

UNIVERSITY  
of GUELPH

CHANGING LIVES  
IMPROVING LIFE

MFA

HANDBOOK

2018-2019

School of Fine Art & Music



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Blackwood and 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 in close proximity to 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 Boarding House gallery, situated in downtown Guelph, is jointly run by SOFAM and the Art Gallery of Guelph and provides curatorial and exhibition opportunities to graduate students and alumni.

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.

## MFA FACULTY LISTING

*[See directory](#), last page of handbook, for contact information*

| Faculty of Graduate Studies            |  |
|--|--|
| 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, PhD University of Calgary |
| Studio Art Graduate Faculty -          |  |
| Borsato, Diane                         | Associate Professor, BFA Honours York University, MFA Concordia University, MA Performance Studies, Tisch School of the Arts, New York University.     |
| Carl, James                            | Professor, BFA University of Victoria, Dip. Beijing, BA McGill University, MFA Rutgers University.   |
| Dobson, Susan                          | Associate Professor, BAA Ryerson University, MFA University of Guelph.   |
| Enright, Robert                        | Professor, BA University of Saskatchewan.  |
| FASTWÜRMS:<br>(Kozzi, Kim; Skuse, Dai) | Associate Professor, AOCAD Ontario College of Art<br>Associate Professor, BFA Queens University.   |
| Giroux, Christian                      | Associate Professor, BFA University of Victoria, MFA Nova Scotia College of Art & Design.  |
| Kissick, John                          | Professor, BFA Queen's University, MFA Cornell University, MDP Harvard.  |
| Kruger, Nestor                         | Associate Professor, AOCA in Fine Art, Ontario College of Art.   |
| 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.  |
| Tap, Monica                            | Professor, BFA, MFA Nova Scotia College of Art & Design.   |

| Graduate Faculty in Art History                     |  |
|---|--|
| Boetzkes, Amanda                                    | Associate Professor, BA Victoria, MA McGill University, PhD McGill University.   |
| Douglas, Susan                                      | Associate Professor, BA Western University, MA Carleton University, PhD Concordia University   |
| Hickson, Sally                                      | Associate Professor, BA Carlton University, MA Queen's University, PhD Queen's University  |
| Marnier, Dominic                                    | Associate Professor, BA Regina, MA Victoria, PhD East Anglia, Norwich UK   |
| Smylitopoulos, Christina                            | Associate Professor, BA Victoria University, MA York University, PhD McGill University   |
| Graduate Faculty in Music                           |  |
| Harley, Jim   | Associate Professor, BMus Western, Washington, DMus McGill University  |
| Other Graduate Faculty in the College of Arts       |  |
| Houle, Karen<br>Philosophy                          | Professor, BSc, MA, PhD University of Guelph   |
| O'Quinn, Daniel<br>SETS                             | Professor, BSc, Department of Physics, University of Western Ontario, CHS, Department of English, University of Western Ontario, MA, English, University of Western Ontario, PhD, Department of English, York University |
| Wilson, Ann<br>SETS                                 | Associate Professor, BA, MA, PhD York University   |
| Graduate Faculty - special / associate / off-campus |  |
| Adler, Dan  | Assistant Professor, York University. BA McGill University, MA-University of Toronto, PhD CUNY, New York   |
| Gorlitz, Will                                       | BFA Nova Scotia College of Art & Design  |
| Lake, Suzy  | Professor Emeritus, MFA Concordia University   |
| Moray, Gerta  | Professor Emeritus, BA Oxford University, MA Oxford University, PhD University of Toronto  |
| Jones, Simone                                       | Artist, AOCA, Ontario College of Art, MFA, York University   |
| Priest, Margaret                                    | Professor Emeritus, Dip. AD Maidstone College of Art, MFA Royal College of Art   |
| Scherman, Tony                                      | Diploma in Painting, Byam Shaw (England), MFA Royal College of Art   |

## 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 Prize. 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)

[James Carl](#) is the Area Coordinator for Sculpture and an active member of the MFA Faculty. He exhibits internationally and his work is in private and public collections in North America, Europe and East Asia; including the National Gallery of Canada and the Art Gallery of Ontario. He holds a BFA (University of Victoria), a BA (McGill), an MFA (Rutgers), and diplomas from the Central Academy of Fine Art in Beijing. His work is represented by Trépanier Baer Gallery

[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](#), [ArtReview](#), [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.

Formed in 1979, [FASTWURMS](#) is the cultural project, trademark, and joint authorship of Kim Kozzi and Dai Skuse. FASTWURMS creates poly-disciplinary artworks that mix performance and performative events into the context of immersive installations, collective making and social exchange projects. FASTWURMS artwork is characterized by a determined DIY sensibility, Witch Nation identity politics, and a keen allegiance towards working class, queer alliance, and artist collaborations. FASTWURMS is a Witch polity; creating and circulating aesthetic knowledge as a shared emancipation and liberation narrative.

Witch Nation, Directive from the Ministry of information: Witchcraft is an old resistance and liberation theology, an ancient cultural nation that shares with the modern hip hop nation a creative “Can’t Stop, Won’t Stop” compulsion to exceed boundaries and limitations, to move beyond the narrow constraints of nation, race, etc., towards the diverse, plural, and hybrid, the bountiful and beautiful, polymorphous and polycultural Avalon. The Witch national anthem is a song about individual freedom and the price of universal liberty: “Do what you will, harm unto none.” Witch freedom is a participation and positivity economy, enhance the liberty of others and you prosper, constrain free will and you suffer. In the Witch world ‘others’ are understood to include all peoples, animals, plants, sentient beings and emergent properties.

[Christian Giroux](#) is the area coordinator for Core Studio and the creator of the Digital Haptic 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.

[Nestor Kruger](#) 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 a number of public and private commissions in Toronto. He worked closely with Goodwater Gallery from 2001 to 2010, an experimental project space in Toronto featuring the work of national and international artists.

[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](#) is currently the MFA Graduate Coordinator. She also teaches in the drawing area. 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 eight years. A recent collaboration was drawing performances at the Noguchi Museum and Socrates Sculpture Park that contributed to an exhibition at Dorsky Projects in NY in 2013. In 2017 her work for the multi-artist “Ways of Something” was included in the exhibition “Dreamlands” at the Whitney Museum of American Art. [www.sandrarechico.com](http://www.sandrarechico.com)

In her work, [Monica Tap](#) uses landscape to consider questions of time and history, technology and memory. Her paintings are arrangements assembled from various fragments: outtakes from painting’s history, elements from her own snapshots, colour notes, memory. Each painting is both an invention and a response to places that she knows and has recorded. She is interested in how location or landscape can trigger memory; akin to how painting readily conjures its own past. This history reveals how aesthetics, among other factors, have operated to tame nature into landscape, and the artifice and assumptions underlying this error

Monica Tap studied and has previously taught at the Nova Scotia College of Art and Design. Her work is widely exhibited and collected, and her research has been recognized by grants, residencies and awards, including a Research-Creation Grant from the Social Sciences

and Humanities Research Council of Canada for her project, Translation as a Strategy of Renewal in Painting. Her work is represented by MKG127 in Toronto and the Peter Robertson Gallery in Edmonton. She teaches painting drawing and graduate courses in studio practice and related critical theory.

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.)

## SUGGESTED PROGRAM OF FULL-TIME STUDY 2018-2019

(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 | MFA Faculty      | 1.5 credit |
| FINA*6530 | Teaching Practicum              | Sandra Rechico   | 0.5 credit |
| FINA*6540 | MFA Seminar I                   | John Kissick     | 0.5 credit |

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

|           |                                   |                     |            |
|-----------|-----------------------------------|---------------------|------------|
| UNIV*7510 | Full Time Active                  | (no course work)    |            |
| FINA*6515 | MFA Studio I                      | Individual Advisors | 1.5 credit |
| FINA*6545 | MFA Seminar II                    | Martin Pearce       | 0.5 credit |
| FINA*6551 | Seminar in Art Theory & Criticism | Robert Enright      | 0.5 credit |

### Summer Semester (Year 1) (optional – 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         | Individual Advisors | 1.5 credit |
| FINA*6640 | MFA Seminar III       | TBA                 | 0.5 credit |
| FINA*6531 | Teaching Practicum II | Sandra Rechico      | 0.5 credit |

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

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

### Summer Semester (Year 2) (same as above – optional)

|           |                  |                  |  |
|-----------|------------------|------------------|--|
| 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 visits to their studios from every member of the studio faculty for discussion of their work. 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. 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 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 an up to date CV and 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 undergraduate Studio program of SOFAM) over the duration of the Fall Semester. The shadowing activity involves first hand 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, c.v. and application package. The course culminates in a mock job interview.

Prerequisite: FINA\*6530

### **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.)



## SUMMER SEMESTER

The MFA suggested program of full time study provides academic course work in the Fall and Winter semesters only. Studio Art Graduate Faculty are generally unavailable for advising during the summer semester which is used for concentrated research. Students must register during the normal registration period for the course numbers: UNIV\*7500 Research Writing and UNIV\*7510 Full-Time Active.

\*Thesis defenses are generally scheduled between late-April to mid-May. Students must register for the summer if funding is contingent upon being full-time registered, or if a final thesis examination is scheduled in late May or late August. 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.

\*Students may avoid a summer semester tuition cost by formalizing a LEAVE OF ABSENCE (HIATUS) with the Office of Graduate Studies for the summer semester. You MUST fill out the appropriate paperwork. However, students defending in late August **must** register for the summer semester (you can be part time).

## IMPORTANT INFORMATION ABOUT REGISTRATION

**Students are required to register (or apply for leave of absence) 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.**

Please Note: Thesis Examinations are not typically scheduled in June, July or the first half of August.

## ADVISORY COMMITTEES

One of the most critical aspects of graduate education is the timely and clear identification of the members of the 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* must be completed and signed by all advisors before it is submitted to the MFA program coordinator for the Faculty of Graduate Studies official records.

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 are in need of 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 notice when written material is submitted for review (Allow at least 2 weeks for turnaround.)
- Adequate notice of prolonged absence.
- Adequate 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.

## END OF SEMESTER CRITIQUES



Janine Miedzik, end of semester critique, Spring 2015

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 marking progress, which is done collectively by the full graduate committee. They also function as a form of rehearsal for the final Thesis Examination.

An abbreviated list of guests who have participated in past critiques includes: Jan Allen, Curator; Deanna Bowen, Artist; Ian Carr-Harris, Artist; Millie Chen, Artist; Robin Collyer, Artist; Bruce Ferguson, Curator; Peggy Gale, Curator; Sky Glabush, Artist and Critic; Sky Gooden, Critic; Clara Halpern, Curator; Lee Henderson, Artist; Ihor Holubisky, Curator; Simone Jones, Artist; Jean-Paul Kelly, Artist; Eleanor King, Artist; Colette Laliberté, Artist; Su Ying Lee, Curator; John Massier, Curator; Jennifer Matotek, Curator; Sarah Milroy, Critic; Luke Painter, Artist; Paulette Phillips, Artist; Jean Randolphe, Author; Helena Reckitt, Curator; Jonathan Shaughnessy, Curator; Reid Shier, Pamela Phatsimo Sunstrum, Artist; Curator; Joanne Tod, Artist; Shirley Wiitasalo, Artist; Margaux Williamson, 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 are required to 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 an occasion to review and compare the work of all of the MFA students and to take into account the response of impartial guest examiners to the graduate students' artwork. A marks meeting with all 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 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. Advisors represent their students in these marks meetings by leading the discussion of their work; however the final grade for studio work is determined by the entire MFA Committee. This 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. This process provides the academic credit to the courses *Introduction to Graduate Studio* and *MFA Studio I, II and III*.



## 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, at least 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 first thing in the morning or just after lunch. Students should problem solve installation issues as a group prior to the event.
- Students will introduce their work verbally to give context for the guest examiners. These introductions need to be prepared in advance. During the oral introduction, it is important to 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 this themselves and contribute to the hospitality table on the day they are not presenting their own work.
- All cell phones must be turned OFF for each critique's duration.

## 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. 67)

### MFA thesis exhibition

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 MFA Committee before 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.

### Supporting paper (see [Specification Guidelines](#) on p.23)

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., if a student is planning to defend in the spring, 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.

<http://www.learningcommons.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 can be booked through the library page. Appointments must be made well in advance.

[www.lib.uoguelph.ca](http://www.lib.uoguelph.ca/) / <http://www.lib.uoguelph.ca/get-assistance/writing>

## The Graduate Student Learning Initiative (GSLI)

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

Writing Services for Graduate Students include: Workshops, Professional consultations and drop-in sessions with trained graduate student writing advisors.

<http://gsli.uoguelph.ca>

## Oral examination

During the Thesis Examination, students are expected to defend their art work/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 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 have to 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/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.

## 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 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
- 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**



*Detour*, 2014, upholstery vinyl, foam and duct tape, 24" x 12" x 36" approx.

Image: Janine Miedzik

## 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 is painted, cleaned, and vacated. The studios of departing students, including the hallways and general facilities must be cleaned-up, restored and readied for incoming graduate students before the Fall Semester commences. For students defending in the Spring, studios must be vacated by the end of May. For students defending in August, studios must be vacated by the end of the third week of August.

## 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 four 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.

**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.

**Alexander Hall** accommodates 4-5 graduate students in private spaces. There is no communal space nor a kitchen in Alexander Hall.

All seminar classes are conducted in Alexander Hall, Rm. 380. The seminar room may also be used as a communal meeting space.



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 kept 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 checks this.) 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 with on 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.

## Disposal of Hazardous Waste

Hazardous waste such as mineral spirits, paints, and dead batteries must be disposed of by Environmental Health and Safety. Materials to be disposed of must be clearly labeled with their contents and a completed Chemical Waste Disposal Request Form faxed to EHS to request pick up. You can find the form at this link:

<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 digital and extended media 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. Graduate students wishing to work in the DMS lab must be approved by FASTWÜRMS.

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 tools and machinery. The wood shop is used extensively by graduate students whether they are fabricating sculptures, building props and armatures for media-based artworks, or producing stretchers for their paintings. The metal shop houses oxy-acetylene, MIG and TIG welding equipment, a plasma cutter and basic bending and grinding tools. Digital resources include several makerbot 3D printers. A basic casting area supports mold-making, plaster, and finishing facilities. For more information, please contact the sculpture technician

Paul Lovell  
Office: Zavitz, Room 112A  
[plovell@uoguelph.ca](mailto:plovell@uoguelph.ca)  
519-824-4120 x56110

## Photography

Approved graduate students have the same access as undergraduate students (on the basis of sign up sheets) 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. In order to qualify for this access, graduate students are 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:

Paul Macdonald  
Office: Zavitz, Room 406B  
[pamacdon@uoguelph.ca](mailto:pamacdon@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

## PC Graphics Lab

Located on the fourth floor of Zavitz Hall, this PC lab supports graphics and web-based activity for undergraduate courses in Computer Graphics. The Adobe Creative Suite is available on all of these computers. Graduate students have regular access to this. For more information see:

TBA  
Office: Zavitz, Room 402B

## Extended Practice Studio

This Macintosh lab exists to support the Extended Practices 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 Extended Practice 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) is a cultural production research centre directed and managed by lead researchers FASTWÜRMS. The DMS research focus is on independent artist and DIY media production based on integrated ‘prosumer’ technologies. The studio also has a mandate to enable the training of graduate students in professional software systems. HDV (high-definition video) technology is available to students.

All projects using the lab must receive prior approval.

**Contact FASTWÜRMS for approval:**

[fastwurmsmf@gmail.com](mailto:fastwurmsmf@gmail.com)

## Digital Haptic Lab

The Digital Haptic Lab (DHL) 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 apparatus. The lab consists of a small series of design work stations 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 DHL 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 DHL 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 DHL 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 lists of equipment available in these 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 holdings the libraries 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 Bachinski/Chu Print Study Collection of approximately one thousand original prints represents an excellent resource and a further adjunct to the library holdings.

## 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 Shenkman Lecture Series. 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, David Altmejd, BGL, Mowry Baden, Daniel Barrow, David Batchelor, Rebecca Belmore, Xenia Benivolski, Shary Boyle, A.A. Bronson, John Brown, Robin Collyer, Julia Dault, James Elkins, Geoffrey Farmer, Brendan Fernandez, Graham Gilmore, Dan Graham, Art Green, Candice Hopkins, Luis Jacob, Sarah Anne Johnson, Hadley + Maxwell, Janice Kerbel, Séamus Kealy, Germaine Koh, Yam Lau, Angela Leach, Tanya Linklater, Kristin Lucas, Liz Magor, Kelly Mark, Jennifer Matotek, Allan McCollum, Sandra Meigs, Thomas Nozkowski, Katrin Plavcak, Jon Pylypchuk, Ben Reeves, Kelly Richardson, Dana Schutz, Kitty Scott, Camilla Singh, DJ Spooky, Zin Taylor, Ron Terada, Althea Thauberger, Jan Vervoert, Carol Wainio, Weppler + Mahovsky, Janet Werner, Lawrence Weschler, Margaux Williamson, Kevin Yates, and John Zeppetelli.

## Dasha Shenkman Lecture Series

The Dasha Shenkman Lecture is one of the highlights of the SOFAM academic calendar. Each spring, a distinguished guest from the world of contemporary art spends two or three days on campus doing studio visits and seminars with the MFA students and presenting a formal lecture to a broad range of guests from across campus and around the world. Usually held in the third week of March, the lecture is scheduled to coincide with the annual Open Studios event. Previous guests include: Iwona Blazwick, Michael Craig-Martin, Arthur Danto, Hou Hanru, Dave Hickey, Roni Horn, Mike Nelson, Shirin Neshat, Tom Sachs, Roberta Smith, Michael Snow, and Fred Wilson.

## **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://studentlife.uoguelph.ca/information/rental-living>

### Housing in Guelph

There are several great apartments for rent in Guelph.

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

## Graduate Student Association

The Graduate Student Association is your official representative at the University of Guelph. All graduate students of 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, key-word/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 [grschol@uoguelph.ca](mailto:grschol@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 child care. 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), or Nestor Kruger [krugern@uoguelph.ca](mailto:krugern@uoguelph.ca) ext 56852

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 LBGT Studies**

This \$1000 scholarship has been provided to encourage research on the subject of lesbian, bisexual, gay and transgendered (LBGT) peoples. The scholarship is based upon areas of research pertaining to the history, contributions, and issues by or about LBGT peoples. Preference will be given to an applicant who is involved in the LBGT 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 LBGT 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 LBGT 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>

Contact Nestor Kruger [krugern@uoguelph.ca](mailto:krugern@uoguelph.ca) ext 56852

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.

**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 if 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: [grschol@uoguelph.ca](mailto:grschol@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. ([www.learningcommons.uoguelph.ca](http://www.learningcommons.uoguelph.ca), [www.gsli.uoguelph.ca/](http://www.gsli.uoguelph.ca/))

### **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, on the last 20 one-term/semester courses, or the equivalent, completed study.

Important: Students must apply for OGS at the institution where they are/or plan to be registered in a Master's 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.**

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.



## **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.

GSA's 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 \$15.00 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. Job descriptions

may be reviewed at: <http://www.uoguelph.ca/registrar/studentfinance/index.cfm?app=wsjobs>. 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.

Zavitz Hall



## APPENDIX 1: GRADUATE STUDIO ASSIGNMENTS F18/W19

| Studio   | Student            |
|--|--------------------|
| Blackwood Hall - main floor Studio # 1                           |                    |
| Blackwood Hall - main floor Studio # 2                           |                    |
| Blackwood Hall - main floor Studio # 3                           |                    |
| Blackwood Hall - main floor Studio # 4<br>(closest to back door) | Emily Moriarty     |
| Blackwood Hall - second floor Studio # 6                         | Jackson Klie       |
| Blackwood Hall - second floor Studio # 7                         | Aidan Cowling      |
| Blackwood Hall - second floor Studio # 8                         | Deirdre McAdams    |
| Old Fire Hall, Studio # 1  |                    |
| Old Fire Hall. Studio # 2  |                    |
| Old Fire Hall. Studio # 3  | Xiao Xue           |
| Alexander 281  |                    |
| Alexander 283  |                    |
| Alexander 356 a + b  | Cassandra Ferguson |
| Alexander 366  | Sarah Davidson     |

## 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>               |
|--|---|
| Basil Alzeri<br>balzeri@uoguelph.ca        | Xiao Xue<br>xuex@uoguelph.ca                    |
| Azadeh Elmizadeh<br>aelmizad@uoguelph.ca   | Emily Moriarty<br>emoriart@uoguelph.ca          |
| Alexine McLeod<br>alexine@uoguelph.ca      | Deirdre McAdams<br>dmcadams@uoguelph.ca         |
| Ben Mosher<br>bmosher@uoguelph.ca          | Sarah Adelberg Davidson<br>sadelber@uoguelph.ca |
| Jose Mora<br>jmora@uoguelph.ca             | Aidan Cowling<br>cowlinga@uoguelph.ca           |
| Caroline Mousseau<br>cmousseau@uoguelph.ca | Cassandra Ferguson<br>cfergu10@uoguelph.ca      |
| Laurence Pilon<br>lpilon@uoguelph.ca       | Jackson Klie<br>jklie@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.

**Amanda Boetzkes** is Associate 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.

**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.

**Sally Hickson** is Director of the School of Fine Art & Music and 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).

**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".

**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 in Music

**James Harley** is a Canadian composer presently based in Ontario, where he teaches at the University of Guelph. He obtained his doctorate in composition at McGill University in 1994, after spending six years composing and studying music in Europe (London, Paris, Warsaw). His music has been awarded prizes in Canada, USA, UK, France, Poland, Japan, and has been performed and broadcast around the world. Some of Harley's compositions are available on disc (Artifact, ATMA, Centrediscs, Dame, Kappa, McGill, Musicworks, PeP, Soundprints) and his scores are primarily available through the Canadian Music Centre. He has been commissioned by, among others, Codes d'Accès, Continuum, ECM, Hammerhead Consort, Kappa, Kore, New Music Concerts, Oshawa-Durham Symphony, Open Ears Festival, Polish Society for New Music, SMCQ, Transit Festival Leuven, Transmission, Trio Phoenix, Vancouver New Music. He composes music for acoustic forces as well as electroacoustic media, with a particular interest in multi-channel audio. As a researcher, Harley has written extensively on contemporary music. His book, *Xenakis: His Life in Music* (Routledge) was published in 2004, and his second book, *Iannis Xenakis: Kraanerg* (Ashgate) in 2015. As a performer, Harley has a background in jazz, and has most recently worked as an interactive computer musician, performing with Ken Aldcroft, Philippe Hode-Keyser, Cam McKittrick, Joe Sorbara, Ellen Waterman, Gayle Young, among others. ~spin~ (duo with Ellen Waterman) put out a disc in 2015.

## Faculty from the College of Arts

**Karen Houle** is an Associate Professor of Philosophy at the U of G. She works most closely with the following figures: Foucault, Irigaray, Deleuze & Guattari, Spinoza and Derrida. Her general areas of expertise are: social and political philosophy, feminist thought, post-structuralism and ethics. The specific topics she has been working on lately are: plant communication, cadavers, abortion, animals and representation (linguistic, images).

**Daniel O'Quinn**, PhD York, Assistant 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*.

**Ann Wilson**, PhD York, Associate Professor in SETS. Research Interests: race, gender, nationalism; contemporary American, British, and Canadian drama. Published articles in *Modern Drama*, *Canadian Theatre Review*, *University of Toronto Quarterly*, *Queens Quarterly* and *Descant*. Editor of *Howard Brenton: a Casebook*. Professor Wilson is co-editor of *Essays in Theatre/Études théâtrales*, an editor of *Canadian Theatre Review*, and is on the editorial board of *Modern Drama*. She is currently Director of SETS, College of Arts.

## Associated Graduate Faculty

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

**Simone Jones** has been making kinetic sculpture since 1989. Most recently, her work has expanded to include film, video and performance. Recent exhibitions include two international tours: Resonance: The Electromagnetic Bodies Project and Points of Entry as well as two shows in Pittsburgh: Displacement, at the Regina Gouger Miller Gallery; and Sculpture Now, at the Pittsburgh Center for the Arts. In August 2006, Jones was a participant in the Summer Residency Program at the Banff Centre, Alberta. Jones has received numerous grants for her work including a 2003 Media Arts Grant from the Canada Council and a 1999 Arts Toronto Protégé Award. Jones has served on the Board of Directors of the Liaison of Independent Filmmakers of Toronto (LIFT) and was recently the Chair of the Board of Directors of InterAccess Electronic Media Arts Centre. Jones graduated from the Ontario College of Art with a concentration in Experimental Art and received her MFA in Sculpture Installation from York University. From 2000 - 2003, Jones was the Jill Kraus Visiting Assistant Professor of Art at Carnegie Mellon University, Pittsburgh, with a joint appointment in the School of Art and Robotics. Jones is currently an Associate Professor and Assistant Dean at the Ontario College of Art and Design. She is represented by Ronald Feldman Fine Arts Inc. in NYC.

**Will Gorlitz** is a representational artist whose work in drawing and painting is distinguished by a painterly form of opticality. Invariably his practice also involves distinctive support formats that further activate the viewing experience, as well as methods of display that critically underscore a contextualized reading of his thematic subjects. Gorlitz has exhibited widely since the early 1980s in various public venues including solo exhibitions at the YYZ Artists' Outlet, the Art Gallery of Ontario, the 49<sup>th</sup> Parallel, Artspeak, Oakville Galleries, Centre Culturel Canadien, Paris, The Power Plan, and the Museum of Contemporary Canadian Art. Commercial representation with periodic solo exhibitions have included: Michael Gibson Gallery, Birch Libralato, Galerie René Blouin, and the Sable-Castelli Gallery. His work is in numerous public collections including the National Gallery of Canada, le Musée des beaux-arts de Montréal, and the Art Gallery of Ontario.

**Suzy Lake** Influenced by social and political involvement concurrent to the early conceptual period, Suzy Lake is known for her large-scale photography dealing the body as both subject and device. Early examples of her work were included in WACK! Art and the Feminist Revolution 1965 - 1980 at the Los Angeles Museum of Contemporary Art in March of 2007 and at PS 1 in New York. In April of 2007, her work was featured in Identity Theft with Eleanor Antin and Lynn Hershman at the Santa Monica Museum. She has a long exhibiting career in Canada, and has contributed to exhibitions in Europe, the United States, South America and Asia. Her work is represented by Paul Petro Contemporary Art (Toronto). Suzy has taught at Concordia University, York University and the Ontario College of Art. In 1971, she was a founding member of Vehicule Art Inc, a Montreal artist-run gallery. She retired from the University of Guelph in 2008, to concentrate on her practice. The Canadian Museum of Contemporary Photography curated a retrospective of her work in 1993, and organized its tour throughout Canada. She was the recipient of the Greater Toronto Arts Foundation Visual Arts Award in 1997. In 2016 she was the recipient of a Governor General's Award in the Visual and Media Arts and the Scotia Bank Photography Award. Her work can be seen at [www.suzylake.ca](http://www.suzylake.ca).

**Margaret Priest**, is a recognized authority on the practices and applications of drawing. Her own practice extends from drawing, painting and installation to collaborative work in the fields of architecture and public sculpture. She was a 1994 recipient of a Governor General's Award, together with Baird/Sampson Architects, for the design of the Bay/Adelaide Park in Toronto (now Cloud Park), to which she contributed a major sculptural wall, Monument to Construction Workers. Her teaching career includes St. Martin's School of Art and other colleges of art in London, and the three separate Schools of Architecture at Carleton University, University of Toronto and University of Waterloo. She frequently acts as a visiting teacher and critic, such as: the School of Architecture at Yale University and the Graduate School of Design at Harvard University. She has held solo exhibitions in Toronto, Montreal, New York and London, and participated in numerous group shows throughout Africa, Australia, Europe and North America. Her work is represented in over twenty museums, public collections and public galleries as well as in numerous corporate and private collections.

## Special Graduate Faculty

**Dan Adler** teaches modern and contemporary art at York University. A specialist in the historiography of art writing and in the aesthetics of installation art, he has published in the London-based journal *Art History* and regularly contributes reviews to *Artforum* magazine. An alumnus of the Whitney Museum's Independent Study Program, he holds a doctorate in art history from the Graduate Center, City University of New York. He has taught previously at Hunter College, RISD, and the New School in New York. He is formerly senior editor of the *Bibliography of the History of Art* at the Getty Research Institute in Los Angeles. In 2006 he curated the exhibition "When Hangover Becomes Form: Rachel Harrison and Scott Lyall" at the Contemporary Art Gallery in Vancouver. He has recently completed a book about the German conceptual artist Hanne Darboven for Afterall Press.

**Gerta Moray** has taught at Sheffield University, England, at Edinburgh College of Art, Scotland, and in Canada at the Ontario College of Art and Design, the Nova Scotia College of Art and Design, and the University of Toronto. Her research centres on Canadian art, modern women artists, and feminist theory and art history. She is author of two books - *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr* (University of British Columbia Press, 2006) and *Mary Pratt* (with Sandra Gwyn, McGraw Hill Ryerson Press, 1989); has contributed chapters to *Emily Carr: New Perspectives* (National Gallery of Canada, 2006), *Antimodernism and Artistic Experience: Policing the Boundaries of Modernism* (University of Toronto Press, 2001); written essays for several artists' catalogues, and published articles in the *Journal of Canadian Studies*, *RACAR: Revue d'art canadienne/Canadian Art Review*, and the *Burlington Magazine*.

**Tony Scherman's** paintings have been exhibited in more than one hundred exhibitions throughout Canada, the United States and Europe, where they have been acquired for many public and private collections. He has been a visiting critic and lecturer at universities, art colleges and art galleries in Canada, the USA, England, and France. Tony Scherman's post-modern figurative practice focuses on reasserting the relevance of the portrait and the still life. His handling of the medium of encaustic painting is unparalleled in contemporary painting.

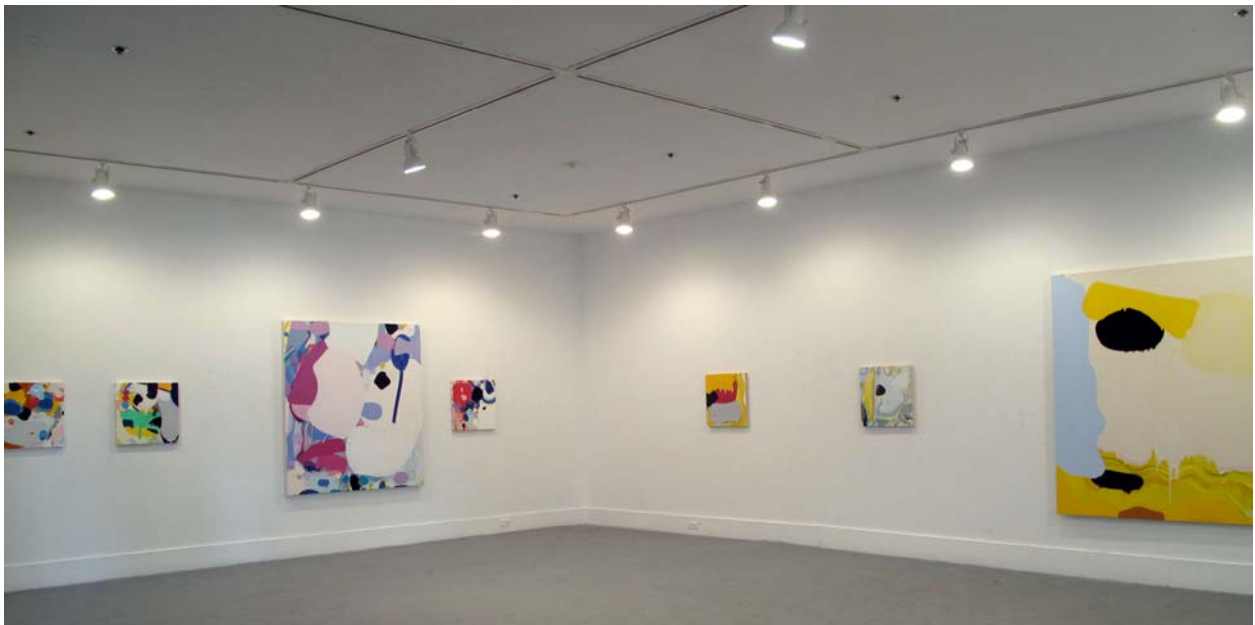
Note on Associated and Special Graduate Faculty:

<http://www.uoguelph.ca/registrar/calendars/graduate/2001-2002/officers/admin.html>

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.



Jenine Marsh, Thesis exhibition at G gallery in Toronto



Ashleigh Bartlett, installation in Zavitz Gallery

## APPENDIX 4: FACILITIES AND EQUIPMENT

### Photography

#### The facilities include:

- A digital Mac lab with multiple networked workstations equipped with Photoshop CC.
- 2 Flatbed Epson scanners
- An Imacon scanner
- Large format digital printing.
- A gang B&W darkroom that can accommodate printing of 35mm – 4”x5” negatives. Mural printing is accommodated.
- A graphic arts darkroom for special projects such as dyes & toners, non-silver and historic processes, sheet film exposures & processing, fibre-based printing and any specialty work.
- A prep room with a 28 X 34 dry mounting press, print dryer and workspace.
- A photo classroom with audio visual equipment
- A lighting studio with tungsten lighting and strobe equipment.
- A copy room with a copy-stand.

#### Darkroom hours

Everyone must use a sign up sheet to reserve enlargers

- 9 am to 10:00 pm Mondays - Thursdays
- 9am - 4:00 on Fridays
- Saturday hours to be determined

Graduate students are allowed to work after hours with prearrangement but undergraduates cannot. *Signing up is still necessary.*

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, etc.).

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

#### Equipment

All equipment must be signed out with Paul MacDonald 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"
- 3 Etching Baths - 24" x 36" maximum plate size
- 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

## **Extended Practices Studio**

### 18 iMac computers running

- macOS Sierra 10.12
- Logic Pro X
- Complete Adobe Creative Suite (Photoshop, Illustrator, After Effects, Premiere, InDesign)
  - DaVinci Resolve
  - BlackMagicDesign Fusion
- Glyphs font design software
  - Pages, Keynote and Numbers
- Microsoft Office
  - Handbrake
  - Maya
  - MudBox

### Video and photography Production Equipment

- Canon 70d cameras (1080p) x8
- HVX200 HD Video Camera w/ 64 GB memory (720p)
- Canon 5D Mark II
- Canon 7D Mark II
  - Canon 24mm EF-S lens x6
  - Canon 40mm EF lens x2
  - Canon 50mm EF 1.4 lens
  - Canon 60mm EF-S 2.8 Macro lens
  - Canon 24-85mm L 4 USM series lens
- tripods (7)
- Fig Rig stabilizers x 2
- monopods x 1
- Grip arm x 1
- Lowel Tota Light Kits x 1
- Fluorescent soft boxes, 1000 watts each, x4
- 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

### Presentation

- Samsung HDTVs 40", with built in media player, x4
- Samsung HDTVs, 22", with built in media player, x2
- 27" Sony WEGA monitors x2
- old style TVs (8)
- Media players (8)
- speakers
- iPads (2)
- iPod nanos (2)



- Large format projectors (3)
- mini projector (1)

#### Graphics

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

#### Audio

- M-Audio Microtrack audio recorder (8)
- Audio Technica AT4040 condenser mic
- Sennheiser ME66 shotgun mic with boom pole
- Sennheiser Wireless lapel mics x2
- Sound Devices 702 audio recorder
- Sound Ideas professional sound effects library (40 CDs)

## 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

## **Digital Haptic Lab**

Based in Alexander Hall, the newly renovated 3D design lab allows designers to map out data using the laser scanner, while the software generates three-dimensional images on the screen. The image then goes to a 3D printer, which prints the prototype layer by layer. Another lab in the Thornbrough Building is equipped with a water jet cutter. Travelling at a speed of Mach II, the water jet can cut through cardboard without getting it wet.

## **PC Graphics Lab**

The digital media lab (Z402) can be accessed by MFA students, but priority is given to undergraduate classes. Please check in with the technician, The PC lab has 42 inch wide Hewlett Packard Plotter/printer and a Xerox printer for quick smaller printouts. Some mounting services are also available.

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

Lab hours: TBA . No weekend hours

### **Software**

- ADOBE CS2- Photoshop, Illustrator, AfterEffects
- Macromedia – Flash, Director, Dreamweaver

### **Printers**

- HP DesignJet 550ps (42"- UV)
- HP DesignJet 130 (24"- Pigment)
- Epson Stylus Photo 1280 (13" Pigment)

- Brother Laser
- **I PF Canon 680** 24" Printer

### **Scanners**

- Epson Perfection 4870 (x3)
- Slide/ Negative Scanner

### **Misc.**

- Nikon D40X – 10mp – D –SLR
- FUJI \_ S5200- 5.1mp – D-SLR (x2)
- Wacom Graphier (4"x 6") tablets (x4)
- Wacom INTUOs – (12" x 19") Tablets (x2)
- Pantone Colour Vision

# APPENDIX 5: GRADUATE DEGREE PROGRAM FORM



GRADUATE PROGRAM SERVICES

|                              |              |
|------------------------------|--------------|
| Surname                      |              |
| Given Names                  | ID number    |
| School of Fine Art and Music | MFA SART 1.0 |
| Department/School            | Program      |

## GRADUATE DEGREE PROGRAM FORM

### INSTRUCTIONS

It is required that the student, in consultation with the advisory committee, complete and file this form in the department not later than the end of the student's second registered semester. This signed form represents a **contract** between the student and the university program; if changes are required to the original contract, a revised form should be filed.

### GRADUATE DEGREE PROGRAM (\*\*see notes on reverse)

Prescribed Studies: (Please indicate course numbers, titles and credit values)

| Number        | Title                    | Credit Value | Number        | Title  | Credit Value |
|---------------|--------------------------|--------------|---------------|--|--------------|
| 1. FINA*6510  | Intro to Graduate Studio | 1.5          | 2. FINA*6540  | MFA Seminar I                                | 0.5          |
|               | Teaching Practicum       |              |               | MFA Studio II                                |              |
| 3. FINA*6530  |                          | 0.5          | 4. FINA*6515  | Seminar in Art Theory and Criticism          | 1.5          |
|               | MFA Seminar II           |              |               | MFA Seminar III                              |              |
| 5. FINA*6545  |                          | 0.5          | 6. FINA*6551  |  | 0.5          |
|               | MFA Studio II            |              |               | MFA Seminar III                              |              |
| 7. FINA*6610  |                          | 1.5          | 8. FINA*6640  |  | 0.5          |
|               | Teaching Practicum II    |              |               | MFA Studio III                               |              |
| 9. FINA*6531  |                          | 0.5          | 10. FINA*6615 |  | 1.5          |
|               | MFA Seminar IV           |              |               | Individual Study in Art Theory and Criticism |              |
| 11. FINA*6641 |                          | 0.5          | 12. FINA*6652 |  | 0.5          |
|               |                          |              |               |  |              |
| 13. _____     |                          |              | 14. _____     |  |              |

Please Indicate:  Degree by THESIS  Degree by Course Work/Major Paper (list course # above)

### ADDITIONAL COURSES

In addition to the "prescribed" courses listed above, the candidate may undertake to achieve satisfactory standings in ancillary 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 60%) will be required in all additional courses. Please list additional courses below:

| Number   | Title | Credit Value | Number   | Title | Credit Value |
|----------|-------|--------------|----------|-------|--------------|
| 1. _____ |       |              | 2. _____ |       |              |
| 3. _____ |       |              | 4. _____ |       |              |
| 5. _____ |       |              | 6. _____ |       |              |

### REQUIRED SIGNATURES

Committee Chair (student's advisor): \_\_\_\_\_ Date: \_\_\_\_\_  
 Co-Advisor (if applicable): \_\_\_\_\_ Date: \_\_\_\_\_  
 Graduate Coordinator: \_\_\_\_\_ Date: \_\_\_\_\_  
 Student's signature: \_\_\_\_\_ Date: \_\_\_\_\_

## **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, Boarding House 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 (annotated bibliography helpful in this regard)
- 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 be solidly set in the direction of your studio practice and supporting research.
- INFORM the MFA Coordinator of your plans for summer (either to register or to apply for Hiatus).
- Then, either register (online)

**OR**

- Submit an *Application for Leave of Absence (Hiatus)* form to the Office of Graduate Studies.

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

Students who opt to stay on during the summer semester often find it useful both for the uninterrupted studio time and for more in-depth reading time. Students hoping to defend by April the following year should seriously consider using the first summer to work towards their degree.

- 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, Boarding House 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 hoping to defend 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 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**

- See Thesis Examination Checklist (next page) for Graduation requirements.
- Studio clean up: mid-August. Studios are to be left in the fine form in which you received them. **Studios are to be emptied, repaired and repainted by August 21 to receive your deposit back.**
- If defending in the first week of September, you must register for the Fall semester. You will want to schedule your defense to occur before the last date for receiving a full tuition rebate. (please inquire with Barb Merrill about these dates.)

## APPENDIX 7: MFA THESIS EXAMINATION CHECK LIST

### **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. You should also email your thesis to the external
- **Your advisory committee**
- The rest of the faculty can receive your supporting paper by email.

### **After the Thesis Examination:**

If the examination is successful:

- Return all University of Guelph keys to Barbara Merrill in the main office. You may hang on to your studio key for 1 month after your examination.
- 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 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 (tiff, 300dpi, minimum 1000 x 800)

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 |       |        |
|------------------------------------|----------------------------|--|-------|--------|
| HICKSON, Sally                     | Director, SOFAM            | shickson@uoguelph.ca                                       | 56930 | 203Z   |
| BORSATO, Diane                     | Studio Art                 | dborsato@uoguelph.ca                                       | 56851 | 374A   |
| CARL, James                        | Studio Art                 | carls@idirect.com  | 58970 | 410Z   |
| DOBSON, Susan                      | Studio Art                 | sdobson@uoguelph.ca  | 56112 | 409Z   |
| ENRIGHT, Robert                    | Studio Art                 | renright@uoguelph.ca                                       | 53012 | 309Z   |
| FASTWÜRMS<br>Kim Kozzi & Dai Skuse | Studio Art                 | fastwurmsmf@gmail.com                                      | 56686 | 415Z   |
| GIROUX, Christian                  | Studio Art                 | cgiroux@uoguelph.ca  | 52324 | 371A   |
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| KRÜGER, Nestor                     | Studio Art                 | krugern@uoguelph.ca  | 56852 | 414Z   |
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| RECHICO, Sandra                    | Studio Art                 | srechico@uoguelph.ca                                       | 52324 | 404Z   |
| TAP, Monica                        | Studio Art                 | mtap@uoguelph.ca   | 56275 | 405Z   |
|                                    |                            |  |       |        |
| 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                                       | 58234 | 118J   |
| MARNER, Dominic                    | Art History                | dmarner@uoguelph.ca  | 54382 | 121J   |
| SMYLITOPOULOS, Christina           | Art History                | csmylito@uoguelph.ca                                       | 53783 | 120J   |
| FRANCIS, Kim                       | Music                      | kfranc02@uoguelph.ca                                       | 52362 | 216M   |
| HARLEY, Jim                        | Music                      | jharley@uoguelph.ca  | 52989 | 214M   |
| MCCARTHY, Marta                    | Music                      | mmccarth@uoguelph.ca                                       | 54377 | 124J   |
| SPRING, Howard                     | Music                      | hspring@uoguelph.ca  | 58579 | 112J   |
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| O'QUINN, Daniel                    | SETS                       | doquinn@uoguelph.ca  | 53250 | 414M   |
| WILSON, Ann                        | SETS                       | annwilso@uoguelph.ca                                       | 53148 | 401M   |
| <b>STAFF AND TECHNICIANS</b>       |                            |  |       |        |
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| FERGUSON, Nicola                   | Administrative Assistant   | nifergus@uoguelph.ca                                       | 53988 | 204Z   |
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| MACDONALD, Paul                    | Photo Technician           | pamacdon@uoguelph.ca                                       | 53736 | 406a-Z |
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| SALIWONCHYK, Nathan                | Extended Practices         | nsaliwon@uoguelph.ca                                       | 54165 | 318Z   |

| <b>OFFICE OF GRADUATE STUDIES (OGS) (located in the University Centre – Level 3)</b> |   |  |       |
|--|---|--|-------|
|  | Graduate Records & Postdoc Officer              | jbierema@uoguelph.ca                   | 53892 |
|  | Manager, Admissions, Marketing & Communications | sophiab@uoguelph.ca                    | 56198 |
|  | Graduate Service Assistant                      | aboughen@uoguelph.ca                   | 53446 |
| Bradshaw, Ben  | Assistant VP (Grad Studies)                     | bbradsha@uoguelph.ca                   | 54124 |
|  | Records and Colleague Officer                   | gradrecs@uoguelph.ca                   | 56734 |
| Crease, Teresa   | Associate Dean, Grad Studies                    | tcrease@uoguelph.ca                    | 52723 |
| Drohan-Jennings, Donna   | Graduate Awards Officer                         | grschol@uoguelph.ca                    | 53414 |
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|  | Graduate Studies Office Assistant               | gradapps@uoguelph.ca                   | 53446 |
| Sinclair, Pauline  | Director - Graduate Studies                     | paulines@uoguelph.ca                   | 56740 |
| Winn, Laurie   | Secretary to the Assistant VP                   | lwinn@uoguelph.ca                      | 56735 |
| <b>STUDENT FINANCIAL SERVICES (SFS) (located in the University Centre – Level 3)</b> |   |  |       |
| Scholarships,  | Student Awards                                  | awards@uoguelph.ca                     |       |
| Financial Aid  |   | Telephone only:                        | 58715 |
| Billing and  |   | accountquestions@registrar.uoguelph.ca |       |
| OSAP information   |   | fininfo@registrar.uoguelph.ca          |       |
| <b>OTHER UNIVERSITY NUMBERS</b>  |   |  |       |
| Classroom Support Services (CSS) (located in Day Hall)                               |   |  | 52973 |
| McLaughlin Library Reference Desk  |   |  | 52091 |
| Learning Commons (1 <sup>st</sup> floor, McLaughlin Library)                         |   |  | 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

