmaking

### Screen Printing:

- One Arm Squeegee Screen Printing Table with Vacuum - 35" x 45"
- 6 Screen Printing Tables
- 22" x 28" and 29" x 38" 230 mesh Screens with aluminum frames (approximately 200)
- Squeegees assorted lengths
- 2 Backlit Washout Booths with 1200 psi Electric Pressure Washer

### Lithography:

- 1 Charles Brand Litho Press - Bed size: 30" x 50"
- 1 Praga Litho Press - Bed size: 30" x 48"
- 1 Small Litho Press - Bed size: 23" x 31"
- Yellow and Gray Litho Stones assorted sizes (approximately 70)
- 4 Marble Litho Stones: 30" x 40"
- Leather and Rubber Rollers assorted sizes
- 4 Aluminum Plate Beds (largest 24" x 36")
- Graining Sink and Levigators
- Hydraulic Lift

### Intaglio:

- 1 Takach Combination Etching/Relief Press - Bed size 42" x 84"
- 1 Praga Etching Press – Bed size: 32" x 58"
- 1 Charles Brand Etching Press - Bed size: 24" x 46"
- 1 Charles Brand Etching Press - Bed size: 18" x 36"
- Rosin Box
- Plate Cutter
- Rubber Rollers assorted sizes
- Large Stainless Steel Paper Soaking Sink
- Homosote boards for stacking and flattening prints

### Relief:

- 1 Motorized Relief Press - Bed size 27" x 48"
- 1 Manual Relief Press - Bed size 27" x 48"
- Rubber Rollers and Hand Brayers
- Japanese Carving Tool Sets (approximately 50)

### Other (General):

- NUARC MSP 3140 Multi Spectrum Vacuum Frame Exposure Unit
- 5 Paper Drying Racks
- 4 Light Tables
- 6 Paper Drawers

## Experimental Studio

### **Computer lab:**

- 18 iMac computers, i7, 4GB GPU, P3 colour monitors, macOS Ventura
- Logic Pro X
- Davinci Resolve
- BlackMagic Design Fusion
- Affinity Photo, Designer, Publisher
- Glyphs font design software
- Pages, Keynote and Numbers
- Microsoft Office
- Handbrake
- Maya
- MudBox
- Blender
- Fusion 360
- OpenToonz
- Krita
- SketchBook
- Quixel
- Unreal
- Meshlab

### **Animation Studio / Recording Booth:**

- iMac
- Dragonframe animation software
- Canon 7D
- Animation stand
- 2 Lowel LED lights
- mic stands
- room is darkened and somewhat sound isolated

### **Video and photography Production Equipment**

- Canon 70d cameras (21MP and 1080p video) (8)
- Blackmagic Design Pock Cinema camera, 6k
- HVX200 HD Video Camera w/ 64 GB memory (720p)
- Canon 5D Mark II
- Canon 7D Mark II
- Canon 24mm EF-S lens (6)
- Canon 40mm EF lens (2)
- Canon 50mm EF 1.4 lens
- Canon 60mm EF-S 2.8 Macro lens
- Canon 24-85mm L 4 USM series lens
- tripods (7)
- DJI RS3 Pro Gimbal
- Portable Westcott L60 LED lighting kit with battery packs

- Fig Rig stabilizers (2)
- monopod
- Grip arm
- Lowel Tota Halogen Light Kits (2)
- Fluorescent soft boxes, 1000 watts each, (2)
- Reflector kits (4)
- Green screen, white, grey, black backdrops, 12 ft wide
- Green screen, white, grey, black backdrops, 4 ft wide
- ColorChecker Passport, ColorChecker Video

### **Installation and Presentation**

- Samsung HDTVs 40", with built in media player (4)
- Samsung HDTVs, 22", with built in media player (2)
- 27" Sony WEGA monitors (2)
- SD analogue TVs (8)
- Media players (8)
- iPod touch (8)
- speakers
- stereo amplifiers
- iPads (10)
- iPod nanos (2)
- Large format projectors (3)
- mini projector (1)
- MacMini 2014 (10)

### **Graphics**

- Epson Perfection V500 document and film scanner (2)
- Epson Perfection Photo XL10000 scanner (2)
- Epson R3000 professional printer, up to 13" wide
- Intuos stylus tablets (10)

### **Audio**

- iPod Touches
- Shure MV88+ audio for iPod and computer recording (4)
- Audio Technica AT4040 condenser mic
- Sennheiser ME66 shotgun mic with boom pole
- Sennheiser Wireless lapel mics x2
- Sound Devices 702 audio recorder
- Rode XY stereo condenser mic
- Sound Ideas professional sound effects library (40 CDs)

## Sculpture

### Woodshop

- Bandsaw
- Table saw
- Miter saw
- Belt sander
- Planer
- Drill press
- Spindle sander
- Router table
- Track saw
- Trim routers
- Plunge router
- Jigsaw
- Circular saws
- Multitool
- Random orbital sanders
- Hand drills and impact drivers
- Biscuit joiner
- Air tools: Brad nailers, die grinders, sanders

### Metals Shop

- Mig and TIG welders, Oxy acetylene torches
- Plasma cutting
- Miter saw
- Drill press
- Hand Grinders
- Bench grinder
- Sandblaster
- Bar and rods benders
- Pipe bender
- Brakes

### Other Tools

- Sewing machines
- Ultimaker 2+ 3D printers
- Plotter
- Clay room and casting equipment

## DMS

### Computers

- 3x PowerMac G5s, dual processor
- 1x Xserve RAID with gigabit fibre channel

- 2x 30" Apple Cinema Displays
- 4x 23" Apple Cinema Displays
- 2x 20" Apple Cinema Displays
- 6x 160 GB LaCie Triple Extreme firewire drives
- Epson R800 printer
- Epson Photo scanner

### **Cameras & production/postproduction equipment**

- 3x Sony DSR-Z1U, HDV cameras
- 1x Sony DSR450WS, 16:9 DVCam camera
- 1x Sony PD170, DVCam camera
- 1x Sony PDX10, DVCam camera
- 4x Sony HRV-V1U, miniDV/HDV video decks
- Sennheiser Shotgun mic, w/ ME66 capsule and boom pole
- 2x Sennheiser wireless lav mics, EW112
- 2x Manfrotto tripods
- 1x Manfrotto tripod for DSR450WS
- 1x Fig Rig camera stabiliser
- 2x Firestore 80GB video hard drives
- 1x Lowell Light kit
- MacKie Mixing board with Digital I/O
- M-Audio Trigger Finger midi device M-Audio keyboard midi device
- Sony HD television

### **Software**

- Final Cut Studio 6 (Final Cut Pro, DVD Studio Pro, Soundtrack, Motion)
- Logic 7
- Adobe Photoshop CS2, Adobe Illustrator CS
- Dreamweaver MX, Flash MX
- Freehand MX

### **Other**

- 1x Christie WXGA HD video projector (2000 lumens)
- 1x Christie XGA video projector (3000 lumens)
- Sony Stereo Amp w/ 5.1 surround

## Interdisciplinary Design Lab

The Interdisciplinary Design Lab is a cutting-edge solution center located in 368A Alexander Hall. The facility is a unique place where artists can consult with an engineer on their work. The design resources are quite comprehensive. They include a number of design software packages, 3D scanning equipment, multiple 3D printing technologies, laser cutter, CNC routers, haptic carving tools, drawing tablets, virtual reality setups, and many other devices. The space offers an opportunity for artists, scientists, engineers, architects, and entrepreneurs to interact, and cross pollinate ideas.

## Digital Media Lab

### Software

2x iMacs with:

- Adobe CC
- Macromedia – Flash, Director, Dreamweaver
- DaVinci Resolve
- Fusion 360

2x iMacs with:

- Affinity
- Macromedia – Flash, Director, Dreamweaver
- DaVinci Resolve
- Fusion 360

### Printers

- Canon iPF680 (24" - 5 colour inkjet)
- Canon 4100S (44" - various media available)

### Scanners

- Epson Perfection 4870 (x2)
- Slide/ Negative Scanner

### Laser Cutter

- Dremel LC40 – 12"x20" max sheet size

### Other

- 44" paper Cutter

# APPENDIX 5: GRADUATE DEGREE PROGRAM FORM



OFFICE of GRADUATE & POSTDOCTORAL STUDIES

## Degree Program GryphForm

Verify Student Information			
<b>Given Name:</b>	<i>Your Given Name</i>	<b>Middle name:</b>	
<b>Student ID:</b>	1259959	<b>Academic Programs:</b>	MFA.SART
<b>Department:</b>	Fine Art & Music	<b>College:</b>	ARTS
<b>Family Name:</b>	<i>Your Family Name</i>	<b>Academic Program Description:</b>	MFA, Studio Art
<b>Primary Advisor:</b>	<i>Your Primary Advisor's Name</i>	<b>Class Level:</b>	2.0
<b>Graduate Program Assistant:</b>	Barbara Merrill	<b>Intended Load:</b>	Full-Time
<b>Graduate Program Coordinator:</b>	<i>The Graduate Coordinator's Name</i>	<b>E-mail:</b>	<i>Advisor's Email</i>
		<b>E-mail:</b>	bmerill@uoguelph.ca
		<b>E-mail:</b>	<i>Coordinator's Email</i>

### Degree Program Requirements (Faculty Advisor Use)

The student can complete the prescribed course section, and it is expected that the Primary advisor in consultation with the student (preferably while meeting with the student) adjust the additional/ancillary courses (if applicable)

**Graduate Degree program type:** Thesis based

**Type of Submission:** First Submission

**Will any of these courses be "Exempt" or completed using "Advance Standing/Transfer Credit"?**

Yes  No

**Minimum Credit Value & Policies:** Please note that the minimum total credit load for prescribed courses for a Master's degree by course work/ major research paper = 3.5 credits (OCGS by-laws permit a maximum of 1/3 of the credits from senior undergraduate courses). A Master's degree by thesis = 1.5 credits (graduate courses only). Minimum credit load for DVSc program = 2.5 credits (graduate courses only). Some courses may have higher requirements in the Graduate Calendar for specific programs. Undergraduate courses taken in graduate programs must be in addition to the minimum credit requirements shown above. If courses taken prior to entry to the graduate program are being recommended for transfer credits, an Application for Transfer Credits form must be submitted to the Office of Graduate Studies for approval. Please keep in mind that every course taken while registered in a graduate program will be part of the graduate record and will be calculated in the GPA (average) with exception to those requested as [Credit/No Credit](#). Students may not complete more than half of the prescribed course requirements outside of the University of Guelph graduate program, whether through Letter of Permission, the Ontario Visiting Graduate Student program, or advanced standing credit or transfer procedures, and must meet the minimum duration of the program into which they have been accepted.

#### Prescribed Courses:

The 'prescribed courses' are those defined as the standard program required courses, found in the [graduate calendar](#). PhD students without course requirements should list UNIV\*7500 (Research) as the their prescribed courses.

Course Code	Course Title	Credit Value
FINA*6510	Introduction to Graduate Studio	1.5
FINA*6515	MFA Studio	1.5
FINA*6530	MFA Teaching Practicum	1.5
FINA*6531	MFA Teaching Practicum II	0.5
FINA*6540	MFA Seminar I	0.5
FINA*6545	MFA Seminar II	0.5
FINA*6551	Seminar in Art Theory and Criticism I	0.5
FINA*6610	MFA Studio II	1.5
FINA*6615	MFA Studio III	1.5
FINA*6640	MFA Seminar III	0.5
FINA*6641	MFA Seminar IV	0.5
FINA*6652	Individual Study in Art Theory and Criticism	0.5

#### Additional/Ancillary Courses:

In addition to the 'prescribed courses' listed above, the candidate may undertake to achieve satisfactory standings in additional courses supportive of the special discipline. These courses may be at either the undergraduate or the graduate level. The standings obtained in them will be included in the student's overall average grade. It is understood that passing grades (minimum 65%) will be required in all additional courses. Please list additional courses below. It is understood, that such additional courses are an integral part of the student's program, research, or required for their success.

Course Code	Course Title	Credit Value
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#### Extra Courses:

In addition to the 'prescribed' and 'additional/ancillary' courses, students may take 'extra' courses, that will not be used towards their individual program requirements, which should not be listed on this form. Graduate students may elect to take up to 1.00 credits (typically equal to two, one-semester courses) on the [credit/no credit grading option](#) in each degree. The Credit/No Credit request is submitted to the Office of the Registrar, which is sent to the department for approval to ensure those courses are not listed in the above Prescribed/Additional/Ancillary course requirements for their program.

## Graduate Forms (GryphForms)

Electronic forms for Graduate Students can be found on the OGPS (Office of Graduate & Postdoctoral Studies) GryphForms portal. The following forms are initiated by the student at various times during their studies. Students must complete these forms in a timely manner:

### **Graduate Records Forms:**

- Advisory Committee GryphForm
- Degree Program GryphForm
- Plan of Study GryphForm
- Leave of Absence/Withdrawal/Academic Break Application GryphForm
- Progress Report GryphForm

Forms can be found here:

<https://graduatestudies.uoguelph.ca/current/forms>

A guide to using GryphForms can be found here:

<https://graduatestudies.uoguelph.ca/current/gryphformsstudentguide>



## APPENDIX 6: MFA PROGRAM TIMELINE AND CHECKLIST

Review this list every semester to ensure that you don't miss important deadlines, that you meet your administrative responsibilities (register every semester!) and are on track vis-à-vis the development of your thesis and support paper.

### Semester 1, (Fall, Year 1)

- MFA exhibition, Zavitz Gallery: first week of classes
- *Assignment of Work Form*: meet with your GSA/ GTA supervisor to complete this form and return it to Barbara Merrill, Zavitz office by the 3rd week of classes.
- Schedule studio visits with faculty to determine best fit for your Advisory Committee.
- Inform MFA Coordinator of your ranked selection.
- Begin reading for thesis support paper (completing an annotated bibliography is recommended)
- OGS and SSHRC deadlines (internal: TBA)
- Register for 2nd semester (online).

### Semester 2, (Winter, Year 1)

- *Assignment of Work Form*: meet with your GSA/ GTA supervisor to complete this form and return it to Barbara Merrill, Zavitz office by the 3rd week of classes.
- *Advisory Committee Appointment Form* – Due by 3rd week of 2nd semester (this lists your Advisor (Committee Chair), as well as two additional committee members, and is signed by the Committee Chair, the Grad Coordinator and you). You must sign both sides of the form.
- *Graduate Degree Program Form* – due by 3rd week of 2nd semester (this form lays out your degree program, classes, and any additional courses you elect to take. It represents a contract between you and the university program. Any changes require a revised form to be filled out. Signed by your Committee Chair, the Grad Coordinator, and you). Example provided in following pages.
- Continue research for thesis support paper. Take good notes and include bibliographic information (so you don't have to search for it later). By the end of this semester, you should have a solid direction mapped out for your studio practice and supporting research.
- INFORM the MFA Coordinator of your plans for summer (either to register or to apply for a Leave of Absence (LOA)).
- Then, either register (online) or complete the LOA form.

### **Summer semester (year 1)**

- The Summer semester is to be used for intensive research. Only students who have been granted a Leave of Absence by the Office of Graduate Studies are eligible to opt out of this semester.
- Aim to complete by the end of the summer a first draft of your support paper, and a full annotated bibliography.
- Register for fall semester (online)

### **Semester 3, (Fall, Year 2)**

- MFA exhibition, Zavitz Gallery, first week of classes
- *Assignment of Work Form*: meet with your GSA/ GTA supervisor to complete this form and return it to Barbara Merrill, Zavitz office by the 3rd week of classes.
- First draft of Thesis support paper to be presented to Advisory Committee by Christmas at the very latest (if you intend on defending at the end of April)
- Studio work should be proceeding apace.
- Determine Thesis examination schedule with your Advisor and Grad Coordinator.
- Register for Winter semester (online)

### **Semester 4, (Winter, Year 2)**

- *Assignment of Work Form*: meet with your GSA/ GTA supervisor to complete this form and return it to Barbara Merrill, Zavitz office by the 3rd week of classes.
- If aiming to defend at end of this semester, see Thesis Examination Checklist, next page.
- If defending in the summer or the beginning of the Fall semester:
  - register for summer. (You cannot go on Hiatus Leave if you plan to defend at the end of the summer. You must be registered in the semester in which you defend. If you are claiming a rebate, you must be registered in the semester prior.
  - supporting paper should be at near-to-final draft state (faculty are on research leave during the summer so turnaround time on drafts will be considerably slower.)

### **Summer, Year 2**

- Students may enroll in a Year 2 Summer Semester **only** with the permission/recommendation of the MFA Committee.
- Follow all recommendations in “Semester 4”, above.
- See Thesis Examination Checklist (next page) for Graduation requirements.
- If defending in the first week of September, you must register for the Fall semester. It may be possible to schedule your defense to occur before the last date for receiving a full tuition rebate. You may consult with Barb Merrill about these dates, but registration and withdrawal are the student’s responsibility.

## APPENDIX 7: MFA THESIS EXAMINATION CHECKLIST

### 6 months before expected examination:

- Consult with your Advisor and the Grad Coordinator to determine when to best schedule your final defense.
- Make regular appointments (2-week intervals work well) with a writing specialist in the Learning Commons to work on your paper.

### 3 months prior to anticipated examination:

- Present a well-developed second or third draft to your advisory committee.
- An External Examiner will be selected by the Graduate Coordinator in consultation with your Advisor.

### 1 month prior to anticipated examination:

- *Examination Request Form* - requested by MFA Coordinator on your behalf,
  - Provide your Thesis exhibition title, the confirmed date, time and location of exam, and the name and address of the external examiner.
- (On this form, your Committee indicates if they feel that your exam should proceed, and what level of revisions are recommended for your support paper. It is expected that your studio work and supporting paper should **both be fully ready**, with only minor copy-edit revisions necessary in the paper, to proceed to examination.)

### 2 weeks prior to examination:

- A final version of your supporting paper must be approved by your Advisor, committee members and writing advisor (use the Learning Commons for help with your writing if you don't have a writing advisor – appointments must usually be booked at least 1 month in advance.)

### 1 week prior: Hard copies of your support paper must be in the hands of:

- **The External Examiner** (the address can be found on the Examination Request Form.) **ALLOW TIME FOR MAILING OR COURIER.** It is recommended that you email a PDF copy of your thesis to the external as well.
- **Your advisory committee**
- A PDF copy of your supporting paper sent to all SART faculty by email.

### After the Thesis Examination:

*If the examination IS successful:*

- Return all University of Guelph keys to Barbara Merrill in the main office.
- The Report of the Thesis Examination Committee will be returned by the Graduate Program Assistant to the Office of Graduate Studies once your keys are handed in.
- Submit your Early Completion Rebate Application to the Office of Graduate Studies (if you are defending at the beginning of Summer semester)

*If the examination IS NOT successful:*

- Note: Both your thesis exhibition and your support paper must pass the examination: if either one is unacceptable, the Examination Committee may fail you. The Examination Committee also may recommend that your support paper be revised and resubmitted within a set period before granting a full pass on the examination. (This option may avoid the need to schedule a second examination.)
- In this event, you may request to schedule a second examination, after consulting with your Advisory Committee and the MFA Coordinator. You need not wait until the next semester, but it is advisable to not wait any more than six months.

**Due four weeks after your examination:**

- Deposit an official electronic copy (PDF) of your support paper (complete with revisions, if required) and complete documentation of your thesis exhibition to the Graduate Program Assistant, Barbara Merrill.

This includes:

- an electronic copy (revised, if necessary) of your support paper, including colour images properly formatted for binding.
- 2 high quality digital images for inclusion on the MFA website or for printing if required (JPEG with a minimum of 2400px in the largest dimension)

If you have defended in April or early May: then you must clear out your studio within one month of your defense and request an inspection from the graduate coordinator so that your deposit may be refunded. (You may not continue to use the studio after you graduate.)

# UNIVERSITY DIRECTORY

General info: 519-824-4120

<b>FACULTY</b>				
Z=Zavitz Hall, A=Alexander, J = Johnston Hall, M=MacKinnon				
PEARCE, Martin	Studio Art	pearcem@uoguelph.ca	56930	276A
BORSATO, Diane	Studio Art	dborsato@uoguelph.ca	56851	374A
DOBSON, Susan	Studio Art	sdobson@uoguelph.ca	56112	409Z
ENRIGHT, Robert	Studio Art	renright@uoguelph.ca	53012	309Z
GIROUX, Christian	Studio Art	cgiroux@uoguelph.ca	52324	371A
KISSICK, John	Studio Art	jkissick@uoguelph.ca	53191	316Z
KNOWLES, Devon	Studio Art	knowlesd@uoguelph.ca	53659	414Z
KRÜGER, Nestor	Studio Art	krugern@uoguelph.ca	56852	410Z
MACDONALD, Kristie	Studio Art	kristie.macdonald@uoguelph.ca	56854	407Z
RECHICO, Sandra	Studio Art	srechico@uoguelph.ca	52324	404Z
BOETZKES, Amanda	Art History	aboetzke@uoguelph.ca	56741	125J
DOUGLAS, Susan	Art History	sdouglas@uoguelph.ca	53024	111J
HICKSON, Sally	Art History	shickson@uoguelph.ca	53881	425M
MARNER, Dominic	Art History	dmarner@uoguelph.ca	54382	121J
SMYLITPOULOS, Christina	Art History	csmylito@uoguelph.ca	53783	120J
FRANCIS, Kim	DIRECTOR Music	kfranc02@uoguelph.ca	52362	203Z
HARLEY, Jim	Music	jharley@uoguelph.ca	52989	214M
MCCARTHY, Marta	Music	mmccarth@uoguelph.ca	54377	124J
SPRING, Howard	Music	hspring@uoguelph.ca	58579	112J
WOODS, Alyssa	Music	awoods08@uoguelph.ca	54985	113J
HOULE, Karen	Philosophy	khoule@uoguelph.ca	53680	337M
O'QUINN, Daniel	SETS	doquinn@uoguelph.ca	53250	414M
SCHAKER, Jennifer	SETS	jschack@uoguelph.ca	53261	433M
<b>STAFF AND TECHNICIANS</b>				
ASH, Allen	Printmaking Technician	aash@uoguelph.ca	54348	209Z

FERGUSON, Nicola	Administrative Assistant	nifergus@uoguelph.ca	53988	201Z
TBA	Digital Print Technician		56186	402a-Z
DERDA, Agata	Sculpture Technician	aderda@uoguelph.ca	56110	112a-Z
FORSEY, Richelle	Photo Technician	rforsey@uoguelph.ca	53736	406a-Z
MERRILL, Barbara	Graduate Program Assistant	bmerrill@uoguelph.ca	54671	201Z
PHILLIPS, John	IDL Technician	jphill02@uoguelph.ca	56195	368aA
SALIWONCHYK, Nathan	Experimental Studio Technician	nsaliwon@uoguelph.ca	54165	318Z

### OFFICE OF GRADUATE STUDIES (OGPS)

(located in the University Centre – Level 3)

Bradshaw, Ben	Assistant VP (Grad Studies)	bbradsha@uoguelph.ca	54124
Crease, Teresa	Associate Dean, Grad Studies	tcrease@uoguelph.ca	52723
Campbell, Kristen	Graduate Awards Officer	grschol@uoguelph.ca	53481
Easley, Aria	Graduate Awards Officer	grschol@uoguelph.ca	
Fairchild, Cathy	Graduate Service Assistant	gradmis2@uoguelph.ca	56739
Knopp, Nathaniel	Manager, Postdoctoral & Graduate Operations	nknopp@uoguelph.ca	58277
Morris, Callie	Graduate Records & Postdoc Officer	gradrec1@uoguelph.ca	53892
Pankerichan, Nick	Manager, Admissions, Marketing & Communications	pankeric@uoguelph.ca	56198
Sinclair, Pauline	Director - Graduate Studies	paulines@uoguelph.ca	56740
Winn, Laurie	Secretary to the Assistant VP	lwinn@uoguelph.ca	56735

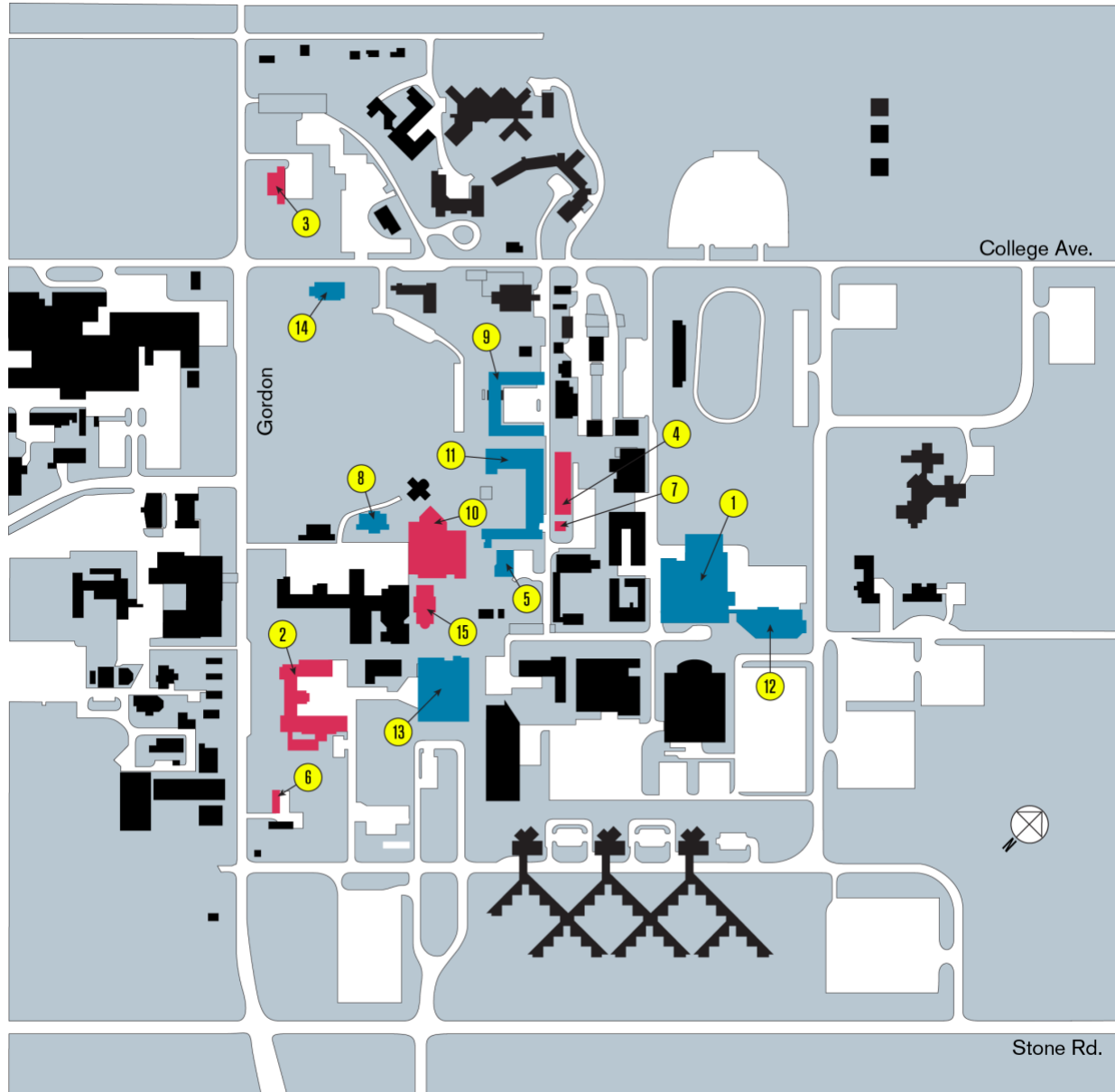
### STUDENT FINANCIAL SERVICES (SFS)

(located in the University Centre – Level 3)

Scholarships, Bursaries, Awards	Student Awards	awards@uoguelph.ca	
Financial Aid Appointments		Telephone only:	58715
Billing and Account information	accountquestions@registrar.uoguelph.ca		
OSAP information	fininfo@registrar.uoguelph.ca		

<b>OTHER UNIVERSITY NUMBERS</b>	
Classroom Support Services (CSS) (located in Day Hall) <a href="http://www.tss.uoguelph.ca/">http://www.tss.uoguelph.ca/</a>	52973
McLaughlin Library Reference Desk	52091
Learning Commons (1 <sup>st</sup> floor, McLaughlin Library) <a href="http://www.learningcommons.uoguelph.ca/GSLI/">http://www.learningcommons.uoguelph.ca/GSLI/</a> (Graduate Student Learning Initiative)	53632
Health Services (J.T. Powell Building, next to Athletics)	52131
<b>STUDIOS</b>	
Blackwood	56332
Old Fire Hall	52780
DMS (IN THE FEDERAL BUILDING)	56445

# CAMPUS MAP



- |                              |                        |
|------------------------------|------------------------|
| 1. Athletics Centre          | 9. Johnston Hall       |
| 2. <b>Alexander Hall</b>     | 10. McLaughlin Library |
| 3. Art Gallery of Guelph     | 11. MacKinnon Building |
| 4. <b>Blackwood</b>          | 12. Medical Centre     |
| 5. Day Hall                  | 13. University Centre  |
| 6. <b>DMS</b>                | 14. War Memorial Hall  |
| 7. <b>Firehall</b>           | 15. <b>Zavitz Hall</b> |
| 8. J. D. MacLachlan Building |                        |

More campus maps can be found here:  
<https://www.uoguelph.ca/maps/>