TABLE OF CONTENT

LETTER FROM CHAIR ............................................. 1
ART STUDENT ASSOCIATION ............................... 2
ART FACULTY & STAFF CONTACT INFORMATION ... 3-4
ART PROFESSORS AND FULL TIME INSTRUCTORS ... 5-11

BACHELOR OF FINE ARTS PROGRAM ....................... 12

INTRODUCTION ..................................................... 12
PROGRAM STUDENT LEARNING OUTCOMES ............. 12
MAJOR REQUIREMENTS ........................................ 13

BFA COMMITTEE..................................................... 15
Official Committee Actions
Role of the Committee
Role of BFA Advisor

ADMISSION .......................................................... 15-16
Eligibility Requirements
Catalog Year
Change of Major
Transfer Credit

BFA APPLICATION .................................................. 17-18
How to Submit Application Files
What to Include in the Application File
Portfolio
Thumb Drive
Original Work
Application Review

ACADEMIC PROGRESS ........................................... 18-20
7-Year Limit
Biographical Data
Residency Requirement
GPA
Art Faculty Advisor Contact
Semester Reviews
BFA Check-In Meetings
BFA Thesis Proposal & Exhibition
Leave of Absence

**ART491: SENIOR SEMINAR** *(Fall Semester only)*

<table>
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<th>20</th>
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**BFA THESIS PROPOSAL**

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Purpose of Thesis
Proposal Cover Sheet
Thesis Proposal Outline
Proposal Examples
Plans of Your Thesis Exhibition
Proposal Schedule and Distribution
Thesis Proposal Reviews Meetings
1st Thesis Proposal Review Meeting
Proposal Acceptance/Undergraduate Research Grant Application

**ART499: BFA THESIS EXHIBIT** *(Spring Semester only)*

<table>
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Attendance Required
Satisfactory Progress
Meeting Presentation
Work-in-Progress
Develop a Timeline/Other Meetings

**BFA THESIS EXHIBIT PROCESS**

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Scope of Project
- Time, Focus, Money, Marketing & Promotion, Posters, etc.

**BFA THESIS EXHIBITION EVALUATION**

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Grading Procedure
Grading Criteria
Grading Point
Gallery Clean up and Repair
Awarding the Grade

**COMPLETION OF THE BFA PROGRAM**

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**GRADUATION REQUIREMENTS**

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RESPONSIBILITIES AND INFORMATION

RECEPTION INFORMATION AND RESPONSIBILITIES

CONTRACTS AND BFA RELEASE FORM
- Kimura Art Gallery Lights Contract
- Damage Waiver for BFA Exhibition in the Kimura Gallery
- Kimura Gallery BFA Release Form

APPENDIX

Kimura Gallery Map 36
BFA Program Process (Flow Chart) 37
BFA Program Checklist (Form) 38
BFA Plan of Study (Sample) 39
BFA Application for Admission (Form) 40
BFA Procedures and Requirements (Form) 41
BFA Images List and Labels (Format) 42
BFA Semester Schedule (Sample) 43
BFA Check-in Meeting Schedule (Sample) 44
BFA Thesis Proposal Format 45
BFA Thesis Proposal Cover Sheet (Format) 46
BFA Thesis Exhibition Invitation (Sample) 47
BFA Thesis Exhibition Poster (Sample) 48
BFA Thesis Exhibition Group Poster I (Sample) 49
BFA Thesis Exhibition Group Poster II (Sample) 50
BFA Thesis Exhibition Artist Statement Final Draft (Sample) 51
BFA Thesis Exhibition Artist Statement Final (Sample) 52
ART499 Thesis Exhibition Evaluation Form (FYI) 53
ART499 Thesis Exhibition Tally Sheet (FYI) 54
ART499 Thesis Exhibition Checklist (Form) 55
BFA Copyright Release Form 56
Art Lockers 57
LETTER FROM CHAIR

As Chair of the Department of Art, I welcome you to the University of Alaska Anchorage. Our program offers 11 areas of study and a wide range of courses that can lead to a Bachelor of Arts in Art degree, a Bachelor of Fine Arts in Art degree, and a minor in art.

Our mission as the Department of Art is to prepare and empower students to use their creative abilities to make a difference in our community. A comprehensive multi-studio approach encourages independent thinking, strengthens creativity, and develops knowledge of the critical and historical aspects of art. Students acquire technical skills and gain confidence to work with a variety of materials while exploring and evaluating the broad and diverse heritage of art and design. Our goal is to train and graduate students who are empowered artists, focused on excellence in creative activity, learning and teaching and who are essential to the continued development of our vibrant culture.

Our full-time, term, and adjunct faculty have terminal degrees in their areas of expertise and continue to engage in research and development related to their artistic practice. As faculty, we are committed to student success. To accomplish this objective, we advise all of our students majoring in art to develop a strategy to achieve their goals. Our job as faculty is to engage in “educating imaginations.” This is a serious commitment on our part. We are your mentors and are here to help you as much as to challenge you.

We are dedicated to an undergraduate education that prepares students to be artists and designers. Students who graduate from our program elect to practice as artists/designers, or pursue their terminal degree in the visual arts at prestigious universities such as UCLA, Pratt School of Art, University of Colorado, Ohio University, Arizona State University, and Alfred University School of Art and Design.

Once again, welcome. If you have any questions, feel free to contact me.

Sincerely,

Steven Godfrey
Chair, Department of Art

The University of Alaska Anchorage is an accredited institutional member of the National Association of Schools of Art and Design.
ART STUDENT ASSOCIATION

ART STUDENT ASSOCIATION (ASA) is a student art organization that participates, plans, promotes and solicits funding for student art events/exhibitions, art projects, visiting artists, workshops, etc.

ASA serves the student body by organizing activities and serves as a liaison between students and faculty.

We are always interested in new membership, leadership and ideas that increase the sense of community among art students of all disciplines and heighten creative opportunities at UAA.

Contact the Chair of the Department of Art, if interested.

Woodblock prints by Susan Bybee, 2016
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DRAWING  
Arts 101  
(no phone)

PAINTING  
Arts 102  
786-1352

CERAMICS-HANDBUILT  
Arts 106  
786-1246

CERAMICS-WHEEL THROWN  
GHB 108  
786-6917

SCULPTURE / 3D  
Arts 109  
786-1003

PRINTMAKING  
Arts 313  
786-1578

PHOTOGRAPHY  
Arts 315  
786-1788

2D DESIGN  
Arts 330  
(no phone)

COMPUTER ARTS  
Arts 331  
786-1317
ART PROFESSORS AND FULL TIME INSTRUCTORS

Alvin Amason was raised on Kodiak Island. His family was involved in fox farming, commercial fishing, and bear guiding. After high school he attended Central Washington University where he received a Masters degree in painting. He then attended Arizona State University and earned an M.F.A. He worked for several years for the Navajo Nation as Art Department Chair and instructor at Navajo Community College. He has had studios in Rhode Island, New Hampshire, California, and Washington State. In 1992, he was offered a position as Director of Native Arts at the University of Alaska, Fairbanks where he served for seventeen years. After retiring, he was asked to join the Art Department at the University of Alaska, Anchorage and develop a Native Arts curriculum and studio. He serves on the board of directors for the Alaska Native Arts Foundation and has a studio in Mountain View.

Thomas Chung was born in New Jersey and grew up in Hong Kong and New York City. He received his Bachelors of Fine Arts Degree from the San Francisco Art Institute in 2010 and his Masters of Fine Arts Degree from Yale University in 2013. He has participated in numerous group and solo shows throughout the United States. His multidisciplinary work has been written about in Art in America, The New Yorker, and Modern Painters Magazine. In addition to traditional art shows, Chung has numerous permanent murals and sculptural installations around the country. In 2013 he was the first art student in Yale University’s history to receive the University-wide Theron Rockwell Field Prize for "poetic, literary, or religious scholarship," for his graduate dissertation. Influenced largely by his education and interest in cultural anthropology, Tom Chung has conducted field work around the world: most recently receiving the Yale University Schoelkopf Travel Grant to live with and study isolated indigenous tribes in the Amazon Basin. He has taught art at a wide variety of institutions such as the Truro Center for the Arts at Castle Hill, Yale University, Alaska Creative Ceramics and as a volunteer drawing instructor at the NYU Tisch Psychiatric Ward and the Yale-New Haven Psychiatric Hospital. Presently Tom Chung has joined the Fine Arts faculty at UAA while conducting research of Native American culture and mythology.

Alanna DeRocchi is originally from Petersburg, Illinois. She received a BFA from Western Illinois University in 2004, and an MFA from the New York State College of Ceramics at Alfred University in 2010. Since finishing her education, she has participated in several ceramic artist residency programs, including the ClayArch Gimhae Museum Ceramic Arts Residency in Jillyye, South Korea, and the Archie Bray Foundation for the Ceramic Arts in Helena, MT. Alanna has exhibited her large-scale ceramic sculpture in numerous museums and galleries across the United States and internationally. In 2013, she came to Alaska to accept a position at UAA as a term instructor and technician of the ceramics area. Since then, She has received a faculty development grant to research walrus in their habitat on Round Island of the coast of
western Alaska.

**Herminia Din** is a Full Professor of Art Education. She was the Web producer at the Children’s Museum of Indianapolis and education technologist at the Indianapolis Museum of Art. She worked with the University of Alaska Museum of the North in Fairbanks on LearnAlaska project—an educational tool to sort, display and share digital museum objects and historical images selected from the Alaska Digital Archives, and facilitated a docent-training program using Internet2 videoconferencing for a traveling exhibit in Alaska, *Light Motifs: American Impressionist Paintings* from the Metropolitan Museum of Art. She had presented at SIGGRAPH Educator’s Program (2005-2007) on educational gaming for museums and delivered a speech on using animation and interactive virtual technology to enhance museum learning at SIGGRAPH ASIA 2008. Recently, she collaborated with colleagues at the Metropolitan Museum of Art, American Museum of Natural History, California Academy of Sciences, and de Young Fine Art Museum to offer teacher professional development programs focusing on art and science integration. She co-edited *The Digital Museum: A Think Guide* that offers museum professionals an in-depth investigation into how and why museums are experimenting with new technology in 2007. Most recently, she co-authored *Unbound by Place or Time: Museums and Online Learning* (2009) and *All Together Now: Museums and Online Collaborative Learning* (2011), published by the AAM Press, focus on the interactive principles of online learning and the pedagogies. She was on the board of the Media and Technology Committee of American Association of Museums (AAM) for 9 years, and chaired the MUSE Awards for three years. Her long-term research plan focuses on object-based learning and evaluation of the effectiveness of museum online resources. Lately, her research addresses the transformation of teaching and learning by using new technologies, and aspects of emerging technology for implementing creative initiatives to enhance museum education. She holds a doctorate in art education from Ohio State University and presents regularly on museum and technology at national and international conferences.

**Steve Godfrey** grew up in the town of East Longmeadow, Massachusetts. He received his Bachelors of Fine Arts Degree from the Hartford Art School in 1993 and his Masters of Fine Arts Degree from New York State College of Ceramics at Alfred University in 1996. In 1998, Steve Godfrey spent the year as a resident artist at The Archie Bray Foundation for Ceramic Arts after spending time teaching ceramics at the Hartford Art School. In 1999, he accepted the position of Term Instructor and Ceramics Area Technician at the University of Alaska Anchorage. In 2004, Godfrey was hired as the area coordinator of the Ceramics Area at UAA. As the co - curator of the Kimura Gallery and the Arc Gallery on the UAA campus, he has curated numerous exhibitions such as the National Figurative Sculpture Invitational, *Interface: A Selection of Contemporary Ceramics*, and *Re Pair: The Photographs of Asia Freeman and Michael Walsh*. As the coordinator of the Ceramics Area Visiting Artist Program, Steve has been responsible for organizing over 35 workshops with in internationally known artists such as Andrew Martin, Beth Cavener Stichter, Chris Staley, Krista Assad, Sunkoo Yuh, and Akio Takamori. Under his leadership, the UAA ceramics area
has become a major contributor to the Bowls for Beans Café Fundraiser in Anchorage. Beyond teaching, he has been consistent in making and showing his ceramic work, participating in numerous exhibitions throughout Alaska and the lower forty-eight states. Recently, he was invited to participate in the North American Pottery Festival at the Northern Clay Center in Minneapolis MN and the Florida Heat Ceramics Conference in St. Petersburg FL. In 2015, Professor Godfrey presented a solo exhibition at the Schaller Gallery in Benton Harbor, Michigan.

Mariano Gonzales received his BA in Painting from University of Alaska Anchorage and his MFA in Metalsmithing from Rhode Island School of Design. He is the studio manager of Digital Design and Graphics and taught Foundation, Photography, Digital Arts, Metalsmithing, Sculpture and Painting courses at UAA. He has conducted numerous art workshops and lectures across South Central and Western Alaska. He has exhibited extensively in the state of Alaska in both solo and group exhibitions. He was honored as the Outstanding Individual Artist, 2010 Anchorage Mayor’s Awards for the Arts, and received the Excellence in Photography Award in 2004 from the Alaska Photographic Society. His work is in the collections of the Anchorage Museum at Rasmuson Center, the Alaska State Museum in Juneau, the University of Alaska Museum in Fairbanks and the School of Business at the University of Alaska Anchorage. Gonzales also has served as panelist in many symposia on Alaskan Art, and as a tertiary reviewer for educator’s program, SIGGRAPH ASIA in 2009. He was featured in an article in Tikkun, Fall 2012, entitled “A Salvo Against War, Torture and Racism, the Art of Mariano Gonzales” by Paul Von Blum. Most recently, his work was included in the COMPASS juried exhibition at the Orange County Center for Contemporary Art and the Electron Salon invitational at the Los Angeles Center For Digital Art.

Garry Mealer moved to Anchorage, Alaska in 1994 from Florida where he was on the faculty of the Ringling School of Art and Design, Garry is currently Head of Foundations for the University of Alaska Anchorage and is an Assistant Professor. Garry’s paintings have been selected in more than 140 national and regional exhibitions in 26 states, 25 college/university galleries and 31 museum exhibitions. A short list of exhibitions include the Anchorage Museum of History & Art, Society of the Four Arts (Palm Beach, FL), Neville Public Museum (Green Bay), University of Florida, Springfield Museum (Missouri), University of South Dakota, Boston University, University of North Dakota, Mississippi Museum of Art, Fine Arts Museum of the South (Alabama), University of Kentucky, Maryland Federation of Art, Florida State University, Muchenthaler Cultural Center (California), and the Holter Museum (Montana). A recipient of several grants and awards including a Pollock-Krasner Foundation Grant, Florida Individual Artist Fellowship and Alaska State Council on the Arts Grant. Garry’s paintings are in the permanent collections of the Anchorage Museum of History & Art, Alaska Arts Council, Florida Arts Council, Neville Public Museum, Tampa Public Arts Council and the Florida Artist Collection (Orlando). In addition to teaching at the university level, Garry has been an instructor for the Anchorage School District’s Artist in Residency program, instructor for Very Special Arts Alaska: Transition Through the Arts, and has conducted workshops in Alaska
and Florida. Garry received his Bachelor’s Degree in Filmmaking (ABJ) from the University of Georgia and a Masters of Fine Arts Degree (6/07) from the Art Institute of Boston at Lesley University.

**Kristy Summers** born and raised in the mid west found her way to Alaska in 2014. She graduated with her BFA from the University of Kansas in 2002, and her MFA from Alfred University in 2006. Following her studies at Alfred University, Kristy was award a Fine Art Fellowship position at Southern Illinois University Carbondale, where she continued to work as a visiting assistant professor of sculpture and 3D foundations. Exhibiting her work, Kristy has been included in a number of shows around the country. She has exhibited work in a number of sculpture park’s, city outdoor sculpture programs, as well as in universities, and gallery settings. Kristy has completed multiple large-scale commissions for the Botanic Garden of Chicago and the Peggy Notebart Nature museum, participated in and co-led residency programs at Franconia Sculpture Park, was part of the steering committee for the International Conference of Cast Iron Art, in Latvia 2014.

**Riva Symko** is Assistant Professor of Art History. Her primary areas of research include twentieth and twenty-first century Western visual culture, North American indigenous creative practices, new media histories, as well as critical and cultural theory including post-colonial theory, feminist theory, theories of authenticity and originality, appropriation, copyright, and historiography. Previously, Dr. Symko has taught at the University of Lethbridge, Memorial University, and Queen's University. She has published critical writing on art with Luma Quarterly, SNAPline, Latitude 53 Artist-Run Centre, the University of Lethbridge Art Gallery, Modern Fuel Artist-Run Centre, and the Union Gallery. In addition to research, writing, and teaching, Dr. Symko has maintained an active career as an arts administrator and curator with institutions such as the University of Alberta Museums, [x]curated curatorial collective, Nuit Blanche Edmonton, Modern Fuel Artist-Run Centre, and ArtLab Gallery.

**Deborah Tharp** is an Associate Professor and the Head of the Photography Program in the Department of Art at the University of Alaska Anchorage. She received a BFA degree in Photography and Visual Communications from the John Herron School of Art in Indianapolis, Indiana. She received a M.A. degree in Photography at California State University at Fullerton and a M.F.A. degree in Photography from the University of Illinois at Champaign-Urbana. Tharp taught for five years in the Department of Art at Louisiana Tech University before moving to Alaska in 1994. She has received several University Development Grants and Alaska State Arts Council Grants. Her work is published in the textbook, Exploring Color Photography by Robert Hirsch and she has exhibited her photographic artwork in numerous solo, groups and juried exhibitions regionally and nationally.
**ADJUNCT INSTRUCTORS IN ART**

**Michael Conti** is a photographer and video artist based in Anchorage, Alaska. He was born in San Francisco, raised in Pennsylvania and came to Alaska at age 23 in search of adventure. He earned a BFA from the University of Alaska Anchorage, and an MFA from the Art Institute of Boston. He has received numerous awards for his photography and video including Best of Show in both No Big Heads 2011 and Rarified Light 2006. He has earned numerous honorable mentions in statewide juried shows such as Alaska Positive, Rarified Light and the All Alaska Juried Show. His video work has been shown at the Nam June Paik Art Center in Seoul, South Korea, ContainR at the Winter Olympics in Vancouver, Canada and won awards at the Anchorage International Film Festival. In 2012, he mounted solo shows at both the New Britain Museum of American Art in Connecticut and at the Student Union Gallery at UAA. In collaboration with Richard Cutrona, he co-curated a show of 10 Alaskan artists to be shown in Brooklyn, NY at the Good Question Gallery under the title “Process Alaska.” The Show will travel to Manhattan, Homer, AK and Anchorage, AK. He received a project award from the Rasmuson Foundation in 2006 and is a Connie Boocheever Fellow from the Alaska State Council on the Arts in 2011. He presently teaches photography and video art at the University of Alaska Anchorage.

**Steven Gordon** grew up in Dubuque, Iowa, located in the scenic Mississippi River Valley. From childhood Steve showed an interest in nature and art. His father, Gene Gordon, an architectural designer, promoted his interests by providing him with art supplies and classes. At Dartmouth College he continued studying art while completing a degree in biology. There he met his wife, Karen, and was married just before graduation in 1979. The next five years Steve studied art at the University of Iowa School of Art, earning his MFA in Painting in 1984. Upon graduation Steve and Karen packed their belongings into a U-Haul and headed up the Alcan Highway to Anchorage, Karen’s hometown, where they continue to live with their four children, Ben, Amy, Peter, and Laura. Since 1992 he has worked full-time as a professional artist painting the south central Alaskan landscape. He has received several public art commissions and has had numerous one-man shows across the state. His work can be seen at the Anchorage Museum of History and Art and in many collections across the U.S.

**Lance Lekander** grew up in Anchorage, Alaska where he spent long hours looking at bugs in his backyard and reading comics under a blanket with a flashlight. Nowadays, if he isn’t creating some kind of art, he can usually be found in his workshop studying the plans of a giant robot he found in the wreckage of an alien spacecraft! He likes to combine his interests in textures and patterns along with many of his usual subjects of ocean creatures, insect, robots, and skeletons. He is inspired by African and South American tribal/primitive art as well as Mexican Folk Art, retro design, old sci-fi movies and comics. Hopefully, the art he creates reflects these ideas and subjects in a new and unique way. Lance received his BFA from the University of Oklahoma.
Besides teaching Graphic design and Illustration at UAA, Lance also does book and magazine illustration as well as other freelance art projects.

**Enzina Marrari** was born in Chicago, Il and moved to Anchorage, Alaska in 1999. She received her MA in Studio and Mixed Media Arts from New York University and her BA in Sculpture from the University of Alaska Anchorage. She is Co-Director for the International Gallery of Contemporary Art. She is also the Art Director for the Middle Way Cafe’s art space. Marrari is an Adjunct Instructor for the Women’s Studies Department and Department of Fine Arts at the University of Alaska Anchorage. Marrari is a recipient of a Rasmuson Foundation Individual Artist Award, The Alaska State Council on the Arts Career Opportunity Grant and a project grant from Radical Arts for Women. Marrari was awarded a residency through Proyecto Ace Artist Residency Center in Buenos Aires, Argentina in 2011. She has received two Best In Show awards in the No Big Heads National Self Portrait Competition through the University of Alaska Anchorage and placed in Top 5 for four consecutive years in Object Runway; placing First in 2010, Fifth in 2011, Third and People’s Choice in 2012 and Fourth in 2014. Marrari exhibits her work regularly throughout Alaska as well as internationally. She is a highlighted artist in the Alaska Public Media original PBS series, Indie Alaska. When not art making, Marrari enjoys yoga, dance, cooking with friends and experiencing all of the vast beauties Alaska has to offer. Her work addresses themes of the social, personal and political elements of the human experience. Through sculpture, drawing and mixed media, she pushes the boundaries of personal vs. social space, norms and behaviors. This results in a sense of exposure, vulnerability and investigation that is consistent throughout her work. Marrari consistently works in the areas of sculpture, drawing, mixed media and performance. Marrari is also interested in merging fashion design and sculpture to create body works. She incorporates painting, drawing, craft, fiber arts and sculpture into two and three-dimensional forms. This provides a different avenue for Marrari to investigate the connections between process and outcome, person and object.

**Becky Ann White** is an Adjunct Instructor of Art History at University of Alaska Anchorage. Her teaching experience includes History of Art I & II (2012), and Art Appreciation (2014). She holds a BFA in Graphic Design from Northern Arizona University (her BFA show concentrated on synesthetic blending of text, and nature imagery, influenced by Kandinsky and Magritte); a Master of Arts in Studio Art, Painting and Drawing with a minor emphasis in Art History from Oxford University (England) and Northern Arizona University (her Thesis and its accompanying artwork (charcoal color pastel) concentrated on psychologically inspired benevolent critter portraying a disturbing inner life journey, inspired by Franz Marc, pulp fiction, film noir and Walt Disney); Master of Education, emphasis in Counseling and Guidance from Northern Arizona University (her Thesis concentrated on skill building using the arts, accompanying artwork included graphite renderings of natural objects such as leaves); and, Master of Science in Counseling Psychology from Alaska Pacific University (Intern sites included in-patient mental health hospital settings, The Vet Center and the Anchorage Police Chaplain’s pastoral counseling site). She is a Licensed Clinical Therapist (Mental Health), in which she utilizes Art
Therapy and other artistic and therapeutic techniques for the best interest of her patients, and she has been doing this work since she graduated from APU in 2000. Her current academic endeavor is that of obtaining a Gerontology Minor, as she is moving into Geriatric counseling. She is combining this with her research and artwork (pastel, graphite, exploring various other mediums) into a cohesive exploration of Dementia, and the psychotic journey of Delirium. Elderly patients suffer terribly while falling into this netherworld and it’s her aim to help ease both the patient and their families’ path into this vast unknown, and make sense of it if possible.
BACHELOR OF FINE ARTS, ART

INTRODUCTION

See UAA 2018-2019 Catalog details at http://catalog.uaa.alaska.edu/undergraduateprograms/cas/art/bfa-arts/

The Bachelor of Fine Arts, Art program encourages students to concentrate their efforts in the studio arts. Students who exhibit the potential for success through strong coursework in the first two years of their pre-BFA study, are encouraged to submit an application and portfolio for admission into the BFA program during their junior year. Admission into the Bachelor of Fine Arts (BFA) program is a selective process—requiring acceptance by both the University of Alaska Anchorage and the Department of Art BFA Committee.

BFA candidates are expected to devote a large measure of time to studio work as they plan for a professional life in art. The BFA program provides the candidate with many opportunities for interaction with the department faculty and fellow BFA students, encouraging close working relationships and mentorships. A written thesis and exhibition at the Kimura Gallery in the Fine Arts Building culminates the completion of the program.

All who meet the eligibility requirements can apply to the BFA program. Students who exhibit, through coursework, application materials, and portfolio, the potential for success are admitted to the program.

This handbook has been written in order to make the process easier and to help answer questions. However, you need to work with a CAS Academic Advisor for the Performing and Fine Arts first, and then your Art Faculty Advisor closely. Their signature is required on the application and they will represent your ability to engage in the BFA process to the BFA Committee.

Keep contact with the Arts Office (ARTS 302):

- For the current BFA schedule
- To update your current contact info (email, phone, and mailing address)

PROGRAM STUDENT LEARNING OUTCOMES

Students graduating with a Bachelor of Fine Arts, Art will be able to demonstrate:

- Mastery of techniques, composition, and the use of materials to express ideas in a cohesive body of work
- A comprehensive knowledge of contemporary and historical contexts in the visual arts
- Critical thinking, writing, and research skills in the discovery of original approaches to creative problem solving
- Effective professional skills to be a practicing artist as applied to art proposals, exhibitions, and business matters.

## MAJOR REQUIREMENTS

**Foundation Core Courses**

<table>
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<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ART A105</td>
<td>Beginning Drawing</td>
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<tr>
<td>ART A111</td>
<td>Two-Dimensional Design</td>
</tr>
<tr>
<td>ART A112</td>
<td>Color Design</td>
</tr>
<tr>
<td>ART A113</td>
<td>Three-Dimensional Design</td>
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<tr>
<td>ART A205</td>
<td>Intermediate Drawing</td>
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<tr>
<td>ART A261</td>
<td>History of Western Art I</td>
</tr>
<tr>
<td>ART A262</td>
<td>History of Western Art II</td>
</tr>
<tr>
<td>ART A307</td>
<td>Life Drawing and Composition I</td>
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24 credits

**Beginning Studio Electives**

Choose one two-dimensional course, one three-dimensional course, and one course from either list:

### Two-Dimensional Area

<table>
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<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ART A212</td>
<td>Beginning Watercolor</td>
</tr>
<tr>
<td>ART A213</td>
<td>Beginning Painting</td>
</tr>
<tr>
<td>ART A215</td>
<td>Beginning Printmaking</td>
</tr>
<tr>
<td>ART A224</td>
<td>Beginning Photography</td>
</tr>
<tr>
<td>ART A257</td>
<td>Computer Art &amp; Illustration</td>
</tr>
</tbody>
</table>

9 credits

### Three-Dimensional Area

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART A201</td>
<td>Beginning Handbuilt Ceramics</td>
</tr>
<tr>
<td>ART A202</td>
<td>Beginning Wheelthrown Ceramics</td>
</tr>
<tr>
<td>ART A211</td>
<td>Beginning Sculpture</td>
</tr>
</tbody>
</table>

9 credits

### Art History

Select three of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART A361</td>
<td>History of Graphic Design</td>
</tr>
<tr>
<td>ART A362</td>
<td>History of Modern Art</td>
</tr>
<tr>
<td>ART A363</td>
<td>History of Contemporary Art</td>
</tr>
<tr>
<td>ART A364</td>
<td>Italian Renaissance Art</td>
</tr>
<tr>
<td>ART A367</td>
<td>History of Photography</td>
</tr>
<tr>
<td>ART A492</td>
<td>Art History Seminar</td>
</tr>
</tbody>
</table>

9 credits

**Primary and Secondary Studio Emphasis**

Select primary and secondary studio area of emphasis for concentration from the following:

- Ceramics
- Drawing
• Illustration
• Painting
• Photography

• Printmaking
• Sculpture

**Primary Studio Concentration**
Select a primary studio area of emphasis for concentration from the list above and complete the following studio courses in the same concentration:
- 200 level studio course * 3
- 300 level studio course 6
- 400 level studio course 6

Select a support course from the following: 3
- ART A390 Selected Topics in Studio Art
- ART A490 Selected Topics in Studio Art
- ART A498 Individual Research
- Other course by permission

**Secondary Studio Emphasis**
Select a secondary studio area of emphasis from the list above and complete the following studio courses in the same emphasis:
- 200 level studio course ** 3
- 300 level studio course 3

Select a support course from the following: 3
- 300 level studio course
- 400 level studio course
- ART A390 Selected Topics in Studio Art
- ART A490 Selected Topics in Studio Art
- ART A498 Individual Research
- Other course by permission

**Thesis Requirements**
- ART A491 Senior Seminar (fall semesters only) 3
- ART A499 Thesis (spring semesters only) 3

**Additional Requirements**
- ART A203 Introduction to Art Education 3
- PHIL A401 Aesthetics 3
- Complete 6 credits of electives selected from art history, or art studio courses.

**Total Credits** 87

* Students must choose a beginning course in their emphasis.
NOTE: Students with a drawing emphasis/concentration may choose from any 200 level two-dimensional class listed under Beginning Studio Electives

** Must be other than a course selected to fulfill the Beginning Studio Electives.

A total of 121 credits is required for the degree, of which 42 credits must be upper division. A total of 84 credits in Art may be applied to the degree.

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**BFA COMMITTEE**

The BFA Committee is made up of all full time and term art faculty. Students will work with many art faculty but choose one full time art faculty in their primary concentration area as their Art Faculty Advisor who mentors them during their time in the BFA program. Adjunct faculty are not contractually obligated to attend BFA meetings. However, students can make arrangements with adjuncts to discuss their work during scheduled office hours.

**Official Committee Actions**

Official actions of the BFA Committee will take place during the regularly scheduled meetings, and require a quorum of six voting faculty, including the student’s advisor.

**Role of the BFA Committee**

- Host BFA Orientation in the fall semester
- Review and process BFA admission applications
- Monitor progress of BFA candidates
- Facilitate BFA Thesis Proposal approval process during the fall semester
- Facilitate proposed BFA thesis exhibition, and oversee work in progress in the spring semester
- Monitor the use of the Kimura Gallery
- Approve student art for UAA’s permanent collection

**Role of BFA Art Faculty Advisor**

- Represent Candidate to BFA Committee concerning abilities and plans for BFA completion
- Assist BFA Thesis Proposal and BFA Thesis Exhibition development
- Answer informed questions by students who have thoroughly reviewed BFA Handbook. It is the candidate’s responsibility to know all aspects of the BFA program and the Handbook.

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**ADMISSION**

Satisfy the Application and Admission Requirements for Baccalaureate Programs.
Admission into the BFA program, withdrawal from it and granting of the degree are done at the discretion of the BFA Committee.

After being fully admitted into the BFA program students must complete a minimum of 24 Art credits (upper or lower division courses) in residence at UAA.

Transfer students need a minimum of 12 resident Art credits: 9 credits must be completed in the primary area of studio emphasis for concentration, and a minimum of 3 resident Art credits completed in the secondary studio area.

**Eligibility Requirements**

1. Apply for UAA Admission at [http://uaonline.alaska.edu](http://uaonline.alaska.edu)
   - Declare Degree: PRE-BFA
   - Declare Major: ART

2. Attend UAA a minimum of one semester prior to admission to the BFA program.

3. Complete all Art Foundation Core Courses
   - ART105 Beginning Drawing
   - ART205 Intermediate Drawing
   - ART111 2D Design
   - ART113 3D Design
   - ART112 Color Design
   - ART307 Life Drawing
   - ART261 History of Western Art I
   - ART262 History of Western Art II

4. Complete Beginning Studio Electives (9 credits). These must be different from courses selected to fulfill primary and secondary studio concentration requirement.
   - Two Dimensional Studio Course: A212, A213, A215, A224, A252, A257
   - Three Dimensional Studio Course: A201, A202, A211, A270

5. Meet with a CAS Academic Advisor for the Performing and Fine Arts and complete a “Projected Plan of Study” form with signature

6. Compile a digital portfolio of your artwork

7. Obtain the minimum academic GPA:
   - 2.5 all coursework/3.0 art coursework
   - Maintain 3.5 in primary studio concentration

8. Apply for admission to a Full-Major BFA status after being accepted to the BFA Program by the BFA Committee

*NOTE: Students can be admitted on probation into the BFA program if enrolled required courses in the semester of application.*

**Catalog Year**

The first semester you are admitted to the university on a Pre-Major BFA status, this will lock you into your “catalog year.” There is a different catalog published each year.
This catalog year will not change when you move into Full-Major BFA status from Pre-Major BFA, however, if changing from BA to BFA status, your catalog year will change.

**Change of Major**
If your degree is a BA in Art and change it to BFA in Art with the Change of Degree Form, it will update your catalog year to the current year.

**Transfer Credit**
Before you apply for a Full-Major BFA status, the UAA Admissions Office must complete an official Transfer Credit Evaluation, which can take months. With enough notice, the Transfer Credit Evaluation and Academic Petitions (for credits not transferred with the Evaluation) can be completed in time for the application review.

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### BFA APPLICATION

The BFA Committee will review applications in the fall semester only. Generally, your Art Faculty Advisor should be notified one full semester prior to your BFA application.

**How to Submit Application Files**
BFA applications are submitted to the Arts Office two weeks prior to the scheduled committee meeting.

**What to Include in the Application Files**
1. **BFA Application for Admission Form** signed by you and your Art Faculty Advisor (page 38)
2. **BFA Procedures and Requirements Form** signed by you and your Art Faculty Advisor to indicate you understand BFA procedures and requirements (page 39)
3. **Letter of Intent**: Addressed to the BFA Committee with a statement of career objectives, reasons for pursuing a BFA degree, and differences between BFA and BA
4. **Copies of all College Transcripts** available at UAOnline or ask your CAS Academic Advisor for a copy
5. **Projected Plan of Study** signed by a CAS Academic Advisor
6. **Art Portfolio**: Submit a minimum of 15-20 digital images including both primary and secondary concentrations on a thumb drive. Each description should correspond by number to the sequence of images including: Title (or untitled), Artist (candidate name), Year completed, Course for which the work was done, and a note on materials or process (optional). The portfolio should exemplify:
   - Sense of design and artistic approach
   - Technical skills in primary/secondary areas
   - Potential to develop a conceptual vision in artwork
NOTE: Candidates will not be present when portfolios are reviewed by the BFA Committee, so identify each piece as follows on an image description sheet.

**Thumb Drive**
Students are required to submit digital images on a Thumb Drive in JPEG format at 150 dpi or higher, and a physical size of 5x7. Please save each image with the "number, your initial, and title of the artwork" in the same order as the corresponding image list.

- 01_SM_Self-Portrait.jpg
- 02_SM_IceCrystalsonPond.jpg
- 03_SM_MemoriesofOldCars.jpg

**Original Work**
BFA Committee prefers to review your work digitally. If you need to submit your original work for review, you need to send a request letter to the BFA Chair prior to the application due date for approval. If the committee has accepted your request, you need to bring original work to Arts342 by 10am on the application review day. All original work must be presented as a body of work and labeled. Please contact BFA Chair for further instruction.

**Application Review**
The BFA Committee reviews applications in executive session and votes to accept, accept on probation, or not to accept the applicant as a Full-Major BFA Candidate into the program. Admission decisions are determined by a consensus of BFA Committee in the fall semester.

NOTE: Applicant’s Art Faculty Advisor must be present during the review.

After applications are reviewed, students will be notified of the Committee’s decision within two weeks by mail. If not accepted, you will be given a detailed explanation. Circumstances permitting, you can resubmit your application.

NOTE: You can only submit your BFA application for review twice.

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**ACADEMIC PROGRESS**

**7-Year Limit**
Candidate must finish BFA Degree Program no longer than 7 years after attaining a Full-Major BFA status.

**Biographical Data**
Update current contact information (email, phone, mailing address) with the Arts Office in Arts302 and with the BFA Program Chair.
Residency Requirement
Complete a minimum of 24 ART credits in residence at UAA after attaining a Full-Major BFA status.

GPA
Maintain a 3.5 GPA in Primary Studio Concentration.

Art Faculty Advisor Contact
Maintain close contact with your Art Faculty Advisor, and schedule a meeting meet at least once a semester.

Semester Review / BFA Check-in Meetings
The BFA committee will review the progress of BFA candidates once per semester. Check with Arts Office and the BFA Chair for meeting schedule. Failure to attend may cause a suspension or removal from the program.

The BFA Check-in Meeting will be a group meeting (in different studio areas). Candidates will set-up in Computer Design, Printmaking, Drawing, Painting, Ceramic, Sculpture, or Photo studio. Other first floor studios may also be used. See your Art Faculty Advisor about how to setup. Notify your Art Faculty Advisor well in advance of your setup time, especially if presenting a video or other digital-based work so equipment can be arranged. Remove your work from the review room the same day, usually by 5 pm.

You will have 15 minutes with the BFA Committee that includes a short oral presentation (5 minutes) to discuss your current work in progress and 10 minutes for Q&A. This is an opportunity to update and gain feedback from the BFA Committee and your fellow BFA students.

NOTE: Attendance is mandatory for all BFA Candidates.

BFA Thesis Proposal & Exhibition
During the last year of your academic study, you need to take ART491 in the fall semester and ART499 in the spring semester in a sequential order. Aside from all other required courses, as a BFA Candidate, you need to prepare your BFA Thesis Proposal and get approved by the BFA Committee at the end of the fall semester before you can enroll in the ART499 Thesis Exhibition. (See detailed information below)

Leave of Absence
As a BFA Candidate with Full-Major BFA status a Leave of Absence may be requested from the Committee. Your reason to cease BFA studies might be illness, pregnancy, employment, and/or the need to concentrate on Math or GERs, etc. This letter to the BFA Committee should state:

- Your reason for the absence
• The semester you will return to active BFA status
• How you will remain committed to your studies

NOTE: A Leave of Absence may be taken only once and for no more than one year. Your BFA degree Program must be completed no longer than 7 years after being admitted to Full-Major BFA status.

When you are ready to resume the study and production of art, inform the BFA Chair and the BFA Committee with written notification no later than 30 days before the first day of the semester you plan to return to active status.

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ART491: SENIOR SEMINAR

This UAA integrative capstone course MUST be taken by all BFA students during the fall semester only, and complete all assignments required by the course. This course includes lectures, discussions and projects integrating the knowledge of professional practices for the artist, the development of effective communication skills to be a practicing artist, the necessary critical tools to resolve and assess creative problem solving art-related issues, and the ability to research the needed information to make reasonable decisions pertinent to art practices.

You need to pass the course before you can enroll in the ART499 Thesis Exhibition. BFA candidates must complete this course with a passing grade of B or better. Prerequisites are ART262 and PHIL401.

If you were accepted into the BFA program under probation, you must clear your probation status prior to enroll in ART491.

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BFA THESIS PROPOSAL

BFA Thesis Proposal begins in the fall semester of the last year of your study. You should have some ideas developed for your BFA Thesis Exhibition prior. During the first 3-week of the fall semester, you need to work very closely with the BFA Chair, and your Art Faculty Advisor to refine your BFA Thesis Proposal, and submit drafts for Committee’s approval according to each deadlines. You are also required to attend the BFA Thesis Proposal Writing Workshop scheduled during the first week of the fall semester.

Purpose of Thesis
The purpose of the thesis proposal is to explain and define a body of artwork that will be presented in the BFA Thesis Exhibition. This explanation should include:

• The conceptual development of the work is vital
• How it relates to previous work and artists who have influenced your work
You proposal should be written in the manner of a research paper, and presented in a style that would be acceptable for publication in the leading art journals. Thesis Proposal should contain the following elements:

- What are intended quantity, size, medium, and imagery?
- Where will work be installed?
- How will work be installed?
- Why did you choose this concept and medium?
- When will it be completed, installed, exhibited?

**Thesis Proposal Outline**
A proposal may describe many different kinds of projects, but typically it is a focused body of work in your primary studio area. Proposals that suggest a focus outside primary area are approved at the discretion of the Committee. The Proposal requires complete sentence structure, and proper English grammar, spelling and punctuation. Write in clear and precise language. See BFA Thesis Format in the Appendix (page 45).

**Proposal Cover Sheet**
Use the BFA Thesis Proposal Cover Sheet in the Appendix when submit your thesis proposal (page 46).

**Proposal Examples**
Past students’ projects with proposals and images are archived in the Arts Office. They may be checked out for review but cannot leave the office area.

**Plans of Your Thesis Exhibition**
Proposal should contain plans for project presentation in the Kimura Gallery, or other pre-approved location. Prepare to discuss logistics with the Committee at the first Thesis Proposal Review Meeting.

**Proposal Schedule and Distribution**
Refer to “BFA Program and Thesis Proposal Meeting Schedule” for the deadline of each draft proposal submissions.

- Email your draft proposals to: Department of Art Administrative Assistant by 4 pm of each due date of your proposal submission
- Pick up suggested changes from BFA Mailbox in the mailroom one week after each review meeting
- Discuss directly with your Art Faculty Advisor for feedbacks and comments

*NOTE: The Committee will NOT consider late submissions.*

**Thesis Proposal Review Meetings**
The BFA Committee generally reviews Thesis Proposals three times during the fall semester only. Your attendance is required only at the first Thesis Proposal Review Meeting with faculty.

1st Thesis Proposal Review Meeting
It is a required in-person meeting with the BFA Committee. A sign-up sheet will be available. You need to bring a copy of your proposal and plan to take notes. The first BFA Thesis proposal review meeting is a general review and allows for improvement. By the second and/or the third reading, your Thesis Proposal should be ready for the BFA Committee final approval.

Proposal Acceptance
The proposal must be accepted by a majority of the BFA Committee. A vote requires a quorum of 6 members and must include the student’s Art Faculty Advisor.

**NOTE:** If you did not get your BFA Thesis Proposal approved by the BFA Committee, you can resubmit a modified or a new BFA Thesis Proposal in the following fall semester. If you were not able to get your BFA Thesis Proposal approved by the BFA Committee at the second time, you will be no longer eligible to be included in the BFA program. You have only two attempts. Work closely with the BFA Chair, and your Art Faculty Advisor for assistance.

Undergraduate Research Grant Application
After the BFA Committee has accepted your BFA Thesis Proposal, all BFA students are expected to submit a grant proposal to UAA Office of Undergraduate Research and Scholarship who support undergraduate research and creative activity. There are two independent deadline grant review cycles for the fall semester: October and December. This prestigious grant funds project budgets up to $2,000. Students will also receive a $500 student stipend upon the successful completion of their project. Awarded students will also be expected to participate in the Undergraduate Research Symposium which takes place in the middle of April.

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**ART499: BFA THESIS EXHIBIT**

The purpose of the course is to develop and execute a focused body of visual work in primary studio area (may also include work from secondary area of concentration). Candidates must complete 3 credits of ART499 Thesis Exhibition and a grade of B (80%) or better is considered a passing grade. Also, you are required to attend the BFA Thesis Exhibit Orientation meeting scheduled during the first week of the spring semester.

**NOTE:** This course is offered in the spring semester of each academic year only.

Register for ART499 just like other courses at UAA. Remember, the semester prior to enrollment in ART499, BFA Committee must accept and approve your written BFA
Thesis Proposal. If your BFA Thesis Proposal is not accepted, you cannot enroll in ART499.

NOTE: Students who have not attained a Full-Major BFA status are ineligible to enroll in ART499.

During the spring semester, you will be focused on completing a body of work for the BFA Thesis Exhibition in the Kimura Gallery or other pre-approved location. Your BFA Thesis Proposal will guide the body of work you create.

NOTE: The body of work cannot be for and from any other courses.

Attendance Required
ART499 BFA Thesis students are required to attend all BFA Exhibition Meetings with the BFA Committee to review your progress during the spring semester. The BFA Committee Chair must be notified in advance in case of an unavoidable absence. Failure to attend all scheduled BFA Thesis Exhibition Meetings may result in a failing grade for ART499. Check with BFA Chair and Arts Office for meeting schedule.

NOTE: This also applies to Candidates with a deferred grade who have not completed their thesis project as yet.

Satisfactory Progress
The BFA Chair and your Art Faculty Advisor will notify you, if, at any time during the BFA Thesis Exhibition semester, the Committee determines that your progress is NOT satisfactory. In some cases, this determination may be reached during business deliberations at the BFA Committee meeting. The Committee might recommend a Deferred Grade to continue the project in future semesters. A Deferred grade must be completed within 2 years. Please note that as long as you are enrolled in ART499 Thesis, all requirements must be met including attendance at all BFA Thesis Exhibition Meetings.

NOTE: BFA Candidates not yet enrolled in ART499 Thesis are required to attend BFA Thesis Exhibition Meetings as a part of learning experience.

Meeting Presentation
Each BFA candidates will have 15 minutes with the BFA Committee. You are asked to give a thorough 5-10 minutes oral presentation of your Thesis Exhibition addressed to the Committee and others, and leave 5-10 minutes for Q&A.

Work-in-Progress
Bring all work-in-progress relating to your Thesis Exhibition project. If logistics are a problem, discuss alternative methods with your Art Faculty Advisor and/or BFA Committee Chair. Photographs are not ideal for evaluating work, but a short video/DVD may be acceptable. Ask the Arts Building Manager in advance to reserve a monitor.
Develop a Timeline
Prepare a brief project production schedule, which outlines intended progress for each of the scheduled meetings during the first BFA Thesis Exhibition Check-in Meeting.

Other Meetings
At each subsequent BFA Thesis Exhibition Check-in Meeting, continue to bring work-in-progress for discussion and critique. Ask the BFA Committee any questions, as this is an open discussion time between all the BFA candidates and the Committee.

BFA THESIS EXHIBIT: PROCESS

ART499 BFA Thesis culminates in a gallery exhibition at the Kimura Gallery. The committee prefers a group show with students graduating at the end of the spring semester. Shorter time slots might be available for an installation exhibition.

Scope of Project
It is important to have a schedule and consider the time necessary to have a successful thesis exhibition. Consider the following:

Time: The semester has 13 weeks before the exhibition. For example, you must consider all aspects for your thesis presentation: exhibition gallery and window box signage, announcements, lighting, placement of work in the gallery, pedestals, and your opening reception. Whatever time you think it is going to take multiply it by 3.

Focus: Keep your project within the limits of what you can do. Don’t learn new technical skills for your exhibition. Don’t veer off-course in new artistic directions. Your exhibition is based on your thesis proposal statement so make certain you follow it.

Money: Seriously consider your financial resources. Consider submitting application for art scholarship and/or Undergraduate Research Grant.

Marketing and Promotion: Your exhibition signage for the Kimura Gallery includes (a) individual poster with your title, image and other relevant information, (b) your artist’s statement and (c) the window-box group poster outside of the gallery. They must be produced at the UAA Graphic Design Center. UAA graphic designer will layout the necessary information for your posters, artist’s statement and window-box poster. There are designated templates for this that must be used. The artwork you display in the gallery is your unique form of expression not the signage. You represent the Department of Art and the University as well as yourselves. See specifics below and the appropriate appendices. (See page 47-52)
**Posters:** All of these posters are 11x17. Samples of the posters are provided in the appendices. For the exhibition in the gallery you will need two posters to be displayed on the left inside of the gallery wall (one consists of the title of your exhibition, dates and all other relevant information and the other is your artist’s statement. The posters for the gallery are to be dry-mounted on foam core. Do not laminate them. You will also need two other individual posters to be located in the Fine Arts Building. One of them is to be attached to the Art Student’s Information Board on the 1st floor and the other is to be given to the Department of Art Administrative Assistant to be posted at the office on the 3rd floor. These two posters are not to be dry-mounted. A total of four (3 individual and 1 group) posters are needed. If you want to produce more posters for your own portfolio or to distribute more on campus, it is your option. When you have posters printed you must make sure you indicate the quantity when you order them from the graphic designer.

**Artist’s Statement:** The statement is formatted to fit an 11x17 sheet. It is to be dry-mounted on foam core for presentation purposes in the gallery. The artist’s statement along with your poster will be displayed together on the left inside of the gallery.

**Window Box Signage:** The determination of the window box poster is based on how many students are exhibiting in the gallery. At this time there have been two types of posters produced. One is a two-person poster and the other is a three-person poster. When you have three or more students exhibiting in the gallery the design is more problematic. Problems of spacing and images come into play in this instance. For an example of a two-person exhibit poster for the window box see the appendices (page 49). For an example of three artists exhibiting in the gallery see the appendices (page 50). It is suggested that instead of overcomplicating the process from a design standpoint regarding a three person exhibit just using text would be the most practical way to present the artists in the window box. If you opt just for a text-based poster then there is no problem of producing an image for the poster. It is your choice as to how you want to design your poster. It is more expensive in terms of cost to design a three-artist poster as indicated in the sample. Layout costs can prove to be more expensive in terms of time and proofing. For the window box poster, you are to use the samples provided or a comparable format. This poster is to be 11x17 and centered and dry-mounted on a 22x20 piece of foam core. It is not to be laminated.

**Announcements (Invitations/Postcards):** Your announcements must also be produced at the UAA Graphic Design Center. There are templates that must be used. See specifics below and the appropriate appendices (page 47). You decide the quantity you want. Usually one distributes announcements to the faculty, family and friends. The size of the announcements is 6x8½.

**Proofing:** Proofing your texts is very important and to offset more costs you will turn your copy to the BFA Chair for proofing. You must provide your artist’s
statement and all other information needed for production to the BFA Chair according to a set deadline. You must also provide the digital image jpg you plan on using. It may be that you want an image with a full bleed or a detail. See the examples in the appendices. You must approve any corrections made at this stage, and you are to inform the BFA Chair. With this, you have produced a final rough draft. Once finalized by the BFA Chair, your posters and announcements will be sent to the UAA Graphic Design Center, and you will receive a note of your final proofs, and make changes at this point if it is needed. BFA Chair will ask for your final approval before they are printed. If you want more changes after this point, then you will have to pay more for layout changes.

**Production Time:** Time is critical in producing your posters and announcements. Since the BFA exhibitions are the last two weeks of the spring semester, please follow the schedule as indicated. Your jpgs, text and all materials for production purposes must be sent to the BFA Chair 5 weeks before your exhibition. The jpgs should be of high quality with good resolution. Correspondence regarding production of your announcements and posters will be done by e-mail. Most likely this will be around two weeks to complete this process. If you approve at this stage, then you can go ahead and print the posters and announcements.

There is a two-week turnaround time frame from the time you submit your final proof. You are to make arrangements for payment for your personal posters and announcements. As to the window box poster you are to work out the shared costs among yourselves. You will pick up the posters and announcements and pay for them at the counter of UAA Print and Copy Center at the basement of the UAA Bookstore. It is important that you respond immediately to the proofing phase for your posters and announcements. Delays and last minute adjustments can delay production particularly if you decide to make changes. Timeframe Checklist:

- **Five-week** before your BFA Thesis exhibition submit jpgs and text for your posters and announcements to the Gallery Director
- **Two-week** turnaround time for the first proof to be forwarded to you for approval and any other adjustments that need to be made
- **Two-week** turnaround time after your approval of the final rough draft. The time may be less depending on the UAA Copy and Print Center’s schedule of production.

**Cost, Payment and Pickup:** You will be charged for the time to design the layout for your posters and announcement, dry-mounting and printing. Each of you pays for your own posters and announcements that you have printed. The window box poster is a shared cost between the students exhibiting together. Usually the cost will be determined during the first phase of your submission of your material. This will not change unless you make adjustments to the quantity of announcements and posters or have made further changes in your proofs after the first submission of your material. The Copy and Print Center at UAA is located at the basement of the UAA Campus Bookstore (Phone: 786-6860).
Publicity (Press Releases, Reviews, Newspapers): Be assertive and solicit Editors for a show review, images in the paper, or possibly an interview. It is at their discretion to publish an article. The Editors have announcement and review deadlines. Expedite the reviewing process including a few high quality digital images of your art in the exhibition, artist’s statement, artist resume, news release and media advisory.

- UAA Northern Lights: (907) 753-1333
- UAA University Advancement: (907) 786-4847
- Alaska Dispatch News: Newsroom@adn.com

BFA THESIS EXHIBITION EVALUATION

Grading Procedure
Upon project completion, the Committee will evaluate the exhibition on a PASS/NO PASS basis. A grade of B (80%) or better is considered a passing grade. Faculty will submit a completed Thesis Evaluation Form (page 51-52) to the Arts Office.

NOTE: If, at any time during the Thesis Exhibition semester, the Committee determines that your progress is NOT satisfactory, the Committee might recommend a Deferred Grade to continue the project in future semesters. A Deferred grade must be completed within 2 years.

Grading Criteria
The grade is a percentage of all points awarded by the Committee in 3 areas:

1. Expressive Properties: Success in the visual realization of the Thesis Proposal
2. Conceptual Properties: Quality, originality, and growth of thoughts and ideas
3. Formal Properties: Technical mastery of materials, and quality of Exhibition

Grading Points
The grade is based on the following points:

- 90-100% = A / Pass
- 80-89.99% = B / Pass
- 0-79.99% = No Pass

Gallery Clean Up and Repair
Coordinate the cleanup with the Gallery Director. The post-exhibition condition of the Kimura Gallery must be acceptable by the Gallery Director prior to awarding the grade. Failure to meet expectations may result in an Incomplete (I) or, in extreme cases, a failing grade (F). Expectations include, but are not limited to:

- Removing all artwork from gallery, hall, lobby, and storage areas
- Filling all holes and patching the walls, floor, and ceiling
- Repairing and returning the pedestals to the Gallery storage area
- Returning all the Gallery tools to storage
• Lighting, as per contract in Appendix

Awarding the Grade
In order to receive your grade and the Committee's comments, you must submit required items listed in ART499 Thesis Exhibition Checklist (see page 55) to the Arts Office immediately by the following Monday immediately after the close of your exhibition.

COMPLETION OF THE BFA PROGRAM
Upon completion of all coursework required for graduation, and before ART499 Thesis Exhibition grade is given; the candidate must submit to the Arts Office:

1. A Final Copy of Thesis Proposal
2. A Final Copy of Artist Statement
3. 10-20 Digital Images of the Thesis Exhibition work on an Archival Gold CD or a Thumb Drive with image list
4. 2 Exhibition Postcards
5. Receipt of Studio Fees Paid
6. Keys and Gallery Condition Contract sign-off (including storage/lighting contract release)
7. Copyright Release Form (see page 54)

GRADUATION REQUIREMENTS
• Satisfy the General University Requirements for Baccalaureate Degrees
• Complete the General Education Requirements for Baccalaureate Degrees
• Complete the Major Requirements below
KIMURA GALLERY GUIDELINE

Time is set-aside in the Kimura Gallery at the end of the spring semester for BFA Exhibition. Shorter individual time slots might be available for installation-based exhibitions depending on scheduling. All BFA candidates who participate in the ART499 BFA Thesis Exhibit must sign the appended contracts. The final document needed for the BFA student to receive their ART499 BFA Thesis grade is the Kimura Gallery BFA Release Form signed by the Gallery Director of the Kimura Gallery (See below).

RESPONSIBILITIES AND INFORMATION

Kimura Gallery
Contact the Gallery Director for the procedures needed to secure the gallery keys for installing artwork (see below*) and access to tools for purposes of installation. You must meet with the Gallery Director and other members of the ACE Committee to discuss your exhibition plans and needs. Prior to meeting the Kimura Gallery committee you will have met with your Art Faculty Advisor and BFA Committee members on how the space is best utilized. If you are involved in a group show, closely coordinate all of your needs with the other students exhibiting.

Kimura Gallery Signage
Outside of the gallery is a window box to the right of the entrance to the gallery. It is used to display information pertinent to the BFA Thesis exhibition. You must use the same information on the back of your announcement card and include an image of your work on your exhibition poster. In the case of a group exhibition the students must decide among themselves the best way to display text and images on the poster.

Artist Statement
You are to provide a personal statement illustrating your ideas relevant to your thesis. The statement should be a minimum of one page and not more than two pages in length. Your statement should reflect what the BFA Committee and your advisor have approved.

Scheduling Set-Up Time for the Thesis Exhibition
At the last BFA Thesis Exhibition Meeting in the spring semester, please reconcile any set-up problems. Map out individual spaces in the gallery and address any special needs. This may require providing designs for display needs like pedestals, walls, specialized lighting, electronics, etc. You will be required to purchase the materials/equipment needed for installing your work (hanging devices, specialized tools, wall mounts, projectors, media players, etc.), and building any display elements (pedestals, screens, walls, etc.).

It is important to arrange set-up times with the Gallery Director and your fellow exhibition colleagues, so make it a priority. The set-up time is usually 2-3 days
(Friday through Monday). All exhibitors will meet with the Gallery Director as a
group on the first day of the installation period.

**Gallery Keys**
The Gallery Director will sign-out one key to your exhibition group. If the key is lost,
the group is responsible for its replacement. The key is to be returned at the end of
your exhibition to accommodate the next group of students exhibiting. If the key is
not returned, a hold is placed on each of the candidate’s account and grades. When
leaving the gallery each day be sure to LOCK both gallery doors as well as the storage
room door.

**Installation/Site-Specific and Performance Exhibitions**
If discussed and approved during the Thesis Proposal Review, your project might be
an installation or performance-based exhibition. Installation, site-specific work, and
performance art exhibitions must be located in the Anchorage area. The Committee
must be able to witness performance pieces, or to visit installation and site-specific
pieces as a group at a scheduled time initiated by the student. It is the student’s
responsibility to find a space that can accommodate their performance work and
visual work. Space is at a premium during the last two weeks of the semester so one
cannot reserve the Harper Dance Studio or Room 150 in the Fine Arts Building. To
rent spaces on campus or find possible space on campus, please contact Facilities
(786-1100). You should also try to find alternate venues in the Anchorage area.
Advance preparation is essential for this type of presentation.

**Equipment Needs**
You may need projectors, audio systems and other technical support. You need to
plan well in advance of your exhibition to accommodate these needs. This includes
making an appointment with the Gallery Director at least two weeks prior to your
installation date to demonstrate that you have tested your electronic equipment and
it is in working order. If you wish to use university equipment, and if it is available,
you must contact the Fine Arts Building Manager (786-4890) and/or the Gallery
Director. Scheduling and planning is essential so it is necessary for you recognize the
need for making reservations for equipment needs. You must give the Fine Arts
Building Manager a minimum of two weeks notice. It is suggested that you contact the
building manager early in the semester to make reservations.

**Gallery Cleanup Requirement**
As the exhibition is removed, repair the Gallery walls and paint them where needed.
Repair, paint and store the pedestals and place them back in the storage area. If all of
this is done properly and approved by the Gallery Director that you have fulfilled this
obligation, you will receive a grade for completing your ART499 BFA Thesis
Exhibition. Make certain you arrange a time with the Gallery Director to look over the
cleanup of the gallery. The gallery can provide you with the Spackle paint and other
needed materials to facilitate the cleanup.
The Gallery and storage area must be cleaned and all art removed within two days of your exhibition’s closing. If the student does not remove the work in the requisite time the gallery committee will take down the work. All precautions and care will be taken not to damage any work. However, if the work is taken down and there is damage to the artwork, the Gallery, Department of Art and University are not liable for damages. It is always the student’s responsibility to remove the work. It is not the gallery’s function to do so. If the artwork is damaged the student will be notified. Care will always be taken to remove art works carefully. All students who take ART499 BFA Thesis Exhibition must sign the Damage Waiver for BFA Exhibition in the Kimura Gallery releasing the gallery from liabilities if damage occurs to the artwork when the time frame is not adhered to and the gallery committee has to take down the exhibition.

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**RECEPTION INFORMATION & RESPONSIBILITIES**

You need to prepare food, beverages, napkins, and cups and coordination of the opening reception with the other students in the exhibition. The gallery can provide you with a tablecloth, punch bowl and ladle.

The Fine Arts Parking Area can be used by guests and friends for your reception and is free after 5pm on the day of the reception. The BFA Chair will fill out a Special Event Parking Request Form (http://www.uaa.alaska.edu/parking/upload/Special-Event-Parking-Form_Pro.pdf) and submit it to Parking Services two weeks in advance of your reception.

*NOTE: No alcohol can be served at the reception.*

---

**CONTRACTS AND BFA RELEASE FORM**

All students must sign the contracts below and turn them into the Gallery Director no later than two weeks prior to the Thesis Exhibition. There are four contracts:

1. Kimura Art Gallery Lights Contract
2. Damage Waiver for the BFA Exhibition in the Kimura Gallery
3. Kimura Gallery Release Form

The reason for the contracts is due to students repositioning and causing damage to the light canisters, not cleaning up the gallery properly and not returning or damaging the items used for the reception in a timely fashion.
KIMURA ART GALLERY LIGHTS CONTRACT

I__________________________, will be responsible for replacement costs of any light canisters that are damaged regarding my exhibition in the Kimura Gallery. I understand that my grades and transcripts will not be processed by the university until the costs for replacement canisters have been paid. Payment is to be made to the Kimura Art Gallery. The gallery will provide the costs and vendor for replacement and provide receipts to the exhibitor for any needed canister purchases.

BFA Student Signature: ________________________ Date: __________

Gallery Director Signature: ________________________ Date: __________
DAMAGE WAIVER FOR BFA EXHIBITION IN THE KIMURA GALLERY

I __________________________ understand that there are two days to take down the Thesis Exhibition. If I am delinquent in not taking down the exhibition and the Gallery committee has to take down the artwork the Gallery, Department of Art and University are not responsible for any damage done to the artwork. The gallery will always take the utmost care in taking down the work of a student’s if they do not meet the requisite time frame. The student will be notified if there is any damage.

BFA Student Signature: __________________________ Date: __________

Gallery Director Signature: __________________________ Date: __________
KIMURA GALLERY BFA RELEASE FORM

The undersigned has passed inspection regarding the gallery cleanup, use of canisters, reception items and the return of keys for the Thesis exhibition. If not acceptable the student’s degree and transcripts will be retained by the university until these requirements are satisfied.

BFA Student Signature: ______________________ Date: __________

Gallery Director Signature: ______________________ Date: __________
BFA PROCESS

PRE-BFA
- Complete art foundation core courses
  ART105 Beginning Drawing
  ART205 Intermediate Drawing
  ART111 Two Dimensional Design
  ART113 Three Dimensional Design
  ART112 Color Design
  ART307 Life Drawing
  ART261 History of Western Art I
  ART262 History of Western Art II
- Complete beginning studio courses (9 credits)
- Select primary and secondary concentrations
- Compile a digital portfolio of your artwork
- Obtain a minimum academic GPA:
  2.5 all coursework and 3.0 art coursework

APPLY FOR ADMISSION TO THE BFA PROGRAM
- Prepare BFA application files
- Meet with your Art Faculty & CAS Advisor
- Prepare a digital portfolio of your artwork
- Submit an application to the BFA committee
- Register in upper division art studio courses

PREPARE BFA THESIS PROPOSAL
- Enroll in ART491 Senior Seminar
- Meet with your Art Faculty Advisor
- Get your BFA Thesis Proposal approved by the BFA Committee
- Attend BFA Check-in Meeting (once semester)
- Register in upper division art studio courses

ENROLL IN ART499 THESIS
- Apply for Graduation
- Attend BFA Thesis Meetings (2 times during the semester)
- Complete BFA Thesis Exhibit
Bachelor of Fine Arts

BFA PROGRAM CHECKLIST

NOTE: Keep the BFA Chair and the Art Office Updated with Your Current Contact Information

PRE-MAJOR STATUS

- Fill out application for admission to UA
- Select an Art Faculty Advisor – usually in your primary area
- Complete all Art Foundation Core Courses
- Complete the Beginning Studio Electives (at least 9 credits)
- Select Primary and Secondary Concentrations
- Develop a digital portfolio of artwork that exemplifies your potential for success in both
  Primary and Secondary areas

SUBMITTING BFA APPLICATION

- Obtain a copy of current “BFA Meeting Schedule” from the BFA Chair at the beginning of
  semester
- Meet with your Art Faculty Advisor
- Obtain a “BFA Student Handbook” and read it
- Meet with a CAS Academic Adviser to complete a “Projected Plan of Study” (w/signature-
  required)
- Assemble application materials (See “Procedures and Requirements Form” for more
  details)
- Submit application materials to the Arts Office before or by the deadline

FULL MAJOR STATUS

- Complete a “Change of Major” form to Full-Major BFA status after you are accepted into
  the program
- Review BFA Student Handbook and check with Art Office for current meeting times
- Meet with your Art Faculty Advisor a minimum of 2 times per semester
- Attend BFA Check-in Meeting once a semester (attendance is required)
- Assemble work in progress

DURING SENIOR YEAR IN THE FALL SEMESTER

- Enroll in Art491 Senior Seminar and your need to pass the course before Art499 Thesis
  Proposal Writing Workshop and Thesis Proposal Review Meeting
  (attendance is required)
- Develop your BFA Thesis Proposal and get approved by the BFA Committee
- Attend BFA Check-in Meeting to present work in progress (attendance is required)
- Submit UAA Undergraduate Research Grant Proposal

DURING SENIOR YEAR IN THE SPRING SEMESTER

- Enroll in ART499 Thesis Exhibit (spring semester only) upon approval of your BFA Thesis
  Proposal
- Attend BFA Exhibit Orientation Meeting (attendance is required)
- Attend Two BFA Thesis Exhibit Meetings (attendance is required)
- Prepare a body of work, BFA exhibit poster, artist statement, and group exhibit poster
- Participate in BFA Thesis Exhibition
- Submit Application for UAA Graduation
- Submit required documents (listed in “Procedures and Requirements Form”) to the Art
  office before ART499 Thesis grade is given
# Bachelor of Fine Arts

## BFA PLAN OF STUDY (Sample)

<table>
<thead>
<tr>
<th>1ST YEAR</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART 105</td>
<td>Beginning Drawing</td>
</tr>
<tr>
<td>ART 111</td>
<td>Two Dimensional Design</td>
</tr>
<tr>
<td>O ENGL 111</td>
<td>Written Composition</td>
</tr>
<tr>
<td></td>
<td>General Education Requirement</td>
</tr>
<tr>
<td></td>
<td>GER ORAL COMMUNICATIONS</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL</strong></td>
</tr>
</tbody>
</table>

### SPRING

| ART 205   | Intermediate Drawing | 3 |
| ART 113   | Three Dimensional Design | 3 |
| ART A112  | Color Design | 3 |
| O ENGL 211| Written Composition | 3 |
|           | GER QUANTITATIVE SKILLS | 3 |
|           | **TOTAL** | **15** |

<table>
<thead>
<tr>
<th>2ND YEAR</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>Beginning 2D or 3D Studio</td>
</tr>
<tr>
<td>ART</td>
<td>Beginning 2D or 3D Studio</td>
</tr>
<tr>
<td>ART 203</td>
<td>Introduction to Art Education</td>
</tr>
<tr>
<td>O ART 261</td>
<td>History of Western Art I</td>
</tr>
<tr>
<td>X General Education Requirement</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL</strong></td>
</tr>
</tbody>
</table>

### SPRING

| ART       | Beginning 2D or 3D Studio | 3 |
| ART A307  | Life Drawing Composition I | 3 |
| ART       | Primary Concentration Beginning Studio | 3 |
| O ART 262 | History of Western Art II | 3 |
| General Education Requirement | 3 |
|           | **TOTAL** | **15** |

<table>
<thead>
<tr>
<th>3RD YEAR</th>
<th>FALL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>Primary Concentration Intermediate Studio</td>
</tr>
<tr>
<td>ART</td>
<td>Secondary Concentration Beginning Studio</td>
</tr>
</tbody>
</table>

### 4TH YEAR | FALL

| ART       | Primary Concentration Advanced Studio | 3 |
| ART       | Primary Concentration Support Course | 3 |
| ART       | Secondary Concentration Advanced Studio | 3 |
| ART 491   | Senior Seminar | 3 |
| O ART 499 | BFA Thesis | 3 |
| ART       | Art Elective | 3 |
| ART       | Art Elective | 3 |
|           | **TOTAL** | **15** |

### SPRING

- O: Semester due to scheduling methods
- X: Indicates the semester when the 1 credit Natural Science laboratory course might be taken.

**NOTE:** A total of 121 credits is required for the degree, of which 42 credits must be upper division. A total of 84 credits in ART may be applied to the degree.
BFA APPLICATION FOR ADMISSION

PERSONAL ITEMS
Name: ________________________________  Student ID: ________________________________
Email: ________________________________  Current Phone: ____________________________
Address: ______________________________ City, St, Zip: _____________________________
Primary Studio Area: ____________________  Applicant
Signature: _____________________________  Advisor
Signature: _____________________________
Secondary Studio Area: __________________

Studio Areas Available:
Ceramics, Drawing, Digital Art and Graphic Design, Painting, Photography, Printmaking, Sculpture

Applicants Available (Circle One):
Alvin Amason, Thomas Chung, Herminia Din, Steve Godfrey, Mariano Gonzales, Sean Licka, Garry Mealor, Kristy Summers, Riva Symko, Deb Tharp, Other: ____________________________

APPLICATION ITEMS
The following items must be attached to this form:
1. Letter of Intent addressed to the BFA Committee including:
   (a) Statement of Career Objectives
   (b) Awareness of differences between BA and BFA
2. Copies of all college transcripts
3. “Projected Plan of Study” – list of all college ART courses taken and the grades awarded (signed by a CAS Academic Advisor)
4. BFA Admission Procedure & Requirement Document (signed)
5. Portfolio in digital form (refer to BFA Handbook for correct format)

FOR DEPARTMENT USE ONLY
Eligibility Review:
- GPA REQUIREMENTS: ___ 2.5 overall coursework ___ 3.0 general art coursework
- ___ Applicant has been enrolled at UAA for at least one semester ___ Art 491 taken

Complete Lower Division Core Requirements (24 credits):

<table>
<thead>
<tr>
<th>Course</th>
<th>Done/Enrolled/Need</th>
<th>Done/Enrolled/Need</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 105</td>
<td></td>
<td>Art 113</td>
</tr>
<tr>
<td>Art 205</td>
<td></td>
<td>Art 307</td>
</tr>
<tr>
<td>Art 111 2-D</td>
<td></td>
<td>Art 261 History of Art I</td>
</tr>
<tr>
<td>Art 112 Color</td>
<td></td>
<td>Art 262 History of Art II</td>
</tr>
</tbody>
</table>

Complete Lower Division Core Electives (9 credits):

<table>
<thead>
<tr>
<th>Course</th>
<th>Done/Enrolled/Need</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Two Dimensional Studio Course (A212, A213, A215, A224, A252, A257)</td>
<td></td>
</tr>
<tr>
<td>Art Three Dimensional Studio Course (A201, A202, A211, A270)</td>
<td></td>
</tr>
<tr>
<td>Art Two or Three Dimensional Studio Course</td>
<td></td>
</tr>
</tbody>
</table>

Action By Committee:
- ___ Accepted
- ___ Accepted on Probation: Conditions below
- ___ Not Accepted: Comments below
Bachelor of Fine Arts

BFA PROCEDURES AND REQUIREMENTS FORM

NOTE: Read the following and provide the required signatures at the bottom. Prepare the application with your Art Faculty Advisor.

Admission Requirements
- Officially admitted into the College of Arts and Sciences (pre-BFA major)
- Complete all Art Foundation Core Courses and Beginning Studio Electives (9 credits)
- Enrolled at UAA for one semester
- Minimum academic GPA requirements of 2.5 overall coursework, 3.0 overall art coursework, and maintain 3.5 in primary studio concentration

Application and Additional Materials
Submit these items to the Art Office according to the BFA Application Review Meeting schedule.
- Application Form (in Handbook)
- Letter of Intent to BFA Committee stating "Career Objectives" and "Differences between BA & BFA programs"
- College Transcripts (UAOnline)
- Signed "Projected Plan of Study" by a CAS Academic Advisor (Format is in Handbook).
- BFA Procedure and Requirements Form (this document)
- Applicant's Portfolio: Including properly labeled 15-20 digital images including both primary and secondary concentrations studio areas or original works and Image Description Sheet.

Application Review
- BFA Applications accepted during the Fall Semester only
- The BFA Committee reviews applications in executive session and votes to accept, accept on probation, or not to accept the applicant as a Full-Major BFA Candidate.
- Applicant's Art Faculty Advisor must be present during the review
- Applicant will be notified of the Committee's decision within two weeks of the review.

Academic Progress
The BFA Committee oversees academic progress for all Full-Major BFA candidates.

Completion
Upon completion of all coursework (including ART491 Senior Seminar) required for graduation, the BFA Thesis Exhibit, and before ART499 Thesis grade is given; the candidate must submit following documents to the Art Office:
- A Final Copy of Thesis Proposal
- A Final Copy of Artist Statement
- 10-20 Digital Images of the Thesis Exhibition artwork on an Archival Gold CD or a Thumb Drive with image list
- 2 Exhibition Postcards
- Receipt of Studio Fees Paid
- Keys and Gallery Condition Contract sign-off (including storage/lighting contract release)
- Copyright Release Form

BFA Committee
The BFA Committee consists of voting Art Faculty and is charged with
- Reviewing and ruling on all applications for BFA Program Admission
- Approving all BFA Thesis proposals
- Monitoring the progress of resident BFA candidates
- Overseeing and evaluating all ART499 Thesis Exhibitions
- Approving the selection of artwork for the ART499 Thesis Exhibition
- Providing requisite approval for any solo student exhibition at exhibition spaces other than Kimura Gallery
- Discretionary selection of student art acquisitions for the UAA Permanent Collection

Signature: By signing below I signify that I have read this document and in order to receive a BFA Degree from UAA I must comply with all the requirements listed here as well as those in the Official UAA Catalog issued at the time I declare the BFA Degree (pre-major BFA)

__________________________________________________
Student Signature

__________________________________________________
Art Faculty Advisor Signature
Bachelor of Fine Arts

IMAGE LISTS AND LABELS

ARCHIVAL GOLD CD OR THUMB DRIVE
For BFA Admission and/or BFA Thesis Exhibition, students are required to submit digital images on a Thumb Drive in JPEG format at 150 dpi or higher, and a physical size of 5x7. Please save each image with the “number, your initial, and title of the artwork” in the same order as the corresponding image list.

EXAMPLE FILE LABELS
- 01_SM_Self-Portrait.jpg
- 02_SM_IceCrystalsOnPond.jpg
- 03_SM_MemoriesOfOldCars.jpg

DIGITAL IMAGE LIST
Your Name: ____________________
Date: ____________________

1. Shawn Douglas McIntosh
   Self-Portrait (Custom Craziness in HDF)
   Color Photograph
   8.5” x 11”
   2017

2. Shawn Douglas McIntosh
   Ice Crystals on Pond
   Color Photograph
   8.5” x 11”
   2016

3. Shawn Douglas McIntosh
   Memories of Old Cars
   Color Photograph
   8.5” x 11”
   2016
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
</table>
| Wednesday Aug 29  | BFA Thesis Proposal Writing Workshop  
11:30-12:45pm (Arts 342)                                           |
| Monday Sept 17    | BFA Thesis Proposal DUE (1st Draft) by 4pm in Arts 302                  |
| Wednesday Sept 19 | BFA Orientation  
11:30-12:45pm (Arts 342)                                           |
| Friday Sept 21    | BFA Thesis Proposal (1st Draft) and Meeting with Art Faculty (NO artwork)  
12:00–1:45pm (Arts 342)                                           |
| Monday Sept 24    | BFA Thesis Proposal Return to Students (1st Draft)                           |
| Monday Oct 8 & Dec 3 | Application Deadline for OURS Undergraduate Research Grants                  |
| Monday Oct 15    | BFA Application DUE  
By 4pm in Arts 302  
* Please submit digital artwork for review only  
BFA Thesis Proposal DUE (2nd Draft) by 4pm in Arts 302  
Deadline to sign up for BFA Check-In Review Meeting |
| Friday Oct 19 BFA DAY | Faculty Review BFA Application  
BFA Check-In Review Meeting  
1:00–2:45pm (15 min per student), Art Studios |
| Friday Oct 22    | BFA Thesis Proposal Return to Students (2nd Draft)                           |
| Monday Nov 12    | BFA Applicants Notified of Committee’s Decision  
BFA Thesis Proposal DUE (Final Draft) by 4pm in Arts 302                  |
| Monday Nov 26    | Notified Students of BFA Final Thesis Proposal Acceptance                   |
FALL SEMESTER BFA COMMITTEE MEETING AGENDA

10:00-11:30  Faculty Meeting
11:30-12:00  Review BFA Thesis Proposal / 2nd Draft (Faculty Only)
12:00-12:30  Review New BFA Application
12:30-1:00   Lunch
1:00-2:00    BFA Check-In Meeting (15 min. each)

<table>
<thead>
<tr>
<th>TIME</th>
<th>STUDENT</th>
<th>STUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00-1:15</td>
<td>XXXXXXXX</td>
<td>Drawing</td>
</tr>
<tr>
<td>1:15-1:30</td>
<td>XXXXXXXX</td>
<td>Painting</td>
</tr>
</tbody>
</table>

SPRING SEMESTER BFA COMMITTEE MEETING AGENDA

1:00-1:45  Art491 BFA Exhibition Meeting (15 min. each)

<table>
<thead>
<tr>
<th>TIME</th>
<th>STUDENT</th>
<th>STUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00-1:15</td>
<td>XXXXXXXX</td>
<td>Ceramics</td>
</tr>
<tr>
<td>1:15-1:30</td>
<td>XXXXXXXX</td>
<td>Photography</td>
</tr>
</tbody>
</table>

2:00-3:00  BFA Check-in Meeting (15 min. each)

<table>
<thead>
<tr>
<th>TIME</th>
<th>STUDENT</th>
<th>STUDIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00-2:15</td>
<td>XXXXXXXX</td>
<td>Sculpture</td>
</tr>
<tr>
<td>2:15-2:30</td>
<td>XXXXXXXX</td>
<td>Computer Lab</td>
</tr>
</tbody>
</table>
Bachelor of Fine Arts

BFA THESIS PROPOSAL FORMAT

NOTE: The proposal is to be on size 8.5x11 white paper. Max 3-5 pages.

PURPOSE OF THESIS AND THESIS OUTLINE

The purpose of the senior thesis paper is to explain and define the artwork presented in your thesis exhibition. This explanation should include the conceptual development of the work in terms of previous work you have done and artists who have influenced your work. It should be written in the manner of a research paper, and presented in a style that would be acceptable for publication in the leading art journals. The thesis should contain the following elements:

- Why did you choose this concept and medium?
- What is the intended final result in quantity, size, medium, and imagery?
- Where will the exhibit be installed?
- How will you install this exhibit, and how will it interact with the space?
- When will your project be completed, installed, exhibited?

I. INTRODUCTION (1-2 paragraphs)

The introduction should state the basic concept/content of your work, what you have done and why. Later, you should be able to draw from your thesis for your Artist Statement.

II. BODY OF PROPOSAL

CONCEPT: Proposed Project (2-3 paragraphs)

Discuss your current body of work and its development. Describe the project you intend to complete and why. Be as specific as possible while allowing for the project’s natural growth and change. What is the concept behind the work? Point out influences, connection to previous work, how techniques and materials are appropriate for developing the concept, how use of images, colors, shapes, and the all around process etc. support the concept. This should be the major portion of the thesis and should explain and define your work. You should reference titles and numbered images of your work.

BACKGROUND: Historical References (2-3 paragraphs)

Discuss which artists influenced your work with references and endnotes. (Check written critiques and essays in art journals for proper referencing for those journals. Your paper should be in the style of the major journals for your discipline). Discuss your work for the Thesis and previous work. You may reference color copies of works you discuss. Develop an explanation of how the proposed project relates to the work of other artists or to areas of special interest that influence you. Tell your reader how this information and knowledge has influenced you and supports your proposal.

III. EXHIBITION: PRESENTATION AND INSTALLATION (2-3 paragraphs)

ART 499 Thesis will culminate in a gallery exhibition or formal presentation. It is preferred by the BFA Committee that all presentations occur in the Kimura Gallery during the BFA Group Show, which is scheduled at the end of the spring semester. Shorter individual time slots might be available. Explain the logistics of the installation by summarizing what will be shown and how it will be installed. A timeline of developing your body of work is required. As a reminder, you will need to coordinate logistics with the BFA Committee during BFA Check-In. The logistics discussed in your proposal will be your “syllabus” for ART 499 Thesis. The plans described in this section will be the criteria for your final grade, and ultimately for graduation. **NOTE: It is preferred by the Committee that all presentations occur in the Kimura Gallery during the BFA Group Show. Shorter individual time slots might be available for installation type exhibitions.

IV. SUMMARY (1 paragraph, if needed)

Restate, in abbreviated form, what you have done and future projects. What do you plan to do next? How will it support the next steps in your career?
BFA Thesis Proposal

*Title of Project*

*Your Name*
*Your Advisor’s Name*

Primary Concentration: ____________________________
Secondary Concentration: __________________________

*(area for visual if desired)*

University of Alaska Anchorage
* Date Submitted*
* Current Semester
* Indicate if 1st, 2nd, or Final Draft
Bachelor of Fine Arts

BFA THESIS EXHIBITION INVITATION (Sample)

**Image Side**

![Image of artwork](image.png)

**Information Side**

**Kimura Gallery**
University of Alaska Anchorage
Department of Art
Visual Arts Building, 2nd Floor
3600 Yacker Drive
Anchorage, AK 99508

Visualizing Layered Ecosystems:
Embracing the unexpected
Woodblock prints by Susan Bybee

BFA Thesis Exhibition
April 18th - April 29th, 2016
April 18th: Opening
Kimura Gallery
9:30 am - 10:00 pm
2nd Floor, Fine Arts Building

Image: The Sea, Woodblock Print, 2015
Free parking at the Fine Arts Building parking lot beginning at 5:00 pm
For more information, call the Kimura Gallery at 907-978-9044

Place Stamp Here
Visceral Visions
BFA Thesis Exhibition
An exploration of emotion through large scale ceramic vessels by Lukas Easton.

Lidded Jar, Stoneware, 55" x 26", 2017.

May 1, 2017 - May 5, 2017
Opening Reception: May 1, 5:30pm, Kimura Gallery, FAB
Bachelor of Fine Arts

BFA Thesis Exhibition

Jenna Gus Gorotzy - Painting, Drawing  •  Kelii Flanagan - Painting, Drawing

THE PRESENCE OF DYSTOPIA

A JOURNEY TO INSIGHT

Kimura Gallery
UNIVERSITY OF ALASKA ANCHORAGE

April 24th - April 28th, 2017
Opening Reception: April 24, 5:30pm, Kimura Gallery, FAA
BFA Thesis Exhibition

Anna Bassler - Watercolor, Drawing
Lukas Easton - Ceramics, Sculpture
Lisa Thayer - Drawing, Watercolor

VISCERAL VISIONS

SYMBOLIST WOMEN

UNALTERED PULCHRITUDE

Kimura Gallery
University of Alaska Anchorage

May 1st - May 5th, 2017
Opening Receptions: May 1, 5:30pm, Kimura Gallery, FAB
Our Bodies, Our Stories  
Ladies in Their Eighties  
Multi-media Portraits by Nancy Laurel

Artist Statement:

*Our Bodies, Our Stories* explores the inhabitation of a physical body over a lifetime, including the inevitable malfunctions, injuries and just plain wearing out of its parts over time. Having passed the midway point of my own life, I am interested to learn from the wisdom and insights of my foremothers. What physical and psychological impacts do they experience as a result of the gradual transformation from youth to age? Are they beautiful? Healthy? Strong? Wise? Whether we like it or not, our contemporary culture continues to place an emphasis on female beauty and physical perfection as an important source of a woman’s identity. How do these women embrace or transcend cultural pressures? What roles have been theirs to play throughout their lives and how have they integrated the various and often conflicting aspects of identity to manifest whole selves?

The installation emphasizes traditionally feminine materials and processes, presenting the female figure in the context of the woman’s experience of her own body, both in its aged condition and looking back over her lifespan. Each of these women has shared her story and participated in its transformation into a work of art. As you contemplate three specific instances of feminine experience in twentieth-to-twenty-first century American culture and inhabit their stories for a brief interval, I hope you will imagine and appreciate the joys these women know, the changes and challenges they have faced and the wisdom they possess.
The Presence of Dystopia

By Jenna Gus Gerrety

Artist Statement:

Dystopia: [from the Greek δυσ- and τόπος] A community or society that is undesirable or frightening. Dystopian societies appear in many artistic works, particularly in stories set in the future. Dystopias are often characterized by dehumanization, totalitarian governments, environmental disaster or other characteristics associated with a catastrophic decline in society.

We live in a dystopian reality obfuscated by claims of ‘fake news’ and government sponsored ‘alternative facts’. In a world where people don’t trust the media, don’t trust science, and don’t trust the government, people increasingly rely on their own observation and intuition. While this is understandable, and in many cases justified, it begs the question, how do we inspire individuals to look beyond their personal experiences and become active in issues facing us as a whole?

My ultimate goal as an artist is to connect the personal to the universal. Each subject I selected to convey the ‘presence of dystopia’ were places I have seen evolving since my childhood; places effected by loss, declining wealth, neglect and the desire for immediate gratification, climate change and adaptation, corporate power and unsustainability. While these scenes are real and personal, they are also common to Alaska and often go unnoticed.

While climate change and poverty are already heavily impacting our state, many people don’t want to take action to mitigate their effects, either because they value short-term economic gain over long-term prosperity, or because it is easier to pretend problems don’t exist. I know several people who believe climate change is a hoax, because they don’t recognize they have seen the effects personally. It is easy to ignore ugly things. But by depicting painful topics through respect and beauty, I hope my work can be a catalyst for dialogue about how our world is changing.
Bachelor of Fine Arts

ART499 THESIS EXHIBITION EVALUATION FORM

BFA Candidate: ___________________________  Semester/Year: _____ / _____

Faculty Reviewer: ___________________________

Note for BFA Students: This is a form for use by each faculty member of the BFA Committee attending the final Thesis Evaluation Session. Evaluation points will be awarded within each category (using decimal fractions ranging from 0 to 10). The final Thesis grade will be calculated by the BFA Chair as a percentage from the highest possible total of evaluation points awarded by the BFA Committee. Award of the thesis grade will be based on the following percentages of evaluation scores. A grade of B (80%) or better is considered a passing grade.

POINTS AWARDED BY THIS REVIEWER
(For Example, 10 points = 100%, 92 points= 92%, etc.)

_______  Expressive Properties
Success in the visual realization of the Thesis Proposal
Specific comments on other side of this sheet

_______  Conceptual Properties
Quality, originality and growth in ideas/thoughts
Specific comments on other side of this sheet

_______  Formal Properties
Technical mastery of materials and presentation
Specific comments on other side of this sheet

BFA COMMITTEE COMBINED TOTAL SCORE

Total Number of Evaluators: ___________  Highest possible score: ___________
(10 x No. of Evaluators)

Total actual points awarded: ___________  Total Percentage: ___________

BFA Candidate has submitted the Checklist for A499 Thesis to the Art office (required).

_____ YES  _____ NO

THESIS GRADE

_____ PASS  _____ NO PASS
(80% or above)  (79.99% and lower)
Bachelor of Fine Arts

ART499 THESIS EXHIBITION TALLY SHEET

BFA Candidate: ____________________________ Semester/Year: _____ / _____

Note: This is a form for use by the Chair of the BFA Committee. The final Thesis grade will be calculated by the BFA Chair as a percentage from the highest possible total of all evaluation points awarded by the BFA Committee. A grade of B (80%) or better is considered a passing grade.

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<th>Evaluators</th>
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<th>Conceptual</th>
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Totals: ____________________________

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<th>Evaluators</th>
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Overall Totals: | TOTAL Points: ______ & TOTAL PERCENTAGE ______ % |

Number of Evaluators: ______ Possible points: ______ x 30 = ______
Points Awarded: ______ GRADE: ______% ÷ 3 = ______%

BFA Candidate has submitted the Checklist for A499 Thesis to the Art office (required).
_____ YES _____ NO

THESIS GRADE:
_____ PASS (80% or above) _____ NO PASS (79.99% and lower)
ART499 THESIS EXHIBITION CHECKLIST

NOTE: Once the following requirements are met for ART499 Thesis, you will be eligible for a grade.

SEMESTER BEFORE YOU HAVE ENROLLED IN ART499

► Received an approval of your BFA Thesis proposal from the BFA Committee
► Completed and passed ART491 Senior Seminar
► Submitted a signed Approval Form for permission to enroll in ART499 to Art Office
► Enrolled in ART499

DURING THE SPRING SEMESTER WHEN YOU ARE ACTIVELY ENROLLED IN ART499

WORK
► Attend ALL ART499 Thesis Exhibition Meetings
► Create a body of work for your BFA Thesis Exhibition outlined in your approved thesis proposal
► Receive approval from the BFA Committee on exhibition content during each Art499 Thesis Exhibition Meeting
► Hold an Opening Reception and cleanup after the reception
► Restore Kimura Gallery to its original condition after the close of your exhibition

MEDIA
► Create Exhibition Invitations, Postcards, and Exhibition Poster
► Distribute Media Advisory and News Release
► 10-20 Digital Images of the Thesis Exhibition work on an Archival Gold CD or Thumb Drive with image list
► 2 Exhibition Postcards
► Receipt of Studio Fees Paid (if apply)
► Keys and Gallery Condition Contract sign-off (including storage/lighting contract release)
► Copyright Release Form
► ART499 Checklist (this form) with Art Faculty Advisor Signature Required

EXHIBITION
► Set and Schedule your BFA Exhibition Week
► Prepare an Artist Statement
► Sign Kimura Gallery Contract
► Obtain Kimura Gallery keys from Art Office
► Install BFA Exhibition
► Prepare an Artist Statement
► Sign Kimura Gallery Contract
► Obtain Kimura Gallery keys from Art Office
► Install BFA Exhibition

GRADATION
Submit the following items to the Art office by the following Monday immediately after the close of your exhibition:
► A Final Copy of Thesis Proposal
► A Final Copy of Artist Statement
► 10-20 Digital Images of the Thesis Exhibition work on an Archival Gold CD or Thumb Drive with image list
► 2 Exhibition Postcards
► Receipt of Studio Fees Paid (if apply)
► Keys and Gallery Condition Contract sign-off (including storage/lighting contract release)
► Copyright Release Form
► ART499 Checklist (this form) with Art Faculty Advisor Signature Required

NOTE: Turn in this form and all other needed materials to Arts302 by the following Monday immediately after the close of your exhibition:

Student SIGNATURE
By signing here I verify that I have:
► fulfilled Gallery obligations
► completed all ART499 checklist items

Faculty SIGNATURE
By signing here I verify that this student has:
► fulfilled Gallery obligations
► completed all ART499 checklist items

__________________________________________________________
BFA Candidate Signature Date

__________________________________________________________
Art Faculty Advisor Signature Date
COPYRIGHT RELEASE FOR
BFA THESIS STATEMENTS AND IMAGES

I, the undersigned, give permission to the Department of Art to use images and texts from my BFA Thesis Exhibition for future publicity releases pertinent to recruitment and accreditation purposes. I also give permission for future BFA students to look at my folio to view information pertinent to the BFA Thesis Exhibition.

Name: ________________________________

Year of BFA Thesis Exhibition: ______________

Date: ________________________________
ART LOCKERS

The Red Art Lockers in the Sculpture Atrium (first floor) of the Arts Building are available for rent each semester.

Sign-up Sheet for Lockers is available through the ART STUDENT ASSOCIATION.

Students should provide their own COMBINATION lock and are responsible for contents of locker. No toxic, flammable or odorous materials should be stored in red lockers.

Removal of all materials from the locker is required at the end of each semester.

Advance payment of locker for following semester can be arranged through ASA.

One week after Semester Finals, if lockers are not emptied, the ASA will remove locks and disposal of contents.

Fees must be paid in advance of using a locker.

SEMMESTER/YEAR: ________________________________
STUDENT NAME: ________________________________
EMAIL: ________________________________
TELEPHONE: ________________________________
ADDRESS: ________________________________
LOCKER NUMBER: ________________________________
FEE: $10.00 CHECK: ________________________________
CASH: ________________________________
OTHER: ________________________________
PAYMENT RECEIVED BY ________________________________ DATE __________
CONTENTS REMOVED BY ________________________________ DATE __________

NOTE: Please contact ART STUDENT ASSOCIATION for more information
Notice of Nondiscrimination (BOR Policy & Regulation 01.02.025)

The University of Alaska does not discriminate on the basis of race, religion, color, national origin, citizenship, age, sex, physical or mental disability, status as a protected veteran, marital status, changes in marital status, pregnancy, childbirth or related medical conditions, parenthood, sexual orientation, gender identity, political affiliation or belief, genetic information, or other legally protected status.

When implementing this commitment, the University is guided by Title VI and VII of the Civil Rights Act of 1964 and Civil Rights Act of 1991; Title IX of the Education Amendments of 1972; Executive Order 11246, and Executive Order 11375, as amended; Equal Pay Act of 1963; Age Discrimination in Employment Act of 1967 and Age Discrimination Act of 1975; Vietnam Era Veterans Readjustment Assistance Act of 1974; Americans with Disabilities Act (ADA) of 1990; the Americans with Disabilities Act Amendments Act of 2008; Genetic Information Nondiscrimination Act of 2008; Pregnancy Discrimination Act; Immigration Reform & Control Act; Vocational Rehabilitation Act of 1973 and other federal laws or Alaska Statutes which guarantee equal opportunity to individuals and protected classes within our society.

The University's commitment to nondiscrimination, including against sex discrimination, applies to students, employees, and applicants for admission and employment.

This policy therefore affects employment policies and actions, as well as the delivery of educational services at all levels and facilities of the University. Further, the University’s objective of ensuring equal opportunity will be met by taking affirmative action: i.e., making intensified, goal-oriented efforts to substantially increase the participation of groups where their representation is less than proportionate to their availability; providing reasonable accommodations to employees and students with disabilities; and ensuring that employment opportunities are widely disseminated to agencies and organizations that serve underrepresented protected classes.

The following person has been designated to handle inquiries regarding the nondiscrimination policies:

University of Alaska Anchorage
Director, Office of Equity and Compliance
3211 Providence Drive
Anchorage, AK 99508
Phone: 907-786-4680
E-mail: uaa_oeo@alaska.edu
Website: https://www.uaa.alaska.edu/about/equity-and-compliance/

University of Alaska Fairbanks
Director of Diversity and Equal Opportunity
739 Columbia Circle
PO Box 756910
Fairbanks, AK 99775-6910
Phone: 907-474-7300
E-mail: uaf-deo@alaska.edu
Website: http://www.uaf.edu/oeo/

University of Alaska Southeast
Director of Human Resources
11066 Auke Lake Way
Juneau, AK 99801
Phone: 907-796-6473
E-mail: gcheney@alaska.edu
Website: http://uas.alaska.edu/hr

For sex discrimination claims or other inquiries concerning the application of Title IX of the Education Amendments of 1972 and its implementing regulations, individuals may contact the University’s Title IX Coordinator or the Assistant Secretary in the U.S. Department of Education Office of Civil Rights:

UAA Title IX Coordinator
3890 University Lake Drive, Suite 108, Anchorage, AK 99508
Phone: 907-786-4680
E-mail: uaa_titleix@uak.edu
Website: www.uak.edu/about/equity-and-compliance/

UAF Title IX Coordinator
739 Columbia Circle, Fairbanks, AK 99775
Phone: 907-474-7300
E-mail: uaf-titleix@uak.edu
http://www.uaf.edu/titleix/

UAS Title IX Coordinator
11066 Auke Lake Way, Juneau, AK 99801
Phone: 907-796-6036
E-mail: uas_jytti69@alaska.edu
http://www.uas.alaska.edu/policies/titleix.html

Office for Civil Rights, Seattle Office
U.S. Department of Education
915 Second Ave., Room 3310
Seattle, WA 98174-1099
Phone: 206-607-1600
TDD: 800-877-8339
E-mail: OCR.Seattle@ed.gov
Website: http://www2.ed.gov/about/offices/list/ocr/docs/howto.html

For employment or educational discrimination, students, parents, employees and applicants for employment may file a complaint with the U.S. Department of Education within 180 calendar days of the alleged discriminatory act.

Office for Civil Rights, Seattle Office
U.S. Department of Education
915 Second Ave., Room 3310
Seattle, WA 98174-1099
Phone: 206-607-1600
TDD: 800-877-8339
E-mail: OCR.Seattle@ed.gov
Website: http://www2.ed.gov/about/offices/list/ocr/docs/howto.html

For employment discrimination, employees and applicants for employment may file a complaint with the Equal Employment Opportunity Commission at the below addresses within 180 calendar days of the alleged discriminatory act.

Equal Employment Opportunity Commission
Federal Office Building
909 First Avenue
Suite 400
Seattle, WA 98104-1061
Phone: 800-669-4000
Fax: 800-220-6911
TTY: 800-669-6820
Website: http://www.eeoc.gov/employees/charge.cfm

For educational discrimination, individuals may file a complaint with the U.S. Department of Justice:

U.S. Department of Justice Civil Rights Division
950 Pennsylvania Avenue, N.W.
Educational Opportunities Section, PHB
Washington, D.C. 20530
Phone: 202-514-4092 or 1-877-292-3804 (toll-free)
Fax: 202-514-8337
E-mail: education@usdoj.gov
Website: http://www.gpo.gov/fdsys/retrieveasset?asset=pdf/121903ec1pdf

For employment discrimination, individuals may file a complaint with the U.S. Department of Labor funded grant, individuals may file a complaint with the U.S. Department of Labor within 180 calendar days of the alleged discriminatory act.

U.S. Department of Labor
ATTENTION: Office of External Enforcement
Director, Civil Rights Center
200 Constitution Avenue, NW
Room N-4123
Washington, DC 20210
Phone: 202-693-6505, ATTENTION: Office of External Enforcement (limit of 15 pages)
E-mail: CRCExternalComplaints@dol.gov
Website: http://www.dol.gov/oasam/programs/crc/index.htm

For discrimination related to a National Science Foundation funded grant, individuals may file a complaint with the National Science Foundation within 180 calendar days of the alleged discriminatory act.

National Science Foundation
Complaints Adjudication & Compliance Manager
Office of Diversity & Inclusion (ODI)
4201 Wilson Blvd., Rm. 255
Arlington, VA 22230
Phone: 703-292-8020
E-mail: tisley@nsf.gov
Website: http://www.nsf.gov/od/odi/