

## **TO: M.F.A. Graduate Students**

Welcome to the Department of Art! We look forward to your participation in our M.F.A. program.

### **PLEASE READ THIS CAREFULLY.**

We have included information in this handbook regarding important deadlines, regulations, teaching assistant information, and your thesis project/M.F.A. exhibition guidelines as well as course requirements.

We welcome your questions, contributions, suggestions, corrections, and additions to both this handbook and the program in general, as we strive to make it as strong as possible.

Sincerely,

Megan Koth  
Staff Graduate Advisor

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## **IMPORTANT CONTACTS**

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### **GRADUATE COMMITTEE**

Alex Lukas	Faculty Graduate Advisor	<a href="mailto:alexlukas@ucsb.edu">alexlukas@ucsb.edu</a>
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### **ART STAFF**

Christian Brown	AASC Finance & Budget Manager	<a href="mailto:cbrown@ucsb.edu">cbrown@ucsb.edu</a>
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### **FACILITIES**

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Carson Brown	Woodshop Technician	<a href="mailto:carsonbrown@ucsb.edu">carsonbrown@ucsb.edu</a>
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### **IMPORTANT WEBSITES**

[www.arts.ucsb.edu](http://www.arts.ucsb.edu) (Art Department Website)  
[www.finaid.ucsb.edu](http://www.finaid.ucsb.edu) (Office of Financial Aid Website)  
[www.graddiv.ucsb.edu](http://www.graddiv.ucsb.edu) (UCSB Graduate Division. For updates and events:  
<https://www.gradpost.ucsb.edu>)

### **OTHER USEFUL WEBSITES**

[University Art Museum \(AD&AM\)](#)  
[Instructional Development](#)  
[Image Resource Collection](#)  
[UCSB Library](#)  
[Graduate Students Association](#)  
[Registrar's Office](#)  
[Student Financial Services](#)  
[Cashier's Office/BARC](#)

## **FACULTY**

Our faculty is a group of active artists and scholars who exhibit regularly and have received numerous awards and grants from private foundations and government programs. Although they are listed below within their major areas of specialization, the faculty encourages a multi-disciplinary work environment and may advise students in areas other than those listed below.

**Sarah Rosalena Brady**, Assistant Professor (Haptic Computing)  
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**Lisa Jevbratt**, Professor (Digital Media, Art, Network, Net Art, Interactive Media)  
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**Alex Lukas**, Associate Professor, Print & Publication Arts  
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**Shana Moulton**, Professor (Video, Performance, Installation)  
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### **Emeritus Faculty:**

**Laurel Beckman**, Professor (Digital Intermedia, Experimental Video/Animation, Public Space Arts, Alternative Art, Core Foundation Studies)  
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**Colin Gardner**, Professor (Critical Theory & Integrative Studies, Film-Philosophy, Deleuze and Guattari, Minor Literatures and Francophone Studies)

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**Dick Hebdige**, Professor (Cultural Studies)  
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**Jane Mulfinger**, Professor (Site-Specific, Sculpture and Spatial Studies, Interactive Art)  
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**Kim Yasuda**, Professor (Public Art, Spatial Studies, Social Practice, Community Design)  
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**Philip Argent** (permanent lecturer, retired) (Painting, Drawing)  
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## **PERMANENT LECTURERS**

**Eric Beltz** (Drawing)  
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**Helen Taschian** (Visual Literacy)  
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## **VISITING LECTURERS 2025-2026**

**Lucy Bell, 25-26 CCS Teaching Fellow**  
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**Kim Garcia** (sculpture, drawing)  
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**Megan Koth** (Painting)

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**Huong Ngo** (new media, performance)  
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**Jennifer Vanderpool** (theory)  
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## **M.F.A. Graduate Students 2025-2026**

*Listed below are the current first and second year M.F.A. students. Next to their names are the campuses where they pursued the primary amount of their undergraduate work.*

### **INCOMING:**

Rachel Corry	University of California, Los Angeles, CA
Yaroslav Golovkin	GITR Film and Television Institute, Moscow, Russia
Charlie Hodes	Saint Mary's College, Laguna Beach, CA
Cody Igo	University of Florida, Gainesville, FL

### **CONTINUING MFA STUDENTS:**

Tiffany Aiello	California State University, Sacramento, CA
Alexis Childress	Georgia State University, Atlanta, GA
Hope Christofferson	Black Hills State University, Spearfish SD
Emily Dachiardi	Reed College, Portland, OR
Negar Farajiani	University of Tehran, Iran
Vivek Karthikeyan	Texas A&M University, College Station, TX
Keyshawn Scott	University of California Davis, CA

# **ACADEMIC CALENDAR & IMPORTANT DEADLINES** revised 08/20/25

Dates/information are subject to change, double-check dates when appropriate.

2nd year grad specific dates for thesis timeline/residency in red

1st year grad specific dates in green

## **FALL 2025**

Mon	Sept 22	Art Dept. Staff Orientation for incoming students; 12:00–3:30 pm, ARTS 1344 (then facilities tour) Campus Wide General Session Zoom Webinar (6-7:30pm)
Tues	Sept 23	Campus-Wide TA Orientation; workshops 10:00am–12:00pm Art Dept TA Orientation; Arts 1344, 1:15–4:00pm Mixer at Harder Studios: 4:00pm
Wed	Sept 24	Grad Division New Student Convocation
Thurs	Sept 25	<b>Instruction begins.</b> Fee Payment Deadline to avoid \$50 Late Fee. *Students who have not paid will not be allowed to continue with registration until fee payment is made.
Note:		Continuing grads should be thinking about/inquiring to faculty about who will serve on their thesis committees (final committees due October 30.)
Note:		Incoming out-of-state grads should be taking steps to establishing CA Residency for Tuition purposes by their 2 <sup>nd</sup> year in the program (including, but not limited to, getting a CA Driver's License, registering to vote in CA, etc.) Carefully read the information on the <a href="#">Registrar Website</a> and the <a href="#">UC-wide residency policies</a> .
Wed	Oct 1	Last day to drop a course without \$3 fee Last day to add classes without add codes
Wed	Oct 8	Last day to change grading option without \$3 fee Last day to ADD without \$3 fee
Wed	Oct 15	Last day to add courses via GOLD
	Late Oct	Winter 2023 registration appointments available on GOLD
Mon	Oct 20	Continuing non-resident students seeking a change of classification to CA resident for the next academic term may access their online Statement of Legal Residence form.
Wed	Oct 29	2 <sup>nd</sup> Year Students "Final Thesis Committee Nominations" Due
Fri	Nov 14	Open Studios? Details/exact date TBA
Mon	Nov 10	Veterans Day Holiday

Th,F	Nov 27, 28	Thanksgiving Holiday
	Nov–Dec	Second year Grads meet to discuss M.F.A. Exhibitions—elect a Class Representative to be the coordinator with faculty and staff.
	Mid-Dec	<b>IMPORTANT:</b> Free Application for Federal Student Aid (FAFSA) for 2025-26 available in Financial Aid Services Office or online
Fri	Dec 5	Fall instruction ends Last day to drop courses
M-F	Dec 6–12	Final examinations
Fri	Dec 12	Fall Qtr. Ends, Incomplete Petitions due
Fri	Dec 12	Deadline for continuing, nonresident students to apply for <b>reclassification as California residents for the current term.</b>
Wed	Dec 17	eGrades due for Fall 2025

## **WINTER 2026**

Mon	Jan 5	Deadline: incoming M.F.A. applications due (for Fall 2026 admission)
Mon	Jan 5	Instruction begins
Wed	Jan 14	2 <sup>nd</sup> year students must submit an outline and draft (at least 50% of full paper) M.F.A. thesis to their faculty thesis committee
Mon	Jan 19	Holiday: Martin Luther King Jr. Day
Mon	Feb 16	Holiday: Presidents' Day
Sat	March 1	<b>DEADLINE:</b> for all students interested in financial aid, such as UC Grants, Pell Grants, Cal Grant A or B, Perkins, UCSB Fee Fellowships, etc. Students must have filed a FAFSA (Free Application for Federal Student Aid). See staff in the Student Financial Services for more info.
Fri	Mar 13	Instruction ends
Sat-Fri	Mar 14–20	Final Examinations
Fri	Mar 20	Winter quarter ends--Incomplete petitions due
Wed	Mar 25	eGrades due for Winter 2026
Fri	Mar 27	Administrative holiday (Cesar Chavez Day)



## **SPRING 2026**

Mon	March 30	Instruction Begins
Mon	April 6	Completed first draft of thesis due to faculty thesis committee
	Apr 8-10	Second year students: must see the Staff Grad Advisor and Faculty Graduate Advisor for <b>final academic progress check/clearance</b> .
	TBA	The First Year Review Exhibition
	TBA	First Year Review Presentations
	TBA	First Year Review Exhibition Reception
	TBA	M.F.A. thesis installation
Mon	May 4	M.F.A. thesis returned to students with faculty comments.
	TBA	M.F.A. Exhibition at AD&A Museum opening
	May	Thesis committee meeting at M.F.A. Exhibition
	May	AD&A Installation images for PR/Archive/Brochure
Mon	May 18	Final copy of M.F.A. thesis due to thesis committee
Mon	May 25	Holiday: Memorial Day
Mon	June 3	Circulate two revised <u>final</u> thesis documents (identical) to your thesis committee members for final reading and signature approval.
	TBA	M.F.A. Exhibition take down
Fri	June 4	Last day of Instruction
Sat-Fri	June 6–12	Examination week
Mon	June 8	Final thesis document due to Dept. Chair for final reading and signature approval
Fri	June 12	Spring quarter ends—Incomplete petitions due
	June 13-14	Grad Division and Art Department Commencement
Tue	June 16	Deadline for FINAL thesis due to Arts Library and Art Dept. Office
Wed	June 17	eGrades due for Spring 2026
	July TBA	Final day for 2 <sup>nd</sup> / 3 <sup>rd</sup> years to move out of Harder Studios

## **Summer 2026**

Mon	June 22	Summer Session A begins + first day of instruction
Fri	July 3	Holiday (Independence Day)
Mon	Sep 1	Holiday (Labor Day)
Sat	Sep 12	All Summer Session instruction ends

1<sup>st</sup> year grads who are not yet California residents for tuition purposes should by now be able to submit a new SLR (Statement of Legal Residence) for the upcoming Fall 2026 term as California Residents. See page 22 for details as well as the [residency website / office of the registrar](#).

# **PROGRAM REQUIREMENTS**

## **A minimum of 72 graduate-level units:**

Seventy-two quarter units are required: 36 in Graduate Studio courses (Art 244, 261 and 591), 12 units in Theory and Criticism (Art 245 or 594, or approved graduate level theory from related departments), 12 units of M.F.A. Thesis Preparatory (8 units of Art 593, along with 4 units of ART260: Thesis Exhibition taken in Spring of final year); and 12 units of electives (related graduate-level courses selected from various disciplines). Note that “graduate-level” courses are those 200-level or above. For example, “ART130” would be an *undergraduate* class, as 130 is lower than 200. **Undergraduate classes need to be approved by the faculty graduate advisor in order to qualify for graduate-level credit**, and need to be enrolled in under a graduate-level course stand-in (such as ART591, ART595, or that department’s own equivalent if the class is in a department other than ART) rather than being enrolled in directly in GOLD under the undergraduate course number. However, it is recommended that you focus primarily on taking Graduate-level courses in pursuing your degree.

A 12-unit course load per quarter is required for all full-time graduate students wanting to stay on-track for the MFA and therefore is considered the minimum schedule. Each unit requires approximately four to five hours of work per week. Two years of residency are required for the M.F.A. degree.

## **First-Year Review:**

During the Spring quarter of the first year of residency, graduate students are reviewed by the full faculty through a group exhibition and presentations (which are augmented by written statements) and a vote is taken regarding advancement to the second year of study. Advancement to candidacy criteria: first year coursework completed, interacted with faculty on a regular basis, invited faculty into their studios on a regular basis, became a dynamic part of the graduate community, studio or praxis work has assumed a trajectory of exploration and growth, and TA work, if relevant. Prior to the review, students identify two Department of Art Ladder Faculty to serve as point-people for the review, prepare a 1-2 page artist’s statement and bibliography to be distributed to the faculty ahead of the review, along with a 5-10 minute powerpoint-style presentation summarizing their activity in the program to date. Following the review, each student must meet with their point-faculty to review specific feedback and faculty critiques. Students who fail to receive a favorable majority from the faculty are placed on monitored status for a second review in the fall. If progress is still unsatisfactory, students may be detained in their advancement towards graduation or asked to leave the program.

## **Graduate Committees:**

By the end of each student’s fourth quarter of study, they nominate a minimum of three faculty members to their M.F.A. thesis committee (at least 2 of which must be Art Department Ladder Faculty.)

One member of your committee may be a ladder faculty from another department or an Art permanent lecturer (but neither may chair a committee.) The maximum total size of the thesis committee is 4 members (including the Chair), where a maximum of 3 members can be ladder faculty from the Department of Art. The thesis committee, headed by the committee chair, supervises the development of research and work leading to the student's final thesis project/exhibition and written thesis document. Faculty who will be on sabbatical for the majority of a student's tenure in the program may not serve on M.F.A. committees. In addition, faculty who will not be present during the student's final Spring quarter are not able to serve. Please also note that lecturers are not expected to nor compensated for departmental service such as serving on thesis committees.

**Thesis Project:**

In their final year, students produce a thesis exhibition, and a written thesis document addressing the development, content, and issues of the work. The written thesis (approximately 7,000-8,000 words, or minimum 25 double spaced pages) is an opportunity for students to frame their practice within a broader theoretical and historical context. This will give them the necessary tools to discuss and position their practice within a larger professional context, including exhibition venues, museums, curators, critics and collectors.

Working in close consultation with members of the M.F.A. thesis committee, students will develop a scholarly evaluation of their artistic practice, paying particular attention to the following issues, where appropriate:

1. Historical precursors
2. Theoretical concerns
3. Issues of mediation, narrative, genre and authorship
4. Modes of production, exhibition, distribution
5. Viewer/User/Audience reception and or participation
6. The work's relationship to extant and future art developments and institutions

Thesis deadlines: Spring Quarter of graduating year (see Calendar Pages 8-9). Thesis document is to be submitted in both paper and digital versions to be archived by the department and university library. You will receive a "**Guidelines for the M.F.A. Thesis Document, Exhibition and Graduation**" for specific information and requirements for both the M.F.A. show and thesis document as you enter your 2nd year in the program.

A student's thesis exhibition and document must be reviewed and approved by all thesis committee members. **See grad advisor for guidelines on the written thesis, specific graduate candidacy deadlines, and additional information. Please note that the first draft of thesis documents will be due toward the beginning of Winter quarter (of 2<sup>nd</sup> year) for preliminary review by all committee members.**

**Units:**

As part of the requirements for the M.F.A. degree, graduate students must complete a total of 72 units which must be distributed in the following manner:

**I. Critique/Practicum (36 units)**

An opportunity for students to acquire direct feedback on their own studio work through group seminar critique and independent study.

**courses in this area:**

- |     |  |
|-----|--|
| 244 | Graduate seminar in critique (4 units per course)                                      |
| 261 | Graduate seminar in visual arts/all faculty (2 units per course, 1 <sup>st</sup> year) |
| 591 | Directed studies/independent study in Art studio (2-4 units per course)                |

**requirements:**

- 16 units of ART 244 (two courses in the first year, and two in the second)
- 4 units of ART 261 (additional units will NOT count toward degree)
- 16 units of ART 591, done with Art Department faculty focusing on studio work

## **II. Theory/Criticism (12 units)**

An opportunity for students to gain an understanding of larger issues that inform the field of art production. Approved graduate level theory courses in other departments may also apply--see Grad. Advisor. Courses emphasize scholarly research and writing. It is recommended that students pursue theory courses that may inform their later thesis writing.

### **courses in this area:**

245\* Graduate theory seminar (4 units per course)

\* Or equivalent graduate-level courses can be taken outside of the department with approval from the faculty grad advisor.

595 Directed historical reading/research / (4 units per course) - approved by Faculty Advisor as graduate theory course. This is an independent study done for theory credit with a faculty member.

### **requirements:**

- minimum 12 units of 245 or 595 or equivalent in another department. Graduate-level theory courses can be taken either in a related department, or in the Art Department. If taking a course outside of the Art Department for theory credit, you must get approval from the faculty graduate advisor for the course to count towards theory (usually through providing a syllabus.)

## **III. M.F.A. Preparatorial (12 units)**

Preparation for final M.F.A. thesis exhibition and written thesis document pursued during the second year of study.

### **courses in this area:**

593 M.F.A. thesis project independent study (2-4 units per course)

260 M.F.A. Exhibition Prep

### **requirements:**

- 8 units of 593 (taken during the second year of study)
- 4 units of 260 (taken in final quarter of study)

## **IV. Elective Study (12 units)**

Any graduate level courses (i.e. numbered 200 or above) taught within, *or outside*, the Art Department, including those from the department of History of Art and Architecture, and other courses approved by the faculty graduate advisor. The faculty recommend that at least one elective be taken in a department other than Art. If interested in an undergraduate course in Art, the student must contact the instructor and initiate the process of enrolling in Art 594 independent study, including discussing a course plan for adapting the class material to a graduate level (which may include more complex projects/papers, additional meetings outside of class, and additional readings.)

### **courses in this area:**

213 Digital Intermedia 2 – Experimental Video/Animation

595 Directed Historical Reading/Research (4 units per course)

- Graduate courses offered by the Dept. of History of Art and Architecture

- All other approved UC coursework (see faculty grad advisor for approval)

594 Special Studies in Studio Art (for receiving credit for undergrad courses.)

591 For taking additional independent studies with Art Faculty.

## **V. Teaching Assistant Practicum (note: no unit credit applies toward degree)**

A paid (quarterly) assistantship awarded by the Department. Graduate students may enroll in TA units (4 per TAship) to receive "credit" (and a grade, S or U) for their teaching experience, as well as *to help maintain a 12-units per quarter load* mandated by the University for financial aid eligibility and full-time graduate student status. However, Teaching Assistantship units *do not* count toward any graduate degree requirements as dictated by UC policies.

**courses in this area: 501** Teaching Assistant Practicum (4 units per quarter)  
(Please consult with Staff Graduate Advisor to receive "codes" for registering these units.)

\* Mandatory attendance at both Graduate Division and departmental TA Training & Orientation meetings is required at the beginning of Fall quarter in order to be eligible for hiring as a TA.

## **Sample Schedule:**

Students should enroll in at least 12 units per quarter for a six-quarter total of 72 units in order to meet the minimum requirements of the MFA. (Note: 8 units per quarter is the absolute minimum required by the University to maintain financial aid eligibility and full-time graduate student status.) **All units counting towards the M.F.A. degree must be taken for a letter grade.**

The following proposed schedule is designed to encourage group interaction in the initial Fall quarter, and independent research in the Winter and Spring quarter of each school year. This schedule is an example of what your two years of study *might* look like (Blue = must be taken during that quarter):

## **1st Year**

	<b><u>first quarter</u></b>	<b><u>second quarter</u></b>	<b><u>third quarter</u></b>
<b><u>year</u></b>	<b>244</b> sem/crit. (4)	<b>244</b> sem/crit. (4)	<b>245*</b> sem/theory (4)
<b><u>one</u></b>	<b>000</b> elective (4)	<b>245*</b> sem/theory (4)	<b>000</b> elective (4)
	<b>591</b> i/study (2)	<b>591</b> i/study (4)	<b>261</b> colloquium (2)
	<b>261</b> colloquium (2)		<b>591</b> i/study (2)
	<b>12 units</b>	<b>12 units</b>	<b>12 units</b>
<b>Total: 36 units</b>			

## **2nd Year**

	<b><u>first quarter</u></b>	<b><u>second quarter</u></b>	<b><u>third quarter</u></b>
<b><u>year</u></b>	<b>244</b> sem/crit. (4)	<b>244</b> sem/crit. (4)	<b>591</b> i/study (4)
<b><u>two</u></b>	<b>591</b> i/study (4)	<b>245*</b> sem/theory (4)	<b>593</b> thesis (4)
	<b>000</b> elective (4)	<b>593</b> thesis (4)	<b>260</b> thesis exhibit (4)
	<b>12 units</b>	<b>12 units</b>	<b>12 units</b>
<b>Total: 36 units</b>			

**Grand total 72 units (minimum)**

The Department of Art MFA Requirement Sheet from the General Catalog can be found here:  
<https://my.sa.ucsb.edu/catalog/Current/CollegesDepartments/ls-intro/art.aspx?DeptTab=Graduate>

## **Areas of Interdisciplinary Graduate Research**

Areas of research within the graduate program are described below as separate divisions. However, the Department of Art actively promotes a cross-disciplinary approach to art production, and thus, a specialization in a particular medium or curriculum area is not required or assumed. It is up to the individual student to design their study program specific to their needs within the prescribed course offerings and degree requirements.

### **THEORY & CRITICISM**

The study of theory and criticism is an essential part of the graduate program. Students are given many opportunities to undertake such study and there are several required courses in theory and criticism. Each year, the Department of Art offers a number of graduate seminar courses exploring concepts at issue in the contemporary art world. Key texts in the study of art practice, feminism, ethnicity, race, sexuality, mass culture, communication, technology, structuralism, post-structuralism, modernism, postmodernism and deconstruction may be addressed in these classes. In addition, students are required to attend a more informal all-faculty seminar and art symposium (“colloquium”); in this seminar, faculty members discuss their own concerns and research and invite a guest speaker from off-campus in their related field (note that only in a student’s first year are they required to enroll in colloquium for 2 units. During their second year, they are still recommended to attend but no longer need to enroll.) In addition to the theory and criticism offerings within the Department of Art, students have access to course offerings throughout the university in related areas of study. These include excellent courses in the study of art history, women’s studies, film studies, comparative literature, sociology, ethnic studies, and other areas of interest.

### **DIGITAL AND INTERACTIVE MEDIA/DIGITAL VIDEO**

The eStudio and the mStudio in the Department of Art are interdisciplinary labs used by undergraduate and graduate students. Research in the eStudio is increasingly focused on the development of interactive installations, DVD authoring, video production, telecommunications and related research. Research in the mStudio is focused on digital imaging and print as well as digital video and animation. Electronic arts classes are conducted at the New Media Center in Kerr Hall, the MCL labs, and the CAD lab in the College of Engineering, as well as through the MAT graduate program.

### **GRADUATE PAINTING**

Students wishing to pursue painting as part of their graduate studies are encouraged to seek out both permanent faculty and visiting lecturers who may be interested in their painting concerns. However, this does not have to be exclusively with those who teach painting. Rather, students are encouraged to also meet with faculty whose own research interests would benefit them (in non-media specific ways), in order to develop their conceptual and intellectual interests in relation to any material or technical approach. The graduate studios are ideally equipped for those working in a variety of 2D media. However, the use of any hazardous materials (including paint solvents) is solely the responsibility of the user. Please follow manufacturer’s guidelines and suggestions carefully in the use of all materials employed for your creative projects and be considerate of those around you. Ideally work outside when using spray paint or toxic materials if possible. A fully equipped woodshop is accessible 24 hrs/day (on campus, with supervision) for constructing canvases and other project needs. If you have not yet received technical training from Carson (the lab technician) please make an appointment ASAP for advice on machine use and permission to use the facilities.

### **PHOTOGRAPHY**

The program in photography promotes a conceptual, experimental approach to image-making with less emphasis on traditional techniques. Students are encouraged to apply the medium of photography to

other artistic forms such as assemblage, installation, painting, performance, print, video, etc. The graduate program in this area is strongly self-directed, supported with a full-professor and frequent visiting artists who bring a range of perspectives. Image-making technology is available through interface with the computer imaging program (see Electronic Art and Theory/eStudio & mStudio area descriptions).

## **PRINT**

Traditionally an area that concentrated primarily on teaching intaglio and lithographic printmaking, in recent years the “Print” area has expanded to include Risography and serigraphy, focusing not only on how prints are made but also on when and why they are used. With its concern for the individual print, the sequential use of pictorial information, the inter-media aspects of image and text, and the book as an expressive form, “Print” incorporates hand produced, mechanically or photographically reproduced, and electronically replicated media. The print shop is fully equipped for traditional and contemporary approaches to making and using prints and images. A limited amount of studio space is available for graduate students who wish to concentrate in this area or pursue specific projects with undergraduates, faculty, or visiting artists.

## **SPATIAL STUDIES/ NEW FORMS**

The Spatial Studies/New Forms program supports advanced, interdisciplinary research and critical discourse in the expanding field of traditional sculpture toward new forms. The curriculum is designed to encourage the student’s individual development of conceptual and aesthetic issues within and outside the realm of traditional object-making practice. Special topic seminar courses address evolving contemporary art theory and practice. Subjects for investigation include but are not limited to: art + objecthood, manual labor + technology, site specificity, installation, intermedia collaboration, and public art. Cross-media exploration with other disciplines is strongly encouraged.

The Spatial Studies facilities are designed for multiple applications in the production of both small and large scale work, including installation, object making, alternative processes, and earthworks. The area is equipped with an excellent, fully functional studio and a large semi-sheltered outdoor work yard. The Department maintains excellent shops for student use in wood, metal and other 3-dimensional materials and methods. The area is well-staffed with permanent, highly-skilled technicians who hold degrees in the area.

## **NARRATIVE/SPOKEN WORD**

The performance program incorporates both audience-oriented performance and the conceptual engagement of everyday life rituals, experiences, and daily activities into one’s art making. Students have the opportunity to explore and engage in the use of the body, personal narrative, audience interaction/input, chance, play, and the combination/collaboration of performance with other media through a variety of exercises and performance opportunities. Working space is available in several experimental spaces on and off campus. The performance program is strongly supported by a tenured faculty member and numerous visiting artists and lecturers.



## **GRADUATE COURSE OFFERINGS**

The courses listed below are intended for graduate students only. Not all courses are offered every quarter. Most courses may be repeated for credit. Courses numbered 244 and 591 are considered studio courses. 245, 246, 594 and 595 are considered non-studio courses. For courses that may be taken for a variable number of units (e.g. 501, 591, 593), the range of available units is listed in parentheses after the course title. Please review the M.F.A. degree requirements to better understand which of these courses are required, and when.

- 213            Digital Intermedia 2 – Experimental Video/Animation (4)**  
The development of innovative projects in video and animation, including installation and projection.
- 244            Graduate Seminar in Critique (4)**  
A seminar focusing on group criticism of current studio work. Proof of minimum three studio visits required.
- 245            Art Graduate Seminar (4)**  
A general non-studio seminar for graduate students. Content will vary depending on instructor, but will usually emphasize art history, theory, or criticism and will include lecture, reading and discussion. Taken for theory credit.
- 246            Post M.F.A. (4)**  
Seminar will address problems of professionalism and survival for graduating M.F.A. students. Portfolios, resumes, commercial galleries, alternate spaces, sales and commission policies, studio spaces, art world politics, taxes, etc., will be discussed by faculty and guest speakers. \*Note: this course is currently on hiatus due to the retirement of the faculty member previously in charge of its instruction.
- 260            Graduate Seminar in Visual Arts (4)**  
A means of making special studies and meeting special curricular problems. You will take Art 260: Thesis Exhibition during your final quarter while working with the AD&A Museum to mount your final thesis exhibition.
- 261            Graduate Seminar in Visual Arts/All Faculty (2, repeat once; total 4)**  
Seminar that may emphasize studio and/or non-studio work. Topics vary according to course instructor. All Faculty - Introduces students to the work of the faculty and their current interests. Required first Fall and Spring quarter.
- 501            Teaching Assistant Practicum (1-4)**  
Practice of teaching art. (Note: please enroll with individual instructor code of the instructor for which you are assistant teaching. These units do not apply toward the 72 academic units required in the M.F.A. program)
- 591            Directed Study for the M.F.A. (2-12)\*\***  
Independent/Individual tutorial with supervising ART faculty person. M.F.A. 591 petition describing independent project must be filed for each 591 (available on [department forms page](#) on website.) Structure to be determined in consultation with the

supervising faculty member but typically consists of 3-4 meetings per quarter to work on a specific proposed project or objective. The credit load (2 or 4 credits) should reflect the scale and ambition of the proposed work, with a higher credit load indicating substantial self-directed study (per campus policies, 1 unit = 3 hours of work per week on the part of the student. So, 4 units = roughly 12 hours per week.)

**593 M.F.A. Thesis Project (2-12)\*\***

Individual research for graduate students in preparation for their comprehensive examinations and theses for the M.F.A. degree. Structure is similar to a normal 591 independent study (typically meeting regularly with faculty member 3-4 times per quarter) with the specific, proposed project or objective being to work on one's thesis (this can focus on studio work, writing/research, or a combination of both.)

**594 Special Studies Seminar (4)**

For meeting special curricular problems. Often used for elective-based independent studies.

**595 Directed Historical Reading and Research (4)\*\***

Independent research involving extensive reading and research-based writing on a particular period, artist or body of work. Structure is similar to 591 independent study, with the specific focus being on research and writing, and these units can count towards theory credits with faculty grad advisor approval.

\*\*Please keep in mind that lecturers and visiting faculty are contracted on a per-course basis, and thus independent studies or serving on thesis committees is not a part of their employment contracts (ie, they are not compensated for doing this.) It is recommended that you primarily focus on working with *ladder* faculty for engaging in directed studies. The department website (and this very handbook) has a full list of ladder faculty for your reference.

# **TEACHING ASSISTANT GUIDELINES**

## **Introduction**

The purpose of these guidelines is to clarify the various roles and responsibilities of both supervising faculty and apprenticeship Teaching Assistants (TAs) towards the common goal of excellence of teaching undergraduate courses. We believe that the quality of undergraduate education is best served when faculty and TAs work **cooperatively & effectively together**. These guidelines will help to clarify the department's process of selecting and evaluating TAs, and to outline provisions and opportunities for TA training. General teaching responsibilities for both faculty and TAs are carefully spelled out by the University and can be found in [The Academic Personnel Manual](#). Additional information is available in the "Department of Art TA Handbook."

TA appointments are usually made on a quarterly basis, but some students are promised a specific number of TA appointments for their first year, and in very exceptional cases, for two years.

## **TA Roles and Responsibilities**

1) The TA is required to work with the supervising faculty to assist in the teaching of an assigned course. Although the **faculty member is ultimately responsible** for all aspects of the course, the TA may collaborate in varying degrees to assist with planning of class assignments, demonstration presentations, occasional lectures, section planning, and grading. The degree of collaboration is usually determined by mutual consent, depending on the closeness of the faculty-TA relationship, the teaching method of the supervising faculty member, and the ability and skill of the TA. **It is the mutual responsibility of the TA and the faculty member to communicate questions and problems to each other regarding teaching materials, techniques, equipment, or other related factors which affect the fulfillment of their separate duties.** If the TA feels that their responsibilities have not been adequately defined they should seek clarification from the faculty member. Please see the Department TA Handbook for further details.

2) The title "**Teaching Assistant**" implies a strong support role while working with a faculty member in a course. The common goal of improved undergraduate education and excellence in teaching should be the overriding factor towards this mutual cooperation and understanding. Because of the experimental nature of most art studio courses which are "laboratory" oriented and usually emphasize a strong degree of individual creativity, the role of the TA is oftentimes noticeably different from conventional academic courses. The TA should assist the faculty member in demonstrating and explaining concepts and techniques that are introduced in the course, participate in critique sessions, perhaps give an occasional lecture or demonstration, provide individual advice and guidance for students when appropriate, and generally lend whatever help is needed in a supportive role.

3) The normal appointment for an Art Dept. TA is one course per quarter at 25% time, with an average **workload of 10 hours per week**. Most courses meet twice weekly for 3 hours at each session, for a total of 6 "contact hours" of teaching per week. **An additional 3-4 hours per week of "studio or shop supervision" or "office hours" are required (depending on the nature of the course).** Areas of supervision must be approved by the Lab Assistant. When applicable, these hours will be determined by the department, faculty, and student. Every attempt possible to honor individual preferences for the scheduling of these additional hours will be made. TAs are asked to hold office or lab hours to provide adequate opportunity for students to have reasonable dialogue with the TA. Please let the office know your office hours by the second week of classes.

4) The responsibilities of the TA for the above mentioned "studio or shop supervision" may include the following:

- A) Unlocking the assigned space at the beginning of the designated time and locking it back up at the end of this period before leaving.
- B) Being present in the studio at all times during this designated period, even if other students are not present.
- C) The TA should be available to assist any students who need help during this studio or shop supervision period.
- D) Cleanliness and maintenance of their assigned area.
- E) Review of concepts, images, materials, etc. discussed in class.
- F) Research and assist with PowerPoint etc. for class lectures.

## **Faculty Roles and Responsibilities**

1) **Faculty members are responsible for all aspects of a given course**, including its instruction and content, course assignments, exams, and grading. However, this does not preclude the collaboration of TAs in these matters. It is important that the faculty member clearly communicate their expectations for a teaching assistant to the TA.

2) The concept of apprenticeship implies that the faculty member should provide some measure of "active tutelage" for the TA. This might include meetings with the TA to discuss teaching methods and philosophy, course goals and objectives, general course planning, and criteria for student evaluation and grading. The faculty member should provide the TA with enough information about the course and their role and responsibilities so that the TA is secure with the content, organization, and presentation of all material.

3) Because of the unequal nature of the student-teacher/TA-faculty relationship and potential for intimidation, it is the responsibility of the supervising faculty member to create an atmosphere where communication is open and without threat. Likewise, effective teaching by TAs demands credibility in their role as teachers. Therefore, observations of TAs by faculty should be conducted carefully and should not jeopardize the TAs rapport and standing with students.

4) Faculty is encouraged to provide feedback and constructive criticism to the TA regarding their teaching effectiveness. This should be based on direct observation with the objective of enhancing teaching ability. Formal evaluations allow both faculty and TAs to assess their teaching effectiveness.

5) Faculty members are responsible for all instructional equipment used in a course, including providing adequate information concerning the operation of such equipment to both TAs and students who need access to it. The TA may be considered as qualified personnel for such equipment with proper faculty training.

6) Instructors and/or TAs are responsible for arranging the return of course materials directly to enrolled students at the end of each quarter. Materials for pick up may not be left in the Art Department office (see the facilities manager for further info.).

## TA Salary Compensation

Academic Student Employee (ASE) wages are established on the appropriate salary scales, which can be [found here](#). Salary increases may apply per the General Wages Article in the Collective Bargaining Agreement (CBA). In any quarter that you are a registered graduate student and hired into an ASE appointment(s) at 25% time or more, you are entitled to a full fee remission of the UC Student Health Insurance Plan (UC SHIP) premium, a partial fee remission of 100% of the annual tuition and student services fees, and other applicable benefits as set forth in Fee Remission Article in the CBA. For additional information regarding quarterly fees and fee remission, please visit: <https://www.graddiv.ucsb.edu/fees-costs>. If you are covered by another insurance company, and would like to remain under their coverage, please see [Student Health website](#) for info on how to waive the mandatory UC insurance.

Please keep in mind that in order for the Registrar to note your fee offset, you **must register at least 8 units** for that quarter at the earliest opportunity. Please also note that, although they do not count towards your degree, the 4 units of Art 501 (TAsip) *will* count towards these required units for the purpose of fee offset.

# **STUDENT RESOURCES**

## **General Rules of Conduct**

To see general University rules of conduct visit [Student Conduct Code](#).

## **UCSB ACRONYM LIST**

UCSB loves its acronyms, and it can be confusing as a new student keeping track of them all! Here is a list of the major ones and their various uses, along with the accounts/websites connected to them:

[BARC](#)- This is the billing account you will use to manage your financial transactions (pay student fees, tuition, receive stipends and fellowships, as well as pay for services such as student health.) Note that financial matters relating to *employment* with the university are in the realm of *UCpath*, not BARC.

[GOLD](#)- You will use GOLD to manage and register for courses, as well as view your own grades, registration deadlines, and some data on degree progress.

[UCPATH](#)- This is where the information relating to your employment with the university is housed, such as information on paychecks, employee data, tax forms (such as W2) and employment benefits.

## **Other Useful Apps/Pages:**

[Curriculum Search](#)- useful for doing quick course search/browsing by department without needing to log into GOLD.

[EGrades](#)- you will utilize egrades when working as a TA, mostly to view the class roster, as well as to enter and submit grades to the instructor if assigned to duties relating to course grades as a TA.

[DocuSign](#)- All students have access to a DocuSign account for legal digital signing of papers. More information on how to access your account can be found [here](#).

[Gradpost](#)- a graduate student blog with information about campus news, funding, professional development, events, and more. They maintain a list of sample fellowship and grant proposals as well as career, teaching, and fellowship workshops.

## **EVENT PLANNING/ DEPARTMENT FUNDING**

Throughout your time at UCSB, you may be asked to organize events (receptions, exhibitions, etc.) involving the purchase of refreshments, other supplies, and/or services. It is very important to always consult Art Dept. staff BEFORE initiating any such event to assure that the proper procedures are followed. Procedures pertain to the ways in which materials or services are to be paid, and under no circumstances should any students be hiring anyone -- this must be done by faculty with department authorization. The UCSB bureaucracy, especially concerning funding and reimbursement, is very complicated and it's important to thoroughly understand any and all procedures prior to taking action. As a public university, UCSB has limitations as to what university/department funds can be utilized for and only department staff, specifically, our Finance and Budget Manager Julie Vasquez, in consultation with the faculty and Chair, can authorize these expenditures.

## **GRADUATE PEER ADVISING AND OTHER ASSISTANCE**

There are several graduate students who serve as peer advisors each quarter at the Graduate Division offices; they help run the "Graduate Student Peer Advisors Program." They can be reached in person (Graduate Student Resource Center (GSRC) Student Resource Building 1215), by phone (893.8994), or by email ([peers@graddiv.ucsb.edu](mailto:peers@graddiv.ucsb.edu)). The peers are especially trained to deal with a wide range of issues in order to make life more comfortable for graduate students. They can assist students in need of advice or assistance with taking better advantage of campus resources and services.

## **UCSB CAREER SERVICES**

[The Career Service](#) provides assistance to graduate students in many ways.

Some of these are: exploring academic and non-academic career options; assistance in preparing resumes and/or curriculum vitae; workshops in "Interview Skills for Graduate Students" and "Writing a Resume/Vita"; reference letter service. Career Services is located in Building 599.

## **INFORMATION, INFORMATION, INFORMATION**

Every graduate student in the Art Department has a mailbox provided in the department mailroom and grad lounge (Building 534, Room 1322). Often department announcements, upcoming shows, petitions, and TA information may be put in these boxes. Also, students may communicate with their TA by this means (as the mailroom remains open during business hours). Please check your box daily. Also in the mail room is a computer that you can use to print/work on documents from. The password for this computer is "gradlounge." Since this computer is shared, it's recommended that you log out of personal email accounts and backup then delete any personal files you worked on before logging off.

Many books are available in the Arts Library regarding art job opportunities and online. If you come across any interesting information regarding these matters please post them in the mailroom or email your peers.

## **ACCESS CARD**

Your UCSB Identification and Access card are one in the same, and will prove indispensable while at UCSB. Students must first be registered for Fall in order to receive the card. Visit <https://www.accessid.ucsb.edu/> for info.

## **E-MAIL**

Most faculty, staff and students communicate via email. To set up a free email account, students may visit the website <http://www.umail.ucsb.edu/> from any campus Net Station or off campus computer with Internet access. You must be registered to set up an email account.

## **RESIDENCY**

Information on how to become a resident of the state of California can be obtained from the Office of the Registrar. Note that out of state students are expected to successfully establish CA Residency for tuition purposes by their 2<sup>nd</sup> year, as the department will not cover out of state tuition in their 2nd year in the program. For those coming from out-of-state, please note that being considered a resident of California in other contexts is not necessarily the same as being considered a Resident of California for *tuition purposes*. More information on establishing residency for tuition purposes can be found [here](#) and here: <https://registrar.sa.ucsb.edu/fees-residency/residency/uc-residence-policy>

Beyond the Residency Staff in the Office of the Registrar, no other University personnel (including the Art grad advisors) are authorized to supply information regarding residence requirements for tuition. Contact: [residency@sa.ucsb.edu](mailto:residency@sa.ucsb.edu) with any questions.

## **LIBRARY SERVICES**

Library Orientation/Research tours are highly recommended in order to become acquainted with the many resources the several libraries have to offer. [The Art collection](#) is in the Davidson Library on the 1<sup>st</sup> floor on the mountain side of the building. Also, holdings at non-UC libraries are available through a fabulous system called Inter-library loan. You may receive extended privileges if a faculty member will cosign for you as a proxy. Please see staff at any of the many libraries for information on how to receive a graduate student library and/or "proxy" card.

## **IMAGE RESOURCES COLLECTION**

UCSB has a wonderful, extensive Image Resources Collection (located in room Arts Room 1245). Images are available through an extensive digital archive. See Jackie Spafford (x2509) for further information or to make an appointment to review material.

## **PARKING ON CAMPUS**

Parking passes are available to those who live at least two miles outside campus perimeters. Quarterly or yearly passes may be purchased at the Parking Services trailer (across from Harder Stadium, Bldgs. 381-388). Please visit or call their office for more information (x2346). If you are on Central Fellowship, you will be able to purchase a pass similar to Staff. They will have your name at the Parking Services trailer. To use a 20-minute loading zone at Harder Stadium and the Arts Building (or any other loading zones on campus), you MUST have a valid campus parking permit; otherwise, you will get a ticket (about \$55).

## **PUBLIC TRANSPORTATION**

Registered UCSB students (with a valid ID card with a valid sticker you can get via GOLD) can ride the MTD buses free of charge. The 20-minute express bus (no. 24x) runs from the downtown area to campus every ½ hour or so from the early morning into the early evening. Call MTD for further schedule information (683-3702) or <http://www.sbmtd.gov/>.

## **SURPLUS SALES (cheap furniture!)**

[UCSB Surplus Sales](#) is used by campus to offload campus property (usually furniture) at very cheap prices. This can be a great means to getting basic furniture for your studios (shelves, chairs, tables, etc.) inexpensively (or free.) They are also conveniently located just down the road from Harder, right next to the main campus mail office on Mesa Rd (search "UCSB Surplus Sales" on google maps- it's just Northwest of Harder on Mesa Rd.) Be sure to check the website before going, as the hours can vary wildly based on the time of year and availability of stock.

## **EXHIBITING AND NETWORK OPPORTUNITIES**

There are many opportunities for graduate students to exhibit on campus, in the local arts community and in Los Angeles, through established department connections with arts professionals and a variety of affiliated venues. In fact, many of our recent graduate students have exhibited or are represented by highly reputable galleries in California and nationally, further providing an expanding network of future possibilities. Faculty has also been instrumental in bringing our graduates to the attention of gallerists and curators, in addition to providing a variety of professional opportunities both during candidacy and after graduation. Students are encouraged to make exhibition proposals and to seek out additional sites



and opportunities while in the program. They are also expected to keep in mind that it is essential to maintain a balance of activities and to ensure that all course requirements are met.

### **On-Campus Arts/Exhibition Venues**

#### **Art Design & Architecture Museum**

Gabriel Ritter, Director

phone: (805) 893-4564

[www.museum.ucsb.edu](http://www.museum.ucsb.edu)

Located in the Art Department complex, the museum has hosted both graduate and undergraduate exhibitions in the past (most recently the class of 2019). We greatly encourage you to invite the students in your classes, especially for 7-series and 1A sections, for visits if current exhibitions can be incorporated into your class discussions.

#### **Glass Box Gallery/ Student Gallery Arts Building**

Glass Box Gallery is the Art Department's student-run exhibition space in the Arts building that features current creative endeavors by students and faculty at the University of California, Santa Barbara. The gallery is available for one-week exhibitions throughout the Spring, Fall, and Winter quarters. Glass Box Gallery exhibits work in all media and provides students an opportunity to showcase their talents and engage in curatorial experience and professionalism. It can also be a great idea to incorporate visits to the gallery into your TA section planning if relevant/desired.

Calls for Glass Box Gallery weekly reservations are quarterly distributed via email by the MFA student TA/Gallery Manager for that quarter. Spaces are reserved on a first-come, first-serve basis with the following groups considered (in order of priority): Arts faculty, Graduate Students, Undergraduate Honors students, College of Creative Studies students, and all Art Majors properly enrolled and registered that quarter at the University of California, Santa Barbara.

Please visit <http://www.arts.ucsb.edu> to check out more detailed information about Glass Box Gallery under the list of Art Department Facilities. Please direct any additional questions and/or concerns to the Gallery Manager TA at the time (will be a fellow MFA grad student!)

For info on the **Red Barn space**, contact Alex Lukas ([alexlukas@ucsb.edu](mailto:alexlukas@ucsb.edu)). This secondary exhibition space is only used by Art Department faculty and grads (for example, it hosts the annual First Year Review exhibition for the MFAs.) It also is home to a few faculty studios, and is located near the Bus loop, Northeast of CAPS. Grad students sometimes wish to utilize this space depending on their needs.

#### **UCen Lobby**

There is a small area in the UCen (opposite Starbucks) that is available for 2D works (though keep in mind, it has no insurance or security). For information, visit the UCen administrative office located on the second floor.

#### **Cheadle Hall**

The third floor of Cheadle Hall has a display case in a high traffic area facing the elevator which they have been willing to make available for art projects on a case by case basis. For information, contact Graduate Division.

#### **CCS Gallery**

This well-kept exhibition space is used mostly for undergraduates in the College of Creative Studies and exhibitions are curated by CCS faculty. If available, however, CCS does seem willing to entertain other possibilities...so it is worth inquiring in the event that there isn't space in the Glassbox or Red Barn. Contact CCS instructor Kim Garcia.

### **Women, Gender & Sexual Equity Center Gallery**

The Gallery space is located in the new Student Resources Building, used as a conference room. Each exhibition is installed for the duration of one quarter and features art that explores themes of gender and social justice. Due to space limitations, large-scale 3D work cannot be accepted.

### **Local Venues/Organizations off Campus**

#### **The Santa Barbara Museum of Art (SBMA)**

1130 State Street, Santa Barbara, CA 93101

<http://www.sbmuseart.org>

phone: (805) 963-4364

The Santa Barbara Art Museum houses a large, permanent collection which includes some excellent examples of historical American art as well as an Asian collection, a growing contemporary collection and regular lectures on contemporary art. A yearly student membership is only \$25 and includes free admission to exhibitions and invitations to special events. Visit their website for more information.

#### **Museum of Contemporary Art, Santa Barbara (MCASB)**

Paseo Nuevo Upper Arts Terrace

653 Paseo Nuevo

Santa Barbara, CA 93101

MCASB is a non-collecting contemporary art museum. Exhibitions at the Main Space location rotate three times annually and are typically on view for fourteen weeks. Visitors are encouraged to check the exhibition calendar to ensure a visit when the Museum is open to the public.

#### **SB CAST**

SBCAST is a live/work creative design and development community located in downtown Santa Barbara. The community consists of full-time, accomplished, working "multi-disciplinary" residents who focus on the juxtaposition of art, science and technology. The intent of SBCAST is to provide a shared creative environment to promote thought and action. <https://sbcast.org/>

#### **SB Community Arts Workshop (CAW)**

Providing rehearsal, workshop, gallery and performance space for community arts

<https://www.sbcaw.org>

#### **Museum of Sensory Movement and Experiences**

<https://seehearmove.com>

#### **MOXI: Wolf Museum of Exploration + Innovation**

hands-on destination for families and curious minds of all ages, MOXI is a place where you can explore and discover new things about the world around you, ask questions, seek answers and have a blast doing so. Learn more about our history, exhibits + programs, and plans for the future here. Lisa Jevbratt as well as faculty/alumni from MAT have exhibited there.

<https://moxi.org>

### **Sullivan Goss**

Established in 1984, Sullivan Goss – An American Gallery has represented the work of American artists for 35 years. We offer approximately [twenty exhibitions each year](#), including solo shows for contemporary and historic artists as well as curated thematic exhibitions. Through its research efforts, Sullivan Goss is also involved with scholarship and research for American artists. We also have an active [publication program](#).

### **LUM art magazine**

Santa Barbara-based contemporary art magazine for California's Central Coast. Lum is independent and founded on a collaborative and open approach to arts writing. We aim to seamlessly blend the clarity of journalism with the power of art criticism. Debra Herrick, the Editor-in-Chief, often attends Art Department and local Museum events. MFA alumni Madeleine Ignon and Tom Pazderka also write for Lum. <https://www.lumartzine.com/>

### **Galleries in Ojai:**

<https://california101guide.com/ojais-must-see-art-scene/>

### **Carolyn Glasoe Bailey Foundation**

Currently based in Ojai, California, the organization, a non-profit 501(c)(3) organization, was founded in 2015 by artists, family, and friends to celebrate the legacy of esteemed art patron and private art dealer Carolyn Glasoe Bailey. Located at 248 South Montgomery Street in Downtown Ojai, California. <https://www.cgbfoundation.org/about-us>

### **Spore Space**

Spore Space is an artist-run project space in Ojai, California operated and organized by Rosemary Hall, Kira Douutt, and Elizabeth Herring. It is two separate rooms adjacent to each other located in-between Serendipity Toys and Ojai Valley Real Estate offices (the old English Pantry!). <https://sporespace.net/>

### **Los Angeles Galleries**

Needless to say, LA has a ton of galleries! <https://curate.la> is a great resource for exhibitions and other art events. Artforum also has an LA gallery [ArtGuide here](#).

# **Studio Policies**

## **GRADUATE STUDIOS**

Studio space and equipment are available for study in sculpture, photography, video, ceramics, intermedia (new forms), computer, painting/drawing, and printmaking. For information on equipment and facilities, you are welcome to talk to the lab assistants or faculty for more information.

## **GRADUATE STUDIOS DEPT. POLICY:**

1. Studios have been provided for your use in the research and production of art work only. Although you will spend a considerable amount of time in them, ***they are not living spaces nor storage units***. It is against university regulations to live in the spaces provided as studios. Spaces should be fully functional at all times, containing only materials necessary for your work.
2. Adjacent hallways and passageways should not be utilized to store, display or produce work. If you need to utilize space outside of your designated studio, you should acquire permission from the appropriate staff supervisor. All materials, stretcher bars, etc. should be kept inside spaces and not placed outside your assigned studios.
3. **Security** - Your studio keys open the three exterior doors and the gate. For your safety, entrances should be locked by 5 PM and on the weekends. Outside gates must be locked at all times. When activities are taking place at the stadium, exit doors and gates should be locked for the security of persons and belongings.
4. Studio Spaces should not be modified significantly. Spaces are assigned to you clean and with fresh paint and should be left that way at the conclusion of your residency. Please notify and retrieve permissions from the appropriate staff supervisor if you need to make any adjustments to your space such as hanging devices, paint changes, etc.
5. **It is expected that you will keep your assigned studio areas neat and orderly, including common hallways, sinks, shop areas, etc.** Cleaning equipment such as floor mops, a shop vacuum, brooms and dustpans are provided in order to maintain your spaces properly.
6. **Noise** - Please respect each other's space and privacy. Keep your speaker volume low. Personal headphones are highly recommended when listening to music or sounds, especially when others are conducting studio visits.
7. **Parking** - Parking is limited to areas designated as student areas. See campus parking for policy. For loading and unloading, you must have a parking pass for that time and day and adhere to 20-minute limits in loading zone areas only. Tickets are issued with great frequency on this campus.
8. If you have been assigned studio space and are not using it, please notify the facilities manager, so another person may utilize the space.
9. The Environmental, Health and Safety Department will inspect the studios on a regular basis. Art Department staff will inspect all areas once a week.
10. **Material disposal:** Properly dispose of your trash and recycling regularly. There are large dumpsters outside at the end of the stadium. A push cart has been provided for your use. Please return it to the area just inside the roll-up door. UCSB EH&S also hosts free hazardous waste drop off hours on weekends, visit their website for details.

11. The Department will supply padlocks and keys for all studio spaces. **Do not** buy your own lock
12. Please report any concerns, need for repairs, lamp replacement, etc. to Facilities Manager
13. You are expected to release studio space promptly at the termination of your two years of graduate study (on Monday Jul 10-17 depending upon the year). Studios are to be left in as good order or better than you found them.
  - a. Every single hole in the walls is patched, sanded, and painted.
  - b. Any stain or residue on the walls from paint, other art supplies, scuff marks, etc is either sanded, primered over, or cleaned prior to painting (there should be no evidence of its existence).
  - c. You are required to roll a coat of department approved white paint (you may purchase this paint from Home Depot) on all walls of your studio.
  - d. You must scrape and scrub all tape, stickers, stains, paint and any other spills from the floor, then sweep and mop the floor of your studio prior to moving out. If stains remain after mopping, you must paint the floor with department approved paint as well.

#### **Department of Art Fire Safety Guideline (Graduate Students Studio)**

- 1) Per California Code of Regulations , Title 19 § 3.19 Housekeeping. Combustible litter may not accumulate on the floor in un-sprinklered buildings. The entire area in general will need to have all work area floors cleared of combustible items and stored appropriately. Combustible art material needs to be stored in an orderly manner.
- 2) Remove all flammables and combustibles from the hall and common area. These areas need to remain clear for exiting purposes.
- 3) Solvent soaked rags should be disposed of daily per § 3.19 (c). The rags should be transported to a metal container with a tight fitting lid in a flammable storage unit and dropped off at Environmental Health and Safety (EH& S) when the container is full.
- 4) Couches and chairs should meet Technical Bulletin 116 and 117 standard for flame spread of commercial furniture, or be made from non-combustible materials such as metal or solid wood (must have a tag underneath with TB116 or TB117, or be obvious office furniture metal construction etc.). Home furnishing should not be used in a commercial building.
- 5) Room draperies and wall coverings need to be flame retardant. The use of pillow cases, foam and such to create wall barriers is prohibited. Please use flame retardant material for barriers or leave them open.
- 6) Do not store hazardous waste outside of the flammable storage cabinet.
- 7) Keep all exits clear. If these doors are blocked by storage, call the Fire protection division to have them cleared immediately (805-893-7751).
- 8) Have ALL cabinets, bookshelves and storage lockers over 42" seismically braced per campus policy. This is especially important as earthquakes are relatively common in California / the Santa Barbara area.

**I agree to the terms and conditions above and understand I will be charged to my BARC account for not complying.**

**Printed Name:** \_\_\_\_\_ **Perm Number:** \_\_\_\_\_

**Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_ **Studio Number:** \_\_\_\_\_

### Department of Art Key Contract

Name: \_\_\_\_\_ ☐ Student ☒ Faculty / ☐ Staff / ☐ CCS

Employee/PERM #: \_\_\_\_\_ Date: \_\_\_\_\_

Keys Issued:

Key Number (Ex. W377-5)	Date Issued	Date Returned

Terms:

1. The loss or theft of any key should be reported immediately to the department head, chairman, or supervisor.
2. Replacement of keys and changing locks as required to maintain security in the event of key loss may be charged against departmental budgets.
3. No key issued may be duplicated except by the University of California, Santa Barbara.
4. All keys to University property must be returned immediately by the holder to the department head, chairman, or supervisor upon withdrawal, resignation, or termination of employment.
5. Failure to return keys could result in a charge against your BARC account for the cost to rekey and order new keys

Having read and agreed to the regulations above, I acknowledge receipt of the key(s) as listed:

\_\_\_\_\_  
Signature

## **Department of Art Fire Safety Guideline (Graduate Students Studio)**

- 1) Per California Code of Regulations , Title 19 § 3.19 Housekeeping. Combustible litter may not accumulate on the floor in un-sprinklered buildings. The entire area in general will need to have all work area floors cleared of combustible items and stored appropriately. Combustible art material needs to be stored in an orderly manner.
- 2) Remove all flammables and combustibles from the hall and common area. These areas need to remain clear for exiting purposes.
- 3) Solvent soaked rags should be disposed of daily per § 3.19 (c). The rags should be transported to a metal container with tight fitting lid in a flammable storage unit and have Environmental Health and Safety (EH and S) pick up the solvent soaked rags when the container is full. Regular pickups may be required to keep the flammable storage cabinet from over filling.
- 4) Couches and chairs should meet Technical Bulletin 116 and 117 standard for flame spread of commercial furniture, or be made from non-combustible materials such as metal or solid wood (must have a tag underneath with TB116 or TB117, or be obvious office furniture metal construction etc.). Home furnishing should not be used in a commercial building.
- 5) Room draperies and wall coverings need to be flame retardant. The use of pillow cases, foam and such to create wall barriers is prohibited. Please use flame retardant material for barriers or leave open.
- 6) Have EH and S pick up hazardous waste in and around the flammable storage cabinet as soon as possible.
- 7) Keep all exits clear. If these doors are blocked by storage, call the Fire protection division to have them cleared immediately (893-7751).
- 8) Have ALL cabinets, bookshelves and storage lockers over 42” seismically braced per campus policy. This is especially important as earthquakes are relatively common in California / the Santa Barbara area.

**I agree to the terms and conditions above and understand I will be charged to my BARC account for not complying.**

**Printed name** \_\_\_\_\_

**Perm Number** \_\_\_\_\_

**Signature** \_\_\_\_\_

**Date** \_\_\_\_\_

# University of California, Santa Barbara -

## Department of Art

### Graduate Student Lab and Shop Access Policy

#### I. Purpose and Scope

This policy outlines the procedures, responsibilities, and mandatory requirements for all registered Department of Art graduate students (MFA candidates) seeking access to departmental instructional laboratories, studios, and fabrication shops (collectively referred to as "Facilities"). The primary goal is to ensure a safe, clean, and functional environment that supports high-level artistic practice and scholarly research.

#### II. General Access Requirements

##### A. Authorization

1. **Enrollment:** Access is limited to currently registered Art Department graduate students in good standing.
2. **Liability Waiver:** All graduate students must sign and submit the UCSB Waiver of Liability, Assumption of Risk & Indemnity Agreement to Art Department Lab Staff, typically administered at the start of the academic year.
3. **Specific Training:** Access to specialized facilities that are EH&S designated shops (e.g., Wood Shop, Metal Shop, Digital Fabrication Lab and Print Shop) requires successful completion of area-specific training and a proficiency demonstration, as determined by the Designated Shop Technician.
4. **Activation:** Grads should make a request verbally or via email to the staff member who supervises a given space for additional access beyond open hours. The staff member will ensure all requirements are met and then request activation of the users access card or issuance of a door code to the user. Expect this to take 1-3 business days. Regular communication and coordination with lab staff is essential.

##### B. Operating Hours and Key Control

1. **Standard Hours:** General access to core Labs and Shops is typically granted during scheduled open hours with additional access for many areas via building access codes or keys.
2. **Shop/Fabrication Hours:** Access to high-risk areas (e.g., Wood Shop, Metal Shop) is strictly limited to posted supervised hours or by explicit, written permission from the Shop Technician, provided all safety protocols are met. Students may **not** work alone in these high-risk areas.
3. **Key and Access Codes:** Keys and access codes are non-transferable. Sharing keys or codes is a serious violation of this policy and will result in immediate suspension of access privileges. Lost keys must be reported immediately to the Department Manager. Users must ensure that anyone



else they let in to work is not in violation of policy and they are responsible for that person's actions.

### **III. Safety and Personal Responsibility**

#### **A. Safety Equipment (PPE)**

1. **Mandatory PPE:** Appropriate Personal Protective Equipment (PPE) is mandatory in all designated areas. This typically includes, but is not limited to: safety glasses, closed-toe shoes, natural fiber clothing, and hearing protection in noisy environments.
2. **Shop-Specific PPE:** Students must adhere to additional, specific PPE requirements posted within each facility (e.g., respirators for certain chemical processes, face shields for grinding).

#### **B. Cleanliness and Maintenance**

1. **Clean-Up Rule:** All users are required to clean their work area and equipment immediately upon completion of their work. This includes sweeping floors, wiping down dirty work surfaces, returning all tools to their proper place, and disposing of waste properly. Additional cleanup or repairs(patch and paint, removal of larger projects or installation etc.) may need to be done on a periodic basis coinciding with significant facility quarterly and yearly resets. A good general rule is leave the facility in as good as or better shape than you found it.
2. **Tool Accountability:** Tools and specialized equipment must be returned to their designated storage location in good working order immediately after use.
3. **Reporting Damage:** Any damaged, malfunctioning, or missing equipment must be reported immediately to the supervising technician or Area Head.
4. **Security:** Doors must be closed and locked at the end of after hours work sessions. Theft is a significant risk on campus.

#### **C. Material Storage**

1. **Flammable/Hazardous Materials:** Storage of flammable, toxic, or hazardous materials must comply strictly with Fire Marshall and UCSB Environmental Health & Safety (EH&S) guidelines. Hazardous waste must be disposed of in designated, clearly labeled containers only.
2. **Project Storage:** Large projects and materials must not obstruct fire exits, aisles, or common workspaces.

## IV. Specific Facility Access Guidelines

Facility Category	Prerequisites	Key Restrictions	Safety Notes
<b>Wood Shop, Metal Shop, Digital Fabrication Lab, Print Shop, Atrium Kilns</b>	Area-specific training module completion and Technician sign-off.	Access only during posted supervised hours. <b>NEVER WORK ALONE.</b>	Mandatory safety glasses, closed-toe shoes, no loose clothing/jewelry.
<b>Computer Labs (e.g., mStudio, eStudio, Digital Fabrication Lab use of computers only)</b>	Course enrollment or authorization from both faculty and area technician.	May require key access outside of standard classroom hours.	No food or drink near equipment. Report software/hardware issues immediately. Use of digital equipment like scanners, printers, cutters may require supervised training and/or authorization.
<b>Screen Print Lab</b>	Course enrollment or authorization from both faculty and area technician.	Requires key access outside of standard classroom hours	Follow Area Policies. Use of equipment requires supervised training and/or authorization.
<b>Audio/Video/Lighting Studios, Atrium, Painting, Drawing</b>	Course enrollment or authorization from both faculty and area technician.	Generally open during building hours with additional access available upon request.	Follow Area Policies.

## **V. Policy Violations and Enforcement**

**A. Violations** Violations of this policy include, but are not limited to:

- Working in a high-risk shop without proper supervision.
- Failing to clean up the workspace or return tools.
- Working without mandatory PPE.
- Sharing keys, access codes, or swiping in unauthorized individuals.
- Improper disposal of hazardous waste.

**B. Consequences** Violations will result in disciplinary action based on severity:

1. **First Violation:** Formal verbal warning and temporary, one-week suspension of access to the offending facility.
2. **Second Violation:** Written warning, mandatory meeting with the Department Chair/Manager, and suspension of access to **all** departmental facilities for the remainder of the quarter.
3. **Third Violation:** Permanent revocation of all departmental lab and shop access privileges for the duration of the student's program.

**The Department of Art reserves the right to immediately suspend access privileges in cases of severe or immediate safety risks.**

## **FINANCIAL SUPPORT: a *selected* list**

### **GRADUATE DIVISION AWARDS:**

Awards listed below are administered by the Graduate Division. These awards are applicable to either first or second year M.F.A. students. For more detailed information see/call a Financial Advisor in the Graduate Division (x2710) or the Graduate Program Assistant or Faculty Advisor in the Art Department.

#### **Graduate Opportunity Fellowships (GOF)**

This continuing, highly-competitive campus-wide fellowship is intended for underrepresented graduate students in their fields. Students must show academic promise as demonstrated by portfolio, GPA, statement of purpose, and letters of recommendation. Eligible first-year students are nominated by Art Department faculty and will be contacted by the Graduate Committee if nominated (so no need for grads to specifically apply.) Note that this is a highly competitive fellowship with merit as well as diversity-based requirements for nomination, and thus the faculty may not nominate a continuing graduate student every year depending on these factors.

### **ART DEPARTMENT AWARDS:**

Administered by the Department of Art, the following award amounts vary. Ask the Staff Graduate Advisor or the Faculty Graduate Advisor for additional information.

#### **Teaching Assistantships**

Awarded quarterly by the Department to students with a strong display of scholarship. Award salary depends on experience and percentage of appointment (25-50% time.) A typical TAship in the Art department also includes the benefits of a "TA FEE OFFSET", which amounts to 100% of the quarterly "in-state" education and registration fee amount, and coverage of graduate student health insurance for the quarter. No application necessary. See "TA section" in this handbook for more complete information.

#### **Israel Levitan Awards**

These are extramural fellowships awarded to students as part of their departmental stipend packages (any student not already receiving funding from a campus central fellowship.)

#### **Santa Barbara Art Association**

This award is \$1000 for a continuing student chosen by the Faculty.

#### **The Fenton Award for Excellence in Painting**

An end-of-the-year Art Department award given out to one graduating or continuing graduate student in the department of Art whose practice involves painting (especially ones for whom painting is the main focus of their practice.)

#### **Ron Newby Award(s)**

#### **The Helen Award**

This award, given during graduating to a graduate student who has demonstrated particular excellence in TAing, is awarded in honor of our beloved permanent lecturer Helen Taschian.

## **ADDITIONAL AWARDS AND FINANCIAL SUPPORT:**

### **Steve and Barbara Mendell Graduate Fellowship in Cultural Literacy**

Application usually out by early April. Fellowship for outstanding graduate students in the College of Letters and Science at UCSB (Humanities and Fine Arts, Social Sciences, Science) whose research or programs of study advance the goals of broad-based cultural literacy and high ethical standards in our participative democracy. Although the scope of possible research topics for funding is wide, all such topics must relate to some aspect of contemporary values and ethics in the “public sphere,” such as the importance of civility and tolerance, appreciation for pluralism and human rights, understanding better how public issues are framed, ways in which social conflict is resolved, improving and extending democratic practice, and the role of public humanities generally in society. Support may be provided for dissertation fellowships, supplemental fellowships, summer stipends, or for special research projects.

<https://cappscenter.ucsb.edu/opportunities>

### **Claudia D. Weitlanner Fellowship**

Application sent out usually early March. Open to continuing grads who are finishing up their first year in the program. Awarded by UCSB Affiliates: [ia-affiliates@ucsb.edu](mailto:ia-affiliates@ucsb.edu)

### **Graduate Student (Council) Travel Grants**

Monies to assist students with travel to conferences (where one has been invited to present a paper or exhibition, doing a residency during the Summer, etc.) Visit the Graduate Division office for info & application (3rd floor, Cheadle Hall). Second year graduate students eligible only - see

<http://www.gsa.ucsb.edu/funding/conference-travel-grant>

### **Academic Senate Travel Grants**

The Doctoral Student Travel Grant awards travel funds to graduate students who have been invited or selected to present a paper, present research, perform or exhibit at a major professional conference or meeting. Applicants must be doctoral students who are advanced to candidacy, or master of fine arts (M.F.A.) students who are in their second year of study and in candidacy prior to travel. Students are eligible to receive one Doctoral Student Travel Grant during their graduate career at

UCSB. <https://senate.ucsb.edu/grants/doctoral.student.travel/>

**Interdisciplinary Humanities Center** - Awards research grants. Please see

<http://www.ihc.ucsb.edu/funding-opportunities> for more information.

We also maintain a page on our website with non-UCSB resources and opportunities:

<https://www.arts.ucsb.edu/artists-resources/>

## **BASIC NEEDS RESOURCES:**

[food.ucsb.edu](http://food.ucsb.edu)

Has a ton of resources for you and your students, covering not just affordable food access (food pantries, CalFresh) but also housing resources (IV Tenants Union, emergency and transitional housing, mediation services, etc.) and Financial Crisis Response Team, and much more. See the “resources” tab for detailed resource guides.

## **HOUSING:**

- University & Community Housing Services Rental Listings (<https://rentallistings.housing.ucsb.edu/>)
- Sign up for the UCSB Graduate Student Roommate Search group on Facebook (<https://www.facebook.com/groups/346433092085178/>)
- Contact Housing for additional guidance ([housinginfo@housing.ucsb.edu](mailto:housinginfo@housing.ucsb.edu))