THE UNIVERSITY
OF BRITISH COLUMBIA
MASTER OF FINE ARTS | VISUAL ARTS
DEPARTMENT OF ART HISTORY, VISUAL ART AND THEORY
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The Master of Fine Arts (MFA) Program in Visual Art at the University of British Columbia (UBC) provides an opportunity for intensive conceptual, material, and technical development for those students wishing to pursue a professional career in advanced contemporary art. The MFA degree is the standard qualifying degree for teaching visual arts at the post-secondary level. The MFA program is dedicated to helping students understand both the making and theorizing of art against the background of the diverse intellectual environment of a major university, and within the context of local and international art communities.

Students in the program may work in any area of contemporary art production including painting, drawing, printmaking, three-dimensional and installation work, photography, digital art, multimedia, video, performance, or in any interdisciplinary form.

The program does not include training in applied art, commercial art and design, graphic design, film or television.

The MFA Program requires two academic years of course work with completion of requirements occurring in no less than two calendar years and no more than five calendar years after initial registration in the program. The MFA Program can only be pursued on a full-time basis.
Admissions

Applicants to the MFA in Studio Art normally hold a BFA or BA degree with a major in Studio Arts. It is strongly advised that, at a minimum, an applicant have 18 academic credits (i.e. non-studio courses) at the 300 level or above, with at least a B+ (76%) standing in each. This is to ensure that, if admitted, the student will benefit from the academic components of the program.

In addition, applicants must also satisfy the Faculty of Graduate and Postdoctoral Studies (G+PS) minimum admission requirements, i.e. holding an Honours or Bachelor’s degree requiring four years of study with a B+ average in third and fourth year level coursework (from Quebec, a three-year Bachelors degree is acceptable provided the Diplome d’Etudes Collegiales has been previously awarded). Please refer to the G+PS website at www.grad.ubc.ca to confirm the minimum admission requirements if you are an international student.

It should be noted that these standards constitute a minimum, and admission remains at the discretion of the Department. Only six applicants will be offered admission to the MFA Visual Art program per year.

Applications for Admission

Applications require submission of all materials noted below. Incomplete applications will not be considered.

Please submit directly to the Faculty of Graduate and Postdoctoral Studies:

- Online application at www.grad.ubc.ca/apply/online/
- Application fee.

Please submit directly to the Department of Art History, Visual Art & Theory:

Attn: Graduate Program Coordinator
Department of Art History, Visual Art & Theory
400 — 6333 Memorial Road
The University of British Columbia
Vancouver, BC Canada V6T 1Z2

Two official sets of transcripts (or certified copies) from all universities/colleges previously attended and/or currently attending. Transcripts issued in a language other than English must be accompanied by certified English translations. To be considered official, all academic records must be received in envelopes which have been sealed and endorsed by the issuing institution.

Three letters of reference from referees who are prepared to provide a report on your academic and artistic abilities and qualifications.

References can be submitted using one of the following options:

The admission process includes the assessment of a submitted portfolio of work. Assessment is also based on the statement of intent, letters of reference, academic record, exhibition record, published writing, or other evidence of achievement.
• on the Graduate Studies Reference Form: 
  www.ahva.ubc.ca/formsDisplay.cfm
• by letter written on institutional letterhead and mailed directly to:

Attn: Graduate Program Coordinator
Department of Art History, Visual Art & Theory
400 — 6333 Memorial Road
The University of British Columbia
Vancouver, BC Canada V6T 1Z2

E-Reference via the UBC online reference system (once the online application is completed referees will receive a link with information on submitting an e-reference.)

Full Curriculum Vitae giving your academic and professional background including exhibitions and publications.

Statement of intent A description of your art practice and research interests, your past achievements, and a plan of study and research of what you would do if accepted into the program.

Portfolio documentation of your recent work. Please refer to the MFA Applicant Portfolio Information form on the department website www.ahva.ubc.ca/forms Display.cfm

International students Applicants from a university outside Canada in which English is not the primary language of instruction must present evidence of competency to pursue studies in the English language prior to being extended an offer of admission. Applicants are required to submit an official TOEFL score, of at least 600 on the paper version, 250 on the computer version, or 100 on the internet version, taken within the past 2 years.

For more details, please consult:
www.grad.ubc.ca/prospective-students/application-admission/english-proficiency-requirements

International Students

International prospective students are encouraged to consult the G+PS website for detailed information relevant to being an international student at UBC, including fees, funding, permits, housing, and other pertinent details:
www.grad.ubc.ca/prospective-students/international-students

Other resources, including advising, can be found on the Student Services International House website:
www.students.ubc.ca/international/international-students/

Application Deadlines

Students are advised that the deadline for receipt of complete applications is January 10. All supporting material must be received by the deadline. Short-listed candidates will be contacted for interviews (in person interviews, or Skype interviews for non-local applicants) in February, with offers being sent out on a rolling basis after this until all spots have been filled. Applicants not short-listed will be contacted in early to mid-March as to whether or not they have been accepted into the program, or placed on a wait list.
Student Studios

Each MFA student is provided with a private studio space on campus in our new facilities in the Audain Art Centre for a 2 year (24 month) period. Each studio is approximately 20.5 square metres. In addition, there is a large common room/social area and computer room available for the exclusive use of MFA students. Students have access to all of the Visual Arts facilities, including the woodshop, metalshop, print media centre, digital labs, photo/lighting studio, as well as access to all photo, video, sound, and workshop equipment for sign-out.

Program Requirements

The MFA Visual Art Program requires the following:

Coursework // 36 credits are required, including the following:

12 credits // VISA 581 (Studio V) This seminar/studio course is a full-year course taken in Year 1. It includes weekly seminars, studio assessments and critiques outside of seminar class hours (see Open Studios and Interdepartmental Critiques below), and essay papers/presentations. It is a forum for critical discussion about leading issues in contemporary art, visual culture, cultural theory, and philosophy. It is an opportunity for examining ideas related to the artwork and interests of students and will include presentations by visiting artists, curators, and scholars from a broad range of disciplines. Students will be required to read all seminar texts, contribute to discussions of texts, and present on topics related to the texts in question. A number of classes will be dedicated to critiques of students’ artworks. A position paper related to the student’s artwork will be submitted at the end of first term. Normally the marking is weighted as: 60% studio production (as assessed by Open Studio jury of Visual Art faculty and supervisors), and 40% seminar participation, critiques, and research paper (as assessed by the Studio Instructor).

12 credits // VISA 582 (Studio VI) See description above; this seminar/studio course is a full-year course taken in Year 2.

The following is a typical schedule of the MFA program:

First Year

• VISA 581 (Studio V) Year-long (12 credits)
• VISA 583A (Studio VII) Term 2 (3 credits)
• Academic courses (non-VISA) at the 500-level in Term 1 or 2, or Summer Term (3 credits)
• Open studios (December and April)
• First Year Exhibition Term 2

Second Year

• VISA 582 (Studio VI) Year-long (12 credits)
• VISA 583B (Studio VII) Term 2 (3 credits)
• Academic courses (non-VISA) at the 500-level; Term 1 or 2, or summer term (3 credits)
• Interdepartmental Critique
• Final Exhibition & Presentation (Spring)
• Roundtable presentation related to research and writing of the major paper (Spring)
• VISA 580 Major Paper Pass/Fail (final draft submitted at end of August to ensure graduation in November)
3 credits // VISA 583A (MFA Research Seminar) This research-writing intensive seminar is geared toward development of the final Major Paper. This course is taken in Year 1, term 2.

3 credits // VISA 583B (MFA Research Seminar II) See description above. This course is taken in Year 2, term 2.

6 credits // Elective Academic Courses at the 500-level Students can choose 6 credits of academic, non-VISA graduate courses (up to 3 credits may be taken at the 400-level, with approval from the Graduate Advisor). Academic courses are chosen from all university departments and faculties, but students are encouraged to take courses in Art History and Critical & Curatorial Studies, and courses should complement the overall direction the student wishes to pursue in terms of their artwork and major paper. Coursework will be approved by the Graduate Advisor at the start of each term.

0 credits (P/F) // VISA 580 (Major Paper) Students enroll in VISA 580 in their final summer term and submit their final papers in August of their final year. This course is Pass/Fail graded.

Open Studios & Studio Assessment
Public Open Studios are held in December of Year 1 and 2. These provide an opportunity for students to show their work, and for faculty to evaluate student progress and provide feedback. In the evening, students invite faculty, staff, students, and the general public to their studios to view their work, and a small reception is held.

Faculty Open Studios are held in April of Year 1 and 2 for a final evaluation of student progress and work for the year. Assessment grading from these Open Studios are counted towards the VISA 581/582 marks.

First Year Exhibition
At the end of the second term of the first year, students show their work in a group exhibition in the Audain Art Centre.

Interdepartmental Critiques
In Year 2, students (together in one large group, small groups, or independently) hold a public critique of their work in a gallery setting.

Final Graduation Exhibition & Presentation
The Final Graduation Exhibition & Presentation is an invitational curated exhibition of artwork at the Morris and Helen Belkin Art Gallery, which occurs in the spring of the final year of the program. The exhibition must demonstrate, to the satisfaction of the faculty, the candidate’s capacity for independent, creative work. An external examiner will be involved in the examination of the final presentation.

Roundtable Presentation
Approximately four weeks after the final exhibition, the student will deliver a preliminary draft of the major paper in a roundtable presentation open to the public. The MFA roundtable serves to assist with the development of the major paper. It is an opportunity for the student to develop and refine the major paper in response to critical input from students and faculty members of the department for final submission. The presentation is not graded but rather acts as a public occasion for sharing ideas with one’s peers. One should make an argument for ideas and artwork vis-à-vis research concerns that would go towards the final version of one’s major paper (to be submitted in August at the end of your second year). This paper should be a credible, well-researched, well-argued essay, founded

Non-VISA Graduate Courses offered in the AHVA Department
* Not all courses are offered every year. Some courses may require special permission or have restrictions. Check the course calendar for updated course offerings and details at www.calendar.ubc.ca/vancouver/

ARTH 531 (3/6) Early Medieval Art
ARTH 533 (3/6) Medieval Art
ARTH 555 (3/6) Art of the Renaissance
ARTH 557 (3/6) 16th and 17th-Century Art
ARTH 559 (3/6) 19th-Century Art
ARTH 540 (3/6) 20th-Century Art
ARTH 543 (3/6) Canadian Art
ARTH 548 (3/6) North American Architecture
ARTH 551 (3/6) Chinese Art
ARTH 553 (3/6) Japanese Art
ARTH 555 (3/6) South & Southeast Asian Art
ARTH 561 (3/6) Indigenous Arts of the Americas
ARTH 571 (6) Methodology of Art History
CCST 500 (3) Historical Frameworks in Critical & Curatorial Studies
CCST 501 (3) Contemporary Contextual Issues for Critical and Curatorial Practice
CCST 502 (3) Case Studies in Exhibitions and Institutions

* Not all courses are offered every year. Some courses may require special permission or have restrictions. Check the course calendar for updated course offerings and details at www.calendar.ubc.ca/vancouver/
on a topic that contextualizes and/or helps in the understanding of one’s work. A one-page single-spaced abstract is to be approved by one’s primary supervisor, and provided to the Graduate Program Coordinator a minimum of one week before the scheduled presentation. At the same time, the student moderator who has been chosen by the presenter should be named. Slides or visuals of your choice should form part of the presentation and be used to assist the argument. The presentation should last 20 minutes, which translates into a typed copy of approximately 8 double-spaced pages. The presentation is followed by 20 minutes of discussion. The student will schedule a time, within two weeks of the Roundtable Presentation, to meet together with their supervisory committee and discuss the presentation.

Major Paper

The major paper will be a credible, well-researched, well-argued essay on a topic that relates to the student’s artwork – including process, materials, ideas and research – and that helps in the understanding of the artwork. It is a thesis-type essay that must be no less than 30 double-spaced, typed pages (not including images) in 12 point font, which integrates critical research that focuses on a topic related to the student’s own interests and artistic practice. Students must meet with their supervisory committee on a regular basis to discuss the major paper. A few weeks before final submission, each student’s supervisory committee will review the major paper, suggesting final editorial changes and recommending a Pass/Fail based on the final changes. One copy of the final version must be submitted to the Graduate Program Coordinator along with documentation of the student’s artwork.

Completing the Program

The MFA program is complete when the graduating student has successfully completed and passed all of the program requirements:

• Completed the academic coursework component (including surrounding events: open studios, interdepartmental critiques and first year exhibition)
• Held their final exhibition/oral presentation
• Held their roundtable presentation
• Handed in their graded major paper and images of their work

In the case of students completing their requirements late, any additional fees paid will be prorated to the end of the month in which the Faculty of Graduate and Postdoctoral Studies confirms that all degree requirements have been met.

www.grad.ubc.ca/current-students/graduation/program-completion
Committees, Supervision, and Completing the Program

The MFA program is structured to encourage the development of an independent studio practice. Students are supervised throughout the program as follows:

Supervisory Committee

Formation of Committee Each student is assigned a faculty mentor prior to arriving at UBC. Within the first two months of the first term of the academic year, each student is responsible for asking two to three faculty members to join their supervisory committee (please be aware that some faculty members may not be able to be part of your committee due to other commitments). The committee is comprised of a primary supervisor (must be a visual arts professor in the Department of Art History, Visual Art, and Theory) and a secondary supervisor. A third supervisor may also be added if desired/required. (This committee may or may not include the mentor that was assigned to the student upon entrance).

Duties of Committee The supervisory committee is responsible for providing advice on ongoing art projects, reviewing and evaluating the student’s artistic development, advising on roundtable preparations, and overseeing the major paper.

Student Responsibility Students are expected to meet with their supervisors on a regular basis and are responsible for ensuring that this requirement is met.

Graduate Advisor

The Graduate Advisor chairs the Graduate Advisory Committee. The Graduate Advisor oversees the MFA program as a whole, approves MFA course work, and monitors the progress of students through the program. The Graduate Advisor is available for regular consultation throughout the program.

Graduate Advisory Committee

The Graduate Advisory Committee consists of Visual Art faculty members and is chaired by the Graduate Advisor. The committee develops program policy and offers general assistance in planning course work and selecting a supervisory committee. The student will meet with the Graduate Advisory Committee at the beginning of each academic year.
Financial Support

Grant-writing workshops are scheduled in the Department during September and October. All students are urged to participate.

Opportunities for financial support in the MFA program include the following:

BC Binning Memorial Fellowship

This fellowship to the amount of $25,000 is awarded at the end of each academic year to one MFA student entering second year (or the fellowship can be divided into two awards of $12,500). The award recipient is selected based on their drawing ability (as it relates to their overall artistic practice) by a jury of the Visual Art faculty, usually during the Open Studios evaluation at the end of term 2 in April.

Roloff Beny Foundation Scholarship

This scholarship is awarded each year to one or two current or incoming MFA students whose work engages with photo-related practices. The scholarship is valued between $5,000 and $10,000 and is awarded based on artistic excellence.

Fred Herzog Award in Visual Art

This $2,500 award is available to an outstanding undergraduate or graduate student pursuing a Fine Arts major in the Department of Art History, Visual Art and Theory who demonstrates volunteerism and community service.

Social Science and Humanities Research Council (SSHRC) Doctoral Fellowships

Applicants who are either Canadian citizens or Landed Immigrants are strongly encouraged to submit applications directly to SSHRC. Applications are due in the fall - one year prior to the anticipated enrolment date. Further information is available at www.sshrc.ca. If incoming students miss the SSHRC deadline the fall prior to beginning the program, they can apply for funding for their second year. Continuing students who are eligible for SSHRC are required to submit a SSHRC application in order to be included in the adjudication for Affiliated Fellowships.

Affiliated Fellowships

Financial support counseling is also available in the UBC Office of Awards and Financial Aid at (604) 822-5111 or visit their website at students.ubc.ca/finance/
Facilities, Programs and Resources

The Distinguished Visiting Artist Program

The Distinguished Visiting Artist Program brings senior practicing artists to the Department to give a lecture, lead an intensive seminar, participate in graduate student critiques, and assist MFA students in the development of their work and early professional career. This program is made possible by the generous support of the Rennie Collection.

The Joan Carlisle-Irving Lecture Series

Each year the Department sponsors a thematic lecture series using funds from an endowment provided by Joan Carlisle-Irving. International and Canadian critics, curators, artists, and scholars address challenging and topical themes relevant to the study and practice of art in today’s world.

Print Media Research Centre (PRC)

The PRC provides a dynamic learning and research environment for the production of visual art in all major print media. This well-equipped facility allows for an integrated approach to print media that fosters a union of digital-image generation with traditional and contemporary intaglio, relief, screen and lithographic printmaking processes, as well as letterpress and bookbinding procedures. The faculty and staff of the PRC are vigilant in the continuous development and maintenance of a non-toxic, well-ventilated environment, as well as the implementation of sustainable practices, while encouraging students to explore a full range of print media.

Past visiting artists include

- Eleanor Antin
- Dave Beech
- Rebecca Belmore
- Liesbeth Bik and Jos van der Pol
- Mark Boullos
- David Claerbout
- Maria Eichhorn
- Andrea Fraser
- Melanie Gilligan
- Dan Graham
- Jakob Jakobsen
- Brian Jungen
- Stanya Kahn
- Mary Kelly
- John Kelsey
- Michael Krebber
- Scott Lyall
- Ken Lum
- Josephine Pryde
- R.H. Quaytman
- Jeanne Randolph
- Blake Rayne
- Stefan Romer
- Cheyney Thompson
- Kerry Tribe
- Francesco Vezzoli
- Ian Wallace
- Li Yifan

I.K. Barber Learning Centre: Music, Art, and Architecture Library

The Music, Art and Architecture Library is located in the Irving K. Barber Learning Centre. The collection includes books and journals on visual art, art history, architecture, community and regional planning, dance, design, and music. Special materials include exhibition catalogues, pamphlets, microforms, clippings, picture files, CD-ROMs and online indexes and databases.

Circulating books are located in the open stacks of the Irving K. Barber Learning Centre. Most material circulates for two weeks. The Library provides many areas for students to study: silent and group study spaces, a graduate research room, and a digital media commons. Library staff with specialization in visual art and art history is available to assist with reference, instruction and tours. For more information visit barber.library.ubc.ca

The Morris and Helen Belkin Art Gallery

The Morris and Helen Belkin Art Gallery’s mandate is to research, exhibit, collect, publish, educate and develop programs in the field of contemporary art and in contemporary approaches to the practice of art history and criticism. While not limited to particular media or disciplines, the gallery places special emphasis on the areas of the Canadian avant-garde of the 1960s and 1970s, the international network developed at the time; emerging artists; Vancouver’s post-war art history; practices and projects that challenge the status quo including exhibition concepts initiated by artists.

Through a regular program of exhibitions, publications,
loans, traveling exhibitions, special projects and ex-change programs, the Belkin Art Gallery participates in the national and international community of institutions concerned with contemporary art. Since 1995, the Gallery has developed a program of collecting significant works by Canadian and international artists and is the recipient of numerous annual donations of artwork. The Collection contains more than 2,500 objects, making it the third largest public art collection in the province. The Gallery also holds over 30,000 archival items relating to the post-war history of art in Vancouver and the avant-garde narratives of the 1960s to 1970s including: the Peter Day Concrete Poetry Collection; the Kenneth Coutts-Smith Archive; the Morris/Trasov Archives; and the archives of Eric Metcalfe, Glenn Lewis, Alvin Balkind and many others.

The Museum of Anthropology

UBC’s Museum of Anthropology, designed by Arthur Erickson and opened in 1976, is situated on the Point Grey cliffs overlooking Howe Sound and the North Shore Mountains. Both its setting and architecture are inspired by coastal First Nations’ settlements of British Columbia. The collections include the famous Northwest Coast First Nations collection, the Walter and Marianne Koerner collection, an international textile collection and archaeological findings of British Columbia and the North Pacific Rim.

MFA students are invited to hold their final MFA Graduating Exhibition at the Belkin Gallery, usually through the month of May. For more information about past MFA exhibitions visit www.ahva.ubc.ca/gradMfaExhibList.cfm?ProgramNameID=12
Faculty and Staff

Professor and Head

Scott WATSON, BA (BritCol)
Director, Morris and Helen Belkin Art Gallery
Museology and Curatorial Studies

Visual Art

Professors

Richard PRINCE, BA (BritCol), RCA
Sculpture

Xiong GU, BFA, MFA (Sichuan Fine Arts Institute)
Drawing, painting and installation

Associate Professors

Gareth JAMES, B.A. (Slade School of Fine Art, UCL), Whitney Museum Independent Study Program, NYC
Mixed media

Manuel PIÑA, B.Sc (Mech. Eng.), Moscow
New media and photography

Marina ROY, BA (Laval), BFA (NSCAD), MFA (BritCol)
Painting, drawing, printmaking, video, animation

Barbara ZEIGLER, BFA, MFA (Illinois)
Print media, drawing and installation

Assistant Professor

Dana CLAXTON, Master of Arts (Liberal Studies) SFU
Multi channel installation, performance, photography, video art and art films.

Lecturers

Barrie JONES, BFA (BritCol), MFA (York)
Photography

Phillip McCrum, BFA ECiAD, MFA Univ of Ulster
Drawing and painting

Instructor

Christine D’ONOFRIO, BFA (York), MFA (BritCol)
Photography and new media

Art History

Professors

Marvin COHODAS, BA, MA, PhD (Columbia)
Mayan and Aztec art; Native American basketweaving

John O’BRIAN, BA, MA (York), PhD (Harvard)
Canadian art; 20th century art and criticism

Catherine M. SOUSSLOFF, A.B. and Ph.D.
Bryn Mawr College
Early Modern to the present; Historiography, theory, and philosophy of art in the European tradition

Charlotte TOWNSEND-GAULT, BA (Sussex), DipSocAnth, Ph.D (London)
Historical & Contemporary First Nations art; Canadian art; portraiture; social theory

Scott WATSON, BA, MA (BritCol)
Director, Morris and Helen Belkin Art Gallery
Museology and Curatorial Studies

Rhodri WINDSOR-LISCOMBE, BA (Hons), PhD (Courtauld Inst of Art, U of London), FSA
18th to 20th century European and North American art and architecture

Associate Professors

Joseph MONTEYNE, Diploma Visual Art (Alberta College of Art), MA, PhD (BritCol)
16th to 18th Century

Maureen P. RYAN, BA, MA (BritCol), PhD (Chicago)
18th and 19th century visual culture. Europe and North America

Assistant Professors

Ignacio ADRIASOLA, BA (Chiba), MA (Duke), MA (Chiba), PhD (Duke)
Modern Japanese Art

Katherine HACKER, BFA (Ohio U), M5 (Oregon), PhD (Pennsylvania)
South and southeast Asian art

Carol KNICELY, BA (UC San Diego), MA, PhD (UCLA)
Early medieval art, especially sculpture

Jaleh MANSOOR, BA, MA, PhD (Columbia)
Contemporary

T’ai SMITH, BA (Barnard), PhD (Rochester)

Professor Emeritus

Serge GUILBAUT, L es L, M es L (Bordeaux), PhD (UCLA)
19th and 20th century art

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