1. Introduction

The programs of study in the Art Department provide students with a variety of professional career options, including Art Education, Art History, Fine Arts Studio and Visual Communication & Design (graphic design). Each program of study emphasizes the development of the creative process and the mastery of tools and materials, as well as the study of art history and different methodologies as they pertain to the arts. In addition to student teaching, apprenticeship, internships and practicum opportunities, students develop their portfolios for exhibition experience and professional practice. For students wishing to study the arts, but not pursue a major degree, the Department offers minor studies in each program and courses.

2. Mission Statement

• To provide a concentrated experience of professional and cultural study through courses for those interested in a professional career in art. Degrees in studio art and visual communications and design can be pursued.

• To prepare teachers of art for a professional career in education. Creative ability, professional proficiency and the understanding of the psychology of art education are stressed.

• To enable art and non-art majors to acquire an awareness and appreciation of their cultural heritage. Important resources in this process include the Walker Art Gallery, the Museum of Nebraska Art (MONA), and study tours. Students may develop their individual abilities through studio courses and add to their cultural background through the study of art history (from the university undergraduate catalog).

3. Learning Goals

1. Apply The Elements and Principle of Art to Solve Design Problems
   Students will identify and apply the elements and principles of art and design by solving design problems with clear and effective visual solutions.

2. Analyze, Compare and Contrast Works of Art
   Students will interpret, compare, contrast and analyze the strengths and weaknesses of their own work as well as works of art from art history through written and verbal discussions, papers, examinations and critiques.

3. Make Artistic Decisions in the Creation of Works of Art
   The students will make artistic decisions and informed conclusions by creating works of art that emphasize originality and the creative process and be able to explain and defend their ideas, theories and motivations with convincing arguments.

4. Skills and Knowledge to Pursue Career
The student will demonstrate the appropriate skills and knowledge to pursue a productive career or further education within their discipline.

5. WI--Write in the Discipline*
Students will be able to write as professionals in their discipline through the most appropriate form – essays, position papers, term papers, abstracts of articles, book reviews, reports or journals, etc.

4. Attendance Policy

The University Student Attendance Policy Statement:
Students are expected to attend all meetings of classes for which they are registered, including the first and last scheduled meetings and the final examination period. Instructors hold the right and responsibility to establish attendance policies for their courses. Each instructor must inform all classes at the beginning of each semester concerning his/her attendance policies.

Participation in official University activities, personal emergencies, and religious observances are valid reasons for absence from classes. Instructors may request that such absences be verified by the Vice Chancellor for Student Affairs. Students attending authorized off-campus functions or required activities shall be cleared through the Office of the Vice Chancellor for Academic Affairs. Lists of students excused for official University activities will be maintained in the Vice Chancellor for Academic Affairs Office. Students are responsible for informing their instructors about their absence from class and for completing assignments given during their absence. No adverse or prejudicial effects shall result to any student with excused absences for official University activities. Students are still expected to fulfill the same amount of work as the rest of the class, catch up on their assignments, and make up for the lost time.

Art Department Advice Regarding Attendance

Attendance is part of your overall grade based on class participation and activities. Each Art Instructor will have a specific Course Syllabus and Attendance Policy for his or her courses, and they will review these requirements, in both written and verbal form, with students at the beginning of each term.

Be at your classes on time. Arriving chronically late with no legitimate excuse displays irresponsibility and can be a disruptive influence on the class. It is also disrespectful to your instructor and classmates who have arrived on time.

Those times when you must arrive late, quietly find a place to begin work and make sure that later (such as during a break), you inform the instructor that you are now present. You may have already been marked absent and at the end of the semester it will be too late to challenge your number of absences.
Treat every class as if it were a real job. Your boss would not tolerate continual absences and chronic tardiness; do not expect your instructor to be any different. Establish good working habits and a professional attitude early in each semester. Schedule your medical, dental and business appointments for your free time, and do not let poor scheduling be the cause of absenteeism.

5. Academic Integrity Policy

All students at the University of Nebraska at Kearney are expected to conduct their academic affairs in an honest and responsible manner. Any student found guilty of dishonesty in academic work shall be subject to disciplinary actions. Acts of academic dishonesty include, but are not limited to:

- plagiarism, i.e., the intentional appropriation of the work, be it ideas or phrasing of words, of another without crediting the source.
- cheating, i.e., unauthorized collaboration or use of external information during examinations;
- assisting fellow students in committing an act of cheating;
- falsely obtaining, distributing, using or receiving test materials or academic research materials;
- submitting examinations, themes, reports, drawings, laboratory notes, research papers or other work as one's own when such work has been prepared by another person or copied from another person (by placing his/her own name on a paper, the student is certifying that it is his/her own work);
- improperly altering and/or inducing another to improperly alter any academic record.

Additionally, graduate students are more likely to assume roles as active scholars. With these roles come added responsibilities for academic honesty. For such individuals academic honesty requires an active pursuit of truth, not just an avoidance of falsehood. This pursuit includes but is not limited to:

- providing a full and a complete representation of any scholarly findings, be it experimental data or information retrieved from archives;
- taking care that the resources of the University (e.g., library materials, computer, or laboratory equipment) are used for their intended academic purposes and that they are used in a manner that minimizes the likelihood of damage or unnecessary wear;
- assuring that one’s co-workers are given due credit for their contributions to any scholarly endeavor;
- respecting a diversity of opinion and defending one’s colleagues as well as one’s own academic freedom;
- respecting the rights of other students who may come under the tutelage of the graduate student and being fair and impartial in grading and other forms of evaluation; and
- seeking permission from an instructor when submitting work that has been used in other courses.

In cases of alleged academic dishonesty, the instructor shall attempt to discuss the matter with the student and explain the sanction(s) which he/she plans to impose. In the event that the student challenges the allegation of academic dishonesty, or is not satisfied with the
sanction(s) imposed by the instructor, the student may file an appeal according to the approved appeal policies of the University of Nebraska Graduate College.

6. Facilities

The classroom and faculty offices for the Department of Art & Art History are located in the Fine Arts Building on the campus of the University of Nebraska at Kearney. This building also houses the Music and Theatre programs. The Department is also in the process of procuring studio space for art majors, with the preference being given to Studio majors in the BFA program. Seniors and Juniors are given first priority with regard to studio space.

Fine Art Building:

Room 301  Art Office
Room 302  Design Foundation, Art Structure
Room 303  Design Practicum (dpi)
Room 304  Art Educations, Fibers Studio
Room 305  Drawing, Illustration Studio
Room 306  Painting Studio
Room 307  Ceramic Studio
Room 308  Printmaking Studio
Room 309  Photography Studio
Room 310  Design Studio & Art Computer lab
Room 311  Design Studio & Computer Lab
Room 312  Art History Lecturer Hall
Room 312  Art History Lecturer Hall
Gallery  Walker Art Gallery (next to Art Office)

Otto Olsen:

Room 137  Sculpture & Glass Studio

7. Materials and Supplies

The cost estimate for art materials and supplies during one academic year is based on the following categories. Most art courses have fees attached to specific program courses to offset the overall materials cost. Student fees for the studio classes are currently ranging from $25.00 per class to $120 per class. In addition to the class fees students may be required to purchase some additional materials on their own. Class fees and cost of supplies are subject to change.

Art Foundation & Departmental Requirements:

- Freshman & Sophomore
  The average cost of textbooks, materials and tools per art foundation course is $75 to $100.

- Junior & Senior
The average cost for student teaching, textbooks and mileage is $150 to $300.

Art Education:
• Freshman & Sophomore
  The average cost for field experience and textbooks is $50 to $75 per semester.
• Junior
  The average cost for field experience, textbooks and materials is $50 to $75.
• Senior
  The average cost for student teaching, textbooks and mileage is $300.

Art History:
  The average cost of textbooks per art history course is $75 to $100.

Art Studio:
  The average cost of supplies for the art studio major is $200 annually.

Visual Communications & Design:
• Freshmen & Sophomore
  The average cost of textbooks, materials, tools and computer printing (color, black & white) per design course is $125 to $150.
• Junior & Senior
  The average cost of textbooks, materials, tools and computer printing (color, black & white) per design course is $150 to $200.
  • If one is to purchase their own laptop and software (which is highly recommended) then the costs will be significantly higher.

Helpful Hints
On occasions, the Campus Bookstores will not have what you may need to execute an assignment, so plan ahead when using materials not supplied in class. A list of local and regional business and suppliers can be found in the handout book. NEVER leave art materials unattended out in the open classroom because they WILL disappear. Keep them with you or store them in a studio locker.

Always bring your supplies and arrive to work in class. Lockers are limited in some studio classrooms, so make sure to plan to bring the basic tools and materials to each Art Course. Leaving tools and materials back in your dorm room is a sure way to incur the wrath of your instructor.
8. Project Evaluations and Grading

University Grading System: Traditional Grading/Scholarship Quality Points

The following traditional grade indices are used in descending order with "F" indicating academic failure. Letter grades carry weighted scholarship points per credit hour attempted as follows:

\[
\begin{align*}
A+ &= 4.00 \text{ points} \\
A &= 4.00 \text{ points} \\
A- &= 3.67 \text{ points} \\
B+ &= 3.33 \text{ points} \\
B &= 3.00 \text{ points} \\
B- &= 2.67 \text{ points} \\
C+ &= 2.33 \text{ points} \\
C &= 2.00 \text{ points} \\
C- &= 1.67 \text{ points} \\
D+ &= 1.33 \text{ points} \\
D &= 1.00 \text{ point} \\
D- &= 0.67 \text{ point} \\
F &= 0.00 \text{ points}
\end{align*}
\]

Weighted scholarship points are not awarded for courses graded on the credit/no credit system. "W" is awarded as a result of withdrawing from a course prior to completion and is not computed in the GPA.

(University Academic Policy: http://aaunk.unk.edu/catalogs/02-04cat/acrgrsy1.htm)

9. Nebraska Art Museums

The Museum of Nebraska Art (MONA)

In 1976, the Nebraska Art Collection Board of Directors began with fewer than 30 pieces of art and a dream to create a collection and a showplace with which to celebrate Nebraska’s unique artistic heritage. Statewide support of this endeavor was acknowledged in 1979 when the Nebraska Legislature passed LB116, recognizing the fledgling collection as the official collection of the state.

A national endorsement came later that year when the National Endowment for the Arts provided funds to broaden the collection to include the work of contemporary artists. A locally initiated effort to provide a home for the collection culminated in 1986, in the purchase and renovation of the building that had served as the Kearney Post Office since 1911. The Museum of Nebraska Art (MONA) was dedicated and opened to the public in October, 1986. In 1993, after successfully fulfilling the terms of a $1 million challenge grant from the Peter Kiewit Foundation, the renovated and enlarged Museum building was opened.

Since that time, MONA has grown into an important regional center for cultural activity revolving around the extensive and varied permanent collection, which is comprised of over 5,000 artworks. The Museum now addresses its mission of not only collecting and
preserving art, but enhancing the quality of life by providing expanded scholarly, educational, and outreach programming.

MONA's permanent collection reflects the history and culture of the state and holds work from artist-explorers like George Catlin to the early 20th century American master and Cozad native Robert Henri, to Thomas Hart Benton's original illustrations for The Oregon Trail. MONA also proudly displays one of the nation's premier collections of wildlife art by John James Audubon.

Contemporary Nebraska artists are featured in the Nebraska Now series of revolving exhibitions in the Museum's Yanney Skylight Gallery and the Cliff Hillegass Sculpture Garden provides a quiet spot to enjoy outdoor sculpture.

The Museum continues to enhance the historical significance of the collection, while taking an active role in the ever-unfolding story of the cultural development of Nebraska. MONA's Education Department conducts tours and hands-on workshops for thousands of students and adults each year, leading audiences to a greater understanding of the artwork on display and of themselves. The Museum's outreach program called ARTreach makes touring exhibitions of original works from the Museum's permanent collection and interpretive information available to exhibition venues throughout the state.

Art students are highly encouraged to take advantage of the MONA's presence in Kearney. Students are expected to utilize MONA's resources by visiting the museum whenever possible.

Joslyn Art Museum, Omaha
2200 Dodge St, Omaha, NE 68102-1208
Contact: +1 402 342 3300
Open Hours: Tu to Sa from 10:00 AM to 04:00 PM, Su from 12:00 PM to 04:00 PM

Few visitors expect to find such an impressive art collection in the middle of the prairie. Masterpieces abound here. The permanent exhibit includes works by El Greco, Degas, Monet and Renoir. 19th- and 20th-century art receive a special focus. The museum building itself is a striking, architectural find. Thirty-eight different types of marble were used in construction. The exterior glows a light pink, setting the building apart from the rest of downtown Omaha.

The Museum was a gift to the people of Omaha from Sarah Joslyn in memory of her husband, George.

The Museum’s original 1931 building is one of the finest examples of Art Deco architecture in the nation. The Walter and Suzanne Scott Pavilion, a 58,000-square-foot addition built in 1994, was designed by renowned British architect Norman Foster, Baron Foster of Thames Bank, as his first U.S. commission.

The Museum features galleries, a 1,000-seat concert hall, fountain court, education technology gallery, lecture hall, classrooms, library, café, and shop.

Joslyn’s Peter Kiewit Foundation Sculpture Garden and Discovery Garden opened in 2009.
Collections:
European:
Joslyn Art Museum features distinguished paintings by Titian, Veronese, El Greco, and Claude Lorrain, as well works by noted Spanish and Dutch artists. The Museum is noted for the strength of its nineteenth-century European collection, which includes exceptional examples of Academic paintings by William Adolphe Bouguereau, Jean-Léon Gérôme, and Ernest Meissonier, as well as Impressionist masterworks by Camille Pissarro, Auguste Renoir, and Claude Monet. Joslyn is also home to one of two plaster versions of Edgar Degas’ famed sculpture, Little Dancer, Fourteen Years Old.

Antique:
Joslyn Art Museum’s collection of antiquities includes objects from Egypt, Greece, and Rome, among them a portrait bust of the Egyptian princess Amenirdas I, a Roman bust of Augustus re-carved from an earlier portrait of Nero, and a respected group of Greek pottery, including an Attic Black-Figure Amphora attributed to The Omaha Painter, and an Italo-Corinthian Olpe attributed to The Joslyn Painter.

American:
Joslyn’s American collection includes Colonial-era portraits by James Peale and Mather Brown; Hudson River School landscapes by Thomas Cole and Homer Dodge Martin; and important post-Civil War paintings by Eastman Johnson, Winslow Homer, Thomas Eakins and William Merritt Chase, Mary Cassatt and Childe Hassam. Notable examples of early American furniture, as well as sculpture and decorative arts from the eighteenth through twentieth centuries complement our installations.

American Indian:
Joslyn Art Museum's collection of American Indian art features historic and contemporary painting, sculpture, drawings, prints, and objects by the native peoples of North America. Highlights of the collection include ledger books by Howling Wolf and White Horse and a beaded jacket belonging to Logan Fontenelle, grandson of the renowned Omaha chief Big Elk. Contemporary American Indian works include paintings and works on paper by Fritz Scholder, Jaune Quick-To-See Smith, and Arthur Amiotte; sculptures by Allan Houser and Bob Haozous; and photographs by Zig Jackson and Victor Masayesva, Jr; as well as contemporary interpretations of traditional objects and materials.

Joslyn Art Museum is noted for its comprehensive holdings of works by the Swiss artist Karl Bodmer, whose watercolors and prints document his 1832-34 journey through the Missouri River frontier with the German naturalist Prince Maximilian of Wied, and a major group of watercolors and paintings by Alfred Jacob Miller based on his travels in the Rocky Mountains with Sir William Drummond Stewart in 1837. Joslyn’s Western American installations also include paintings and sculpture by George Catlin, George Caleb Bingham, Seth Eastman, Carl Wimar, Charles M. Russell, Thomas Moran, Frederic Remington, and William Robinson Leigh.

Latin America:
Joslyn Art Museum's small but notable collection of Spanish colonial art reflects the influence of Spanish missionaries on indigenous artists in the sixteenth to nineteenth
centuries, particularly in Mexico and Bolivia. Joslyn’s holdings, including an Our Lady of Guadalupe retablo and a travelling scroll by José María Hernández, exemplify the Spanish Colonial style—a combination of European-influenced compositions and Christian symbolism with traditional indigenous imagery.

Modern:
Joslyn’s collection of modern and contemporary art includes major works by many of the leading figures of the twentieth and twenty-first century. The centerpiece of the collection is Jackson Pollock’s magnificent 1947 canvas Galaxy, which is complemented by paintings and sculpture by Hans Hoffman, Kenneth Noland, Al Held, Helen Frankenthaler, Tom Wesselmann, Robert Irwin, Donald Judd, Sol Le Witt, and Petah Coyne, offering a rich and varied narrative of the art of our time.

Sheldon Museum of Art
12th & R
Lincoln, NE 68588
(402) 472-2461
http://www.sheldonartgallery.org/

Hours:
Tue 10 am - 8 pm
Wed-Sat 10 am - 5 pm
Sun 12 pm - 5 pm

Introduction

The Sheldon has one of the most important collections of American art in the United States. Our permanent collection has more than 12,000 objects and includes works by such artists as Mary Cassatt, Edward Hopper, Georgia O’Keeffe, Jackson Pollock, and Andy Warhol.

The Sheldon Museum of Art stands at the center of the University of Nebraska-Lincoln campus, underlying its pivotal role as a source for education and culture.

The Sheldon Museum of Art is a memorial to Mary Frances Sheldon (1892-1950), who bequeathed her estate to the university for the explicit purpose of constructing an art museum on campus. Her brother, Adams Bromley Sheldon (1887-1957), increased his sister’s gift with 40 percent of his own estate.
The Sheldon Museum of Art was formally dedicated on May 16, 1963.

Alumni

We like to track our Alumni when we can to determine our rate of success with job placement and/or continuance to graduate school. The department is available via the website for any alumni who wishes to communicate their whereabouts with us.
III. Advice for Students for Success

Be an art collector - try to collect a series of "resource files" for your degree program; save professional examples of good art, design or illustration that you may use as reference material for future assignments. But remember, resource files and images are meant to be idea generators - a starting point in the development of a concept. Direct "copying" is plagiarism in any Art Course. If you are in doubt about image or text appropriation, ask your instructor before using the image in your project or paper.

Develop time management skills and budget your time wisely! You may have several projects due on the same day. To survive your Art Degree Programs, you must learn time management skills:

• ALWAYS meet your assignment deadlines. It is a good idea to try to finish a project before the due date – this allows you to take care of any last minute disasters. Most studio projects involve technical procedure and process, and if you try to rush a particular procedure, it will certainly spell disaster to the final solution.

• Try to do most of your conceptual work in class where you have the benefit of your Instructor’s help and your classmates’ feedback. Working in your room may be more comfortable but nothing of consequence will develop in a creative vacuum.

• Remember, craft and professionalism are essential for every assignment. Every Art course assignment need to be well executed in order to be evaluated.

Bad weather does not preempt deadlines, so anticipate transporting your artwork under less than ideal conditions. Make sure you have the proper packaging or protection for your artwork so it will arrive to class in an acceptable state.

Show an interest in class. Join in discussions and critiques and ask questions. Don't be embarrassed to ask a question that you might think makes you sound stupid – chances are that most of your classmates won’t know the answer either. Pay attention to lectures and directions for assignments, and take good notes.

By the same token, during class critiques be objective and honest when asked by an instructor to comment on students’ work. Base your comments and reviews on sound design and artistic principles as they may apply to that particular course and assignment. NEVER look upon a critique as an opportunity to get back at fellow student. And you should never leave, or cause someone else to leave a critique angry.

It is of the utmost importance that an art student pursue his or her own work outside of class. While it’s vitally important to receive instruction from art faculty, art is also a voyage of self-discovery. Particularly in the case of studio majors, this is a time when your art-making style will be formed. Don’t copy the work of your professors – take what you are taught by each of them and synthesize it into your own artistic voice. This can only happen
by keeping journals, sketchbooks and by producing your own personal artworks in addition to what you are assigned for classes.

Enter exhibitions, competitions and shows whenever possible. Getting feedback from others outside of the UNK art program is beneficial to your growth as a student as well as an artist. Show your work!

12. The Walker Gallery and student exhibitions

The Walker Gallery is located in the Fine Arts Building Annex among the studio art’s classrooms and is open to the public Monday-Friday 8:30am-4:30pm, except for University Holidays. It features over 1200 linear feet of wall space and shares exhibitions from national and international artists as well exhibitions from UNK faculty and students. Each exhibition results in a printed catalog and, as a rule, exhibiting artists and designers lecture on their work, or offer gallery talks.

The Walker Art Gallery devotes over half of its exhibition schedule to the UNK art students. There is an annual juried student art exhibition open to all UNK students, where every year a different external juror is brought in to judge student work and decide awards. All students with a major in the visual arts, be it a BFA in Visual Communication and Design or Studio Arts, a BA in Art Education, or a BA in Studio arts, exhibit a Capstone Senior Exhibition in this space. This Capstone is designed and implemented by the student with the help of their major faculty advisor and Gallery Director. The work is designed to have a common theme and should exhibit an extensive study of this theme in visuals, concept, and exhibition. The students are given the primary responsibility for the installation and de-installation of their exhibitions, thus gaining invaluable practicum experience.

VCD Student juried competition selection process
UNK art department encourages every student to participate in external juried shows. In the Fall (usually beginning to mid September) students are encouraged to submit work to be entered during the year to various competitions. Once all the work is submitted, students vote on the top 20 to 25 pieces which are then sent to the ADDY’s, AIGA, Brass Rings, Flux, etc. to represent UNK. Students are also able to submit work not selected via the jury process to the competitions provided they pay for the entry fee and have the work submitted by the posted deadline. How to submit works:

• Students can submit up to 4 separate entries
  - Use your last name as the file name on all of your entries
  -if an entry has multi-components, use a letter after the number
    -sample: 1-student (last name); I-A student (last name)
• Place all of your files in a folder with your full name (sample: Amy Jacobson)
  -submit entries on the print server
    •Entries must be electronic format (PDF – low res)
      -please no high resolution images
    •Multimedia Entries will be submitted separate
      -faculty will review entries for submission competitions
13. Scholarships

The UNK Art Department offers a number of scholarships to freshman and upper division students in good standing. Scholarships range in amounts from $250 to $3000 per year, with some freshmen scholarships having the potential for renewal for one year. Students can find all the relevant scholarship information on the UNK Art Department’s website at http://art.unk.edu/unkart/. Scholarships are awarded on the basis of good academic standing and the quality of artistic portfolios. In order to apply students have to fill out an electronic application form and submit 10 electronic images of recent artwork.