

USC Roski

School of Art and Design

MFA ART STUDENT HANDBOOK

Updated September 17, 2018

University of Southern California
Roski School of Art and Design
Master of Fine Arts in Art Program
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roski.usc.edu/academic/mfa
roski.usc.edu/events

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MFA Art Program Contact Information

ADMINISTRATION

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Director

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Vice Dean of Research

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Graduate Program Coordinator

Handles day-to-day program operations, guest speaker liaison, and studio visit scheduling
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IFT 113E

Facilities Technician

Oversees IFT building Maintenance, keeps MFA Art tools library for check-out
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IFT 103

Advanced Photography

Lab Technician

IFT photo lab tech; keeps MFA Art photo equipment for check-out, provides on-site AV and tech support
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MFA Art & MFA Design

Academic Advisor

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MA CPPS

Academic Advisor

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GRADUATE STUDENTS

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MFA in Studio Art Program Curriculum and Guidelines

OVERVIEW

The Master of Fine Arts in Studio Art is a two-year professional degree in the practice and theory of art, preparing students to pursue careers as professional artists in the contemporary cultural landscape including exhibiting, teaching, community engagement, institutional leadership and related positions. The degree is administered by the Roski School of Art and Design in conjunction with the USC Graduate School and is considered a terminal degree for practicing artists.

There are many advantages of studying art at a major university, particularly in terms of interdisciplinary approaches to art, course offerings and cultural programming across the campus. Students may take electives outside of the Roski School starting the first semester and are encouraged to take advantage of not only art history and critical studies offerings, but graduate-level courses in other disciplines such as film, comparative literature, philosophy, gender studies, communications and the sciences, to name just a few. Additionally, USC sponsors readings, performances, and lectures, including the Visions and Voices Arts and Humanities Initiative series, and more intimate lectures and discussions hosted by various USC professional schools and affiliated organizations such as Roski Talks.

Admitted students join a University renowned for its contributions to leadership in a just and equitable society, one that values art as an essential component of civil society.

ADMISSIONS

Admission is based on: a) successful completion of a bachelor's degree program (or equivalent) at an accredited college, university or art school; b) submission of a portfolio that meets the requirements of the Roski School's Admissions guidelines; c) an artist statement; d) three letters of recommendation; e) meeting the general admission requirements of the Roski School and the USC Graduate School. Details of application requirements are found at <https://roski.usc.edu/admissions/mfa> and <https://gradadm.usc.edu/>.*

*Students admitted on a conditional basis must fulfill certain requirements by the end of their first semester of enrollment before further enrollment is permitted.

GENERAL EXPECTATIONS AND REQUIREMENTS

The MFA Art program espouses a broad perspective on contemporary art that is non-medium specific, although students are encouraged and expected to understand and engage with the history and discourse of the media involved in their studio practices. Students can work with all members of the full-time faculty, regardless of medium, and are urged to invite members of the Roski full-time faculty for individual studio meetings in the interest of receiving diverse feedback. Studio visits with adjunct faculty may be arranged, but they must be pre-approved by the Director.

It is expected that the program will be completed within two years, with courses taken primarily in the fall and spring semesters, though summer electives may also be available. In order to maintain full-time status, a master's student should be enrolled in 8 or more units per semester. The curriculum focuses on directed investigations of individual objectives in contemporary art practices. Designed to maximize the studio experience, the instructional model is also focused on

critical dialogues through regular studio visits with faculty, guest artists, curators and scholars, as well as group critiques with student peers. Students also take courses with Roski's renowned Critical Studies faculty that emphasize tracing intellectual and artistic histories, understanding the complexities of theories applied to the visual arts, and addressing global art practices. Program electives provide a broader platform for interrogation and experimentation, so students may explore complementary fields of research at one of the world's leading research universities. Be aware that certain university courses, including some at Roski, have fees attached to them that are in addition to the tuition cost. These fees can cover the costs of various special supplies and equipment needed for a course, or to support expenses such as transportation, visiting artists, or field trips.

MFA ART CURRICULUM

The MFA Art requires a minimum of 52 units to be distributed as follows:

Practice (20)

ART 515 Visiting Artist/Scholar Seminar – 2 units per semester, 4 units total

ART 520 Individual Studies – 2 units per semester, 8 units total

ART 535 Group Critique – 2 units per semester, 8 units total

Academic Courses (12)

CRIT 510 History and Theory of Art and Exhibitions – 4 units

CRIT 525 Making and Curating Art: Pedagogy and Practice – 4 units

ART 530 Global Art Seminar: The Globalization of Art and Culture – 4 units

*Electives (16 units)**

500-level or higher offered by the Roski School of Art and Design – 4 units

400-level or higher offered by the Roski School of Art and Design – 4 units

400-level or higher outside of Roski– 8 units**

Master's Thesis (4 units)

ART 594a, Master's Thesis – 2 units

ART 594b, Master's Thesis – 2 units

* All elective courses (Roski and non-Roski) must be approved by the Director.

** Select courses from 18 professional schools at USC and/or the Dornsife College of Letters, Arts and Science.

MANDATORY ADVISEMENT

All MFA Art students must meet with their academic advisor before registering for classes each term. Whenever meeting with an advisor, a student should always bring a laptop or tablet to schedule classes while in the advisor's office. The most productive meetings occur when students arrive prepared and have already reviewed course offerings via the [USC Schedule of Classes website](#). Mandatory Advisement occurs during specific weeks. Students should consult the Advisement section of <https://roski.usc.edu/resources/student> for appropriate times. Students should also read and follow directions that their advisor emails to them. Mandatory Advisement meetings are arranged via email with the academic advisor. MFA Art students will not be able to register for classes until they meet with their advisor. Timely attendance of Mandatory Advisement meetings and timely registration are requisites for satisfactory progress.

MFA ART 2-YEAR/6-TERM SAMPLE COURSE SEQUENCE CHART

Students may use this chart as a guideline when registering each term, in order to meet all course requirements for the MFA Art program. However, other sequences may also be possible. The MFA Art Academic Advisor can assist with any questions about MFA Art degree requirements or course sequences by email, phone, or appointment.

Term	Course Code (Unit Value) Title					Total Units
Year 1 Fall	ART 515 (2) Visiting Artist/Scholar Seminar	ART 520 (2) Individual Studies	ART 535 (2) Group Critique	CRIT 510 (4) History and Theory of Art and Exhibitions	400-level or higher (2) non-Roski elective	12
Year 1 Spring	ART 515 (2) Visiting Artist/Scholar Seminar	ART 520 (2) Individual Studies	ART 535 (2) Group Critique	CRIT 525 (4) Making & Curating Art: Pedagogy and Praxis	400-level or higher (4) non-Roski elective	14
Year 1 Summer	ART 530 (4) Global Art Seminar: The Globalization of Art and Culture	—	—	—	400-level or higher (2) non-Roski elective	6
Year 2 Fall	—	ART 520 (2) Individual Studies	ART 535 (2) Group Critique	ART 594a (2) Master's Thesis	500-level or higher (4) Roski elective	10
Year 2 Spring	—	ART 520 (2) Individual Studies	ART 535 (2) Group Critique	ART 594b (2) Master's Thesis	400-level or higher (4) Roski elective	10
Year 2 Summer	Edit thesis and finalize formal submission to the USC Graduate School					—

ACADEMIC COURSES

Visiting Artist and Scholar Seminar (ART 515)

A weekly forum of visiting artists, curators, writers and scholars in conjunction with Roski Talks. The lectures alternate with discussion sections. Students are expected to engage the visiting artist in discussion of the material presented. In addition to being exposed to a cross section of contemporary work in the field, students will observe and engage in the range of presentation methods and lecture styles used by recognized professionals.

Individual Studies (ART 520)

Students work with distinguished faculty and visiting artists and scholars through a series of private studio visits. Visits typically occur weekly in the MFA Art student's studio, but may occur more or less frequently, as determined by individual student needs and faculty advisors. Meetings are intense discussions of the student's ongoing work/practice: its substance, method and means of execution, critical intent and meaning, and relevance both to the individual student's practice and to cultural production in general. Students are expected to process the varying points of view presented by the faculty and engage in both primary experimentation (the execution of artwork) and secondary research (theoretical and critical reading as well as viewing

of work) in response to these suggestions. Students are in a constant state of challenge and the work is in a constant state of development. Over the course of the two years of the program, the faculty-student dialogue facilitates the development of an individual practice. First-year students present the results of their semester's work at the end of the semester review; and second-year students present their work and research in the form of the final exhibition and written thesis.

Global Art Seminar: The Globalization of Art and Culture (ART 530)

An examination of the emergence of the idea of "globalism" through the lens of art practice and theory.

Group Critique (ART 535)

Students gain insight and perspective through weekly meetings that investigate individual issues relative to current directions in a student's practice. Analysis, conceptual development, and subjective observation is provided by student peers and faculty.

History and Theory of Art and Exhibitions (CRIT 510)

Provides a broad and deep overview of the history of "art" as a conceptual and practical category, emphasizing development of exhibition sites and engagement with the public sphere.

Making and Curating Art: Pedagogy and Praxis (CRIT 525)

Provides students with a foundation in the history and theory of studio art and curatorial education and develops their teaching skills in these areas.

STUDENT REVIEWS (MIDTERM AND FINAL)

All first-year students participate in on-campus reviews of their work, held four times a year at the midterm and the close of the fall and spring semesters. These reviews provide a formal dialogue between student artists and faculty participants. Students present and discuss completed work as well as works-in-progress during each review.

A. Midterm Reviews

Midterm reviews are held during ART 535 Group Critique, halfway through each term and are attended by the core faculty. Midterm reviews will result in a brief written assessment of the student's progress.

B. Final Reviews

Final reviews are normally held on the Friday of the last week of classes each semester and are included as part of the grade assessment for ART 520 Individual Studies. In addition to the MFA Art faculty, all members of the Roski School's full-time faculty are invited to participate. During all reviews, MFA Art students are encouraged to have a fellow student or faculty member take notes capturing the dialogue.

C. Review Assessments and Grades

The purpose of the first-year reviews is to confirm that the student is making satisfactory progress toward their terminal degree, after which they may proceed to the thesis requirement in the second year. These assessments are included in the letter grade evaluation for ART 520 Individual Studies in the fall and spring for first-year MFA Art students. Students should refer to <http://catalogue.usc.edu/content.php?catoid=8&navoid=2388> for USC's policy on maintaining satisfactory academic progress. Note that students must meet deadlines set

by both Roski and the Graduate School to maintain satisfactory progress. Final Reviews at the end of the semester are not required for second-year MFA Art students in satisfactory standing.

D. Relationship Between the Spring Final Review and Second-Year Funding

Funding for a student's second year in the MFA Art Program is merit-based and competitive. Students must demonstrate they are making timely and satisfactory progress to the degree to be eligible to receive funding in the second year. Funding is at the discretion of the Director, as approved by the Dean. Again, students must meet deadlines set by both Roski and the Graduate School to maintain satisfactory progress.

ADVANCEMENT TO CANDIDACY

At the end of the second semester of the first-year students may be advanced to candidacy for the MFA Art degree by the Roski School of Art and Design faculty if:

1. They remain in satisfactory standing following the spring semester Final Review.
2. They have successfully completed twenty (20) units according to the curriculum above. 20 units represent the normal minimum for two semesters of full-time course work.
3. They have maintained 3.0 GPA.

MFA ART THESIS REQUIREMENTS

The primary requirements for the MFA Art thesis are participation in an MFA Art thesis graduate exhibition and a written thesis. The art thesis exhibition may be a solo or a group show. Required in conjunction with the exhibition is a formal review of the thesis exhibition with the student's appointed thesis committee in the spring semester of the second year.

The written thesis is also carried out under the guidance of the Vice Dean of Research, the thesis committee, and the USC Graduate School. The written thesis is submitted by the end of March of the second year. For complete USC guidelines and standards see:

<http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/guidelines-for-submission/>.

A. Thesis Committee

The thesis committee works closely with the individual candidate to complete the thesis requirements. The thesis committee consists of three members of the USC faculty. Two members must be drawn from the Roski School's full-time faculty ranks currently teaching in either the MFA, MA, or BA/BFA programs, and holding an MFA, PhD, or their equivalent (extensive professional experience may serve in lieu of a terminal degree, upon the recommendation of the Vice Dean of Research). The third member can be any full-time tenure track or non-tenure track USC faculty member, either within the Roski School or from outside Roski. One of the three thesis committee members is designated as the Chair by request of the candidate. The Chair provides leadership and guidance to the committee and helps to steer the process, but the student is responsible for meeting all deadlines, not the Chair. The thesis committee acts both as a committee of advisors prior to the final MFA Art exhibition and as a formal review committee for the graduate student's written thesis. For full guidelines regarding faculty eligible to serve on thesis committees, see

http://catalogue.usc.edu/content.php?catoid=7&navoid=1767#graduate_school_policies_and_requirements.

B. Formation of the Thesis Committee

The student forms their thesis committee upon advancement to candidacy at the end spring semester in the first year. The student contacts faculty individually and formally finalizes their committee by having the faculty sign the Appointment of Committee Form:

http://graduateschool.usc.edu/assets/doc/Appointment_Change_of_Committee_Form_Doctoral.pdf. This signed form is then submitted to the MFA Art advisor, who will contact the Dean for her signature. All committee appointments are subject to approval by the Vice Dean of Research.

The student meets with the faculty on their thesis committee as part of ART 520 Individual Studies, beginning in the second year of study, and will hold regular meetings to discuss the drafts of the thesis with the faculty.

C. Final Thesis and the Final Thesis Review

The written thesis is expected to be 20–40 pages, inclusive of notes but not bibliography or illustrations. The **final paper is due March 1st – with no exceptions or extensions.** The topic should be relevant to and inform the student’s studio practice and relate to her/his/their work in the final thesis show. The thesis requires a specific form (see online submission below) and generally requires research and expository writing.

Following submission of the thesis, the student will meet in person with all committee members for the Final Thesis Review. This meeting serves as a forum you to elaborate and/or clarify the content and ideas of the thesis. Committee members will also provide critical feedback.

D. Online Submission

After the Final Thesis Review, the thesis is submitted and processed online for review by the Thesis Editor. For more information see: <http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/>

In addition to formal approval of the written thesis by the thesis committee, the student must format and submit their thesis according to the guidelines of the USC Graduate School thesis editors. The USC Graduate School website, in addition to the MFA Art academic advisor and the Graduate School thesis editor, can provide guidance in how to properly format and submit the written thesis: <http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/guidelines-for-format-and-presentation/>

Following approval, the student uploads the completed thesis to ProQuest.

THESIS MILESTONES

All students must adhere to milestones in the process of writing their MFA Art theses, an essential component for maintaining satisfactory progress. The required milestones are as follows:

1st Milestone, Written Thesis

Requirements: The student forms a thesis committee on the basis of an initial written thesis proposal. The Vice Dean of Research approves the committee.

Due: **Before** the last day of classes of the spring semester, first academic year, typically around April 27th

2nd Milestone, Written Thesis

Requirements: The student expands the thesis proposal, indicating the scope of the research, and how it relates to her/his individual practice. Student meets with members of the committee jointly or separately to discuss the proposal. Revised/expanded proposal required.

Due: End of September, second academic year; meetings should take place fall semester, second academic year

3rd Milestone, Written Thesis

Requirements: Complete first draft of thesis is submitted to all committee members (student will have submitted earlier drafts to the Chair and will have made revisions based on the Chair's recommendations).

Due: February 1st, second academic year

4th Milestone, Final Paper

Requirement: Final thesis is submitted to all committee members.

Due: March 1st, second academic year; this is an absolute deadline

5th Milestone, Final Thesis Review

Requirement: Final discussion and review of thesis with all committee members, via email or in person.

Due: End of March, second academic year; this is an absolute deadline, based on USC regulations.

6th Milestone, Electronic Thesis Approval

Requirement: Committee to electronically approve the thesis via the USC Thesis Center

Due: Mid-April, second academic year; this is an absolute deadline – see [USC Thesis/Dissertation Submission Deadlines](#) webpage for exact deadline for your year

7th Milestone, MFA Art Thesis Exhibition

Due: **Mid-May, second academic year**

8th Milestone, Final Submission to USC*

Requirement: Submission of thesis to USC Graduate School

Due: Mid-June, second academic year; this is an absolute deadline – see [USC Graduate School Thesis/Dissertation Submission Deadlines](#) for the exact deadline for your year.

*If a student fails to 100% complete their thesis by the end of their second summer, they may be required to enroll in ART 594z and pay for two more units of tuition.

Conduct Inside and Outside the Classroom

As a graduate student, you have the responsibility of conducting yourself, in all education activities, in a befitting manner, showing respect to faculty, staff, your student colleagues, and

the surrounding community. Engagements in debate should be respectful and productive. We are here to enrich your intellectual curiosity and push your artistic growth.

A fair amount of conflict and friction is normal in a high-level learning environment, up to a point. Ideally, you should be aware that disagreements occur and that you should find constructive ways to deal with your emotions about them. Faculty are here to address conflicts within and beyond graduate classes, and not to rehash old conflicts. We want to ensure everyone feels supported, and that the classroom is a space of openness and debate. While intellectual and creative disagreements occur, debate should remain respectful and productive, and feedback should come from a place of generosity.

In the classroom, learning to *negotiate rather than escalate* is a crucial part of learning to conduct yourself as a professional in your field. All comments and engagements in class and beyond must remain respectful and productive; if you need tips on how best to achieve this, talk to your faculty mentors for suggestions. Every effort should be made to resolve conflicts yourselves as individuals and should be addressed in-person, face-to-face. Texting or emailing about a perceived slight is not only ineffective, but counterproductive. If you have taken steps in an attempt to resolve a conflict on your own and been unsuccessful, take the time to meet with the instructor outside of class. Class time should be used for course material and not to discuss or vent about conflicts.

The syllabus for any given course is also a guideline as to the expectations for the type of work being done in the course, including in-class participation and assignments as part of the course. If you are unable to engage in the course material as denoted by the syllabus and directed by the instructor, your grade will reflect this.

If you feel an instructor is hostile or abusive, talk to the Director; if the Director is not helpful, or is the instructor of the course, you can talk to Dean of Roski; OR you can always go directly to USC Student Affairs for support and bypass Roski faculty.

We understand that students have a life outside of Roski and that at times, life takes a course of its own. If you experience difficulties that you feel are impeding your academics, please speak with the Director or the Assistant Dean of Student Services.

We take your well-being, as well as your academic growth, seriously, and want all our students to thrive. While conflicts, at times, may not be avoided, they should be handled in a productive manner that does not take away time and energy from our mission to learn and expand our creative and intellectual practice. It is important to find ways to achieve these goals without disruption.

For more information on university resources to help off-set conflict, additional policies and procedures, please refer to the SCampus USC Student Handbook and Appendix E: University Resources – <http://policy.usc.edu/student/scampus/>.

Lastly, students should make themselves aware of USC Student Judicial Affairs and Community Standards (USC SJACS) and of Section 13 – Academic Integrity Review: <https://sjacs.usc.edu/students/academic-integrity/>. Sanctioning Guidelines are provided in Appendix A: https://studentaffairs.usc.edu/files/2015/09/appendix_a.pdf. Sanctions for second offenses will be more severe and generally will include suspension or expulsion.

Roski Talks and Visiting Lecturers

All Roski Talks lectures have been invited through the graduate program coordinator's office. Depending upon who has been assigned to a visitor, the graduate program coordinator may ask you to assist as a student host.

HOST RESPONSIBILITIES

As the host, you are the on-site point person to liaise with the guest speaker. While the graduate program coordinator will be the contact for the individual prior to their on-site visit, coordinating the visit schedule, including audio-visual check, dinner, studio schedule, and seminar visit, you are expected to be the "face" of the Roski School on the day(s) of the guest's visit.

You will also assist in coordinating studio visits. The graduate program coordinator will initially set the schedule for all studio visits. You will be responsible for reminding your colleagues of their appointments and making sure the guest speakers makes each appointment, ensuring each student gets their allotted time for studio visits.

Typically, the lecture takes place on Tuesday and the seminar and studio visits take place Wednesday. On the day of their studio visits and seminar, meet the visitor in the parking lot; greet them and give them a quick tour of the building and a copy of their studio visit schedule. Show them your studio. Open your studio so that they have a place to relax and put their things down. Offer them refreshments; you can see what is available in the IFT administrative suite. Ensure that they get to each studio visit in a timely manner. Their schedule does allot guest time to take breaks. You will also make sure they are able to find the seminar room and have all the AV requirements assembled.

MFA Art Audiovisual Equipment

There are a select few items of audio visual equipment such as speakers, DVD players, and other items that can be checked out for a period of one week with the program coordinator. Photography equipment can be checked out at the Advanced Photography Lab next door. The equipment is governed by the Advanced Photography Lab policies.

CHECKOUT POLICIES AND PROCEDURES

1. Equipment may be checked out for periods of one week, with the exception of holidays, when students may be able to check out equipment for extended periods. Checkouts are processed through the program coordinator or one of the program coordinator's work study assistants.
2. To guarantee availability, it is recommended that students reserve equipment in advance, either by emailing astorm@usc.edu or by visiting the program coordinator's office. Students who wish to reserve must specify a checkout period.
3. Students must return equipment by noon on the due date. Students who wish to extend a checkout period must stop by the program coordinator's office or email the day before and request an extension. If no other student has reserved the item, an extension will be granted.

4. More than two incidences of returning equipment late may result in loss of MFA Art AV equipment checkout privileges.

Staff Directory

Staff	Position	Extension	Office	Email
Avetisyan, Hayk	IT Manager	11414	HAR 117	havetisy@usc.edu
Beas, Chris	Woodshop Coordinator	02723	WAH 204	woodshop@usc.edu
Clark, Hiroshi	Advanced Photography Lab Technician	32017	IFT 142	hiroshic@usc.edu
Astor, Marshall	Graduate Program Coordinator	31804	IFT 113	astorm@usc.edu
Jones, Penelope	Assistant Dean of Student Services	09153	WAH 104	penelope@usc.edu
Karnazes, Alexander	Academic Advisor	07567	WAH 104	karnazes@usc.edu
Lizo, Jay	Sculpture Lab Technician	04319	WAH 111	lizo@usc.edu
Marquez, Raymond	Facilities Manager	19611	WAH 110	rjm@usc.edu
Morales, Juan	Facilities Technician	31764	IFT 119	jcmorale@usc.edu
Murthy, Nikhil	Lead Lab Technician	08804	WAH 116	nmurthy@usc.edu
Sabet, Farnaz	Ceramic Lab Technician	16149	WAH 108A	fsabet@usc.edu
Shroads, Michael	Intermedia Lab Technician	03328	HAR 220	shroads@usc.edu
Wingo, Jon	Introductory Photography Lab Technician	07431	HAR 120	wingo@usc.edu