

**Southern Illinois University Edwardsville**

**Department of Art and Design**

# **MASTER OF FINE ARTS**

## **Art Studio**

For More Information:

[www.siu.edu/artsandsciences/art](http://www.siu.edu/artsandsciences/art)

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## **MASTER OF FINE ARTS DEGREE IN ART STUDIO**

The Master of Fine Arts degree is a terminal studio degree designed to further the individual development of degree candidates and to provide them with professional competency in the creative arts of ceramic, photography/digital arts, drawing, metalsmithing, painting, printmaking, sculpture or textile arts.

### PROGRAM OF STUDY

The full-time student should expect to spend a minimum of three academic years in residency to complete the degree. The program is based on the individual's area of interest and undergraduate training and is jointly planned by the student, a committee of the graduate faculty, and a professor who serves as advisor to the student in the principal studio area.

The MFA Degree requires a total of 60 credit hours (at least 30 at the 500 level)

Major Studio Area (21 – 30 hours)

Electives: (6 – 15 hours)

Art History (9 hours)

Art 505 Seminar (3 hours)

Art 441 Drawing (3 hours)

Art 599a Thesis (3 hours)

Art 599b Thesis (3 hours)

Art 599c Exhibition/Thesis (2 hours)

**Mid-Program Review:** Prior to the beginning of a student's fourth term or upon completion of 30 hours of graduate credit (whichever comes first), the student will undergo a rigorous mid-program academic review conducted by at least three members of the graduate faculty, at least one of whom must be a specialist from the student's major studio area.

The review requires the student to submit examples of their most recent artistic work for evaluation and an oral interview in which the candidate shall present evidence of their knowledge of art history and other material deemed pertinent by the committee for successful completion of the degree.

Evidence will also be submitted in the form of written essays composed in response to questions from members of the candidate's graduate committee, who will evaluate the

candidate's answers for clarity of expression as well as for accuracy of factual material. The student's principal studio area advisor shall notify the student of the results of the written portion of this examination.

### THESIS

During their final year, all candidates for the M.F.A. degree in Art Studio must complete eight hours of thesis. The thesis topic must be approved by the student's committee prior to enrolling in ART 599a, in which the candidate writes the initial draft. The written thesis is then completed in ART 599b in consultation with the candidates committee. In Art 599c, the candidate designs and mounts the final exhibition.

The thesis consists of the final studio project(s) accompanied by written and photographic records and explanations in proper thesis form. As part of this requirement, usually during the candidate's final term, a thesis exhibition of the candidate's work must be presented.

The exhibition, which includes a written statement and any other related material(s), shall be prepared, designed, and installed by the candidate as approved by the candidate's committee. One artwork, chosen by the candidate in consultation with the thesis committee, is retained by the Department of Art & Design for its permanent art collection.

### FINAL EXAM

The final examination for the M.F.A. degree may include both written and oral forms, including a thesis defense. Upon acceptance of the thesis, the student's graduate committee and other members of the graduate faculty are invited to join for the final oral examination. This examination is typically scheduled during or after the thesis exhibition. The candidate is expected to defend the thesis and exhibition and to show knowledge of the general area of investigation and related areas of art and art history.

### ADMISSION

In addition to meeting the general admission requirements of the Graduate School, an applicant seeking admission to the graduate program leading to the M.F.A. degree shall meet the following requirements:

A portfolio of representative work by the applicant must be submitted to the Department of Art and Design to be reviewed by the studio faculty. The portfolio is the single most important aspect of the application. Where quality of slides or digital images makes evaluation inconclusive, applicants may be asked to submit the actual work. All applicants must also present a letter of intention to pursue graduate study.

Unclassified Graduate Status is also available for students desiring to improve their portfolio before acceptance into the program. Upon completion of deficiencies, the student may then submit their application to the M.F.A. faculty for admission.

Students pursuing the M.F.A. degree work toward a graduate emphasis or concentration in one of the principal studio areas. Those wishing to transfer from one studio area to another or desiring a second studio emphasis, must submit an acceptable portfolio in each area. It is not possible to apply for two studio areas when making the initial application.

Degree seeking candidates should send the following materials directly to the MFA Admission Committee, Department of Art and Design, Campus Box 1774, Southern Illinois University at Edwardsville, Edwardsville, IL 62026-1774, Telephone (618) 650-3071.

## APPLICATION

- a. Three (3) letters of recommendation, preferably from art instructors (at the undergraduate degree granting institution), or from artists familiar with the applicant's current artwork.
- b. A letter of intent of approximately 500 words, indicating professional aspirations and more immediate objectives pertaining to the program of study the applicant will pursue while in graduate school at SIUE.
- c. A slide or CD portfolio consisting of twenty (20) images in the area in which the application is made. Some areas also require the submission of additional drawing images; contact the area head for additional image requirements. Slides should be labeled and submitted in a carousel tray (with the slides placed in the tray so they will project with correct side up and facing in the proper direction). Accompanying the carousel slide portfolio should be a typewritten list of slides (in the same order that the slides appear in the carousel) indicating name, media, dimensions, and date work was completed. Images on CD should be properly labeled and indicate the medium, dimensions, and date of completion of each work.

Please provide a SASE or check for sufficient postage to return the carousel or CD portfolio.

It is the candidate's responsibility to make sure the application, transcript(s), letters and portfolio arrive at SIUE on time. It is recommended that the candidate mail the three letters of reference and the letter of intent together with the portfolio in one mailing. In this way the applicant will know that all materials and documentation have been mailed. Some writers of letters of reference prefer to mail their letters directly. If reference writers elect to mail their letters it will be up to the applicant to check to make sure that the letters have arrived. The same is true for the transcript(s).

## DEADLINE

The deadline for receipt of all materials to begin study in the fall semester is February 1<sup>st</sup> of the preceding spring semester.

The graduate studio faculty will review letters, transcript(s) and slides. When a decision is reached, the applicant will be notified initially by the graduate dean, and a follow-up-letter will be mailed by the Department of Art and Design.

Letters will be mailed approximately one month following the deadline. If an application is not approved, the carousel portfolio will be promptly returned. If approved, the portfolio will be retained by the department until the student arrives on campus or until its return is requested.

In order for the M.F.A. program to achieve a broader perspective, students who receive their undergraduate art degrees at other institutions (other than SIUE) will be given higher priority in acceptance for admission.

## CERAMICS

The ceramics program at Southern Illinois University at Edwardsville is considered by many to be one of the outstanding clay programs in the country. Known primarily for its vessel aesthetics, it has attracted outstanding graduate candidates over the past two decades. The ceramics faculty acknowledge their roots in ancient history while striving for new interpretations, challenging the “physicality” of the medium, creating art that speaks of our time and place.

Ceramics has two full-time faculty anchoring the clay specialization. Matt Wilt is currently head of ceramics and has been teaching at SIUE since 2002. He received his MFA from Ohio University in Athens, Ohio. Paul Dresang has been teaching ceramics and glass at SIUE since 1977. He attended the University of Wisconsin-Oshkosh for his undergraduate degree and acquired his MFA from Warren MacKenzie and Curt Hoard at the University of Minnesota.

Both SIUE ceramic faculty are recognized nationally and internationally and are committed to a strong work ethic, as attested to by their extensive exhibition and visiting artist records.

The SIUE clay program looks to its visiting artist program to strengthen the clay curriculum. At least two visiting artists are invited to campus each semester. Within the past few years, visiting artists have included: Ron Meyers, Chris Staley, Adrian Arleo, Sandy Simon, Barbara Diduk, Kirk Mangus, Jeff Schlanger, Ed Eberle, Josh DeWeese, Kris Nelson, and Don Reitz, to name just a few.

There are typically seven full-time, degree seeking graduate MFA candidates in the ceramics program at any one time. Graduate candidates have their own studios and can usually expect to spend three years in residency. In addition, one or two students may be enrolled as unclassified graduates, who have come to SIUE with a post baccalaureate degree but are not currently ready to undertake an MFA degree. While at SIUE, the unclassified graduate student will strengthen a portfolio and develop into a more viable candidate for other MFA ceramic programs.

Ceramics and other studio areas in the MFA program are housed in a five million dollar, state-of-the-art facility on the main SIUE campus. It includes a compliment of kilns: 8 reduction kilns (3 computerized), four salt kilns, and a large reduction-fired car gas kiln. Future kilns will include: a medium-sized car gas-kiln, a tall (8 ft.) gas kiln for firing sculpture, and a two-chambered wood-firing kiln based on the Ruggles and Rankin noborigama kiln design. Also, ceramics students may fire their work in the anagama wood-kiln at Professor Anderson’s home studio four times a year, once each season.

Graduates of the SIUE Master of Fine Arts ceramics program are teaching at: the University of Illinois-Champaign/Urbana, University of Wisconsin-River Falls, Tyler School of Art, Penland School, North Carolina, Keystone Junior College, LaPlume, PA and West Virginia Wesleyan to name a few.

## **DRAWING**

Brigham Dimick - MFA Indiana University, BFA Tyler School of Art - is head of the drawing program. He has taught at the University of Pennsylvania, Moore College of Art, St. Joseph's University, and the Savannah College of Art and Design. He has received individual artist grants from the states of Georgia and Pennsylvania and serves as a juror for the National Foundation for the Advancement in the Arts. Dimick has exhibited widely in the United States and in Taiwan.

The drawing area is committed to realizing the potential of each individual and to provide a challenging context for artistic development. Each student artist is led to simultaneously explore historical traditions while being encouraged to innovate. MFA students with concentrations in all studio areas work in drawing classes and often bring their processes, materials, and ideas to works on paper. This creates a climate in which a breadth of ideas are shared and welcomed by those student artists concentrating in drawing and painting.

Recent visiting artists include: David Dunlap, an NEA winner; Alice Oh, a Pew fellow for the Arts; Steven Thompson, Brooklyn-based artist showing with Kenny Schachter Gallery in London; Erling Sjovold, Richmond-based artist showing at Gescheidle Gallery in Chicago; Kristin Quinn; Michelle Oosterbaan; Victor Wang; Dawn Guernsey; and Jamie Adams.

The drawing area shares graduate studios with the painting and textiles areas and is housed in a 45,000 square foot Art and Design Building. There are two spacious drawing classrooms that house both classes and open-model figure drawing sessions. There are individual graduate studios for a maximum of three to five M.F.A. drawing candidates. Second and third year candidates are typically offered teaching assistantships, based on their skills and experience.

The Painting and Drawing Association is an active club that regularly exhibits in St. Louis, and raises money through various projects such as mural painting to bring in their own visiting artists. The painting and drawing areas have led trips to Washington, DC, New York City, and Chicago.

## **METALSMITHING AND JEWELRY DESIGN**

Professor Paulette Myers, Head of Jewelry and Metalsmithing, received her MFA degree from Washington University in St. Louis, and has exhibited and presented her research to metalsmithing conventions both nationally and internationally. She avidly continues research pursuits in reticulation and perforation. This latter research is included in the book entitled *Metalsmithing Papers*, a collection of ten original research papers organized by the Society of North American Goldsmiths.

The Summer Arts Program also supports this endeavor through extensive workshops for credit. Professor Myers has also organized major artistic endeavors in St. Louis including in 1992, the Korean/American Symposium and Exhibitions consisting of Metals and Fiber/Arts. This event alone brought in fourteen Korean and American speakers and four workshops.

In addition to the traditional and contemporary jewelry and metalsmithing program, the nationally recognized SIUE sculpture program also provides the graduate metal students the opportunity to utilize techniques common to both areas and adaptable to large scale works, such as blacksmithing, foundry-casting, and Damascus steel.

The graduate jewelry and metalsmithing program at SIUE is based upon individual and personalized aesthetic and technical development. Fundamental to the program, is an awareness of the historical past in jewelry and metalsmithing as well as the rich and diverse array of aesthetics which exist in contemporary metalsmithing. Understanding and appreciating the present and the past becomes the foundation that will lead the graduate metalsmith to contribute into the new millennium.

Metalsmithing is rich in technical methods that distinguish the field from other art forms. Graduate students are exposed to and are well versed in a multitude of processes which will prepare them during the three year program to integrate the most appropriate art forms into their own personal statement.

The curriculum, centered around jewelry, hollowware, and metal sculpture, encompasses a breadth and depth approach to technical and aesthetic study, art history, and marketing processes.

A variety of techniques is included within the program supported by a state-of-the-art-facility. They encompass ancient and contemporary metals and processes such as anodizing, patination, large to small scale forming, vacuum and centrifugal casting, rubber mold making, vibratory polishing, enameling, granulation, reticulation, perforation, kumboo, silver and gold leaf, stone setting, and electroplating. Metals include pewter, iron, titanium, aluminum, gold, silver, copper, nickel, and brasses, with a focus on the unique metalworking possibilities of each material.

As the graduate student becomes well versed in the multiplicity of techniques available in jewelry, hollowware, and sculpture, so is a greater freedom of self-expression and individual attainment. Faculty advisement and direction are sensitive to the need for individual expression and the attainment of excellence.

## **PAINTING**

Jane Barrow, Head of Painting, received her BFA from Rhode Island School of Design and her MFA, with distinction, from Indiana University at Bloomington. She exhibits both locally and nationally and is represented by galleries in St. Louis, Chicago, and Philadelphia. Her work is in several small museum collections as well as numerous corporate and private collections.

John DenHouter, also an accomplished painter, received his BFA from the University of Michigan in Ann Arbor and his MFA from Eastern Michigan University in Ypsilanti, MI. He works in both watercolor and oil. His work has received numerous awards and is in both private and university collections throughout the region. John is currently chair of the Department of Art & Design.

The painting program is based on the formal language of image making and how it relates to personal meaning as well as to the exploration of a wide range of philosophies and ideas. The faculty strive to maintain a variety of approaches within the program which encourages students to engage in a dialogue informing and broadening their particular base of knowledge. Student products have ranged from variations of realism to numerous non-objective and multimedia approaches. A continuous evolution of idea exploration using the resources of faculty, visiting artists, and dialogue with peers, is promoted.

Generally there are five to seven graduate painters in the program at one time, each provided with a well lit private studio (400 to 550 square feet). The studios share a 2500 sq. foot space with other graduate students in the 2D discipline creating an atmosphere that encourages discourse among students.

Graduates have full access to the rich facilities in the Art and Design Building; most often of interest to painters are the fully supplied wood shop for building stretchers, extensive equipment in both printmaking, photography and textile arts, as well as a sophisticated digital arts program.

## **PHOTOGRAPHY/DIGITAL ARTS**

The option in Photography/Digital Arts is designed for students to pursue individual research in both traditional and/or digital photography. Students are encouraged to establish their own direction throughout the 3 year program.

Associate Professor Steve Brown, Head of the Photography/Digital Arts Area, received his BFA from the Maryland Institute College of Art and his MFA from the University of Delaware. His work has been exhibited throughout the United States and Mexico. He has attended residencies in Ireland and The Netherlands. He works in traditional photographic techniques as well as in multimedia.

The photography lab is designed with film loading and processing rooms, a dry work area, lighting studio, and two dark rooms equipped to handle all formats of black and white printing. In addition there is a customized Macintosh digital imaging lab, offering two Epson Stylus Pro R 2400 Inkjet Printers, an Epson 9600 Inkjet Printer, a video editing system, a scanning system, and both large format and video cameras.

In addition, the computer graphics Macintosh lab offers a wide variety of desktop design, graphics, animation, multimedia, 3D modeling, image processing, and internet design software packages; as well as flat-bed and slide scanners. This facility is one of the best of its kind in the university, and maintains its high standards due to the support of the Department of Academic Computing, which operates the facility and upgrades both the hardware and software on an annual basis.

## **PRINTMAKING**

Todd Anderson, BFA University of Wisconsin-Madison, MFA University of New Mexico, is the Area Head of Printmaking. He has won many awards and grants and his work is featured in numerous collections. Todd Anderson has also worked at reputable print studios including Tandem Press (Madison, Wisconsin) and The Artist's Press (Mpumplanga, Republic of South Africa).

The main purpose of the Printmaking Area is to develop the highly creative printmaker, one capable of making printmaking a fine art and a life's work. The indirect (artist-matrix-print) nature of printmaking is taught as a palette of techniques and ideas rather than a repetitive or solely reproductive process. The organic, mechanical, electrostatic, chemical and digital aspects are understood as the vehicles of printmaking's being and structure. Therefore, all paths of aesthetic practice and expression are considered. Equal emphasis is placed on honoring one's curiosity and one's imagery.

The printmaking studios are extraordinary with over 4,000 square feet of space including secure individual studios for graduate printmakers. Equipment highlights include: 4 etching presses; 4 lithography presses; Vandercook SP-15; DUFA IV flatbed offset press; over 150 litho stones; excellent ventilation system; and all necessary equipment for the serious professional printmaker.

Each year distinguished visiting artists, printers, or print publishers visit campus for lectures, critiques, demonstrations, or print publications. For example, 2006-2007 visitors included: David Jones, Director and Master Printer of Anchor Graphics @ Columbia College; Raymond Gloeckler, Master Relief and Wood Engraving Artist; Phil Sanders, Director and Master Printer of the Robert Blackburn Printmaking Workshop in NYC; and Eric Woods, Owner and Master Printer of Firecracker Press.

The program celebrates over thirty years of producing exciting contemporary printmakers who have distinguished themselves in exhibitions, in writing, and in teaching. Acceptance into the SIUE MFA Printmaking Program is highly competitive. Applicants are expected to have serious work ethics and ambitions toward professional successes outside of the program. Printmaking alumni, for example, hold professorships at the University of Massachusetts, Florida International University, Kenyon College, Illinois State University, Wake Forest University, University of Southern Indiana, Cornell University, and the Cleveland Art Institute as well as other notable institutions.

## **SCULPTURE**

Thad Duhigg – MFA Syracuse University, BFA Southern Illinois University Carbondale – is head of the sculpture program. He has taught at the University of Wyoming, Texas Christian University and is currently professor of sculpture. He is also the recipient of a Fullbright Senior Scholar Award to Hungary. Duhigg has exhibited in many venues throughout the U.S. including Laumeier Sculpture Park, Amarillo Museum of Art, Huntsville Museum of Art and the Modern Art Museum of Fort Worth. He employs a variety of techniques including cast metal, wood and steel fabrication, stone carving, and modeling in his sculpture.

MFA candidates are encouraged to develop individually and no one style, material or philosophy is emphasized. Each year the Sculpture area welcomes two to three visiting artists. Recent artists include Francis Bagley, Kevin Hachmeister, John Henry, Amy Hauft, Luis Jimenez, Ledelle Moe, Marsha Pels, Cort Savage, Christina Schmigel, Kevin Shunn, Lawson Smith, Linda Walsh, Tom Walsh, and Frances Whitehead.

Another important component of the program is the annual Sculpture on Campus event that gives 12 students the opportunity to design and install outdoor sculpture throughout the SIUE campus. Students receive a stipend and the benefit of proposing, designing, and installing major sculptural works that are on view for a full year. Guest jurors award student prizes at the Sculpture on Campus banquet after the Fall Sculpture Walk.

The sculpture studio is generously equipped. It features a Pillar solid-state induction melter that is capable of melting aluminum, bronze and iron. The welding area features stick-arc, oxy-acetylene, MIG, TIG, a plasma arc cutter and an 80# German-made air hammer. A two-ton overhead-motorized bridge crane as well as a motorized forklift also serves as the foundry and welding area. The mold making and investment area has a sand mixer as well as standard investment capabilities including an Alpine burnout kiln. These facilities are rounded out with two outside iron melters, a plaster room, wax working area (including a 40 quart wax melter) and a well-equipped woodworking shop (housing a wood lathe, bandsaws, drill press, scroll saw, table saw, panel saw, miter saw, planer and joiner, etc.). In addition, the Sculpture area has a 1500 sq. ft. outdoor working area as well as individual graduate student spaces.

Throughout its history, the sculpture program at SIUE has produced quality professionals that work in a variety of fields, including education, cultural institutions and foundries throughout the country.

## **TEXTILE ARTS**

Laura Strand, Head of Textile Arts, has a comprehensive background and formal training in fiber arts, including weaving, surface design, and fiber forms. She has a BFA in textiles from Georgia State University, Atlanta, and an MFA degree in textiles from the University of Kansas, Lawrence.

Her background also includes experiences in teaching design, papermaking, basketry, and weaving. As a working artist her interests include the interface between feminism and visual culture; the close connection between the fiber field and our Western cultural understanding of “women’s work,” which has influenced and informed her work and ideas since her first association with art. As an artist and a person she engages in an effort to link the rich heritage of fiber art with contemporary theoretical discourse.

The textile arts studio is housed in the 45,000 square foot Art and Design building on main campus with three separate well-equipped studios devoted to papermaking, surface design, and loom weaving with specialized equipment such as Hollander beater, Macomber computerized looms, and a Lee McDonald Papermaking Press.