

ART, M.A.

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 ¹

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 x 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 grounds and plate construction.

The newly renovated etching studio laboratory has (2) Keuwanee 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, frameworking 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 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/acetylene and propane torches, annealing booths, centrifugal and vacuum casting equipment, enameling 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.

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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.

ADMISSIONS

Students may not apply directly for the master's, and should instead see the admissions information for the MFA. (<https://guide.wisc.edu/graduate/art/art-mfa/>)

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/>) 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

All students entering the UW-Madison MFA program are offered 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 advanced 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/>) 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/>) has general fellowship information.

NON-DEPARTMENTAL FUNDING

Office of Student Financial 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/>)

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/#policiesandrequirements>), in addition to the program requirements listed below.

MAJOR REQUIREMENTS

MODE OF INSTRUCTION

Face to Face	Evening/ Weekend	Online	Hybrid	Accelerated
Yes	No	No	No	No

Mode of Instruction Definitions

Accelerated: Accelerated programs are offered at a fast pace that condenses the time to completion. Students typically take enough credits aimed at completing the program in a year or two.

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.

Face-to-Face: Courses typically meet during weekdays on the UW–Madison Campus.

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

Requirement	Detail
Minimum Credit Requirement	32 credits
Minimum Residence Credit Requirement	23 credits
Minimum Graduate Coursework Requirement	16 credits must be graduate-level coursework. Details can be found in the Graduate School's Minimum Graduate Coursework (50%) policy (https://policy.wisc.edu/library/UW-1244).
Overall Graduate GPA Requirement	3.00 GPA required. This program follows the Graduate School's GPA Requirement policy (https://policy.wisc.edu/library/UW-1203).
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

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

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).

- 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://employee disabilities.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 program/departmental 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)

SCHOOL OF EDUCATION GRIEVANCE POLICY AND PROCEDURES

The following School of Education Student Grievance Policy and associated procedures are designed for use in response to individual student grievances regarding faculty or staff in the School of Education.

Any individual student who feels they have been treated unfairly by a School of Education faculty or staff member has the right to file a grievance about the treatment and receive a timely response addressing their concerns. Any student, undergraduate or graduate, may use these grievance procedures, except employees whose complaints are covered under other campus policies. The grievance may concern classroom treatment, mentoring or advising, program admission or continuation, course grades (study abroad grade complaints are handled through International Academic Programs (<https://studyabroad.wisc.edu/>)), or issues not covered by other campus policies or grievance procedures.

For grievances regarding discrimination based on protected bases (<https://compliance.wisc.edu/eo-complaint/>) (i.e., race, color, national origin, sex, disability, age, etc.), contact the Office of Compliance (<https://compliance.wisc.edu/eo-complaint/>).

For grievances or concerns regarding sexual harassment or sexual violence (including sexual assault, dating/domestic violence, stalking and sexual exploitation), contact the Sexual Misconduct Resource and Response Program (<https://compliance.wisc.edu/titleix/>) within the Office of Compliance.

For grievances that involve the behavior of a student, contact the Office of Student Conduct and Community Standards in the Dean of Students Office at <https://conduct.students.wisc.edu/>.

For grievances about, or directed at, faculty or staff in a School of Education department, unit, or program, students should follow these steps:

- Students are strongly encouraged to first talk with the person against whom the concern is directed. Many issues can be settled informally at this level. If students are unable to resolve concerns directly or without additional support, step 2 or 3 should be pursued.
- If unresolved after taking or considering step 1:
 - If the concern is directed against a teaching assistant (TA), and the student is not satisfied, the student should contact the TA's supervisor, who is usually the course professor. The course professor will attempt to resolve the concern informally.
 - If the concern involves a non-TA instructor, staff member, professor, academic department, or School of Education office or unit, the student should contact the chair of the department or the director of the office or unit, or their designee. The chair or director, or their designee, will attempt to resolve the concern informally. If the concern is about the department chair or office/unit director, the student should consult the School of Education Senior Associate Dean for guidance.
- If the concern remains unresolved after step 2, the student may submit a formal grievance to the chair or director in writing within 30 business days¹ of the alleged unfair treatment. To the fullest extent possible, a formal written grievance shall contain a clear and concise statement of the issue(s) involved and the relief sought.

4. On receipt of a written grievance, the chair or director will notify the person at whom the grievance is directed with a copy of the written grievance. The person at whom the complaint is directed may submit a written response, which would be shared with the student.
5. On receipt of a written grievance, the chair or director will refer the matter to a department, office, or unit committee comprised of at least two members. The committee may be an existing committee or one constituted for this purpose. The committee, or delegates from the committee, may meet with the parties involved and/or review any material either party shares with the committee.
6. The committee will provide a written description of the facts of the grievance and communicate recommendations to the department chair or office/unit head regarding how the grievance should be handled.
7. The chair or director will offer to meet with the student who made the grievance and also will provide a written decision to the student, including a description of any related action taken by the committee, within 30 business days of receiving the formal grievance.

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For the purpose of this policy, business days refers to those days when the University Offices are open and shall not include weekends, university holidays, spring recess, or the period from the last day of exams of fall semester instruction to the first day of spring semester instruction. All time limits may be modified by mutual consent of the parties involved.

If the grievance concerns an undergraduate course grade, the decision of the department chair after reviewing the committee's recommendations is final.

Other types of grievances may be appealed using the following procedures:

1. Both the student who filed the grievance or the person at whom the grievance was directed, if unsatisfied with the decision of the department, office or unit, have five (5) business days from receipt of the decision to contact the Senior Associate Dean, indicating the intention to appeal.
2. A written appeal must be filed with the Senior Associate Dean within 10 business days of the time the appealing party was notified of the initial resolution of the complaint.
3. On receipt of a written appeal, the Senior Associate Dean will convene a sub-committee of the School of Education's Academic Planning Council. This subcommittee may ask for additional information from the parties involved and/or may hold a meeting at which both parties will be asked to speak separately (i.e., not in the room at the same time).
4. The subcommittee will then make a written recommendation to the Dean of the School of Education, or their designee, who will render a decision. The dean or designee's written decision shall be made within 30 business days from the date when the written appeal was filed with the Senior Associate Dean. For undergraduate students, the dean or designee's decision is final.

Further appealing a School of Education decision – *graduate students only*

Graduate students have the option to appeal decisions by the School of Education dean or designee by using the process detailed on the Graduate School's website (<https://grad.wisc.edu/documents/grievances-and-appeals/>).

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

RESOURCES

- Office of Compliance (<https://compliance.wisc.edu/>) (for discrimination based on protected classes, including misconduct) 179A Bascom Hall, 608-262-2378
- Office of Student Conduct and Community Standards (<https://conduct.students.wisc.edu/>) (for conflicts between students, or academic integrity violations) 70 Bascom Hall, 608-263-5700
- Bias or Hate Reporting (<https://doso.students.wisc.edu/bias-or-hate-reporting/>) (for students who experience or observe bias or hate incidents) 70 Bascom Hall, 608-263-5700
- Graduate School (<https://grad.wisc.edu/>) (for graduate students who need informal advice at any level of review; for official appeals of program/departmental or school/college grievance decisions, see Graduate Assistant Policies and Procedures (<https://hr.wisc.edu/policies/gapp/>)) 217 Bascom Hall, 608-262-2433
- Ombuds Office for Faculty and Staff (<http://www.ombuds.wisc.edu/>) (for UW-Madison employees, including graduate students) 523-524 Lowell Center, 608-265-9992
- Employee Assistance (<http://www.eao.wisc.edu/>) (for conflicts involving graduate assistants and other employees) 256 Lowell Hall, 608-263-2987
- Dean of Students Office (<https://doso.students.wisc.edu/>) (for any students needing advice or support) 70 Bascom Hall, 608-263-5700
- Office of Human Resources (<https://kb.wisc.edu/ohr/policies/search.php?cat=4506>) for policies and procedures to address workplace conflict) 21 N Park Street Suite 5101, 608-265-2257
- School of Education, Office of Student Services (<https://education.wisc.edu/about/student-services/>) (for students, particularly undergraduates, in the School of Education) 139 Education Building, 608-262-1651
- School of Education, Office of Equity, Diversity, and Inclusion (<https://education.wisc.edu/about/diversity-inclusion/>) (OEDI) 145 Education Building, 608-262-8427

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.\n
2. Develop, hone and clearly articulate artistic goals, manifested in a substantial body of artwork and communicated through oral presentations and professional art writing.\n

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)
Julie Chen (Book Art & Papermaking)
Laurie Beth Clark (4-D)
Sarah FitzSimons (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)
Taekyeom Lee (Graphic Design)
Meg Mitchell (4-D)
Darcy Padilla (Photography)
Michael Peterson (4-D)
Douglas Rosenberg (4-D)
Elaine Scheer (Painting & Drawing)
Leslie Smith III (Painting & Drawing)
Fred Stonehouse (Painting & Drawing)
Michael Velliquette (Art Foundations)
Christina West (Ceramics)

FACULTY ASSOCIATES

Mary Hoefflerle (Art Education)

ACCREDITATION

ACCREDITATION

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

Accreditation status: Accredited. Next accreditation review: 2025–2026.