UAA Bachelor of Fine Arts

# BFA STUDENT HANDBOOK

2020-2021

**Department of Art**
http://www.uaa.alaska.edu/art/

**BFA Program**
https://www.uaa.alaska.edu/academics/college-of-arts-and-sciences/departments/art/students/bfa-program.cshtml

Updated August 2020

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# LETTER FROM CHAIR

As Chair of the Department of Art, I welcome you to the University of Alaska Anchorage. Our program offers 11 areas of study and a wide range of courses that can lead to a Bachelor of Arts in Art degree, a Bachelor of Fine Arts in Art degree, and a minor in art.

Our mission as the Department of Art is to prepare and empower students to use their creative abilities to make a difference in our community. A comprehensive multi-studio approach encourages independent thinking, strengthens creativity, and develops knowledge of the critical and historical aspects of art. Students acquire technical skills and gain confidence to work with a variety of materials while exploring and evaluating the broad and diverse heritage of art and design. Our goal is to train and graduate students who are empowered artists, focused on excellence in creative activity, learning and teaching and who are essential to the continued development of our vibrant culture.

Our full-time, term, and adjunct faculty have terminal degrees in their areas of expertise and continue to engage in research and development related to their artistic practice. As faculty, we are committed to student success. To accomplish this objective, we advise all of our students majoring in art to develop a strategy to achieve their goals. Our job as faculty is to engage in "educating imaginations." This is a serious commitment on our part. We are your mentors and are here to help you as much as to challenge you.

We are dedicated to an undergraduate education that prepares students to be artists and designers. Students who graduate from our program elect to practice as artists/designers or pursue their terminal degree in the visual arts at prestigious universities such as UCLA, Pratt School of Art, University of Colorado, Ohio University, Arizona State University, and Alfred University School of Art and Design.

Once again, welcome. If you have any questions, feel free to contact me.

Sincerely,

Garry Mealor
Chair, Department of Art

The University of Alaska Anchorage is an accredited institutional member of the National Association of Schools of Art and Design.

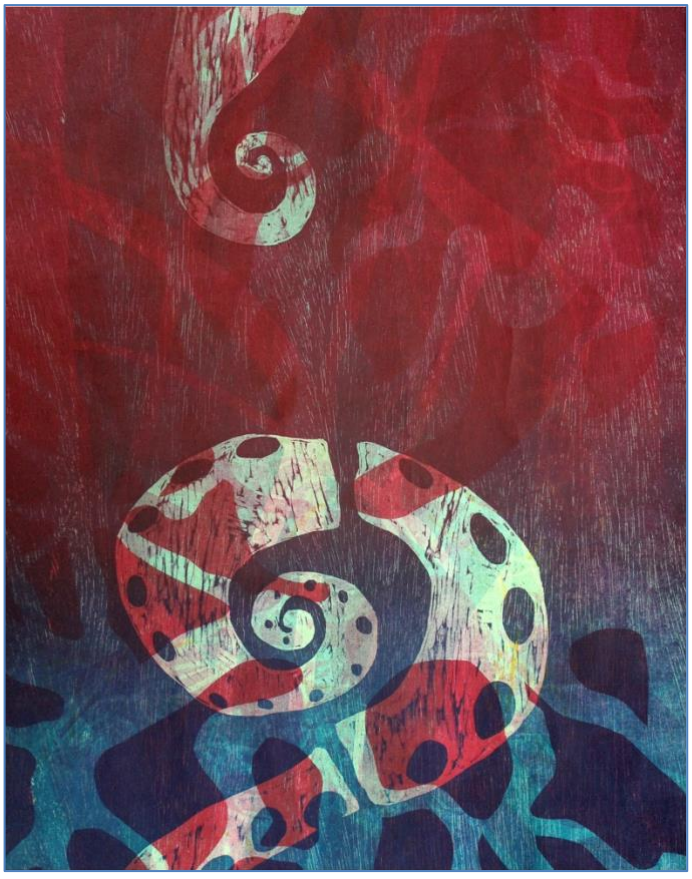
# ART STUDENT ASSOCIATION

ART STUDENT ASSOCIATION (ASA) is a student art organization that participates, plans, promotes and solicits funding for student art events/exhibitions, art projects, visiting artists, workshops, etc.

ASA serves the student body by organizing activities and serves as a liaison between students and faculty.

We are always interested in new membership, leadership and ideas that increase the sense of community among art students of all disciplines and heighten creative opportunities at UAA.

Contact the Chair of the Department of Art, if interested.



Woodblock prints by Susan Bybee, 2016

# DEPARTMENT OF ART CONTACT INFORMATION

## DEPARTMENT OF ART, CHAIR

| | | |
|---|---|---|
| Garry Mealor<br>Association Professor of Art, Drawing | ARTS 304<br>grmealor@alaska.edu | 786-1736 |

## BFA PROGRAM & COMMITTEE CHAIR

| | | |
|---|---|---|
| Herminia Din, Ph.D.<br>Professor of Art, Art Education | ARTS 308<br>hdin@alaska.edu | 786-1785 |

## KIMURA GALLERY DIRECTOR

| | | |
|---|---|---|
| Steven Godfrey<br>Professor | GHH108A<br>smgodfrey@alaska.edu | 786-6920 |

## CAS ACADEMIC ADVISOR

| | | |
|---|---|---|
| Rhiannon Elliott<br>Academic Adviser for the<br>Performing and Fine Arts | ARTS 354<br>rajennings@alaska.edu | 786-4841 |

## ART FACULTY ADVISORS

| | | |
|---|---|---|
| Thomas Chung<br>Assistant Professor | PAINTING, DRAWING<br>tpchung@alaska.edu | 786-1738 |
| Alanna DeRocchi<br>Term Instructor | CERAMICS, GENERAL<br>aderocchi@alaska.edu | 786-1246 |
| Herminia Din<br>Professor | ART EDUCATION<br>hdin@alaska.edu | 786-1785 |
| Steven Godfrey<br>Professor | CERAMICS<br>smgodfrey@alaska.edu | 786-6920 |
| Mariano Gonzales<br>Professor | ILLUSTRATION<br>COMPUTER ARTS<br>mgonzales@alaska.edu | 786-1783 |
| Garry Mealor<br>Associate Professor | PAINTING AND DRAWING<br>grmealor@alaska.edu | 786 1736 |
| Kristy Summers<br>Assistant Professor | SCULPTURE<br>kasummers2@alaska.edu | 786-1003 |

## ADMINISTRATIVE STAFF FOR DEPARTMENT OF ART

| | | |
|---|---|---|
| Meghan Owens<br>Administrative Assistant<br>for Student Support | ARTS 302<br>meowens@alaska.edu | 786-1766 |
| Elyse (Ginger Cooley) Applegate<br>Marketing and Public Relations<br>Manager, Performing and Fine<br>Arts Division | ARTS 332B<br>e.a@alaska.edu | 786-1683 |
| Cedar Cussins<br>Performing & Fine Arts<br>Building Manager | ARTS 333<br>cedar@alaska.edu | 786-4890 |

## ART STUDIOS

| | | |
|---|---|---|
| DRAWING | Arts 101 | (no phone) |
| PAINTING | Arts 102 | 786-1352 |
| CERAMICS-HANDBUILT | Arts 106 | 786-1246 |
| CERAMICS-WHEEL THROWN | GHB 108 | 786-6917 |
| SCULPTURE / 3D | Arts 109 | 786-1003 |
| PRINTMAKING | Arts 313 | 786-1578 |
| PHOTOGRAPHY | Arts 315 | 786-1788 |
| 2D DESIGN | Arts 330 | (no phone) |
| COMPUTER ARTS | Arts 331 | 786-1317 |

# ART PROFESSORS AND FULL TIME INSTRUCTORS

***Thomas Chung*** was born in New Jersey and grew up in Hong Kong and New York City. He received his Bachelors of Fine Arts Degree from the San Francisco Art Institute in 2010 and his Masters of Fine Arts Degree from Yale University in 2013. He has participated in numerous group and solo shows throughout the United States. His multidisciplinary work has been written about in Art in America, The New Yorker, and Modern Painters Magazine. In addition to traditional art shows, Chung has numerous permanent murals and sculptural installations around the country. In 2013 he was the first art student in Yale University's history to receive the University-wide Theron Rockwell Field Prize for "poetic, literary, or religious scholarship," for his graduate dissertation. Influenced largely by his education and interest in cultural anthropology, Tom Chung has conducted field work around the world: most recently receiving the Yale University Schoelkopf Travel Grant to live with and study isolated indigenous tribes in the Amazon Basin. He has taught art at a wide variety of institutions such as the Truro Center for the Arts at Castle Hill, Yale University, Alaska Creative Ceramics and as a volunteer drawing instructor at the NYU Tisch Psychiatric Ward and the Yale-New Haven Psychiatric Hospital. Presently Tom Chung has joined the Fine Arts faculty at UAA while conducting research of Native American culture and mythology.

***Alanna DeRocchi*** is originally from Petersburg, Illinois. She received a BFA from Western Illinois University in 2004, and an MFA from the New York State College of Ceramics at Alfred University in 2010. Since finishing her education, she has participated in several ceramic artist residency programs, including the ClayArch Gimhae Museum Ceramic Arts Residency in Jilllye, South Korea, and the Archie Bray Foundation for the Ceramic Arts in Helena, MT. Alanna has exhibited her large-scale ceramic sculpture in numerous museums and galleries across the United States and internationally. In 2013, she came to Alaska to accept a position at UAA as a term instructor and technician of the ceramics area. Since then, She has received a faculty development grant to research walrus in their habitat on Round Island of the coast of western Alaska.

***Herminia Din*** is a Full Professor of Art Education. She was the Web producer at the Children's Museum of Indianapolis and education technologist at the Indianapolis Museum of Art. She worked with the University of Alaska Museum of the North in Fairbanks on *LearnAlaska* project—an educational tool to sort, display and share digital museum objects and historical images selected from the Alaska Digital Archives, and facilitated a docent-training program using Internet2 videoconferencing for a traveling exhibit in Alaska, *Light Motifs: American Impressionist Paintings* from the Metropolitan Museum of Art. She had presented at SIGGRAPH Educator's Program (2005-2007) on educational gaming for museums and delivered a speech on using animation and interactive virtual technology to enhance

museum learning at SIGGRAPH ASIA 2008. Recently, she collaborated with colleagues at the Metropolitan Museum of Art, American Museum of Natural History, California Academy of Sciences, and de Young Fine Art Museum to offer teacher professional development programs focusing on art and science integration. She co-edited *The Digital Museum: A Think Guide* that offers museum professionals an in-depth investigation into how and why museums are experimenting with new technology in 2007. Most recently, she co-authored *Unbound by Place or Time: Museums and Online Learning* (2009) and *All Together Now: Museums and Online Collaborative Learning* (2011), published by the AAM Press, focus on the interactive principles of online learning and the pedagogies. She was on the board of the Media and Technology Committee of American Association of Museums (AAM) for 9 years, and chaired the MUSE Awards for three years. Her long-term research plan focuses on object-based learning and evaluation of the effectiveness of museum online resources. Lately, her research addresses the transformation of teaching and learning by using new technologies, and aspects of emerging technology for implementing creative initiatives to enhance museum education. She holds a doctorate in art education from Ohio State University and presents regularly on museum and technology at national and international conferences.

***Steve Godfrey*** grew up in the town of East Longmeadow, Massachusetts. He received his Bachelors of Fine Arts Degree from the Hartford Art School in 1993 and his Masters of Fine Arts Degree from New York State College of Ceramics at Alfred University in 1996. In 1998, Steve Godfrey spent the year as a resident artist at The Archie Bray Foundation for Ceramic Arts after spending time teaching ceramics at the Hartford Art School. In 1999, he accepted the position of Term Instructor and Ceramics Area Technician at the University of Alaska Anchorage. In 2004, Godfrey was hired as the area coordinator of the Ceramics Area at UAA. As the co – curator of the Kimura Gallery and the Arc Gallery on the UAA campus, he has curated numerous exhibitions such as the *National Figurative Sculpture Invitational, Interface: A Selection of Contemporary Ceramics,* and *Re Pair: The Photographs of Asia Freeman and Michael Walsh.* As the coordinator of the Ceramics Area Visiting Artist Program, Steve has been responsible for organizing over 35 workshops with in internationally known artists such as Andrew Martin, Beth Cavener Stichter, Chris Staley, Krista Assad, Sunkoo Yuh, and Akio Takamori. Under his leadership, the UAA ceramics area has become a major contributor to the Bowls for Beans Café Fundraiser in Anchorage. Beyond teaching, he has been consistent in making and showing his ceramic work, participating in numerous exhibitions throughout Alaska and the lower forty-eight states. Recently, he was invited to participate in the *North American Pottery Festival* at the Northern Clay Center in Minneapolis MN and the Florida Heat Ceramics Conference in St. Petersburg FL. In 2015, Professor Godfrey presented a solo exhibition at the Schaller Gallery in Benton Harbor, Michigan.

***Mariano Gonzales*** received his BA in Painting from University of Alaska Anchorage and his MFA in Metalsmithing from Rhode Island School of Design. He is the studio manager of Digital Design and Graphics and taught Foundation, Photography, Digital Arts, Metalsmithing, Sculpture and Painting courses at UAA. He has conducted

numerous art workshops and lectures across South Central and Western Alaska. He has exhibited extensively in the state of Alaska in both solo and group exhibitions. He was honored as the Outstanding Individual Artist, 2010 Anchorage Mayor's Awards for the Arts, and received the Excellence in Photography Award in 2004 from the Alaska Photographic Society. His work is in the collections of the Anchorage Museum at Rasmuson Center, the Alaska State Museum in Juneau, the University of Alaska Museum in Fairbanks and the School of Business at the University of Alaska Anchorage. Gonzales also has served as panelist in many symposia on Alaskan Art, and as a tertiary reviewer for educator's program, SIGGRAPH ASIA in 2009. He was featured in an article in Tikkun, Fall 2012, entitled "A Salvo Against War, Torture and Racism, the Art of Mariano Gonzales" by Paul Von Blum. Most recently, his work was included in the COMPASS juried exhibition at the Orange County Center for Contemporary Art and the Electron Salon invitational at the Los Angeles Center For Digital Art.

***Garry Mealor*** moved to Anchorage, Alaska in 1994 from Florida where he was on the faculty of the Ringling School of Art and Design, Garry is currently Head of Foundations for the University of Alaska Anchorage and is an Assistant Professor. Garry's paintings have been selected in more than 140 national and regional exhibitions in 26 states, 25 college/university galleries and 31 museum exhibitions. A short list of exhibitions include the Anchorage Museum of History & Art, Society of the Four Arts *(Palm Beach, FL.),* Neville Public Museum *(Green Bay),* University of Florida, Springfield Museum *(Missouri),* University of South Dakota, Boston University, University of North Dakota, Mississippi Museum of Art, Fine Arts Museum of the South *(Alabama),* University of Kentucky, Maryland Federation of Art, Florida State University, Muchenthaler Cultural Center (*California),* and the Holter Museum *(Montana).*A recipient of several grants and awards including a Pollock-Krasner Foundation Grant, Florida Individual Artist Fellowship and Alaska State Council on the Arts Grant. Garry's paintings are in the permanent collections of the Anchorage Museum of History & Art, Alaska Arts Council, Florida Arts Council, Neville Public Museum, Tampa Public Arts Council and the Florida Artist Collection (*Orlando*). In addition to teaching at the university level, Garry has been an instructor for the Anchorage School District's Artist in Residency program, instructor for Very Special Arts Alaska: Transition Through the Arts, and has conducted workshops in Alaska and Florida. Garry received his Bachelor's Degree in Filmmaking (ABJ) from the University of Georgia and a Masters of Fine Arts Degree (6/07) from the Art Institute of Boston at Lesley University.

***Kristy Summers*** born and raised in the mid west found her way to Alaska in 2014. She graduated with her BFA from the University of Kansas in 2002, and her MFA from Alfred University in 2006. Following her studies at Alfred University, Kristy was award a Fine Art Fellowship position at Southern Illinois University Carbondale, where she continued to work as a visiting assistant professor of sculpture and 3D foundations. Exhibiting her work, Kristy has been included in a number of shows around the country. She has exhibited work in a number of sculpture park's, city outdoor sculpture programs, as well as in universities, and gallery settings. Kristy has

completed multiple large-scale commissions for the Botanic Garden of Chicago and the Peggy Notebart Nature museum, participated in and co-led residency programs at Franconia Sculpture Park, was part of the steering committee for the International Conference of Cast Iron Art, in Latvia 2014.

# ADJUNCT INSTRUCTORS IN ART

***Rebecca Brubaker*** is an Alaskan sculptor who has worked within the field for over 20 years. She received a BFA in sculpture from the University of the Arts in Philadelphia and and MA from Maryhurst College in Portland. In her studio, Rebecca prefers to use traditional sculpture materials including; bronze, wood, stone, and plaster but has also built a reputation for using non-traditional material in unusual ways. She has developed work that is influenced by her experiences in Alaska, being a parent, and by what is happening in the world around us. During the past two years, Rebecca has completed public art projects in Anchorage for Ted Stevens International Airport, King Career Center, Rabbit Creek Elementary School and the Anchorage Archdiocese. Brubaker believes that Alaska and the Arctic regions are changing and are on the cusp of having a strong voice within the rest of the world. She plans to be a part of these changes by putting her experiences into meaningful work.

***Michael Conti*** is a photographer and video artist based in Anchorage, Alaska. He was born in San Francisco, raised in Pennsylvania and came to Alaska at age 23 in search of adventure. He earned a BFA from the University of Alaska Anchorage, and an MFA from the Art Institute of Boston. He has received numerous awards for his photography and video including Best of Show in both No Big Heads 2011 and Rarified Light 2006. He has earned numerous honorable mentions in statewide juried shows such as Alaska Positive, Rarified Light and the All Alaska Juried Show. His video work has been shown at the Nam June Paik Art Center in Seoul, South Korea, ContainR at the Winter Olympics in Vancouver, Canada and won awards at the Anchorage International Film Festival. In 2012, he mounted solo shows at both the New Britain Museum of American Art in Connecticut and at the Student Union Gallery at UAA. In collaboration with Richard Cutrona, he co-curated a show of 10 Alaskan artists to be shown in Brooklyn, NY at the Good Question Gallery under the title "Process Alaska." The Show will travel to Manhattan, Homer, AK and Anchorage, AK. He received a project award from the Rasmuson Foundation in 2006 and is a Connie Boocheever Fellow from the Alaska State Council on the Arts in 2011. He presently teaches photography and video art at the University of Alaska Anchorage.

***Graham Dane*** is a studio artist, exhibition curator and radio broadcaster. He studied Art and History of Art at Brookes University Oxford, Life Drawing at St. Martin's School of Art (London), and earned his master's degree in History of Art from Birkbeck (University of London) - where he gained a lasting interest in the concept of The Sublime. Recently, he has begun research for a book on contemporary Alaskan art.

***Lucas Elliot*** is a freelance illustrator and designer who has worked with clients to develop posters, books, games, online comics and 3D figures. He has an extensive skill set in both computer and traditional media such as Photoshop, Illustrator, In Design, Sketchbook Pro, Manga Studio EX5, acrylic, watercolor, pen and ink, and sculpture modeling.

***Hollis Mickey*** is an interdisciplinary artist living and working in Anchorage, Alaska. Through text, textiles, sculpture, installation and performance, her work seeks to capture and remember ephemeral, everyday moments-- those glimpses of finding the extraordinary in the ordinary. Hollis was awarded the 2015 Rhode Island State Council on the Arts Fellowship in New Genres. Her texts have been published in audio and print formats, most recently in the audio chapbook "How to Fold a Fitted Sheet" with Flag Day Recordings and the print journals Northern Review, Alaska Women Speak and Cirque. In addition to be a practicing artist, Hollis works as an advocate for the non-profit arts. She is the Director of Learning and Engagement at the Anchorage Museum, where she manages the Education Department. She provides oversight for all platforms of learning at the museum, from school visits to artist happenings to print and digital resources. She manages community partnerships around teaching and learning, coordinates artist driven programs, and initiated "Unbound," a literary event series.

***Enzina Marrari*** was born in Chicago, Il and moved to Anchorage, Alaska in 1999. She received her MA in Studio and Mixed Media Arts from New York University and her BA in Sculpture from the University of Alaska Anchorage. She is Co-Director for the International Gallery of Contemporary Art. She is also the Art Director for the Middle Way Cafe's art space. Marrari is an Adjunct Instructor for the Women's Studies Department and Department of Fine Arts at the University of Alaska Anchorage. Marrari is a recipient of a Rasmuson Foundation Individual Artist Award, The Alaska State Council on the Arts Career Opportunity Grant and a project grant from Radical Arts for Women. Marrari was awarded a residency through Proyecto Ace Artist Residency Center in Buenos Aires, Argentina in 2011. She has received two Best In Show awards in the No Big Heads National Self Portrait Competition through the University of Alaska Anchorage and placed in Top 5 for four consecutive years in Object Runway; placing First in 2010, Fifth in 2011, Third and People's Choice in 2012 and Fourth in 2014. Marrari exhibits her work regularly throughout Alaska as well as internationally. She is a highlighted artist in the Alaska Public Media original PBS series, Indie Alaska. When not art making, Marrari enjoys yoga, dance, cooking with friends and experiencing all of the vast beauties Alaska has to offer. Her work addresses themes of the social, personal and political elements of the human experience. Through sculpture, drawing and mixed media, she pushes the boundaries of personal vs. social space, norms and behaviors. This results in a sense of exposure, vulnerability and investigation that is consistent throughout her work. Marrari consistently works in the areas of sculpture, drawing, mixed media and performance. Marrari is also interested in merging fashion design and sculpture to create body works. She incorporates painting, drawing, craft, fiber arts and sculpture into two and three-dimensional forms. This provides a different avenue for Marrari to investigate

the connections between process and outcome, person and object.

***Becky Ann White*** is an Adjunct Instructor of Art History at University of Alaska Anchorage. Her teaching experience includes History of Art I & II (2012), and Art Appreciation (2014). She holds a BFA in Graphic Design from Northern Arizona University (her BFA show concentrated on synesthetic blending of text, and nature imagery, influenced by Kandinsky and Magritte); a Master of Arts in Studio Art, Painting and Drawing with a minor emphasis in Art History from Oxford University (England) and Northern Arizona University (her Thesis and its accompanying artwork (charcoal color pastel) concentrated on psychologically inspired benevolent critter portraying a disturbing inner life journey, inspired by Franz Marc, pulp fiction, film noir and Walt Disney); Master of Education, emphasis in Counseling and Guidance from Northern Arizona University (her Thesis concentrated on skill building using the arts, accompanying artwork included graphite renderings of natural objects such as leaves); and, Master of Science in Counseling Psychology from Alaska Pacific University (Intern sites included in-patient mental health hospital settings, The Vet Center and the Anchorage Police Chaplain's pastoral counseling site). She is a Licensed Clinical Therapist (Mental Health), in which she utilizes Art Therapy and other artistic and therapeutic techniques for the best interest of her patients, and she has been doing this work since she graduated from APU in 2000. Her current academic endeavor is that of obtaining a Gerontology Minor, as she is moving into Geriatric counseling. She is combining this with her research and artwork (pastel, graphite, exploring various other mediums) into a cohesive exploration of Dementia, and the psychotic journey of Delirium. Elderly patients suffer terribly while falling into this netherworld and it's her aim to help ease both the patient and their families' path into this vast unknown, and make sense of it if possible.

# BACHELOR OF FINE ARTS, ART

## INTRODUCTION

See UAA 2020-2021 Catalog details at
http://catalog.uaa.alaska.edu/undergraduateprograms/cas/art/bfa-arts/

The Bachelor of Fine Arts, Art program encourages students to concentrate their efforts in the studio arts. Students who exhibit the potential for success through strong coursework in the first two years of their pre-BFA study, are encouraged to submit an application and portfolio for admission into the BFA program during their junior year. Admission into the Bachelor of Fine Arts (BFA) program is a selective process—requiring acceptance by both the University of Alaska Anchorage and the Department of Art BFA Committee.

BFA candidates are expected to devote a large measure of time to studio work as they plan for a professional life in art. The BFA program provides the candidate with many opportunities for interaction with the department faculty and fellow BFA students, encouraging close working relationships and mentorships. A written thesis and exhibition at the Kimura Gallery in the Fine Arts Building culminates the completion of the program.

All who meet the eligibility requirements can apply to the BFA program. Students who exhibit, through coursework, application materials, and portfolio, the potential for success are admitted to the program.

This handbook has been written in order to make the process easier and to help answer questions. However, you need to work with a CAS Academic Advisor for the Performing and Fine Arts first, and then your Art Faculty Advisor closely. Their signature is required on the application and they will represent your ability to engage in the BFA process to the BFA Committee.

Keep contact with the Arts Office (ARTS 302):

- For the current BFA schedule
- To update your current contact info (email, phone, and mailing address)

## PROGRAM STUDENT LEARNING OUTCOMES

Students graduating with a Bachelor of Fine Arts, Art will be able to demonstrate:

- Mastery of techniques, composition, and the use of materials to express ideas in a cohesive body of work
- A comprehensive knowledge of contemporary and historical contexts in the visual arts

- Critical thinking, writing, and research skills in the discovery of original approaches to creative problem solving
- Effective professional skills to be a practicing artist as applied to art proposals, exhibitions, and business matters.

## MAJOR REQUIREMENTS

**Foundation Core Courses** **24**

ART A105 Beginning Drawing
ART A111 Two-Dimensional Design
ART A112 Color Design
ART A113 Three-Dimensional Design
ART A205 Intermediate Drawing
ART A261 History of Western Art I
ART A262 History of Western Art II
ART A307 Life Drawing and Composition I

**Beginning Studio Electives** **9**

Choose one two-dimensional course, one three-dimensional course, and one course from either list:

*Two-Dimensional Area*

ART A212 Beginning Watercolor
ART A213 Beginning Painting
ART A215 Beginning Printmaking
ART A224 Beginning Photography
ART A257 Computer Art & Illustration

*Three-Dimensional Area*

ART A201 Beginning Handbuilt Ceramics
ART A202 Beginning Wheelthrown Ceramics
ART A211 Beginning Sculpture

*Art History* **9**

Select three of the following:

ART A361 History of Graphic Design
ART A362 History of Modern Art
ART A363 History of Contemporary Art
ART A364 Italian Renaissance Art
ART A367 History of Photography
ART A492 Art History Seminar

**Primary and Secondary Studio Emphasis**

Select primary and secondary studio area of emphasis for concentration from the following:

- Ceramics
- Drawing
- Illustration
- Painting
- Photography
- Printmaking
- Sculpture

### *Primary Studio Concentration*

Select a primary studio area of emphasis for concentration from the list above and complete the following studio courses in the same concentration:

| | |
|---|---|
| 200 level studio course * | **3** |
| 300 level studio course | **6** |
| 400 level studio course | **6** |

| | |
|---|---|
| Select a support course from the following: | **3** |
| ART A390 Selected Topics in Studio Art | |
| ART A490 Selected Topics in Studio Art | |
| ART A498 Individual Research | |
| Other course by permission | |

### *Secondary Studio Emphasis*

Select a secondary studio area of emphasis from the list above and complete the following studio courses in the same emphasis:

| | |
|---|---|
| 200 level studio course ** | **3** |
| 300 level studio course | **3** |

| | |
|---|---|
| Select a support course from the following: | **3** |
| 300 level studio course | |
| 400 level studio course | |
| ART A390 Selected Topics in Studio Art | |
| ART A490 Selected Topics in Studio Art | |
| ART A498 Individual Research | |
| Other course by permission | |

**Thesis Requirements**

| | |
|---|---|
| ART A491 Senior Seminar (fall semesters only) | **3** |
| ART A499 Thesis (spring semesters only) | **3** |

**Additional Requirements**

| | |
|---|---|
| ART A203 Introduction to Art Education | **3** |
| PHIL A401 Aesthetics | **3** |
| Complete 6 credits of electives selected from art history, or art studio courses. | **6** |

| | |
|---|---|
| **Total Credits** | **87** |

* Students must choose a beginning course in their emphasis.

*NOTE: Students with a drawing emphasis/concentration may choose from any 200 level two-dimensional class listed under Beginning Studio Electives*

** Must be other than a course selected to fulfill the Beginning Studio Electives.

A total of 121 credits is required for the degree, of which 42 credits must be upper division. A total of 84 credits in Art may be applied to the degree.

## BFA COMMITTEE

The BFA Committee is made up of all full time and term art faculty. Students will work with many art faculty but choose one full time art faculty in their primary concentration area as their Art Faculty Advisor who mentors them during their time in the BFA program. Adjunct faculty are not contractually obligated to attend BFA meetings. However, students can make arrangements with adjuncts to discuss their work during scheduled office hours.

**Official Committee Actions**
Official actions of the BFA Committee will take place during the regularly scheduled meetings, and require a quorum of six voting faculty, including the student's advisor.

**Role of the BFA Committee**

- Host BFA Orientation in the fall semester
- Review and process BFA admission applications
- Monitor progress of BFA candidates
- Facilitate BFA Thesis Proposal approval process during the fall semester
- Facilitate proposed BFA thesis exhibition, and oversee work in progress in the spring semester
- Monitor the use of the Kimura Gallery
- Approve student art for UAA's permanent collection

**Role of BFA Art Faculty Advisor**

- Represent Candidate to BFA Committee concerning abilities and plans for BFA completion
- Assist BFA Thesis Proposal and BFA Thesis Exhibition development
- Answer informed questions by students who have thoroughly reviewed BFA Handbook. It is the candidate's responsibility to know all aspects of the BFA program and the Handbook.

## ADMISSION

Satisfy the Application and Admission Requirements for Baccalaureate Programs.

Admission into the BFA program, withdrawal from it and granting of the degree are done at the discretion of the BFA Committee.

After being fully admitted into the BFA program students must complete a minimum of 24 Art credits (upper or lower division courses) in residence at UAA.

Transfer students need a minimum of 12 resident Art credits: 9 credits must be completed in the primary area of studio emphasis for concentration, and a minimum of 3 resident Art credits completed in the secondary studio area.

**Eligibility Requirements**

1. Apply for UAA Admission at http://uaonline.alaska.edu
    - Declare Degree: PRE-BFA
    - Declare Major: ART
2. Attend UAA a minimum of one semester prior to admission to the BFA program.
3. Complete all Art Foundation Core Courses
    - ART105 Beginning Drawing
    - ART205 Intermediate Drawing
    - ART111 2D Design
    - ART113 3D Design
    - ART112 Color Design
    - ART307 Life Drawing
    - ART261 History of Western Art I
    - ART262 History of Western Art II
4. Complete Beginning Studio Electives (9 credits). These must be different from courses selected to fulfill primary and secondary studio concentration requirement.
    - Two-Dimensional Studio Course: A212, A213, A215, A224, A252, A257
    - Three Dimensional Studio Course: A201, A202, A211
5. Meet with a CAS Academic Advisor for the Performing and Fine Arts and complete a "Projected Plan of Study" form with signature
6. Compile a digital portfolio of your artwork
7. Obtain the minimum academic GPA:
    - 2.5 all coursework/3.0 art coursework
    - Maintain 3.5 in primary studio concentration
8. Apply for admission to a Full-Major BFA status after being accepted to the BFA Program by the BFA Committee

*NOTE: Students can be admitted on probation into the BFA program if enrolled required courses in the semester of application.*

**Catalog Year**

The first semester you are admitted to the university on a Pre-Major BFA status, this will lock you into your "catalog year." There is a different catalog published each year.

This catalog year will not change when you move into Full-Major BFA status from Pre-Major BFA, however, if changing from BA to BFA status, your catalog year will change.

**Change of Major**
If your degree is a BA in Art and change it to BFA in Art with the Change of Degree Form, it will update your catalog year to the current year.

**Transfer Credit**
Before you apply for a Full-Major BFA status, the UAA Admissions Office must complete an official Transfer Credit Evaluation, which can take months. With enough notice, the Transfer Credit Evaluation and Academic Petitions (for credits not transferred with the Evaluation) can be completed in time for the application review.

## BFA APPLICATION

The BFA Committee will review applications in the fall semester only. Generally, your Art Faculty Advisor should be notified one full semester prior to your BFA application.

**How to Submit Application Files**
BFA applications are submitted to the Arts Office two weeks prior to the scheduled committee meeting.

**What to Include in the Application Files**

1. **BFA Application for Admission Form** signed by you and your Art Faculty Advisor (page 38)
2. **BFA Procedures and Requirements Form** signed by you and your Art Faculty Advisor to indicate you understand BFA procedures and requirements (page 39)
3. **Letter of Intent**: Addressed to the BFA Committee with a statement of career objectives, reasons for pursuing a BFA degree, and differences between BFA and BA
4. **Copies of all College Transcripts** available at UAOnline or ask your CAS Academic Advisor for a copy
5. **Projected Plan of Study** signed by a CAS Academic Advisor
6. **Art Portfolio:** Submit a minimum of 15-20 digital images including both primary and secondary concentrations on a thumb drive. Each description should correspond by number to the sequence of images including: Title (or untitled), Artist (candidate name), Year completed, Course for which the work was done, and a note on materials or process (optional). The portfolio should exemplify:
   - Sense of design and artistic approach
   - Technical skills in primary/secondary areas
   - Potential to develop a conceptual vision in artwork

*NOTE: Candidates will not be present when portfolios are reviewed by the BFA Committee, so identify each piece as follows on an image description sheet.*

**Thumb Drive**
Students are required to submit digital images on a Thumb Drive in JPEG format at 150 dpi or higher, and a physical size of 5x7. Please save each image with the "number, your initial, and title of the artwork" in the same order as the corresponding image list.

- 01_SM_Self-Portrait.jpg
- 02_SM_IceCrystalsonPond.jpg
- 03_SM_MemoriesofOldCars.jpg

**Original Work**
BFA Committee prefers to review your work digitally. If you need to submit your original work for review, you need to send a request letter to the BFA Chair prior to the application due date for approval. If the committee has accepted your request, you need to bring original work to Arts342 by 10am on the application review day. All original work must be presented as a body of work and labeled. Please contact BFA Chair for further instruction.

**Application Review**
The BFA Committee reviews applications in executive session and votes to accept, accept on probation, or not to accept the applicant as a Full-Major BFA Candidate into the program. Admission decisions are determined by a consensus of BFA Committee in the fall semester.

*NOTE: Applicant's Art Faculty Advisor must be present during the review.*

After applications are reviewed, students will be notified of the Committee's decision within two weeks by mail. If not accepted, you will be given a detailed explanation. Circumstances permitting, you can resubmit your application.

*NOTE: You can only submit your BFA application for review twice.*

## ACADEMIC PROGRESS

**7-Year Limit**
Candidate must finish BFA Degree Program no longer than 7 years after attaining a Full-Major BFA status.

**Biographical Data**
Update current contact information (email, phone, mailing address) with the Arts Office in Arts302 and with the BFA Program Chair.

**Residency Requirement**
Complete a minimum of 24 ART credits in residence at UAA after attaining a Full-Major BFA status.

**GPA**
Maintain a 3.5 GPA in Primary Studio Concentration.

**Art Faculty Advisor Contact**
Maintain close contact with your Art Faculty Advisor, and schedule a meeting meet at least once a semester.

**Semester Review / BFA Check-in Meetings**
The BFA committee will review the progress of BFA candidates once per semester. Check with Arts Office and the BFA Chair for meeting schedule. Failure to attend may cause a suspension or removal from the program.

The BFA Check-in Meeting will be a group meeting (in different studio areas). Candidates will set-up in Computer Design, Printmaking, Drawing, Painting, Ceramic, Sculpture, or Photo studio. Other first floor studios may also be used. See your Art Faculty Advisor about how to setup. Notify your Art Faculty Advisor well in advance of your setup time, especially if presenting a video or other digital-based work so equipment can be arranged. Remove your work from the review room the same day, usually by 5 pm.

You will have 15 minutes with the BFA Committee that includes a short oral presentation (5 minutes) to discuss your current work in progress and 10 minutes for Q&A. This is an opportunity to update and gain feedback from the BFA Committee and your fellow BFA students.

*NOTE: Attendance is mandatory for all BFA Candidates.*

**BFA Thesis Proposal & Exhibition**
During the last year of your academic study, you need to take ART491 in the fall semester and ART499 in the spring semester in a sequential order. Aside from all other required courses, as a BFA Candidate, you need to prepare your BFA Thesis Proposal and get approved by the BFA Committee at the end of the fall semester before you can enroll in the ART499 Thesis Exhibition. (See detailed information below)

**Leave of Absence**
As a BFA Candidate with Full-Major BFA status a Leave of Absence may be requested from the Committee. Your reason to cease BFA studies might be illness, pregnancy, employment, and/or the need to concentrate on Math or GERs, etc. This letter to the BFA Committee should state:

- Your reason for the absence

- The semester you will return to active BFA status
- How you will remain committed to your studies

*NOTE: A Leave of Absence may be taken only once and for no more than one year. Your BFA degree Program must be completed no longer than 7 years after being admitted to Full-Major BFA status.*

When you are ready to resume the study and production of art, inform the BFA Chair and the BFA Committee with written notification no later than 30 days before the first day of the semester you plan to return to active status.

## ART491: SENIOR SEMINAR

This UAA integrative capstone course MUST be taken by all BFA students during the fall semester only, and complete all assignments required by the course. This course includes lectures, discussions and projects integrating the knowledge of professional practices for the artist, the development of effective communication skills to be a practicing artist, the necessary critical tools to resolve and assess creative problem solving art-related issues, and the ability to research the needed information to make reasonable decisions pertinent to art practices.

You need to pass the course before you can enroll in the ART499 Thesis Exhibition. BFA candidates must complete this course with a passing grade of B or better. Prerequisites are ART262 and PHIL401.

If you were accepted into the BFA program under probation, you must clear your probation status prior to enroll in ART491.

## BFA THESIS PROPOSAL

BFA Thesis Proposal begins in the fall semester of the last year of your study. You should have some ideas developed for your BFA Thesis Exhibition prior. During the first 3-week of the fall semester, you need to work very closely with the BFA Chair, and your Art Faculty Advisor to refine your BFA Thesis Proposal and submit drafts for Committee's approval according to each deadlines. You are also required to attend the *BFA Thesis Proposal Writing Workshop* scheduled during the first week of the fall semester.

**Purpose of Thesis**
The purpose of the thesis proposal is to explain and define a body of artwork that will be presented in the BFA Thesis Exhibition. This explanation should include:

- The conceptual development of the work is vital
- How it relates to previous work and artists who have influenced your work

You proposal should be written in the manner of a research paper, and presented in a style that would be acceptable for publication in the leading art journals. Thesis Proposal should contain the following elements:

- What are intended quantity, size, medium, and imagery?
- Where will work be installed?
- How will work be installed?
- Why did you choose this concept and medium?
- When will it be completed, installed, exhibited?

**Thesis Proposal Outline**
A proposal may describe many different kinds of projects, but typically it is a focused body of work in your primary studio area. Proposals that suggest a focus outside primary area are approved at the discretion of the Committee. The Proposal requires complete sentence structure, and proper English grammar, spelling and punctuation. Write in clear and precise language. See BFA Thesis Format in the Appendix (page 45).

**Proposal Cover Sheet**
Use the BFA Thesis Proposal Cover Sheet in the Appendix when submit your thesis proposal (page 46).

**Proposal Examples**
Past students' projects with proposals and images are archived in the Arts Office. They may be checked out for review but cannot leave the office area.

**Plans of Your Thesis Exhibition**
Proposal should contain plans for project presentation in the Kimura Gallery, or other pre-approved location. Prepare to discuss logistics with the Committee at the first Thesis Proposal Review Meeting.

**Proposal Schedule and Distribution**
Refer to "BFA Program and Thesis Proposal Meeting Schedule" for the deadline of each draft proposal submissions.

- Email your draft proposals to: Department of Art Administrative Assistant by 4 pm of each due date of your proposal submission
- Pick up suggested changes from BFA Mailbox in the mailroom one week after each review meeting
- Discuss directly with your Art Faculty Advisor for feedbacks and comments

*NOTE: The Committee will NOT consider late submissions.*

**Thesis Proposal Review Meetings**

The BFA Committee generally reviews Thesis Proposals three times during the fall semester only. Your attendance is required only at the first Thesis Proposal Review Meeting with faculty.

**1st Thesis Proposal Review Meeting**
It is a required in-person meeting with the BFA Committee. A sign-up sheet will be available. You need to bring a copy of your proposal and plan to take notes. The first BFA Thesis proposal review meeting is a general review and allows for improvement. By the second and/or the third reading, your Thesis Proposal should be ready for the BFA Committee final approval.

**Proposal Acceptance**
The proposal must be accepted by a majority of the BFA Committee. A vote requires a quorum of 6 members and must include the student's Art Faculty Advisor.

*NOTE: If you did not get your BFA Thesis Proposal approved by the BFA Committee, you can resubmit a modified or a new BFA Thesis Proposal in the following fall semester. If you were not able to get your BFA Thesis Proposal approved by the BFA Committee at the second time, you will be no longer eligible to be included in the BFA program. You have only two attempts. Work closely with the BFA Chair, and your Art Faculty Advisor for assistance.*

**Undergraduate Research Grant Application**
After the BFA Committee has accepted your BFA Thesis Proposal, all BFA students are expected to submit a grant proposal to UAA Office of Undergraduate Research and Scholarship who support undergraduate research and creative activity. There are two independent deadline grant review cycles for the fall semester: October and December. This prestigious grant funds project budgets up to $2,000. Students will also receive a $500 student stipend upon the successful completion of their project. Awarded students will also be expected to participate in the Undergraduate Research Symposium which takes place in the middle of April.

## ART499: BFA THESIS EXHIBIT

The purpose of the course is to develop and execute a focused body of visual work in primary studio area (may also include work from secondary area of concentration). Candidates must complete 3 credits of ART499 Thesis Exhibition and a grade of B (80%) or better is considered a passing grade. Also, you are required to attend the *BFA Thesis Exhibit Orientation* meeting scheduled during the first week of the spring semester.

*NOTE: This course is offered in the spring semester of each academic year only.*

Register for ART499 just like other courses at UAA. Remember, the semester prior to enrollment in ART499, BFA Committee must accept and approve your written BFA

Thesis Proposal. If your BFA Thesis Proposal is not accepted, you cannot enroll in ART499.

*NOTE: Students who have not attained a Full-Major BFA status are ineligible to enroll in ART499.*

During the spring semester, you will be focused on completing a body of work for the BFA Thesis Exhibition in the Kimura Gallery or other pre- approved location. Your BFA Thesis Proposal will guide the body of work you create.

*NOTE: The body of work cannot be for and from any other courses.*

**Attendance Required**
ART499 BFA Thesis students are required to attend all BFA Exhibition Meetings with the BFA Committee to review your progress during the spring semester. The BFA Committee Chair must be notified in advance in case of an unavoidable absence. Failure to attend all scheduled BFA Thesis Exhibition Meetings may result in a failing grade for ART499. Check with BFA Chair and Arts Office for meeting schedule.

*NOTE: This also applies to Candidates with a deferred grade who have not completed their thesis project as yet.*

**Satisfactory Progress**
The BFA Chair and your Art Faculty Advisor will notify you, if, at any time during the BFA Thesis Exhibition semester, the Committee determines that your progress is NOT satisfactory. In some cases, this determination may be reached during business deliberations at the BFA Committee meeting. The Committee might recommend a Deferred Grade to continue the project in future semesters. A Deferred grade must be completed within 2 years. Please note that as long as you are enrolled in ART499 Thesis, all requirements must be met including attendance at all BFA Thesis Exhibition Meetings.

*NOTE: BFA Candidates not yet enrolled in ART499 Thesis are required to attend BFA Thesis Exhibition Meetings as a part of learning experience.*

**Meeting Presentation**
Each BFA candidates will have 15 minutes with the BFA Committee. You are asked to give a thorough 5-10 minutes oral presentation of your Thesis Exhibition addressed to the Committee and others, and leave 5-10 minutes for Q&A.

**Work-in-Progress**
Bring all work-in-progress relating to your Thesis Exhibition project. If logistics are a problem, discuss alternative methods with your Art Faculty Advisor and/or BFA Committee Chair. Photographs are not ideal for evaluating work, but a short video/DVD may be acceptable. Ask the Arts Building Manager in advance to reserve a monitor.

**Develop a Timeline**
Prepare a brief project production schedule, which outlines intended progress for each of the scheduled meetings during the first BFA Thesis Exhibition Check-in Meeting,

**Other Meetings**
At each subsequent BFA Thesis Exhibition Check-in Meeting, continue to bring work-in-progress for discussion and critique. Ask the BFA Committee any questions, as this is an open discussion time between all the BFA candidates and the Committee.

## BFA THESIS EXHIBIT: PROCESS

ART499 BFA Thesis culminates in a gallery exhibition at the Kimura Gallery. The committee prefers a group show with students graduating at the end of the spring semester. Shorter time slots might be available for an installation exhibition.

**Scope of Project**
It is important to have a schedule and consider the time necessary to have a successful thesis exhibition. Consider the following:

**Time:** The semester has 13 weeks before the exhibition. For example, you must consider all aspects for your thesis presentation: exhibition gallery and window box signage, announcements, lighting, placement of work in the gallery, pedestals, and your opening reception. Whatever time you think it is going to take multiply it by 3.

**Focus:** Keep your project within the limits of what you can do. Don't learn new technical skills for your exhibition. Don't veer off-course in new artistic directions. Your exhibition is based on your thesis proposal statement so make certain you follow it.

**Money:** Seriously consider your financial resources. Consider submitting application for art scholarship and/or Undergraduate Research Grant.

**Marketing and Promotion:** Your exhibition signage for the Kimura Gallery includes (a) individual poster with your title, image and other relevant information, (b) your artist's statement and (c) the window-box group poster outside of the gallery. They must be produced at the UAA Graphic Design Center. UAA graphic designer will layout the necessary information for your posters, artist's statement and window-box poster. There are designated templates for this that must be used. The artwork you display in the gallery is your unique form of expression not the signage. You represent the Department of Art and the University as well as yourselves. See specifics below and the appropriate appendices. (See page 47-52)

**Posters:** All of these posters are 11x17. Samples of the posters are provided in the appendices. For the exhibition in the gallery you will need two posters to be displayed on the left inside of the gallery wall (one consists of the title of your exhibition, dates and all other relevant information and the other is your artist's statement. The posters for the gallery are to be dry-mounted on foam core. Do not laminate them. You will also need two other individual posters to be located in the Fine Arts Building. One of them is to be attached to the Art Student's Information Board on the 1st floor and the other is to be given to the Department of Art Administrative Assistant to be posted at the office on the 3rd floor. These two posters are not to be dry-mounted. A total of four (3 individual and 1 group) posters are needed. If you want to produce more posters for your own portfolio or to distribute more on campus, it is your option. When you have posters printed you must make sure you indicate the quantity when you order them from the graphic designer.

**Artist's Statement:** The statement is formatted to fit an 11x17 sheet. It is to be dry-mounted on foam core for presentation purposes in the gallery. The artist's statement along with your poster will be displayed together on the left inside of the gallery.

**Window Box Signage:** The determination of the window box poster is based on how many students are exhibiting in the gallery. At this time there have been two types of posters produced. One is a two-person poster and the other is a three-person poster. When you have three or more students exhibiting in the gallery the design is more problematic. Problems of spacing and images come into play in this instance. For an example of a two-person exhibit poster for the window box see the appendices (page 49). For an example of three artists exhibiting in the gallery see the appendices (page 50). It is suggested that instead of overcomplicating the process from a design standpoint regarding a three person exhibit just using text would be the most practical way to present the artists in the window box. If you opt just for a text-based poster then there is no problem of producing an image for the poster. It is your choice as to how you want to design your poster. It is more expensive in terms of cost to design a three-artist poster as indicated in the sample. Layout costs can prove to be more expensive in terms of time and proofing. For the window box poster, you are to use the samples provided or a comparable format. This poster is to be 11x17 and centered and dry-mounted on a 22x20 piece of foam core. It is not to be laminated.

**Announcements (Invitations/Postcards):** Your announcements must also be produced at the UAA Graphic Design Center. There are templates that must be used. See specifics below and the appropriate appendices (page 47). You decide the quantity you want. Usually one distributes announcements to the faculty, family and friends. The size of the announcements is 6x8½.

**Proofing:** Proofing your texts is very important and to offset more costs you will turn your copy to the BFA Chair for proofing. You must provide your artist's

statement and all other information needed for production to the BFA Chair according to a set deadline. You must also provide the digital image jpg you plan on using. It may be that you want an image with a full bleed or a detail. See the examples in the appendices. You must approve any corrections made at this stage, and you are to inform the BFA Chair. With this, you have produced a final rough draft. Once finalized by the BFA Chair, your posters and announcements will be sent to the UAA Graphic Design Center, and you will receive a note of your final proofs and make changes at this point if it is needed. BFA Chair will ask for your final approval before they are printed. If you want more changes after this point, then you will have to pay more for layout changes.

**Production Time**: Time is critical in producing your posters and announcements. Since the BFA exhibitions are the last two weeks of the spring semester, please follow the schedule as indicated. Your jpgs, text and all materials for production purposes must be sent to the BFA Chair 5 weeks before your exhibition. The jpgs should be of high quality with good resolution. Correspondence regarding production of your announcements and posters will be done by e-mail. Most likely this will be around two weeks to complete this process. If you approve at this stage, then you can go ahead and print the posters and announcements.

There is a two-week turnaround time frame from the time you submit your final proof. You are to make arrangements for payment for your personal posters and announcements. As to the window box poster you are to work out the shared costs among yourselves. You will pick up the posters and announcements and pay for them at the counter of UAA Print and Copy Center at the basement of the UAA Bookstore. It is important that you respond immediately to the proofing phase for your posters and announcements. Delays and last-minute adjustments can delay production particularly if you decide to make changes. Timeframe Checklist:

- **Five-week** before your BFA Thesis exhibition submit jpgs and text for your posters and announcements to the Gallery Director
- **Two-week** turnaround time for the first proof to be forwarded to you for approval and any other adjustments that need to be made
- **Two-week** turnaround time after your approval of the final rough draft. The time may be less depending on the UAA Copy and Print Center's schedule of production.

**Cost, Payment and Pickup:** You will be charged for the time to design the layout for your posters and announcement, dry-mounting and printing. Each of you pays for your own posters and announcements that you have printed. The window box poster is a shared cost between the students exhibiting together. Usually the cost will be determined during the first phase of your submission of your material. This will not change unless you make adjustments to the quantity of announcements and posters or have made further changes in your proofs after the first submission of your material. The Copy and Print Center at UAA is located at the basement of the UAA Campus Bookstore (Phone: 786-6860).

**Publicity (Press Releases, Reviews, Newspapers):** Be assertive and solicit Editors for a show review, images in the paper, or possibly an interview. It is at their discretion to publish an article. The Editors have announcement and review deadlines. Expedite the reviewing process including a few high-quality digital images of your art in the exhibition, artist's statement, artist resume, news release and media advisory.

- UAA Northern Lights: (907) 753-1333
- UAA University Advancement: (907) 786-4847
- Alaska Dispatch News: Newsroom@adn.com

## BFA THESIS EXHIBITION EVALUATION

**Grading Procedure**
Upon project completion, the Committee will evaluate the exhibition on a PASS/NO PASS basis. A grade of B (80%) or better is considered a passing grade. Faculty will submit a completed Thesis Evaluation Form (page 51-52) to the Arts Office.

*NOTE: If, at any time during the Thesis Exhibition semester, the Committee determines that your progress is NOT satisfactory, the Committee might recommend a Deferred Grade to continue the project in future semesters. A Deferred grade must be completed within 2 years.*

**Grading Criteria**
The grade is a percentage of all points awarded by the Committee in 3 areas:

1. Expressive Properties: Success in the visual realization of the Thesis Proposal
2. Conceptual Properties: Quality, originality, and growth of thoughts and ideas
3. Formal Properties: Technical mastery of materials, and quality of Exhibition

**Grading Points**
The grade is based on the following points:

- 90-100 % = A / Pass
- 80-89.99% = B / Pass
- 0-79.99% = No Pass

**Gallery Clean Up and Repair**
Coordinate the cleanup with the Gallery Director. The post-exhibition condition of the Kimura Gallery must be acceptable by the Gallery Director prior to awarding the grade. Failure to meet expectations may result in an Incomplete (I) or, in extreme cases, a failing grade (F). Expectations include, but are not limited to:

- Removing all artwork from gallery, hall, lobby, and storage areas
- Filling all holes and patching the walls, floor, and ceiling
- Repairing and returning the pedestals to the Gallery storage area
- Returning all the Gallery tools to storage

- Lighting, as per contract in Appendix

**Awarding the Grade**
In order to receive your grade and the Committee's comments, you must submit required items listed in ART499 Thesis Exhibition Checklist (see page 55) to the Arts Office immediately by the following Monday immediately after the close of your exhibition.

## COMPLETION OF THE BFA PROGRAM

Upon completion of all coursework required for graduation, and before ART499 Thesis Exhibition grade is given; the candidate must submit to the Arts Office:

1. A Final Copy of Thesis Proposal
2. A Final Copy of Artist Statement
3. 10-20 Digital Images of the Thesis Exhibition work on an Archival Gold CD or a Thumb Drive with image list
4. 2 Exhibition Postcards
5. Receipt of Studio Fees Paid
6. Keys and Gallery Condition Contract sign-off (including storage/lighting contract release)
7. Copyright Release Form (see page 54)

## GRADUATION REQUIREMENTS

- Satisfy the General University Requirements for Baccalaureate Degrees
- Complete the General Education Requirements for Baccalaureate Degrees
- Complete the Major Requirements below

# KIMURA GALLERY GUIDELINE

Time is set-aside in the Kimura Gallery at the end of the spring semester for BFA Exhibition. Shorter individual time slots might be available for installation-based exhibitions depending on scheduling. All BFA candidates who participate in the ART499 BFA Thesis Exhibit must sign the appended contracts. The final document needed for the BFA student to receive their ART499 BFA Thesis grade is the Kimura Gallery BFA Release Form signed by the Gallery Director of the Kimura Gallery (See below).

## RESPONSIBILITIES AND INFORMATION

**Kimura Gallery**
Contact the Gallery Director for the procedures needed to secure the gallery keys for installing artwork (see below*) and access to tools for purposes of installation. You must meet with the Gallery Director and other members of the ACE Committee to discuss your exhibition plans and needs. Prior to meeting the Kimura Gallery committee, you will have met with your Art Faculty Advisor and BFA Committee members on how the space is best utilized. If you are involved in a group show, closely coordinate all of your needs with the other students exhibiting.

**Kimura Gallery Signage**
Outside of the gallery is a window box to the right of the entrance to the gallery. It is used to display information pertinent to the BFA Thesis exhibition. You must use the same information on the back of your announcement card and include an image of your work on your exhibition poster. In the case of a group exhibition the students must decide among themselves the best way to display text and images on the poster.

**Artist Statement**
You are to provide a personal statement illustrating your ideas relevant to your thesis. The statement should be a minimum of one page and not more than two pages in length. Your statement should reflect what the BFA Committee and your advisor have approved.

**Scheduling Set-Up Time for the Thesis Exhibition**
At the last BFA Thesis Exhibition Meeting in the spring semester, please reconcile any set-up problems. Map out individual spaces in the gallery and address any special needs. This may require providing designs for display needs like pedestals, walls, specialized lighting, electronics, etc. You will be required to purchase the materials/equipment needed for installing your work (hanging devices, specialized tools, wall mounts, projectors, media players, etc.), and building any display elements (pedestals, screens, walls, etc.).

It is important to arrange set-up times with the Gallery Director and your fellow exhibition colleagues, so make it a priority. The set-up time is usually 2-3 days

(Friday through Monday). All exhibitors will meet with the Gallery Director as a group on the first day of the installation period.

**Gallery Keys**
The Gallery Director will sign-out one key to your exhibition group. If the key is lost, the group is responsible for its replacement. The key is to be returned at the end of your exhibition to accommodate the next group of students exhibiting. If the key is not returned, a hold is placed on each of the candidate's account and grades. When leaving the gallery each day be sure to LOCK both gallery doors as well as the storage room door.

**Installation/Site-Specific and Performance Exhibitions**
If discussed and approved during the Thesis Proposal Review, your project might be an installation or performance-based exhibition. Installation, site-specific work, and performance art exhibitions must be located in the Anchorage area. The Committee must be able to witness performance pieces, or to visit installation and site-specific pieces as a group at a scheduled time initiated by the student. It is the student's responsibility to find a space that can accommodate their performance work and visual work. Space is at a premium during the last two weeks of the semester so one cannot reserve the Harper Dance Studio or Room 150 in the Fine Arts Building. To rent spaces on campus or find possible space on campus, please contact Facilities (786-1100). You should also try to find alternate venues in the Anchorage area. Advance preparation is essential for this type of presentation.

**Equipment Needs**
You may need projectors, audio systems and other technical support. You need to plan well in advance of your exhibition to accommodate these needs. This includes making an appointment with the Gallery Director at least two weeks prior to your installation date to demonstrate that you have tested your electronic equipment and it is in working order. If you wish to use university equipment, and if it is available, you must contact the Fine Arts Building Manager (786-4890) and/or the Gallery Director. Scheduling and planning are essential, so it is necessary for you recognize the need for making reservations for equipment needs. You must give the Fine Arts Building Manager a minimum of two weeks' notice. It is suggested that you contact the building manager early in the semester to make reservations.

**Gallery Cleanup Requirement**
As the exhibition is removed, repair the Gallery walls and paint them where needed. Repair, paint and store the pedestals and place them back in the storage area. If all of this is done properly and approved by the Gallery Director that you have fulfilled this obligation, you will receive a grade for completing your ART499 BFA Thesis Exhibition. Make certain you arrange a time with the Gallery Director to look over the cleanup of the gallery. The gallery can provide you with the Spackle paint and other needed materials to facilitate the cleanup.

The Gallery and storage area must be cleaned, and all art removed within two days of your exhibition's closing. If the student does not remove the work in the requisite time the gallery committee will take down the work. All precautions and care will be taken not to damage any work. However, if the work is taken down and there is damage to the artwork, the Gallery, Department of Art and University are not liable for damages. It is always the student's responsibility to remove the work. It is not the gallery's function to do so. If the artwork is damaged the student will be notified. Care will always be taken to remove art works carefully. All students who take ART499 BFA Thesis Exhibition must sign the Damage Waiver for BFA Exhibition in the Kimura Gallery releasing the gallery from liabilities if damage occurs to the artwork when the time frame is not adhered to and the gallery committee has to take down the exhibition.

## RECEPTION INFORMATION & RESPONSIBILITIES

You need to prepare food, beverages, napkins, and cups and coordination of the opening reception with the other students in the exhibition. The gallery can provide you with a tablecloth, punch bowl and ladle.

The Fine Arts Parking Area can be used by guests and friends for your reception and is free after 5pm on the day of the reception. The BFA Chair will fill out a Special Event Parking Request Form (http://www.uaa.alaska.edu/parking/upload/Special-Event-Parking-Form_Pro.pdf) and submit it to Parking Services two weeks in advance of your reception.

*NOTE: No alcohol can be served at the reception.*

## BFA THESIS EXHIBITION INSTALLATION & DE-INSTALLATION PROCEDURES

**Exhibition Installation Timeline**
All exhibiting BFA students are expected to be present at the specified dates and times. Each BFA student will be assigned to a Kimura Gallery supervisor who will help to oversee their exhibition installation, and who will provide expert instruction on proper spacing, measuring, hanging, etc.

- **Friday 5-8pm**
  - Transport artworks to the gallery
  - Meet with assigned Kimura supervisor
  - Map, measure, & tape-out exhibition layout w/ Kimura Curator, supervisors, & fellow exhibiting artists
  - Bring: your mounted exhibition statement, your mounted group exhibition poster, and one unmounted individual exhibition poster, your exhibition labels, & your signed exhibition contract documents

- **Saturday 10am-4pm**
  - Check-in with your Kimura supervisor and create a plan for the day (hanging priorities, lunch & break schedule, etc.)
  - Hang/install all artworks with Kimura supervisor
  - Hang/install all exhibition related materials (statement, labels, etc.)
  - At 4pm, assess progress and determine whether Saturday night/Sunday install is required
- **Saturday 4pm-12am**
  - Continue exhibition installation if required (without your Kimura supervisor)
- **Sunday 10am-5pm**
  - Check-in with Kimura Curator at the gallery at 10am *sharp*
  - Continue exhibition installation if required without your Kimura supervisor
  - Check-out with Kimura Curator at 5pm *sharp*

**Exhibition Installation Checklist (Priority Items)**

- Transport artworks to the gallery
  - Plan ahead: ask to borrow the Kimura dollies if required
  - If artwork is coming from off-campus, pack appropriately in order to prevent damage – don't rush
  - Don't forget any custom display items (pedestals, custom hangers, etc.)
  - Bring our mounted exhibition statement, your mounted group exhibition poster, one unmounted individual exhibition poster, your exhibition labels, & your signed exhibition contract documents
- Hang/install all artworks
  - 2D Artworks must be hung at a consistent height for all exhibitors (56")
  - 3D artworks must have pedestals booked prior to installation dates
- Hang exhibition statements & mounted exhibition posters
  - Use Velcro. Use the adhesive backing to adhere Velcro to the back of the statement but *staple* the Velcro to the wall.
- Hang artwork labels
  - It is important to purchase clear labels (see photo in google docs), as any other type will not stick for long.
  - Labels should be placed at a consistent height throughout the exhibition (low enough to be read by someone in a wheelchair – 54")
  - Labels should appear either on the right-hand side, or the left-hand side of the artworks consistent across the exhibition as agreed on by all exhibitors
  - Labels should be level.
- Touch-up gallery walls with white paint where required
- Sweep & mop floors
- Touch-up gallery floors with grey paint where required
- Pack up tools, ladders, laser level, paint supplies, etc. and leave them ready in one spot for Gallery staff to put away
- Remove all personal items from the gallery

**Reception Checklist (*NOT* priority items)**

- Purchase required food items/ingredients
- Don't forget serving dishes, serving plates, cups, napkins, serving utensils
- Food preparation at home on day of reception (as required)
- Transport food and serving utensils to the Kimura at least one-hour prior to reception start time
- Arrange food and serving dishes/utensils/napkins on reception table in lobby of Kimura Gallery

**Exhibition De-installation Timeline**

- **Friday 5-8pm**
  - Deinstall & transport artworks out of the gallery
  - Deinstall artist statement, and labels
  - Patch, sand, & paint any holes in the gallery walls
  - Return and tidy all Kimura tools to front of the gallery
  - Mop floors
  - Check-out with the Kimura Curator
- **Saturday 10am-1pm**
  - Extra half-day to deinstall exhibition if required.

## CONTRACTS AND BFA RELEASE FORM

All students must sign the contracts below and turn them into the Gallery Director no later than two weeks prior to the Thesis Exhibition. There are four contracts:

1. Kimura Art Gallery Lights Contract
2. Damage Waiver for the BFA Exhibition in the Kimura Gallery
3. Kimura Gallery Release Form

The reason for the contracts is due to students repositioning and causing damage to the light canisters, not cleaning up the gallery properly and not returning or damaging the items used for the reception in a timely fashion.

# KIMURA ART GALLERY LIGHTS CONTRACT

I_____, will be responsible for replacement costs of any light canisters that are damaged regarding my exhibition in the Kimura Gallery. I understand that my grades and transcripts will not be processed by the university until the costs for replacement canisters have been paid. Payment is to be made to the Kimura Art Gallery. The gallery will provide the costs and vendor for replacement and provide receipts to the exhibitor for any needed canister purchases.

BFA Student Signature: _____ Date: _____

Gallery Director Signature: _____ Date: _____

# DAMAGE WAIVER FOR BFA EXHIBITION IN THE KIMURA GALLERY

I _____ understand that there are two days to take down the Thesis Exhibition. If I am delinquent in not taking down the exhibition and the Gallery committee has to take down the artwork the Gallery, Department of Art and University are not responsible for any damage done to the artwork. The gallery will always take the utmost care in taking down the work of a student's if they do not meet the requisite time frame. The student will be notified if there is any damage.

BFA Student Signature: _____ Date: _____

Gallery Director Signature: _____ Date: _____

# KIMURA GALLERY BFA RELEASE FORM

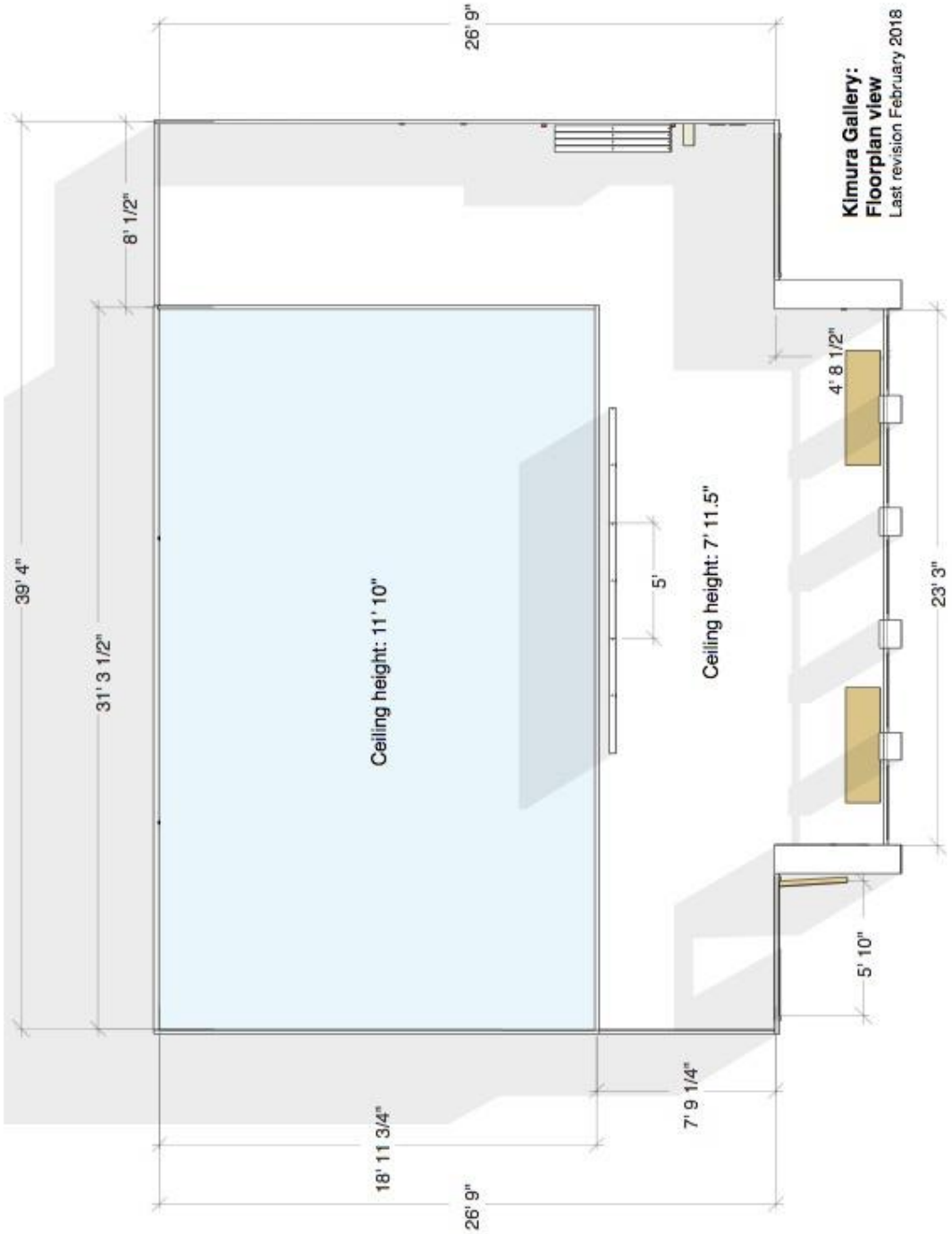
The undersigned has passed inspection regarding the gallery cleanup, use of canisters, reception items and the return of keys for the Thesis exhibition. If not acceptable the student's degree and transcripts will be retained by the university until these requirements are satisfied.

BFA Student Signature: _____ Date: _____

Gallery Director Signature: _____ Date: _____

# APPENDIX

# KIMURA GALLERY MAP



# BFA PROCESS

**FRESHMAN**

**SOPHOMORE**

## PRE-BFA

- **Complete art foundation core courses**
  ART105 Beginning Drawing
  ART205 Intermediate Drawing
  ART111 Two Dimensional Design
  ART113 Three Dimensional Design
  ART112 Color Design
  ART307 Life Drawing
  ART261 History of Western Art I
  ART262 History of Western Art II
- **Complete beginning studio courses (9 credits)**
- **Select primary and secondary concentrations**
- **Compile a digital portfolio of your artwork**
- **Obtain a minimum academic GPA:**
  2.5 all coursework and 3.0 art coursework

**JUNIOR**

## APPLY FOR ADMISSION TO THE BFA PROGRAM

- Prepare BFA application files
- Meet with your Art Faculty & CAS Advisor
- Prepare a digital portfolio of your artwork
- Submit an application to the BFA committee
- Register in upper division art studio courses

**SENIOR**

**FALL SEMESTER**

## PREPARE BFA THESIS PROPOSAL

- Enroll in ART491 Senior Seminar
- Meet with your Art Faculty Advisor
- Get your BFA Thesis Proposal approved by the BFA Committee
- Attend BFA Check-in Meeting (once semester)
- Register in upper division art studio courses

**SPRING SEMESTER**

## ENROLL IN ART499 THESIS

- Apply for Graduation
- Attend BFA Thesis Meetings (2 times during the semester)
- Complete BFA Thesis Exhibit

# BFA PROGRAM CHEKCLIST

*NOTE: Keep the BFA Chair and the Art Office Updated with Your Current Contact Information*

**PRE-MAJOR STATUS**

- Fill out application for admission to UA
- Select an Art Faculty Advisor – usually in your primary area
- Complete all Art Foundation Core Courses
- Complete the Beginning Studio Electives (at least 9 credits)
- Select Primary and Secondary Concentrations
- Develop a digital portfolio of artwork that exemplifies your potential for success in both
- Primary and Secondary areas

**SUBMITTING BFA APPLICATION**

- Obtain a copy of current "BFA Meeting Schedule" from the BFA Chair at the beginning of semester
- Meet with your Art Faculty Advisor
- Obtain a "BFA Student Handbook" and read it
- Meet with a CAS Academic Adviser to complete a "Projected Plan of Study" (w/signature-required)
- Assemble application materials (See "Procedures and Requirements Form" for more details)
- Submit application materials to the Arts Office before or by the deadline

**FULL MAJOR STATUS**

- Complete a "Change of Major" form to Full-Major BFA status after you are accepted into the program
- Review BFA Student Handbook and check with Art Office for current meeting times
- Meet with your Art Faculty Advisor a minimum of 2 times per semester
- Attend BFA Check-in Meeting once a semester (attendance is required)
- Assemble work in progress

**DURING SENIOR YEAR IN THE FALL SEMESTER**

- Enroll in Art491 Senior Seminar and your need to pass the course before Art499 Thesis
- Attend Thesis Proposal Writing Workshop and Thesis Proposal Review Meeting (attendance is required)
- Develop your BFA Thesis Proposal and get approved by the BFA Committee
- Attend BFA Check-in Meeting to present work in progress (attendance is required)
- Submit UAA Undergraduate Research Grant Proposal

**DURING SENIOR YEAR IN THE SPRING SEMESTER**

- Enroll in ART499 Thesis Exhibit (spring semester only) upon approval of your BFA Thesis Proposal
- Attend BFA Exhibit Orientation Meeting (attendance is required)
- Attend Two BFA Thesis Exhibit Meetings (attendance is required)
- Prepare a body of work, BFA exhibit poster, artist statement, and group exhibit poster
- Participate in BFA Thesis Exhibition
- Submit Application for UAA Graduation
- Submit required documents (listed in "Procedures and Requirements Form") to the Art office before ART499 Thesis grade is given

UAA **Bachelor of Fine Arts**

# BFA PLAN OF STUDY (Sample)

| | 1ST YEAR | FALL | |
|---|---|---|---|
| | ART A105 | Beginning Drawing | 3 |
| | ART A111 | Two-Dimensional Design | 3 |
| O | WRTG A111 | Written Composition | 3 |
| | General Education Requirement | | 3 |
| | **GER QUANTITATIVE SKILLS** | | **3** |
| | | | **15** |
| | | **SPRING** | |
| | ART A205 | Intermediate Drawing | 3 |
| | ART A113 | Three Dimensional Design | 3 |
| | ART A112 | Color Design | **3** |
| O | WRTG A211 | Written Composition | 3 |
| | **GER ORAL COMMUNICATIONS** | | **3** |
| | | | **15** |

| | 2ND YEAR | FALL | |
|---|---|---|---|
| | ART | Beginning 2D or 3D Studio | 3 |
| | ART | Beginning 2D or 3D Studio | 3 |
| | ART A203 | Introduction to Art Education | 3 |
| O | ART A261 | History of Western Art I | 3 |
| X | General Education Requirement | | 4 |
| | | | **16** |
| | | **SPRING** | |
| | ART | Beginning 2D or 3D Studio | 3 |
| | ART A307 | Life Drawing Composition I | 3 |
| | ART | Primary Concentration Beginning Studio | 3 |
| O | ART A262 | History of Western Art II | 3 |
| | General Education Requirement | | 3 |
| | | | **15** |

| | 3RD YEAR | FALL | |
|---|---|---|---|
| | ART | Primary Concentration Intermediate Studio | 3 |
| | ART | Secondary Concentration Beginning Studio | 3 |
| | ART | Upper Division Art History | 3 |
| | General Education Requirement | | 6 |
| | | **SPRING** | |
| | ART | Prim Concen Inter Studio | 3 |
| | ART | Sec. Concen Inter Studio | 3 |
| | ART | Upper Division Art History | 3 |
| O | PHIL A401 | Aesthetics | 3 |
| | General Education Requirement | | 3 |
| | | | **15** |

| | 4TH YEAR | FALL | |
|---|---|---|---|
| | ART | Primary Concentration Advanced Studio | 3 |
| | ART | Primary Concentration Support Course | 3 |
| | ART | Secondary Concentration Advanced Studio | 3 |
| | ART A491 | Senior Seminar | 3 |
| | | | **15** |
| | | **SPRING** | |
| | ART | Primary Concentration Advanced Studio | 3 |
| | ART | Upper Division Art History | 3 |
| | ART A499 | BFA Thesis | 3 |
| | ART | Art Elective | 3 |
| | ART | Art Elective | 3 |
| | | | **15** |

**O:** Semester due to scheduling methods

**X:** Indicates the semester when the 1 credit Natural Science laboratory course might be taken.

**NOTE: A total of 121 credits is required for the degree, of which 42 credits must be upper division. A total of 84 credits in ART may be applied to the degree.**

UAA **Bachelor of Fine Arts**

# BFA APPLICATION FOR ADMISSION

## PERSONAL ITEMS

*Name:* _____

Email: _____

*Address:* _____

*Primary Studio Area:* _____

*Secondary Studio Area:* _____

*Student ID:* _____

*Current Phone:* _____

*City, St, Zip:* _____

Applicant
*Signature:* _____

Advisor
*Signature:* _____

*Studio Areas Available:*
Ceramics, Drawing, Illustration, Painting, Photography, Printmaking, Sculpture

Advisors Available (Circle One):
Alvin Amason, Thomas Chung, Herminia Din, Steve Godfrey, Mariano Gonzales, Garry Mealor, Kristy Summers, Other:
_____

## APPLICATION ITEMS

The following items must be attached to this form:

1. Letter of Intent addressed to the BFA Committee including:
   (a) Statement of Career Objectives
   (b) Awareness of differences between BA and BFA
2. Copies of all college transcripts
3. "Projected Plan of Study" – list of all college ART courses taken and the grades awarded (signed by a CAS Academic Advisor)
4. BFA Admission Procedure & Requirement Document (signed)
5. Portfolio in digital form (refer to BFA Handbook for correct format)

For Office Use Only
Received by:
Date:

## FOR DEPARTMENT USE ONLY

**Eligibility Review:**

- GPA REQUIREMENTS: _____ 2.5 overall coursework _____ 3.0 general art coursework
- _____ Applicant has been enrolled at UAA for at least one semester _____ Art 491 taken

**Complete Lower Division Core Requirements (24 credits):**

Done/Enrolled/Need
_____ _____ _____ Art105 Beginning Drawing
_____ _____ _____ Art205 Intermediate Drawing
_____ _____ _____ Art111 2-D Design
_____ _____ _____ Art112 Color Design

Done/Enrolled/Need
_____ _____ _____ Art113 3-D Design
_____ _____ _____ Art307 Life Drawing I
_____ _____ _____ Art261 History of Art I
_____ _____ _____ Art262 History of Art II

**Complete Lower Division Core Electives (9 credits):**

Done/Enrolled/Need
_____ _____ _____ Art Two Dimensional Studio Course (A212, A213, A215, A224, A252, A257)
_____ _____ _____ Art Three Dimensional Studio Course (A201, A202, A211)
_____ _____ _____ Art Two or Three Dimensional Studio Course _____

**Action by Committee:**

_____ Accepted _____ Accepted on Probation: Conditions below
_____ Not Accepted: Comments below

# BFA PROCEDURES AND REQUIREMENTS FORM

*NOTE: Read the following and provide the required signatures at the bottom. Prepare the application with your Art Faculty Advisor.*

**Admission Requirements**
- Officially admitted into the College of Arts and Sciences (pre-BFA major)
- Complete all Art Foundation Core Courses and Beginning Studio Electives (9 credits)
- Enrolled at UAA for one semester
- Minimum academic GPA requirements of 2.5 overall coursework, 3.0 overall art coursework, and maintain 3.5 in primary studio concentration

**Application and Additional Materials**
Submit these items to the Art Office according to the BFA Application Review Meeting schedule.
- Application Form (in Handbook)
- Letter of Intent to BFA Committee stating, "Career Objectives" and "Differences between BA & BFA programs"
- College Transcripts (UAOnline)
- Signed "Projected Plan of Study" by a CAS Academic Advisor (Format is in Handbook).
- BFA Procedure and Requirements Form (this document)
- Applicant's Portfolio: Including properly labeled 15-20 digital images including both primary and secondary concentrations studio areas or original works and Image Description Sheet.

**Application Review**
- BFA Applications accepted during the Fall Semester only
- The BFA Committee reviews applications in executive session and votes to accept, accept on probation, or not to accept the applicant as a Full-Major BFA Candidate.
- Applicant's Art Faculty Advisor must be present during the review
- Applicant will be notified of the Committee's decision within two weeks of the review.

**Academic Progress**
The BFA Committee oversees academic progress for all Full-Major BFA candidates.
- Candidates are required to meet with their Art Faulty Advisor twice per semester
- Complete a "Change of Major" Form
- Complete all upper division coursework
- Enroll in ART491 Senior Seminar
- Enroll in ART499 Thesis Exhibition
- Attend BFA Check-in meetings
- A minimum GPA of 3.50 in the primary studio emphasis is required.

**Completion**
Upon completion of all coursework (including ART491 Senior Seminar) required for graduation, the BFA Thesis Exhibit, and before ART499 Thesis grade is given; the candidate must submit following documents to the Art office:
- A Final Copy of Thesis Proposal
- A Final Copy of Artist Statement
- 10-20 Digital Images of the Thesis Exhibition artwork on an Archival Gold CD or a Thumb Drive with image list
- 2 Exhibition Postcards
- Receipt of Studio Fees Paid
- Keys and Gallery Condition Contract sign-off (including storage/lighting contract release)
- Copyright Release Form

**BFA Committee**
The BFA Committee consists of voting Art Faculty and is charged with
- Reviewing and ruling on all applications for BFA Program Admission
- Approving all BFA Thesis proposals
- Monitoring the progress of resident BFA candidates
- Overseeing and evaluating all ART499 Thesis Exhibitions
- Approving the selection of artwork for the ART499 Thesis Exhibition
- Providing requisite approval for any solo art student exhibition at exhibition spaces other than Kimura Gallery
- Discretionary selection of student art acquisitions for the UAA Permanent Collection

**Signature:** By signing below I signify that I have read this document and in order to receive a BFA Degree from UAA I must comply with all the requirements listed here as well as those in the Official UAA Catalog issued at the time I declare the BFA Degree (pre-major BFA)

_____ _____

Student Signature Date Art Faculty Advisor Signature Date

# IMAGE LISTS AND LABELS

## ARCHIVAL GOLD CD OR THUMB DRIVE

For BFA Admission and/or BFA Thesis Exhibition, students are required to submit digital images on a Thumb Drive in JPEG format at 150 dpi or higher, and a physical size of 5x7. Please save each image with the "number, your initial, and title of the artwork" in the same order as the corresponding image list.

## EXAMPLE FILE LABELS

- 01_SM_Self-Portrait.jpg
- 02_SM_IceCrystalsonPond.jpg
- 03_SM_MemoriesofOldCars.jpg

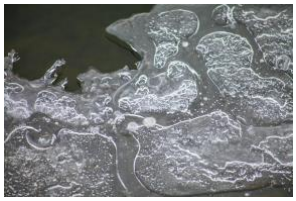
## DIGITAL IMAGE LIST

Your Name: _____

Date: _____

1. Shawn Douglas McIntosh
   *Self-Portrait (Custom Craziness in HDF)*
   Color Photograph
   8.5" x 11"
   2017

2. Shawn Douglas McIntosh
   *Ice Crystals on Pond*
   Color Photograph
   8.5" x 11"
   2016



3. Shawn Douglas McIntosh
   *Memories of Old Cars*
   Color Photograph
   8.5" x 11"
   2016

## SEMESTER SCHEDULE

# ATTENTION STUDENTS

**BFA Program, Check-in, and Thesis Proposal Meeting Schedule**

## UAA Department of Art / FALL 2020

| *Date* | If you are a **Pre-BFA Student Applying for admission to the BFA Program** | If you are a **BFA Student Enrolled in ART491 & Planning to enroll in Thesis Exhibition Art 499 in the Spring of 2021** | If you are a **BFA Student NOT in ART491** |
|---|---|---|---|
| Wednesday **Aug 26** | | **BFA Thesis Proposal Writing Workshop** 12:00-1:00pm (ZOOM) | |
| Wednesday **Sept 09** | **BFA Orientation** 12:00-1:00pm (ZOOM) | | **BFA Orientation** 12:00-1:00pm (ZOOM) |
| Monday **Sept 14** | | **BFA Thesis Proposal DUE (1st Draft)** by 4pm via Email | |
| Friday **Sept 18** | | **BFA Thesis Proposal (1st Draft) and Meeting with Art Faculty (NO artwork)** 12:00–1:30pm (ZOOM) | |
| Monday **Sept 21** | | BFA Thesis Proposal Return to Students (1st Draft) | |
| Thursday **Oct 8 & Dec 10** | | **Application Deadline for OURS Undergraduate Research Grants** | |
| Monday **Oct 12** | **BFA Application DUE** By 4pm via Email (Submit digital portfolio only for review) | **BFA Thesis Proposal DUE (2nd Draft)** by 4pm via Email | Deadline to sign up for BFA Check-In Review Meeting |
| Friday **Oct 16 BFA DAY** | **Faculty Review BFA Application** | **BFA Check-In Review Meeting** 1:00–2:30pm (15 min per student), (ZOOM) | **BFA Check-In Review Meeting** 1:00–2:30pm (15 min per student), (ZOOM) |
| Friday **Oct 19** | | BFA Thesis Proposal Return to Students (2nd Draft) | |
| Monday **Nov 16** | **BFA Applicants Notified of Committee's Decision** | **BFA Thesis Proposal DUE (Final Draft)** by 4pm via Email | |
| Monday **Nov 23** | | **Notified Students of BFA Final Thesis Proposal Acceptance** | |

# BFA CHECK-IN MEETING SCHEDULE (Sample)

## FALL SEMESTER BFA COMMITTEE MEETING AGENDA

10:00-11:30 Faculty Meeting
11:30-12:00 Review BFA Thesis Proposal / 2nd Draft (Faculty Only)
12:00-12:30 Review New BFA Application
12:30-1:00 Lunch
1:00-2:00 BFA Check-In Meeting (15 min. each)

| TIME | STUDENT | STUDIO |
|---|---|---|
| 1:00-1:15 | XXXXXXXX | Drawing |
| 1:15-1:30 | XXXXXXXX | Painting |

**********

## SPRING SEMESTER BFA COMMITTEE MEETING AGENDA

1:00-1:45 Art491 BFA Exhibition Meeting (15 min. each)

| TIME | STUDENT | STUDIO |
|---|---|---|
| 1:00-1:15 | XXXXXXXX | Ceramics |
| 1:15-1:30 | XXXXXXXX | Photography |

2:00-3:00 BFA Check-in Meeting (15 min. each)

| TIME | STUDENT | STUDIO |
|---|---|---|
| 2:00-2:15 | XXXXXXXX | Sculpture |
| 2:15-2:30 | XXXXXXXX | Computer Lab |

# BFA THESIS PROPOSAL FORMAT

*NOTE: The proposal is to be on size 8.5x11 white paper. Max 3-5 pages.*

**PURPOSE OF THESIS AND THESIS OUTLINE**
The purpose of the senior thesis paper is to explain and define the artwork presented in your thesis exhibition. This explanation should include the conceptual development of the work in terms of previous work you have done and artists who have influenced your work. It should be written in the manner of a research paper and presented in a style that would be acceptable for publication in the leading art journals. The thesis should contain the following elements:

- Why did you choose this concept and medium?
- What is the intended final result in quantity, size, medium, and imagery?
- Where will the exhibit be installed?
- How will you install this exhibit, and how will it interact with the space?
- When will your project be completed, installed, exhibited?

## I. INTRODUCTION *(1-2 paragraphs)*

The introduction should state the basic concept/content of your work, what you have done and why. Later, you should be able to draw from your thesis for your Artist Statement.

## II. BODY OF PROPOSAL

***CONCEPT: Proposed Project*** *(2-3 paragraphs)*
Discuss your current body of work and its development. Describe the project you intend to complete and why. Be as specific as possible while allowing for the project's natural growth and change. What is the concept behind the work? Point out influences, connection to previous work, how techniques and materials are appropriate for developing the concept, how use of images, colors, shapes, and the all around process etc. support the concept. This should be the major portion of the thesis and should explain and define your work. You should reference titles and numbered images of your work.

***BACKGROUND: Historical References*** *(2-3 paragraphs)*
Discuss which artists influenced your work with references and endnotes. (Check written critiques and essays in art journals for proper referencing for those journals. You paper should be in the style of the major journals for you discipline). Discuss your work for the Thesis and previous work. You may reference color copies of works you discuss. Develop an explanation of how the proposed project relates to the work of other artists or to areas of special interest that influence you. Tell your reader how this information and knowledge has influenced you and supports your proposal.

## III. EXHIBITION: PRESENTATION AND INSTALLATION *(2-3 paragraphs)*

ART 499 Thesis will culminate in a gallery exhibition or formal presentation. It is preferred by the BFA Committee that all presentations occur in the Kimura Gallery during the BFA Group Show, which is scheduled at the end of the spring semester. Shorter individual time slots might be available. Explain the logistics of the installation by summarizing what will be shown and how it will be installed. A timeline of developing your body of work is required. As a reminder, you will need to coordinate logistics with the BFA Committee during BFA Check-In. The logistics discussed in your proposal will be your "syllabus" for ART 499 Thesis. The plans described in this section will be the criteria for your final grade, and ultimately for graduation. **NOTE: It is preferred by the Committee that all presentations occur in the Kimura Gallery during the BFA Group Show. Shorter individual time slots might be available for installation type exhibitions.

## IV. SUMMARY *(1 paragraph, if needed)*

Restate, in abbreviated form, what you have done and future projects. What do you plan to do next? How will it support the next steps in your career?

# BFA THESIS PROPOSAL COVER SHEET (Sample)

*Note: Thesis proposal should be printed on 8.5x11 white paper*

## BFA Thesis Proposal

*Title of Project*

*Your Name*
*Your Advisor's Name*

Primary Concentration: _____

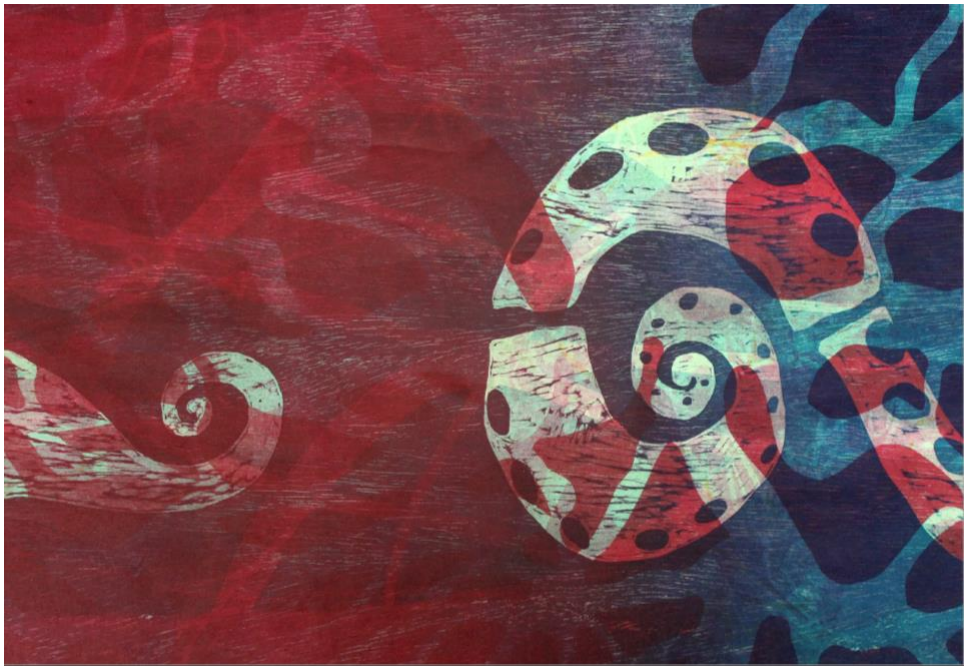
Secondary Concentration: _____

*(area for visual if desired)*

University of Alaska Anchorage
* Date Submitted*
* Current Semester
* Indicate if 1st, 2nd, or Final Draft

# BFA THESIS EXHIBITION INVITATION (Sample)

## *Image Side*



## *Information Side*

Kimura Gallery
UNIVERSITY of ALASKA ANCHORAGE
Department of Art
3211 Providence Dr
Anchorage, Alaska 99508

Kimura Gallery Hours M-F: 10am-5pm, SA 1-3pm.
Fine Arts Building, 3640 Alumni Drive
Information (907) 786.1766

***Visualizing Layered Ecosystems:***
**Embracing the unexpected**
Woodblock prints by Susan Bybee

BFA Thesis Exhibition

**April 18th - April 29th, 2016**

April 18th: Opening
Kimura Gallery
5:30 pm-8:00 pm
2nd Floor, Fine Arts Building

Image: *The Sea*, Woodblock Print, 2016.

Free parking at the Fine Arts Building parking lot beginning at 5:00pm.
UAA IS AN EO/AA EMPLOYER AND EDUCATIONAL INSTITUTION

Place
Stamp
Here

# BFA THESIS EXHIBITION POSTER (Sample)

*Pursuit of Forbidden Knowledge, 2017*

## Apologues

*Exploring Personal Lore*

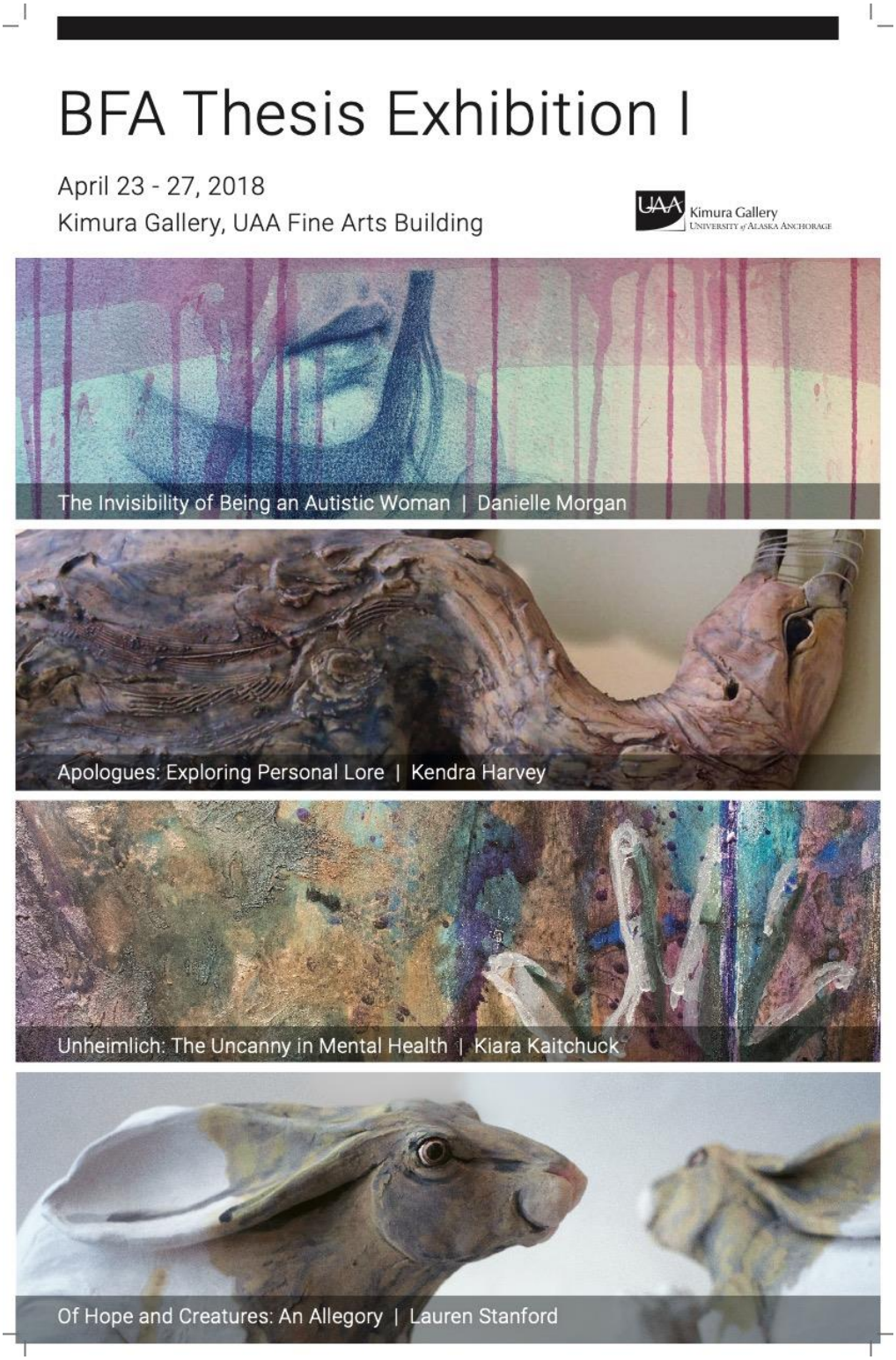
Ceramic works by Kendra Harvey
BFA Thesis Exhibition
April 23 - 27, 2018

Opening Reception:
April 23, 5:30pm, Kimura Gallery
UAA Fine Arts Building

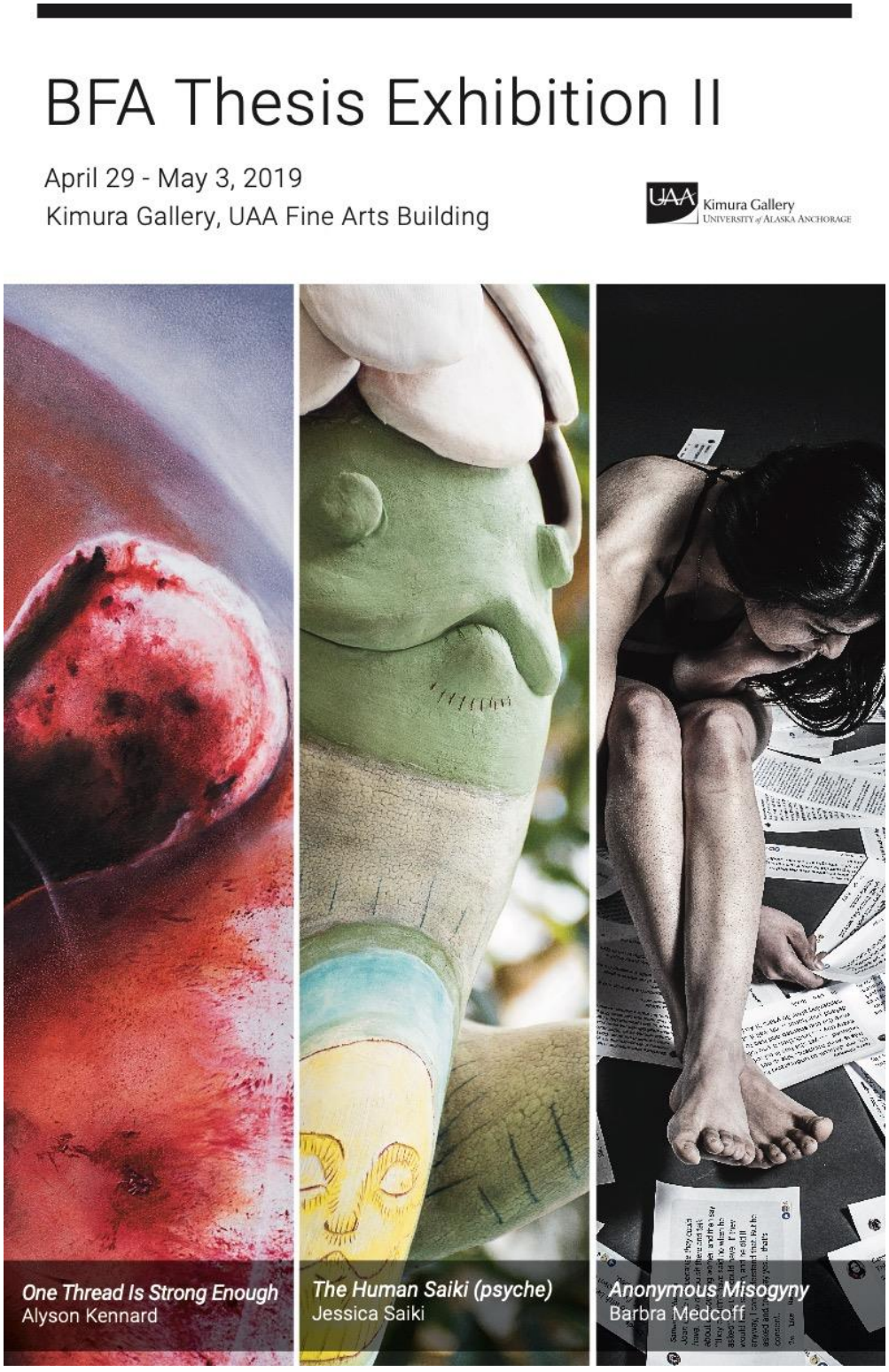
Kimura Gallery
University of Alaska Anchorage

UA is an AA/EO employer and educational institution and prohibits illegal discrimination against any individual: www.alaska.edu/nondiscrimination

# BFA THESIS EXHIBITION GROUP POSTER I (Sample)



# BFA THESIS EXHIBITION GROUP POSTER II (Sample)



# ART499 BFA EXHIBITION ARTIST STATEMENT
# Final Draft (Sample)

**Our Bodies, Our Stories**
**Ladies in Their Eighties**
Multi-media Portraits by Nancy Laurel

Artist Statement:

O*ur Bodies, Our Stories* explores the inhabitation of a physical body over a lifetime, including the inevitable malfunctions, injuries and just plain wearing out of its parts over time. Having passed the midway point of my own life, I am interested to learn from the wisdom and insights of my foremothers. What physical and psychological impacts do they experience as a result of the gradual transformation from youth to age? Are they beautiful? Healthy? Strong? Wise? Whether we like it or not, our contemporary culture continues to place an emphasis on female beauty and physical perfection as an important source of a woman's identity. How do these women embrace or transcend cultural pressures? What roles have been theirs to play throughout their lives and how have they integrated the various and often conflicting aspects of identity to manifest whole selves?

The installation emphasizes traditionally feminine materials and processes, presenting the female figure in the context of the woman's experience of her own body, both in its aged condition and looking back over her lifespan. Each of these women has shared her story and participated in its transformation into a work of art. As you contemplate three specific instances of feminine experience in twentieth-to-twenty-first century American culture and inhabit their stories for a brief interval, I hope you will imagine and appreciate the joys these women know, the changes and challenges they have faced and the wisdom they possess.

# ART499 BFA EXHIBITION ARTIST STATEMENT FINAL Final (Sample)

## Of Hope and Creatures: An Allegory

Throughout my lifetime, stories have fed my imagination, provided refuge from reality, and invoked a wide array of emotions. At age four, The *Tale of Jemima Puddle-Duck* by Beatrix Potter was the first book to make such an impression. Jemima, a simple farm duck, wishes to raise her own clutch of eggs and sets out on her own to do so. Sadly, despite her efforts, two rambunctious puppies gobble up Jemima's entire clutch. At that point in my life, I had never felt such sadness and an irrevocable sense of loss as I felt when those eggs were eaten.

What I felt then is akin to what I have felt as an adult when learning of a loved one's illness or death: shock, denial, panic. I desperately wish I could rewrite those moments, to erase the pain, repair the destruction, reverse death. Yet, I am unable do this.

However, through my sculpture I have the ability to construct the narratives of my choosing. These animals, though rooted in the pages of my mind, enter into our world to offer stories of hope. The predator and prey dynamic dissolves into roles that explore familial, geriatric, maternal, philial, and romantic relationships. These emotional connections always bloom brightest because of the voids they fill, of the tears once shed.

Not every story will be filled with happy chapters or have ideal endings, but it's the sincere moments in which we care for and nurture one another that will keep our narrative moving through whatever darkness lies ahead.

Lauren Stanford

UAA **Bachelor of Fine Arts**

# ART499 THESIS EXHIBITION EVALUATION FORM

**BFA Candidate:** _____ **Semester/Year:** _____ / _____

**Faculty Reviewer:** _____

*Note for BFA Students: This is a form for use by each faculty member of the BFA Committee attending the final Thesis Evaluation Session. Evaluation points will be awarded within each category (using decimal fractions ranging form 0 to 10). The final Thesis grade will be calculated by the BFA Chair as a percentage from the highest possible total of evaluation points awarded by the BFA Committee. Award of the thesis grade will be based on the following percentages of evaluation scores. A grade of B (80%) or better is considered a passing grade.*

**POINTS AWARDED BY THIS REVIEWER**

(For Example, 10 points = 100%, 92 points= 92%, etc.)

_____ **Expressive Properties**
Success in the visual realization of the Thesis Proposal
Specific comments on other side of this sheet

_____ **Conceptual Properties**
Quality, originality and growth in ideas/thoughts
Specific comments on other side of this sheet

_____ **Formal Properties**
Technical mastery of materials and presentation
Specific comments on other side of this sheet

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**BFA COMMITTEE COMBINED TOTAL SCORE**

Total Number of Evaluators: _____ Highest possible score: _____
(10 x No. of Evaluators)

Total actual points awarded: _____ Total Percentage: _____

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**BFA Candidate has submitted the Checklist for A499 Thesis to the Art office (*required*).**

_____ **YES** _____ **NO**

**THESIS GRADE**

_____ **PASS** _____ **NO PASS**
(80% or above) (79.99% and lower)

**Bachelor of Fine Arts**

# ART499 THESIS EXHIBITION TALLY SHEET

**BFA Candidate:** _____ **Semester/Year:** _____ / _____

*Note: This is a form for use by the Chair of the BFA Committee. The final Thesis grade will be calculated by the BFA Chair as a percentage from the highest possible total of all evaluation points awarded by the BFA Committee. A grade of B (80%) or better is considered a passing grade.*

| Evaluators | Expression | Conceptual | Formal |
|---|---|---|---|
| 1. | | | |
| 2. | | | |
| 3. | | | |
| 4. | | | |
| 5. | | | |
| 6. | | | |
| 7. | | | |
| 8. | | | |
| Totals: | | | |

| | | *Points* | | *Evaluators* | | *Points* | | *Percentage* |
|---|---|---|---|---|---|---|---|---|
| Category Totals: | EXPRESSION: | _____ | ÷ | _____ | = | _____ | & | _____% |
| | CONCEPTUAL: | _____ | ÷ | _____ | = | _____ | & | _____% |
| | FORMAL: | _____ | ÷ | _____ | = | _____ | & | _____% |
| Overall Totals: | TOTAL POINTS: | _____ | & | | | TOTAL PERCENTAGE | | _____% |

Number of Evaluators: _____ Possible points: _____ x 30 = _____

Points Awarded: _____ GRADE: _____% ÷ 3 = _____%

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**BFA Candidate has submitted the Checklist for A499 Thesis to the Art office (*required*).**

_____ **YES** _____ **NO**

**THESIS GRADE:**

_____ **PASS** (80% or above)

_____ **NO PASS** (79.99% and lower)

# ART499 THESIS EXHIBITION CHECKLIST

*NOTE: Once the following requirements are met for ART499 Thesis, you will be eligible for a grade.*

## SEMESTER BEFORE YOU HAVE ENROLLED IN ART499

- Received an approval of your BFA Thesis proposal from the BFA Committee
- Completed and passed ART491 Senior Seminar
- Submitted a signed Approval Form for permission to enroll in ART499 to Art Office
- Enrolled in ART499

## DURING THE SPRING SEMESTER WHEN YOU ARE ACTIVELY ENROLLED IN ART499

**WORK**
- Attend ALL ART499 Thesis Exhibition Meetings
- Create a body of work for your BFA Thesis Exhibition outlined in your approved thesis proposal
- Receive approval from the BFA Committee on exhibition content during each Art499 Thesis Exhibition Meeting

**MEDIA**
- Create Exhibition Invitations, Postcards, and Exhibition Poster
- Distribute Media Advisory and News Release

**EXHIBITION**
- Set and Schedule your BFA Exhibition Week
- Prepare an Artist Statement
- Sign Kimura Gallery Contract
- Obtain Kimura Gallery keys from Art Office
- Install BFA Exhibition
- Hold an Opening Reception and cleanup after the reception
- Restore Kimura Gallery to its original condition after the close of your exhibition

**GRADATION**

Submit the following items to the Art office by the following Monday immediately after the close of your exhibition:
- A Final Copy of Thesis Proposal
- A Final Copy of Artist Statement
- 10-20 Digital Images of the Thesis Exhibition work on an Archival Gold CD or Thumb Drive with image list
- 2 Exhibition Postcards
- Receipt of Studio Fees Paid (if apply)
- Keys and Gallery Condition Contract sign-off (including storage/lighting contract release)
- Copyright Release Form

- **ART499 Checklist (this form) with Art Faculty Advisor Signature Required**

*NOTE: Turn in this form and all other needed materials to Arts302 by the following Monday immediately after the close of your exhibition:*

**Student SIGNATURE**

By signing here, I verify that I have:
- fulfilled Gallery obligations
- completed all ART499 checklist items

_____

BFA Candidate Signature Date

**Faculty SIGNATURE**

By signing here I verify that this student has:
- fulfilled Gallery obligations
- completed all ART499 checklist items

_____

Art Faculty Advisor Signature Date

# COPYRIGHT RELEASE FORM

## COPYRIGHT RELEASE FOR
## BFA THESIS STATEMENTS AND IMAGES

**I, the undersigned, give permission to the Department of Art to use images and texts from my BFA Thesis Exhibition for future publicity releases pertinent to recruitment and accreditation purposes. I also give permission for future BFA students to look at my folio to view information pertinent to the BFA Thesis Exhibition.**

Name: _____

Year of BFA Thesis Exhibition: _____

Date: _____