



COURSE & PROGRAM GUIDE

FALL 2011 &
WINTER 2012

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ABOUT THE SCHOOL

In 2004, artist and instructor Wendy Welch, founded the Vancouver Island School of Art. The school is accredited with the Private Career Training Institutions Agency (PCTIA).

The Certificate of Visual Arts program at VISA is transferable to Emily Carr Art & Design University and is equivalent to the first year of a Bachelor of Fine Arts, Bachelor of Design or Bachelor of Media Arts degree.

The Vancouver Island School of Art offers high quality professional art courses for adults who want to study art on a full-time or part-time basis.

These are the options for study at VISA:

PROGRAMS

Certificate of Visual Arts: 1 year full-time, 4 years part-time

Diploma of Fine Arts: 3 years full-time, 5 years part-time

Independent Studio: 1 year post-diploma study)

There is an application process for all of the above programs. See website or office for application forms.

INDIVIDUAL COURSES AND WORKSHOPS

12 week courses (Fall & Winter)

6 week courses (Spring)

1 and 2 day workshops (Fall, Winter & Spring)

3 day workshops (Summer)

Most of our courses and all of our workshops are open to everybody from the complete beginner to the more advanced artist. Students who want the option of transferring hours from individual courses or workshops to a Certificate or Diploma program at one point in the future, can fill in a 'grade request form'.

All courses offer an opportunity to develop skills, enhance an understanding of art, and discover what it means to be a practicing artist. In addition, all studio courses explore the technical aspects of materials and execution as well as focus on making art in a contemporary context.

"THERE AREN'T ANY DEFINITE PROCEDURES AND THERE AREN'T ANY DEFINITE TOOLS. YOU HAVE TO DECIDE FOR YOURSELF WHAT YOUR TOOLS AND PROCEDURES ARE GOING TO BE."

RICHARD SERRA

COURSES

ART FOUNDATION

DESIGN: PRINCIPLES (FNDDT 110)

This course explores the principles of design: process, unity, emphasis and focal point, scale and proportion, and balance and rhythm. Assignments are given in conjunction with a visual presentation of the subject matter. Students assemble a reference book with emphasis on developing an understanding of how the principles of design can be used in a two- or three- dimensional composition.

Wednesdays Sep 14 - Dec 7, 2011 10am - 1pm

Xane St Phillip

Tuition: \$395.00 (36 hrs)

DESIGN: ELEMENTS (FNDDT 111)

This course explores the elements of design: line, shape/volume, texture, illusion of space, illusion of motion and value. Assignments are given in conjunction with a visual presentation of the subject matter. Students assemble a reference book with emphasis on developing an understanding of how the elements of design can be used in a two- or three-dimensional composition.

Wednesdays Sep 14 - Dec 7, 2011 2pm - 5pm

Wednesdays Jan 11 - Apr 4, 2012 10am - 1pm

Xane St Phillip

Tuition: \$395.00 (36 hrs)

APPLIED DESIGN (FNDDT 207)

Using the elements and principles as a foundation, this course integrates theory with imaginative, practical applications of design such as working with typography, creating designs from the study of natural objects and developing products based on contemporary design concepts that consider the environment. Students will be guided through a process of creative problem-solving strategies in order to complete a series of 2 and 3-D projects that explore the elements and principles of design, composition, concept and context. Traditional and digital media will be used. Prerequisite: *Design: Elements and/or Design: Principles* or previous design experience.

Wednesdays Jan 11 - Apr 4, 2012 2pm - 5pm

Rachel Hellner

Tuition: \$395.00 (36 hrs)

UNDERSTANDING COLOUR I (FNDD 121)

Designed to acquaint visual artists at all levels with an overview of basic colour theory, students in this class obtain a practical working knowledge of colour, applicable to any field of visual art. The aim of this course is to prompt artists to be mindful of the endless complexity and diversity available through an awareness of colour. This course teaches colour theory and applied methodology that can be put to immediate use.

Tuesdays Sep 13 - Dec 6, 2011 2pm - 5pm

Mondays Jan 9 - Apr 2, 2012 6:30pm - 9:30pm

Xane St Phillip

Tuition: \$395.00 (36 hrs)

Material fee: \$10 photocopy fee for the workbook

UNDERSTANDING COLOUR II (FNDD 202)

This is a continuation of *Understanding Colour I* and includes a practical application of colour theory learned in the first course as well as introducing more advanced concepts. Students work on a series of painting projects that focus on particular aspects of colour, form and composition. Course concludes with a one-day exhibition of work produced throughout the term. Prerequisite: Understanding Colour I

Tuesdays Jan 10 - Apr 3, 2012 10am - 1pm

Xane St Phillip

Tuition: \$395.00 (36 hrs)

DRAWING

DRAWING: INTRODUCTION I (DRWG 101)

This course provides students with an introduction to the basic materials and techniques of drawing. Emphasis is on elements such as line, shape, value, space, proportion, perspective and composition. In addition, students are encouraged to explore a range of materials and develop personal expression in their drawing. Subject matter includes still life, the figure, landscape, architectural space and student-supplied source material.

Tuesdays Sep 13 - Dec 6, 2011 6:30pm - 9:30pm (Section 1)

Rachel Hellner

Fridays Sep 16 - Dec 9, 2011 (no class Nov 11) 10am - 1pm (Section 2)

David Gifford

Wednesdays Jan 11 - Apr 4, 2012 6:30pm - 9:30pm

Tracey Nelson

Tuition: \$395.00 (36 hrs)

‘LOOK AND MAKE YOUR HAND DO WHAT YOUR EYES SEE.’

VIJA CELMINS

DRAWING: INTRODUCTION II (DRAW 102)

This course provides a review of the basic elements of drawing as well as a more in-depth exploration of concepts and subject matter. Colour and fluidity in drawing are also explored. Working from subjects including still-life and the model, the course continues the focus on line, movement, mass, tone, perspective, proportion and space, moving from charcoal and pencil studies to work in colour pastel and ink wash. Prerequisite: Drawing: Introduction I or some drawing experience.

Tuesdays Jan 10 - Apr 3, 2012 6:30pm - 9:30pm (Section 1)

Rachel Hellner

Fridays Jan 13 - Mar 30, 2012 10am - 1pm (Section 2)

David Gifford

Tuition: \$395.00 (36 hrs)

ILLUSTRATION IN CONTEMPORARY DRAWING (DRWG 215-36)

This course explores ways contemporary artists use aspects of traditional illustration and narrative structures to inform their work. Various kinds of illustration (children's book, comics, graphic design, etc.) are used as the basis for challenging and creative drawing projects.

Fridays Sep 16 - Dec 9, 2011 (no class Nov 11) 10am - 1pm

Megan Gilbert

Tuesdays Jan 10 - Apr 3, 2012 6:30pm - 9:30pm

Megan Gilbert

Tuition: \$395.00 (36 hrs)

WATERMEDIA DRAWING (DRWG 219)

Students combine materials traditionally associated with drawing (pencil, pen and ink, charcoal) with those used in painting (watercolor and gouache) to create works that are at the intersection between drawing and painting. Subject matter will range from everyday objects and the natural world to the imaginative and fantastical. Some previous experience with watercolor an asset.

Tuesdays Jan 10 - Apr 3, 2012 2pm - 5pm

Tracey Nelson

Tuition: \$395.00 (36 hrs)

DRAWING: THEMATIC APPROACHES (DRWG 235)

This drawing course focuses on some of the current themes in contemporary drawing such as: mark-making and mapping, responses to the designed environment, nostalgia, ornament and voyeurism. The focus is on a mixed media approach to imaginative explorations in image making, using basic drawing materials such as charcoal, ink and watercolours as well as a range of drawing surfaces including new and found papers. Prerequisite: Some drawing experience.

Fridays Jan 13 - Mar 30, 2012 2pm - 5pm

Wendy Welch

Tuition: \$395.00 (36 hrs)

DRAWING: ARCHITECTURE AS SOURCE (DRWG 237)

This course uses the idea of architecture, both real and imagined as a point of departure for drawing subject matter. Students work with conventional renderings from observation to abstracted drawings based on three-dimensional constructed structures. Themes as varied as the architecture of: buildings, interior spaces, urban and natural environments, the body, cyberspace and the fantastical are covered. A range of drawing materials and surfaces as well as different scales are explored. Class projects are supplemented with digital presentations related to specific concepts. Prerequisite: Some drawing experience.

Mondays Sep 12 - Dec 5, 2011 (no class Oct 10) 6:30pm - 9:30pm

Jeroen Witvliet

Tuition: \$395.00 (36 hrs)

DRAWING: ADVANCED I (DRWG 301)

In this third year course, students develop ideas and methods within the expansive realm of what is considered to be 'drawing'. The focus is on developing work that is part of a specific series that is a result of investigation of personal areas of interest. An important aspect of this course is group critique and developing an understanding on how to discuss drawings in a contemporary context. Prerequisite: 200 level drawing course or drawing experience and permission of the Director.

Thursdays Sep 15 - Dec 8, 2011 6:30pm - 9:30pm

Danielle Hogan

Tuition: \$395.00 (36 hrs)

DRAWING: ADVANCED II (DRWG 302)

In this second part of Advanced Drawing, students pursue the series of work started in the previous semester. The focus here is on making connections between drawing projects and work done in other genres such as painting, sculpture, photography and installation art. Work done in this semester is to play a part in the graduating student's final exhibition.

Prerequisite: *Drawing: Advanced I* or permission of the Director.

Thursdays Jan 12 - Apr 5, 2012 6:30pm - 9:30pm

Danielle Hogan

Tuition: \$395.00 (36 hrs)

"AN ARTIST NEEDS TO BECOME FAMILIAR WITH THAT WHICH IS MOST HIDDEN FROM THE SELF BY THE SELF. FOR THIS ONE THING WHICH ONE FEARS TO KNOW IS OFTEN THE DRIVING FORCE IN ONE'S LIFE. THESE RECOGNITIONS SEEN IN ART ARE THE DIFFERENCE BETWEEN DECENT AND EXTRAORDINARY AND GREAT."

PAT STEIR

PAINTING

PAINTING; INTRODUCTION I (PNTG 101)

This is an introduction to painting where students develop an understanding of the material qualities of paint as well as the elements of painting such as shape, space, composition and the development of a full colour palette. Students are encouraged to implement artistic principles as they develop their own language and approach to painting. Classes include the use still life, found imagery, live models and photographs.

Mondays Sep 12 - Dec 5, 2011 (no class Oct 10) 6:30pm - 9:30pm (Section 2)

Tracey Nelson

Mondays Sep 12 - Dec 5, 2011 (no class Oct 10) 2pm - 5pm (Section 1)

Tara Nicholson

Friday Jan 13 - Mar 6, 2012 2pm - 5pm

Tuition: \$395.00 (36 hrs)

PAINTING; INTRODUCTION II (PNTG 102)

Building on a basic knowledge of paint handling and colour, this course presents students with a range of projects that explore possible approaches to painting in terms of subject matter, style and technique. Students work from a range of historical models including abstract and representational painting, to gain a better sense of the ideas, methods, and formal issues that can support their own vision. Class projects are accompanied by slide presentations. Prerequisite: *Painting: Introduction I*

Mondays Jan 9 - Apr 2, 2012 6:30pm - 9:30pm

Tara Nicholson

Tuition: \$395.00 (36 hrs)

WATERCOLOUR I (PNTG 113)

This course for students of all levels explores the process and versatility of watercolour. Designed for those who use watercolour exclusively as well as artists who use other mediums and are looking to investigate the expressive and descriptive qualities of the medium. Techniques explored include brush usage, drawing, colour mixing and collage. Students are encouraged to go beyond realism to explore the fundamentals of composition and expression.

Tuesdays Sep 13 - Dec 6, 2011 2pm - 5pm

Tracey Nelson

Tuition: \$395.00 (36 hrs)

‘CONTENT ULTIMATELY DOMINATES OVER MATERIAL IN ART.’

WILL INSLY

PAINTING SPACE (PNTG 208)

For centuries, the fundamental question of space perception has been at the very heart of painting. What are the essential elements needed to successfully construct the illusion of space within the confines of the picture plane? With this dilemma in mind, this course examines the concept of spatial illusion and the necessary elements that work to create it. Deceptively simple exercises are used to develop an understanding of how colour and compositional elements come together to create a sense of very real physical space. Students paint from life as well as from materials gathered from other sources. Students can work in acrylics or oils. Prerequisite: Some painting experienced.

Wednesdays Sep 14 - Dec 7, 2011 6:30pm - 9:30pm

Todd Lambeth

Tuition: \$395.00 (36 hrs)

PAINTING: IDEA TO REALIZATION (PNTG 211-36)

This course is an introduction to the process of working from an idea to a finished painting. Students start with notes and sketches or other source material such as photographs or previous work and learn some methods to transform their initial ideas into a meaningful painting. Students will develop a few paintings throughout the course with the last session being an in-depth critique of the process.

Tuesdays Sep 13 - Dec 6, 2011 2pm - 5pm

Jeroen Witvliet

Tuition: \$395.00 (36 hrs)

PAINTING: THE EXPANDED FIELD (PNTG 222)

Painting by its very presence as an object is already on its way to becoming a sculpture. This course explores the various ways to expand the physical boundaries inside and outside of the rectangular edges, starting with punctured surfaces such as Lucia Fontana, to relief surfaces of Antoni Tapies and Anselm Keifer, to Robert Rauschenberg 'combines' (a word he invented to describe the combination of painting and sculpture) to the way contemporary artists are using the language of painting to inform installation art such as in the work of Jessica Stockholder or Fabian Marcaccio. No sculpture experience necessary.

Thursdays Jan 12 - Apr 5, 2012 10am - 1pm

Wendy De Gros

Tuition: \$395.00 (36 hrs)

"LEARN TO RECOGNIZE WHEN YOU KNOW SOMETHING."

BRUCE NAUMAN

PAINTING: GEOMETRIC ABSTRACTION (PNTG 224)

This painting course follows the roots of early cubist-inspired abstraction (Mondrian, Malevich, Kandisky, Klee) up through mid-century Minimalism (Reinhart, Newman, Stella, Kelly, Martin) to more contemporary precedents (Riley, Taaffe, Levine, Bleckner, Halley). The unifying theme is the contrast of the organic character of making a painting with a search for form that often recalls the designed environment. Focus will be on compositional formats such as stripes, rectangles and the grid. While these styles gained attention several decades ago, students learn how to use these approaches as part of an effective painting practice in their work.

Thursdays Sep 15 - Dec 8, 2011 10am - 1pm

Xane St Phillip

Tuition: \$395.00 (36 hrs)

PAINTING: COMPOSITION AND COLOUR SCHEMES (PNTG 230)

This course deals with the basic structure of any painting: composition and colour.

These are the elements that are essential to consider in all paintings whether they are representational or abstract. Students learn the principles of Notan (the Japanese study of light and dark in design) as well as some other ways to inform compositional structure. Colour is a tool used to create expression and mood in painting and this is explored in this course through the development of specific kinds of 'colour schemes' such as low or high key, warm or cool, harmonious/discordant to name a few. Design and colour exercises supplement painting projects.

Wednesdays Jan 11 - Apr 4, 2012 10am - 1pm

Tracey Nelson

Tuition: \$395.00 (36 hrs)

PAINTING: ADVANCED I (PNTG 301)

In this third year course, students develop ideas and methods concerning their painting practice. The course focuses on developing work that is part of a specific series that investigates a personal area of interest. Important aspects of this course are group critique and developing an understanding of how to discuss and write about paintings in a contemporary context. Prerequisite: 200 level painting course or painting experience and permission of the Director.

Mondays Sep 12 - Dec 5, 2011 (no class Oct 10) 2pm - 5pm

Jeroen Witvliet

Tuition: \$395.00 (36 hrs)

PAINTING: ADVANCED II (PNTG 302)

In the second part of Advanced Painting students continue work on their series started in the previous semester and hone in on specific elements. The work in this semester is to be considered for the student's final Graduation Exhibition, so students are thinking towards developing a complete 'body of work'. Students present an artist talk at the end of the semester where members of the faculty and student body are invited. Prerequisite: Painting Advanced I or permission of the Director.

Mondays Jan 9 - Apr 2, 2012 2pm - 5pm

Jeroen Witvliet

Tuition: \$395.00 (36 hrs)

MIXED MEDIA & SCULPTURE

SPECIAL TOPICS: IDENTITY AS SOURCE (MMED 221)

From self-portraiture to exploring social and cultural identity, artists have long been fascinated with the figure and representation. This course explores the variety of ways we think of identity from our personal experience as an individual to our place in society and culture. Students are encouraged to use a range of media including drawing, painting, photography and video to explore the various ways ideas around identity can be expressed. Contemporary artists such as Kiki Smith, Ross Bleckner, Nancy Spero, Ann Hamilton (to name a few) are discussed in conjunction with this topic. Course includes studio time, thematic lectures and discussions.

Wednesdays Sep 14 - Dec 7, 2011 6:30pm - 9:30pm

Wendy De Gros

Tuition: \$395.00 (36 hrs)

SPECIAL TOPICS: THE FRACTURED LANDSCAPE (MMED 223)

A mixed-media studio class investigates elements of the fractured landscape while exploring both urban and rural territories. Course content considers the concepts of urbanization, resource extraction, de-territorialization, eco-sculpture, and land art. Students are encouraged to work in a variety of media within class exercises incorporating, drawing, photography, video and writing. Assignments and lectures are designed to inspire new work while investigating our own back alleys, rural communities and local issues surrounding protected landmasses, parks and re-zoning. The use of found materials and low-tech options, (including pin-hole camera construction) are mixed together with digital media to explore this vastly important topic.

Thursdays Sep 15 - Dec 8, 2011 6:30pm - 9:30pm

Tara Nicholson

Tuition: \$395.00 (36 hrs)

SPECIAL TOPICS: STREET ART & VOICE OF THE CITY (MMED 224)

This studio course scrutinizes the social practice and placement of art in the public sphere. Supporting the philosophy that art making is available to everyone, this class dives further into the language of the everyday environment and offers creative response to public spaces. Students will be using the urban environment as part of their studio practice. The course explores diversity of art making processes while probing intersections between accessibility, culture and art. Projects involve drawing, photography, video and installation as well as text based work.

Fridays Sep 16 - Dec 9, 2011 (no class Nov 11) 2pm - 5pm

Tegan Forbes

Tuition: \$395.00 (36 hrs)

SPECIAL TOPICS: THE NEW NARRATIVE (MMED 219)

What is narrative when it is presented to us in visual form and how do you 'read' this information? Students will look at and investigate samples from contemporary art that have a strong sense of narrative attached to them. Ideas, the expression of narratives and the possible ways of expressing them through painting and drawing will be explored in this course. Some work of artists looked at include: Daniel Richter, Marlene Dumas, Luc Tuymans and Peter Doig.

Thursdays Jan 12 - Apr 5, 2012 2pm - 5pm

Jeroen Witvliet

Tuition: \$395.00 (36 hrs)

SPECIAL TOPICS: INVESTIGATING DARKNESS (MMED 222)

This studio course will explore ideas of darkness, referencing both popular culture and art history. Students experiment with a variety of media while investigating the absence of light, the clandestine, the physicality of shadow and the role of the occult within the history of art making. Lectures, directed studio projects and media-based demos will explore techniques and ways of working which reference the absence of light and tackle darkness metaphors linked to hidden or secret worlds. Elements of pop culture will be explored referencing creatures of the night including: vampires, werewolves, goths and zombies as well as ideas surrounding the placement of 'evil' amongst current cultural norms. The design and structure of this course will allow for students to approach an individual project from idea to completion while working within various disciplinary backgrounds including, drawing, painting, sculpture, video, photography and installation.

Wednesdays Jan 11 - Apr 4, 2012 6:30pm - 9:30pm

Tara Nicholson

Tuition: \$395.00 (36 hrs)

SPECIAL TOPICS: ART IN THE EVERYDAY (MMED 225)

This new studio class explores the role of art in the everyday through walking, mapping, utilization of found objects and orchestration of events in the public sphere. Assignments, lectures and discussions are designed to inspire new ways of thinking about and implementing art actions and our role in society as artists. Text, typography and language will be explored along side the use of narrative and collective memory. Projects involve drawing, photography, sculpture, performance and installation.

Fridays Jan 13 - Mar 30, 2012 2pm - 5pm

Tegan Forbes

Tuition: \$395.00 (36 hrs)

"WORKING FROM LIFE WITH NO SYSTEM, IS A WASTE OF TIME. IF YOU HAVE NO SYSTEM, IT DOESN'T RELATE TO ART."

ALEX KATZ

SCULPTURE: AN INTRODUCTION TO MATERIALS (SCLP 100)

This course offers an in-depth exploration into a variety of traditional and contemporary sculpture materials. Emphasis is placed on construction techniques and understanding the physical possibilities and limitations of each material. A range of imaginative projects are accompanied by visual presentations to introduce students to the dynamic world of three-dimensional design.

Thursdays Sep 15 - Dec 8, 2011 2pm - 5pm

David Gifford

Tuition: \$395.00 (36 hrs)

SCULPTURE: IDEAS AND PROCESS (SCLP 200)

A studio-based course that investigates contemporary concerns involved in creating sculpture. The course emphasizes the development of meaning in sculpture and involves a more intensive exploration of techniques and materials. Importance is placed on relating sculpture to our physical environment; how actions, materials, and forms from our everyday world can influence the creation of sculpture. Students are also taught the importance of scale, space, placement and physical associations when presenting sculpture. Prerequisite: *Sculpture: Introduction to Materials* or previous sculpture experience.

Thursdays Jan 12 - Apr 5, 2012 2pm - 5pm

David Gifford

Tuition: \$395.00 (36 hrs)

ART & THE LANGUAGE OF CRAFT: PAPER, FABRIC & THREAD (SCLP 205)

In this first section of the Art & Language of Craft course, students explore a variety of craft inspired processes such as paper cutting, stitching (on paper and fabric) and hand and machine sewing. Materials used include papers, fabrics, beads, wood and/or other found objects and surfaces. Students work on projects that include drawing with thread on two-dimensional surfaces as well using materials associated with craft such as paper, fabric, wood and found materials to make relief surfaces and sculptural forms. While sewing skills are not a prerequisite to the course, students not already familiar with basic sewing techniques should be prepared to put in extra time to research and develop any necessary skills.

Thursdays Sep 15 - Dec 8, 2011 10am - 1pm

Danielle Hogan

Tuition: \$395.00 (36 hrs)

"MAKE ONE HUNDRED THINGS. FIFTY YOU HAVE TO LIKE A LOT. FIFTY YOU HAVE TO HATE."

JUDY PEAFF

ART & THE LANGUAGE OF CRAFT: KNITTING & FELTING (SCLP 206)

This second section of the Art & the Language of Craft course focuses on using knitting, felting and fibre as a point of departure for sculptural and installation projects. Students are introduced to the traditional processes of felting & fibre spinning and are encouraged to push the boundaries of the material as well as their imagination towards an artistic application of these techniques. The course also covers projects with knitting as the focus, including both readymade knitted items as well as creations students make themselves through the process of hand knitting. While knowledge of knitting is not necessarily a pre-requisite for this course, students not already familiar with basic knitting techniques should be prepared to put in extra time to research and develop any necessary skills. It is not necessary to have taken the *Paper, Fabric & Thread* component to enroll in *Knitting & Felting*.

Thursdays Jan 12 - Apr 5, 2012 10am - 1pm

Danielle Hogan

Tuition: \$395.00 (36 hrs)

PHOTOGRAPHY & VIDEO

PHOTOGRAPHY I (PHOT 201)

This introductory photography course is designed for students interested in developing a photographic body of work. The course is perfect for students who have no previous photography experience or as a refresher course for those who may have worked with photography in the past and are looking to revisit the basics of photography. Class time will be spent reviewing camera operation, flash techniques, basic lighting set-ups and post-production solutions (including Photoshop, digital printing, developing film and presentation methods). Critiques, individual meetings and slide presentations will ground students' photo projects amongst contemporary photography practices and provide technical and creative resources. Students will be encouraged to explore both traditional (film-based) and digital photography any may choose to work either way.

Wednesdays Sep 14 - Dec 7, 2011 2pm - 5pm (Section 1)

Tuesdays Sept 13 - Dec 6, 2011 6:30-9:30 pm (Section 2)

Tara Nicholson

Tuition: \$395.00 (36 hrs)

PHOTOGRAPHY II (PHOT 202)

The focus of this course is on producing a body of work while building up on photographic technical knowledge including photoshop and darkroom post production techniques. Students can work using digital or traditional methods. Course includes an overview of the history, theory and artistic concepts used by artists working in photography. Students can expect critical discussion and presentations to support and encourage personal development.

Prerequisite: *Photography I* or previous experience.

Mondays Jan 9 - Apr 2, 2012 2pm - 5pm

Tara Nicholson

Tuition: \$395 (36 hrs)

DOCUMENTARY PHOTOGRAPHY & VIDEO (PHOT 210)

This course is designed to provide students with a strong understanding of the traditions of documentary photography and video work. The course explores photo-documentary traditions within North America from the 1930's, to the present day placement of documentary work within contemporary art practices and the conceptual development of this genre within the digital age. The main focus of this class is to create a documentary based project from each student's interests and research. A broad range of artists will be covered from Walker Evans to Robert Frank, Garry Winogrand, Lee Friedlander, Diane Arbus, Larry Towell and Susan Meiselas. Emerging and current practices within photography and video will be investigated including the work of Pierre Huyghe, Stan Douglas and Raymonde April.

Tuesdays Jan 10 - Apr 3, 2012 2pm - 5pm

Tara Nicholson

Tuition: \$395.00 (36 hrs)

VIDEO ART I (PHOT 220)

In the course students will examine video art works, audio-visual vocabulary, and learn how to how to organize a production. Led by the instructor, Peter Sandmark, who has taught video art at UVic and is also the Executive Director of Victoria's non-profit video art centre, MediaNet, and using equipment provided by MediaNet, with technical support from MediaNet's Technical Director, Kirk Schwartz, the students will each develop, shoot and edit a short video art work. The emphasis in this course is on video as an art form.

Mondays Sep 12 - Dec 5, 2011 (no class Oct 10) 2pm - 5pm

Peter Sandmark

Tuition: \$395.00 (36 hrs)

VIDEO ART II (PHOT 221)

In this advanced video course students will analyze contemporary video art works, and undertake practical exercises that will help them develop their projects. The course is led by Peter Sandmark, who has taught video art at UVic and is also the Executive Director of MediaNet, Victoria's non-profit video art centre. MediaNet will provide all the cameras and production equipment as well as post-production computers and editing software. The main goal is the production of a short video art work by each student, or a video art installation, or an internet based video art project. Prerequisite: Video Art I or previous experience and permission from the Director.

Mondays Jan 9 - Apr 2, 2012 2pm - 5pm

Peter Sandmark

Tuition: \$395.00 (36 hrs)

PRINTMAKING

PRINTMAKING: DRYPOINT (PRNT 222)

Drypoint is the art of incising an image into a surface with a sharp instrument. Traditionally this was done with an etching needle on a metal plate but in this course students explore the use of plexiglas as a surface and use an etching needle along with other types of sharp implements. The etching needle has unique mark-making capabilities in that it can be both delicate and bold, fine and dramatic. The focus is on creating an edition of prints (a series of prints that are similar to one another) as well as exploring the concept of seriality where works that are similar can be manipulated and transformed to create limitless possibilities within a given parameter. The course is open to all levels of experience.

Wednesdays Sep 21 - Nov 23 2011 1pm - 5pm,

Jenn Robins

Tuition: \$395.00 (36 hrs)

Material fee: \$55

PRINTMAKING: WOODBLOCK (PRNT 223)

This course is an introduction to the various tools and processes of woodblock printing on a range of paper surfaces. Students work from original mark-making/imagery created during class, to explore the intriguing potential of positive/negative imagery and the unique mark-making of the various traditional and not so traditional tools. Focus is on the technical components as well as strengthening the formal elements of image creation and composition. The course looks at the history of woodblock printmaking, from its ancient roots in China to the impressionist and post-impressionists of Europe. Examples of the Ukiyo-e print of Japan as well as the work of contemporary artists including Schneider (Austria), Kiggel (UK), Gotto (Japan) and Feng Xumin (China) are explored. The course is open to all levels of experience.

Wednesdays Jan 11 - Mar 7, 2012 1pm - 5pm

Jenn Robins

Tuition: \$395.00 (36 hrs)

Material fee: \$55

"ART IS THE FINITE TRYING TO CONNECT WITH THE INFINITE"

JACKIE WINSOR

ART HISTORY & THEORY

BAROQUE TO REALISM 1600-1850 (AHIS 206)

This course traces the tumultuous developments in art, life and politics through the Baroque period, the Neoclassicism of the Enlightenment, the birth of Romanticism, and the beginnings of 'Modern Art' in the Realism of the industrial age. Along the way we observe the beginnings of seminal modern ideas, including the notion of the artist as a genius, social commentator, propagandist or revolutionary, examining the careers of artists such as Rembrandt van Rijn, Rosalba Carreira, J.M.W. Turner and Gustave Courbet. Classes are based on slide lectures, with lively class discussion and readings that make the subject matter accessible and stimulating.

Tuesdays Sep 13 - Dec 6, 2011 6:30pm - 9:30pm

Danielle Hogan

Tuition: \$395.00 (36 hrs)

IMPRESSIONISM TO EARLY MODERNISM 1850-1915 (AHIS 202)

This lecture series is an inviting overview of movements, trends and ideas that traces the birth of the 'modern' era from the turn of the century to the mid-twentieth century in North American and Europe. Drawing on images, but also documents such as artists' journals and manifestos, poetry, and music, we will investigate the ideas and motivations, materials, techniques and biography of artists such as Claude Monet, Max Beckmann and Georgia O'Keefe. Classes are based on slide lectures, with lively class discussion and readings that make the subject matter accessible and stimulating.

Tuesdays Jan 10 - Apr 3, 2012 6:30pm - 9:30pm

Danielle Hogan

Tuition: \$395.00 (36 hrs)

CRITICAL STUDIES I (ATHR 100)

This course introduces students to approaches and methodologies of visual literacy as they pertain to Western art. Focus is on studying a range of artworks, both historical and contemporary, through slide lectures, field trips, readings and discussion. Students develop the tools to analyze art works in aesthetic terms as well as understand the importance of social and historical context. Textbook: *Criticizing Art* by Terry Barrett (1999 or later). Available secondhand on-line at amazon.ca for \$20-\$50.

Thursdays Sep 15 - Dec 8, 2011 6:30pm - 9:30pm

Wendy Welch

Tuition: \$395.00 (36 hrs)

"AS YOU BUILD CONFIDENCE CONSTRUCTING YOUR VISION THROUGH THE AFFIRMATION OF ITS PROCESS, YOU DISCOVER MORE IDEAS. THE IDEAS BECOME STRONGER AND DOMINATE THE PROCESS."

BRYAN HUNT

CRITICAL STUDIES II (ATHR 200)

In the second part of this course, students engage in a more conceptual and philosophical discourse surrounding visual culture. Lectures, readings, field trips and discussions introduce students to a more thorough understanding of the art world and the economic and social forces that shape visual art today. While looking at art is a fundamental part of this course, students are also challenged to develop a broader understanding of way contemporary artists relate to language, history and politics. Prerequisite: Critical Studies I or permission of the Director.

Thursdays Jan 12 - Apr 5, 2012 6:30pm - 9:30pm

Wendy Welch

Tuition: \$395.00 (36 hrs)

PROFESSIONAL DEVELOPMENT (SEMR 203)

Learn the basics of preparing professional artist materials such as a CV, an artist statement and photo documented artwork. The course also covers the different types of exhibition venues including non-profit, commercial and public galleries; community centers and cafés; and other activities such as writing of grants, preparing a budget, organizing a website, keeping a record of works sold and many other details involved in being an artist. Textbook: *The Artist's Guide: How to Make a Living Doing What You Love* (available on amazon.ca)

Fridays Sep 16 - Dec 9, 2011 (no class Nov 11) 2pm - 5pm

Wendy Welch

Tuition: \$395.00 (36 hrs)

ADVANCED STUDIO

ADVANCED STUDIO I & II (INDS 312)

All Diploma students must complete Advanced Studio I & II to be eligible for graduation in the spring. Students in Advanced Studio focus on making a 'body of work' for their Graduating Exhibition. Students work independently for a minimum of six hours (preferably at the school) as well as on a one-on-one level with their advisor on a weekly basis (days/times to be arranged). In addition students participate in Advanced Studio Seminar (3 hours/week) to discuss the various issues related contemporary art as well as professional practices such as developing an artist statement. Guest mentors are invited to participate in critiques on an occasional basis. Advanced Studio credit is nine hours per week: six hours per week of independent work time at school which will include one-on-one consultation with faculty and three hours of class time.

Thursdays Sept 15 - Dec 8 2pm - 5pm

Thursdays Jan 12 - April 5 2pm - 5pm

Danielle Hogan

Tuition: \$950 (108 hrs); \$1600 (with studio space)

OPEN STUDIO

OPEN STUDIO (OPST 100)

Open Studio offers the opportunity to work with others in a studio setting outside of a regular classroom. There is a studio assistant on hand for individual critique, feedback and general advice on concerns or dilemmas with regards to specific projects. Open Studio can be used as a 'homework clinic': VISA students can work on their homework and ask for help or guidance from the studio assistant. All participants are expected to bring their own projects to work on during this designated time. Open Studio is free of charge for VISA students but members of the public that are 'dropping in' are asked to make a \$7 donation to cover the cost of running these sessions.

Tuesdays Sep 13- Dec 6, 2011 10am-1pm

Tuesdays Jan 10-Apr 3, 2012 10am-1pm

Kathleen Lane

Tuition: by donation (suggested \$7/session)

INDEPENDENT STUDY

INDEPENDENT STUDY (INDS 201, 301, 401, 501)

This course gives students an opportunity to work on a project under the supervision of a faculty advisor. Students submit an application with a proposal outlining what they intend to work on in their independent study. At the end of the project, students present their work to their advisor and one other faculty member for a final critique. Independent Study can be taken up to a maximum of four times. The student and advisor set up a mutually convenient time and meet on a bi-weekly basis on a specified day and time for the duration of the semester. Independent Study students meet for one hour every two weeks and receive 36 credit hours upon completion. Prerequisite: enrollment in the Diploma Program or with permission of the Director.

Tuition: \$395 (36 hrs)

CURATORIAL STUDIES

CURATORIAL STUDIES (CURA 301)

This is a hands-on and theoretical course that includes information on the basics of running a non-profit gallery as well as conceptual concerns in contemporary curating, on both a local and international basis. Everything from developing a curatorial project, to writing contracts and grants, to installing and promoting an exhibition are covered in this comprehensive. Course includes a bi-weekly discussion meetings as well as field trips to local exhibitions, a student-initiated curatorial project and assisting in the curatorial process installation of on-going exhibitions in the Slide Room Gallery. Prerequisite: Enrollment in Diploma program or permission of the Director.

Days/Times: TBA

Wendy Welch

Tuition: \$395.00 (36 hrs)

WORKSHOPS

The Vancouver Island School of Art offers one and two-day workshops on selected weekends throughout the fall and winter semesters. Workshop hours can be applied to program hours for credit.

Fall & Winter workshop offerings will include:

Watercolour, Drawing, Collage, Printmaking & Photography

Check website for details.

CERTIFICATE OF VISUAL ARTS

The Certificate of Visual Arts provides basic training in the fundamentals of drawing, painting, photography, sculpture and art history. The Certificate of Visual Arts can be completed within one year (full-time) or over a period of four years (part-time).

REQUIRED DOCUMENTATION FOR ADMISSION:

- copy of photo ID
- CD with 6 images (jpegs) of applicant's original work done in the last two years. Include a list of titles, mediums and size of each image (submitted as a PDF or Word document)
- 300-400 word essay or letter describing your reasons for pursuing the Certificate Program. (submitted as a PDF or Word document)
- proof of high school graduation or mature student status (19 years or over and completion of english 12 or completion of BC Provincial english 12 exam with a minimum 60% or 'C' grade)
- completed application form with \$50 application fee submitted prior to August 1st (for September enrollment)

Non-native speakers:

Provided non-native speaking applicants have met all other application requirements, they will be required to meet with the Director for a Language Proficiency Interview. If required, the applicant will be asked to complete the TOEFL English language test, with a minimum score of 70%.

"YOU FINISH THINGS IN TWO WAYS. EITHER YOU WORK UNTIL IT'S CLEAR THAT IT'S RIGHT -IT SAYS WHAT YOU WANTED TO SAY -OR YOU WORK UNTIL YOU CAN THROW IT AWAY. YOU'VE DONE EVERYTHING TO IT. THERE'S NOTHING FOR ANYBODY IN IT, SO NOW YOU CAN THROW IT AWAY."

BRUCE NAUMAN

CERTIFICATE OF VISUAL ARTS: 1 YEAR FULL TIME

Fall Semester

Winter Semester

Drawing 100	Drawing 100
Painting 100	Painting 100
Foundation 100	Foundation 100
Sculpture 100	Sculpture 200
Art History 200	Art History 200
Critical Studies 100	Critical Studies 200
Photo/Video 200	Photo/Video 100

CERTIFICATE PROGRAM: FULL-TIME

- duration: one year (consecutive Fall & Winter semesters)
- credit requirement: 504 classroom hours
- minimum course load: 21 hours per week (seven courses per semester)

CERTIFICATE PROGRAM: PART-TIME

- duration: maximum four consecutive years
- credit requirement: 504 classroom hours
- minimum course load: six hours per week (two courses per Fall & Winter semester)

"GET A NOTEBOOK THAT NOBODY WILL EVER SEE. WHENEVER YOU FINISH A PIECE, WRITE DOWN EVERY SINGLE THING YOU THINK ABOUT THE PIECE, WHAT RADIO STATION YOU WERE LISTENING TO, ETC. THINK ABOUT OTHER PEOPLE'S PAINTINGS AND/OR SCULPTURES OR ABOUT PAINTING AND SCULPTURE IN GENERAL. THINK ABOUT ART HISTORY, ETC. -BEING CRITICAL IS A WAY OF WORKING TOWARD CHANGE. IT'S NOT ABOUT WORKING TOWARD ONE PARTICULAR GOAL LIKE MAKING A PERFECT PAINTING. IT'S TO MAKING YOURSELF THINK DIFFERENTLY ALL THE TIME, NEVER STAY IN ONE PLACE, KEEP IT MOVING, NOT BE AFRAID TO DESTROY THINGS. LEARN TO DISRESPECT YOUR WORK. NOTHING IS SO PRECIOUS IT CAN'T BE CHANGED."

VALERIE JAUDON

DIPLOMA OF FINE ARTS

The Diploma of Fine Arts Program provides students with comprehensive knowledge and skills in the fine arts disciplines of drawing, painting, sculpture, photography and art history. Throughout the three-year program, students move from developing a basic vocabulary in art and design to completing a professional-quality body of work in their third year. This work will culminate with a Graduation Exhibition.

REQUIRED DOCUMENTATION FOR ADMISSION:

- copy of photo ID
- CD with 10-15 images (jpegs) of applicant's original work done in the last two years. Include a list of titles, mediums and size of each image (submitted as a PDF or Word document)
- 800 word essay or letter describing your reasons for pursuing the Certificate Program. (submitted as a PDF or Word document)
- proof of high school graduation or mature student status (19 years or over and completion of english 12 or completion of BC Provincial english 12 exam with a minimum 60% or 'C' grade)
- completed application form with \$50 application fee submitted prior to August 1st (for September enrollment)
- transcripts from other institutions (if applying for transfer credits)
- written request and supporting documents for Prior Learning Assessment or course exemptions

Non-native speakers:

Provided non-native speaking applicants have met all other application requirements, they will be required to meet with the Director for a Language Proficiency Interview. If required, the applicant will be asked to complete the TOEFL English language test, with a minimum score of 70%.

DIPLOMA PROGRAM: FULL-TIME

- duration: three years (six consecutive Fall & Winter semesters)
- total credit requirement: 1512 classroom hours
- minimum course load: 21 hours per week (seven courses per Fall & Winter semester)

DIPLOMA PROGRAM: PART-TIME

- duration: maximum of five consecutive years
- total credit requirement: 1512 classroom hours
- minimum course load: nine hours per week (three courses per Fall & Winter semester)

DIPLOMA OF FINE ARTS: 3 YEARS FULL TIME

YEAR ONE

Fall Semester	Winter Semester
Drawing 100	Drawing 100
Painting 100	Painting 100
Foundation 100	Foundation 100
Sculpture 100	Sculpture 200
Art History 200	Art History 200
Critical Studies 100	Critical Studies 200
Photo/Video 100	Photo/Video 200

YEAR TWO

Fall Semester	Winter Semester
Drawing 200	Drawing 200
Painting 200	Painting 200
Art History 200	Art History 200
Special Topics in Art 200	Special Topics in Art 200
Elective 200 level/ Independent Study	Elective 200 level/ Independent Study
Elective 200	Elective 200
Elective 200	Elective 200

YEAR THREE

Fall Semester	Winter Semester
Drawing 300	Drawing 300
Painting 300	Painting 300
Elective 200 or 300	Elective 200 or 300
Elective 200 or 300	Elective 200 or 300
Advanced Studio I*	Advanced Studio II*

*Advanced Studio I & II must be completed the year of graduation.

All of the above are requirements for the successful completion of a Diploma of Fine Arts.

IMPORTANT NOTE FOR PART-TIME PROGRAM STUDENTS:

In addition to Fall and Winter semesters, hourly credits can also be earned in workshops and in the Spring semester to accumulate the necessary hours to complete the Certificate of Visual Arts within the 4 year time requirement and the Diploma of Fine Arts within the 5 year time requirement. It is the responsibility of each student to ensure they complete the necessary requirements within the maximum allowable time. Academic Advising is available with the Director; please contact the office to set up an appointment.

INDEPENDENT STUDIO PROGRAM

The Vancouver Island School of Art is pleased to offer the Independent Studio Program (ISP), which began in September 2009. This program is intended for graduates of a BFA, Diploma of Fine Arts or equivalent visual arts program who may want to ease themselves into professional practice or prepare for a Masters of Fine Arts degree. Over a period of two semesters, each ISP student works with an Advisor who offers critical feedback, technical support and general guidance in the realm of becoming a professional artist. Activities such as individual and group critiques, guest lectures, and gallery visits are consistent features of the program. Students are also mentored in the submission processes for both public and private galleries, granting agencies and graduate schools.

ENTRY REQUIREMENTS

- completion of a Diploma of Fine Arts at the Vancouver Island School of Art or equivalent from other institution
- completed application with \$50 application fee
- cover letter outlining proposed project ideas and goals to be attained over the September to April duration of the program
- minimum of 12 digital photos of applicant's original work (for students who have not graduated from the Vancouver Island School of Art)
- transcripts from institutions where visual arts diploma/degree was attained if other than the Vancouver Island School of Art
- interview with Director

PROGRAM REQUIREMENTS

- students work in their designated 'studio area' in the Senior Studio Classroom (Room 6) for a minimum of 20 hours per week for the duration of the Program
- students attend bi-weekly* one-on-one meetings with Advisor and bi-weekly* (on alternative weeks) meeting with other 'fourth year' participants and Advisor.
*days and times to be arranged at the start of the semester

INFO FOR PROGRAM STUDENTS

TRANSFER CREDITS

The Vancouver Island School of Art accepts credits from other institutions based on the criteria that the courses are similar in content and duration. Not more than 50% of total acceptable credits can be transferred to a program. Hourly equivalents are determined on a case-by-case basis depending on the institution, course and year completed. Students who wish to transfer credits must provide transcripts from other institutions attended. Hourly credits completed at VISA by non-program students can also be transferred to a program up to a maximum of 100%.

PRIOR LEARNING ASSESSMENT

To be considered for Prior Learning Assessment, students must submit a letter and CV that clearly indicates previous experience in their field, as well as ten images (slides, jpegs or cd) of their work.

MATURE STUDENT STATUS

Applicants who are 19 years of age or older, who lack the minimum program admission requirement may apply as mature students. The Director will consider written requests for admission as a mature student. Applicants are asked to provide, in writing, details of other qualifications or experiences and documents from any completed educational courses or programs. The Director may request an interview.

ACADEMIC ADVISEMENT

If you would like to discuss your future studies at the Vancouver Island School of Art, please call 250-380-3500 or email info@vancouverislandschoolart.com to make an appointment for Academic Advising.

BURSARY WORK/STUDY

Students in either the Certificate or Diploma program who have taken a minimum of two 2-week courses at the Vancouver Island School of Art or have permission of the Director are eligible to apply for Bursary Work/Study.

Bursary Application deadlines:

Aug 15 (Fall), Dec 15 (Winter), Mar 15 (Spring/Summer)

STUDENT AID BC

The Vancouver Island School of Art is a Designated Institution with Student Aid BC. Any full-time (20 hours/week) student with a demonstrated financial need is eligible. Students should apply for a student loan at least eight weeks before the start date of courses: it is advised that students apply in June for the Fall semester and in September for the Winter semester. Go to <http://www.aved.gov.bc.ca/studentaidbc> for more information.

FACULTY

All members of the faculty are practicing artists with teaching experience and graduate degrees in art.

TEGAN FORBES

Tegan Forbes is an artist/educator. This year she moved back to the West Coast from New York after being part of a collective of artists who work with inner city youth designing and painting murals in urban areas. Tegan's background is based in print media, she has taught at The Alberta College of Art & Design and Concordia University as well as participated in projects at The Banff Centre in Alberta and The Bauhaus University in Weimar Germany. Tegan's art practice is inspired by street art and it's role in the community narrative.

MFA, Concordia University, Montreal QC

BFA, The Alberta College of Art & Design, Calgary AB

Diploma of Design, Langara College, Vancouver BC

<http://www.teganforbes.com/>

DAVID GIFFORD

David's art practice includes sculpture, painting and drawing. When not being an artist and father, David is a teacher, magician, amateur mycologist, beekeeper, landscaper and co-founder of the Ministry of Casual Living.

MFA University of Victoria

BFA Nova Scotia College of Art and Design

<http://finearts.uvic.ca/visualarts/facultystaff/dgifford/>

RACHEL HELLNER

Rachel was born and raised in London, UK. Rachel has had solo exhibitions in Victoria and Winnipeg, and has participated in group shows both nationally and internationally including the Winnipeg Art Gallery and the North Dakota Museum of Art. Her work is in private collections in Canada, the US, the UK, France, Israel and Australia. Rachel also teaches in the education department of UVic.

MEd University of Victoria

BFA St Martins School of Art, London, UK

<http://www.rachelhellner.com/>

"KEEP YOURSELF OFF BALANCE BECAUSE THE PROCESS ALLOWS FOR A CERTAIN AMOUNT OF DISCOVERY."

BENNY ANDREWS

DANIELLE HOGAN

Danielle is originally from New Brunswick and her practice includes drawing, painting, sculpture and installation art. She has been an artist-in-residence at the Banff Centre for the Arts and her work is in the Canada Council for the Arts' ArtsBank collection. She has participated in exhibitions in Canada and the US. She wrote arts reviews for Monday Magazine from 2004-2010.

MFA University of Victoria

BFA Emily Carr University

Diploma New Brunswick College of Craft and Design

<http://www.daniellehogan.com/>

TODD LAMBETH

Todd attended the Alberta College of Art, the Emily Carr College of Art and graduated with honours in drawing and painting from the Ontario College of Art. Todd has exhibited across Canada in both artist-run centres and commercial galleries, notably The Edward Day Gallery in Toronto/Kingston, The Ingram Gallery in Toronto and the Truck gallery in Calgary. In 2002 Todd received a Canada Council Grant to Emerging Artists.

MFA University of Victoria

Diploma Emily Carr College of Art

<http://www.toddlambeth.com/>

TRACEY NELSON

Tracey has worked in a variety of media such as watercolour, papier maché sculpture, oil painting and video art. She has exhibited in Canada, the US and Europe both in solos exhibitions and in group shows. Tracey has been an art educator for the past 15 years, taught at Concordia University, and has worked at the Canadian Centre for Architecture in Montreal. Recently Tracey had two solo shows of her work, one at the Nanaimo Art Gallery and the other at Open Space in Victoria.

MFA Concordia University

BFA Concordia University

TARA NICHOLSON

Tara Nicholson is a photo-based artist whose practice incorporates the use of installation, video, painting, sound and curatorial projects to explore notions of wilderness and Canadian identity. Born in British Columbia, she has exhibited her work across Canada, attended artist residencies in Newfoundland and Banff and taught at Concordia University and the University of Victoria. Tara recently completed her MFA thesis work entitled, 'Wilderness and Other Utopias' set in Haida Gwaii and exhibited at Montreal's Parisian Laundry Gallery and at The Leonard and Bina Ellen Art Gallery.

MFA Concordia University

BFA Ryerson University

<http://www.taranicholson.com>

PETER SANDMARK

Peter was born in Noranda, Quebec and was raised outside Montreal. He was a co-founder of the Main Film co-operative in Montreal and for 10 years he worked as the National Director of the Independent Media Arts Alliance, a national association of film co-ops and video art centers. He also taught Film Production at Concordia University for 6 years. Peter is Executive Director of MediaNet, an artist-run video production center. He has taught video art and the history of comic book art at the University of Victoria, and over the years Peter has made over 20 short films and videos. He is also a musician, having played with several bands since 1980, notably Ray Condo & his Hardrock Goners, the Crazy Rhythm Daddies, the Howlin Hound Dogs and most recently as Slim Sandy. He publishes online comic strips at www.roachtown.com

MFA Open Media Concordia University

BFA Cinema Concordia University

XANE ST PHILLIP

Xane St Phillip has over 15 years experience as an art educator and his work focuses on painting, sculpture and installation. He is also an art and design consultant in the architectural field. Xane has exhibited his work in Canada and U.S and is currently involved on a 'living wall' for the Gateway Green development on Blanshard and Fisgard with Victoria architects De Hoog and Kierulf. This summer he was part of the Greenwood Exhibition at Open Space. Xane also works as a Colour Consultant for designers and homeowners in Victoria. Xane is Associate Director of the Vancouver Island School of Art.

MFA University of California, Santa Barbara

BFA University of Victoria

WENDY WELCH

Wendy's practice includes sculpture, painting, and drawing, art writing and curatorial work. Wendy has taught at the Victoria College of Art, the University of Victoria and Camosun College. Wendy has exhibited in Canada and the US and has recently had solo exhibitions of her work at the Southern Alberta Art Gallery and at Open Space. She is also an art writer and has published work in catalogues, Border Crossings and Canadian Art and wrote art reviews for Monday Magazine from 2002-2010. Wendy is founder and director of the Vancouver Island School of Art.

MFA University of Victoria

BFA Concordia University

GUEST FACULTY

All of the guest faculty are practicing artists with teaching experience and have a university degree (BFA).

WENDY DE GROS

Wendy is an artist whose practice focuses on abstract painting informed by architectural structures and imagined spaces. She has an Honours BFA from the University of Victoria and has studied at the Banff School of Fine Arts and the Alberta College of Art and Design. In addition to being a practicing artist, Wendy has apprenticed in Traditional Chinese Medicine. She has exhibited work in textiles, sculpture and painting in Alberta and British Columbia.

BFA University of Victoria

MEGAN GILBERT

A working artist and educator, Megan's creative work includes illustration, photography, printmaking and installation. Megan has taught at Hellenic International Studies in Arts (Paros, Greece), coordinated a university fine arts study abroad program (Euroterm, PLNU), and is in the process of becoming credentialed in the Montessori method. She has exhibited work in Canada, the USA, and Europe, and is currently an artist-in-residence at West-Mont Montessori, Metchosin, BC.

BFA, Point Loma Nazarene University, San Diego, CA

<http://www.megan-gilbert.com/>

JENN ROBINS

Jenn specializes in both traditional and innovative forms of printmaking. Jenn has developed a proprietary process where she prints on various thicknesses of metal.

Jenn has received many awards in Canada for her printmaking and her art is found in collections in Canada, the US, Holland, Japan, Argentina and England.

BFA University of Victoria at Okanagan University College

<http://www.jennrobins.com/>

JEROEN WITVLIET

Jeroen Witvliet attended the Willem de Kooning Academy in Rotterdam, Holland and the Emily Carr College of Art, Vancouver BC. He is an artist who works in a variety of media, such as photography, painting, drawing and video. He has been working independently as an artist for the last 13 years and has taught different art related courses in these years as well. Jeroen recently had a solo show at Station X-W3 in Rotterdam.

BFA Willem de Kooning Academy in Rotterdam

<http://www.structure365.com>

TUITION FEES & REFUND POLICY

All tuition fees are due and payable at the time of registration

Certificate or Diploma Program Full Time Rates

\$2600 per semester (fall & winter)

Independent Studio Program

\$1800 per semester (fall & winter)

Individual Course Rates

(for part-time or non-program students)

12 week Courses: \$395 (36 hours)

Advanced Studio: \$950 (108 hours)

Advanced Studio with studio space option: \$1600

(studio space option includes a designated area for student use throughout the semester: deadline to register for Fall 2011 studio space option is April 30, 2011)

Please Note: Some courses and workshops have an additional materials fee noted in individual course descriptions. Each course has a list of materials to be supplied by the student. All tuition is tax deductible: T2202A forms for tuition over \$100 are issued in February each year.

REFUND POLICY

Students wishing to withdraw from a course must provide written notice. For withdrawal notice received seven days or more before the start date of the course, students will receive a refund less a 10% administration fee. For withdrawal notice received less than seven days before the start date of the course, students will receive a refund less a 15% administration fee. For withdrawal notice received after the course has started the following administration fees apply to refunds: after the first class, 20%; after the second class, 30%; after the third class 50%. There are no refunds after the fourth class.

"APPROACH THE NOTION OF ART BY NOT MAKING AN OBJECT OF ART"

BARRY LE VA

IMPORTANT DATES

FALL 2011 SEMESTER

First day of Fall Semester	Mon Sept 12
Thanksgiving (school closed)	Mon Oct 10
Assignment Week (no classes Tues-Thurs)	Oct 25, 26, 27
Remembrance Day (school closed)	Fri Nov 11
Last day of classes	Fri Dec 9
Open House (Noon - 4 pm)	Sat Dec 17
Christmas holidays (school closed)	Dec 24 - Jan 2

WINTER 2012 SEMESTER

First day of Winter Semester	Mon Jan 9
Assignment Week (no classes Mon-Thur)	Feb 20-23
Last day of classes	Thur Apr 5
Good Friday (school closed)	Fri Apr 6
Open House (Noon - 4 pm)	Sat Apr 14

SPRING/SUMMER 2012 SEMESTER

Spring 2012 six-week courses begin	Mon May 7
Graduation 2012	Sun June 3
Art Today Summer Workshops begin	June 28
Last day to apply for Programs for September 2012 start date	July 1

Vancouver Island School of Art is a non-profit organization registered in the Province of British Columbia and a Registered Charity with Revenue Canada.

The Vancouver Island School of Art is accredited through the Private Career Training Institution Agency (PCTIA)

'WORK COMES OUT OF WORK.'
RICHARD SERRA



VANCOUVER ISLAND SCHOOL OF ART

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250 380-3500

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info@VancouverIslandSchoolArt.com

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