SURVIVAL HANDBOOK
FOR
MASTER OF ARTS
&
MASTER OF FINE ARTS
CANDIDATES

The University at Albany
State University of New York
Art Department—FA 216
1400 Washington Avenue
Albany, New York 12222
(518) 442-4020
e-mail: ehfisher@albany.edu
http://www.albany.edu/finearts
# TABLE OF CONTENTS

1. **ICE AND TELEPHONE NUMBERS** ................................................................. 3
2. **LICIES AND PROCEDURES** ............................................................................. 4
3. **ILITIES AND PROGRAMS** ............................................................................. 4
   - MA Program: 30 Credits........................................................................ 4-5
   - MFA Program: 60 Credits...................................................................... 5-6
   - Graduate Reviews................................................................................... 6
   - Graduate Seminars.................................................................................. 7
   - Thesis Requirement............................................................................... 8-10
4. **sis Exhibit (Art 745) and Oral Defense.............................................................. 10
5. **ITYQUES** ..................................................................................................... 10
VISING .........................................................................................................................................................10

RENTERED STANDARDS AND MAINTENANCE OF MATRICULATION .........................................................11

LIMITATIONS, MATRICULATION AND RESIDENCY .....................................................................................11

N-MATRICULATED STUDENTS ............................................................................................................................11

NSFER CREDIT ....................................................................................................................................................11

ATIONAL STUDENTS ......................................................................................................................................11

MMER STUDY ........................................................................................................................................................11

ANCIAL AID ........................................................................................................................................................11

uate Teaching Assistantships ...............................................................................................................................11

ards, Scholarships, Fellowships ...........................................................................................................................12

YORK STATE RESIDENCY ................................................................................................................................12

MOS ......................................................................................................................................................................13

URITY AND SAFETY ...........................................................................................................................................13

ERAL MAINTENANCE AND SAFETY ...................................................................................................................13

SCULPTURE STUDIO SPECIFICS ........................................................................................................................14

ITING ARTIST PROGRAM ................................................................................................................................14

ADUATE STUDENT ORGANIZATION (GSO) ....................................................................................................14

ACULTY ...............................................................................................................................................................14

JUNCT ACULTY ..................................................................................................................................................15

ITIONS .................................................................................................................................................................15

LY CALENDAR .....................................................................................................................................................17
## OFFICE AND TELEPHONE NUMBERS

<table>
<thead>
<tr>
<th>Department</th>
<th>Office</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair — Rachel Dressler</td>
<td>FA 216</td>
<td>442-4020</td>
</tr>
<tr>
<td>Undergraduate Advisor — Phyllis Galembo</td>
<td>FA 116</td>
<td></td>
</tr>
<tr>
<td>Graduate Director — Adam Frelin</td>
<td>SC 123</td>
<td>591-8380</td>
</tr>
<tr>
<td>Graduate Advisor — Danny Goodwin</td>
<td>SC 103</td>
<td>442-4020</td>
</tr>
<tr>
<td>Secretary — Ellen Fisher</td>
<td>FA 216</td>
<td>442-4020</td>
</tr>
<tr>
<td>FAX – Fine Art Building</td>
<td>442-4807</td>
<td>Boor Sculpture Studio 591-8381</td>
</tr>
</tbody>
</table>

### Area Heads

Art History — Sarah Cohen | FA 218 | 442-3805 |
Photography and Related Media — Daniel Goodwin | SC 103 | |
Painting/Drawing — JoAnne Carson | FA 315 | 442-2618 |
Studio Art Program and Printmaking — Leona Christie | FA 118 | 442-5618 |
Sculpture — Edward Mayer | SC 106 | 591-8380 |
Visual Resources Library | FA 121 | |

### Individual Faculty Campus Numbers

Bisbing, Roger | SC 109 | rbisbing@albany.edu | 591-8382 |
Bloch, Amy | FA 220 | abloch@albany.edu | 437 3600 |
Carbone, David | FA 325 | dcarbone@albany.edu | |
Christie, Leona | FA 118 | lchristie@albany.edu | 442-5618 |
Cohen, Sarah | FA 218 | scohen@albany.edu | |
Dressler, Rachel | FA 220 | dressler@albany.edu | 442-2570 |
Frelin, Adam | SC 123 | afrelin@albany.edu | 591-8383 |
Galembo, Phyllis | FA 116 | pgalembo@earthlink.net | |
Goodwin, Daniel | SC 103 | dgoodwin@albany.edu | |
Mayer, Edward | SC 106 | mayer@albany.edu | 591-8380 |
Melissa Thorne | FA 321 | mthorne@albany.edu | |
Werner, Michael | FA 213 | mrw67@albany.edu | |

### University Art Museum

Secretary — JoAnne Lue | FA 101 | 442-4035 |
Exhibition and Publications Director — Zheng Hu | FA 101 | 442-4040 |
Director — Janet Riker | FA 101 | 442-4039 |
Graduate Office | UAB 152 | 442-3980 |
Policies and Procedures

Introduction
The Department of Art offers the 30-credit Master of Arts (MA) and the 60-credit Master of Fine Arts (MFA) degrees with areas of specialization in Painting, Drawing, Sculpture, Photography, Printmaking or Combined Media. The programs are designed to shape an independent artistic and intellectual development and are the groundwork for the pursuit of a variety of professional directions. In addition to a strong grounding in one area, students from all areas meet in group critiques and seminars. An active Visiting Artist/Critic Program and Albany’s proximity to New York City add to the curriculum offerings. Approximately 30 candidates are enrolled in the two degree programs. Secure studio space is provided in either the Fine Arts Building or the Boor Sculpture Studio.

Facilities
The Fine Arts Building houses the Art Department offices, the University Art Museum, the Visual Resources Library and the main facilities for photography, printmaking, painting and drawing areas. There is also the Moklesa Shah Fabrication Shop which is available to graduate students only.

The Boor Sculpture Studio accommodates sculpture facilities, graduate sculpture studios and additional graduate studios for combined media students.

The VRL (Visual Resources Library) has holdings of 90,000 slides, and the collection covers Western art and architecture from antiquity to the present and subscribes to approximately 10 art periodicals. There is also a collection of images available to the university community in the form of a digital database. The VRL is available to all graduate students and is to be used in compliance with the library’s policies.

The University Art Museum occupies 11,000 square feet in the Fine Arts Building. The exhibition program includes national, regional, faculty and thesis exhibits.
GRADUATE PROGRAMS

MA PROGRAM: 30 CREDITS

• Studio art (24 credits)
  a. Art 645 MA Seminar (3 credits)
  b. Studio concentration (12 credits)—painting, sculpture, printmaking, drawing, photography, combined media
  c. Art 699 Exhibition (4 credits)
  d. Studio electives (3 credits)

• Art History (3 credits of any 500 level course or above)

• General Electives (3 credits)

A faculty member is appointed to serve as major professor and mentor, based on the candidate’s area of specialization.

There is a graduate review each semester in which the Graduate Faculty Committee reviews the work of every degree candidate to assess the student’s level of progress. The faculty may recommend passage, probation or withdrawal from the program (see "Graduate Reviews" section). The Thesis Project (Art 699) culminates with an exhibition in a public venue in the greater Capital Region. Readiness for this exhibition is based on the quality of work and not solely on successfully completed course work.

### MA Suggested Sequence

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Semester Two</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARH 645 Departmental Seminar</td>
<td>Art History (500 or above)</td>
</tr>
<tr>
<td>Studio Tutorials</td>
<td>Studio Tutorials</td>
</tr>
<tr>
<td>TOTAL</td>
<td>Art 699 MA Thesis</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>15</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>
MFA PROGRAM: 60 CREDITS

General Requirements (60 credits required)
1. Studio Art (48 credits required)
   b. Studio art (4 credits) in any area other than the area of specialization.
   c. Studio electives (8 credits)
2. Art 700 Departmental Seminar (4 credits); this seminar is taken during the final semester.
3. Art 745 Exhibition Thesis Project (4 credits); to be taken during the final semester.
   Satisfactory participation in an exhibition in the University Museum is required as a part of the Exhibition Thesis Project. The Graduate Exhibition occurs annually at the end of the spring semester.
4. Art History (7 credits)
   a. ARH 600 Seminar in Contemporary Art (4 credits); taken the first semester.
   b. Three (3) credits of any Art History course on the 500 level or above
5. General electives (5 credits) May be in any area as long as credits are on the graduate level.

A faculty member is appointed to serve as major professor and mentor, based on the candidate’s area of specialization.

There is a graduate review each semester in which the Graduate Committee reviews the work of every degree candidate to assess the student’s level of progress. The reviewers may recommend passage, probation or withdrawal from the program (see "Graduate Reviews" section). Readiness for the Graduate Exhibition is based on the quality of work and not solely on completed course work.

Image documentation of the work in the exhibition is submitted to the graduate advisor as a final requirement and is kept on file in the VRL (Visual Resources Library).

<table>
<thead>
<tr>
<th>MFA Sequence</th>
<th>Semester One</th>
<th>Semester Three</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester One</strong></td>
<td>ARH 600 Contemporary Art Seminar 4</td>
<td>Art 555 Combined Media Studio Seminar 3</td>
</tr>
<tr>
<td>Studio Tutorials</td>
<td>8</td>
<td>Studio Tutorials 12</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>15</td>
<td><strong>TOTAL</strong> 15</td>
</tr>
<tr>
<td><strong>Semester Two</strong></td>
<td>Art History (500 or above) 3</td>
<td>Art 700 Departmental Seminar 4</td>
</tr>
<tr>
<td>Studio Tutorials</td>
<td>9</td>
<td>Art 745 Exhibition Thesis Project 4</td>
</tr>
<tr>
<td>Art 781 Group Critique Seminar</td>
<td>3</td>
<td>Studio Tutorials 7</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>15</td>
<td><strong>TOTAL</strong> 15</td>
</tr>
<tr>
<td><strong>Semester Three</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Semester Four</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
GRADUATE STUDENT REVIEWS

1. **The Graduate Review** is scheduled around the 10th week every semester and is posted on the Fine Arts website calendar. It is the key opportunity for the entire studio faculty to view and discuss the work of every participant in the program. Faculty members assess the strengths and weaknesses, progress and challenges of each candidate. Discussions often lead to suggestions as to how best to assist the candidate to move forward.

2. **How to prepare for a review:** Studios should be cleaned (and repainted, if necessary) and set up as an informal exhibition or studio visit. Only work should be presented. Completed pieces should be prominently displayed, with works-in-progress, relevant experiments, and other evidence of the thinking/working processes available. Consultation with one’s mentor about the selection is encouraged. (Mentors are the faculty in the discipline with whom a student is working most closely.) Mentors may be switched from semester to semester and across disciplines, when appropriate and approved by the Chair.

3. **The Day of the Review:** Candidates are not present during the reviews. The faculty discussion is meant to be a private pedagogical dialogue. Relevant criticisms are conveyed to candidates in follow-up meetings with their mentors.

4. **Review Reports, Mentor Appointments and the Relation to Semester Grades:** The semester review is an assessment. The report details: the candidate, his/her mentor, the current semester, names of participating faculty and indicates a pass or fail. Candidates can retrieve their results later that day from the door to the Art Office, FA 216. A copy is placed in the candidate’s folder filed in the office. If failure is indicated, the candidate should initiate a conversation with his/her mentor for an interpretation of the results and suggestions as to how to proceed. When a candidate fails, she/he is on probation. Two successive failed reviews results in the candidate being asked to leave the program.

5. **First Semester Reviews:** The main objective is to determine how well new candidates have adjusted to functioning in the program. On the rare occasion when there is evidence of work inhibitions, lack of materials, poor management of time, or negative interactions with others, follow-up conversations are initiated.
6. Second Semester Reviews: A progress report on the development of the work. Assistantship awards recipients are determined by the quality of the work and on the needs of the department to cover classes; the number varies from year-to-year, depending on the College funding environment and finite number of assistantships. Students are assigned responsibilities that best fit their abilities. Some students are rotated into new positions, as desired by both the student and the faculty. Failure to pass a review may result in losing an assistantship.

7. Final Review: In the semester prior to the intended thesis exhibition semester, (normally the 5th) the candidate requests permission to take Art 745, a course which involves the Graduate Exhibition in the Museum and the oral exam which precedes the opening of the exhibition Petition is automatic for those completing four semesters at Albany. Transfer students from MA programs are advised to contact the Graduate Director, to avoid any confusion. Candidates should consult with their mentors on how their graduate show might be best developed. The mentor will convey those intentions to the committee, along with a display of properly selected works, installation sketches, etc. as needed.

8. Re-Review: Students who have failed to receive permission to take Art 745 will be re-reviewed in the third or fourth week of the Spring semester.

9. Final Spring Review: Receiving permission to take Art 745 releases students from participation in the exhibition semester review.

GRADUATE SEMINARS

Three graduate seminars (ARH 600, Art 700, Art 745), along with an Art History course on a 500 level or above, comprise the academic requirements for the MFA Degree.

ARH 600—Seminar in Contemporary Art, focuses on art since 1970 and is designed to be taken by all first semester MFA students. The course includes readings and discussions on selected artists and current issues. Students give presentations on a topic of their choice that takes their own work into consideration. Scheduled in the Fall; those entering the program in the Spring semester must take it the following Fall.

Art 700—Departmental Seminar, is an examination by students of their past and current art work, focusing on the development of images, themes, and related historical and contemporary influence. This course assists in preparing the MFA
student for his/her Oral Defense. Offered Spring semester only.

Art 745 —Exhibition of work completed for the MFA program. Written thesis and oral defense are course requirements. The grade is recorded when the Department receives images documenting the work in the thesis exhibition. Offered Spring semester only.

**THESIS REQUIREMENT**

The submission of a written thesis is a requirement for the MFA degree. It is an articulation of the candidate’s thoughts and objectives regarding the work and might also include a discussion of the art and ideas of others as they relate to the work and thoughts of the candidate and is completed with the supervision of two graduate advisors and is initiated by the faculty teaching Art 700, Departmental Seminar. This seminar is an examination of the students’ past and current artwork, focusing on the development of images and themes and is designed in part to assist in the writing of the thesis and to prepare for the comprehensive Oral Exam.

The thesis statement should be between 1,200-1,500 words, on double spaced pages to aid in editing’s; pages should be numbered. Your artist’s thesis statement should include a cover sheet with this heading: Your name, MFA Thesis Statement, University at Albany, Date of Graduation.

You should begin work on your thesis statement after completing your MFA brochure statement. In many cases, this statement may be worked on in tandem with your artist’s talk in Art 700. As with your talk, your statement is meant to focus on the work in the MFA Thesis exhibition. Biographical and other information, previous work and influences which are not relevant to the exhibited body of work should not be discussed. (As your work changes over the course of your life, what proves important to say at any given exhibition will shift too.)

For this statement, your audience is the graduate art faculty. How you shape your statement will play a significant role in your ability to direct the discussion during your oral exam. There are many ways to conceive and write this statement and you may wish to look over some of the previous thesis statements for inspiration. Reading statements by artists whose work has some affinities with your own will be helpful.

Make a random list of ideas and points you want to make. This will allow you to notice what you have overlooked. Write a first draft without concerning yourself with grammar or spelling. The sooner you have a body of text to work from the easier this project will become. Every cliché or generic statement is okay, at first, because you simply want to get your ideas onto paper. Give yourself a little break after your first draft and return to it as though it was someone else’s work. As you go along, replace each familiar generality or vague point with something more specific and you will
soon see that you had plenty of points to make. At first, you may not notice that your ideas may need re-ordering. You may find it helpful, during a re-reading of your paper, to characterize what each paragraph is about, and then consider how the order of discussion would best suit your presentation. Eliminate anything that doesn’t contribute to illuminating the work in the exhibition.

There are several issues that you must address in the paper.

1. Develop a short summary of your development up to the work in the MFA exhibit. Make key points only. This is a way of charting the thinking that got you to do the works shown.

2. Cite specific historic artistic and other cultural influences on your work. This often means artists and ideas that have inspired you as well as those things which you are reacting against, or which, because of the similarity to your work; you need to define as separate from your work. General culture includes all other aspects of your life that play a role in what you do. This means both high culture and low: i.e., literature, music, politics, hiking in Nature, popular media, cooking, sewing, sports, collecting things, etc. Be specific and site examples.

3. Having graduated with an MFA implies that you have become versed in the various contexts of contemporary art. Therefore, you need to demonstrate how your work stands in relation to various issues and artists of today. Again, you can place your work both for and against a variety of relevant artists and theoretical positions. Keep your language clear, be specific and eliminate art world or theoretical jargon. If you cannot explain something in plain language, you probably don’t understand it. This brings us to the main focus of your paper: stating your artistic intentions for the works in the exhibition. Focus on one to three works, as necessary, and discuss how you have or have not accomplished your intentions. This is also an opportunity to elaborate on materials/media, imagery, formal/structural issues, and their affect, etc.

4. The best way to edit your work is to read it aloud to yourself slowly; any awkwardness will jump out at you. Don’t be lazy; use a dictionary for every word that is not perfectly clear to you in meaning or spelling. Check the spelling of artist’s names, as this is often an embarrassing mistake that can easily be avoided. Carefully proofread your statement: typos are not acceptable. Often reading your text backwards will flush out misspelling because you won’t be caught up in the meaning of the sentence.

5. Your edited drafts should finish at 1200-1500 words, doubled spaced so that your readers can write corrections and suggestions in response to your paper. A few relevant bibliographic citations may be added at the end, if quotes are used. A second or third draft should be shown to one of your mentors who has worked with you for some time and really knows your work. Only after you have received criticism from a graduate faculty member and re-thought the paper, making various corrections and elaborations should you present it, in its
new form, to a second faculty member. After getting an additional response, repeat the process of revision, revisiting your readers as needed, until you have achieved a satisfactory statement. Each reader will see different things and you want diverse input. Getting a constructive response from a trusted fellow student or even a non-artist won’t hurt either. Do not waste your reader’s time by handing two people the same state of a paper. A good paper is likely to have eight or more revisions.

6. It is strongly advised that you attempt to finish your statement by April 19th, the day your work must be delivered to the museum. This will allow you a good deal of time to focus on your installation without this requirement becoming a distraction. An outline should be in place by Monday, February 28th. A first draft, no later than Monday March 14th, should be delivered to your first reader. Revisions should be presented to a second reader no later than two weeks on, and so on until you have achieved a satisfactory statement.

7. Nine copies of your statement will be due in the Art Office, FA 216, no later than Monday May 2nd. A copy should be deposited in each graduate faculty mailbox no later than 4:00 p.m. with the remainder left on the art department secretary’s desk. Should further criticism of the statement occur during your orals, you will be expected to make final revisions and submit a clean copy of it by Tuesday, May 10th, along with a CD of labeled images of all the works in your MFA exhibition. No grade for Art 745 will be submitted until all materials have been received by the Art department. Graduation is Saturday, May 15th; tardiness may result in suspending the granting of your degree.

Eight copies of the Thesis Statement are submitted to the Department Secretary at least five days prior to orals date.

THESIS EXHIBIT (ART 745) AND ORAL DEFENSE

The Graduate Thesis Exhibition is held in the University Art Museum at the end of the spring semester. MFA students present an oral defense of their work to the graduate committee.

Readiness for the thesis exhibition is based on the quality of the work and not solely on completed course work.

The candidate is expected to meet the Museum’s deadlines for the submission of catalog data, photographs, label text preparation and delivery of work.

CRITIQUES

There are area critiques (painting/drawing/printmaking, sculpture, and photography and related media) in which five or so students in the area are asked to show work and the faculty in their area is present. The graduate students who are affiliated with
the area are required to attend, and all are welcome.

There are also departmental critiques in which are a mix of students are selected by the faculty from all areas. All graduate students are required to attend and all faculty are present.

**ADVISING**

The candidate should bear in mind that the policies and procedures of the State University of New York and of the Art Department of the University at Albany as noted in the Graduate Bulletin. The student is urged to become familiar with all pertinent information in the Graduate Bulletin and to meet periodically with the Graduate Advisor and his/her area coordinator to review curriculum and thesis requirements.

*Pre-registration:* is scheduled around the 10th week of each semester so that students can be advised on which courses to register for the following semester. If you miss pre-registration, registration advisement occurs the first day of class of each semester. However, students are urged to come to pre-registration if at all possible.

**RETENTION STANDARDS AND MAINTENANCE OF MATRICULATION**

A grade average of “B” must be maintained. Advancement in the program requires approved ratings at reviews. Probation results when a grade average drops below “B.” Any student placed on probation for two consecutive semesters may be suspended.

Failure to register for two consecutive semesters may result in withdrawal of a student's candidacy unless permission for leave of absence has been granted. A leave of absence can be arranged by notifying the graduate advisor.

**TIME LIMITATIONS, MATRICULATION AND RESIDENCY**

Matriculation in the Master of Fine Arts degree program may not exceed 6 years. At least one year must be spent in full-time residency.

**NON-MATRICULATED STUDENTS**

An individual may present a portfolio to the Art Department to gain permission to take up to 6 credits as a non-degree graduate student.

**TRANSFER CREDIT**

A candidate for the MFA may petition to transfer a maximum of 12 graduate semester-hour credits from another institution and 18 credits from our MA program. Students making petitions for transfer of credit should present a syllabus, course descriptions and graduate bulletins from these institutions to document their requests. This material is submitted with a petition to the Director of Graduate Program upon
matriculating at Albany.

**INTERNATIONAL STUDENTS**

Applicants for whom English is a second language must have achieved a TOEFL score of 79, and/or an EPTL score of 6.5.

**SUMMER STUDY**

Few graduate level courses are scheduled during Summer Sessions: independent study may be possible with faculty scheduled to teach during the summer (see Studios section).

**FINANCIAL AID**

Contact Financial Aid Office for complete information on financial aid/student loan opportunities. See www.albany.edu/financialaid/

**Graduate Teaching Assistantships**

Teaching Assistantships are awarded during the Spring semester for the following Academic Year, based on the quality of the applicant's portfolio and departmental needs. A majority of awards are given to those already enrolled in the program. Teaching Assistants contribute 10 hours per week to fulfill their contractual obligations, and normally require more than four semesters to complete their MFA degree.

The Teaching Assistant is assigned at least one of the following responsibilities:

- Assisting faculty in classroom instruction
- Monitoring and supervising use of shop equipment
- Maintaining classroom and shop facilities
- Teaching a lower division studio course (under the supervision of a faculty member)
- Assisting in other Departmental duties

The Teaching Assistant, while working under the direct supervision of a member of the faculty, bears the responsibility for fulfilling the requirements of the Department's course description and syllabus. Teaching Assistants may be required to perform functions in addition to their main duties in order to fulfill the requisite number of hours obligated by the assistantship.

**Awards, Scholarships, Fellowships**

Various State University of New York and external prizes, awards, fellowships and
scholarships are available to the MA/MFA student. All of these are posted on the MA/MFA Bulletin Board next to the Art Office. The main awards are:

- Benevolent Grant for research. Award amount: up to $500, offered each semester through the University at Albany Office of Research

- University at Albany Graduate Student Organization Grant for research and travel. Award amount: up to $600, offered each semester through the Graduate Student Organization

- Outstanding Graduate Award by nomination of the faculty

- SUNY Thayer Fellowship for research. Award amount: up to $7,000 offered once a year through SUNY Central Programs in the Arts to graduates of all SUNY campuses. One award given each year in all the Arts.

- GSO – Graduate Student Organization Grant for completion of a project. Grants awarded up to $500.

**NEW YORK STATE RESIDENCY**

When applicable, the student should consider applying for New York State residency as soon as possible (ideally, begin the process as soon as you arrive in NY). Requirements for residency are relatively uncomplicated, may reduce tuition and, depending on the individual’s status and changing tax laws, may reduce taxes. A full description can be found at www.albany.edu/studentaccounts/media/app.pdf

**Factors Relevant to Establishing New York State Residency**

Proof of a New York State domicile is demonstrated by documents which support an applicant’s contention that his or her permanent home is located in New York:

1. New York State driver’s license (or non-driver ID card) and vehicle registration
2. New York State voter registration
3. New York State and Federal income tax returns
4. Duration of the student’s physical presence
5. State of residency of the student’s family
6. Proof of ownership of New York State real property or rental
7. New York State bank accounts.

**STUDIOS**

Graduate studio assignments are made in the Fall semester. Occupant is responsible for all damage to the studio.

Studio space is assigned on the basis of availability and need; no studio space is guaranteed to those taking fewer than 9 credits. Studios are accessible 24 hours a
day during the academic school year. Students must comply with all fire safety and health standards set by the University. **All studios must be cleaned and vacated within two weeks after the thesis exhibition is closed.**

**SECURITY AND SAFETY**

Only authorized students and faculty are permitted access to the Boor Sculpture Building after business hours. Doors must be kept locked when working evenings, nights or weekends. A swipe card is required for access after hours.

Keys are neither to be duplicated nor lent out.

**GENERAL MAINTENANCE AND SAFETY**

All candidates should familiarize themselves with the safe handling of art materials which could pose health hazards for themselves and others.

To dispose of paint, waste oil, alcohol, lacquer and other solvents, use the waste containers kept in the yellow fire-proof paint cabinets. We are under contract for cotton rags to be delivered, cleaned, and returned on a regular basis. Paper towels are not permitted for cleaning solvents, wiping plates, etc. We only receive new, clean rags when we send back the dirty ones. All painters in the FA building need to get their rags from David Carbone. Please do not take rags from the clean rag pile in the etching lab/FA 122. There is a finite amount of rags in circulation, so please be as efficient as possible with your rag usage.

No pets are permitted on the premises at any time.

Fire extinguishers are located throughout the buildings. Familiarize yourself with their location. Please note that there are several types, and you should also familiarize yourself with the purpose of each. Fire doors at the end of hallways in Fine Arts Building must be kept closed when not in use.

Students are expected to respect the privacy and work habits of others and follow all safety procedures as instructed.

Smoking is prohibited.

No alcohol or drugs are permitted on premises at any time.

No equipment should be operated without using eye protection.
BOOR SCULPTURE STUDIO SPECIFICS

There is no regular janitorial service for graduate studios. Everyone is responsible for sweeping and cleaning out the rubbish in his/her studio regularly. Oil and paint rags must be disposed of nightly in the labeled containers or dumpster to avoid danger of spontaneous combustion. Solvents must not be flushed down drains.

Corridors, general work areas, and shop areas must be kept free of debris. Trash should be emptied nightly into the dumpster at the loading dock. Dumpster pickup is Tuesday and Thursday mornings.

The building is accessible Monday thru Thursday from 8:00 a.m. until 9:00 p.m. (regular class hours). Only authorized students (those with studio assignments) are permitted in the Sculpture Studio outside of class hours.

Studio monitor assignments will be made at the start of each semester; monitors will be responsible for enforcing safety and cleanup policies, and undergraduate outside-of-class work time schedules.

Exterior doors must be kept closed when working evenings, nights or weekends.

VISITING ARTIST PROGRAM

The Visiting Artist Program brings artists and critics representative of many different disciplines and points of view into direct and informal contact with the MFA student. The University Art Museum also has a lively visiting lecture series entitled the Act Program. See the website for a list of recent and past visitors. Graduate students may elect a student representative to sit on the Visiting Artist selection committee.

GRADUATE STUDENT ORGANIZATION (GSO)

This is an organization which is capable of sponsoring many types of activities, including visiting artist series, trips, and panel discussions. There is a GSO office on campus which provides guidelines.

THE FACULTY

Rakhee Balaram – Art History; PhD, Cambridge University, PhD, Courtauld Institute of Art in London. Her research interests span European and American twentieth-century art, the art of the historical and later avant-gardes, curatorial practice, theory, and most recently, the art of India and China.

Roger Bisbing—Sculpture; BFA, Columbus College of Art and Design, MFA
Syracuse University. Instructional Support Technician.

**Amy Bloch** – Art History; PhD Rutgers University, Italian Renaissance art and architecture.

**David Carbone**—Painting and Drawing; MFA, Brooklyn College.

**JoAnne Carson**— Painting and Drawing; MFA University of Chicago.

**Leona Christie**—Printmaking/Digital Imaging; MFA the University of Washington.

**Sarah Cohen**—Art History; Ph.D. from Yale University. Specializes in 17th and 18th century art.

**Rachel Dressler**— Department Chair, Art History; Ph.D. Columbia University. Specializes in Medieval Art and Architecture.

**Adam Frelin** – Sculpture, Combined Media; MFA University of California, San Diego

**Phyllis Galembo**—Photography; MFA, University of Wisconsin-Madison.

**Daniel Goodwin**—Photography, Combined Media; MFA, Hunter College, CUNY.

**Audrey Kupferberg** – Film Studies; MA in Cinema Studies, New York University

**Edward Mayer**—Sculpture; MFA University of Wisconsin, Madison.

**Melissa Thorne** —Painting/Drawing; MFA, Cal Arts.

**Michael Werner**—Roman Archaeology; Ph.D. Stanford University; research interests in Roman provincial archaeology, cultural resource management and historic preservation.

**ADJUNCT FACULTY**

Justin Baker – Photography
Amy Griffin – Theory/Criticism
Robert Edelman—Film Studies
Alexander Ross – Painting
William Jaeger—Photography, Criticism
Rebekah Tolley – Printmaking
James Van Duyne – Sculpture
EXHIBITIONS

The Capital District and surrounding region offer a rich array of changing exhibitions, permanent collections and competitive exhibition opportunities. Candidates should involve themselves as viewers and participants whenever possible.

Regional Competitions and Exhibition Opportunities

Berkshire Regional, Pittsfield Museum, Pittsfield, Massachusetts
Munson-Williams-Proctor Regional, Utica, New York
Albany Center Galleries, Albany, New York
New York State Biennial, Everson Art Museum
Norman H. Rice Gallery, Albany Institute of History & Art, Albany, New York
Art Center of the Capital Region, Troy, New York
Artists of the Mohawk-Hudson Region (annual exhibition)
Outdoor Sculpture at Chesterwood, Stockbridge, Massachusetts

Public Art Collections and Exhibition Programs in the Albany Vicinity

Art at the Empire State Plaza and New York State Museum, Albany, New York
Williams College Museum, Williamstown, Massachusetts
The Clark Institute, Williamstown, Massachusetts
Hyde Collection, Glens Falls, New York
Albany Institute of History & Art, Albany, New York
Olana (Frederick Church's home and studio), Hudson, New York
Chesterwood (Daniel Chester French's home and studio), Stockbridge, Massachusetts
Tang Teaching Museum, Skidmore College Art Gallery, Saratoga Springs, New York
Russell Sage College Art Gallery, Troy, New York
Mass MOCA (Massachusetts Museum of Contemporary Art), North Adams, MA
EMPAC (Experimental Media and Performing Arts Center), Troy, New York
Esther Massry Gallery, College of St. Rose Art Gallery, Albany, New York
The Albany Airport Art and Culture Program
Mandeville Gallery at the Nott Memorial, Union College, Schenectady, NY
Troy Night Out: Last Friday of the month (www.troynightout.org/)
Woodside Contemporary Arts Cent and Residency, Troy, NY
First Friday Albany www.1stfridayalbany.org/
Bard College Hessel Art Museum, Annandale-on-Hudson
Omi Sculpture Fields and Residency, Ghent, NY
Yearly Timetable

Fall Semester

Week 1  Registration: First day of classes
Week 2  Faculty/graduate student orientation and potluck
Week 10 or 11  Graduate Reviews
  •  First and Second year students: General Review
  •  Third year students petition for Art 745, permission to graduate
Week 11 or 12  Pre-registration for spring semester
At Intervals  Area and Departmental Critiques

Spring Semester

Week 1  Registration: First day of classes
Week 3  Third Week Reviews: For graduating third year students to meet with faculty and museum staff to discuss their upcoming Graduate Exhibition
Week 8  Graduate Assistantships are determined for the following year.
Week 9  Graduate Degree Applications due (check academic calendar)
Week 10 or 11  Graduate Reviews:
  •  First and Second year students: General Review
Week 11 or 12  Pre-registration for fall semester
Week 15  MFA Theses of graduating students due in faculty mailboxes the Monday of the week of Oral Exams
Week 15  Oral Exams are scheduled on Reading Day.
Week 15  Reception for the Graduate Exhibition: the Friday after Orals.
Week 16  Graduating MFA students supply 10 images of the work in the show to departmental secretary.
At Intervals  Area and Departmental Critiques