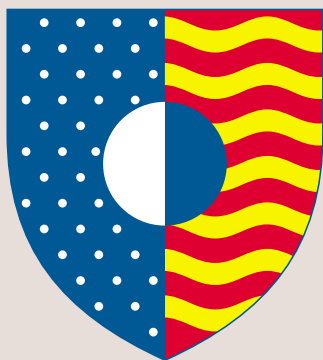


School of Art

2001–2002



BULLETIN OF YALE UNIVERSITY

Series 97 Number 1 May 10, 2001

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Content

Questions regarding the editorial content of this publication may be referred to Patricia Ann DeChiara, Director of Academic Affairs, Yale School of Art.

Inquiries

All inquiries regarding admission to graduate programs in art and requests for application forms should be addressed to the Office of Academic Affairs, Yale School of Art, 1156 Chapel Street, PO Box 208339, New Haven CT 06520-8339, or telephone 203.432.2600. (School of Art bulletins are mailed through periodicals postage and usually take at least three weeks to reach their destinations. If first-class postage is preferred, please send \$2 with your request.)

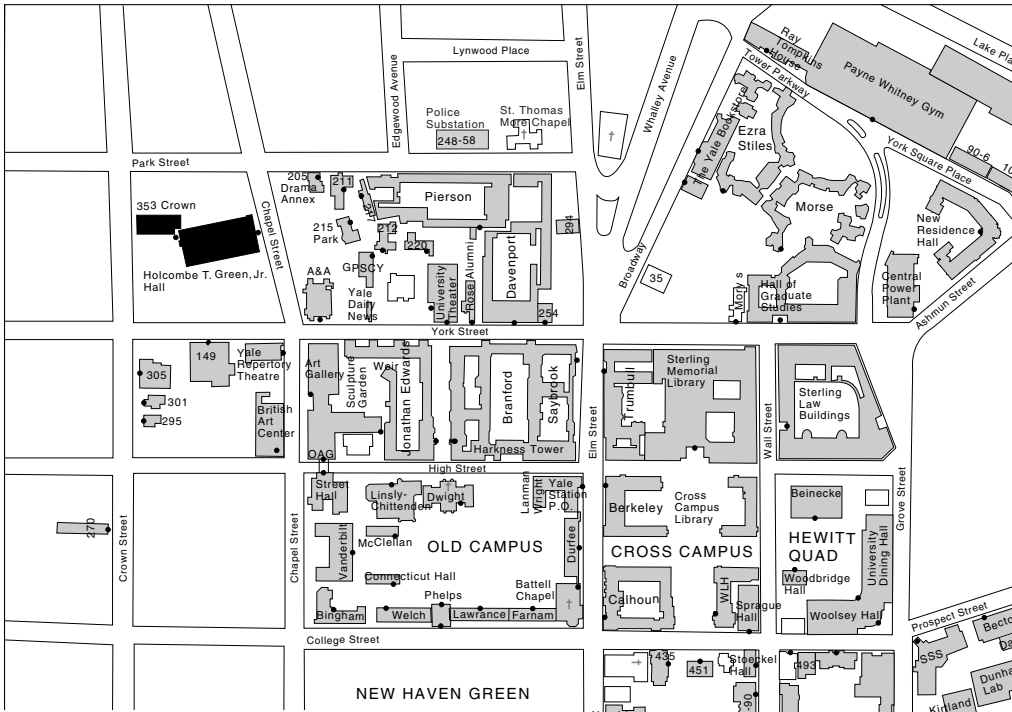
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School of Art

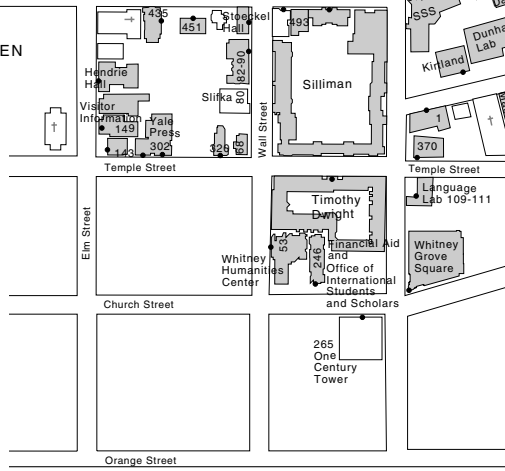
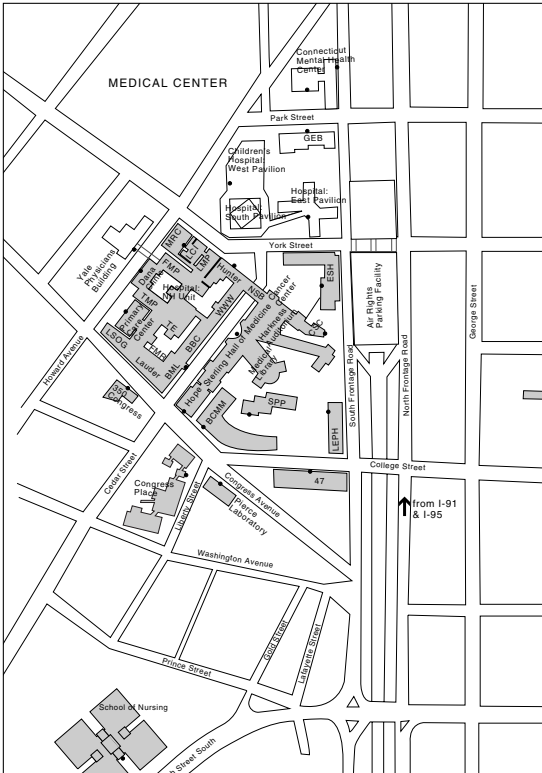
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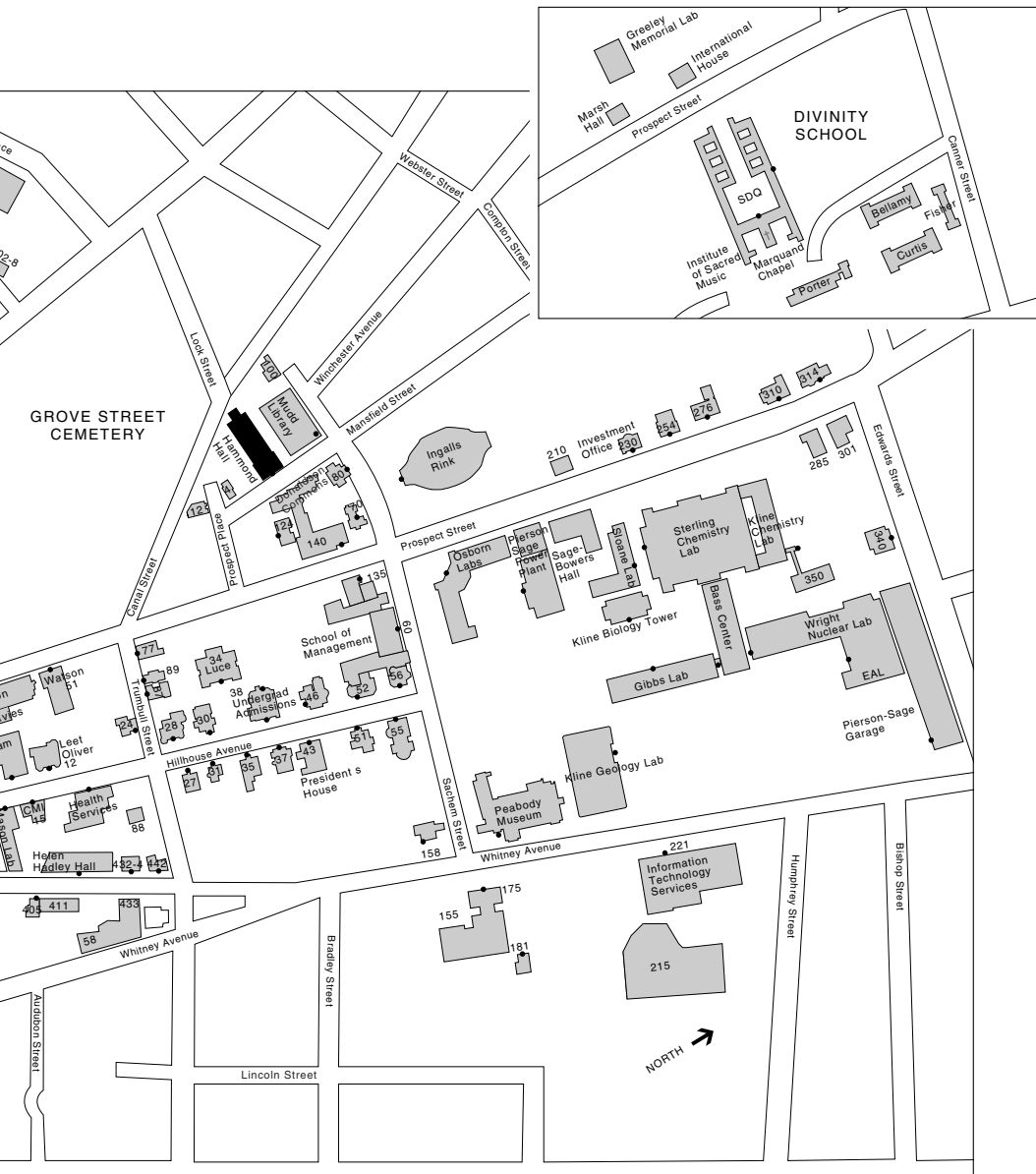
BULLETIN OF YALE UNIVERSITY

Series 97 Number 1 May 10, 2001



NEW HAVEN GREEN





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Yale University

NEW HAVEN, CONNECTICUT

Travel Directions

to Yale University School of Art Administrative Offices
Holcombe T. Green, Jr. Hall, 1156 Chapel Street

By Air

Tweed–New Haven Airport is the closest airport and is approximately four miles from the Yale campus. It is serviced by USAirways (800.428.4322). Local taxi service, Metro Cab (203.777.7777), is available at the airport. Connecticut Limousine Service (800.472.5466) to New Haven services Kennedy International Airport (New York), La Guardia Airport (New York), Newark International Airport (Newark, New Jersey), and Bradley International Airport (Windsor Locks, Connecticut, near Hartford).

By Train

There is hourly Metro-North (800.638.7646) service to New Haven from Grand Central Station in New York every day of the week. Amtrak (800.872.7245) service is scheduled daily from Boston, Washington, D.C., or New York (Penn Station). From the New Haven train station take a taxi to 1156 Chapel Street.

By Car

Interstate 95 (from New York or Boston)

Take Downtown New Haven Exit 47 (Route 34). Proceed to Exit 3 (North Frontage Road). At the first traffic light turn right onto York Street. Proceed three blocks to Chapel Street. Turn left onto Chapel Street. The School of Art building is on the left on Chapel, midway between York and Park streets. Metered parking is available on local streets. City parking garages are also available on York Street.

Interstate 91 (from points north or west)

Take Downtown New Haven Exit 1 (Route 34). Continue as above.

Contents

Calendar	6
The President and Fellows of Yale University	7
The Officers of Yale University	8
School of Art Administration and Faculty	9
History of the School	14
Program	15
Areas of Study	16
Course Descriptions	20
Digital Lab	30
Digital Media Center for the Arts	31
Ralph Mayer Learning Center	32
Yale University Art Gallery	33
Yale Center for British Art	34
Libraries	35
Entrance Requirements	36
Open House	
International Students	
Tuition, Fees, General Expenses	41
Financial Aid	45
General Information	48
Academic Regulations	
General Regulations	
University Privileges	
Health Services for School of Art Students	
Resource Office on Disabilities	
Placement	
Office of International Students and Scholars	
The International Center	
Yale University Summer School of Music and Art	58
Summer Courses in Art	59
Visiting Artists	60
Faculty Profiles	61
Annual Awards	80
Degrees and Enrollment	83
Master of Fine Arts Degrees Conferred, 2000	
Enrollment, 2000–2001	
Summary of Enrollment	
The Work of Yale University	90

Calendar

FALL 2001

Sept. 4	Tues.	Orientation for all new students.
Sept. 4	Tues.	Registration for all students.
Sept. 5	Wed.	<i>Fall-term classes begin, 8:30 A.M.</i>
Sept. 24	Mon.	Last day to add a course with permission of registrar.
Oct. 19	Fri.	Last day to drop a course with permission of registrar.
Oct. 19	Fri.	Midterm grades due, 12 noon.
Nov. 16	Fri.	Fall recess begins, 5:20 P.M.
Nov. 26	Mon.	Fall recess ends, 8:30 A.M. Classes resume.
Nov. 28	Wed.	Annual All-School Open House.
Dec. 7	Fri.	Last day to withdraw from a course with permission of instructor and registrar.
Dec. 7	Fri.	<i>Fall-term classes end, 5:20 P.M.</i>
Dec. 13	Thurs.	Critiques and examinations begin, 9 A.M.
Dec. 22	Sat.	Critiques and examinations end, 5:30 P.M.

SPRING 2002

Jan. 14	Mon.	Registration for all students.
Jan. 15	Tues.	<i>Spring-term classes begin, 8:30 A.M.</i>
Jan. 15	Tues.	Closing date for postmarking applications for admission in September 2002.
Jan. 21	Mon.	Martin Luther King, Jr. Day. Offices closed.
Jan. 28	Mon.	Last day to add a course with permission of registrar.
Mar. 1	Fri.	Last day to drop a course with permission of registrar.
Mar. 1	Fri.	Midterm grades due, 12 noon.
Mar. 8	Fri.	Spring recess begins, 5:20 P.M.
Mar. 25	Mon.	Spring recess ends, 8:30 A.M. Classes resume.
Apr. 26	Fri.	Last day to withdraw from a course with permission of instructor and registrar.
Apr. 26	Fri.	<i>Spring-term classes end, 5:20 P.M.</i>
May 2	Thurs.	Critiques and examinations begin, 9 A.M.
May 14	Tues.	Critiques and examinations end. Summer recess begins, 5:30 P.M.
May 27	Mon.	University Commencement.

The President and Fellows of Yale University

President

Richard Charles Levin, B.A., B.LITT., PH.D.

Fellows

His Excellency the Governor of Connecticut, *ex officio*.

Her Honor the Lieutenant Governor of Connecticut, *ex officio*.

George Leonard Baker, Jr., B.A., M.B.A., *Palo Alto, California*.

Frances Beinecke, B.A., M.F.S., *New York, New York (June 2001)*.

Roland Whitney Betts, B.A., J.D., *New York, New York (June 2005)*.

Benjamin Solomon Carson, Sr., B.A., M.D., *West Friendship, Maryland (June 2003)*.

Gerhard Casper, LL.M., PH.D., *Atherton, California*.

Susan Crown, B.A., M.A., *Chicago, Illinois*.

Charles Daniel Ellis, B.A., M.B.A., PH.D., *Greenwich, Connecticut*.

David Richmond Gergen, B.A., LL.B., *McLean, Virginia (June 2002)*.

Holcombe Turner Green, Jr., B.A., LL.B., *Atlanta, Georgia*.

Linda Anne Mason, B.A., M.B.A., *Belmont, Massachusetts (June 2004)*.

The Rt. Rev. Victoria Matthews, B.A., M.DIV., *Edmonton, Alberta, Canada*.

Barrington Daniel Parker, Jr., B.A., LL.B., *Stamford, Connecticut*.

John Ennis Pepper, Jr., B.A., M.A., *Cincinnati, Ohio*.

Kurt Lidell Schmoke, B.A., J.D., *Baltimore, Maryland*.

Jaime Serra, B.A., PH.D., *Mexico City, Mexico*.

Janet Louise Yellen, B.A., PH.D., *Berkeley, California (June 2006)*.

The Officers of Yale University

President

Richard Charles Levin, B.A., B.LITT., PH.D.

Provost

Alison Fettes Richard, M.A., PH.D.

Vice President and Secretary

Linda Koch Lorimer, B.A., J.D.

Vice President and General Counsel

Dorothy Kathryn Robinson, B.A., J.D.

Vice President for Development

Charles James Pagnam, B.A.

Vice President and Director of New Haven and State Affairs

Bruce Donald Alexander, B.A., J.D.

Acting Vice President for Finance and Administration

Kemel Winston Dawkins, B.A.

School of Art Administration and Faculty

Executive Officers

Richard Charles Levin, B.A., B.LITT., PH.D., *President of the University.*

Alison Fettes Richard, M.A., PH.D., *Provost of the University.*

Richard Benson, M.A., *Dean.*

Faculty Emeriti

William Bailey, M.F.A., *Professor Emeritus of Painting.*

Bernard Chaet, M.A., *Professor Emeritus of Drawing and Painting.*

Alvin Eisenman, M.A., *Professor Emeritus of Painting and Design.*

Andrew Murray Forge, M.A., *Professor Emeritus of Painting.*

Erwin Hauer, M.F.A., *Professor Emeritus of Sculpture.*

David Pease, M.F.A., *Professor Emeritus of Painting.*

Gabor Francis Peterdi, M.A., *Professor Emeritus of Painting and Printmaking.*

*Faculty: Filmmaking/Video**

Faith Hubley, *Senior Critic.*

Sandra Luckow, M.F.A., *Critic.*

Michael Roemer, B.A., *Professor (Adjunct).*

Michael Smith, B.A., *Lecturer.*

Faculty: Graphic Design

Keira Alexandra, B.F.A., *Lecturer.*

Greer Allen, B.A., *Senior Critic.*

Michael Bierut, B.F.A., *Senior Critic.*

Irma Boom, B.F.A., *Lecturer.*

Matthew Carter, R.D.I., *Senior Critic.*

†Sheila Levrant de Bretteville, M.F.A., *Professor.*

Bill Deere, M.F.A., *Critic.*

Chris Edwards, M.F.A., *Lecturer.*

Paul Elliman, *Assistant Professor.*

Tobias Frere-Jones, B.F.A., *Critic.*

Susan Froetschel, M.F.A., *Lecturer.*

John Gambell, M.F.A., *Senior Critic.*

Barbara Glauber, M.F.A., *Lecturer.*

Peter Hall, *Lecturer.*

Sylvia Harris, M.F.A., *Critic.*

Jessica Helfand, M.F.A., *Lecturer.*

Jonathan Hoefler, *Critic.*

Allen Hori, M.F.A., *Lecturer.*

Pamela Hovland, M.F.A., *Critic.*

*Filmmaking/Video is not a department in the School of Art; however, several courses are offered each year.

†On leave of absence, fall term, 2001 – 2002.

Alex Isley, B.F.A., *Critic*.
Bethany Johns, M.F.A., *Lecturer*.
Robin Lynch, M.F.A., *Critic*.
Karel Martens, B.F.A., *Critic*.
Lisa Naftolin, *Critic*.
Gisela Noack, *Lecturer*.
Emily Oberman, B.F.A., *Critic*.
Robert Odegard, M.F.A., *Lecturer*.
Eddie Opara, M.F.A., *Lecturer*.
George Plesko, M.F.A., *Lecturer*.
Christopher Pullman, M.F.A., *Senior Critic*.
Michael Rock, M.F.A., *Associate Professor*.
Douglass G. A. Scott, M.F.A., *Senior Critic*.
Susan Sellers, M.A., *Lecturer*.
Elizabeth Sledge, M.A., *Critic*.
Scott Stowell, B.F.A., *Lecturer*.
Henk van Assen, M.F.A., *Lecturer*.
Julia Whitney, M.F.A., *Lecturer*.

Faculty: Painting/Printmaking

Frances Barth, M.A., *Senior Critic*.
Mel Bochner, B.F.A., *Senior Critic*.
Lisa Corinne Davis, M.F.A., *Assistant Professor*.
Carroll Dunham, B.A., *Senior Critic*.
*Rochelle Feinstein, M.F.A., *Professor*.
Jennifer Gross, PH.D., *Senior Critic*.
Peter Halley, M.F.A., *Senior Critic*.
Kurt Kauper, M.F.A., *Assistant Professor*.
Byron Kim, B.A., *Senior Critic*.
Richard Lytle, M.F.A., *Professor*.
Sylvia Plimack Mangold, B.F.A., *Senior Critic*.
Gerard Maynard, M.F.A., *Lecturer*.
Samuel Messer, M.F.A., *Senior Critic*.
Catherine Murphy, B.F.A., *Senior Critic*.
Robert James Reed, Jr., M.F.A., *Professor*.
Steven Sheehan, M.F.A., *Critic*.
Katy Siegel, PH.D., *Critic*.
Suzanne Song, M.F.A., *Lecturer*.

Faculty: Photography

Patti Anos-Bertsos, M.F.A., *Lecturer*.
Richard Benson, M.A., *Professor*.
James Casebere, M.F.A., *Critic*.

*On leave of absence, spring term, 2001–2002.

†Gregory Crewdson, M.F.A., *Senior Critic*.
 Philip-Lorca diCorcia, M.F.A., *Senior Critic*.
 Roni Horn, M.F.A., *Senior Critic*.
 Tod Papageorge, M.A., *Walker Evans Professor of Photography*.
 Susannah Ray, M.F.A., *Lecturer*.
 Jock Reynolds, M.F.A., *Professor (Adjunct)*.

Faculty: Sculpture

Polly Apfelbaum, *Critic*.
 Ned Baldwin, M.F.A., *Lecturer*.
 David Batchelor, *Senior Critic*.
 Jennifer Cohen, M.F.A., *Lecturer*.
 Rachel Harrison, B.A., *Critic*.
 David Johnson, *Lecturer*.
 John Miller, M.F.A., *Critic*.
 Al Rupersberg, *Lecturer*.
 Joe Scanlan, B.F.A., *Assistant Professor*.
 *Jessica Stockholder, M.F.A., *Associate Professor*.
 Andrea Zittel, M.F.A., *Lecturer*.

Director of Academic Affairs

Patricia Ann DeChiara, B.A., M.S.

Director of Financial Affairs

Stacey McGlone Gemmill, B.A.

Staff

Elizabeth Castle, M.F.A., *Director; Computer Services*.
 William J. Grego, *Chief Photographer*.
 Nancy Keramas, *Registrar; Undergraduate Studies in Art*.
 Patsy Mastrangelo, *Administrative Assistant, Academic Affairs*.
 Jacqueline McGuire, *Senior Administrative Assistant, Graphic Design and Photography*.
 Susan Rochette, B.A., *Assistant Director; University Financial Aid*.
 Linda Sandrey, *Administrative Assistant, Academic Affairs*.
 Brian Schmidt, M.F.A., *Senior Administrative Assistant, Financial Affairs*.
 Barbara Shanley, B.A., *Administrative Associate, Dean's Office*.
 Susan Szary, *Senior Administrative Assistant, Academic Affairs*.

Department of the History of Art

Brian F. Allen, Ph.D., *Professor (Adjunct)*.
 Christy Anderson, Ph.D., *Assistant Professor*.
 Timothy Barringer, Ph.D., *Assistant Professor*.
 Walter B. Cahn, Ph.D., *Carnegie Professor of the History of Art*.
 Nicole Chardiet, *Administrative Associate*.

*On leave of absence, spring term, 2001–2002.

†On leave of absence, fall term, 2001–2002.

Judith Colton, PH.D., *Professor.*

Edward Cooke, Jr., PH.D., *Charles F. Montgomery Professor of the History of Art.*

Susan Emerson, *Registrar for Graduate Study.*

Theresa Fairbanks, M.A., *Lecturer.*

Maria Georgopoulou, PH.D., *Associate Professor.*

Marilyn Green, *Administrative Assistant.*

Patricia E. Kane, PH.D., *Lecturer.*

Diana E. E. Kleiner, PH.D., *Dunham Professor of Classics and the History of Art and Deputy Provost for the Arts.*

Patrick McCaughey, D.F.A., *Professor (Adjunct).*

Mary E. Miller, PH.D., *Vincent J. Scully Professor of the History of Art.*

Alexander Nemerov, PH.D., *Professor.*

Patricia Pierce, PH.D., *Lecturer.*

Vincent J. Scully, PH.D., LL.D., *Sterling Professor Emeritus and Lecturer in the History of Art.*

Noa Steimatsky, PH.D., *Assistant Professor.*

Robert Farris Thompson, PH.D., *Colonel John Trumbull Professor of the History of Art.*

Jonathan Weinberg, PH.D., *Lecturer.*

Scott Wilcox, PH.D., *Lecturer.*

Christopher Wood, PH.D., *Professor.*

Mimi Yiengpruksawan, PH.D., *Professor.*

Art Gallery

Jock Reynolds, M.F.A., *Henry J. Heinz II Director.*

Louisa Cunningham, M.A., *Deputy Director, Finance and Operations.*

Kathleen Derringer, M.A., *Associate Director.*

Lynne Addison, B.A., *Associate Registrar.*

Ellen Alvord, M.A., *Assistant Educator.*

Mark Aronson, M.S., *Chief Conservator.*

David Barquist, M.A., *Associate Curator of American Decorative Arts.*

Suzanne Boorsch, PH.D., *Curator of Prints, Drawings, and Photographs.*

Helen Cooper, PH.D., *Holcombe T. Green Curator of American Paintings and Sculpture.*

Howard el-Yasin, B.A., *Manager, Museum Store.*

Robin Jaffee Frank, PH.D., *Associate Curator of American Paintings and Sculpture.*

Susan Frankenbach, M.A., *Registrar.*

Patricia Garland, B.A., *Conservator of Painting.*

Jennifer Gross, PH.D., *Seymour H. Knox, Jr. Curator of European and Contemporary Art.*

Burrus Harlow, B.F.A., *Manager, Art Handling.*

Elizabeth Harnett, A.A., *Program Coordinator.*

Lisa Hodermarsky, B.A., *Assistant Curator of Prints, Drawings, and Photographs.*

Linda Jerolmon, *Membership Coordinator.*

Patricia E. Kane, PH.D., *Curator of American Decorative Arts.*

Mary L. Kordak, M.A., *Jan and Frederick Mayer Curator of Education.*

Megan Mangum, B.F.A., *Director of Graphic Design.*

Susan B. Matheson, M.A., *Molly and Walter Bareiss Curator of Ancient Art and the Dura-Europos Collection.*

Richard Moore, B.A., *Operations Manager*.
 Sadako Ohki, PH.D., *Assistant Curator of Asian Art*.
 Bernice Parent, *Administrative Associate, Director's Office*.
 David Parsell, M.B.A., *Computer Systems Manager*.
 David Sensabaugh, PH.D., *Curator of Asian Art*.
 Joseph Szaszfai, B.A., *Photographer*.
 Suzanne Warner, B.F.A., *Coordinator, Photographic Services, Rights, and Reproductions*.
 Joanna Weber, M.A., *Assistant Curator of European and Contemporary Art*.
 Marie Weltzien, B.A., *Director of Public Information*.

Arts Library

Max C. Marmor, M.A., M.L.S., *Librarian*.
 Christine de Vallet, M.L.S., *Assistant Librarian*.
 Helen Chillman, M.L.S., *Slide Librarian*.
 Tonya Allen-London, M.A., *Library Services Assistant*.
 Beverly T. Lett, M.Div., *Library Services Assistant*.
 Emerson Morgan, B.A., *Visual Resources Support Specialist*.
 Barbara Rockenbach, M.L.S., *Instructional Services Librarian*.
 Mary Shetler, B.A., *Library Services Assistant*.
 Charles Summa, M.A., *Library Services Assistant*.
 Jennifer Williams, M.L.S., *Special Collections Librarian*.
 Susan J. Williams, M.A., *Visual Resources Curator*.

Yale Center for British Art

Constance Clement, B.A., *Acting Director*.
 David Mills, B.A., *Associate Director*.
 George Conte, *Operations Manager*.
 Len Costanza, *Security Supervisor*.
 Kathleen deSanctis, B.A., *Coordinator of Programs*.
 Theresa Fairbanks, M.S., *Chief Conservator*.
 Elisabeth Fairman, M.S.L.S., *Curator of Rare Books and Archives*.
 Gillian Forrester, B.A., *Assistant Curator of Prints and Drawings*.
 Senja Foster, M.A., *Public Relations Manager*.
 Linda Friedlaender, M.S., *Curator of Education*.
 Melissa Gold, B.A., *Assistant Museum Registrar*.
 Timothy Goodhue, B.A., *Museum Registrar and Collections Manager*.
 Richard Johnson, B.A., *Assistant Museum Registrar*.
 David Lavorgna, A.S., *Computer Support Specialist*.
 Julia Marciari-Alexander, M.A., *Assistant Curator of Paintings and Sculpture*.
 Beth Miller, M.P.P.M., *Assistant Director for Development*.
 Lizbeth O'Connor, B.A., *Museum Shop Manager*.
 Lyn Bell Rose, B.A., *Coordinator of Publications*.
 Lynne Russell, B.S., *Coordinator of Catering and Special Events*.
 Malcolm Warner, PH.D., *Senior Curator of Paintings and Sculpture*.
 Scott Wilcox, PH.D., *Curator of Prints and Drawings*.

History of the School

The study of the visual arts at Yale had its beginning with the opening, in 1832, of the Trumbull Gallery, one of the earliest art museums in the Anglo-Saxon world and the first (and long the only one) connected with a college in this country. It was founded by patriot-artist Colonel John Trumbull, one-time aide-de-camp to General Washington, with the help of Professor Benjamin Silliman, the celebrated scientist. A singularly successful art exhibition held in 1858 under the direction of the College Librarian, Daniel Coit Gilman, led to the establishment of an art school in 1864, through the generosity of Augustus Russell Street. This new educational program was placed in the hands of an art council, one of whose members was the painter-inventor Samuel F. B. Morse, a graduate of Yale College. When the School opened in 1869, it was the first connected with an institution of higher learning in the country, and classes in drawing, painting, sculpture, and art history were inaugurated. The art collections in the old Trumbull Gallery were moved into a building endowed by Augustus Street and so named Street Hall, and were greatly augmented by the acquisition of the Jarves Collection of early Italian paintings in 1871.

Architectural instruction was begun in 1908, though not developed into major proportions until 1923. Drama, with its own separate building, was added in 1925 and continued to function as a department of the School until it became an independent school in 1955. In 1928 a new art gallery, connected to Street Hall by a bridge above High Street, was opened and Street Hall was used for instruction in art. The program in architecture continued to be carried on in Weir Hall. A large addition to the Art Gallery, designed by Louis I. Kahn, was opened in 1953. Several floors were used by the School until the rapidly expanding Gallery collections required their use. In 1963 the Art and Architecture Building, designed by Paul Rudolph, was opened. In 1972 two separate schools were established by the President and Fellows, the School of Art and the School of Architecture, which until 2000 shared the Rudolph building for most of their activities. Sculpture was housed at 14 Mansfield Street in Hammond Hall, graphic design was located at 212 York Street, and at 215 Park Street there were classrooms and additional graduate painting studios. Street Hall is assigned to the University Department of the History of Art. The arts at Yale — architecture, art, the Art Gallery, the Yale Center for British Art, the history of art, the School of Drama, and the Repertory Theatre — occupy a group of buildings stretching along and near Chapel Street for almost three blocks.

It has long been the University's plan to extend the Arts Area schools farther up Chapel Street, and the first major new construction of this plan was the renovation of 1156 Chapel Street with the addition of an adjoining building at 353 Crown Street, designed by Deborah Berke. A generous gift by Yale College graduate Holcombe T. Green, Jr., for whom the building is named, and a major contribution by Marion Rand, in memory of her husband Paul Rand, professor of graphic design, made this new complex possible. The new art buildings house all the departments of the School of Art except sculpture, which remains at 14 Mansfield Street in Hammond Hall, as well as a new experimental theater for the School of Drama. Classes began in these new buildings in September 2000.

Program

The School of Art offers professional instruction in four interrelated areas of study: graphic design, painting/printmaking, photography, and sculpture.

At Yale, an attempt is made to provide an educational context within which artists and designers of unusual artistic promise and strong motivation can explore the horizons of their own talents in the midst of an intense critical dialogue. This dialogue is generated by their peers, by distinguished visitors, and by a faculty comprised of experienced artists of acknowledged accomplishment.

The graduate student's primary educational experience at Yale is centered on his or her own studio activity. Supporting this enterprise are the experience, knowledge, and skills gained from rigorous and structured courses such as drawing, filmmaking, the relativity of color, and the rich academic offerings found throughout Yale. Each student is routinely exposed to many aesthetic or stylistic positions through encounters with faculty members and visitors. The School's efforts are devoted not only to the refinement of visual skills, but to articulation and to cultivation of the mind. Students must bring creative force and imagination to their own development, for these qualities cannot be taught — they can only be stimulated and appreciated.

The School of Art offers a major program for undergraduate students in Yale College (see the bulletin *Yale College Programs of Study*). In addition, art courses are open to students in other graduate and professional schools of the University, and School of Art students are free to enroll in elective courses in the other graduate and professional schools as well as the College with permission.

MASTER OF FINE ARTS DEGREE

The degree of Master of Fine Arts is the only degree offered by the School of Art. It is conferred by the University upon recommendation of the faculty after successful completion of course work in residence and after a degree presentation that has been approved by the faculty. It implies distinctive achievement on the part of students in studies in the professional area of their choice and demonstrated capacity for independent work. The minimum residence required is two years, although in special cases a candidate may be required to take a third year. All candidates' work is reviewed by faculty at the end of each term. If the work is not considered satisfactory, the student may not be invited back to complete the program (see section on Review and Awards under Academic Regulations). All degree candidates are expected to be present at the Commencement exercises in May unless excused by the dean.

The course work for the Master of Fine Arts degree carries a minimum of sixty credits. The disposition of these credits varies according to the area of study and is agreed upon at the time of registration between the student and his or her faculty adviser.

Areas of Study

GRAPHIC DESIGN

The graphic design program admits up to sixteen students each year into a two-year program of study. Students are expected to have diverse and distinguished backgrounds in a field of visual study and/or significant related work experience in the profession.

The graphic design program is structured to encourage both independent studio work and focused study with resident and visiting faculty. Students are required to build a coherent body of work consisting of experimental design, writing projects, and course work. Each student must submit visual documentation of their design work at the end of the two-year period.

Each student has a designated work space in the design studio and is granted access to computer labs, bookbinding studio, and silkscreen facility. The extensive research and rare book collections of the Sterling and Beinecke libraries and other University facilities are additional resources.

In addition, students may be considered for a three-year program offering an intensive preliminary year. This program is appropriate for students with strong academic records, visual arts background, demonstrated conceptual skill, and/or related experience outside the field, but lacking specific technical expertise. After successful completion of the preliminary year, students automatically continue on in the two-year M.F.A. program.

Credit Requirements

42 credits in area of concentration. 18 additional credits (a minimum of 6 academic credits).

Typical Plan of Study

<i>Year</i>	<i>Course</i>	<i>Minimum Credits</i>	
		<i>Fall Term</i>	<i>Spring Term</i>
(Preliminary)	Graphic Design 710a and 711b	9	6
	Art 365b	0	3
	Art 468a and 469b	3	3
	Studio Elective	3	0
	Graphic Design 742b	<u>0</u>	<u>3</u>
		15	15
I	Graphic Design 720	6	6
	Graphic Design Sequence	3	3
	Academic or Studio Electives	<u>6</u>	<u>6</u>
		15	15

II	Graphic Design 730	6	6
	Graphic Design 739	3	3
	Graphic Design Sequence	3	3
	Academic or Studio Elective	<u>3</u>	<u>3</u>
		15	15

PAINTING /PRINTMAKING

Approximately twenty-three students are admitted each year. Printmaking is integrated into the painting program, and a student may concentrate in painting, printmaking, or a combination of the two. All painting students are required to take at least one course in printmaking and all students in the department are required to take one term of Painting 549. The faculty, made up of visiting and resident artists, provides instruction through studio tutorials, formal classes, and group critiques. Each student is assigned a private studio in addition to shared facilities, such as the print workshop and drawing studios. The print workshop is equipped with two lithographic and three etching presses.

Credit Requirements

42 credits in area of concentration. 18 additional credits (a minimum of 6 academic credits).

Typical Plan of Study

Year	Course	Minimum Credits	
		Fall Term	Spring Term
I	Painting 545	9	9
	Painting 549	0	3
	Printmaking 550	3	0
	Academic or Studio Elective	<u>3</u>	<u>3</u>
		15	15
II	Painting 545	9	9
	Academic or Studio Electives	<u>6</u>	<u>6</u>
		15	15

PHOTOGRAPHY

Photography is a two-year program of study admitting eight students a year. Studio, computer, and darkroom facilities are provided, as well as technical instruction in black-and-white, color, nonsilver processes, and digital image production. All first-year students are required to take two terms of Photography 828. Students in both years are exposed to regular criticism from resident and visiting faculty.

Credit Requirements

42 credits in area of concentration. 18 additional credits (a minimum of 6 academic credits).

Typical Plan of Study

<i>Year</i>	<i>Course</i>	<i>Minimum Credits</i>	
		Fall Term	Spring Term
I	Photography 845	9	9
	Photography 828	3	3
	Academic or Studio Elective	<u>3</u>	<u>3</u>
		15	15
II	Photography 845	9	9
	Academic or Studio Electives	<u>6</u>	<u>6</u>
		15	15

SCULPTURE

The sculpture program is currently accepting ten students a year. The student works independently in good studio space, and has access to adequate wood- and metalworking equipment, although no metal-casting facilities are available. There are weekly critiques of student work within the department and students are exposed to many distinguished visiting artists.

Credit Requirements

42 credits in area of concentration. 18 additional credits (a minimum of 6 academic credits).

Typical Plan of Study

<i>Year</i>	<i>Course</i>	<i>Minimum Credits</i>	
		Fall Term	Spring Term
I	Sculpture 645	9	9
	Sculpture 630	0	3
	Academic or Studio Elective	<u>6</u>	<u>3</u>
		15	15
II	Sculpture 645	9	9
	Sculpture 630	0	3
	Academic or Studio Elective	<u>6</u>	<u>3</u>
		15	15

LECTURE PROGRAM

Each department has its own visitors program in which professionals from outside the School are invited to lecture or take part in critiques. There is also an all-school lecture program in which ideas of general and cross-disciplinary importance are explored by visiting artists and members of the faculty.

EXHIBITIONS

The School of Art Gallery, located at 1156 Chapel Street, provides a year-round forum for the exhibition of work by students, faculty, and special guests in the four graduate departments of the School and the undergraduate program. The gallery is open to the public Monday through Friday from 10 A.M. to 6 P.M., and on weekends for special exhibitions when the University is in session.

Course Descriptions

In the following listings, courses numbered 110 through 499 are studio electives offered to students from Yale College and the graduate and professional schools. Permission of the instructor is required for enrollment in all courses. Graduate students of the School of Art who wish to broaden their experience outside their area of concentration have priority in enrollment.

Courses numbered 500 and above are offered only to graduate students of the School of Art. In exceptional cases qualified Yale College students may enroll in a graduate course, *with the permission of both the instructor and the director of undergraduate studies*. Please refer to the section on Academic Regulations for further pertinent details. It should be noted that, as a matter of policy, all faculty members teach on both the graduate and undergraduate levels, although the degree and the nature of contact may vary.

Tutorials, which are special courses that cannot be obtained through regular class content, require a proposal written by the student and the faculty member concerned, defining both content and requirements. Proposals must be presented to the Academic Subcommittee for approval.

FILMMAKING /VIDEO*

Art 141a or b, The Language of Film Workshop. A workshop in which the problems and aesthetics of the medium are studied in practice as well as theory. In addition to exploring movement, image, montage, point of view, and narrative structure, students photograph and edit their own short videotapes. Materials fee: \$75. Michael Roemer and Sandra Luckow.

Art 282a, Storyboard Design. An opportunity for students to design their own storyboards for a short animated film based on a common theme designated by the instructor. Materials fee: \$75. Faith Hubley.

Art 441a or b, Advanced Film Workshop. An exploration of film in order to further and deepen understanding of the medium and to develop both skill with the camera and the ability to think about film. Writing and photographing of short dramatic or documentary scenes each week, though students may do a larger project carrying over from week to week. Materials fee: \$75. Prerequisite: Art 141a or b. Michael Roemer and Sandra Luckow.

Art 902a or b, Video Performance Art Workshop. An interdisciplinary art workshop for students interested in extending their ideas and practice into video, performance, and/or other time-based media. Participants learn basic production skills and work individually and collaboratively. Class time is spent working on projects as well as on screenings, group critiques, and discussions of readings related to the field. Enrollment limited to sixteen graduate art students, four from each department. Michael Smith.

*F filmmaking/Video is not a department in the School of Art; however, several courses are offered each year.

[**Art 905a, Imitation of Life.** This course approaches the subject of narrative and contemporary art from a variety of perspectives. It addresses the dominant influence that media culture has had in shaping artistic expression for an emerging generation of artists as traditional boundaries between the arts and other forms of cultural production have become less relevant and, consequently, contemporary art and design hover between other narrative forms such as film, literature, advertising, television, and the Internet. A narrative lens is used to view these overlapping trajectories. Weekly outside screenings and discussion of relevant critical and literary texts in addition to a final project at the end of term. Enrollment limited to sixteen graduate art students, four from each department. Gregory Crewdson and Rochelle Feinstein. Not offered in 2001–2002.]

GRAPHIC DESIGN

Art 132a or b, Introductory Graphic Design. A studio introduction to visual communication including the basic design elements and principles of color, visual organization, visual hierarchy, typography, image treatment, and identity design. Development of a general understanding of the field of graphic design including theory, practice, and technology. Pamela Hovland and Henk van Assen.

Art 133b, Introductory Graphic Design Workshop. A continuation of the studio introduction course which furthers the principles of visual communication including sequencing, structure, typography, symbol design, and color. Prerequisite: Art 132a or b or equivalent. Pamela Hovland.

Art 364a, Typography I. An intermediate course in graphic design concentrating on the fundamentals of typography, and particularly on how typographic form and visual arrangement create and support content. The course work is based on designing and making books and employs handwork and computer technology. Typographic history and theory are discussed in relation to course projects. Materials fee: \$100. Prerequisite: Art 132a or b or 133b. John Gambell.

Art 365b, Typography II. Continued studies in typography incorporating more advanced and complex problems. Emphasis is placed on organization, hierarchy, and problem solving in both print and motion graphics. Relevant issues of design history and theory are discussed in conjunction with studio assignments. Materials fee: \$100. Prerequisites: Art 132a or b or 133b, and Art 364a. Henk van Assen.

Art 367a, Visual Studies in Graphic Design. The increase and refining of perceptual skills as tools for effective visual communication. Analysis of a wide range of design examples and redesign of existing examples of visual communication. Materials fee: \$75. Prerequisite: Art 132a or b or 133b. Pamela Hovland.

Art 468a and 469b, Advanced Graphic Design. Continued study of design in communication, combining theoretical studies with applied problems in graphic design. Materials fee: \$100. Prerequisites: Art 364a and 365b. Paul Elliman and Scott Stowell.

Graphic Design 710a and 711b, Preliminary Studio. For three-year graphic design graduate students. This studio offers an intensive course of study in the fundamentals of graphic design and visual communication. Emphasis is on developing a strong formal foundation and general conceptual skills. Broad issues such as color, typography, composition, letterform, letterpress, technical skills, and production technology are addressed through studio assignments, workshops, master classes, and seminars. Greer Allen, Barbara Glauber, and Douglass Scott.

Graphic Design 720, Graduate Studio. For first-year graduate students. The graduate studio is the major course of study in the first year of the program. The studio covers a wide range of activities throughout the year including seminars on concept and practice, intensive workshops, independent project development, and practical assignments. The first term focuses on an examination of typographic canons, formal problems, and issues of personal expression. The second term continues with seminars on criticism and theory, independent projects exploring problems of design process, and master classes and workshops. The emphasis of the first year is on developing critical and visual vocabularies and evaluating aspects of form, audience interaction, social concerns, personal voice, function, and professional convention and structures. Sheila Levrant de Bretteville, John Gambell, Bethany Johns, Susan Sellers, and faculty.

Graphic Design 730, Graduate Studio. For second-year graduate students. This studio focuses simultaneously on the study of established design structures and personal interpretation of those structures. The program includes an advanced core class and seminar in the fall; independent project development, presentation, and individual meetings with writing editors who support the ongoing independent project research throughout the year. Other master classes, workshops, bookbinding tutorials, and lectures augment studio work. The focus of the second year is the independent project, and a significant proportion of the work is self-motivated and self-directed. Michael Bierut, Sheila Levrant de Bretteville, Paul Elliman, Peter Hall, and Michael Rock.

Graphic Design 739, Degree Presentation in Graphic Design. For second-year graduate students. Resolution of the design of the independent project fitting the appropriate form to its content and audience. At the end of the second term, two library copies of all independent project work are submitted by each student, one of which is retained by the University and the other returned to the student. The independent project is expected to represent a significant body of work accomplished over the course of two years. Sheila Levrant de Bretteville, Paul Elliman, Jessica Helfand, and Michael Rock.

Graphic Design 741–748, Sequences in Graphic Design. These are term-long projects dealing with specific issues such as design history, information graphics, environmental design, letterform construction, electronic imaging, conceptual bookmaking, video/broadcast graphics, motion graphics, interactive media, and narrative structures. These courses offer concentrated study in particular areas of interest. The sequences are taught by faculty considered experts in the area of study, including Keira Alexandra, Matthew Carter, Chris Edwards, Paul Elliman, Tobias Frere-Jones, Allen Hori, Eddie Opara, George Plesko, Christopher Pullman, Michael Rock, and others.

Master Classes in Graphic Design are one or two weeks in duration and generally take place at the beginning of the term when both teacher and students are free to devote full time to a single, intensive project. In recent years, master classes have been conducted by Irma Boom, Matthew Carter, and Karel Martens. Students are admitted at the discretion of the instructor.

PAINTING / PRINTMAKING

Art 111a, Form and Perception. An investigation of design as a means of understanding visual formulation and the common language inherent in all artistic disciplines. These investigations include a variety of media in two dimensions, and emphasize the working process as well as the visual and intellectual aspects of form. Prior drawing experience is not required. Lisa Corinne Davis.

Art 114a or b, Basic Drawing. Fundamental training in graphic articulation and presentation. Lisa Corinne Davis, Kurt Kauper, Gerard Maynard, Robert J. Reed, Jr., and faculty.

Art 115b, Basic Drawing Studio. A continuation of introductory-level drawing that furthers training in graphic articulation and presentation. Prerequisite: Art 114a or b or equivalent. Lisa Corinne Davis and Kurt Kauper.

Art 116b, Color. Study of interaction of color. Studio experience using the collage process to formulate presentations that range from fundamental problem solving to individually initiated expression. Richard Lytle.

Art 220a and 221b, Intermediate Drawing. A drawing course concerned with analytical and compositional concerns using a variety of sources including the figure. Varied media. Emphasis on development of individual projects. Prerequisites: Art 114a or b and 115b. Kurt Kauper and faculty.

Art 230, Introductory Painting. Instruction in the basic strategies of pictorial management utilizing the language of color and drawing. Emphasis on the process of perceptual painting while exploring various spatial structures in both representational and nonrepresentational modes. Material and historical concerns are integral parts of directed and individual investigations. Enrollment limited to twenty. Materials fee: \$50. Prerequisites: two terms of basic drawing or one term of basic drawing and concurrent enrollment in Art 116b or any drawing course. Lisa Corinne Davis and Robert J. Reed, Jr.

Art 330, Intermediate Painting. Painting, emphasizing plastic and pictorial choice. Development of formal vocabulary, visual sensitivity, and manipulative skills. Prerequisite: Art 230. Kurt Kauper.

Art 356a and 357b, Printmaking. Instruction in various printmaking mediums. Relief prints in black and white and color, reduction prints, collograph, monotype, and drypoint are introduced in the first term. The second term concentrates on drypoint, etching, and intaglio; black and white and color. Group and individual projects are undertaken that stress the specificity of the mediums. May be taken more than once. Materials

fee: \$150. Prerequisite: Art 114a or b or 115b or equivalent. Rochelle Feinstein and Suzanne Song.

Art 359a, Lithography. Lithographic printmaking on stone, using both crayon and aqueous mediums; transfer processes on plate are taught during the first term. The second term focuses on color lithography, xerographic and photographic processes on stone and plate. Materials fee: \$150. Prerequisite: Art 114a or b or 115b or equivalent. Suzanne Song.

[**Art 421b, Advanced Drawing.** An intensive studio course that builds on the experiences of intermediate-level drawing. A blend of conceptual and perceptual approaches with an emphasis on individually initiated projects and a refinement of skills. Prerequisites: two terms of intermediate drawing. Not offered in 2001–2002.]

Art 430a, Advanced Painting. Painting, emphasizing development of individual themes and projects. Development of a consistent body of work derived from specific subject matter. May be taken more than once. Prerequisite: Art 330. Faculty.

Art 516a, Color and Landscape. A combination of two fundamental components of painting: a study of how color works through problem-solving exercises in the studio interspersed with painting sessions using direct observations on various outdoor sites. The course aims to accommodate a wide range of aesthetic ambitions and is intended for those who may or may not have previously studied color. Enrollment limited to twelve. Richard Lytle.

Art 524b, Techniques Seminar. The materials of painting. Survey of materials, pigments, grounds, and media. The new plastics: lucite, rhoplex, polyvinyl acetate. Steven Sheehan.

[**Painting 538a, Collage.** An investigation of collage as it relates to pictorial structure, content, and contemporary ideas of image fabrication. Not offered in 2001–2002.]

Drawing 540a, Abstract Drawing. Work and theory concerned with the nature of drawing and the development of each student's abilities and ideas. Frances Barth.

Painting 543b, Pictorial Systems. Looking beyond the traditional boundaries of mainstream art history, students explore pictorial systems for organizing space, imagery, and text in non-Western cultures. The course includes a direct application of these ideas to contemporary concepts, giving students a hands-on understanding of alternative forms of expression. Lisa Corinne Davis.

Painting 545. Limited to graduate painting students. Criticism of individual projects. Frances Barth, Mel Bochner, Lisa Corinne Davis, Rochelle Feinstein [F], Peter Halley [F], Kurt Kauper, Richard Lytle, Sylvia Plimack Mangold [F], Samuel Messer [Sp], Catherine Murphy [F], and Robert J. Reed, Jr.

Painting 549, Critical Issues Seminar. Limited to first-year graduate painting students. Credit year only. Mel Bochner.

Printmaking 550a and b. This is an advanced course designed for graduate students. Emphasis is on the development of individual works through the language of relief prints, etching, silkscreen, or lithography. Prerequisite: Technical proficiency in at least one printmaking process. Rochelle Feinstein and faculty.

Painting 552b, Portraiture. This course emphasizes the relationship between the artist and his or her subject that underlies meaningful portraits. Students are expected to develop a body of work focusing on one subject. This project should go beyond capturing a likeness to actually defining the student's concept of contemporary portraiture. Samuel Messer.

Painting 554a and b, Studio Perspectives. Limited to graduate painting students. The importance of studio-based practice in contemporary art making. Carroll Dunham, David Pease, and faculty.

Painting 555, Critical Perspectives. Limited to second-year graduate painting students. Each instructor, whether artist, critic, or historian, gives a unique perspective on crucial issues at the center of contemporary art practice. Credit year only. Jennifer Gross and Katy Siegel.

PHOTOGRAPHY

Art 135a or b, Introductory Photography. This course offers an intense exploration of photography as an expressive medium. Initially, students are exposed to those technical and aesthetic issues that relate specifically to photography. Later, they take on more extended problems requiring self-direction. Enrollment limited. Materials fee: \$75. Patti Anos-Bertsos, Susannah Ray, and faculty.

Art 374a and 375b, Intermediate Photography. A course that involves a weekly critique of current student work and offers more advanced technical instruction, as well as slide presentations and readings in photographic history and criticism. Materials fee: \$75. Prerequisite: Art 135a or b. Gregory Crewdson and faculty.

Art 377b, Color Photography. A technical and critical studio course with the emphasis on the practice of color photography. Includes both critique and technique of students' work, as well as an introduction to a contemporary history of color photographic-based work. Materials fee: \$75. Prerequisite: Art 374a or 375b. Faculty.

Art 401a and 402b, Advanced Photography. An applied course in advanced photographic practice and thinking. May be taken more than once. Materials fee: \$75. Prerequisite: Art 374a or 375b or equivalent. Tod Papageorge and faculty.

Photography 822a, Introductory Technical Seminar in Photography. Limited to first-year graduate students in photography, this course examines the basic technical processes of black-and-white and color photography, and introduces students to the computer as a tool of photographic investigation. Faculty.

Photography 823b, Technical Seminar in Color Photography. Priority given to graduate students in photography, this course closely examines technical and aesthetic issues raised by the practice of color photography. Gregory Crewdson.

Photography 824a, Technical Seminar in Alternative Processes. Priority given to graduate students in photography. An intensive examination of nonsilver printing, including the platinum, palladium, computer, and kallitype processes. Richard Benson.

Photography 825b, Technical Seminar in Photographic Reproduction. Priority given to graduate students in photography. A general examination of the production of photographic books, including an investigation of the processes of photographic reproduction. Richard Benson.

Photography 828, Problems in Photographic Criticism. Limited to first-year graduate photography students. An examination of current photographic practice and its relation to the history of the medium. Tod Papageorge.

Photography 845. Limited to graduate photography students. Ongoing work is reviewed at weekly seminar meetings and privately. Tod Papageorge and faculty.

SCULPTURE

Art 110a or b, Sculpture as Object. This course is designed to give students the skills needed to think with materials. The course also introduces concepts of design and form in sculpture. A wide range of techniques and materials are introduced, including wood, metal, plaster, clay, paper, plastics, and fabric. Students are instructed in the use of wood and metal tools. Assignments are connected to specific materials, and the course stresses and explores the process of making work, the myriad ways in which material can take up space, and how this speaks to the history of sculpture. Group discussion complements the studio work. The shops and the studio will be available during class time and during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$50. Faculty.

Art 120a or b, Introductory Sculpture. This course explores the range of what sculpture might be and familiarizes students with current genres and issues in contemporary sculpture. Assignments are designed to help students develop a personal way of working alongside, and in response to, the history of contemporary art. Attention is paid throughout to understanding and articulating formal structure, both physical and conceptual. Group discussion complements the studio work. The shops and the studio will be available during class time and during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$50. Ned Baldwin, Jennifer Cohen, and Joe Scanlan.

Art 245a and 246b, Intermediate Sculpture. In this course students continue to work in response to assignments. The assignments are designed to provide further investigation into the history of making and thinking in sculpture and to raise questions pertinent to contemporary art. The opportunity exists to explore new techniques and materials while honing familiar skills. This course is designed to help students become self-

directed in their work. Individual and group discussion, and visits to museums and galleries, play a significant role in this course. Enrollment limited to twelve. Materials fee: \$50. Prerequisite: one term of introductory-level sculpture or equivalent, or permission of instructor. Joe Scanlan.

Art 345a and 346b, Advanced Sculpture. This course provides the opportunity for a program of self-directed work in sculpture. Group discussion of student projects, and readings, slides, and video that address current art practice, are core to this class. Regular individual and group critiques monitor the progress of each independent project. Enrollment limited to twelve. Materials fee: \$50. Prerequisite: one term of intermediate-level sculpture or equivalent, or permission of instructor. Jessica Stockholder and Rachel Harrison.

Sculpture 630, Studio Seminar. Limited to graduate sculpture students. Jessica Stockholder and faculty.

Sculpture 645. Limited to graduate sculpture students. Criticism of individual projects. Jessica Stockholder and faculty.

Sculpture 632a or b, Laboratory in Instrument Design and the Mechanical Arts. Familiarization with modern machine shop practices and techniques. Use of basic metal-working machinery and instruction in techniques of precision measurement and properties of commonly used metals, alloys, and plastics. David Johnson.

Sculpture 649, Critical Issues Seminar. Priority given to graduate sculpture students. Credit year only. David Batchelor and John Miller.

YALE COLLEGE ART MAJOR

Director of Undergraduate Studies: Robert Reed, Jr.

Yale College, the undergraduate division of Yale University, offers a Bachelor of Arts degree program with a major in art. Undergraduate applicants wishing to major in Art at Yale must apply to Yale College directly. Please contact the Office of Undergraduate Admissions, PO Box 208234, 38 Hillhouse Avenue, New Haven CT 06520-8234, 203.432.9300.

The program in art offers courses that, through work in a variety of media, provide an experience in the visual arts as part of a liberal education as well as preparation for graduate study and professional work. Courses numbered 100 through 149 stress the fundamental aspects of visual formulation and articulation. Courses numbered 150 through 499 offer increasingly intensive study leading to greater specialization in one or more of the visual disciplines such as graphic design, painting/printmaking, photography, and sculpture.

The prerequisite for a major in art is four term courses from among Art 110a or b, 111a, 114a or b, 115b, 116b, 120a or b, 132a or b, 133b, 135a or b, 141a or b, and a favorable faculty review of work done in studio courses prior to the end of sophomore year.

Yale College students who wish to apply for the major in art are required to present work from studio courses to the art faculty for review and approval at the end of the spring term of sophomore year. In exceptional cases, special arrangements for a review during junior year may be made with the director of undergraduate studies.

For graduation as an art major, a total of fourteen terms in the major field is required. These fourteen terms must include four terms of 100-level courses (one of which must be Basic Drawing), three terms of art history, a sophomore review, five terms of advanced courses, and a double-credit Senior Project of creative work. A suggested program guideline is as follows:

Freshman Year:	Prerequisites, two terms
Sophomore Year:	Studio courses, three terms Art history, one term
Junior Year:	Studio courses, three terms Art History, one term
Senior Year:	Studio courses, three terms including the Senior Project Art history, one term

Studio Courses in Drawing, Filmmaking, Graphic Design, Painting/Printmaking, Photography, and Sculpture open to Undergraduates in Yale College:

Art 110a or b, Sculpture as Object
Art 111a, Form and Perception
Art 114a or b, Basic Drawing
Art 115b, Basic Drawing Studio
Art 116b, Color
Art 120a or b, Introductory Sculpture
Art 132a or b, Introductory Graphic Design
Art 133b, Introductory Graphic Design Workshop
Art 135a or b, Introductory Photography
Art 141a or b, The Language of Film Workshop
Art 220a and 221b, Intermediate Drawing
Art 230, Introductory Painting
Art 245a and 246b, Intermediate Sculpture
Art 282a, Storyboard Design
Art 330, Intermediate Painting
Art 345a and 346b, Advanced Sculpture
Art 356a and 357b, Printmaking
Art 359a, Lithography
Art 364a, Typography I
Art 365b, Typography II
Art 367a, Visual Studies in Graphic Design
Art 374a and 375b, Intermediate Photography
Art 377b, Color Photography

Art 401a and 402b, Advanced Photography
Art 430a, Advanced Painting
Art 441a or b, Advanced Film Workshop
Art 468a and 469b, Advanced Graphic Design
Art 471a and 472b, Individual Projects
Art 495a or b, Senior Project
Art 524b, Techniques Seminar

Permission of instructor required in all art courses.

Graduate courses may be elected by undergraduates who have completed all undergraduate courses in a particular area of study and who have permission of the director of undergraduate studies as well as the course instructor.

Undergraduates are normally limited to credit for four terms of graduate- or professional-level courses (courses numbered 500 and above). Please refer to the section on Academic Regulations in *Yale College Programs of Study* for further pertinent details.

HISTORY OF ART

The Department of the History of Art at 56 High Street is a department of the Division of Humanities of Yale College and the Graduate School. It offers introductory, intermediate, and advanced courses to students who are interested in (a) entering a major field of study in Yale College, (b) preparing for professional, academic, or museum careers, or (c) supplementing studies in other fields. The department offers a major in Yale College and a program leading to the degree of Doctor of Philosophy in the Graduate School. For a detailed description of courses and requirements see the bulletin *Yale College Programs of Study* and the bulletin of the Graduate School, *Programs and Policies*.

The history of art is concerned with a union of visual and verbal experience. It tries to explore the character and meaning of human action through a perception of works of art visually analyzed and verbally expressed. It does not ignore textual and literary evidence or any of the other materials of history, but its special relevance to human knowledge and competence lies in its own construction of the written, the seen, and the spoken. It deals with the entire man-made environment and its relation to the natural world, and therefore offers courses in the history of all the arts from architecture and urbanism to graphics and the movies.

Students of the history of art at Yale make extensive use of University collections, such as those of the Art Gallery, the Peabody Museum, and the Yale Center for British Art. The department profits from its relationship with the School of Art and the other professional schools and welcomes students from them.

Digital Lab

The Digital Lab of the School of Art is a Macintosh®-based facility created for use by graduate students of the School from all areas of study. The Lab contains sixteen workstations, including a 225-mhz Umax computer with 300 mb of RAM for the processing of large files and a Media 100qx video-editing station. There are two Hewlett Packard DesignJet printers, which can output in sizes up to 36 × 60 inches; one of these is a high-resolution printer that runs at 600 dpi. The Lab has facilities for writing CD-ROMs, making dye sublimation prints, and equipment for flatbed, slide and high-end drum scanning for producing digital files from traditional materials. There are also video projectors and digital video and still cameras available for overnight loan.

The Digital Lab has been created because students and faculty in all disciplines are showing a growing interest in the computer and its technologies. The Lab exists outside of any single department and is a place where students of diverse backgrounds and interests can work together with these new and exciting tools. The Lab is designed as a flexible facility that will change through time as new technologies become available.

The Lab is staffed by the School's digital supervisor and a crew of computing assistants until 10 P.M. daily, but it is otherwise available twenty-four hours a day during the academic year.

Digital Media Center for the Arts

The Digital Media Center for the Arts (DMCA) at 149 York Street is a multimedia facility that was created to explore new areas of education and cross-disciplinary interaction that result when traditional art collides with the computer age. The Center was conceived and designed by Yale's leaders in art, architecture, drama, history of art, film studies, and music, and from the University Art Gallery, the Center for British Art, the Arts Library, and Information Technology Services working closely with the offices of the President and Provost. The DMCA encourages and enables discovery and creation within the arts area community in the field of electronic media, investigates how new information technologies fit into established educational systems in the arts, and implements new models of arts education. In addition, the Center will produce special projects such as CD-ROMs, videos, multimedia Web sites, and other distance-learning experiments with broad bandwidth digital transmission technologies. Faculty and students benefit from the availability of advanced technologies and staff expertise. The interdisciplinary mission of the DMCA is to bring together painters, sculptors, graphic artists, photographers, architects, set designers, musicians, actors, directors, and video artists.

Ralph Mayer Learning Center

Through the generosity of the late Bena Mayer, a painter and the widow of Ralph Mayer, author of *The Artist's Handbook of Techniques and Materials*, *The Painter's Craft*, and *A Dictionary of Art Terms and Techniques*, all archives related to her husband's research and writings have been given to the Yale University School of Art for the establishment of the Ralph Mayer Learning Center. The purpose of the Center is to support research and writing on the use of materials, and for the study of artists' techniques in the field of drawing and painting. A seminar entitled "Techniques," which has been part of the curriculum of the Yale School of Art for over fifty years, is augmented by the Center.

With the exception of original manuscripts and memorabilia, which are included in the collection of the Yale University Arts Library and available on a noncirculating basis to members of the Yale community and the public, all materials used in experiments by Mr. Mayer are available for examination and use by graduate students in the School. In addition, the School offers to its faculty, students, staff, alumni, and the public a service that provides answers in writing to inquiries regarding the use of artists' materials. Requests for information about this service should be addressed to Steven Sheehan, Yale University School of Art, Ralph Mayer Learning Center, PO Box 208339, New Haven CT 06520-8339.

Yale University Art Gallery

The Yale University Art Gallery at 1111 Chapel Street is the oldest university art museum in the Western hemisphere, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale. Since then its collections have grown to number over eighty thousand objects from all periods of the history of art from ancient Egyptian times to the present.

Highlights include masterpieces by van Gogh, Manet, Monet, Picasso, Homer, and Eakins, as well as the distinguished Société Anonyme collection of early modernist art. There are notable collections of Etruscan and Greek vases; early Italian paintings; and Chinese paintings, ceramics, bronzes, and textiles; as well as a comprehensive collection of master prints, drawings, and photographs. The Art Gallery's collection of American paintings and decorative arts is considered one of the finest in the world.

Ten to twelve special exhibitions, organized by the Art Gallery staff, Yale faculty and graduate students, and occasional guest curators, are on view each year, in addition to several small teaching exhibitions. While focusing on its role as a center for scholarly research in the history of art and museum training for graduate and undergraduate students at Yale, the Art Gallery also maintains an active schedule of public education programming.

The main building of the Yale Art Gallery, designed by the distinguished American architect Louis I. Kahn, was completed in 1953. Although it was the first modern-style building on the Yale campus, it harmonizes with Edgerton Swartwout's Italian gothic Art Gallery of 1928, with which it is connected on the first and third floors.

Yale Center for British Art

The Yale Center for British Art at 1080 Chapel Street is a public museum and research institute devoted to the study of a single culture. Its principal resource is the collection of British paintings, drawings, prints, rare books, and sculpture given to the University by the late Paul Mellon (Yale Class of 1929).

The collection contains masterpieces by the leading artists who worked in Britain from the sixteenth century to the present, including Hogarth, Gainsborough, Reynolds, Stubbs, Constable, Turner, and Bonington. British sporting art, the Pre-Raphaelite Brotherhood, the Camden Town School, and the Bloomsbury Group are well represented, together with more recent twentieth-century British art.

Extensive collections of watercolors, drawings, prints, and rare books are available for public consultation. The Center contains a reference library of 20,000 volumes, accessible on Orbis, and an archive of 200,000 photographs depicting British art from the Renaissance to the present, with a computerized index.

The Center mounts a regular program of changing exhibitions throughout the year and offers films, concerts, lectures, gallery talks, docent tours, and special programs for children.

An affiliated institution in London, the Paul Mellon Centre for Studies in British Art, awards grants for research, assists in publishing manuscripts on British art, and serves as the home of the Yale-in-London program.

The Yale Center for British Art is the final building designed by the American architect Louis I. Kahn (1901–74). It opened to the public in 1977 and stands across the street from his first major commission, the Yale University Art Gallery (1953).

Libraries

The Arts Library, which was established soon after 1868, is located on the first floor at 180 York Street. It contains more than 100,000 volumes on architecture, painting, sculpture, graphic design, urban planning, and the history of art and architecture. It serves as the working library for the schools of Art and Architecture, the History of Art department, and the Yale University Art Gallery, and as adjunct library for the Yale Center for British Art. The collection offers basic reference works, monographs, exhibition catalogues, and other scholarly works in the fields of art and architecture; periodicals, including nearly 500 current subscriptions; and a growing suite of networked digital library resources.

Sterling Memorial Library contains approximately 90,000 additional volumes on art and architecture, as well as related collections in such fields as archaeology, anthropology, film, history, and literature.

The Arts Library Visual Resources Collection, on the first floor of Street Hall, contains approximately 325,000 slides, 200,000 mounted photographs, and a growing collection of several thousand digital images of cultural heritage objects.

Also organizationally part of the Arts Library is the Arts of the Book Collection at Sterling Memorial Library, which has rich collections on the book arts, fine printing, typography, and book illustration. The Classics Library at Phelps Gate and the Drama Library in the University Theater complex are also affiliated organizationally with the Arts Library.

The Yale University Library consists of the central campus libraries—Sterling Memorial Library, Cross Campus Library, Beinecke Rare Book and Manuscript Library, and Seeley G. Mudd Library—and thirty school and departmental libraries, as well as a Library Shelving Facility in Hamden, Connecticut. Among the top-ranked university libraries in the country, the Yale University Library contains more than 10,800,000 volumes. Students have access to the collections and services of all the Yale libraries.

The Arts Library provides instructional and reference services in art and architecture. Its staff is eager to assist students and faculty in exploring the rich library resources of Yale University.

Entrance Requirements

The School of Art requires for admission a high degree of capability and commitment. Applicants must hold a bachelor's degree from an accredited college or university or a diploma from a four-year accredited professional art school. Admission to the School of Art is on a highly selective and competitive basis.

ADMISSION

Students are admitted only in September of each year. The admissions committee's decisions on preliminary selection are mailed in mid-February and final selection decisions are mailed in mid-April. No decision can be given over the telephone. To apply for more than one area of concentration, separate applications, fees, and supporting documentation must be filed. The work submitted should be representative of the applicant's experience in that particular field.

Application files are maintained for a period of two years and **reapplicants** are advised to correspond with the director of academic affairs prior to submitting a new application to avoid unnecessary duplication of supporting documents. The minimum requirement for reapplicants is a new application form with fee and slide portfolio by the application deadline.

Preliminary Selection

Application Deadline: Applications and all supporting documentation including slide portfolios must be postmarked by January 15 and none will be accepted after January 25, regardless of the postmark date.

All of the following materials must be in the applicant's admissions file at the Office of Academic Affairs, Yale University School of Art, 1156 Chapel Street, PO Box 208339, New Haven CT 06520-8339. Yale University has many departments, so all materials must be addressed carefully to ensure that they are received by the School of Art.

1. The application form, with the nonrefundable application fee of \$75 payable to Yale University in the form of a money order only. Money orders may be obtained at local banks or the post office. **No personal checks will be accepted.** In order to establish an admissions file, *these must be submitted together before* the transcripts, letters of recommendation, and slides are sent. *The application fee alone cannot be used to open an admissions file.* Therefore, applicants are advised not to hand out reference forms or request transcripts to be forwarded until they have *first* sent in their application with fee. An admissions file may be opened as early as July and *it is strongly recommended that applicants open their admissions file no later than mid-December.* Please note that we do not accept application forms to the Yale University Graduate School of Arts and Sciences; make certain that only School of Art application materials are used and that they are carefully hand-printed or typed.
2. Official transcripts of the academic record for the bachelor's degree and/or transcripts from professional art schools attended. Neither junior college transcripts nor

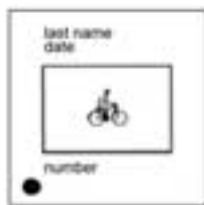
Graduate Record Examination (GRE) scores are required. Individuals who have had their last name changed since they were in school should make certain that the transcript is sent under the same name as that on the application form.

- References from three persons practicing or teaching in the field in which application is made, attesting to the applicant's ability and competence in that field. Forms are provided and should be sent directly by the writer to the address indicated at the top of the form.

NOTE: *Because the admissions committee reviews applications during the first week of February, time limitations preclude the inclusion in the applicant's file of any supporting documents received after January 26. Please impress this fact on the people who will be writing on your behalf.*

Letters of recommendation and transcripts that have been submitted as a requirement for admission become a part of the official file and cannot be returned to the student or forwarded to another institution either in copy or original form.

- A one-page statement of intent (preferably typed). Typical statements include reasons for applying to the Yale School of Art and focus on the work in terms of one's influences, interests, research, and current direction. List your name and area of study at the top and attach one 8-1/2 × 11 or smaller photocopy or photograph of one piece that is represented in the slide portfolio. This may be included with either the application or the slides.
- Examples of work in SLIDES for Preliminary Selection. ***Applicants who fail to submit a slide portfolio will not be considered.*** In addition to the slide portfolio, if necessary, the following may also be submitted: videocassette, Macintosh®-version CD-ROM or floppy disk. **These must be postmarked by January 15 and none will be accepted after January 25, regardless of the postmark date.** Applicants are strongly urged to mail their slides no later than the first week in January and to use a guaranteed overnight delivery service if mailed on January 15.



SLIDES MUST BE SET FOR VIEWING IN A KODAK CAROUSEL SLIDE TRAY (UNIVERSAL OR TRANSVUE 80). SUBMIT NO MORE THAN 20 (TWENTY) PROFESSIONAL-QUALITY COLOR SLIDES — 35MM ONLY. The slides should indicate the individual's major interest and direction and, in addition, should demonstrate the applicant's ability. Sort the slides in chronological order ending with the most recent (at least half should represent work done in 2000). Mark the front of each slide (do not use labels to mark slides as these can cause the slides to stick and fail to drop) with your name and the date in the upper left corner, and with its number and a dot in the lower left corner. When the slides are loaded properly, these dots will be visible near the outer rim of the carousel. It is recommended as a precautionary

measure that duplicates be kept of the slides that are sent and that time is taken to view the slides on a projector to ensure that they are loaded properly and that they accurately represent the work.

The School of Art will not take responsibility for improperly packaged or postaged carousels that are lost in the mail. The following instructions must be strictly adhered to in the packaging of the carousel slide box:

- (a) Enclose in the carousel box a slide inventory, headed with your name and the area of study to which application is being made (Graphic Design, Painting/Printmaking, Photography, or Sculpture) and listing for each slide in chronological order: date of the work, dimensions of the work, medium, and title if any.
- (b) Cover only the top of the carousel box (use only a designated carousel box, not any other kind of box) in plain brown paper and glue *uncancelled stamps (not postage meter tape)* necessary for its return postage in the upper right corner. **SLIDES WILL BE CONSIDERED DISPOSABLE IF POSTAGE IS NOT RECEIVED.** (International applicants who are not able to obtain U.S. postage may send international postal coupons or a money order to cover the cost of return postage.)
- (c) Center on the top of the carousel box a typed (or clearly printed) mailing label with the name and address to which you would like it returned. Please specify on the box whether postage is for Parcel Post or Priority Mail.
- (d) Wrap the carousel box (which is now ready for return mail) in plain brown paper, or insert it in a large padded mailer or special courier box. Do *not* place unboxed carousel directly in a mailer, courier box, or other odd box for return mailing as we do not have storage space for extra or odd-size boxes and they will be discarded. Place your name and return address in the top left corner, necessary postage in the top right corner, and center the following mailing address: Office of Academic Affairs, Yale University School of Art, 1156 Chapel Street, PO Box 208339, New Haven CT 06520-8339.

NOTE: The Office of Academic Affairs will acknowledge receipt of application and supporting documents only if the applicant provides self-addressed, stamped postcards for this purpose. This information will not be given over the telephone.

Final Selection

Applicants who have passed the Preliminary Selection Jury will be notified by mail in mid-February. At this time, applicants will be asked to send or deliver original work to the School and will be invited to schedule an appointment for an individual interview. Applicants residing in foreign countries or at a great distance from New Haven may be considered solely on the strength of their portfolios.

APPLICANTS IN GRAPHIC DESIGN. Applicants should submit a portfolio of their work in any or all of these areas: graphic design print work, environmental design, broadcast/video graphics, letterform design, interactive media, and other related projects in the visual arts. Applicants are encouraged to present bodies of work that demonstrate special areas of interest. Academic or research papers may also be submitted in support of the application. Between ten and twenty works may be submitted.

APPLICANTS IN PAINTING CONCENTRATION. Applicants should submit no more than six paintings and six drawings. Prints may also be included. Paintings measuring more than five feet in any dimension may be rolled in tubes. Arrangements cannot be made for the personal hanging/installation of the applicant's work.

APPLICANTS IN PAINTING/PRINTMAKING COMBINATION. See requirements for applicants in painting, but include at least ten prints.

APPLICANTS IN PHOTOGRAPHY. Applicants should submit a portfolio of twenty-five to thirty photographic prints.

APPLICANTS IN PRINTMAKING CONCENTRATION. Applicants should submit prints and drawings: no maximum; minimum of ten. Matting not required. If possible send prints flat; extra-large prints may be rolled.

APPLICANTS IN SCULPTURE. Applicants should submit slides that document the individual's latest work as well as additional slides of earlier work.

ALL APPLICANTS. All original works should be accompanied by a complete inventory, and each work should bear the applicant's name and return address.

Final notification of admission will be mailed in mid-April. Offers of admission are good only for the year in which they are made. We do not practice deferred admission. The Financial Aid Award letter will be mailed shortly after notification of admission. No decisions will be given in person or over the telephone. Following this announcement, a certification of satisfactory completion of the senior year and award of the degree must be submitted. Admission is not binding unless this certification is received.

An individual's acceptance of admission to the School of Art must be received by May 15 and must be accompanied by a tuition deposit of \$200 (payable to Yale University in the form of a money order or cashier's check only) to reserve a place in the entering class. If the School receives written notification, at least sixty days before registration for classes for the fall term, from an individual who has accepted admission indicating his or her decision not to matriculate, the tuition deposit will be refunded; if the School receives such notice less than sixty days before registration, no refund of the tuition deposit will be made. For those who do enroll, the tuition deposit will be credited toward tuition.

RETURN OF WORK

1. Work delivered by hand must be picked up on weekdays during hours and dates to be specified at a future time. Any hand-delivered work not taken during the specified time will be sent to a commercial warehouse for storage at the applicant's expense unless other arrangements are made in advance.
2. Work submitted by mail or United Parcel Service must be accompanied by the return postage. We cannot return COD. If UPS is used, you may request a "Call-Tag" for its return from UPS when you make your shipping arrangements.

3. Work shipped must be prepaid and will be returned to the sender collect via Air Freight unless other arrangements are made.

Every precaution will be taken to secure the safety of the works submitted for review. However, the School of Art assumes no responsibility for loss or damage to the works from any cause.

OPEN HOUSE

The School of Art does not offer individual interviews until the applicant has passed the Preliminary Selection Jury. Instead, there will be an open-house introduction to the School at which representative members of the faculty will discuss the programs and applicants will be given a guided tour of the facilities. All applicants are encouraged to attend this briefing. The Open House will be held at the School, 1156 Chapel Street, on Wednesday, November 28, 2001, beginning at 2 P.M. and ending at 5 P.M. Those planning to attend should notify the Office of Academic Affairs in advance. Applicants should not bring examples of their work to this meeting.

PART-TIME STUDENTS

Transfer, special, or part-time students are not accepted. There are no evening sessions.

INTERNATIONAL STUDENTS

In order to undertake graduate study, international students must present evidence of competence in the use of the English language. This may be done by taking the Test of English as a Foreign Language (TOEFL) which is administered by the Educational Testing Service, Box 955, Princeton NJ 08540. *The TOEFL code number for the Yale University School of Art is 3982.* In order to receive visa documentation, **admitted** international students must submit proof that income from all sources will be sufficient to meet expenses for *two* years of study. In 2001–2002 annual expenses (including tuition) will amount to \$38,860 for a single student. Evidence of funds may come from the following sources:

1. Affidavit from a bank;
2. Copy of a letter of award stating that financial assistance has been offered from sources other than Yale University;
3. Certification by parents of their ability and intention to provide the necessary funds;
4. Certification by employer of anticipated income.

The School of Art can make no promise of financial aid to students from foreign countries. Even when financial aid is awarded, however, in no case does a Yale scholarship cover the full financial need of an international student. There are no loans available to international students through the School of Art.

All international students who wish to be appointed as teaching assistants during their second year must obtain a United States Social Security number in order to be paid.

Tuition, Fees, General Expenses

TUITION

The tuition fee for the academic year 2001–2002 is \$19,900. This fee includes health care services under the Yale Health Plan, but does not include the hospitalization insurance fee. The Corporation of Yale University reserves the right to revise tuition rates as necessary.

Tuition Rebate and Refund Policy

Due to changes in federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the tuition rebate and refund policy has changed from that of recent years. The following rules become effective on July 1, 2001:

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from Yale School of Art for any reason during the first 60 percent of the term will be subject to a pro rata schedule, which will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2001–2002, the last days for refunding federal student aid funds will be November 3 in the fall term and April 2 in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 14, 2001 in the fall term and January 24, 2002 in the spring term).
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term (September 29, 2001 in the fall term and February 9, 2002 in the spring term).
 - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of the term but on or before the day of midterm (October 24, 2001 in the fall term and March 7, 2002 in the spring term).
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student will cancel charges for tuition as of the date of death, and the bursar will adjust the tuition on a pro rata basis.
4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford and/or Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Loan recipients (Stafford, Perkins, or Yale Student Loan) who withdraw are required to have an exit interview before leaving Yale and should contact the Student Loan Collection Department at 246 Church Street, 432.2727, to determine where the interview will be held.

FEES

The following fees are charged each year to the Student Financial Services bill for use of and/or access to special facilities; this is a uniform mandatory fee that is refundable only upon withdrawal from the program, according to the tuition rebate schedule.

Graphic Designers:	\$600 per term Computer Facilities and Digital Lab access/user fee
Painters and Printmakers:	\$250 per term Printshop and Digital Lab access/user fee
Photographers:	\$400 per term Darkroom and Digital Lab access/user fee
Sculptors:	\$300 per term Woodshop/Welding/Computer facilities and Digital Lab access/user fee
All Students:	\$1,000 hospitalization insurance \$500 refundable studio deposit \$10 per key refundable deposit (no refund on keys lost or stolen)

In addition, certain undergraduate courses bear minimal materials fees and graduate art students enrolled in them will be billed in addition to the above facilities fees. Refunds on course fees will not be made after the second week of classes each term. No partial refunds will be made on course fees.

GENERAL EXPENSES

Housing

The Graduate Housing Office has dormitory and apartment units for a small number of graduate and professional students. Approximate rates for 2001–2002 are: dormitory (single) housing, \$4,020–4,780 per academic year; apartments (single and family housing), \$580–838 per month. The School of Art will send the Graduate Housing brochure and application after acceptance of the admission offer is received. The application and your letter of acceptance may then be faxed to the appropriate department noted below. The assignment process generally starts in mid- to late April after current returning residents are offered renewals.

The Graduate Housing Office consists of two separate offices: the Graduate Dormitory Office and the Graduate Apartment Office, both located within Helen Hadley Hall, a graduate dormitory, at 420 Temple Street. Office hours are from 9 A.M. to 4 P.M., Monday through Friday. For facility descriptions, floor plans, and rates, visit the Graduate Housing Web site at <http://www.yale.edu/graduatehousing/>. For further information on graduate dormitories, contact Beverly Whitney at 203.432.2167, fax 203.432.4578, or beverly.whitney@yale.edu. For graduate apartment information, contact Betsy Rosenthal at 203.432.8270, fax 203.432.0177, or betsy.rosenthal@yale.edu.

The University's Off-Campus Listing Service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3d floor, and is open from 8.30 A.M. to 3.30 P.M., Monday through Friday. The listings may also be

accessed from any computer at Yale through the intranet at <http://www.yale.edu/offcampuslisting/>. Call 203.432.9756 to obtain the necessary passwords to access the system from other areas.

Food Service

Yale Dining Services has tailored its services to meet the particular concerns of graduate and professional school students by offering contract options for various meals. “Eli Bucks,” a favorite choice based on declining points, are accepted in all campus locations in lieu of cash. Whether residents or nonresidents of University housing, students are invited to take advantage of Yale Dining Services.

The following dining areas and snack bars are available to students: Designer’s Alcove at the A&A building; the dining room of the Kline Biology Tower; Donaldson Commons at the School of Management; and Durfee’s, a convenience store, coffee, and sandwich shop. Students are also encouraged to dine in any of Yale’s residential college dining rooms, where students without meal contracts may purchase “all-you-care-to-eat” meals at fixed prices for breakfast, lunch, and dinner. Payment for these meals can be arranged by securing a Yale charge account from the Office of Student Financial Services at 246 Church Street.

Inquiries concerning food services should be addressed to Yale Dining Services, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; telephone 1.888.678.9837 (toll free), or 203.432.0420. Information can also be found on the Web at <http://www.yale.edu/dining/>.

STUDENT ACCOUNTS AND BILLS

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The telephone number is 203.432.2700.

Yale Charge Account

Students who sign and return a Yale Charge Card Account Authorization form will be able to charge designated optional items and services to their student accounts. Students who want to charge toll calls made through the University’s telephone system to their accounts must sign and return this Charge Card Account Authorization. The University may withdraw this privilege from students who do not pay their monthly bills on a timely basis. For more information, contact the Office of Student Financial Services at 246 Church Street, PO Box 208232, New Haven CT 06520-8232; telephone, 203.432.2700; fax, 203.432.7557; e-mail, sfs@yale.edu.

Yale Payment Plan

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in eleven or twelve equal monthly installments throughout the year based on individual family budget requirements. It is administered for the University by Academic Management Services (AMS). To enroll by telephone, call 800.635.0120.

The fee to cover administration of the plan is \$50. The deadline for enrollment is June 22. Application forms will be mailed to all students. For additional information, please contact AMS at the number above or visit their Web site at <http://www.amsweb.com/>.

Bills

A student may not register for any term unless all bills due for that and for any prior term are paid in full.

Bills for tuition, room, and board are mailed to the student during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose a late charge if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. The late charge will be imposed as follows:

<i>If fall-term payment in full is not received</i>		<i>Late charge</i>
by August 1		\$110
by September 1	an additional	110
by October 1	an additional	110

<i>If spring-term payment in full is not received</i>		<i>Late charge</i>
by December 1		\$110
by January 2	an additional	110
by February 1	an additional	110

Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

No degrees will be conferred and no transcripts will be furnished until all bills due the University are paid in full. In addition, transcripts will not be furnished to any student or former student who is in default on the payment of a student loan.

Charge for Returned Checks

A processing charge of \$20 will be assessed for checks returned for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a check is returned:

1. If the check was in payment of a term bill, a \$110 late fee will be charged for the period the bill was unpaid.
2. If the check was in payment of a term bill to permit registration, the student's registration may be revoked.
3. If the check was given in payment of an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

Financial Aid

An applicant seeking financial assistance should complete by the end of February all requested financial aid applications and documents, including student and parental tax statements for 2001, to comply with the School's April 1 deadline for receipt of processed data. Individuals in default of a student loan will not be granted a financial aid award until clearance of such a default is provided to the School. Financial aid, whether in the form of loan, scholarship, or job, is authorized contingent upon the student's maintaining a satisfactory grade in all academic work during each term.

In conformity with University policy, financial assistance is determined *only* after a student has been accepted for admission and is awarded solely on the basis of financial need and available resources within the Yale School of Art. There are no scholarships or jobs based on merit or any criteria other than financial need. For the purpose of awards, the School determines need in accordance with formulas established by federal and institutional methodologies.

FINANCIAL AID DATA REQUIRED BY THE YALE SCHOOL OF ART

U.S. Citizens

1. The School of Art requires two financial aid application forms: *The Free Application for Federal Student Assistance (FAFSA)* and the *Needs Access* application. The School does not provide applications. An applicant must complete the FAFSA online at www.fafsa.ed.gov (800.433.3243). The Yale University School of Art FAFSA Code is 001426. The Needs Access application is online at www.accessgroup.org (800.282.1550).

The School's deadline for downloading all FAFSAs and Needs Access information is April 1 in order to determine awards; applicants should complete their data by the end of February because it can take two to four weeks for materials to be processed by outside agencies.

2. *A photocopy of the 2001 IRS 1040 and/or other relevant tax data* for the prospective student and both parents regardless of the age or dependency of the student. All 2001 tax data must be received at the School by April 1, 2002. For those who have not completed their tax forms by that date, a signed draft 1040 form and photocopies of other attachments required by the IRS may be submitted until a final version is available.

Tax information from applicants and all parents, regardless of age or dependency of the applicant, is required in order to complete the forms and to make awards. Applicants twenty-five or younger must have each of their parents complete the parental section of the aid applications. Any delay in filing beyond the end of February may affect the receipt of the processed applications by the School; applications received after April 1 will be considered late and therefore may not be eligible for the scholarship component of the award.

International Applicants

International students seeking financial aid are required to submit a special form, *International Student Financial Aid Application*, which may be downloaded at www.yale.edu/sfas/sfas_finaid_forms.html or obtained from the Office of Academic Affairs. This form must be returned directly to the Office of Financial Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339, by April 1, 2002. This is the deadline for *any* applicants seeking financial assistance from the School of Art. The parents and spouses of all international applicants must complete and sign this form and submit all required bank and tax data regardless of the applicant's age.

Funds are not available to international students under the federally subsidized loan and job programs. Although some scholarship money may be available, the School cannot provide awards to assist its high-need international students to the full extent of their academic year expenses. The Yale Education Loan (YEL) is a private or "supplemental" loan available to all graduate and professional students, including international students. The interest rate is somewhat higher than that for federal loans, and there is a credit check.

The Andrea Frank Foundation Sanyu Scholarship Fund was established in June 1998 to provide support to students who are residents of, or who have immigrated to the United States from, mainland China or Taiwan and are matriculating in the Yale University School of Art Master of Fine Arts degree program. An award from this endowed fund—the amount to be determined by available resources in a given year—may be granted to eligible students who have applied for financial aid and who demonstrate financial need.

International students accepting admission to the School must submit, along with their acceptance of admission, the *International Student Certification of Finances*, which may be downloaded at www.yale.edu/sfas/sfas_finaid_forms.html. By July 25 of each year, all international students, those newly admitted and those returning in the fall, must deposit in their student account a sum of money equal to two-thirds of the cost of tuition and anticipated expenses for that academic year. This will be credited to their account along with any scholarship awarded by the School. An international student not complying with this deposit requirement may not register for classes.

All Financial Aid Applicants

School of Art awards are based on financial need and the School's resources; it is for this reason that students are urged to plan their finances for each year with the utmost care. Acceptees should be prepared to cover their anticipated need at the start of the program. The School cannot guarantee additional help once the financial aid award is determined.

The typical single student budget for the nine month 2000–2001 academic year follows:

\$37,900 comprising	\$19,900	Tuition
	1,000	Hospitalization insurance
	12,000	Room, board, and living expenses
	<u>5,000</u>	Books, art supplies, and academic fees
	\$37,900	

The *average high-need* single student financial aid award for the same period is:

\$30,000 comprising	\$10,000	unsubsidized Stafford loan
	8,500	subsidized Stafford loan
	2,500	subsidized Perkins loan
	1,000	School of Art Work-Study
	8,000	Yale scholarship
	<u>\$30,000</u>	

There remains an *average unmet need* of \$7,900 to be covered by a combination of student assets, summer savings, family contributions, and/or term-time job or grant from non-School of Art sources.

STATEMENT ON SELECTIVE SERVICE REGISTRATION AND ANTI-DRUG ABUSE ACT CERTIFICATION

To receive Title IV funds (Stafford, Perkins, or FWS) a student must complete a Statement of Educational Purpose that either confirms that the individual has registered for Selective Service or states the reason why he or she is not required to do so. If required to do so, a student must be registered with Selective Service. If false information is purposely given on this form, the student may be subject to fine or imprisonment or both (20 U.S.C. 1091 and 50 U.S.C. App. 462). In addition, to receive Title IV funds a student must be willing to certify that his or her eligibility for aid is not currently suspended or terminated for a conviction for drug distribution or possession (section 5301 of P.L. 100-690).

VETERANS ADMINISTRATION BENEFITS

Eligible students are strongly encouraged to seek specific information about Veterans Administration Benefits from their local Veterans Administration office. The School of Art will be happy to assist students with claims once they are enrolled.

EMPLOYMENT

The Student Employment Office, 246 Church Street (<http://www.yale.edu/seo/>), assists self-supporting students in obtaining part-time employment within the University. Most work-study jobs are assigned by the School of Art, at the beginning of the term, for employment within the graduate art departments. Many students in the School obtain off-campus freelance or weekly part-time jobs.

ASSISTANTSHIPS

Appointments to teaching assistantships are made by the dean and faculty of the School of Art and are usually given *only to second-year students*. A student may not apply for an assistantship because all appointments are based on individual merit and performance qualifications and *not* on financial need. A U.S. Social Security number is required in order to be paid as a teaching assistant. Teaching assistantships may be for one or two terms and the gross monthly payments generally range between \$284 and \$480.

General Information

ACADEMIC REGULATIONS

Grading System

All courses within the School of Art are graded Pass (P) or Fail (F). Letter grades are given for most courses taken outside the School, either in Yale College, the Graduate School, or any of the other professional schools at the University. Credit will be given for any passing grade (A–D). No credit will be given for a grade of F or an incomplete. Arrangements to finish incompletes are to be determined between the student and his or her instructor. Any incomplete that is not made up by registration in the next consecutive term will be recorded as an F on the transcript. Certain outside courses may be elected under a Pass/Fail option (see the bulletin *Yale College Programs of Study*) whereby the registrar will interpret letter grades from them onto the transcript as Pass or Fail.

Course Changes

It is the student's responsibility to maintain an accurate course schedule in the Office of Academic Affairs. *Any change* (drop or add) to the schedule agreed upon at registration should be reported immediately. No adding of courses will be permitted after the first two weeks of any term. A student may, with the consent of the director of academic affairs, drop a course until midterm. At this time, courses are permanently entered onto the transcript. From midterm until the last day of classes in each term, a student may withdraw from a course with the permission of the instructor of the course and the director of academic affairs. At the time the student withdraws, the notation of W (Withdrawn) will be entered onto the transcript. Course withdrawal forms may be obtained in the Office of Academic Affairs. Between the end of classes in each term and the beginning of the examination period, no student will be permitted to withdraw from any course. If the instructor of a course reports to the registrar that a student has not successfully completed a course from which the student has not formally withdrawn, a grade of F will be recorded in that course.

Progress Reports

Within one week following registration in any given term, students will be issued a copy of their course schedule that lists the courses for which they have registered. At the end of the academic year, each student will be issued a copy of his or her transcript indicating grades earned, which will serve as a progress report. Prior to issuance of this progress report, grades earned in the fall term will be available verbally on request.

Review and Awards

The M.F.A. degree is awarded by the University on the recommendation of the faculty of the School of Art. Each department in the School holds its own reviews of students' work at regular intervals. At the end of each review, faculty may require a student to take a particular course or participate in a tutorial. This requirement supersedes the normal choice

of electives. If the work under review is not considered by the faculty to be deserving of credit toward the degree, the student will receive a letter of academic warning. Students who have received such a warning will have until the end of the following term to demonstrate a satisfactory level of quality and effort in their work. If they fail to do this, they will not be invited back to complete the program. Disciplinary dismissal may take place at any time during the year for any student in the School. Exceptions to the regulations of the M.F.A. degree can be made only on the recommendation of the Academic Subcommittee, to which all applications on these matters must be addressed.

Commencement

Attendance is required at commencement exercises for all M.F.A. candidates. Special permission to be excused must be obtained from the dean. In addition to the completion of degree requirements, satisfactory final review of the student's work, and a thesis exhibition, submission of the following is required in order to graduate:

Graphic Design:	Written Thesis
Painting/Printmaking:	Slide Portfolio
Photography:	Print Portfolio
Sculpture:	Slide Portfolio

All degree requirements must be completed within three years of the student's scheduled graduation date in order to obtain the M.F.A. degree. Those who are unable to meet this deadline and wish to pursue their degree further must reapply for this consideration and pay a reregistration fee, which is 10 percent of the current tuition rate.

Leave of Absence

After completion of at least one term, a student may be eligible to take a one- to three-year leave of absence for health or personal reasons (e.g., pregnancy). Any student who is contemplating a leave should see the director of academic affairs or his or her director of graduate studies to discuss the necessary application procedures. A written request must be submitted to the dean and, if the leave is approved by the dean, it will be for a specified period. A student who is on leave must notify the director of academic affairs in writing by February 1 of his or her intent to return. Student loans are not deferred during periods of nonenrollment; however, students on leave are eligible for health coverage and are responsible for obtaining this coverage. If a student does not return from a leave by the deadline designated by the dean, the student will automatically be terminated by the School.

Financial Aid and Grades

All students receiving any form of financial aid from the School of Art and the University (Federal Stafford loans, Federal Perkins loans, School of Art Work-Study jobs, scholarships) must maintain a satisfactory grade level in all courses and studio work. If in any course a student does not obtain a satisfactory grade level, the appropriate portion of loans and scholarships within the term will be canceled and no further aid will be allocated until there is proof of improvement and/or completion of course work.

GENERAL REGULATIONS

1. Students are expected to conform to the regulations established by the School of Art. The *School of Art Handbook*, which contains more detailed rules and regulations, will be given to each student upon registration.
2. It is expected that students will attend all classes regularly.
3. The School of Art reserves the right to require the withdrawal of any student whose educational development is unsatisfactory or whose conduct is deemed harmful to the School. Please refer to the policy on Student Grievances in the *Bulletin & Calendar*.

UNIVERSITY PRIVILEGES

A calendar of events in the University is issued each week during the academic year in the *Yale Bulletin & Calendar*. The hours when special as well as permanent collections of the University may be seen are also recorded in this publication.

The Yale Peabody Museum of Natural History contains collections in anthropology, mineralogy, oceanography, paleontology, and some aspects of geology.

There are more than eighty endowed lecture series held at Yale each year on subjects ranging from anatomy to theology, and including virtually all disciplines.

More than four hundred musical events take place at the University during the academic year. These include concerts presented by students and faculty of the School of Music, the Department of Music, the Yale Concert and Jazz Bands, the Yale Glee Club, the Yale Symphony Orchestra, and other undergraduate singing and instrumental groups. In addition to graduate recitals and ensemble performances, the School of Music features the Philharmonia Orchestra of Yale, the Chamber Music Society at Yale, New Music New Haven, Yale Opera performances and public master classes, and the Faculty Artist Series. Among New Haven's numerous performing organizations are Orchestra New England, the New Haven Chorale, and the New Haven Symphony Orchestra.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at the University Theater, Yale Repertory Theatre, Yale Cabaret, Long Wharf Theatre, Palace Theater, and Shubert Performing Arts Center.

Founded in 1971, the Graduate-Professional Student Senate (GPSS) fosters discussion and the exchange of ideas among the graduate and professional student population. All graduate and professional students are eligible to become senators. Senators are chosen each year by their respective schools. The GPSS meets every two weeks throughout the academic year, and meetings are open to the graduate and professional school community. Members serve on and make appointments to University committees, meet with University officials and Yale Corporation members, sponsor informational workshops and conferences, organize lectures and task forces, and assist in community service events. Additionally, the GPSS oversees operation of the Graduate-Professional Student Center at Yale (GPSCY), which includes office and meeting spaces for graduate-professional student organizations, and the Gryphon's Pub.

The McDougal Graduate Student Center in the Hall of Graduate Studies provides space and resources for building intellectual, cultural, and social community among

graduate students, and for enhancing professional development activities across the departments of the Graduate School. The Center houses the cooperating offices of Student Life, Graduate Career Services, and Teaching Fellow Preparation and Development, as well as the Resource Library. In the Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials, community service activities, talks, outings, professional development workshops, cultural and multicultural events, and more. The McDougal Center welcomes the participation of postdoctoral fellows, faculty, staff, alumni of the Graduate School, students from other Yale professional schools, and members of the larger Yale community. The Center houses a common room with a computer kiosk, Internet ports, newspapers, and magazines, and the student-run Blue Dog Café, which serves coffee and light foods. Other resources include a large program room with advanced projection equipment, a small conference room, a public computer cluster, and copy facilities. The McDougal Center is open weekdays from 9 A.M. to 11 P.M. and weekends from 11 A.M. to 11 P.M. during the academic year. For more information or to sign up for weekly e-mail updates, visit the Web site at <http://www.yale.edu/graduateschool/mcdougal/>; telephone, 203.432.8273; e-mail, mcdougal.center@yale.edu.

The religious resources of Yale University serve all students, faculty, and staff. These resources are the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the Church of Christ in Yale University, an open and affirming member congregation of the United Church of Christ; and Yale Religious Ministry, the on-campus association of clergy and nonordained representatives of various religious faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; several Protestant denominational ministries and nondenominational groups; and religious groups such as the Baha'i Association, the Unification Church, the New Haven Zen Center, and the Muslim Student Association. Additional information is available at <http://www.yale.edu/chaplain/>.

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This amazing complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool, an architectural marvel; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center, the envy of the Ivy League; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance, martial arts, aerobic exercise, and sport skills are offered throughout the year. Graduate and undergraduate students may use the gym at no charge during the academic year and for a nominal fee during the summer term. Academic and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, and student spouses.

The David S. Ingalls Rink, the Sailing Center in Branford, the Outdoor Education Center (OEC), the tennis courts, and the golf course are open to faculty, students, and employees of the University at established fees.

Approximately thirty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of the activities, both purely recreational and instructional, are open to graduate and undergraduate students. Faculty, staff, and alumni, as well as groups, may use the Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes cabins, campsites, pavilion, dining hall, swimming, boating, canoeing, and picnic groves beside a mile-long lake. Hiking trails surround a wildlife marsh. The OEC season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at <http://yale.edu/athletics/> (click on Sport and Rec, then on Outdoor Education).

Throughout the year, Yale University graduate and professional students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available from the Intramurals Office in Payne Whitney Gymnasium, 203.432.2487, or at <http://www.yale.edu/athletics/>.

HEALTH SERVICES FOR SCHOOL OF ART STUDENTS

Yale University Health Services (YUHS) is located on campus at the University Health Services Center (UHSC) at 17 Hillhouse Avenue. YUHS offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, internal medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a twenty-three-bed inpatient care facility (ICF), a twenty-four-hour urgent care clinic, and such specialty services as allergy, dermatology, and orthopedics, among others. YUHS also includes the Yale Health Plan (YHP), a health coverage option that coordinates and provides payment for the services outlined above, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. YUHS's services are comprehensively described in the *YHP Student Handbook*, available through the YHP Member Services Department, 203.432.0246, located at 17 Hillhouse Avenue.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for YHP Basic Coverage. YHP Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of student medicine, internal medicine, gynecology, health education, and mental health (mental

hygiene). In addition, through the Urgent Care Clinic, treatment for urgent medical problems can be obtained twenty-four hours a day. Students who need more acute care receive services in the ICF.

Students on leave of absence or on extended study and paying less than half tuition are not eligible for YHP Basic Coverage but may enroll in YHP Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for YHP Basic Coverage but may enroll in the YHP Billed Associates Plan and pay a monthly premium fee. Associates must enroll for a minimum of one term within the first thirty days of affiliation with the University.

Students not eligible for YHP Basic Coverage may also use the services on a fee-for-service basis. Students who wish to be seen fee-for-service must enroll with the YHP Member Services Department. Enrollment applications for the YHP Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the YHP Member Services Department.

All students are welcome to use specialty and ancillary services at UHSC. Upon referral, YHP will cover the cost of these services if the student is a member of YHP Hospitalization/Specialty Care Coverage (see below). If the student has an alternate insurance plan, YHP will assist in submitting the claims for specialty and ancillary services to the other plan and will bill through the Office of Student Financial Services for noncovered charges and services.

Health Coverage Enrollment

The University also requires all students eligible for YHP Basic Coverage to have adequate hospital insurance coverage. Students may choose YHP Hospitalization/Specialty Coverage or elect to waive the plan if they have other hospitalization coverage, such as coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver form by the University's deadlines noted below.

YHP HOSPITALIZATION/SPECIALTY COVERAGE

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for YHP Hospitalization/Specialty Coverage. Students with no break in coverage who are enrolled during both the fall and spring terms are billed each term and are covered from September 1 through August 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, YHP Hospitalization/Specialty Coverage begins on the day the dormitories officially open. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through August 31.

For a detailed explanation of this plan, see the *YHP Student Handbook*.

Waiving the YHP Hospitalization/Specialty Coverage: Students are permitted to waive YHP Hospitalization/Specialty Coverage by completing a waiver form that demonstrates proof of alternate coverage. Waiver forms are available from the YHP Member Services

Department. It is the student's responsibility to report any changes in alternate insurance coverage to the YHP Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under the YHP. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

Revoking the Waiver: Students who waive YHP Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the YHP Member Services Department by September 15 for the full year or fall term, or by January 31 for the spring term only. Students who wish to revoke their waiver during the term may do so, provided they show proof of loss of the alternate insurance plan and enroll within thirty days of the loss of this coverage. YHP premiums will not be prorated.

YHP STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or same-sex domestic partner and/or legally dependent child(ren) under the age of nineteen in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include coverage for YHP Basic Coverage and for coverage under YHP Hospitalization/Specialty Coverage. YHP Prescription Plus Coverage may be added at an additional cost. Coverage is not automatic and enrollment is by application. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>) and must be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study or students paying less than half tuition may enroll in YHP Student Affiliate Coverage, which includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Prescription Plus Coverage may also be added for an additional cost. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP PRESCRIPTION PLUS COVERAGE

This plan has been designed for Yale students who purchase YHP Hospitalization/Specialty Coverage and student dependents who are enrolled in either the Two-Person Plan, the Student Family Plan, or Student Affiliate Coverage. YHP Prescription Plus Coverage provides protection for some types of medical expenses not covered under YHP Hospitalization/Specialty Coverage. Students are billed for this plan and may waive coverage. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only. For a detailed explanation, please refer to the *YHP Student Handbook*.

Eligibility Changes

Withdrawal: A student who withdraws from the University during the first ten days of the term will be refunded the premium fee paid for YHP Hospitalization/Specialty Coverage and/or YHP Prescription Plus Coverage. The student will not be eligible for any YHP benefits, and the student's YHP membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. At all other times, a student who withdraws from the University will be covered by YHP for thirty days following the date of withdrawal or to the last day of the term, whichever comes first. Premiums will not be prorated. Students who withdraw are not eligible to enroll in YHP Student Affiliate Coverage.

Leaves of Absence: Students who are granted leaves of absence are eligible to purchase YHP Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, YHP Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in YHP Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>).

Extended Study or Reduced Tuition: Students who are granted extended study status or pay less than half tuition are not eligible for YHP Hospitalization/Specialty Coverage and YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage during the term(s) of extended study. This plan includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>). Students must complete an enrollment application for the plan prior to the start of the term.

For a full description of the services and benefits provided by YHP, please refer to the *YHP Student Handbook*, available from the YHP Member Services Department, 203.432.0246, 17 Hillhouse Avenue, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Before matriculation, all students who were born after December 31, 1956, are required to provide proof of immunization against measles (rubeola) and German measles (rubella). Connecticut state law requires two doses of measles vaccine. The first dose must have been given after January 1, 1969, *and* after the student's first birthday. The second dose must have been given after January 1, 1980. These doses must be at least one month apart. Connecticut state law requires proof of one dose of rubella vaccine administered after January 1, 1969, *and* after the student's first birthday. The law applies to all students unless they present (a) a certificate from a physician stating that such immunization is contraindicated, (b) a statement that such immunization would be contrary to

the student's religious beliefs, or (c) documentation of a positive blood titer for measles and rubella.

Students who have not met these requirements prior to arrival at Yale University must receive the immunizations from YHP and will be charged accordingly.

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related accommodations at Yale University contact the Resource Office by June 1. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, 100 Wall Street, PO Box 208305, New Haven CT 06520-8305. Access to the Resource Office is through the College Street entrance to William L. Harkness Hall (WLH). Office hours are Monday through Friday, 8:30 A.M. to 5 P.M. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (<http://www.yale.edu/rod/>).

PLACEMENT

The School of Art maintains a placement service in the Office of Academic Affairs. Job notices are collected through faculty contacts and mailings and posted in a Job Book. Subscriptions are held to the College Art Association publications, *Current Jobs in Art*, *Jobline*, *National Arts Jobbank*, *National Arts Placement*, *Sculptors International*, and *Society for Photographic Education Newsletter*. Information on grants and fellowships is also maintained. The above resources are available to our current students, alumni, and artists in the community. At the student's request, the Office of Academic Affairs will maintain and send references and/or transcripts to prospective employers for a mailing fee. This service is free for all currently enrolled students.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support to Yale's international students, faculty, staff, and their dependents. OISS assists members of the Yale international community with all matters of special concern to them and serves as a source of referral to other university offices and departments. OISS staff can provide assistance with employment, immigration, personal and cultural adjustment,

and family and financial matters, as well as serve as a source of general information about living at Yale and in New Haven. In addition, as Yale University's representative for immigration concerns, OISS provides information and assistance to students, staff, and faculty on how to obtain and maintain legal status in the United States. OISS issues the visa documents needed to request entry into the United States under Yale's immigration sponsorship and processes requests for extensions of authorized periods of stay in the United States, school transfers, and employment authorization. All international students and scholars must register with OISS as soon as they arrive at Yale, at which time OISS will provide information about orientation activities for newly arrived students, scholars, and family members.

OISS maintains an extensive Web site (<http://www.oiss.yale.edu>) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates. In addition, OISS maintains an electronic newsletter, which is distributed by e-mail on a regular basis. To subscribe, e-mail your e-mail address and name to oiss@yale.edu.

The Office of International Students and Scholars, located at 246 Church Street, Suite 201, is open Monday through Friday from 8.30 A.M. to 5 P.M.

Other guidelines for international students are found on pages 40 and 46.

THE INTERNATIONAL CENTER

Established in 1949, the International Center of New Haven is a nonprofit community-based organization. The Center's programs are based on the idea that both the international community in Greater New Haven and the local community can benefit from each other. The Center is located at 442 Temple Street, and the office is open from 9 A.M. to 4.30 P.M., Monday through Thursday, and from 9 A.M. to noon on Friday. The work of the International Center is carried out by a small professional staff and by many volunteers in the community. The Center organizes lectures, trips, picnics, and special events, as well as English as a Second Language (ESL) classes, in addition to a number of programs including the International Host Friendship Program, 'Round The World Women, and the International Classroom Project. The International House, a large Tudor mansion located at 406 Prospect Street in New Haven, is the venue of most of the International Center's activities and the home of sixteen students and scholars. Rooms are available for the academic year and summer. For more information on any of these programs, or on International House, telephone 203.432.6460, fax 203.432.6462, e-mail international.centernh@yale.edu, or visit the Web site at <http://www.oiss.yale.edu/icnh/>.

Yale University Summer School of Music and Art

NORFOLK, CONNECTICUT

May 26–July 7, 2002

The art division offers a six-week session for academic credit as a special summer program. The School is located on the Stoeckel estate and is supported by the Ellen Battell Stoeckel Trust.

Through the generosity of this trust, the full expenses of tuition, room, and board are covered by a fellowship grant to each student approved for admission. Selected colleges, universities, and professional art schools across the country and abroad are invited to nominate for these fellowships two candidates who are currently enrolled as juniors in their programs. There is an application fee of \$20 and a registration fee of \$700.

Students in art follow a required program of painting, drawing, printmaking, and photography.

Distinguished artists are on both the resident and the visiting faculty. The visiting faculty provide workshops, lectures, and individual criticism. The resident faculty in 2001 included Jake Berthot, Valerie Hammond, David Hilliard, and Sam Messer (Director).

Information about the program may be obtained in late January from the schools that have been invited to participate. The application deadline is in March. Persons interested in being considered for nomination should so inform their department heads. Individuals may not apply directly to the Norfolk program.

Summer Courses in Art

NEW HAVEN, CONNECTICUT

July 8–August 9, 2002

The Yale School of Art participates in the Yale Summer Programs by offering five-week courses in drawing, graphic design, and painting. Yale Summer Programs offers undergraduate courses for credit and awards three term-hours' credit for each course successfully completed. Classes are held two or three times a week on campus, either during the day or in the evening, with additional studio time available. Admission is not limited to Yale students but is open also to undergraduates who wish to study in an environment different from that of their home institution, to college graduates who wish to explore other fields of study, and to qualified high school or precollege students who will be sixteen by July 1 and who will have completed their junior year of high school before summer classes begin.

Further information on residency, scholarships, and application forms may be found on the Yale Summer Programs Web site at <http://www.yale.edu/summer/> or obtained by mail from Yale Summer Programs, PO Box 208355, New Haven CT 06520-8355, or via telephone at 203.432.2430. Applications are considered as they are received, with a decision concerning admission following shortly thereafter. Class size for each art course is limited depending upon the nature of the course. There is an application fee of \$45. Tuition is \$1,400–1,600 per course. All students must submit applications and application fees by June 18 and must pay tuition and any housing fees in full by June 25. No portfolio is required for application.

Visiting Artists

In addition to the regular faculty, many visiting artists and scholars participate in the programs of the various departments offering individual critiques, workshop seminars, and formal lectures. The visiting artists and scholars during 1999–2000 were:

Meredith Alpern	Jim Hyde	Scott Stowell
Michael Anderson	Alexander Isley	Sarah Sze
Mowry Baden	Susana Jacobson	Linda Taalman
Matthew Barney	Ernest Jolicoeur	Rirkrit Tiravanija
Vanessa Beecroft	Nina Katchadourian	Juan Usle
Holly Block	Alex Katz	Carol Weaver
Barbara Bosworth	Alan Koch	Meg Webster
Jacalyn Brookner	Sean Landers	Christopher Williams
Irwin Chen	Charles Long	Linda Yabonsky
Ivan Chermayeff	Robin Lynch	Karen Yasinsky
Tamar Cohen	Kevin Lyons	Lydia Yee
Diana Cooper	Michael Mancari	Andrea Zittel
Kyle Cooper	Aaron Marcus	
Jonathan Crary	Melissa Marks	
William Deere	Kerry James Marshall	
Thomas Demand	Aimee Morgana	
Carroll Dunham	Allison Muench-Williams	
Keith Edmier	Matt Mullican	
Stephen Ellis	Lisa Naftolin	
Inka Essenhigh	Louise Neri	
Anne Fishbein	Patricia Oleszko	
Andrew Forge	Lari Pittman	
Jerald Frampton	Rona Pondick	
Lee Friedlander	Paul Henry Ramirez	
Jenny Gage	Sue Rees	
Steff Geissbuhler	Jerry Saltz	
Thelma Golden	Jeff Scher	
John Gossage	Collier Schorr	
Emmet Gowin	Steven Shore	
Bruce Hainley	David Slatoff	
Peter Hall	Kiki Smith	
Jessica Helfand	Michael Smith	
Jonathan Hoefler	Justin Spring	
Roni Horn	Robert Storr	

Faculty Profiles

Keira Alexandra, Graphic Designer. Ms. Alexandra received a B.F.A. in graphic design from the Rhode Island School of Design. She has worked at M&Co., Bureau, and Number 17, and is currently at MTV designing for television. While at Bureau, she concentrated on conceptual packaging, advertising, and film title sequences. At Number 17 she expanded to television media that included show packaging, commercials, and video installations. At MTV she is responsible for projects such as channel and prime-time redesigns, producing and directing film shoots, and art directing show and special events packaging. Her broadcast work was included in the 100 Show, the Art Directors Club's Young Guns Show, and Creativity 30. Her home, representative of her aesthetic response to consumer culture and artifice, has been featured in *Metropolis* and used as a reference and setting for a dialogue about consumer culture that was filmed for AIGA's Brand conference. Ms. Alexandra was appointed lecturer in graphic design in 2000.

Greer Allen, Graphic Designer. As a student at Yale, Mr. Allen worked closely with the university printer, Carl Purington Rollins. He then served as designer and typographer at the University of Chicago Press before becoming director of its printing department in 1965. From 1972 through 1983, he was the university printer at Yale and has lectured in the graphic design program since 1979. Mr. Allen's work includes catalogues for Yale's museums and libraries, the Art Institute of Chicago, the Metropolitan Museum of Art, Colonial Williamsburg, the Houghton Library, and the Philadelphia Museum of Art. He is currently senior critic.

Patti Anos-Bertsos, Photographer. Ms. Anos-Bertsos received a B.F.A. in painting from the University of Illinois, Urbana-Champaign, in 1981 and an M.F.A. in photography from the Yale University School of Art in 1983. Her work has been included in various group exhibitions and is held in private collections. Ms. Anos-Bertsos has taught at Parsons School of Design and Southern Connecticut State University. In 1991, she joined the Yale faculty as lecturer in photography.

Frances Barth, Painter. Ms. Barth studied at Hunter College, where she received her B.F.A. and M.A. in painting. She has exhibited widely in both solo and group exhibitions, and her work is represented in numerous corporate and public collections, including those of the Museum of Modern Art, the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Dallas Museum of Fine Arts. Early in her career, she performed with Yvonne Rainer and Joan Jonas in New York City. Her awards include National Endowment for the Arts grants in 1974 and 1982, a Guggenheim Fellowship in 1977, and the Joan Mitchell Foundation grant in 1995. In 1973 Ms. Barth began teaching at Lehman College and subsequently taught at Bennington College, Princeton University, and Sarah Lawrence College before being appointed to the faculty in painting at Yale in 1986; she is currently senior critic.

David Batchelor, Artist and Writer. Mr. Batchelor studied fine art at Trent Polytechnic, Nottingham, and cultural theory at Birmingham University. His work comprises three-dimensional structures, photographs, and drawings, and mostly reflects a long-term interest in color and urban experience. Recent exhibitions include “The British Art Show 5,” Edinburgh and touring; “Another Britannica,” Tecla Sala, Barcelona; “Electric Colour Tower,” Sadler’s Wells Theatre, London; “Apocalypstick,” Anthony Wilkinson Gallery, London; and “Postmark: An Abstract Effect,” Site Santa Fe. Mr. Batchelor’s book *Chromophobia*, on color and the fear of color in the West, was published by Reaction Books, London, in 2000. His other book, *Minimalism*, was published by Tate Publications in 1997, and he has written many catalogue essays as well as features and reviews in journals such as *Frieze*, *Artscribe*, and *Artforum*. David Batchelor is represented by the Anthony Wilkinson Gallery, London, and he is a Research Fellow at the Royal College of Art, London. He was appointed senior critic in sculpture in 2001.

Richard Benson, Photographer. Since 1966 Richard Benson has worked as a photographer/printer. In 1997 he coauthored *A Maritime Album, 100 Photographs and Their Stories*, and in 1972 he coauthored *Lay this Laurel*, an album of photographs of the Augustus Saint-Gaudens Memorial to Robert Gould Shaw. He has photographed extensively in Puerto Rico and Newport, Rhode Island, since 1970. His photographic work, as well as extensive research in the hand printing of photographs in ink in both photogravure and photo offset lithography, has been supported by the John Simon Guggenheim Foundation, the National Endowment for the Arts, and the Eakins Press Foundation. In 1986 he was awarded a MacArthur Foundation Fellowship. For the past ten years, much of Mr. Benson’s time has been devoted to the production of fine photographic books, including *The Face of Lincoln*, Viking Press; *The Work of Atget*, vols. I, II, III, the Museum of Modern Art; and *The American Monument*, photographs by Lee Friedlander. His work is represented in the collection of the Museum of Modern Art as well as in numerous private collections. Mr. Benson has taught at Yale since 1979 and was appointed dean of the School in 1996.

Michael Bierut, Graphic Designer. Michael Bierut studied graphic design at the University of Cincinnati’s College of Design, Architecture, Art, and Planning. Prior to joining Pentagram as a partner in 1990, he was vice president of graphic design at Vignelli Associates. His clients at Pentagram have included the Council of Fashion Designers of America, Disney Development Company, Brooklyn Academy of Music, Bantam Doubleday Dell, Princeton University, and American Ballet Theatre. His work is represented in the permanent collections of the Museum of Modern Art and the Metropolitan Museum of Art in New York and the Musée des Arts Décoratifs in Montreal. He has served as president of the New York Chapter of the American Institute of Graphic Arts (AIGA), as a director of the American Center for Design, and as a panelist for the Architecture, Design and Planning Division of the New York State Council on the Arts. He was appointed lecturer in graphic design at Yale in 1993 and is currently senior critic.

Mel Bochner, Artist. Mr. Bochner studied at Carnegie Institute of Technology where he received his B.F.A. in 1962. Since 1964 he has lived and worked in New York City. He has exhibited widely in the United States and Europe and his work is represented in the Museum of Modern Art, the Whitney Museum of American Art, and the Musée Nationale d'Art Moderne in Paris, France. Mr. Bochner has taught at the School of Visual Arts in New York, was appointed to the Yale faculty in 1979, and is currently senior critic in painting.

Irma Boom, Graphic Designer. Ms. Boom received her degree at the AKI Art School in Enschedé, Holland. For five years, she worked as a senior designer for the Government Printing & Publishing Office in The Hague. She is now a freelance designer. She has taught at the Gerritt Rietveld Academie in Amsterdam and the Jan van Eyck Akademie in Maastricht. She has also taught at the Rhode Island School of Design, the Art Institute of Chicago, and the California Institute of the Arts. Her work has been published in *I.D.* and exhibited in the United States, Germany, France, and the Netherlands. She was appointed lecturer in graphic design at Yale in 1992.

Matthew Carter, Type Designer. Mr. Carter began his career by studying punch cutting at the Enschedé printing house in Holland. After working as a lettering designer in London, he moved to New York City in 1965 to join the Mergenthaler Linotype Company as staff type designer. There he designed several typefaces including Cascade, Snell Roundhand, Helvetica Compressed, and Olympian, and faces for the Greek and Korean scripts. In 1971 Mr. Carter returned to London to work in continued association with the Linotype companies on faces for Hebrew and Devanagari, and on ITC Galliard, a series of classical romans and italics in four weights released in 1982. He designed Bell Centennial, the typeface currently used for telephone directories. He worked for ten years at Bitstream, Inc., the digital typefoundry of which he was one of the founders, where he designed Bitstream Charter. He is now a principal of Carter & Cone Type, Inc., in Cambridge, Massachusetts, a company that produces new typeface designs. Mr. Carter is a Royal Designer for Industry. He has received a Chrysler Award for Innovation in Design and medals from AIGA and the Type Directors Club. He has been senior critic at Yale since 1976.

James Casebere, Photographer. Mr. Casebere received a B.F.A. from the Minneapolis College of Art and Design in 1976, attended the Whitney Independent Study Program in New York City in 1977, and then attended the California Institute of Arts, where he received his M.F.A. in 1979. He began showing at alternative spaces in New York City, such as Artist's Space and Franklin Furnace, and had his first commercial solo exhibit at Sonnabend Gallery in 1982, after which he began showing extensively throughout the United States and Europe. In 1982 he also received the first of his three National Endowment for the Arts grants. He has also been the recipient of three New York Foundation for the Arts fellowships and a Guggenheim Fellowship in 1995. He has taught at the California Institute of the Arts, the Rhode Island School of Design, and Harvard University.

His work has been made a part of many private and museum collections throughout the world, including the Whitney Museum of American Art, the Museum of Modern Art, and the Guggenheim Museum. He is currently represented by the Sean Kelly Gallery in New York City and continues to show his photographs globally. He was appointed critic in photography at Yale in 1996.

Gregory Crewdson, Photographer. Mr. Crewdson received a B.A. from the State University of New York at Purchase in 1985 and an M.F.A. in photography from Yale in 1988. He has exhibited widely in the United States and Europe and is represented by Luhring Augustine Gallery in New York City, Ruth Bloom Gallery in Los Angeles, and Feigen Gallery in Chicago. Mr. Crewdson's work is represented in many public collections including the Museum of Modern Art, the Metropolitan Museum of Art, the Brooklyn Museum, the Los Angeles County Museum, and the San Francisco Museum of Modern Art. He has received numerous awards including the National Endowment for the Arts Visual Artists Fellowship and the Aaron Siskind Fellowship. He has taught at Sarah Lawrence College, Cooper Union School of Art, the School of Visual Arts, the State University of New York at Purchase, and Vassar. Mr. Crewdson was appointed to the Yale faculty in 1993 and is currently senior critic in photography.

Lisa Corinne Davis, Painter. Ms. Davis received a B.F.A. in 1980 from Pratt Institute and an M.F.A. in painting from Hunter College in 1983. She received a New York Foundation for the Arts Fellowship in 1997 and 2000 and a National Endowment for the Arts Fellowship in 1995. She has exhibited nationally and is represented by the June Kelly Gallery in New York City, as well as in many public collections including the Museum of Modern Art, the National Museum of Women in the Arts, the J. Paul Getty Museum, the Victoria and Albert Museum, London, and the Beinecke Collection at Yale University. Ms. Davis has published art books, *The Red Coat* in 1990 and *Birthmark* in 1992. She has taught at the Parsons School of Design, the Cooper Union School of Art, and in both the Yale at Norfolk Program and the Yale Summer Program. She was appointed visiting assistant professor in 1997, and in 1998 she assumed her current position as assistant professor of painting/printmaking.

Sheila Levrant de Bretteville, Graphic Designer and Public Artist. Ms. Levrant de Bretteville received a B.A. in art history from Barnard College in 1962, an M.F.A. from Yale in 1964, and honorary degrees from California College of Arts and Crafts and Moore College of Art. She has designed numerous publications on art and culture, including *The Photographs of Dorothy Norman* and *The Motown Album*, as well as public art works: *Biddy Mason: Time and Place*, *Omoide no Shotokyo* in Los Angeles, *Search: Literature* in Flushing, New York, *At the start... At long last...* in New York City's Inwood "A" train station, and *Path of Stars* in New Haven. Her work in books, magazines, and newspapers includes the redesign of the *Los Angeles Times*, special issues of the *Aspen Times*, *Everywoman*, *American Cinematographer*, and *Arts in Society*. Her posters and fine press editions are in the special collections of the Museum of Modern Art, the Victoria and Albert Museum in London, and numerous university and public libraries. In 1971, at the California Institute

of the Arts, she created the first women's design program and, in 1973, founded the Woman's Building and its Women's Graphic Center in Los Angeles. In 1981, she initiated and chaired the Department of Communication Design at Otis/Parsons. Ms. Levrant de Bretteville joined the Yale faculty in 1990 when she was named professor and director of graduate studies in graphic design.

Bill Deere, Graphic Designer/Educator. Mr. Deere received a B.E.D. in Environmental Design from North Carolina State University and an M.F.A. from Cranbrook Academy of Art. Currently chair of the design department at Purchase College, State University of New York, he has held teaching positions at North Carolina State University and the University of Michigan. Mr. Deere has served as visiting critic or lecturer at Yale University, York University (Toronto), and the University of Massachusetts. Prior to teaching, he practiced design at Studio Dumbar, Ligature, and IBM. Freelance clients include IDSA, Memorial Sloan-Kettering, and Jack Lenor Larsen. His work has been published in *I.D.*, *Print*, the *AIGA Communication Graphics Annual*, and *World Trademarks & Letterheads*. Mr. Deere co-curated "Graphic Design in the Netherlands" with Ellen Lupton at Cooper Union and was a contributing author to the Prentice Hall publication *Graphic Design and Typography in the Netherlands*. He was appointed critic in graphic design in 2001.

Philip-Lorca diCorcia, Photographer. Since receiving his M.F.A. in photography from Yale in 1979, Mr. diCorcia has received fellowships from the National Endowment for the Arts and the Guggenheim Foundation, among others. His work has been widely exhibited both nationally and abroad. In 1995 the Museum of Modern Art in New York published a monograph of his photographs. He is represented by Pace Wildenstein Gallery in New York and Los Angeles. His work is represented in numerous museums and private collections, among them the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, the San Francisco Museum of Modern Art, the Los Angeles Museum of Contemporary Art, and the Houston Museum of Fine Arts. Mr. diCorcia works primarily as an editorial photographer in New York City. He was appointed to the Yale faculty in 1996 and is currently senior critic in photography.

Carroll Dunham, Painter. Mr. Dunham received his B.A. from Trinity College in 1972. His work has been exhibited widely in the U.S., Europe, and Japan and is included in the collections of the Whitney Museum of American Art, the Museum of Modern Art, as well as numerous public and private collections. Mr. Dunham is represented in New York by Metro Pictures and Nolan/Eckman Gallery. He is scheduled for a mid-career survey exhibition at the New Museum, New York, in 2003. He was appointed senior critic in painting in 2001.

Chris Edwards, Interaction Designer. Mr. Edwards holds a B.F.A. in graphic design from the University of Michigan and a Master of Design in human-centered communication design from the Institute of Design, IIT, in 1994. Mr. Edwards's graduate work focused on the impact of computer-network technologies on publishing and the use of design

methodologies such as rapid prototyping, behavioral analysis, and usability studies to aid in the design of complex systems. He is currently vice president of design for Art Technology Group (ATG), a Boston-based design and technology firm. His work has been featured in publications such as *I.D.*, *Wired*, *Communication Arts*, *How*, and *Print*. He is also vice president on the board of the Boston chapter of the American Institute of Graphic Arts (AIGA) and has spoken widely on design for organizations such as the American Center for Design (ACD), AIGA, Seybold, MIT Media Lab, and the Art Institute of Boston. He was appointed lecturer in graphic design in 1996.

Paul Elliman, Graphic Designer. Mr. Elliman is self-trained. In 1991 he was awarded Design & Art Direction Gold and Silver medals for design and publication of an electronic journal that utilized fax and e-mail. Recent work includes a collaboration with British choreographer Rosemary Butcher for a dance performance, a project with cycling activists Critical Mass, and a series of imaging test patterns with Xerox. Mr. Elliman has taught in the Department of Cultural Studies, Central St. Martins School of Art, London; the School of Visual Communications, University of East London; and at the University of Texas at Austin. He has been a contributor to *FUSE*, the electronic type publication published by Font Shop International, and he writes for *Eye* magazine, London, and *IDEA* magazine, Tokyo. His work is represented in collections including the British Arts Council and Tate Modern in London. He is a project tutor at Jan Van Eyck Academy in the Netherlands. Mr. Elliman was appointed critic in 1997 and assistant professor of graphic design in 1998.

Rochelle Feinstein, Painter and Printmaker. Ms. Feinstein received a B.F.A. from Pratt Institute in 1975 and an M.F.A. from the University of Minnesota in 1978. She lives and works in New York City and is represented by the Max Protetch Gallery. She has exhibited widely in solo and group exhibitions in museums and galleries in the United States and Europe. Her work is represented in numerous public and private collections including the Museum of Modern Art and the Library of Congress. In 1978–79, Ms. Feinstein worked on the Public Arts project of the CETA/New York Artists Program. Her awards include a National Endowment for the Arts grant in 1990, a Joan Mitchell Foundation grant in 1994, a Guggenheim Fellowship in painting in 1996, and a Louis Comfort Tiffany Foundation Fellowship in 1997. She taught at Bennington College from 1979 to 1994. She was appointed to the Yale faculty in 1994 and is currently professor of painting/printmaking.

Tobias Frere-Jones, Type Designer. Mr. Frere-Jones received his B.F.A. from Rhode Island School of Design in 1992. He works at the Font Bureau, Inc., in Boston, where he is a senior designer. Since 1991, he has designed over 150 typefaces for retail publication, custom clients, and experimental purposes. His clients include *Martha Stewart Living*, *Worth Magazine*, *American Institute of Graphic Arts Journal*, *The Boston Globe*, *The New York Times*, the Cooper-Hewitt Museum, the Whitney Museum of American Art, and Neville Brody. He has lectured at the Rhode Island School of Design, the Yale School of

Art, the Pratt Institute, the Royal College of Art, and the Universidad de las Americas. His work has been featured in *How*, *I.D.*, *Page*, and *Print*. He was appointed critic in graphic design in 1996.

Susan Froetschel, Writer. Ms. Froetschel received a B.A. in journalism from Pennsylvania State University and an M.P.A. from Harvard University's John F. Kennedy School of Government. She worked as a copy editor for *Self*, *Esquire*, and *House Beautiful* magazines and as a newspaper reporter in Alaska and New Jersey. She is now a freelance writer, and her articles have been published by *Connecticut* magazine, *Alaska* magazine, *The New York Times*, *Barron's*, and other business publications. Ms. Froetschel's novel *Alaska Gray* was published by St. Martin's Press in 1994. She was appointed lecturer in graphic design in 2000.

John Gambell, Graphic Designer. Mr. Gambell received a B.A. in English from Middlebury College in 1971. From 1977 to 1979 he studied printmaking and graphic design at Wesleyan University and worked on a range of photographic printing projects under the direction of Richard Benson in Newport, Rhode Island. After receiving his M.F.A. from Yale in 1981, he served as graphic designer at the Yale University Printing Service. In 1987 he established a design studio in New Haven that produced a range of print publications and museum exhibition catalogues, as well as signage and packaging. He has been teaching graphic design since 1983 and was appointed senior critic in 1998. Mr. Gambell is the Yale University Printer.

Barbara Glauber, Graphic Designer. Ms. Glauber received her B.F.A. from SUNY, Purchase, in 1984 and her M.F.A. from the California Institute of the Arts in 1990. She runs her New York-based studio, Heavy Meta, focusing on the design of publications, information graphics, and other materials for clients in the arts, education, and entertainment industries. She curated the 1993 exhibition *Lift and Separate: Graphic Design and the Quote Unquote Vernacular* at Cooper Union, and she edited its accompanying publication. She also served as chair for the eighteenth annual American Center for Design 100 Show. She was appointed lecturer in graphic design in 1995.

Jennifer Gross, Curator and Art Historian. Ms. Gross is the Seymour H. Knox, Jr. Curator of European and Contemporary Art at the Yale University Art Gallery. Before coming to Yale, she was the curator of contemporary art at the Isabella Stewart Gardner Museum in Boston, where she oversaw exhibitions and publication projects with artists-in-residence at the museum, such as Abelardo Morrell, Lee Mingwei, Josiah McElheny, and Laura Owens. Ms. Gross was founding director of the Institute of Contemporary Art at the Maine College of Art in Portland, where she was also on the faculty teaching theory and contemporary art. She had previously worked for several years in New York City as director of the Germans van Eck Gallery. A graduate of Lafayette College in Easton, Pennsylvania, Ms. Gross received her Ph.D. from the Graduate Center of the City University of New York. Her doctoral dissertation was entitled "Richard Tuttle: Reframing Modernism 1965–1995."

Peter Hall, Journalist and Critic. Mr. Hall worked at *I.D.* magazine as an editor and writer from 1992 to 2000 and currently contributes to *Metropolis*, *The Guardian*, *Architecture*, *One*, *Men's Journal*, and *Interiors*. He wrote and co-edited *Tibor Kalman: Perverse Optimist* (Princeton Architectural Press, 1998), and coauthored *Pause: 59 minutes of motion graphics* (Rizzoli/Universe, 2000) and *Sagmeister: Made You Look* (Booth-Clibborn Editions, 2001). He has published several essays in anthologies of design criticism, including *Sex Appeal* (Allworth, 2000) and *Architecture and Film* (Princeton Architectural Press, 2000). He is consulting on a proposed television series about design, to be shown on PBS. He was appointed lecturer in graphic design in 2000.

Peter Halley, Painter. Mr. Halley received a B.A. in 1975 from Yale University and an M.F.A. in painting from University of New Orleans in 1978. He received an award from the American Academy and Institute of Arts and Letters in 1979. Mr. Halley has lived and worked in New York City since 1980. He has had solo exhibitions at the Stedelijk Museum, the Reina Sofia, the Musée d'Art Contemporain in Bordeaux, and the Musée d'Art Contemporain in Lausanne, as well as the Kitakyushu Museum of Contemporary Art in Japan, the Folkwang Museum in Essen, Germany, the Des Moines Art Center, and the Dallas Museum of Fine Arts. His paintings are in the permanent collections of the Whitney Museum of American Art, the Solomon R. Guggenheim Museum, the Boston Museum of Fine Arts, the Albright-Knox Art Gallery, and the Milwaukee Art Museum. Since 1995, Mr. Halley has combined his paintings with silkscreen prints, wall diagrams, and fiberglass reliefs as full-scale installations. Peter Halley has taught previously at the School of Visual Arts and UCLA. He is also the publisher of *index magazine*, which features interviews with creative people of all disciplines. He was appointed senior critic in painting/printmaking in 1999.

Sylvia Harris, Graphic Designer. Ms. Harris holds a B.F.A. from Virginia Commonwealth University and received an M.F.A. in graphic design from Yale in 1980. She is currently a graphic design consultant specializing in the planning of people-friendly information services for mass audiences. From 1980 to 1993, Ms. Harris was a cofounder and managing principal of Two Twelve Associates, Inc., a New York City firm specializing in public information design. She serves on the advisory boards of the AIGA, the U.S. Postal Service, and Carnegie Mellon University. She is known for her lectures and writings on culture and design for diversity. Ms. Harris was appointed critic in graphic design in 1993.

Rachel Harrison, Artist. Ms. Harrison received a B.A. from Wesleyan University in 1989. She is represented by Greene Naftali Gallery in New York City and Arndt & Partner in Berlin. She has exhibited extensively in the U.S. and Europe and has work in the collections of The New Museum, the Whitney Museum of American Art, and the Museum of Modern Art. She teaches photography and sculpture at Columbia University and was appointed critic in sculpture at Yale for spring 2002.

Jonathan Hoefler, Typeface Designer. Mr. Hoefler's New York studio, The Hoefler Type Foundry, specializes in the design of original typefaces. Named one of the forty most

influential designers in America by *I.D.* magazine, Hoefler has created award-winning original typeface designs for publications including *Rolling Stone*, *Harper's Bazaar*, *The New York Times Magazine*, *Sports Illustrated*, and *Esquire*. His institutional clients range from the Solomon R. Guggenheim Museum to the rock band They Might Be Giants. Perhaps his best-known work is the Hoefler Text family of typefaces, designed for Apple Computer and now appearing elsewhere as part of the Macintosh operating system. Mr. Hoefler's work has been exhibited internationally and is included in the permanent collection of the Cooper-Hewitt National Design Museum in New York City. He was appointed critic in graphic design in 1997.

Allen Hori, Graphic Designer. Mr. Hori received a B.F.A. in photography from the University of Hawaii and earned an M.F.A. in design from Cranbrook Academy of Art, after which he received a Fulbright Grant to study in The Netherlands. Following extended internships at Studio Dumbar and Hard Werken, he remained in Rotterdam as a senior designer with Hard Werken. Mr. Hori is principal at Bates Hori, New York. The studio's work has been recognized by New York Type Directors, American Center for Design, and *I.D.* magazine and published in *Émigré*, *Eye*, *IDEA*, *Studio Voice*, and *+81*, as well as the books *Cranbrook Design: The New Discourse*, *Typography Now*, *The Graphic Edge*, *Mixing Messages*, *Typography Now Two*, *Graphic Design New York 2*, *Dutch Posters 1960–1996*, and *Studio Dumbar: Behind the Seen*. Mr. Hori has lectured widely at various design schools and professional symposia, including “Designer as Editor” at the Design Institute in Amsterdam and “Displaced Voices” at Gallery DDD in Osaka, focusing on the relationship of word and image and, consequently, the interpretation of photography and design as practice and play. Bates Hori was named as one of *I.D.*'s 1995 Top Forty Influential Designers. Mr. Hori was appointed lecturer in graphic design in 2000.

Pamela Hovland, Graphic Designer. Ms. Hovland received a B.S. in design and communications from Bemidji State University in 1983 and an M.F.A. from Yale in 1993. She has worked extensively in the area of print communications and corporate identity. Ms. Hovland worked in the New York offices of Landor Associates and at Siegel & Gale, where she was senior designer and vice president. Currently she works as a design consultant from her studio in New York City. Ms. Hovland's work has been recognized by the American Center for Design, the American Institute of Graphic Artists, the New York Type Director's Club, *Print*, *I.D.*, and *Eye*, among others. In addition, she is a founding member of Class Action, the art collective for community action, which has received national and international attention for the use of design to effect social change. Class Action's work focuses on issues surrounding the human body, such as domestic violence, AIDS awareness, and reproductive rights. Ms. Hovland was appointed critic in graphic design in 1993.

Faith Hubley, Filmmaker. Ms. Hubley began her career in New York theater before becoming a film editor and script supervisor in Hollywood. Returning to New York City, she continued to work on live-action films such as *Twelve Angry Men* and *Go Man Go*. In 1955, with her late husband John Hubley, she established the Hubley Studio, an

independent animation studio in New York City. Their partnership represented a significant development in the art of animation. Their twenty-one films have received scores of prizes including three Academy Awards from a total of seven nominations. Ms. Hubley has completed twenty-three animated films including an independent compilation feature entitled *The Cosmic Eye*. In 1999 she was honored with the “Golden Gate Persistence of Vision Award” from the San Francisco Film Festival. In 1998, the Museum of Modern Art presented a full retrospective of Hubley films and related art. Her most recent film, *Our Spirited Earth*, premiered there in 2001. Ms. Hubley has received honorary doctorates from Columbia College in Chicago, Hofstra University in New York, and the Center for Creative Studies in Detroit, and is a life member of the Art Students League. Ms. Hubley has been visiting lecturer at Yale since 1973 and was appointed senior critic in 1987.

Alexander Isley, Graphic Designer. Mr. Isley received a B.A. in environmental design from North Carolina State University and a B.F.A. from the Cooper Union School of Art. He is principal of Alexander Isley Inc., with offices in New York and Connecticut. His firm’s clients include BAM, Giorgio Armani, the Rock & Roll Hall of Fame, Nickelodeon, MTV, and AOL Time Warner. Prior to founding his firm, he was the senior designer at M&Co. and art director of *Spy* magazine. His work is in the collection of the Smithsonian Institution. In 1995 he was selected as an inaugural member of the “I.D. 40,” *I.D.* magazine’s survey of the country’s most influential designers. In 1998 he was elected to membership in the Alliance Graphique Internationale. He has taught at the School of Visual Arts and the Cooper Union, and was appointed critic in graphic design in 2001.

Bethany Johns, Graphic Designer. Ms. Johns received a B.A. in fine arts and English from the University of Iowa and an M.F.A. in graphic design from the Rhode Island School of Design. She is the principal of Bethany Johns Design, New York, and her clients include the Museum of Modern Art; the National Museum of American Art; the Smithsonian Institution; the Whitney Museum of American Art; the Museum of Contemporary Art, Los Angeles; and the Dia Center for the Arts in New York City, as well as various publishers, art institutions, galleries, and individual artists. Ms. Johns currently serves as a member of the board of directors of Printed Matter Bookstore, New York, and her work has been featured in *I.D.*, *Eye*, and *U&LC* magazines. She has taught at Yale since 1992 and is currently lecturer in graphic design.

Kurt Kauper, Painter. Mr. Kauper received a B.F.A. from Boston University in 1988 and an M.F.A. in painting from UCLA in 1995. He has had several solo shows and has participated in many group exhibitions, including the 2000 Whitney Biennial; he is represented by Deitch Projects in New York and ACME in Los Angeles. He has received numerous awards, including a Tiffany Foundation Grant in 1999 and two Elizabeth Greenshields grants. He has taught at Orange Coast College, Otis College of Art and Design, and the Museum School in Boston. Mr. Kauper was appointed to the Yale faculty in 2000 as assistant professor of painting/printmaking.

Sandra Luckow, Filmmaker. Ms. Luckow began her career as an undergraduate at Yale. Under the guidance of filmmaker Michael Roemer, she made *Sharp Edges*, a fifty-three-minute documentary that won the Louis Sudler Prize in the Performing and Creative Arts. In 1994 portions of the film appeared on the CBS program *60 Minutes*. She attended New York University Graduate Film School and her M.F.A. thesis film, *True or False*, won a total of five festival awards including "Excellence in Producing." Her documentary film *Belly Talkers*, a cross-country road trip that explored the art of ventriloquism, premiered in competition at the 1996 Sundance Film Festival. It also was shown at the USA Film Festival, Seattle International Film Festival, and in the Northwest Film Series, "Oddities, Enigmas and Obsessions." She has also worked as an associate director on ABC's *One Life to Live* and is a member of the Director's Guild of America. Currently she is producing and directing a documentary about Operation Pedro Pan, the unaccompanied Cuban children's exodus during the early 1960s. She was appointed critic in film production in 1998.

Robin Lynch, Graphic Designer. Ms. Lynch received a B.F.A. in 1981 from Howard University and an M.F.A. in graphic design from Yale in 1989. More recently she has been an art director at Warner Bros. Records in Los Angeles, director of design at Elektra Records, and vice-president of Creative Services at GRP Records in New York. She is an adjunct professor at Purchase College/SUNY and the School of Visual Arts. She was appointed critic in graphic design in 2001.

Richard Lytle, Painter. Mr. Lytle studied at the Cooper Union School of Art and at the Yale University School of Art, where he received a B.F.A. in 1957 and an M.F.A. in 1960. He was an assistant in instruction to Josef Albers in 1956 for color and in 1957 for basic drawing. He was awarded a Fulbright Fellowship to Florence, Italy, in 1958 and was included in the Museum of Modern Art exhibition *Sixteen Americans* in 1959. In 1985 Mr. Lytle received the Augustus Saint-Gaudens Award from the Cooper Union School of Art. His work has been exhibited nationally and in Europe, and his paintings are in many public and corporate collections including those of the Museum of Modern Art, the National Museum of Art, and the Minneapolis Institute of Art. Mr. Lytle began teaching at Yale in 1960, was dean of the Silvermine College of Art from 1963 to 1965, and returned to the Yale faculty in 1966. Mr. Lytle was acting dean of the School of Art in 1980–81 and in the spring terms of 1990 and 1994. He was appointed professor of art in 1981 and is director of graduate studies in painting/printmaking for 2001–2002.

Sylvia Plimack Mangold, Painter. Ms. Plimack Mangold studied at the Cooper Union School of Art and at the Yale University School of Art where she received a B.F.A. in 1961. She has exhibited widely in both solo and group exhibitions, and her work is represented in numerous corporate and public collections, including those of the Museum of Modern Art, the Whitney Museum of American Art, the Museum of Fine Arts in Boston, the Dallas Museum of Fine Arts, the Walker Art Center in Minneapolis, and the Yale University Art Gallery. She was the recipient of a National Endowment for the Arts grant in

1974. Ms. Plimack Mangold taught at the School of Visual Arts in New York from 1974 to 1984 and was appointed senior critic at Yale in 1994.

Karel Martens, Graphic Designer. Mr. Martens completed his education at the Arnhem Academy of Art and Industrial Arts (Holland) in 1961. Since then he has been self-employed, working as a graphic designer, with an emphasis on typography. In addition to commissioned work, he has always made prints and other works with paper. Long-term commissioners have included the publishing houses of Van Loghum Slaterus in Arnhem in the 1960s, and the SUN (Socialistische Uitgeverij Nijmegen) in the years 1975–81. As well as designing books and printed matter, he has designed stamps and telephone cards (for the Dutch PTT), and environmental lettering and artwork for a number of clients. Among his awards have been the H. N. Werkman Prize (1993) for the design of the architectural journal *Oase*, and the Dr. A. H. Heineken Prize for the Arts (1996). A monograph about his work, *Karel Martens: Printed Matter*, was published as part of the Heineken Prize. Mr. Martens has taught graphic design part-time since 1977, first at the Arnhem Academy and more recently (1994–97) at the Jan van Eyck Academy in Maastricht. In 1997, with Wigger Bierma, he established a new venture, the Typography Workshop, within the Arnhem Academy of Art. Mr. Martens was appointed critic in graphic design in 1997.

Samuel Messer, Painter. Mr. Messer received a B.F.A. from the Cooper Union School of Art in 1976 and an M.F.A. from Yale in 1981. His work has been exhibited widely, including solo exhibitions at David Beitzel Gallery, New York City; Nielsen Gallery, Boston; and Shoshana Wayne Gallery, Los Angeles. His work may be found in public collections including the Metropolitan Museum of Art; the Whitney Museum of American Art; the Museum of Fine Arts, Boston; the Museum of Fine Arts, Houston; the Art Institute of Chicago; and the Yale University Art Gallery. Mr. Messer has received awards including a Louis Comfort Tiffany Foundation grant in 1984, the Engelhard Award in 1985, a Pollack-Krasner Foundation grant in 1993, and a Guggenheim Fellowship in 1996. He was appointed senior critic at Yale in 1994 and is currently the director of the art division of the Yale Summer School of Music and Art in Norfolk.

John Miller, Artist. Mr. Miller received a B.F.A. from the Rhode Island School of Design in 1977 and an M.F.A. from the California Institute of the Arts in 1979. He has exhibited in North America, Europe, and Japan. Mr. Miller is represented by Metro Pictures in New York, Richard Telles Fine Arts in Los Angeles, Galerie Barbara Weiss in Berlin, and Galerie Meyer Reigger in Karlsruhe, Germany. The Whitney Museum of American Art, the Museum of Contemporary Art in Los Angeles, the Carnegie Mellon Museum in Pittsburgh, and the Cabinet des Estampes in Geneva feature his work in their collections. His awards include National Endowment for the Arts and Louis Comfort Tiffany Foundation grants, a Deutscher Akademischer Austauschdienst (DAAD) Berliner Künstlerprogramm fellowship, and a residency at the Center for Contemporary Art (CCA) in Kitakyushu, Japan. In June 1999, Le Magasin, Centre National d'Art Contemporain

de Grenoble and the Kunstverein in Hamburg both held retrospective exhibitions of his work titled "Parallel Economies." In 2000, JRP Editions in Geneva and the Consortium in Dijon jointly published a collection of his criticism, *The Price Club: Selected Writings 1977–1998*. He has served on the School of Visual Arts faculty since 1990 and was appointed critic in sculpture at Yale in 1998.

Catherine Murphy, Painter. Ms. Murphy studied at the Pratt Institute, receiving her B.F.A. in 1967. She attended Skowhegan School of Painting and Sculpture during the summer of 1966. Her work is represented in many public collections, including the Whitney Museum of American Art, the Museum of Modern Art, the Metropolitan Museum of Art, the Hirshhorn Museum, and the Phillips Collection. She was awarded National Endowment for the Arts grants in 1979 and 1989, an Ingram Merrill Foundation Grant in 1986, and a Guggenheim Fellowship in 1982. Ms. Murphy was appointed senior critic in painting at Yale in 1989.

Gisela Noack, Bookbinder/Conservator. Ms. Noack graduated from Chemieschule Ehlhard in Munich, Germany. She studied bookbinding and restoration with Jane Greenfield and worked as a conservation bookbinder in the conservation department of Yale University Library from 1976 through 1983. In 1983 she was appointed head of conservation at Yale University Library. She teaches bookbinding classes at the Creative Arts Workshop in New Haven and gives workshops in bookbinding, restoration, and conservation. Ms. Noack was appointed lecturer in bookbinding in the graphic design program at Yale in 1989.

Emily Oberman, Multimedia Designer. Ms. Oberman is a graduate of the Cooper Union School of Art and was a senior designer at M & Co. In the summer of 1993, she formed Number Seventeen with Bonnie Siegler. Number Seventeen is a multidisciplinary design firm working in print, video, and film with a wide range of clients including MTV Networks, *Saturday Night Live*, ABC, Condé Nast Publications, and the advertising agency DDB Needham. Ms. Oberman also teaches at the Parsons School of Design and the Cooper Union School of Art. She was appointed lecturer in graphic design in 1995.

Robert Odegard, Multimedia Designer. Mr. Odegard holds a B.F.A. from the Minneapolis College of Art and Design and received an M.F.A. in graphic design from the Rhode Island School of Design in 1992. Shortly afterward, Mr. Odegard, along with two partners, formed Ark Studios, a multimedia design firm that specializes in entertainment and educational interactive software. Mr. Odegard has taught graphic design at Northeastern University and is currently on the faculty of the Rhode Island School of Design, where he lectures on multimedia as product design. He was appointed lecturer in graphic design in 1996.

Tod Papageorge, Photographer. Mr. Papageorge began to photograph during his last term at the University of New Hampshire, where he graduated in 1962 with a B.A. in English

literature. In 1970 he received the first of two Guggenheim fellowships in photography and, at about the same time, began his teaching career in New York City. He is the author of *Public Relations: The Photographs of Garry Winogrand* and *Walker Evans and Robert Frank: An Essay on Influence*, which were prepared in conjunction with exhibitions that he curated for the Museum of Modern Art in 1977 and the Yale University Art Gallery in 1981. His work has been widely exhibited nationally and in Europe, and is represented in many major public collections including those of the Museum of Modern Art and the Art Institute of Chicago. In 1979 Mr. Papageorge was appointed Walker Evans Professor and director of graduate studies in photography.

Christopher Pullman, Graphic Designer. Mr. Pullman received a B.A. in history from Princeton University in 1963, enrolling the same year in a three-year graduate program in graphic design at Yale University. Upon obtaining his M.F.A. in 1966, he began teaching in the design program at Yale, an affiliation he continues as senior critic. For several years he was a typographer and letterpress printer for Universal Limited Art Editions on Long Island, and from 1968 to 1972 he was a consultant designer for the office of George Nelson in New York City. During this period, he also served on the original design faculty of the State University of New York at Purchase. In 1973 Mr. Pullman joined public broadcasting station WGBH, Boston, where he is vice president for design. In 1986, WGBH received the Design Leadership Award from the American Institute of Graphic Arts. He has published articles on designing for television that have appeared in *Communication Arts Magazine* and *Design Quarterly*. He has served on the board of the Design Management Institute and the Corporate Design Foundation, reflecting his interest in the relation between design and business. He has also been a member of the national board of the American Institute of Graphic Arts and the American Center for Design.

Susannah Ray, Photographer. Ms. Ray received a B.A. from Princeton University in 1994 and an M.F.A. in photography and the related media from the School of Visual Arts in 1997. She has exhibited in North and South America and is currently a flatfile artist with LFL Gallery in New York. Ms. Ray has served on the faculties of the School of Visual Arts and the International Center for Photography and was appointed lecturer in photography at Yale in 2000.

Robert J. Reed, Jr., Painter. Mr. Reed studied at Morgan State College, where he received a B.S. in 1958, and later at Yale University School of Art, where he received a B.F.A. in 1960 and an M.F.A. in 1962. He attended the art division of the Yale Summer School of Music and Art in 1960. His work has been exhibited in America and in Europe and has been included in group exhibits at the Albright-Knox Art Gallery, the Whitney Museum of American Art, the Hirshhorn Museum, the Walker Art Center in Minneapolis, and the Minneapolis Institute of Arts. His solo exhibits include one at the Whitney Museum of American Art, and his work is in the permanent collections of the Hirshhorn Museum, the Walker Art Center, and the Whitney Museum of American Art. Mr. Reed has lectured widely and taught at Skidmore College and the Minneapolis College of Art and

Design, where he was head of the Foundation Studies Division in 1964. He is the author of several special drawing programs, and from 1970 to 1975 he directed the art division of the Yale Summer School of Music and Art. He has been a Yaddo Fellow and in 1980 he was awarded a grant from the National Endowment for the Arts. He was appointed to the painting faculty in 1969 and is professor of painting and director of undergraduate studies in art for 2001–2002.

Jock Reynolds, Artist and Museum Director. Mr. Reynolds earned a B.A. in 1969 from the University of California, Santa Cruz, and an M.F.A. in 1972 from the University of California, Davis. From 1973 to 1983 he was an associate professor and director of the graduate program at the Center for Experimental and Interdisciplinary Art at San Francisco State University, and was also a cofounder of New Langton Arts, San Francisco's premier alternative artists' space. From 1983 to 1989 Mr. Reynolds served as the executive director of the Washington Project for the Arts, a multidisciplinary visual artists' association in Washington, D.C., before becoming the director of the Addison Gallery of American Art at Phillips Academy, Andover, Massachusetts, a position he held until September 1998. He is now the Henry J. Heinz II Director of the Yale University Art Gallery. Mr. Reynolds has won numerous grants and awards, including two National Endowment for the Arts Visual Artists fellowships, a Fulbright fellowship, and multiple National Endowment for the Arts/Art in Public Places project awards. Mr. Reynolds frequently collaborates in his work with Suzanne Hellmuth, his wife. Their performances, installations, and photographs have been commissioned and exhibited in many solo and group exhibitions and installations in Japan, Australia, France, the Netherlands, and across the United States. Mr. Reynolds's and Ms. Hellmuth's artwork is represented in both private and public collections, including the Smithsonian's National Museum of American Art, the Corcoran Gallery of Art, the Walker Art Center, the Minneapolis Institute of Arts, and the University of Washington's Henry Art Gallery.

Michael Rock, Graphic Designer. Mr. Rock received a B.A. in humanities from Union College in 1981 and an M.F.A. in graphic design from the Rhode Island School of Design in 1983. He is a partner in the graphic design studio 2x4 and a contributing editor to *I.D.* magazine. In addition, he is a visiting artist at the Jan van Eyck Akademie in Maastricht, the Netherlands. From 1984 to 1991 he served on the graphic design faculty at the Rhode Island School of Design. In 1999, he received the Rome Prize in design from the American Academy in Rome. Mr. Rock was appointed to the graphic design faculty in 1991 and currently holds the rank of associate professor.

Michael Roemer, Filmmaker. Mr. Roemer, born in Germany, received his B.A. in 1949 from Harvard University, where he wrote and directed the first feature film produced at an American college. He has since worked on films with Robert Young, and he produced, directed, and wrote a series of twelve films for the Ford Foundation. With a Guggenheim Fellowship, he wrote *Stone My Heart*. His own film, *Nothing but a Man*, was shown at the London and New York film festivals and was a double prize winner at the Venice Film

Festival. Other films include *Pilgrim Farewell* and *Dying*, the latter having been nominated by the Television Critics Circle as the best documentary film of 1976. His film *Haunted* premiered at the Berlin Film Festival in 1984. His 1970 film *The Plot Against Harry* was shown at the 1989 New York, Cannes, and Toronto film festivals and opened in theaters in 1990. He has published a book on plot, *Telling Stories*. Mr. Roemer has taught film theory and practice at the Yale School of Drama and is now professor (adjunct) of American studies and of film at the Yale School of Art.

Joe Scanlan, Artist. Mr. Scanlan earned a B.F.A. in sculpture from the Columbus College of Art and Design in 1984. He moved to Chicago the following year, where he worked for seven years as assistant director of The Renaissance Society at the University of Chicago. Mr. Scanlan is represented by D'Amelio Terras, New York, and Galerie Micheline Szwajcer, Antwerp. He has exhibited throughout the United States and Europe, including one-person exhibitions at the Museum Haus Lange, Krefeld, Germany, the Museum of Contemporary Art, Chicago, and Los Angeles Contemporary Exhibitions, Los Angeles, as well as contributing to *Documenta IX* and the *12th Biennale of Sydney*. Mr. Scanlan also publishes frequently, writing articles on art and design for such magazines as *Art issues*, *frieze*, and *Parkett*. He was appointed assistant professor of sculpture in 2001.

Douglass G. A. Scott, Graphic Designer. Mr. Scott received a B.Arch. from the University of Nebraska in 1971 and an M.F.A. in graphic design from Yale in 1974. He is a design director at the WGBH public broadcasting station in Boston and is a freelance book and exhibition designer. Mr. Scott is on the faculty of the Rhode Island School of Design, has taught at Harvard University and the Boston Architectural Center, and has been a visiting instructor/critic at a number of schools. He was curator of the 1987 Boston exhibition *The Roots of Modern American Graphic Design* and a curator of the history of American typography section of the exhibition *Graphic Design in America*, organized by the Walker Art Center in Minneapolis in 1989. Since 1978 he has given over one hundred and twenty lectures on the history of design and typography at various schools, museums, and symposia. Mr. Scott was appointed visiting lecturer in graphic design in 1984 and is currently senior critic in graphic design.

Susan Sellers, Graphic Designer. Ms. Sellers received a B.F.A. in graphic design from the Rhode Island School of Design in 1989. She went on to earn an M.A. in American Studies from Yale where her work explored mid-nineteenth-century labor practices in craft industries of printing and typesetting and the emergence of professionalized design practices. She has taught and lectured widely, and her articles have appeared in a number of journals including *Eye*, *Design Issues*, and *Visible Language*. She has held positions in several studios including Total Design and UNA in Amsterdam. In 1995 Ms. Sellers founded the multidisciplinary studio 2x4 in New York City with partners Michael Rock and Georgianna Stout. The studio's clients include Knoll, Vitra, *The New York Times*, *National Geographic*, the Whitney Museum of American Art, Office for Metropolitan Architecture (OMA), Architecture New York (ANY), Philip Johnson FAIA, Princeton

School of Architecture, and P.S.1 Center for Contemporary Art. Ms. Sellers was appointed lecturer in graphic design in 1997.

Steven Sheehan, Painter. Mr. Sheehan received his B.F.A. from Boston University School of Fine Arts in 1977 and his M.F.A. in painting from Yale in 1983. Since 1985 he has taught at Dartmouth College, University of Connecticut at Storrs, State University of New York at Purchase, and is currently associate professor at Lyme Academy of Fine Art. Mr. Sheehan is the editor of three publications written by Ralph Mayer: *The Artist's Handbook of Materials and Techniques*, *The Painter's Craft*, and *A Dictionary of Art Terms and Techniques*. In 1990 Mr. Sheehan was appointed critic and director of the Ralph Mayer Learning Center at Yale University. As such he oversees the archival materials and serves as the primary faculty member responsible for answering inquiries by the public regarding the use of materials for painters. Currently a critic in painting, his work has been shown in one-person exhibitions at Munson Gallery, the Museum of Fine Art in Cedar Rapids, Iowa; Dartmouth College; the London Institute in England; and Sheffield Polytechnic in Sheffield, England. In addition, his work has been included in a group exhibition in Moscow as well as in group exhibitions in Connecticut and New York City. His work is also in the permanent collections of the Yale University Art Gallery and the Pushkin Museum.

Katy Siegel, Art Historian and Critic. Ms. Siegel received her Ph.D. from the University of Texas at Austin in 1995, where her graduate work focused on the artistic sense of time in post-World War II New York. She is an assistant professor at Hunter College, CUNY, where she teaches courses on contemporary art history and criticism. A frequent contributor to *Artforum* magazine, Ms. Siegel has published extensively on contemporary artists, including Matthew Barney, David Reed, and Andreas Gursky. She has recently written for exhibition catalogues on Lisa Yuskavage (ICA Philadelphia) and Rineke Dijkstra (ICA Boston), as well as an essay on young New York artists in the 1990s (in *Public Offerings*, Los Angeles Museum of Contemporary Art). Ms. Siegel was appointed senior critic in painting/printmaking in 2000.

Elizabeth Sledge, Critic in Graphic Design. Ms. Sledge received an M.A. from the University of North Carolina in 1969 and a C.A.S. from Wesleyan University in 1995. She has taught literature and writing at schools in Texas, Pennsylvania, and Connecticut. Since 1979 she has served as a tutor-in-writing for undergraduates at Yale College. She was appointed to the design faculty in 1985 to assist second-year graphic design students with thesis development and writing.

Michael Smith, Video Artist. Mr. Smith attended the Whitney Independent Program in 1970 and 1973 and received his B.A. from Colorado College in 1973. His video, performance, and installation work has been shown widely in the U.S. and Europe in museums, galleries, and nightclubs, and on television. In New York City his work has been exhibited at the Whitney Museum of American Art, The New Museum, Lauren Wittels

Gallery, and Leo Castelli Graphics Gallery, among other venues. In the spring of 2000 Le Magasin in Grenoble, France, mounted a retrospective of his video work and published a catalogue in conjunction with the show. His videotapes are in the collections of the Museum of Modern Art, the Walker Art Center, the Centre Pompidou in Paris, the Stedelijk Museum in Amsterdam, and the Museum of Broadcasting in New York City. He is the recipient of numerous awards including fellowships from the Guggenheim Foundation, the National Endowment for the Arts, and the New York Foundation for the Arts. Currently he is working with Ellen de Bruijn Projects in Amsterdam, Hales Gallery in London, Jacob Fabricius/Recent Works in Copenhagen, and the Christine Burgin Gallery in New York City. He was appointed lecturer at Yale in 2000.

Jessica Stockholder, Artist. Ms. Stockholder received her B.F.A. from the University of Victoria in Canada in 1982 and her M.F.A. from Yale in 1985. She has exhibited widely in the United States and Europe, including the Dia Center for the Arts, Jay Gorney Gallery, the Centre Pompidou in Paris, the Open Air Museum in Middelheim, Belgium, and the Power Plant in Toronto, Canada. Her work is represented in the Albright-Knox Art Gallery, the Art Institute of Chicago, the Corcoran Gallery of Art, the Whitney Museum of American Art, and the Stedelijk Museum in Amsterdam. She has received numerous grants including a Guggenheim fellowship. Ms. Stockholder was appointed associate professor and director of graduate studies in sculpture in 1999.

Scott Stowell, Graphic Designer. Mr. Stowell received a B.F.A. in graphic design from the Rhode Island School of Design in 1990. He is the founder of Open, a New York design studio that produces print, packaging, broadcast, and Web projects for clients such as the American Museum of the Moving Image, Art21, Fallon McElligott, *The Nation* magazine, Nickelodeon and Nick at Nite, Smithsonian Folkways Recordings, and Widen & Kennedy. Previously he was a senior designer at M&Co and art director of Benetton's *Colors* magazine in Rome. His work has received awards from the American Center for Design, the American Institute of Graphic Arts (AIGA), the Art Directors Club, *Critique*, *Communication Arts*, *I.D.*, *Print*, the Society of Publication Designers, and the Tokyo Typedirectors Club. He serves on the board of directors of the New York chapter of the AIGA. Mr. Stowell was appointed lecturer in graphic design in 2000.

Henk van Assen, Graphic Designer. Mr. van Assen graduated from the Royal Academy of Fine Arts (Department of Graphic Design and Typography) in The Hague, The Netherlands, in 1989. After working several years as a graphic designer in Amsterdam, he came to the United States where he received his M.F.A. in 1993 from Yale. Mr. van Assen has since worked on and participated in many projects, generally as a creative director, ranging from book design to visual identities to signage systems. Clients include HarperCollins, Abrams, Hyperion, New York University, the Dutch Institute for Industrial Design, the Blanton Museum of Art, and the Performing Arts Center at the University of Texas at Austin. He has taught in the Design Division of the College of Fine Arts at the University of Texas, at the School of Visual Arts in New York, and at the University

of the Arts in Philadelphia. He was awarded the 1999 and 2000 AIGA 50 Best Books Award, the 1999 Mitchel A. Wilder Award, and the 1998 Case Council for Advancement and Support of Education Award. Currently, he works as a design consultant in New York City and was appointed lecturer in graphic design in 1999.

Andrea Zittel, Artist. Ms. Zittel received her B.F.A. from San Diego State University in 1988 and her M.F.A. from the Rhode Island School of Design in 1990. Her work is represented by Andrea Rosen Gallery in New York, Regen Projects in Los Angeles, Sadie Cole, HQ in London, and Massimo De Carlo in Milan. She has been included in exhibitions such as the Whitney Biennial, Documenta X, and Skulptur Projekte in Muenster, and she has also had solo exhibitions at the San Francisco Museum of Modern Art, Diechtorhallen in Hamburg, and the Carnegie Museum of Art in Pittsburgh. Ms. Zittel was appointed lecturer in sculpture in 2000.

Annual Awards

The following fellowships and honorary awards are made each year by the faculty and the dean to students already in residence, on the basis of professional promise:

Phelps Berdan Memorial Award for distinction in the painting/printmaking department
George R. Bunker Award in recognition of an outstanding student in painting/printmaking

Ward Cheney Memorial Award in recognition of outstanding achievement in performance and composition

Elizabeth Canfield Hicks Award for outstanding achievement in drawing or painting from nature

Rebecca Taylor Porter Award for distinction in the sculpture department

John Ferguson Weir Award in recognition of an outstanding student in the School

Susan H. Whedon Award in recognition of an outstanding student in the sculpture department

Helen W. Winternitz Award in recognition of an outstanding student in the painting/printmaking department

SCHOLARSHIPS AND PRIZES

The following scholarships and prizes are awarded annually to students who have demonstrated exceptional achievement:

Alexey Brodovitch Prize given to a second-year graphic design student for outstanding work

Barry Cohen Scholarship in recognition of outstanding work by a student from New York City

Blair Dickinson Memorial Prize for outstanding work by an undergraduate or graduate woman

Forsline & Starr Colour Shaper/Oil Bar Prizes in recognition of outstanding work in painting and sculpture

Gloucester Landscape Painting Prize for excellence in landscape painting

Paul Harper Residencies to the Vermont Studio Center in recognition of excellence in painting

Ralph Mayer Prize for proficiency in materials and techniques

Fannie B. Pardee Prize for excellence in sculpture

George Sakier Memorial Prize in recognition of excellence in photography

Schickle-Collingwood Prize in recognition of exceptional development and progress by a first-year student

Ely Harwood Schless Memorial Fund Prize for excellence in painting

Carol Schlosberg Memorial Prize for excellence in painting

Bradbury Thompson Memorial Prize for consistent excellence in graphic design

Ethel Childe Walker Prize for outstanding work by a graduate or undergraduate art major

Richard Dixon Welling Prize in recognition of excellence in drawing

Mark Whistler Memorial Prize in recognition of a graphic design student whose dedication has been an encouraging and helpful influence on classmates

In addition, scholarships are awarded to needy students through the generosity of the Florentine Smith Endowment and the Doonesbury Fund.

TRAVELING FELLOWSHIPS

The Alice Kimball English Traveling Fellowships are awarded annually to a graduating student in graphic design, painting/printmaking, photography, or sculpture for travel and study. In 2000 the following students were nominated for this honor: Graphic Design – Leila Taylor; Painting/Printmaking – Jason Bell, Laura Greengold; Photography – Christopher Miner, Kathleen Murray; Sculpture – Trisha Donnelly, Adam Putnam.

The Robert Schoelkopf Memorial Traveling Fellowship is awarded annually to a painting/printmaking student for travel abroad between the first and second year of the program.

AWARD RECIPIENTS, 2000

Fellowships

Alice Kimball English Traveling Fellowships

Jason Robert Bell
Laura Elyse Greengold
Christopher Charles Miner

Robert Schoelkopf Memorial Traveling Fellowship

Eulalia Halloran

Scholarships and Prizes

Alexey Brodovitch Prize

Kevin Henry Jones

Barry Cohen Scholarship

Kathleen Anne Murray

Blair Dickinson Memorial Prize

Clara Ashley Morgan Williams

Forsline & Starr Colour Shaper/Oil Bar Prizes

Theodore F. McCann

Amy Michelle Piña

Gloucester Landscape Painting Prize

Jessica Rohrer

Paul Harper Residencies to Vermont Studio Center

Vera Iliatova

Enrico Riley

Joshua Aaron Weiss

Susan Reiss

Ralph Mayer Prize

Wangechi Wathira Mutu

Fannie B. Pardee Prize

Angela Lori West

George Sakier Memorial Prize

Roland Becerra

Schickle-Collingwood Prize

Nicholas P. Santore

Ely Harwood Schless Memorial Fund Prize

Carol Schlosberg Memorial Prize
Bradbury Thompson Memorial Prize

Ethel Childe Walker Prize
Richard Dixon Welling Prize
Mark Whistler Memorial Prize

Honorary Awards

Phelps Berdan Memorial Award
George R. Bunker Award
Ward Cheney Memorial Award
Elizabeth Canfield Hicks Award
Rebecca Taylor Porter Award
John Ferguson Weir Award
Susan H. Whedon Award
Helen W. Winternitz Award

Jennifer Shelley Hodges
Vanessa Karla Enriques
Leila Daryl Taylor
Sarah Anne Rubinstein
Adam David Henry
Joseph Andrew Hartley

Leo R. Bersamina
Suzanne Romaine Song
Lisa Rosanne Kereszi
Jennifer I. Fuentes
Loren Edward Baldwin
Arthur Tsung-Han Ou
Donghee Koo
Kari A. Gatzke

The following distinguished outside awards were made to School of Art alumni in 2000:

Citibank Photography Prize

Anne Gaskell, Photography, M.F.A. 1995

John Simon Guggenheim Memorial Foundation Fellowships

Alicia Henry, Painting, M.F.A. 1991
Laura Letinsky, Photography, M.F.A. 1991
Richard Ryan, Painting, M.F.A. 1979
Gwen Strahle, Painting, M.F.A. 1983

Leeway Foundation Grant

Alice Oh, Painting, M.F.A. 1994

Marie Walsh Sharpe Art Foundation Grant

Sarah Oppenheimer, Painting, M.F.A. 1999

Degrees and Enrollment

MASTER OF FINE ARTS DEGREES CONFERRED, 2000

Amy Carol Albracht, Painting
Matthew Donald Arnold, Painting
Loren Edward Baldwin, Sculpture
Caroline Anne Beauregard, Painting
Jason Robert Bell, Painting
Leo R. Bersamina, Painting
Frank Robert Brunner, Painting
Colin David Campbell, Graphic Design
Laura C. Churchman, Graphic Design
Jennifer Paige Cohen, Sculpture
Trisha Ellen Donnelly, Sculpture
Shannon Philayne Ebner, Photography
Elizabeth T. Ellis, Graphic Design
Vanessa Karla Enriquez, Graphic Design
Julie Ann Fry, Graphic Design
Jennifer I. Fuentes, Painting
Kari A. Gatzke, Painting
Laura Elyse Greengold, Painting
Joseph Andrew Hartley, Graphic Design
Adam David Henry, Painting
Jennifer Shelley Hodges, Painting
Barclay Todd Hughes, Photography
Taisha Eva Abigail Hutchison, Sculpture
Kevin Henry Jones, Graphic Design
Lisa Rosanne Kereszi, Photography
Jena Hyun Ji Kim, Painting
Hong Ko, Graphic Design
Donghee Koo, Sculpture
Darren Gordon Kuhnu, Graphic Design
Annette Sharon Lee, Painting
Zachary Tyson Lytle, Painting
Jung-Min Ma, Graphic Design
Lisa Beth Magni-Rubenstein, Painting
Jonathan Skyler Mark, Graphic Design
Theodore F. McCann, Sculpture
Christopher Charles Miner, Photography
Kathleen Anne Murray, Photography
Wangechi Wathira Mutu, Sculpture

Arthur Tsung-Han Ou, Photography
Mark Andrew Owens, Graphic Design
Amy Michelle Piña, Painting
Adam R. Putnam, Sculpture
Marc Anthony Raila, Photography
Susan Reiss, Painting
Cheyney Lynn Robinson, Graphic Design
Matthew Moore Ronay, Sculpture
Nicholas P. Santore, Painting
Suzanne Romaine Song, Painting
Van Harrison Stokes IV, Painting
Alex Y. Suh, Graphic Design
Leila Daryl Taylor, Graphic Design
Li Wei, Graphic Design
Angela Lori West, Photography
Clara Ashley Morgan Williams, Sculpture
Hannah Yampolsky, Graphic Design
Jaime Zamora, Painting

ENROLLMENT, 2000 – 2001

Graphic Design

Margarita Barrios Ponce (B.S. Univ. Cincinnati 1997), Brookline, Mass.
Alexander S. Budnitz (B.A. Emory Univ. 1999), Nashua, N.H.
Juliette Ceylan Cezzar (B.ARCH. Virginia Polytechnical Inst. 1996), New York, N.Y.
Hyun Cho (B.A. Kyung Won Univ. [Korea] 1993), Sunghamshi, Korea.
Sung Min Choi (B.F.A. Seoul National Univ. [Korea] 1995), Seoul, Korea.
Glen M. Cummings (B.F.A. School of the Art Inst. of Chicago 2000), Nashville, Tenn.
Elizabeth Amy DeLuna (B.F.A. San Francisco Art Inst. 1982), New York, N.Y.
Elizabeth Carol Elsas (B.A. Harvard Univ. 1992), Cambridge, Mass.
Allan J. Espiritu (B.A. Rutgers State Univ. 1993), Philadelphia, Pa.
David A. Frisco, Jr. (B.A. Univ. Illinois [Chicago] 1996), Orland Park, Ill.
Shelly L. Fukushima (B.A. Seattle Univ. 1992), Honolulu, Hawaii.
Darina A. Geiling (B.F.A. Maryland Inst. [Coll. of Art] 1998), Gaithersburg, Md.
Randall Eugene Hoyt (B.F.A. Plymouth State Coll. 1995), Plymouth, N.H.
Kenneth Ho Kim (B.A. Princeton Univ. 1993), Santa Monica, Calif.
Sang Do Kim (B.F.A. Hong-Ik Univ. [Korea] 1996), Seoul, Korea.
Sung Joong Kim (B.F.A. Seoul National Univ. [Korea] 1999), Seoul, Korea.
Jennifer Meili Lau (B.A. New York Univ. 1989), Honolulu, Hawaii.
Ahree Lee (B.A. Yale Univ. 1993), Minneapolis, Minn.
Albert Lee (B.ARCH. Univ. California [Berkeley] 2000), Santa Monica, Calif.
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 Jean A. Servaas (B.A. Rice Univ. 1999), Grand Rapids, Mich.
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 Sandra Clark Burns (B.F.A. Parsons School of Design 1999), Rockland, Mass.
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 Jeronimo Elespe (B.F.A. School of Visual Arts 1999), Madrid, Spain.
 Cara Marie Erskine (B.F.A. Pennsylvania State Univ. 2000), Avondale, Pa.
 Terra Mariah Fuller (B.F.A. School of the Art Inst. of Chicago 1998), Chicago, Ill.
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Erin Marie Weckerle (B.F.A. Temple Univ. [Tyler School of Art] 1999), West Homestead, Pa.
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SUMMARY OF ENROLLMENT

General Summary

ADMISSIONS INFORMATION, FALL TERM 2000

Number of applicants	869
Number of applicants admitted	67
Number of matriculants	57

STUDENT PROFILE

Graduate Students of Art	117
Graphic Design	36
Painting/Printmaking	45
Photography	18
Sculpture	18
Preliminary-year students	6
First-year students	55
Second-year students	56
Number of female students	62
Number of male students	55
Age range of students	22–42
Average age of students	27
Number with undergraduate degrees in fine art	97
Number with undergraduate degrees in other areas, e.g., architecture, English, history	20
Number of institutions represented	79
Number of states represented	24
Number of foreign countries represented	9

Institutions Represented

Academie Minerva [Holland]	1	Maryland Institute [College of Art]	5
Amherst College	1	Massachusetts College of Art	1
Atlanta College of Art	1	Middlebury College	1
Bard College	3	Milwaukee Institute of Art & Design	1
Bezalel Academy [Israel]	1	New York University	3
Bowling Green State University	1	Northwestern University	1
Brandeis University	1	Nova Scotia College of Art & Design	1
California State University [Long Beach]	1	Ohio University	1
Columbia University	2	Parsons School of Design	2
Cooper Union	4	Pennsylvania State University	2
Dartmouth College	1	Plymouth State College	1
Drake University	1	Pratt Institute	1
Duke University	1	Princeton University	1
Edinburgh College of Art [Scotland]	1	Rhode Island School of Design	3
Emory University	1	Rice University	1
Fordham University	1	Royal Danish Academy of Fine Arts [Denmark]	1
George Washington University	1	Rutgers University	2
Hampshire College	1	San Francisco Art Institute	3
Harvard University	3	Sarah Lawrence College	1
Hong-Ik University [Korea]	2	Savannah College of Art & Design	1
James Madison University	1	School of the Art Institute of Chicago	5
Kansas City Art Institute	1	School of Visual Arts	2
Kyung Won University [Korea]	1	Seattle University	1

Seoul National University [Korea]	2	University of Connecticut	2
Southern Connecticut State University	1	University of Florida	1
State University of New York [Empire State College]	1	University of Georgia	2
State University of New York [Purchase]	2	University of Illinois [Chicago]	1
Swarthmore College	1	University of Laval [Canada]	1
Temple University		University of Maryland [College Park]	1
[Tyler School of Art]	1	University of Missouri	1
Tongji University [China]	1	University of Nebraska	1
Tufts University [School of the Museum of Fine Arts]	4	University of Strasbourg [France]	1
University of the Arts	2	University of Tennessee	1
University of California [Berkeley]	4	University of Texas [Austin]	2
University of California [Los Angeles]	1	University of Texas [El Paso]	1
University of Canterbury [New Zealand]	1	University of Wisconsin [Stout]	1
University of Cincinnati	1	Vassar College	1
University of Colorado	1	Virginia Commonwealth University	3
		Virginia Polytechnical University	1
		Wellesley College	1
		Wesleyan University	1
		Yale University	1

Total number of institutions represented, 79

Geographical Distribution

United States

California	12	New Jersey	4
Connecticut	6	New Mexico	1
Florida	5	New York	18
Georgia	2	North Carolina	1
Hawaii	2	Ohio	2
Illinois	6	Pennsylvania	5
Iowa	2	Tennessee	3
Maryland	5	Texas	5
Massachusetts	9	Virginia	6
Michigan	1	Washington	2
Minnesota	1	West Virginia	1
New Hampshire	2	Wisconsin	2

Total number of states represented, 24

Foreign Countries

Canada	2	New Zealand	1
China	1	Scotland	1
Denmark	1	Spain	1
Israel	1	Sweden	1
Korea	5		

Total number of foreign countries represented, 9

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For additional information, please write to the Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323; telephone, 203.432.2770; e-mail, graduate.admissions@yale.edu; Web site, www.yale.edu/graduateschool/

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For additional information, please write to the Director of Admissions, Office of Admissions, Yale University School of Medicine, 367 Cedar Street, New Haven CT 06510; telephone, 203.785.2643; fax, 203.785.3234; e-mail, medical.admissions@yale.edu; Web site, www.info.med.yale.edu/medadmit/

For additional information about the Department of Epidemiology and Public Health, an accredited School of Public Health, please write to the Director of Admissions, Department of Epidemiology and Public Health, Yale School of Medicine, PO Box 208034, New Haven CT 06520-8034; e-mail, eph.admissions@yale.edu; Web site, www.info.med.yale.edu/eph/

Divinity School: Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the degree of Master of Sacred Theology (S.T.M.) program.

For additional information, please write to the Admissions Office, Yale University Divinity School, 409 Prospect Street, New Haven CT 06511; telephone, 203.432.5360; fax, 203.432.5356; e-mail, ydsadmsn@yale.edu; Web site, www.yale.edu/divinity/

Law School: Courses for college graduates. Juris Doctor (J.D.). For additional information, please write to the Admissions Office, Yale Law School, PO Box 208329, New Haven CT 06520-8329; telephone, 203.432.4995; e-mail, admissions.law@yale.edu; Web site, www.yale.edu/law/

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). For additional information, please write to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215; telephone, 203.432.1696; e-mail, gradpro.law@yale.edu; Web site, www.law.yale.edu/

School of Art: Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please write to the Office of Academic Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339; telephone, 203.432.2600; e-mail, artschool.info@yale.edu; Web site, www.yale.edu/art/

School of Music: Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma, Doctor of Musical Arts (D.M.A.).

For additional information, please write to the Yale School of Music, PO Box 208246, New Haven CT 06520-8246; telephone, 203.432.4155; fax, 203.432.7448; e-mail, gradmusic.admissions@yale.edu; Web site, www.yale.edu/schmus/

School of Forestry & Environmental Studies: Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.), Doctor of Forestry and Environmental Studies (D.F.E.S.).

For additional information, please write to the Office of Academic Services, Yale School of Forestry & Environmental Studies, 205 Prospect Street, New Haven CT 06511; telephone, 800.825.0330 or 203.432.5100; e-mail, fesinfo@yale.edu; Web site, www.yale.edu/environment/

School of Architecture: Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.).

For additional information, please write to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242; telephone, 203.432.2296; e-mail, gradarch.admissions@yale.edu; Web site, www.architecture.yale.edu/

School of Nursing: Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Science (D.N.Sc.).

For additional information, please write to the Yale School of Nursing, PO Box 9740, New Haven CT 06536-0740; telephone, 203.785.2389; Web site, info.med.yale.edu/nursing/

School of Drama: Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

For additional information, please write to the Registrar's Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325; telephone, 203.432.1507; Web site, www.yale.edu/drama/

School of Management: Courses for college graduates. Professional degree: Master of Business Administration (M.B.A.).

For additional information, please write to the Admissions Office, Yale School of Management, PO Box 208200, 135 Prospect Street, New Haven CT 06520-8200; telephone, 203.432.5932; fax, 203.432.7004; e-mail, mba.admissions@yale.edu; Web site, www.mba.yale.edu/

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Inquiries concerning these policies may be referred to Frances A. Holloway, Director of the Office for Equal Opportunity Programs, 104 W. L. Harkness Hall, 203.432.0849.

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In accordance with federal law, the University prepares an annual report on participation rates, financial support, and other information regarding men's and women's intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.1414, the University will provide its annual report to any student or prospective student.

For all other matters related to admission to the School of Art, please telephone the Admissions Office, 203.432.2600.

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Dean's Office	203.432.2606
Academic Affairs	203.432.2600
Financial Affairs	203.432.2605
Graphic Design and Photography	
Faculty Offices	203.432.2622
Design Studios	203.432.2626
Darkrooms	203.432.2611
Painting/Printmaking, 353 Crown Street	
Faculty Offices	203.432.9109
Ground-Floor Studios	203.432.9143
First-Floor Studios	203.432.2616
Second-Floor Studios	203.432.1208
Printshop	203.432.2614
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