The graduate program in art currently includes approximately sixty graduate students and thirty one full-time faculty. The faculty is a distinguished group of professional artists who are active in the research and exhibition of their work and are also devoted teachers. An important strength of the graduate program lies in the breadth and diversity of its faculty. The program continues to grow and provides a wealth of artistic experiences for its students.

**AREAS OF STUDY**

**Printmaking**

Relief Printing: The relief printmaking laboratory allows for all forms of conventional relief printmaking and unique prints. Specialized curriculum is offered in traditional woodcut and linocut and can include research carried out with a CNC router using safe forms of raised surface printing. Graduate research and production will focus on the interdependence of conventional relief printing to monotype, monoprints, and installation. Paper making and book arts is encouraged for the graduate relief print maker. The relief laboratory is equipped with (2) Takach presses, Press, (1) AWT 5 x 8 ft screen print vacuum press and (1) Vandercool SP15. The relief studio laboratory is equipped with a large selection of rollers and brayers in a variety of size and durometer hardness.

Screen Printing: The screen print (serigraphy) studio laboratory allows for all forms of conventional printmaking, varied editions, and unique prints. Specialized curriculum is offered in hand drawn, painterly photo, and digital methods of constructing the screen print matrix. Graduate research and screen print production will focus on the full development of concepts and the interdependence of screen printing to 3-D objects, installation, and graduate interdisciplinary studio practice. The screen print (serigraphy) studio laboratory is equipped with (5) AWT 33 x 48 inch vacuum presses, (1) AWT 5 x 8 ft vacuum press, (1) 51 x 79 inch light exposure unit with vacuum. The studio also provides an oversized washout unit that measures 91 high x 74 wide 34 deep, (2) light tables for drawing (35 x 54 inches), an Epson 9600 printer for digital films, and a variety of screens, squeegees, and scoop coaters.

Etching/Intaglio: The etching studio laboratory allows for all major acid etching methods along with other intaglio printmaking methods. Specialized curriculum is offered in the use of historic etching materials and digital working methods. The etching lab houses ferric and Dutch mordants for use with copper. Nitric acid for zinc, steel, and alternative painterly etching techniques is also available. The use of photopolymer intaglio plates and other non-acid techniques is presented. Curriculum includes multiple plate and viscosity color inking along with traditional and alternative methods. The newly renovated etching studio laboratory has (2) Keuwanse scientific exhaust hoods (one 8-foot and one 6-foot hood); these hoods allow for a various size of etching. There are also (2) 21 x 24 inch vertical etching tanks. We primarily etch with copper plates in Dutch mordant and ferric chloride, but provide nitric acid for experimental techniques such as spit bit aquatint and the use of zinc or steel plates. In the etching lab we have (2) Charles Brand; bed sizes are 62 x 39 and 52 x 32. There is also a ABL floor model Aquatint Box for plates up to 24 x 36. In addition, we have (5) large hot plates and (3) standing heated inking tables modelled after Crown Point Press studio and (2) light tables for drawing (35 x 54 inches).

Lithography: Graduate-level lithography practice is founded in individualized studio practice and concept development while utilizing both stone and aluminum plates. Graduate-level lithography is expected to exhibit a high degree of craft and professionalism. All phases of lithography are stressed including direct drawing, image transfer, and photo-litho.

Digital Printmaking: Courses in digital print-production techniques provide graphics students with the necessary skills to take original art or digital media to printed output. Courses also provide a thorough explanation of the various systems, software, and hardware fundamentals involved in the integration of digital forms with etching, lithography, screen printing, photography, book arts, and graphic design.

DPC Print productions/Digital Printmaking Center lab has (4) large printers: Canon imagePROGRAF PRO-6000, Canon image PROGRAF PRO-8400, and an Epson 7600; several Mac computers, laser engraver, (1) litho press, (1) etching press, (1) oversized offset litho press (set up for monotypes), (1) Charles Brand, screen stretcher system, and a polymer plate maker.

**Graphic Design and Typography**

The courses in graphic design emphasize the process of visual communication of ideas and information, with attention to aesthetic considerations, techniques, and methods. Course work in letterpress and computer typesetting introduce historical and visual aspects of formal typography and serve to facilitate experimentation with the communicative properties of type. Practical study in this area involves the design and production of books, broadsides, brochures, and posters; the development and application of logotypes and design formats; and utilizing the facilities of letterpress, computer technologies, and graphic reproduction techniques. In addition, a focus on book structures and artists’ books is provided.

**Photography**

The photography area is situated within a rigorous multidisciplinary art program at one of the world’s leading research institutions. Graduate students are able to conduct their advanced research strictly in photography or in combination with other disciplines offered within the Art Department. The low student-to-teacher ratio allows for a supportive atmosphere for individual artist development. Graduate students are given a personal studio with access to a private graduate darkroom for black & white and alternative processes. The general photography facilities include the following: darkroom, digital print lab, computer and lab w/scanning equipment, lighting studio, mat cutting, and dry mounting room.

**Books, Letterpress, and Paper Making**

Book arts is equipped with (2) Vandercooks, (1) proofing press, (2) Reliance Book Presses, (1) hot foil stamp, an expansive assortment of type and photopolymer plate making equipment. Book arts and typography curriculum is supported by the Kohler Art Library’s Artist Book teaching collection and is also supported by the Annual Bernstein Book Arts Lecture, an annual visiting artist series. The UW—Madison Silver Buckle Press Collection is now housed at Hamilton Wood Type and Printing Museum in Two Rivers, Wisconsin.

The courses in paper making are concerned with understanding the inherent materials used in the paper making processes as applied to traditional sheet forming, and as they relate to other contemporary
concepts in book arts, sculpture, and drawing. The paper mill is equipped to make large and medium paper and is currently housed in the Art Lofts.

**Drawing and Painting**

Courses in painting emphasizes conceptual, formal, and material logic in the development of an individualized studio practice. This course of study promotes an understanding of contemporary and historical painting and drawing practice as well as the theoretical premises pertinent to furthering the student’s intellectual and creative development.

Within the multidisciplinary department, the student is encouraged to access the broad variety of available facilities, equipment, and faculty fundamental to their continued artistic growth and specialization. Graduate students are provided with a private studio space.

**Sculpture**

The sculpture area offers a balance between techniques and concepts. Various forms of expression from object making, installation, and time-based media are encouraged. Issues of professional practice within the traditional art venues as well as in the larger public domain are addressed. Students are encouraged to develop their individual voice as artists, be part of a constructive community, and prepare to be creative citizens.

Facilities are available for most of the processes needed to produce sculpture: welding (including MIG and TIG), a foundry with a large alpine sculpture kiln for foundry molds and two gas melt furnaces, forging facilities, and shops for mixed media construction, digital fabrication, casting, and paint.

**Woodworking and Furniture Design**

The wood/furniture area explores the technical and conceptual possibilities of woodworking and furniture design. The curriculum is project-based and teaches a full range of skills from design development through drawing and model building as well as hand and machine-based construction skills. Graduate students receive a work space in one of two private bench rooms attached to the machine room and have 24-hour access to the studio facility. The graduate program stresses advanced visual research and is highly flexible. Graduate students produce both functional and nonfunctional work that represents a wide spectrum of aesthetic perspectives. The context of a very large and diverse research university allows for effective support and mentoring of varied and wide-ranging approaches to art making. Experimentation and collaboration with other areas of the Art Department and the larger university are actively encouraged.

The wood/furniture facilities offer a state-of-the-art laboratory for working with wood. However, the program promotes and endorses a far-reaching exploration of traditional and cutting-edge materials as well as newer digitally-driven approaches to design and fabrication. Graduate studio research includes extensive one-on-one interaction with faculty from all areas of the Art Department. Additional feedback is provided through group critiques by faculty, fellow students, guest critics, and visiting artists.

**Ceramics**

The ceramics area emphasizes a relationship between the field of ceramics and contemporary approaches to art making, theory, and criticism. The area offers a diverse approach to materials and processes, emphasizing work that is both technically proficient and conceptually diverse. Through advanced study, students will gain an understanding of the technical concerns involved in ceramic production such as clay and glaze calculation and mold making, while simultaneously developing the critical and historical skills necessary to apply those processes to finished works. The ceramics studio offers a wide assortment of equipment including a fully stocked supply of raw materials for clay and glaze mixing, digital scales and test kilns, electric wheels, extruders, slab rollers, an industrial spray booth, slip casting equipment, and a variety of both updraft gas and computer-controlled electric kilns. Graduate students receive private studio space, and are strongly encouraged to experiment and collaborate with other areas of the Art Department and university. Graduate-level research includes extensive one-on-one interaction with faculty from all areas of the department, with additional feedback provided through group critiques by faculty, fellow students, guest critics, and visiting artists.

**Glass**

The UW–Madison Glass Lab has a storied history as the first collegiate glass program in the nation. Sixty-plus years later, UW–Madison students continue to innovate with glass, glass processes, and glass-based thinking. Through conceptual inquiry and rigorous technical instruction, the Glass Lab fosters an approach of thinking through material to generate meaning. We look to an expansive definition of glass that speaks to a broader understanding of the material in contemporary practice. Our facilities include a hot shop, cold shop, kiln room, flameworking station, and neon lab. Graduate students have access to private studio spaces, scholarship opportunities for intensive summer workshops, and a healthy roster of glass-specific visiting artists. The UW–Madison Glass Lab prides itself on a being a strong community that serves to strengthen each individual’s studio practice.

**Metals**

The metals area at UW–Madison has a long and distinguished history. The area is designed to challenge students to learn about the making of art through the specific materials, techniques, history, and cultural significance of the metalsmithing and jewelry fields. Technical proficiency is encouraged in the service of deep, socially significant investigation and research. Analytical and critical thinking, historical responsibility, and theoretical awareness are explored in a seminar setting with metals faculty. Visiting artists offer lectures, demonstrations, and individual critiques with grad students that round out this rigorous and comprehensive area.

The metals studios occupy six rooms on the seventh floor of the Mosse Humanities Building. With approximately 4,500 square feet of instructional and studio space, these well-equipped facilities include acetylene, ox/actylene and propane torches, annealing booths, centrifugal and vacuum casting equipment, enamel kilns and enamels, flexible shafts machines at every work station, a large selection of anvils, hammers and stakes for raising, forming and forging, hydraulic die forming, a gas forge, electroforming, manual and electric rolling mills, sand blaster, band and jig saws, lathes, milling machines and drill presses, a dedicated polishing room, spray etchers, sheet metal working equipment, mold making equipment, and a full complement of hand tools. The resource center includes a computer, digital projector, photo equipment, and metals library.

**4-D**

Courses in non-static forms include video and performance art. Students have access to media facilities throughout the university and are encouraged to participate in classes in non-static forms and to experiment with new media. Courses stress methods of exhibition, documentation, and distribution that are unique to the non-static media. Both individual and collaborative projects are possible, and frequent opportunities are available for students to exhibit or perform.

**Digital Media**
The Digital Media area provides classes and faculty which allow graduate students to expand their use of digital media tools in the context of their own fine art practice. Classes offered cover a wide range of digital forms including digital imaging, web authoring, video and audio manipulation, 2-D animation, 3-D modeling and animation. All classes provide a balance of technical information on the relevant media and coverage of the historical and conceptual implications of their use in a fine art context. Classes are constantly being updated as digital media tools evolve. Students are encouraged to consider digital tools as part of an integrated art practice that is concept and content driven rather than media specific. As well as supporting students whose art work is presented in digital formats, the Digital Media area provides opportunities for artists working in all media to incorporate new methodologies into their practice. In the department and campus wide, both Mac- and PC-based facilities are available with specialized facilities provided for 3-D & 2-D animation, video editing, digital fabrication, and large-format 2-D printing.

1 These tracks are internal to the program and represent different pathways a student can follow to earn this degree. Track names do not appear in the Graduate School admissions application, and they will not appear on the transcript.

### FUNDING

**GRADUATE SCHOOL RESOURCES**

Resources to help you afford graduate study might include assistantships, fellowships, traineeships, and financial aid. Further funding information ([https://grad.wisc.edu/funding/](https://grad.wisc.edu/funding/)) is available from the Graduate School. Be sure to check with your program for individual policies and restrictions related to funding.

**FUNDING FOR MFA GRADUATES IN STUDIO ART**

UW-Madison offers a fully funded, three-year master of fine art in studio art program. All students entering the program are offered full tuition remission, generous monthly stipends, access to UW-Madison health benefits and other annual funding opportunities including the option to teach undergraduate studio courses. Admittance and funding are based on the quality of portfolio, writing samples, proven academic and professional success and strong recommendations from professionals working in the field of art and design.

Our funding packages reflect our commitment to our students and require students to perform both academically and professionally at the highest level. Funding is based on the student’s sustained academic and artistic progress, and satisfactory performance toward the completion of the degree. Funding is also contingent on continued departmental support from both UW-Madison and state funding.

Funding comes with responsibilities such as: teaching assistant instructor of record (TA), teaching assistant – instructional support (TA-IS), or faculty project assistant (PA). Other forms of funding are offered through graduate school and advance opportunity fellowships and scholarships offered through private endowments. Students may also hold appointments that relate to gallery / exhibition work, arts administration, graphic design, or annual departmental projects. Additional funds can be applied for annually such as travel and presentation grants, grants and scholarships to attend summer artist residency programs, professional development grants and summer research stipends.

For up-to-date application instructions, see Graduate Funding ([https://art.wisc.edu/graduate/graduate-funding/](https://art.wisc.edu/graduate/graduate-funding/)) on the Art Department website.

### DEPARTMENTAL FUNDING

**Teaching Assistantships**: Students apply annually for Teaching Assistantship (TA) positions. Due to the demanding responsibilities of a TA, Instructor of Record the department prioritizes students moving into their second and third year of the program. Qualified incoming applicants will be considered for an interview if class sections become available. Students may hold a TA position for a maximum two years while in the program. TA appointments include tuition remission (excluding segregated fees or extra course fees) and access to UW health benefits for the duration of the appointment. Appointments usually require teaching two studio sections or three discussion sections per semester.

**Project Assistantships**: Project Assistantships (PA) are available within and outside of the department. These are limited-term appointments that pay a salary and provide benefits for help in supporting faculty studio work and research. PA positions are offered directly by faculty to qualified students. PA appointments can range from one semester to the full calendar year and provide tuition remission (excluding segregated fees and extra course fees) and access to UW health benefits for the duration of the appointment.

**Teaching Assistant (Instructional Staff)**: Teaching Assistant-Instructional Staff (TA-IS) positions are available within and outside of the department. These are limited-term appointments that pay a salary and provide benefits for technical assistance within the art department’s industrial studios, labs and administrative offices. An appointment as a TA-IS includes tuition remission (excluding segregated fees or extra course fees) and access to UW health benefits for the duration of the appointment.

**Fellowships**: Fellowships are awards that enable graduate students to pursue their degrees full-time without having the work requirement of a standard university appointment. Fellowships offer the most flexibility for students to pursue both their studio practice and engage with research outside of the university. The Art Department Graduate Committee nominates students for fellowships. Administered by the Graduate School, the Graduate School homepage ([https://grad.wisc.edu/funding/fellowships/](https://grad.wisc.edu/funding/fellowships/)) has general fellowship information.

### NON-DEPARTMENTAL FUNDING

Office of Student Financial Aid ([https://financialaid.wisc.edu/types-of-aid/](https://financialaid.wisc.edu/types-of-aid/)) 333 E. Campus Mall #9701 Financial Aid information for graduate student grants, employment appeals, and general loans is available at Student Financial Services. Please note that student financial aid awards are not connected with the Art Department.

Work Study ([https://financialaid.wisc.edu/types-of-aid/work-study/](https://financialaid.wisc.edu/types-of-aid/work-study/))
Work-study is awarded through the Financial Aid Office. Work-study positions are listed in the work-study office. Many professors in the Art Department hire work study students to assist them in lab courses.

**REQUIREMENTS**

**MINIMUM GRADUATE SCHOOL REQUIREMENTS**

Review the Graduate School minimum academic progress and degree requirements (http://guide.wisc.edu/graduate/policiesandrequirementstext), in addition to the program requirements listed below.

**MAJOR REQUIREMENTS**

**MODE OF INSTRUCTION**

<table>
<thead>
<tr>
<th>Face to Face</th>
<th>Evening/Weekend</th>
<th>Online</th>
<th>Hybrid</th>
<th>Accelerated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

**Mode of Instruction Definitions**

- **Accelerated**: Accelerated programs are offered at a fast pace that condenses the time to completion. Students are able to complete a program with minimal disruptions to careers and other commitments.

- **Evening/Weekend**: Courses meet on the UW-Madison campus only in evenings and/or on weekends to accommodate typical business schedules. Students have the advantages of face-to-face courses with the flexibility to keep work and other life commitments.

- **Hybrid**: These programs combine face-to-face and online learning formats. Contact the program for more specific information.

- **Online**: These programs are offered 100% online. Some programs may require an on-campus orientation or residency experience, but the courses will be facilitated in an online format.

**CURRICULAR REQUIREMENTS**

<table>
<thead>
<tr>
<th>Requirements</th>
<th>Detail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minimum</td>
<td>32 credits</td>
</tr>
<tr>
<td>Credit</td>
<td></td>
</tr>
<tr>
<td>Requirement</td>
<td></td>
</tr>
</tbody>
</table>

<p>| Minimum | 23 credits |</p>
<table>
<thead>
<tr>
<th>Residence Credit</th>
<th>Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minimum</td>
<td>16 credits must be graduate-level coursework. Details can be found in the Graduate School’s Minimum Graduate Coursework (50%) policy (<a href="https://policy.wisc.edu/library/UW-1244">https://policy.wisc.edu/library/UW-1244</a> (<a href="https://policy.wisc.edu/library/UW-1244/">https://policy.wisc.edu/library/UW-1244/</a>)).</td>
</tr>
<tr>
<td>Overall</td>
<td>3.00 GPA required.</td>
</tr>
</tbody>
</table>

**Other Grade Requirements**

- No other specific grade requirements.

**Assessments and Examinations**

- At the end of the fourth semester, M.A. candidates will have an oral and written review of their creative work conducted by a committee of three tenure-track professors and an optional fourth, nonsigning member.

**Language Requirements**

- No language requirements.

**COURSES REQUIRED**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 700</td>
<td>Introduction to Graduate Studies in Art</td>
<td>3</td>
</tr>
<tr>
<td>ART 908</td>
<td>Seminar-Art</td>
<td>3</td>
</tr>
<tr>
<td>ART 508</td>
<td>Colloquium in Art</td>
<td>1</td>
</tr>
<tr>
<td>Art History (Students must take two Art History courses that are &gt;300 level)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Outside Academic Elective &gt;300 level (This course cannot be a studio course and must be taken outside of the Art Department)</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>16 additional credits chosen in consultation with advisor</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>32</td>
<td></td>
</tr>
</tbody>
</table>

**POLICIES**

**GRADUATE SCHOOL POLICIES**

The Graduate School’s Academic Policies and Procedures (https://grad.wisc.edu/acadpolicy/) provide essential information regarding general university policies. Program authority to set degree policies beyond the minimum required by the Graduate School lies with the degree program faculty. Policies set by the academic degree program can be found below.

**MAJOR-SPECIFIC POLICIES**

**PRIOR COURSEWORK**

**Graduate Work from Other Institutions**

With program approval, students are allowed to count no more than 9 credits of graduate coursework from other institutions. Coursework earned five or more years prior to admission to a master’s degree is not allowed to satisfy requirements.

**UW–Madison Undergraduate**

No credits from a UW–Madison undergraduate degree are allowed to count toward the degree.

**UW–Madison University Special**

With program approval, students are allowed to count no more than 9 credits of coursework numbered 300 or above taken as a UW–Madison University Special student. Coursework earned five or more years prior to admission to a master’s degree is not allowed to satisfy requirements.

**PROBATION**

This program follows the Graduate School’s Probation policy. (https://policy.wisc.edu/library/UW-1217/)

1. Good standing (progressing according to standards; any funding guarantee remains in place).
2. Probation (not progressing according to standards but permitted to enroll; loss of funding guarantee; specific plan with dates and deadlines in place in regard to removal of probationary status).
3. Unsatisfactory progress (not progressing according to standards; not permitted to enroll, dismissal, leave of absence or change of advisor or program).

ADVISOR / COMMITTEE
All students are required to conduct a yearly progress report meeting with their major professor. Committee is formed by the end of the student’s third semester for M.A. qualifiers in their fourth semester.

CREDITS PER TERM ALLOWED
15 credits per semester

TIME LIMITS
The M.A. show of creative work must be completed by the fourth semester of the candidate’s studies.

This program follows the Graduate School’s Time Limits policy. (https://policy.wisc.edu/library/UW-1221/)

GRIEVANCES AND APPEALS
These resources may be helpful in addressing your concerns:

• Bias or Hate Reporting (https://doso.students.wisc.edu/bias-or-hate-reporting/)
• Graduate Assistantship Policies and Procedures (https://hr.wisc.edu/policies/gapp/#grievance-procedure)
• Hostile and Intimidating Behavior Policies and Procedures (https://hr.wisc.edu/hib/)
  • Office of the Provost for Faculty and Staff Affairs (https://facstaff.provost.wisc.edu/)
• Dean of Students Office (https://doso.students.wisc.edu/) (for all students to seek grievance assistance and support)
• Employee Assistance (http://www.eao.wisc.edu/) (for personal counseling and workplace consultation around communication and conflict involving graduate assistants and other employees, post-doctoral students, faculty and staff)
• Employee Disability Resource Office (https://employeedisabilities.wisc.edu/) (for qualified employees or applicants with disabilities to have equal employment opportunities)
• Graduate School (https://grad.wisc.edu/) (for informal advice at any level of review and for official appeals of programdepartmental or school/college grievance decisions)
• Office of Compliance (https://compliance.wisc.edu/) (for class harassment and discrimination, including sexual harassment and sexual violence)
• Office of Student Conduct and Community Standards (https://conduct.students.wisc.edu/) (for conflicts involving students)
• Ombuds Office for Faculty and Staff (http://www.ombuds.wisc.edu/) (for employed graduate students and post-docs, as well as faculty and staff)
• Title IX (https://compliance.wisc.edu/titleix/) (for concerns about discrimination)

Any student who feels that they have been treated unfairly by a faculty or staff member has the right to complain about the treatment and to receive a prompt hearing of the grievance, following these grievance procedures. The complaint may concern course grades, classroom treatment, program admission, or other issues. To insure a prompt and fair hearing of any complaint, and to protect both the rights of the student and the person at whom the complaint is addressed, the procedures below are used in the School of Education.

The person whom the complaint is directed against must be an employee of the School of Education. Any student or potential student may use these procedures unless the complaint is covered by other campus rules or contracts. The following steps are available within the School of Education when a student has a grievance:

1. The student should first talk with the person against whom the grievance is directed. Most issues can be settled at this level. If the complaint is directed against a teaching assistant, and the student is not satisfied, the next step would be to talk to the TA’s supervisor, who is usually the course professor. If the complaint is not resolved satisfactorily, the student may continue to step 2.
2. If the complaint does not involve an academic department, the procedure outlined in Step 4 below should be followed. If the complaint involves an academic department, the student should contact the chair of the department. The chair will attempt to resolve the problem informally. If this cannot be done to the student’s satisfaction, the student may submit the grievance to the chair in writing. This must be done within 60 calendar days of the alleged unfair treatment.
3. On receipt of a written complaint, the chair will refer the matter to a departmental committee, which will obtain a written response from the person at whom the complaint is directed. This response shall be shared with the person filing the grievance. The chair will provide a timely written decision to the student on the action taken by the committee.
4. If either party is not satisfied with the decision of the department, they have five working days from receipt of the decision to contact the dean’s office (at the number below), indicating the intention to appeal. If the complaint does not involve an academic department in the school, the student must contact the dean’s office within 60 calendar days of the alleged unfair treatment.
5. In either case, there will be an attempt to resolve the issue informally by the associate dean. If this cannot be done, the complaint can be filed in writing with the dean’s office. This must be done within 10 working days of the time the appealing party was notified that informal resolution was unsuccessful.
6. On receipt of such a written complaint, the associate dean will convene a subcommittee of the school’s Equity & Diversity Committee. This subcommittee may ask for additional information from the parties involved and may hold a hearing at which both parties will be asked to speak separately. The subcommittee will then make a written recommendation to the dean of the School of Education who will render a decision. Unless a longer time is negotiated, this written decision shall be made within 20 working days from the date when the grievance was filed with the dean’s office.

Questions about these procedures can be directed to the School of Education Dean’s Office, 377 Education Building, 1000 Bascom Mall, 608-262-1763.

State law contains additional provisions regarding discrimination and harassment. Wisconsin Statutes 36.12 reads, in part: "No student may be denied admission to, participation in or the benefits of, or be discriminated against in any service, program, course or facility of the system or its institutions or center because of the student’s race,
color, creed, religion, sex, national origin, disability, ancestry, age, sexual orientation, pregnancy, marital status or parental status.” In addition, UW–System prohibits discrimination based on gender identity or gender expression. Students have the right to file discrimination and harassment complaints with the Office of Compliance (https://compliance.wisc.edu/), 361 Bascom Hall, 608-265-6018, uwcomplianceoffice@wisc.edu.

OTHER
n/a

PROFESSIONAL DEVELOPMENT

GRADUATE SCHOOL RESOURCES

Take advantage of the Graduate School's professional development resources (https://grad.wisc.edu/pd/) to build skills, thrive academically, and launch your career.

LEARNING OUTCOMES

1. Demonstrate a critical awareness of the relationship of artwork to its social, cultural, historical, theoretical and contemporary contexts.
2. Develop, hone and clearly articulate artistic goals, manifested in a substantial body of artwork and communicated through oral presentations and professional art writing.

PEOPLE

FACULTY

For more information about faculty, see UW/ART (https://art.wisc.edu/people/faculty/).

Faisal Abdu’Allah (Printmaking)
Yeohyun Ahn (Graphic Design)
Emily Arthur (Printmaking)
John Baldacchino (Art Education)
Lynda Barry (Comics)
Derrick Buisch (Painting & Drawing)
Laurie Beth Clark (4-D)
Sarah FitzSimons (Sculpture)
Aristotle Georgiades (Sculpture)
Lisa Gralnick (Metals)
Gerit Grimm (Ceramics)
Stephen Hilyard (4-D)
John Hitchcock (Printmaking)
Katie Hunall (Wood Working)
Tom Jones (Photography)
Tomiko Jones (Photography)
Helen Lee (Glass)
Dennis Miller (Graphic Design)
Meg Mitchell (4-D)
Darcy Padilla (Photography)
Michael Peterson (4-D)
Douglas Rosenberg (4-D)
Elaine Scheer (Painting & Drawing)
Gail Simpson (Sculpture)
Leslie Smith III (Painting & Drawing)
Fred Stonehouse (Painting & Drawing)

Dyani White Hawk (Painting & Drawing)

FACULTY ASSOCIATES

Mary Hoefferle (Art Education)
Michael Valliquette (Art Foundations)

ACCREDITATION

National Association of Schools of Art and Design (https://nasad.accredit.org/)