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# Artisanry, Fine Arts, and Visual Design

## Faculty and Fields of Interest

**Ahrens, Scott** Assistant Professor of Design (1998), BFA 1994 California State University/Chico, MFA 1998 Rhode Island School of Design. *Specializations:* Digital media, web design, motion graphics.

**Allaux, Jean-Francois** Assistant Professor of Design (1999), BA Ecole de Garaison, Pau, France, MFA Ecole Nationale Supérieure des Beaux Arts. *Specialization:* Illustration.

**Antonsen, Lasse** Gallery Director (1988), BA Copenhagen University, Denmark, MA 1986 Tufts University. *Specialization:* Contemporary art and theory.

**Carrera, Magali M** (Chairperson, Department of Art History) Chancellor Professor of Art History (1977), BA 1972 Arizona State University, MS 1974, MPhil 1976, PhD 1977 Columbia University. *Specializations:* Ancient Mexico and Peru and traditional art of Africa, America, and Oceania.

**Chapman, David** Lecturer in Design (2000), BFA 1962 Rhode Island School of Design. *Specialization:* Graphic design.

**Crayhon, Victoria** Assistant Professor of Design (2000), BFA 1994 New York University, MFA 1997 Rhode Island School of Design. *Specialization:* Photography.

**Creighton, Richard J** Professor of Fine Arts (1981), BA 1975 University of New Hampshire, MFA 1981 Pennsylvania State University. *Specialization:* Sculpture.

**Davenport, Alma** Professor of Fine Arts (1982), BFA 1970, MFA 1975 Rhode Island School of Design. *Specializations:* Photographic imaging, history of photography, alternative photographic processes.

**Dempsey, Anna** Assistant Professor of Art History (2004), BS 1978 Massachusetts Institute of Technology, MA 1990, MPhil 1991, PhD 1998 Columbia University. *Specializations:* Modern and contemporary art and architecture, new media, design history

**Edwards, James** Lecturer in Design (2003), BFA 1980 Massachusetts College of Art, MFA 2003 University of Massachusetts Dartmouth. *Specializations:* Illustration

**Elliott, Willoughby R** Chancellor Professor of Fine Arts (1967), BFA 1965 Chouinard Art Institute, MFA 1967 Rhode Island School of Design. *Specialization:* Printmaking, painting, drawing.

**Fairbairn, Janet** Lecturer in Design (2000), BFA 1988 Maine College of Art, MFA 1991 Yale University. *Specialization:* Design/letterform.

**Fisher, Elaine** Chancellor Professor of Design (1973), BFA 1961 Carnegie-Mellon University, MDesS 1989 Harvard University. *Specialization:* Photographic imaging.

**Franz, Laura** Assistant Professor of Design (1998), BFA 1991 Western Michigan University, MFA 1997 Carnegie Mellon University. *Specializations:* Graphic design, motion graphics, digital media.

**Goldman, Harvey** Chancellor Professor of Design (1977), BFA 1974 University of Illinois, MFA 1976 University of Massachusetts Amherst. *Specializations:* Electronic imaging.

**Haines, Severin** Professor of Fine Arts (1988), BFA 1968 Swain School of Design (UMass Dartmouth), MFA 1972 Yale University. *Specialization:* Painting.

**Hamlet, Susan** Professor of Artisanry (1988), BA 1976 Mount Holyoke College, MFA 1978 Rochester Institute of Technology. *Specialization:* Jewelry/metals.

**Holloway, Memory** Associate Professor of Art History (1996), BA 1968 University of Redlands, MA 1979, PhD 1995 Courtauld Institute of Art, London University. *Specialization:* Modern and Contemporary Art.

**Hutchinson, Rebecca** Assistant Professor of Artisanry (2000), BA 1984 Berea College, MFA 1987 University of Georgia. *Specialization:* Ceramics.

**Kaplowitz, Laurie** Chancellor Professor of Fine Arts (1978), BFA 1973 Boston University, MFA 1975 American University. *Specializations:* Painting, drawing.

**Ladd, Spencer** Associate Professor in Design (1996), BA 1983 Georgia Southern College, MFA 1988 Cranbrook Academy of Art, MFA 1994 Rhode Island School of Design. *Specialization:* Graphic design.

**Lawton, James** Associate Professor of Artisanry (1998), BS 1976 Florida State University, MFA 1980 Louisiana State University. *Specializations:* Ceramics, vessel emphasis, glaze technology, sculpture.

**Lee, Yoon Soo** Associate Professor of Design (2001), BFA 1988, MFA 1991 Seoul National University, MFA 1994 Western Michigan

University. *Specializations:* Graphic design, typography, electronic imaging.

**Leone, Anne** Professor of Fine Arts (1993), BFA 1981 Boston University, MFA 1985 University of Cincinnati. *Specialization:* Painting.

**Lintala, Eric** Professor of Fine Arts (1988), BFA 1976, MFA 1979 Kent State University. *Specialization:* Sculpture.

**Maddocks, Bruce** Lecturer in Design (2000), BFA 1983 Rhode Island School of Design. *Specializations:* Photography.

**McFarlane, Bryan** Associate Professor of Fine Arts (1993), BFA 1981, MFA 1983 Massachusetts College of Art. *Specialization:* Painting.

**Millstein, Mark** (Chairperson, Department of Design) Associate Professor of Design (1994), BFA 1982 Atlanta College of Art, MFA 1986 Massachusetts College of Art. *Specializations:* Electronic imaging.

**Miraglia, Anthony** Professor of Fine Arts (1975), BFA 1973 Cleveland Institute of Art, MFA 1975 Syracuse University. *Specializations:* Painting, drawing, mixed-media.

**Miraglia, Kathy A** Assistant Professor of Art Education (2001), BFA 1977, MAE 1995 University of Massachusetts Dartmouth. *Specializations:* Art education, especially elementary; adult professional development; research; painting, drawing

**Mollo, Arlene B** (Chairperson, Department of Art Education) Professor of Art Education (1988), BA 1969 Emmanuel College, MS 1974 Massachusetts College of Art, PhD 1995 Northeastern University. *Specializations:* Art education, watercolor.

**Msangi, Ziddi** Assistant Professor of Design (1998), BFA 1993 Boise State University, MFA 1996 Cranbrook Academy of Art. *Specializations:* Graphic design, digital media, web design.

**Puryear, Marjorie Durko** Professor of Artisanry (1977), BFA 1966 School of the Art Institute of Chicago, MFA 1969 Indiana University. *Specializations:* Textile design/fiber arts, weaving.

**Savage, Stacy Latt** Assistant Professor of Fine Arts (1998), BA 1990 Wells College, MFA 1996 Cornell University. *Specialization:* Sculpture.

**St Pierre, Marc** (Chairperson, Department of

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## Graduate Artisanry, Fine Arts, and Visual Design at UMass Dartmouth

### College of Visual and Performing Arts

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Fine Arts) Professor of Fine Arts (1988), BFA 1976 Laval University, MFA 1979 Southern Illinois University at Edwardsville. *Specializations:* Printmaking and photography.

**Taylor, Michael D** (Interim Dean, CVPA) Professor of Art History (1989), BA 1963 Swarthmore College, MFA 1965, PhD 1970 Princeton University. *Specialization:* Art History.

**Teasley, Sarah** Assistant Professor of Art History (2004), BS 1996 Princeton University, MA 2000 Mushshino Art University, PhD 2004 University of Tokyo. *Specializations:* East Asian art and architecture, design history, contemporary art.

**Thompson, Alan B** (Chairperson, Department of Artisanry) Associate Professor of Artisanry (1988), AB 1981 State University College at Buffalo, New York, MFA 1987 State University of New York at New Paltz. *Specialization:* Jewelry/metals.

**Towne, Shawn** Lecturer in Design (2001) BFA 1999, BFA 2000 University of Massachusetts Dartmouth. *Specialization:* Electronic imaging

**Whittlesey, Stephen** (Graduate Program Director) Associate Professor of Artisanry (1992), BA 1962, MFA 1965 Columbia University. *Specialization:* Wood/furniture design.

**Windham, Howard** Professor of Design (1973), BFA 1963 Rhode Island School of Design, MFA 1967 Southeastern Massachusetts University (UMass Dartmouth). *Specializations:* Graphic design/letterform, history of design.

**Wisneski, Kurt** Professor of Fine Arts (1986), BFA 1971 University of Massachusetts Amherst, MFA 1974 Syracuse University. *Specialization:* Printmaking.

**Wong, Janine** Associate Professor of Design (1993), BArch 1980 Cornell University, MFA 1984 Yale University. *Specialization:* Graphic design/letterform.

The University of Massachusetts Dartmouth offers three Master of Fine Arts degree programs: **Artisanry, Fine Arts, and Visual Design**. Although separate, they are related by many common factors, including similar admission policies, program structures, and graduation requirements; joint supervision by the Director of MFA Programs and the College's Faculty Graduate Committee (instead of being confined to individual departments); and an overall philosophy that significant achievement in any visual arts medium is a product of inspired conception, the critical attention of colleagues, and maturing skill.

**Artisanry** has its origin in the well-known Program in Artisanry founded at Boston University and previously part of the Swain School of Design. While creative activity in Artisanry speaks in a language common to the disciplines of the Fine Arts and Design, the program's orientation finds its roots in the craft revival that began in the 1950s. It emphasizes the uniquely-made object and the direct relationship between artist and object and between object and culture. Students in Artisanry specialize in one of the following fields:

- Ceramics
- Fibers
- Metals/Jewelry
- Wood/Furniture Design

**Fine Arts** has historically been defined by the disciplines of drawing, painting, printmaking and sculpture. The program is specifically designed to prepare students for a professional commitment to their art. The goals of the program focus on 1) working towards the evolution of a personal voice, 2) acquiring historical knowledge and understanding of the art of various societies, and 3) developing critical skills in looking at art and discussing aesthetic issues. Graduates are prepared for numerous career choices within their respective disciplines. Students who complete the program have developed a clarity of thinking and a process of personal expression that will allow them to assume the role, in society, of artist as practitioner, artist as educator, and artist as interpreter of their times. Students in Fine Arts specialize in one of the following fields:

- Drawing
- Painting
- Printmaking
- Sculpture

**Visual Design** emphasizes throughout communications and problem solving. Students explore visual communications in the widest sense. Faculty representing a wide variety of

philosophies and viewpoints work together with students, providing a rich and thought-provoking graduate experience. The modern visual designer must be broadly educated, articulate, and literate in today's competitive field, and our faculty are well versed in traditional and electronic design technology. Students in Visual Design may specialize in one of the following fields:

- Graphic Design
- Typography
- Illustration
- Electronic Imaging
- Photography
- Digital Multi-Media

The **Master of Fine Arts** is recognized as the highest degree that is offered in the visual arts. It amply qualifies you for professional work in the disciplines represented in the program, whether as a designer oriented to the commercial world or as a fiber artist devoted to the expression of intensely felt personal imagery. Careers in teaching at the university or college level, as well as in workshop settings, may result directly from graduate study. There are also numerous allied career paths, such as curatorial work, arts administration, art direction, and publishing, which benefit from the level of accomplishment which the Master of Fine Arts degree entails. The faculty of the College of Visual and Performing Arts believe that the best graduate education is achieved through individualized attention to students and takes pride in the quality of the facilities and equipment, including individual work spaces, which are available for the program. If you want to attain a higher level of personal artistic development and if you aspire to advancement as a professional and artist, then we invite your application.

We welcome the visits of interested artists. If you would like to see our facilities and equipment in your area of special interest, please call to arrange a suitable time. Artisanry and Fine Arts: 508 999-8904; Visual Design: 508 999-8546.

#### Faculty and Students

UMass Dartmouth visual arts faculty have national and international reputations in their fields. Typified by Steve Whittlesey, wood, Ann Leone, painting, and Mark Millstein, design, the college's 50 artist/designers have received numerous awards from the National Endowment for the Arts, the Massachusetts Cultural Council, Society of Arts and Crafts, and professional groups. They are dedicated to teaching. In addition, every year more than

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sixty visiting artist/professionals bring their expertise to the programs. Graduate students come to CVPa from across the U.S. and from several other countries. Through common seminars, they develop rich personal relationships with colleagues within the areas of their immediate interests and across the college.

The success of our MFA graduates is a source of college pride. Design students, knowledgeable of current computer-based animation and graphics, have found positions at Envision, Planet Interactive, the Beta Group, and many other leading firms; Fiber graduates may be found in American Craft feature articles. MFA graduates have been offered positions at the University of Wisconsin, the University of Texas, Washington University, San Diego State, the California College of Arts and Crafts, Savannah College of Art and Design, Oregon College of Craft, and Hampshire College.

### **Program Facilities and Exhibition Opportunities**

Graduate students' work is supported by the college's very ample space for personal studios and the well-equipped general work areas; the Ceramics studio is state-of-the-art, for example. As important as space and equipment are, it is the personal attention to artistic development that is most important to the college faculty.

The College of Visual and Performing Arts occupies 225,000 square feet, with buildings on the Dartmouth and New Bedford campuses. This space encompasses studios and classrooms for 11 areas of sustained study in the visual arts. Students have access to studio and work hours seven days a week; advanced students in the fine arts and artisanry programs are assigned large individual workspaces. All studios have the specialized equipment and tools to support a wide range of artistic creation, and the college has a visual resources center with more than 40,000 items and two galleries for showing student work and curated exhibits. Recently, the college has developed computer labs to support its courses, with a large design/electronic imaging laboratory and a dedicated, industry-specific textile design installation.

The University Gallery and Gallery 244, both housed in the college, exhibit student work as well as invited shows. These are supplemented by mini-exhibitions in studio areas and the opportunity to exhibit at several spaces in New Bedford, Fall River, and surrounding towns.

### **Admission Requirements**

Applicants must submit the required application materials to the Graduate Office. In addition, we require:

- The three letters of recommendation to be from people who can write authoritatively about your accomplishments and potential in the visual arts.
- Your statement of purpose to informatively define the field of study you wish to pursue as a graduate student and to describe the ideas and concerns that will underlie your work.
- A portfolio of 20 slides or photographic prints providing a clear representation of your processes of thinking, implementation of concepts, and studio production. Your art work should support your purpose in beginning graduate studies in the College of Visual and Performing Arts. For the Admissions Committee, the portfolio is the equivalent of the entrance examinations which other academic areas often require.
- Some of our programs require a personal interview with you and, if possible, a studio visit. If a visit is not possible, a telephone discussion will be substituted.

The College of Visual and Performing Arts is proud of its tradition of individualized attention to the programmatic goals of its graduate students. To maintain this tradition, each applicant is admitted to work in a specific medium according to ideas which are developed in the statement of purpose and in consultation with the primary advisor. As a result, significant attention is given to your statement of purpose and portfolio as well as to your previous academic record.

While considering applications, we may request a personal interview with you. We will contact you. If your circumstances permit, we urge a studio visit. Not only will this be an occasion to explore your purpose and goals for graduate study, but also it will give you an opportunity to meet members of the faculty and to see the facilities, equipment, and personal work space which we have in your field of interest. If a visit is not possible, a telephone discussion will be substituted.

Our normal standards for admission include a bachelor's degree from an accredited institution, an undergraduate grade point average not lower than 3.0, and a portfolio which demonstrates your capability for advanced work in your chosen discipline. We also require

a congruence between your stated purpose and faculty support for projects of that nature.

We urge you to submit a complete application by **March 1st**. However, some MFA programs begin to review applications by February 1. Typically, students are admitted to a program of study which begins in the fall semester, and this group is determined soon after March 1st. If your personal circumstances necessitate that you apply at another time or for entry in the spring semester, your application will be considered and acted upon. However, you should be aware that in these circumstances entrance is contingent on available space.

### **Admission with Deficiencies**

When the strength of an applicant's credentials warrants, students are admitted to the graduate program with course deficiencies. These are identified at admission and must be addressed in your course of study, which may extend the time it will take you to complete your degree. The MFA Graduate Director and your advisor will develop a plan in consultation with you to remedy deficiencies.

Before arrival or during their residency, all MFA degree candidates must have completed 12 credits of undergraduate art history successfully; an additional 3 credits of graduate Art History are part of the Master of Fine Arts degree program. Deficiencies in students' art history backgrounds are not uncommon, however. Up to six credits of Art History deficiencies may be taken as academic elective courses within the 60 credits for the MFA degree; 300- and 400-level Art History courses beyond the 6 credits of 400-level coursework allowed must be taken as graduate Directed Studies in order to receive such credit.

### **Non-Degree Student Status**

Occasionally, people interested in graduate work are encouraged to register for courses at the university as *non-degree students* before making a formal application for admission. With the agreement of your advisor and the MFA Graduate Director, and following the policies of the university, credit for courses taken as a special student may be applied to your degree.

### **Financial Assistance**

The college awards a limited number of teaching assistantships. Normally, awards are made to qualified students who have reached their second year in the graduate program. Many of these assistantships involve teaching and, therefore, necessitate a match between the teaching assistant's skills and interests and

the requirements of the undergraduate program. When there is demonstrable evidence of teaching capability and experience, first year students may be awarded assistantships. All teaching assistants are required to take ART 590 Instructional Development. Except for assistantships, the college has only limited resources to assist graduate students with the cost of their studies. We encourage you to identify your needs clearly in your application and in discussions with the MFA Director.

Other assistance, such as loans or work study, may be available to you. Please consult the chapter on "Expenses and Financial Assistance," paying special attention to recommended deadlines. The university's Office of Financial Aid has considerable information which will enable you to explore ways of financing your education. The telephone number is (508) 999-8632. We encourage you to contact this office for additional information.

### Degree Requirements (MFA degree)

A minimum of 60 credits is required in the Master of Fine Arts degree programs. The programs culminate in a visual thesis exhibition and an accompanying written thesis.

If you have no deficiencies to make up, you can register for 15 credits each semester; and if you complete your thesis promptly, you can complete this program in two years. However, most students find it necessary to devote three years to develop the professional body of work required for the visual thesis. The schedule which is best for you should be formed in consultation with your advisor and the MFA Director. As it monitors your individual progress, your Graduate Committee may suggest changes in your timetable.

The requirements for MFA programs are displayed in the chart.

Additional conditions are stated below the course requirements chart. Progression requirements, indicating review steps and the process for the written and visual thesis, are stated on the following page.

### Course requirements

		credits	recommended sequencing
ART 505	Graduate Seminar I	3	fall semester of first year
ARH 500	Graduate Art History	3	fall semester of first year
ART 506	Graduate Seminar II	3	spring semester of first year
ART 520	Philosophy of Art	3	spring semester of first year
ART 515	Writing Seminar	3	fall semester of final year
ART 512	Visual Thesis	6	final year
ART 516	Written Thesis	3	final year
	<i>Graduate Studio Sequence</i>	27	
ART or ART ART	Graduate Studio I (9 credits) Graduate Studio I (6) <b>and</b> Graduate Studio Elective (3)		fall semester of first year
ART or ART ART	Graduate Studio II (9) Graduate Studio II (6) <b>and</b> Graduate Studio Elective (3)		spring semester of first year
ART or ART ART ART	Graduate Studio III (9) Graduate Studio III (6) <b>and</b> Graduate Studio Elective (3) Graduate Studio III (3) <b>and</b> Graduate Studio Elective (3) <b>and</b> Academic Elective (3)		fall semester of second year
XXX ART 590 ART 507	<i>Academic/studio electives</i> University-wide elective Instructional Development (3) Fine Arts Symposium (3)	9	as decided in individual study plans and as noted below selected from graduate courses across the university for teaching assistants before teaching for the first time for students of drawing, painting, printmaking, sculpture

**Program total 60**

### Additional conditions

- Students may take a course as a studio or academic elective that has no Graduate Studio number under the following arrangement. Graduate level Directed Study is used to permit a student to take an existing undergraduate CVPA course; the student sits in on the course but does additional, graduate-level work. Graduate level Independent Study may be used for a specific area of interest or research that is not covered by an existing CVPA graduate or undergraduate course. For both Directed and Independent Study students must file the appropriate forms and obtain required approvals. Studies outside CVPA would use the Independent Study process.
- Up to six 400-level credits may be applied to the MFA with a grade of B or better, used for art history (see Admission with Deficiencies above), elective studio, or academic elective coursework.
- A maximum of nine studio credits is recommended per semester.
- Waiver of a required course must be approved by the Major Advisor, Graduate Director, and Dean. The waiver of a course is not a waiver of credits, which must be completed fully.
- The allowed six transfer credits may be applied as elective credits but not major studio credits.
- ART 515 Writing Seminar is structured to be taken in the fall semester of the student's final year. Exceptions require the approval of the Graduate Director.

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## Artisanry, Fine Arts, and Visual Design Courses

### Progression requirements

These will be adjusted appropriately for students taking longer than two years.

### At Admission

Appointment of Primary Advisor, who specializes in the chosen medium; identification of academic deficiencies (see Admission with deficiencies, above)

### Semester 1

Definition of Graduate Committee (Artisanry)  
Mid-semester Review; Semester-end Review

### Semester 2

Definition of Graduate Committee (Fine Arts and Visual Design)  
Mid-semester Review; Semester-end Review

### Semester 3

Presentation of thesis proposal and its approval by Graduate Committee and Program Director  
Mid-semester Review; Semester-end Review

### Semester 4

Mid-semester Review  
Visual Thesis Exhibition  
Advisory exhibition review by the critic.  
Submission of written thesis and its approval by the committee and the Associate Vice Chancellor for Academic Affairs/Graduate Studies.  
Oral defense of the written and visual theses before the university community. The student's committee will give advice concerning final grades.  
If all course work has been completed and the student has registered for ART 512 Visual Thesis and ART 516 Written Thesis for credit, but the student has not completed all thesis components, s/he must register for ART 512 and ART 516 as zero-credit Continuation courses until all components are completed and other requirements are met.

### Graduation

The Major Advisor will do a preliminary certification and then forward it to the Graduate Director for approval and recommendation of graduation to the Dean. Completion and approval are required of both the visual thesis and written thesis.

### Dismissal

A student is liable for academic dismissal if:

- the grade point average falls below 3.0,
- more than 8 credits graded C+ or below are received, **or**
- progress toward developing work of an appropriate level of quality is inadequate in the opinion of the Graduate Committee, the Director of MFA Programs, and the Dean.

### Advisement

The Director of MFA Programs guides all phases of the Master of Fine Arts degree programs and assures uniformity in their administration. The Director exercises overall authority below the level of the Dean. In instances where matters of policy are involved or when consultation is in order, the Director confers with the college's Graduate Committee. The Director also ratifies the assignment of advisory and thesis committees for each student and must approve written and visual theses. The Dean of the College of Visual and Performing Arts retains final authority in the college for the graduate programs.

Upon admission to the university you are assigned a primary faculty advisor. At the same time or before the middle of your second semester, your Graduate Committee, normally two other members of the university faculty in addition to the primary advisor, will be identified. The MFA Graduate Director ratifies the appointment of this committee after conferring with, as appropriate, the primary advisor, the faculty of the degree area, the student, the department Chairperson, and if necessary, the Faculty Graduate Committee. Your primary advisor must approve all course registrations and programs of study.

It is customary for your Graduate Committee to remain in place for the duration of your studies at the university. To make changes in it is possible, however. The first requirement is the consent of other members of the visual arts faculty to serve on your committee; the second is the permission of the MFA Director, who will consult with the Faculty Graduate Committee in special or unusual circumstances.

The role of your committee is to help you meet the demands of the program and to counsel you on the development of your work. Its major task is to review your work. Twice each semester, at the mid-point and at the end, the committee meets to do this. It identifies important problems which you should address and issues verbal and written opinions concerning your progress. These reviews are obligatory and essential parts of the total graduate experience. The committee also approves your thesis topic and the visual and written theses.

**ART 505** three credits

### Graduate Seminar I

Forum for exploring contemporary art and design issues and for learning from peers about developments in a variety of art fields. A broad range of critical writings are discussed.

**ART 506** three credits

### Graduate Seminar II

Continuation of ART 505.

**Art 507** three credits

### Fine Arts Symposium

Integrates the beginning Fine Arts graduate student into the studio program, deepens and enriches the student's awareness of personal direction, and introduces the student to the greater art community and issues of the professional artist. Students periodically present and discuss their work among each other, guest critics discuss and evaluate their work, and professional artists make presentations in their studios. The course also presents professional topics such as grant writing, studio space, business, and bookkeeping. Required of Fine Arts MFA students; takes the place of an elective.

**ART 510** three credits

### Selected Topics

Offered as needed to present material in the Graduate MFA program. The specific topic is stated when the course is scheduled. May be repeated with change of content.

**ART 512** six credits

### Visual Thesis

The preparation of a body of conceptually focused, original, and innovative visual work for exhibition or presentation. Graded A-F.

**ART 515** three credits

### Writing Seminar

Organizational tools for thesis preparation, with analysis of content and style of theses of recent graduates and other writings. Writing begins with a revision of the thesis proposal as the introduction to the thesis. A preliminary draft of the thesis is prepared by the end of the semester. Significant class time is devoted to group critiques of student writing.

**ART 516** three credits

### Written Thesis

The completion of the written thesis, a verbal explanation of the visual thesis which includes research of sources and a discussion of pertinent aesthetic issues, materials, and processes. Graded A-F.

**ART 520** three credits

### Philosophy of Art

Themes to be discussed include the nature of form and expression in art, the similarities and differences between the artist's relation to the work of art and the spectator's, the difference between linguistic and visual arts, and the social function of art. The works of a few major philosophers will be compared to demonstrate alternative points of view.

**ART 531** three credits  
**On Creativity**

Basic patterns of conscious and unconscious information processing underlying artistic, humanistic, and scientific inspiration, discovery, and invention.

**ART 590** three credits  
**Instructional Development**

Provides the fundamental knowledge needed to develop course content, curriculum development, and project planning for studio classes taught in the foundation program.

**ART 595** variable credit  
**Independent Study**

Prerequisite: Permission of instructor, graduate director, and college dean  
Study under the supervision of a faculty member in an area not otherwise part of the discipline's course offerings. Conditions and hours to be arranged.

**ART 596** variable credit  
**Directed Study**

Prerequisite: Permission of instructor, graduate director, and college dean  
Graduate level Directed Study is used to permit a student to take an existing undergraduate CVPA course; the student sits in on the course but does additional, graduate-level work. It also permits study under the supervision of a faculty member in an area covered in a regular graduate course not currently being offered. Conditions and hours to be arranged through the filing of a special form.

## Department of Art History

**ARH 500** three credits  
**Method and Theory in Art History**

An introduction to art historical methodology with application to studio problems. Oral reports and research papers are required.

## Graduate Major and Elective Studios

The major studios involve intensive work and research in the student's area of concentration. Students investigate the aesthetic, conceptual, technical, and structural properties of chosen media through an individualized study program developed under the guidance of their major advisors. Through questioning and experimentation, students are expected to consolidate technique with the development of strong, expressive ideas. Informal critiques and individualized discussions are scheduled. The studios listed are major or elective studios depending on the student's identified major option, the course, and the number of credits chosen. A student typically takes 9 credits in the major studio and 3 credits as an elective in another studio.

**Graduate Studio I** six or nine credits each as major studio

Prerequisite: Permission of Instructor

**ART 501** Grad. Studio I: Wood/Furniture Design

**ART 521** Grad. Studio I: Drawing

**ART 523** Grad. Studio I: Illustration

**ART 533** Grad. Studio I: Sculpture

**ART 541** Grad. Studio I: Painting

**ART 551** Grad. Studio I: Graphic Design

**ART 553** Grad. Studio I: Typography

**ART 573** Grad. Studio I: Fibers

**ART 581** Grad. Studio I: Photography

**ART 583** Grad. Studio I: Electronic Imaging

**ART 585** Grad. Studio I: Printmaking

**ART 591** Grad. Studio I: Ceramics

**ART 593** Grad. Studio I: Metals/Jewelry

**Graduate Studio II** six or nine credits each as major studio

Prerequisite: Permission of Instructor  
Continuation of major and elective studios.

**ART 502** Grad. Studio II: Wood/Furniture Design

**ART 522** Grad. Studio II: Drawing

**ART 524** Grad. Studio II: Illustration

**ART 534** Grad. Studio II: Sculpture

**ART 542** Grad. Studio II: Painting

**ART 552** Grad. Studio II: Graphic Design

**ART 554** Grad. Studio II: Typography

**ART 574** Grad. Studio II: Fibers

**ART 582** Grad. Studio II: Photography

**ART 584** Grad. Studio II: Electronic Imaging

**ART 586** Grad. Studio II: Printmaking

**ART 592** Grad. Studio II: Ceramics

**ART 594** Grad. Studio II: Metals/Jewelry

**Grad. Studio III** three, six, or nine credits each as major studio

Prerequisite: Permission of Instructor  
Final major studio/continuation of elective studio.

**ART 601** Grad. Studio III: Wood/Furniture Design

**ART 621** Grad. Studio III: Drawing

**ART 623** Grad. Studio III: Illustration

**ART 633** Grad. Studio III: Sculpture

**ART 641** Grad. Studio III: Painting

**ART 651** Grad. Studio III: Graphic Design

**ART 653** Grad. Studio III: Typography

**ART 673** Grad. Studio III: Fibers

**ART 681** Grad. Studio III: Photography

**ART 683** Grad. Studio III: Electronic Imaging

**ART 685** Grad. Studio III: Printmaking

**ART 691** Grad. Studio III: Ceramics

**ART 693** Grad. Studio III: Metals/Jewelry

## Other Graduate Studio Courses

Undergraduate studio courses may be offered under a graduate number, permitting students to register for those courses directly rather than in the form of Directed Study. The student sits in on the course but does additional, graduate-level work. The current list of these courses is as follows; others are under consideration.

**ART 692** Ceramic Traditions (ATR 303)

**ART 694** Clay and Glazes I (ATR 304)

**ART 697** Clay and Glazes II (ATR 307)

**ART 698** Kiln Building (ATR 308)

## Contacts

Mr Jarrad Nunes  
Graduate/Events Director  
College of Visual and Performing Arts  
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**Artisanry, Fine Arts, and Visual Design**