Transfer Student Admission Process (TS)
Admission to Grand Valley State University does not automatically include admission to programs in the Department of Art and Design. All incoming students are required to submit a portfolio of their work for evaluation by a departmental admission committee. Applicants must already have been accepted to Grand Valley State University in order to participate in the Art and Design admission process. For Grand Valley’s admission information phone 1-800-748-0246 or visit the GVSU website at http://www.gvsu.edu.

The Art and Design admission committee will be looking for a diverse group of students who are likely to succeed in our rigorous programs, including foundations, upper level emphasis areas and general education classes. Your application, transcripts from another college or university, GPA, and portfolio should provide us with an indication of your skills and experience, academic qualifications, art background, and work ethic. The committee evaluates all of these materials during your entrance review.

We realize that each one of you comes to GVSU with different backgrounds and experiences. If you have little formal art instruction or feel that your portfolio is lacking, please still apply and give us the chance to get to know who you are artistically. Even with an average portfolio, you may be admitted on an academic strength or an obvious passion in your artwork. We are truly looking for a variety of skills, talents and backgrounds, and will be judging applicants on their individual strengths and merits.

Art History Major and Minor
Students pursuing the BA degree in art history do not need to submit an application to be admitted to the Department of Art and Design.

Studio Emphasis
For all other emphasis and degree areas, we must receive a completed application and unofficial transcripts at least ten days before the delivery of your portfolio. If we do not have the above information turned in, you will not be evaluated on the scheduled evaluation date.

The review will serve two purposes: to determine whether or not you are accepted into the program and if accepted, determine which studio courses may receive transfer credit. Transfer credit will be assigned based upon your portfolio while acceptance into the program will be determined by the portfolio as well as the other factors mentioned previously in this document.

To be considered a transfer student, you must have completed and received credit for at least one college or university studio art course. If you have attended or are currently attending a college or university but have not taken any studio art courses or have not received credit for the art classes you have taken, you must request and complete the application form for incoming freshman students.
Scheduled Admission Portfolio Evaluation Dates for 2015-2016

1. Saturday, November 7, 2015 - 9:30am
   Completed application form due by October 28

2. Saturday, January 23, 2016 - 9:30am
   Completed application form due by January 13

3. Saturday, March 12, 2016 - 9:30am
   Completed application form due by March 2

4. Saturday, April 9, 2016 - 9:30am
   Completed application form due by March 30

5. Friday, June 3, 2016 - 9:30am
   Completed application form due by May 24

6. Friday, July 8, 2016 - 9:30am
   Completed application form due by June 28

7. Friday, August 5, 2016 - 9:30am
   Completed application form due by July 26

Class availability can’t be guaranteed.

Set-up of your portfolio is at 9:30am on your scheduled day. Tours of the Calder Art Center will be available as well as an informal talk about our department by one of the faculty.

Portfolio Contents and Organization

You must present ALL work completed in art studio classes at other institutions of higher learning. This cannot be stressed enough. Often students omit work thinking we only want to see what they believe as their “best work”. We want to be the judge of that. Bring everything that was worked on whether it is finished or not. Bring sketchbooks, journals, loose pieces of paper, etc.

There is no need to mat or frame anything. Merely cleanup work from finger smudges put clean paper like newsprint between messy drawings such as graphite or charcoal and put them in chronological order.

Take drawings out of drawing pads. CUT OFF ALL SPIRALS. Line them up right side up as much as possible.

Group the work according to the course you are seeking credit for.

Good photos of 3-D work or large paintings will be acceptable as long as actual examples of smaller work are included to physically inspect.

Original Art Versus Photographic Images

We prefer to look at original work (not reproductions), even if the work is large and bulky. The faculty reviewers can tell much more about your skills and abilities by looking at original art than they can by looking at reproductions.

If you must present some of your work photographically, such as large sculptures or paintings, please provide us with clear, sharply focused prints or digital images on a CD that give a true representation of the surface and color of the artwork. Inexpensive cameras tend to take poor quality and distorted
photographs. We recommend using a high quality digital camera. Three-dimensional work may be represented by two to three images shot from different angles. Detail images may also be submitted for larger two-dimensional and three-dimensional work. If you send your work digitally, you may submit work on Macintosh compatible CD’s. Website URL addresses and or HTML files are acceptable as well. Work should be presented in Powerpoint or as jpgs. The size of each image should be 800 x 1100 pixels with a resolution of 72 ppi. Videos should be submitted as Quick Time movies. Be sure to put your name on CDs.

Have the artwork fill the image area as much as possible and make sure that the background is neutral. Make sure that the artwork is evenly lit and has no glare spots. Don’t use a flash. Three-dimensional art should be lit somewhat from the side, so that surfaces are defined for the viewer through light and shadows. The background should be neutral and contrast with the three-dimensional work. Remember that if you submit photographed art, we have never seen the original work, so we are totally dependent on the quality of your images. A good piece of art improperly photographed is likely to be judged as poor work.

**Review Procedures**

1. Upon arriving at the Calder Art Center, you will be assigned a room to display your work. Set-up of your portfolio is at 9:30 on your scheduled review day. Group the work according to the course. Please arrive 1/2 hour early to allow for set-up. Parents or friends may assist you if you would like.

2. A faculty committee will review your work. You will not be present at this time.

3. Once your portfolio is reviewed, a member of the faculty will discuss your results with you. If accepted, you may enroll in classes within a few days. No tuition is due at this time.

4. If you can’t come on your appointed day, you must then wait until the next date when transfer portfolios are being reviewed and set up a new appointment. We can’t make individual appointments in between review dates.

The department office will send an official letter informing you of your Art and Design application status and any transfer credit accepted within two weeks of the portfolio evaluation. If you have any questions about the admissions process or your admission status, please contact the Department of Art and Design at 616-331-3486 or artdept@gvsu.edu.

**Program Information: NASAD Accreditation, and the Foundation Program**

Grand Valley State University’s Department of Art and Design is fully accredited by the National Association of Schools of Art and Design (NASAD). It has a rigorous foundation program as well as comprehensive and in-depth course of study in studio disciplines. Students transfer to GVSU from community colleges, other four-year institutions or art schools. They bring a variety of work with varying expectations from their previous institutions. Some institutions do not have equivalent courses. Some only have similar courses.

The Department of Art and Design has a six-course Foundation Program. It consists of two drawing courses (ART 155 and ART 157) which are object based with an emphasis on fundamental techniques, composition, accuracy and basic materials, a two-course two-dimensional design sequence including a 2-D design course mainly in black and white media (ART 150) and a color theory course requiring the use of good composition in (ART 152). In addition to these four courses, a student must complete a 3-D design course (ART 151) and a unique course called Creative Problem Solving (ART 153).

Students beginning the program typically take three studio courses each semester of their first year at GVSU. At the end of the Foundation Program, every student must submit all of his or her work from the six-course sequence for a foundation review. The work is reviewed by a committee of faculty who judge whether a student has sufficient quality and quantity of work to pass into the various studio and art
education programs. Students are sometimes asked to repeat one or more courses. A student is allowed two attempts to pass the foundation review before being asked to leave the department and seek another major.

**Transfer Credit**

Success in the GVSU Art and Design Program is predicated on each student acquiring the basic knowledge taught at the lower levels before advancing in the program. As a result, we take the Foundation Program, introductory courses and their content very seriously and consider them essential for success in our program. Approaches to the teaching of art vary greatly from school to school. Some colleges, for example, put Color and 2-D Design into the same course so there is not sufficient portfolio work to get credit for either course at Grand Valley. Many two-year institutions do not have a 3-D Design course or only require a project or two, which is included in the basic design course. Many colleges teach drawing with more of an expressive emphasis. This comes much later in our program.

When judging transfer credit, we must consider only comparable courses to our program. For example, a color class must have been completed to be considered for color credit. A painting class, which obviously deals with color, cannot be used to receive credit for a color class. We also look at the quantity and quality of the projects and the emphasis and content of the course to judge whether it is comparable to our own. When judging work, we look to see if the work could pass our Foundation Review. It serves no purpose to receive credit for work that will not pass the review and will have to be taken over at that time. **If credit is given for a foundation course, that work must be kept and will be reviewed as part of your foundation portfolio during the foundation review.** In some cases, advanced work may not be able to be judged for transfer credit, if a faculty in that area is not present during your review. An appointment with an area coordinator should be arranged later for this purpose.

* **TRANSFER CREDIT EQUIVALENCY** *

If you have college-level Art & Design studio course credits equivalent to GVSU Art & Design Foundation Course(s): Drawing I; 2-D Design; 3-D Design; Drawing II; Color and Design and/or Making and Meaning (3 credits each), the credits will transfer and substitute for GVSU Art & Design Foundation course(s): ART 150, 151, 152, 153, 155, and 157.

(Revised: Oct. 13, 2015)

**Required Application Materials**

Completed Application form, unofficial transcripts from a previous college or university, GPA, and portfolio materials give the Art and Design faculty key information about your educational background and skills.
Checklist:

☐ Admission to GVSU. Acceptance to the university must precede application to the Department of Art and Design.

☐ Completed Art and Design application form

☐ Unofficial transcripts from all colleges/universities attended must be sent by mail or fax to the Department of Art and Design at the address below.

☐ GPA

☐ Portfolio: All studio coursework from previous attended colleges/universities submitted in person on the date of the admission review, or submitted on a MAC compatible CD, or provide a website link. Work should be presented in Powerpoint or as jpgs. The size of each image should be 800 x 1000 pixels with a resolution of 72 ppi. Videos should be submitted as QuickTime movies. Be sure to label your name on the CD.

☐ THE APPLICATION FORM AND UNOFFICIAL TRANSCRIPTS MUST BE SUBMITTED AT LEAST 10 DAYS PRIOR TO PORTFOLIO EVALUATION DATE. Portfolio will not be reviewed if the application materials are not complete.

Application Form: Please complete the information required below.

Questions? Call: 616-331-3486, Email: artdept@gvsu.edu, FAX: 616-331-3240

If you choose to mail your completed form, please address your mailing envelope to:

Portfolio Review Committee for Transfer Students
Department of Art and Design
1105 Calder Art Center, 1 Campus Drive
Grand Valley State University
Allendale, MI 49401

This application and other required material must be submitted at least 10 days prior to portfolio evaluation date.
Name (first, middle, last): __________________________________________

GVSU Student #: _________________________________________________

Street Address: __________________________________________________

City: __________________________ State: _______ Zip: ________________

Home Phone: __________________________ Email address: _____________

Colleges, Universities attended: __________________________ GPA: ______

Semester Applying For (check one): Fall ____ Winter ___ Spring/Summer ____ Year: ______

Portfolio Review Evaluation Date: 1st Choice _______________________

2nd Choice __________________________

Degree Program Preference:

Check the degree program below that interests you. Descriptions of the Degree Programs and the
Emphasis Areas in the BFA Studio Art degree follow this page.

_____ Art Education:  K-12 Comprehensive Teacher Certification

_____ Studio Art:  Ceramics, Graphic Design, Illustration, Jewelry/Metalsmithing, Painting, Printmaking,
Sculpture, Visual Studies

Art History:  DOES NOT REQUIRE an application to the department. No portfolio review is required.
DEGREE PROGRAMS AND EMPHASIS AREAS

The Grand Valley State University Department of Art and Design cultivates the philosophy and personal vision of each student in preparation for a professional career and continued education in the visual arts. Students focus on the philosophical, communicative and aesthetic relationships of diverse media and technology, and are nurtured with individual attention by faculty composed of nationally recognized practicing professionals. The department prepares undergraduate students to be literate and intellectually flexible within a complex and expanding profession, in order to become capable of meaningful visual communication within our society and culture.

The program is oriented toward individuals interested in pursuing careers in art and design, within the academic context of a broad arts education, aided by state-of-the-art facilities and technology. A rigorous core Foundation Program instills motivated students with the necessary formal and conceptual skills to succeed in a NASAD-accredited program.

ART EDUCATION

Art education explores the connections between the visual arts and learning. The discipline integrates the practices of artmaking, art criticism, and an understanding of contemporary visual culture as foundations for teaching art in primary and secondary schools. It also stresses the importance of the visual as a tool for participatory learning across the pre-college curriculum and in community settings. The program approaches teaching as an art form that requires the exercise of creativity, sensitivity, and highly developed skills in visual and verbal communication.

Art education students complete rigorous training in studio art complemented by courses in the theory and methods of art education. In addition, they complete GVSU’s general education curriculum and courses required by the College of Education. The program places an emphasis on the application of theory in diverse educational environments as well as a commitment to social responsibility. Students regularly coordinate activities for school children and arts agencies giving majors experience with project design and execution. During the last year of the program, art education majors complete their professional training with semester long assisting and directed teaching opportunities at regional schools.

ART HISTORY MAJOR AND MINOR

Students interested in the role of art in society should consider majoring in art history. The field encourages them to explore how societies and individuals have used the visual arts to convey the ideas and values were important to them. In addition to information about artists and their work, art historians study interpretations of and contexts associated with visual material. The discipline also helps students improve their skills of oral and written communication, inquiry, as well as critical thinking which are increasingly important in our changing world.

The program encourages students to develop a broad-based knowledge of the visual arts from a global perspective. The curriculum emphasizes the application of historical, social, cultural, and theoretical methods to works of art and how those approaches have changed over time. Students are also encouraged to investigate study abroad and internship opportunities as they plan their course of study.
CERAMICS
Students choosing an emphasis in ceramics at GVSU can explore traditional as well as contemporary methods of working with clay. They gain an understanding of all phases of working with the medium including clay making, hand-building, wheel-throwing, slip-casting, raw material study, glaze calculation, as well as kiln loading and firing. As students develop their technical abilities, they also enhance their conceptual skills. The curriculum includes the rigorous development of a student’s individual approach to ceramics through the integration of ideas, materials, and processes. As students advance through the program they experiment with different conceptual frameworks including function, design, sculpture, mixed-media, installation, and performance. Students are encouraged to explore various approaches to clay while drawing from other art and design disciplines.

The ceramics facilities are state-of-the-art and include ample working spaces for group and individual projects as well as individual studios for B.F.A. majors. The studios provide a complete array of resources for students including clay production, throwing wheels, materials for glaze preparation, as well as gas, electric, and wood-fire kilns. The recent addition of an artist-in-residency program in ceramics gives students the opportunity to work with national and international artists on the GVSU campus.

GRAPHIC DESIGN
Through the cultivation of ideas and exploration of conceptual and expressive methods, students in the design program at Grand Valley develop a personal visual language. The curriculum provides majors with the intellectual and technical abilities to create meaning within commercial and personal design contexts. In their coursework, students are encouraged to coordinate typography, image, symbol, and color to communicate information, meaning, and thought-provoking ideas. The design faculty conscientiously prepares majors for the realities of a design career through technological proficiency, analytical versatility, and practical experience necessary for the competitive and diverse opportunities that lay ahead of them.

The program is committed to providing students with technological support in three Macintosh computer labs outfitted with industry standard hardware and software applications. The department also houses a digital print shop for large-format projects. A separate lab classroom offers space for group projects and fosters cooperation and dialogue between students. These facilities allow design students to gain expertise in digital typography, letterpress production, photo manipulation, vector-based art, and design for web environments.

Students interested in pursuing an emphasis in graphic design must participate in a secondary admissions process after successful completion of the foundations review. Selection for the program is based on an assessment of their work completed in the foundations courses.

ILLUSTRATION
The professional world of illustration is competitive and stylistically diverse. Only illustrators with broad-based knowledge, good business sense, superior research skills, technical facility, and sustained commitment will succeed. The curriculum for this emphasis is designed to help students become adept in these areas.

The introductory course gives students an overview of illustration techniques that offers majors a foundation for them to make informed decisions about their educational and professional goals. In subsequent classes, students learn to balance historical perspectives of the field with an awareness of contemporary practices. In addition, majors are encouraged to balance aesthetic sensitivity with professional practicality and traditional craft with individual creativity. With guidance from academic
advisors, peer critiques, and discussions with professionals, students cultivate their unique personal and artistic strengths to establish a focus for their professional work. A sense of community between students is also fostered in the illustration studios where many majors have personal studio spaces that encourage lively and informal discussions about their work.

Students interested in pursuing an emphasis in illustration must participate in a secondary admissions process after successful completion of the foundations review. Selection for the program is based on an assessment of their work completed in the foundations courses.

**JEWELRY AND METALSMITHING**

The program in jewelry and metalsmithing at GVSU fosters a student’s engagement with technique and craft while reinforcing a dedication to innovation and experimentation. Students are introduced to business and trade practices in their coursework. Regardless of whether they adopt traditional or contemporary practices, undergraduates gain an understanding and knowledge of the art and its historical context. Beginning level courses teach the essentials of metal fabrication, surface embellishment, and simple stone setting. As students advance, they gain expertise in the processes of casting, generating multiples, forging, container forms, and hollowware production. Opportunities to experiment with mixed-media techniques encourage students to develop a personal approach to the medium that integrates their chosen practices with a strong conceptual focus. Majors receive the preparation necessary for working in such diverse areas as fine-art jewelry, sculpture, and production design.

The metalsmithing studio and department shop offer extensive fabrication and technological resources to support a student’s development as a professional and independent artist. Those pursuing a B.F.A. in this emphasis have personal studio spaces in a common area that builds a strong sense of collegiality between undergraduates working in three-dimensional media. Individual workstations, supportive faculty and staff, as well as an interdisciplinary approach all foster students’ abilities to synthesize their work as individuals with the broader spheres of artmaking.

**PAINTING**

The goal of the painting program is to shape the development of thoughtful, capable, and inventive painters. In addition to learning the techniques of painting, the program encourages undergraduates to examine the broader social and cultural contexts in which they create their work. This emphasis on meaningful learning encourages artists who consider the relationship between their individual practice and the world of art beyond an undergraduate education.

At the introductory level, students establish a professional groundwork in media, materials, and processes necessary for their development as painters. As they continue in upper level courses, each student’s efforts to cultivate a personal approach to the medium are supported by faculty mentors, peer critiques, and visits to regional museums.

The painting facilities at Grand Valley have been recently expanded to include three large studio classrooms with ample natural light, a common area for critiques, and individual working spaces for B.F.A. students pursuing an emphasis in painting. This combination of formal and informal environments offers students rich opportunities for reflective and engaged learning.

**PRINTMAKING**

Through a sequence of six courses, students explore the expressive, descriptive, and conceptual potential of printed artmaking in today’s world. A range of methods is introduced at the beginning level including intaglio, relief, digital, and screenprinting. At intermediate levels students work to develop a personal
approach to the medium as they learn autographic, photo-based methods, as well as complex color and layering processes. No single style, technique, aesthetic or conceptual agenda is stressed in the program. This independence allows students to take charge of their personal artistic direction as they advance through the courses. A student’s articulation of ideas and the clarity of communication become the central measures of one’s achievement. There is a well-established tradition of dialogue between printmaking and other visual arts. Typically, classes have a mix of students from many areas, including graphic design, illustration, photography, and art education. The department has exceptionally spacious, well-equipped printmaking studios with twenty-four hour access and individual working stations for most students. In addition, the emphasis has a robust visiting artist program which has included artist’s talks and workshops presented by Sue Coe, Enrique Chagoya, Steven Sorman, and Deborah Riley.

**SCULPTURE**
The sculpture program at Grand Valley provides an open environment for student learning. It combines training in established methods with the exploration of non-traditional strategies by incorporating new materials and technologies, installation, as well as experiential contexts. The curriculum fosters intellectual inquiry, creative activity, and practical skills in making as well as thinking about art. Activities in and out of the studio help students develop individual approaches to the medium. In addition, they are encouraged to incorporate other studio processes such as metalsmithing, ceramics, or printmaking into their sculpture practice.

Students have access to well-equipped woodworking, metal fabricating, and foundry facilities. Three-dimensional computer modeling technologies are also incorporated into the curriculum. Art majors in this emphasis area have individual studios adjacent to the common working spaces that create an environment that is conducive to communication between peers and faculty.

**VISUAL STUDIES**
The field of visual studies combines established methods of contemporary art such as digital, temporal, interactive, and presentation practices with the theoretical discourses specific to these modes of production. This emphasis area incorporates interdisciplinary approaches and stresses the role of digital media and context as primary considerations for the production and analysis of visual works. Working with their academic advisor, students develop individual learning plans that combine courses specific to the emphasis with other studio classes. This integrated approach equips artists with an essential array of technical, conceptual, political, and social capacities needed for effective cultural work.

The visual studies program incorporates work inside and out of the traditional classroom setting. The primary lab classroom includes workspaces as well as critique areas for discussion and production. There are also ample technological resources for students’ work in video, sound, curatorial, and digital image-based media. The visual studies emphasis also encourages interaction with the local community. Neighborhood-based workspaces and installations facilitate students working collectively and interpretively with their civic environment.