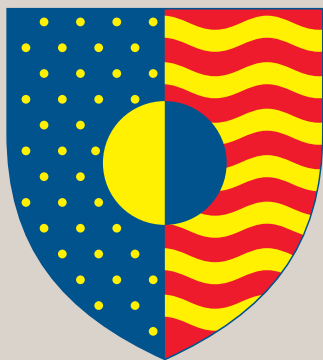


# School of Art

## 2007–2008



BULLETIN OF YALE UNIVERSITY

*Series 103 Number 1 May 10, 2007*

Bulletin of Yale University

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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

## 2007–2008

BULLETIN OF YALE UNIVERSITY

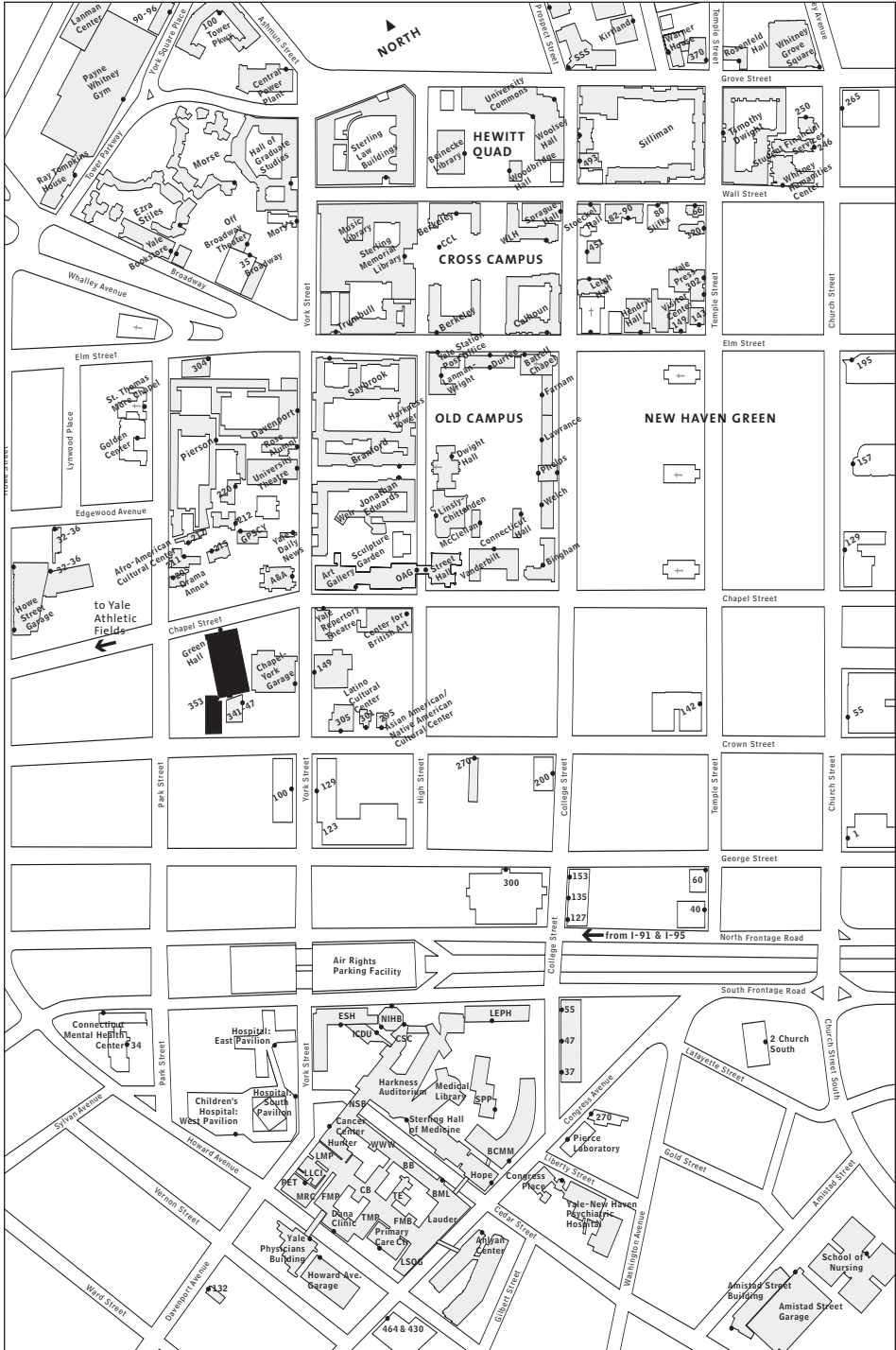
*Series 103 Number 1 May 10, 2007*

# YALE UNIVERSITY CAMPUS NORTH



Continued on next page

# YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



### *Travel Directions*

to Yale 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) and Pan Am (800.359.7262). 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.

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# Calendar

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## FALL 2007

Sept. 3	Mon.	Labor Day. Offices closed.
Sept. 4	Tues.	Orientation for all new students. Registration for all students.
Sept. 5	Wed.	<i>Fall-term classes begin, 8.25 A.M.</i>
Sept. 24	Mon.	Last day to add a course with permission of registrar.
Oct. 26	Fri.	Last day to drop a course with permission of registrar. Midterm grades due, 12 noon.
Nov. 15	Thurs.	<i>Annual All-School Open House.</i>
Nov. 17	Sat.	Fall recess begins, 9 P.M.
Nov. 26	Mon.	Fall recess ends. Classes resume, 8.25 A.M.
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. Winter recess begins.

## SPRING 2008

Jan. 9	Wed.	Closing date for postmarking applications for admission in September 2008.
Jan. 14	Mon.	Registration for all students.
Jan. 15	Tues.	<i>Spring-term classes begin, 8.25 A.M.</i>
Jan. 18	Fri.	Monday classes meet in place of Friday classes.
Jan. 21	Mon.	Martin Luther King, Jr. Day. Classes do not meet.
Jan. 28	Mon.	Last day to add a course with permission of registrar.
Mar. 7	Fri.	Last day to drop a course with permission of registrar. Midterm grades due, 12 noon. Spring recess begins, 5.20 P.M.
Mar. 24	Mon.	Spring recess ends. Classes resume, 8.25 A.M.
Apr. 28	Mon.	Last day to withdraw from a course with permission of instructor and registrar. Friday classes meet in place of Monday classes. <i>Spring-term classes end, 5.20 P.M.</i>
May 1	Thurs.	Critiques and examinations begin, 9 A.M.
May 13	Tues.	Critiques and examinations end. Summer recess begins, 5.30 P.M.
May 26	Mon.	University Commencement.



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# The President and Fellows of Yale University

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## *President*

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

## *Fellows*

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

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

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

Edward Perry Bass, B.S., *Fort Worth, Texas*.

Roland Whitney Betts, B.A., J.D., *New York, New York*.

Jeffrey Lawrence Bewkes, B.A., M.B.A., *New York, New York*.

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

Donna Lee Dubinsky, B.A., M.B.A., *Portola Valley, California*.

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

Jeffrey Powell Koplan, B.A., M.D., M.P.H., *Atlanta, Georgia (June 2009)*.

Maya Ying Lin, B.A., M.ARCH., D.F.A., *New York, New York (June 2008)*.

Margaret Hilary Marshall, B.A., M.ED., J.D., *Cambridge, Massachusetts (June 2010)*.

William Irwin Miller, B.A., M.B.A., *Columbus, Indiana (June 2011)*.

Indra Nooyi, B.S., M.B.A., M.P.P.M., *Greenwich, Connecticut*.

Barrington Daniels Parker, B.A., LL.B., *Stamford, Connecticut*.

Theodore Ping Shen, B.A., M.B.A., *Brooklyn Heights, New York (June 2007)*.

Margaret Garrard Warner, B.A., *Washington, D.C. (June 2012)*.

Fareed Zakaria, B.A., PH.D., *New York, New York*.

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# The Officers of Yale University

---

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*Provost*

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*Vice President for Development*

Ingeborg Theresia Reichenbach, STAATSEXAMEN

*Vice President for Finance and Administration*

Shauna Ryan King, B.S., M.B.A.

---

# School of Art Administration and Faculty

---

## *Executive Officers*

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Andrew David Hamilton, B.S.C., PH.D., F.R.S., *Provost of the University.*

Robert Storr, M.F.A., *Dean.*

Samuel Messer, M.F.A., *Associate Dean.*

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

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

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

Richard Lytle, M.F.A., *Professor Emeritus of Painting.*

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

## *Faculty: Film/Video/Interdisciplinary\**

Jonathan Andrews, B.A., *Lecturer.*

Sandra Burns, M.F.A., *Lecturer.*

Lee Faulkner, M.F.A., *Lecturer.*

Pia Lindman, M.S., *Lecturer.*

Ken Lovell, M.F.A., *Lecturer.*

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

John Pilson, M.F.A., *Lecturer.*

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

Max Saltonstall, B.A., *Lecturer.*

## *Faculty: Graphic Design*

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

Cornelia Blatter, M.F.A., *Critic.*

Irma Boom, B.F.A., *Senior Critic.*

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

Alice Chung, M.F.A., *Critic.*

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

Paul Elliman, *Senior Critic.*

Karin Fong, M.F.A., *Lecturer.*

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

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

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

\*Film/Video/Interdisciplinary is not a formal area of study in the School of Art; however, several courses are offered each year.

†On leave of absence, spring term 2007–2008.

Barbara Glauber, M.F.A., *Critic*.  
Peter Hall, *Critic*.  
Jessica Helfand, M.F.A., *Critic*.  
Marcel Hermans, B.F.A., *Critic*.  
Allen Hori, M.F.A., *Critic*.  
Pamela Hovland, M.F.A., *Critic*.  
Karen Hsu, M.F.A., *Critic*.  
Alexander Isley, B.F.A., *Critic*.  
David Israel, M.F.A., *Critic*.  
Karel Martens, B.F.A., *Senior Critic*.  
Armand Mevis, B.F.A., *Critic*.  
Dan Michaelson, M.F.A., *Lecturer*.  
Sigi Moeslinger, M.F.A., *Critic*.  
Gisela Noack, *Lecturer*.  
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\*Michael Rock, M.F.A., *Associate Professor (Adjunct)*.  
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Elizabeth Sledge, M.A., *Critic*.  
Sara Soskolne, M.F.A., *Lecturer*.  
Todd St. John, B.F.A., *Critic*.  
William Storandt, B.M., *Lecturer*.  
Scott Stowell, B.F.A., *Critic*.  
Lisa Strausfeld, B.F.A., *Critic*.  
Masamichi Udagawa, M.F.A., *Critic*.  
Henk van Assen, M.F.A., *Critic*.  
Linda van Deursen, B.F.A., *Critic*.

*Faculty: Painting/Printmaking*

Dore Ashton, M.A., *Senior Critic*.  
Mel Bochner, B.F.A., *Professor (Adjunct)*.  
Daniel Bozhkov, M.F.A., *Critic*.  
Carroll Dunham, B.A., *Senior Critic*.  
Rochelle Feinstein, M.F.A., *Professor*.  
Peter Halley, M.F.A., *Professor (Adjunct)*.  
Rachel Harrison, B.A., *Critic*.  
Robert Hobbs, PH.D., *Visiting Professor*.  
David Humphrey, M.A., *Critic*.  
Clint Jukkala, M.F.A., *Assistant Professor*.  
Jane Kaplowitz, M.F.A., *Critic*.  
Deborah Kass, B.F.A., *Senior Critic*.  
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 Richard Lytle, M.F.A., *Professor Emeritus*.  
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 Catherine Murphy, B.F.A., *Senior Critic*.  
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 Norm Paris, M.F.A., *Lecturer*.  
 Robert James Reed, Jr., M.F.A., *Professor*.  
 George Rush, M.F.A., *Lecturer*.  
 Robert Storr, M.F.A., *Professor*.  
 Paula Wilson, M.F.A., *Critic*.  
 Charline von Heyl, *Critic*.

### *Faculty: Photography*

\*Richard Benson, M.A.H., *Professor (Adjunct)*.  
 Gregory Crewdson, M.F.A., *Professor (Adjunct)*.  
 Philip-Lorca diCorcia, M.F.A., *Senior Critic*.  
 Lisa Kereszi, M.F.A., *Lecturer*.  
 John Lehr, M.F.A., *Lecturer*.  
 Tod Papageorge, B.A., M.A.H., *Walker Evans Professor of Photography*.  
 Phillip Pisciotta, M.F.A., *Lecturer*.  
 Jock Reynolds, M.F.A., *Professor (Adjunct)*.  
 Collier Schorr, B.F.A., *Senior Critic*.

### *Faculty: Sculpture*

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 AA Bronson, *Senior Critic*.  
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 Jim Hodges, *Critic*.  
 David Johnson, *Lecturer*.  
 Allan McCollum, *Senior Critic*.  
 Michael Queenland, *Lecturer*.  
 Joe Scanlan, B.F.A., *Associate Professor*.  
 \*Jessica Stockholder, M.F.A., *Professor*.  
 Elisabeth Subrin, M.F.A., *Critic*.  
 Shirley Tse, M.F.A., *Critic*.  
 Lan Tuazon, M.F.A., *Lecturer*.  
 Mierle Laderman Ukeles, M.A., *Senior Critic*.

\*On leave of absence, fall term 2007–2008.

*Director of Academic Affairs*

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

*Director of Financial Affairs*

Stacey McGlone Gemmill, B.A.

*Staff*

William J. Grego, *Chief Photographer.*

Nancy Keramas, *Registrar, Undergraduate Studies in Art.*

Janet Liscio, *Senior Administrative Assistant, Academic Affairs.*

Patsy Mastrangelo, *Senior Administrative Assistant, Painting/Printmaking and Sculpture.*

Susan Rochette, B.A., *Director, Financial Aid.*

Linda Sandrey, *Administrative Assistant, Academic Affairs.*

Brian Schmidt, M.F.A., *Senior Administrative Assistant, Financial Affairs.*

Barbara Shanley, M.A., *Executive Associate, Dean's Office.*

*Digital Media Center for the Arts (DMCA)*

Lee Faulkner, B.S., M.F.A., *Media Director.*

Ken Lovell, M.F.A., *Technical Director.*

Laraine Sammler, B.S., M.A., *Senior Administrative Assistant.*

*Department of the History of Art*

Brian F. Allen, PH.D., *Professor (Adjunct).*

Carol Armstrong, PH.D., *Professor.*

Timothy Barringer, PH.D., *Professor.*

Nicole Chardiet, *Business Manager.*

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

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Susan Emerson, *Registrar for Graduate Study.*

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Marilyn Green, *Administrative Assistant.*

Sandy Isenstadt, PH.D., *Assistant Professor.*

David Joselit, PH.D., *Professor.*

Jacqueline Jung, PH.D., *Assistant Professor.*

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

Christine Mehring, PH.D., *Assistant Professor.*

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

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

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

Kishwar Rizvi, PH.D., *Assistant Professor.*

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.*

Lillian Tseng, PH.D., *Assistant Professor.*  
 Christopher Wood, PH.D., *Professor.*  
 Mimi Yiengpruksawan, PH.D., *Professor.*

### *Art Gallery*

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 Lynne Addison, B.A., *Head Registrar.*  
 Aja Armev, M.A., *Teaching Program Coordinator/Museum Educator.*  
 Mark Aronson, M.S., *Chief Conservator.*  
 Suzanne Boorsch, PH.D., *Curator of Prints, Drawings, and Photographs.*  
 Helen Cooper, PH.D., *Holcombe T. Green Curator of American Paintings and Sculpture.*  
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 Pamela Franks, PH.D., *Curator of Academic Initiatives.*  
 Patricia Garland, B.A., *Conservator of Painting.*  
 John Gordon, M.A., *Assistant Curator of American Decorative Arts.*  
 Susan Greenberg, PH.D., *Horace W. Goldsmith Assistant Curator of Modern and Contemporary Art.*  
 Jennifer Gross, PH.D., *Seymour H. Knox, Jr. Curator of Modern and Contemporary Art.*  
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 Elizabeth Harnett, A.A., *Program Coordinator.*  
 Lisa Hodermarsky, B.A., *Associate Curator of Prints, Drawings, and Photographs.*  
 Jan Jones, *Administrative Associate, Director's Office.*  
 Patricia E. Kane, PH.D., *Friends of American Arts Curator of American Decorative Arts.*  
 Laurence B. Kanter, PH.D., *Lionel Goldfrank III Curator of Early European Art.*  
 Frederick Lamp, PH.D., *Frances and Benjamin Benenson Foundation Curator of African Art.*  
 Susan B. Matheson, M.A., *Molly and Walter Bareiss Curator of Ancient Art and the Dura-Europos Collection and Chief Curator.*  
 William Metcalf, PH.D., *Curator of Coins and Medals.*  
 Sadako Ohki, PH.D., *Assistant Curator of Asian Art.*  
 John Pfannenbecker, *Chief of Security.*  
 Amy Porter, *Associate Director, Communications.*  
 Jessica Sack, M.A., *Jan and Frederick Mayer Associate Curator of Education.*  
 Michelle Schena, B.A., *Director of Human Resources.*  
 Catherine Sellers, *Intern for Academic Initiatives.*  
 David Sensabaugh, PH.D., *Curator of Asian Art.*  
 Christopher Sleboda, M.F.A., *Director of Graphic Design.*  
 Tiffany Sprague, *Associate Editor.*  
 Suzanne Warner, B.F.A., *Coordinator, Photographic Services, Rights, and Reproductions.*  
 Jill Westgard, *Director of Development.*

### *Arts Library*

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Tanya Allen, M.A., *Library Services Assistant*.  
Hannah Bennett, M.L.S., *Interim Assistant Director*.  
Tracy Bergstrom, M.A., *Visual Resources Support Specialist*.  
Susan Brady, M.L.S., *Project Archivist*.  
Helen Chillman, M.L.S., *Slide Librarian*.  
Sarah Coe, M.F.A., *Visual Resources Support Specialist*.  
Katherine Haskins, PH.D., *Project Director, Integrated Digital Image Resources*.  
Beverly T. Lett, M.DIV., *Library Services Assistant*.  
Jae Rossman, M.L.S., *Special Collections Librarian*.  
Charles Summa, M.A., *Library Services Assistant*.  
Fantasia Thorne, B.A., *Library Services Assistant*.  
Maria Zapata, A.A., *Library Services Assistant*.  
Christopher Zollo, B.A., *Library Services Assistant*.

### *Yale Center for British Art*

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Julia Marciari Alexander, PH.D., *Associate Director for Exhibitions and Publications*.  
Beth Miller, M.P.P.M., *Associate Director for Development and External Affairs*.  
David Mills, B.A., *Associate Director for Finance and Administration*.  
Cassandra Albinson, PH.D., *Assistant Curator of Paintings and Sculpture*.  
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Aviva Luria, *Volunteer Coordinator*.  
Amy McDonald, M.F.A., *Public Relations Manager*.  
Jane Nowosadko, B.A., *Coordinator of Programs*.  
Lyn Bell Rose, B.A., *Coordinator of Publications*.  
Angus Trumble, M.A., *Curator of Paintings and Sculpture*.  
Scott Wilcox, PH.D., *Curator of Prints and Drawings*.



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## History of the School

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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 and was established as a department in 1916 with Everett Victor Meeks at its head. Drama, under the direction of George Pierce Baker and 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 was opened, built by Egerton Swartwout and funded through the generosity of Edward S. Harkness. It was connected to Street Hall by a bridge above High Street, and Street Hall was used for instruction in art. The program in architecture was moved to Weir Hall, designed by George Douglas Miller. A large addition to the Art Gallery, designed by Louis I. Kahn in collaboration with Douglas Orr, and funded by the family of James Alexander Campbell and other friends of the arts at Yale, was opened in 1953. Several floors were used by the School until the rapidly expanding Gallery collections required their use. In 1959 the School of Art and Architecture was made a fully graduate professional school. In 1963 the Art and Architecture Building, designed by Paul Rudolph, was opened, funded by many friends of the arts at Yale under the chairmanship of Ward Cheney. In 1969 the School was constituted as two faculties, each with its own dean; and 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 (a large building formerly used for mechanical engineering), graphic design was located at 212 York Street (an old Yale fraternity building), 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 — thus occupy a group of buildings stretching along and near Chapel Street for almost three blocks.

It had long been the University's plan to extend the Arts Area schools farther up Chapel Street, and the first major new construction under 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 buildings in September 2000.

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# Program

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

Artists and designers of unusual promise and strong motivation are provided an educational context in which they can explore the potential 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 professional 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, 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 positions through encounters with faculty members and visitors. The School is devoted not only to the refinement of visual skills, but to the 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 an undergraduate art major for students in Yale College (see the bulletin *Yale College Programs of Study*). In addition, the School's courses are open to students in other graduate and professional schools of the University, and School of Art students may enroll in elective courses in the other graduate and professional schools as well as in 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 all course work in residence and after a thesis 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 requirement is two years. 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.

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. Every new student is required to participate in structured, interdisciplinary critiques during the fall term.

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# Areas of Study

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## GRAPHIC DESIGN

The graphic design program focuses on the development of a thesis, a cumulative process through which each student builds a coherent, investigative, and experimental body of work. While every thesis project is unique, there are several common features: a focus on methodology, the application of that method to studio work, and the organization of relevant work in a thoughtfully argued document.

The thesis project is supported on several levels simultaneously: studio projects led by the faculty, independent advising, small thesis critique groups, external critics, writing tutors, lectures and presentations, and technical workshops.

Each student has a designated work space in the design studio and is granted access to computer labs, bookbinding studio, and silkscreen facility. In addition, students draw on the combined resources of the School of Art and the University, especially the extensive research and rare book collections of the Sterling and Beinecke libraries. Although the School provides digital lab facilities, it is expected that all graphic design students will require a personal computer for their work space.

The program admits up to ten students into the two-year and six students into the three-year program each year. Students are expected to have diverse and distinguished experience in visual studies and significant related professional experience. Students applying to the three-year program typically have relevant experience in a field of study outside design. After successful completion of the preliminary year, these students automatically continue on in the two-year M.F.A. program.

### *Credit Requirements*

42 credits in area of concentration and 18 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

### *Typical Plan of Study*

Year	Course	Minimum Credits	
		Fall Term	Spring Term
(Preliminary)	Graphic Design 710a and 711b	6	6
	Graphic Design 742b	0	3
	Art 264a and 265b	3	3
	Art 468a and 469b	3	3
	Academic or Studio Elective	3	0
		<hr/>	<hr/>
		15	15
I	Graphic Design 720	6	6
	Graphic Design Sequence	3	3
	Academic or Studio Electives	6	6
		<hr/>	<hr/>
		15	15

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

## PAINTING/PRINTMAKING

Instruction in the program is rooted in the investigation of painting as a unique genre with its own complex syntax and history. Within this setting, the program encourages diversity of practice and interpretation, innovation, and experimentation on the part of students.

Approximately twenty-one students are admitted each year. At the core of instruction are individual and group critiques with faculty, visiting critics, and visiting artists. In addition, students participate in a variety of seminars taught by both faculty and critics. The study of printmaking is integrated into the painting program, and a student may concentrate in painting, printmaking, or a combination of the two.

Students work in individual 300-square-foot studios at 353 Crown Street adjacent to Green Hall. Students have access to a printmaking workshop in the Crown Street building, equipped with two lithographic and two etching presses and silkscreen facilities, as well as to the computer resources of the School and the Digital Media Center for the Arts.

### *Credit Requirements*

42 credits in area of concentration and 18 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

### *Typical Plan of Study*

Year	Course	Minimum Credits	
		Fall Term	Spring Term
I	Painting 545	9	9
	Printmaking Elective	3	0
	Academic or Studio Electives	<u>3</u>	<u>6</u>
		15	15
II	Painting 545	9	9
	Painting 559	0	3
	Academic or Studio Electives	<u>6</u>	<u>3</u>
		15	15

## PHOTOGRAPHY

Photography is a two-year program of study admitting nine students a year. Darkroom, studio, and computer facilities are provided. Students receive technical instruction in black-and-white and color photography as well as nonsilver processes and digital image production.

The program is committed to a broad definition of photography as a lens-based medium open to a variety of expressive means. Students work both individually and in groups with faculty and visiting artists. In addition, a critique panel composed of faculty and other artists or critics meets weekly, as well as for a final review each term, to discuss student work.

All students are required to successfully complete two academic courses in the University before they receive their degree. In addition, first-year students are required to take two terms of Photography 828 and, in the first term, Art 949a, Critical Practice.

### *Credit Requirements*

A minimum of 42 credits in area of concentration and 18 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

### *Typical Plan of Study*

Year	Course	Minimum Credits	
		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 offers students the opportunity to develop their work and to choose their own path, in concert with a broad array of different voices. The field of sculpture, at the moment, includes a collection of quite diverse methods; one set of tools is not privileged over another. Students work independently in individual studio spaces and have access to a woodworking shop, a metal shop, plaster facilities, a small computer lab, and some video equipment in the sculpture building in addition to further resources offered by the School of Art and the University at large. No metal-casting facilities are available.

The main focus of this program is to facilitate the development of conversation among students and faculty. Our aim is to articulate student work vis à vis its own tra-

jectory and in relation to art history and the current moment. This conversation is formally structured to take place one-on-one between students and faculty, in small groups, and within a more public larger group involving the whole sculpture department.

First-year students are required to take Art 949a, Critical Practice, offered in the fall term. In addition, the sculpture program offers a critical issues seminar in the spring term. Students are encouraged to take courses in other departments within the School, and students are required to successfully complete two academic courses outside of the School of Art prior to graduation.

Approximately ten students are admitted each year.

### *Credit Requirements*

42 credits in area of concentration and 18 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

### *Typical Plan of Study*

Year	Course	Minimum Credits	
		Fall Term	Spring Term
I	Sculpture 645	9	9
	Sculpture 630	0	3
	Academic or Studio Electives	<u>6</u>	<u>3</u>
		15	15
II	Sculpture 645	9	9
	Sculpture 630	0	3
	Academic or Studio Electives	<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's Green 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 usually open to the public daily from 10 A.M. to 6 P.M. Information: 203.432.2605.

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## Course Descriptions\*

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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.

### FILM/VIDEO/INTERDISCIPLINARY

Film/Video/Interdisciplinary is not a formal area of study in the School of Art; however, a number of students work primarily in video while enrolled in other areas. The School offers two graduate video courses each term taught by practicing video artists. These classes address fundamental technical issues as well as the far more challenging questions of the contemporary practice of video by artists and this medium's relation to other forms of art practice. Classes in video are taught in a variety of locations throughout the School of Art and are attended by students from all areas of study.

**Art 111a or b, Visual Thinking.** An introduction to the language of visual expression, using studio projects to explore the fundamental principles of visual art. Students acquire a working knowledge of visual syntax applicable to the study of art history and popular culture, as well as art. Projects address all four major concentrations (graphic design, painting/printmaking, photography, sculpture). No prior drawing experience necessary. Open to all undergraduates; *required for all art majors*. Materials fee: \$25. Sarah Oppenheimer and Robert J. Reed, Jr.

**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. The writing and production of short dramatic scenes are emphasized in the fall term. Materials fee: \$150. Prerequisite for film studies majors: Film Studies 150. No prerequisite for art majors. Michael Roemer and Sandra Luckow.

\*For the most up-to-date information on courses, please refer to our Web site at <http://art.yale.edu/courses>.



**Art 145a, Introduction to Digital Video.** Digital video represents a provocative combination of vernacular and classical styles through its ease of use and its potential for extremely high production values. This class introduces the basic tools of digital video production. Topics include DV camera operation, sound, and Mac-based editing (Final Cut Pro). After students learn these basic techniques, the remainder of the class consists of individual and collaborative assignments that explore the visual language and production challenges of DV. This class is directed to the spatial and visual aspects of the medium rather than the narrative. The class also includes screenings of experimental films, video art, and DV feature films. Enrollment limited to twelve undergraduates. Materials fee: \$150. Pia Lindman.

**Art 201b, Critical Theory in the Studio.** This course introduces students to key concepts in modern critical theory and examines how these ideas can aid in the analysis of creative work in the studio. Psychoanalysis, Marxism, feminism, structuralism, and poststructuralism are examined in relation to modern and contemporary movements in the visual arts, including cubism, surrealism, Arte Povera, pop, minimalism, conceptual art, performance art, the pictures group, and the current relational aesthetics movement. Materials fee: \$25. Jeffrey Stuker.

**Art 341a or b, Intermediate Film Workshop.** In the first half of the term, students write, stage, and edit short dramatic scenes, each four to five minutes long. During the second half, they create somewhat longer projects. Focus on writing short dramatic scenes with a concrete understanding of the way they will be acted, directed, and photographed. Materials fee: \$150. Prerequisite: Art 141a or b. Michael Roemer and Sandra Luckow.

**Art 395a or b, Junior Seminar.** Ongoing studio projects discussed and evaluated with an emphasis on their relationship to contemporary issues in art, criticism, and theory. Readings, slide presentations, critiques by School of Art faculty, and gallery and museum visits. Critiques address all four areas of study in the art major (graphic design, painting/printmaking, photography, sculpture). Enrollment limited to junior Art majors. Faculty.

**Art 442, Fiction Film Workshop.** A yearlong workshop designed primarily for Art and Film Studies majors making senior projects. Each student writes and directs a short fiction film. The first term focuses on the screenplay, production schedule, story boards, casting, budget, and locations. In the second term students rehearse, shoot, edit, and screen the film. Materials fee: \$150. Enrollment limited to eight. Priority to majors in Art and in Film Studies. Prerequisites: Art 141a or b *and* Art 341a or b. Jonathan Andrews.

**Art 495b, Senior Project.** A project of creative work formulated and executed by the student under the supervision of an adviser designated in accordance with the direction of the student's interest. Proposals for senior projects are submitted to the School of Art Undergraduate Studies Committee (USC) for review and approval at the end of the term preceding the last resident term. Weekly seminar meetings are held to discuss and evaluate the development of projects that are reviewed and graded by an interdisciplinary committee made up of members of the School of Art faculty. An exhibition of

selected work done in the project is expected of each student. Enrollment limited to senior art majors. Henk van Assen.

**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. John Pilson.

[**Art 906b, Image Culture.** This interdepartmental seminar examines photography and its relationship to contemporary art and culture at large. It considers how photography has emerged as a predominant force in contemporary art production by surveying photographic practice since 1975 and investigating how photographic representation has shaped and influenced painting, sculpture, video, and performance art. The course also explores contemporary photography's complex relationship to popular culture and the increasingly common collapse of the boundaries between traditional photographic conventions and commercial forms such as advertising, fashion, journalism, and pornography. This seminar is based around weekly class discussions. Over the course of the term, a series of related issues and concerns are addressed in conjunction with invited guests whose work is relevant to the subject under discussion. In order to reflect a variety of viewpoints and disciplines, guest lecturers are invited from a broad range of contemporary art practice. Guests include filmmakers, musicians, writers, and commercial artists as well as artists, curators, and critics. Enrollment limited. Gregory Crewdson. Not offered in 2007–2008.]

[**Art 907b, Night Studio.** This interdisciplinary studio elective is offered to students in art and architecture to provide an extraordinarily evocative starting point for the creation of projects different from those informed by daytime patterns. Photographers, filmmakers, writers, musicians, novelists, historians, and anthropologists have mined night's conditions to create their works. Perhaps because night conditions are not as direct as our perception of modernism, nor as literal as much current design, architects and graphic designers have only just begun to address the uniqueness of night. We pay close attention to the unexpected ways in which darkness is transformed by light, calling attention to the liminal and special patterns of the nighttime world. Moonlight, candlelight, electric light – each creates different shadows. Blurred edges reflect the lost distinctions between reality and fantasy where the ordinary becomes extraordinary and what is usual appears to become mysterious, transgressive, other. What is the impact of designing images, objects, spaces, places, buildings, etc., in the obscurity of darkness, revealed only selectively by synthetic light? Thematic aspects of night in recent projects, images, and texts are presented to provide a background from which new projects will be developed singly and in collaboration. Sheila Levrant de Bretteville, Peter de Bretteville, and faculty. Not offered in 2007–2008.]

**Art 909b, Interdisciplinary Art: History and Practice.** This seminar considers the intellectual and artistic foundations of contemporary interdisciplinary practice, beginning with the Russian avant-garde, the Bauhaus, and the work of Marcel Duchamp. A discussion of the influence of these legacies on later Conceptualism leads to considerations of the interdisciplinary practices of specific contemporary artists, including Rebecca Horn, Thomas Hirschhorn, Ann Hamilton, Pierre Huyghe, and Rirkrit Tiravanija, whose work is examined in relation to notions of fluidity, formlessness, and closeness. Selections from E. M. Cioran's *A Short History of Decay*, Yves-Alain Bois and Rosalind Krauss's *Formless: A User's Guide*, and Vladimir Nabokov's *Speak, Memory*, among other texts, are read and discussed to create a larger picture of what the erosion and transformation of boundaries signify in both the creation and consumption of contemporary culture. Steven Madoff.

## GRAPHIC DESIGN

**Art 132a or b, Introductory Graphic Design.** A studio introduction to visual communication with an emphasis on principles of the visual organization of design elements as a means to transmit meaning and values. Topics include shape, color, visual hierarchy, word/image relationships, typography, symbol design, and persuasion. Development of a verbal and visual vocabulary to discuss and critique the designed world and contribute significant projects to it. Materials fee: \$150. Dan Michaelson and Henk van Assen.

**Art 264a, 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: \$150. Prerequisite: Art 132a or b. Alice Chung and John Gambell.

**Art 265b, Typography II.** Continued studies in typography incorporating more advanced and complex problems. Emphasis on exploration of grid structures, sequentiality, and typographic translation, particularly in the design of contemporary books, and screen-based kinetic typography. Relevant issues of design history and theory are discussed in conjunction with studio assignments. Materials fee: \$150. Prerequisites: Art 132a or b, and Art 264a. Henk van Assen.

**Art 367a, Intermediate Graphic Design.** The increase and refining of design skills as tools for effective visual communication. Concentration on issues of identity, branding, and design systems to help establish conceptual and formal consistency for multiple items, both two- and three-dimensional, within a design program. Materials fee: \$150. Prerequisite: Art 132a or b. Alice Chung.

**Art 468a and 469b, Advanced Graphic Design.** A probe into questions such as how an artist can be present as an idiosyncratic individual in the work that he or she produces, and how that work can still communicate on its own to a broad audience. Concentration

on making graffiti, i.e., the design of a set of outdoor marks and tours for New Haven. A technological component is included, both in the metaphor of designing outdoor interaction as a way to learn about screen-based interaction, and in the final project to design an interface for a handheld computer. No prior technical experience required. Materials fee: \$150. Prerequisite: Art 367a or permission of the instructor. Dan Michaelson [F] and Scott Stowell [Sp].

**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 conceptual skills. Broad issues such as typography, color, composition, letterforms, interactive and motion graphics skills, and production technology are addressed through studio assignments. Barbara Glauber and Douglass Scott.

**Graphic Design 720, Graduate Studio.** For students entering the two-year program. The first-year core studio is composed of a number of intense workshops taught by resident and visiting faculty. These core workshops grow from a common foundation, each assignment asking the student to reconsider a letter, text, tape, space, or object in a new way. We encourage the search for connections and relationships between the projects. Rather than seeing courses as being discreet, our faculty teaching other term-long classes expect to be shown work done in the core studio. Over the course of the term, the resident core studio faculty help students identify nascent interests and possible thesis areas. Irma Boom, Sheila Levrant de Bretteville [F], Paul Elliman, Peter Hall, Karel Martens, Susan Sellers, and Linda van Deursen.

**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, Irma Boom, Sheila Levrant de Bretteville [F], Paul Elliman, Peter Hall, Armand Mevis, and Michael Rock [Sp].

**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, culminating in the design of an exhibition of the work. Sheila Levrant de Bretteville [F], Michael Rock [Sp], and Lisa Strausfeld.

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**Graphic Design 740a, Typographic Form + Meaning.** Creating typography that says what it means and means something more. Conventional typography is ostensibly unlearned to bring words and meaning into focus as important drivers of visual form-making and the development of a formal language. An essential by-product is expanding the conceptual framework of projects through responding to formal experimentation and innovation. Projects are print-based, providing various phases of vivisection and reconstitution of individual content and direction. All content is self-initiated, drawing from the student's thesis and related subjects. Allen Hori.

**Graphic Design 741b, Typography at Large.** This course explores a series of typographic projects in which students address typography in terms of color, form, scale, and place. Each student chooses content appropriate to experimentation with typographic form, translating language into a set of projects interrelated both conceptually and formally. Students work in large-scale print (e.g., posters, billboards, banners, newspapers). Other media may be examined; three-dimensional space and/or type in motion can be among the selected narrative tools. Henk van Assen.

**Graphic Design 742b, Networks and Transactions I.** How can graphic design influence and be influenced by the unpredictable encounters between one group and another? Or between quantities of unknown users on one side, and vast webs of fluctuating information on the other? In this first course of the Networks and Transactions sequence, we develop a typography appropriate for these pervasive conditions of the modern world. In addition to typographic concerns, fundamentals of programming – and the PHP language in specific – are learned through hands-on work. No previous programming experience necessary. Open to preliminary and first-year graphic design students, or by permission of the instructor. Dan Michaelson.

**Graphic Design 743a, Type Design.** Type design is distinct from “lettering” in that it necessarily calls for a systematic approach, not just a concern for individual forms. The course focuses on a clear, systematic procedure to building the design of a typeface, as well as the aesthetic issues presented by single letters. The class is taught with FontLab, a type-design program for the Macintosh® that allows designers to digitize letterforms on screen and turn them into usable fonts. Students learn the software, together with the principles of designing and spacing type. Fully fledged type designers are not made in one term; the object is to “demystify” the subject and teach users of type an increased appreciation of it. Students work on individual projects, chosen in consultation with the instructors. Individual projects should be carefully chosen, so that the availability of the student's new font makes a real contribution and serves a clear purpose. With the problems of type design so deeply interconnected, a clearly defined project is necessary to establish solid criteria for subsequent work. The nature of the project determines the route each student takes in researching his or her design. If appropriate to the project, students spend time rendering letterforms by hand, investigating historical sources, or starting immediately on screen. Tobias Frere-Jones and Matthew Carter.

**Graphic Design 744a, 4-D Design.** This course provides opportunities to explore how the conventions of print typography and the dynamics of word-image relationships *change* with the introduction of time, motion, and sound. There is a sequence of problems of increasing length, often with personal choice of subject matter. Most weeks we spend part of our class period looking at selected film and video examples and talking about how they work. Our work focuses on the controlled interaction of words and images to express an idea or tell a story. The goal is to experience firsthand, using simple tools and techniques, the extra dimensions of time-based communications, and to learn to choreograph aural and visual images through selection, editing, and juxtaposition. While problems center on linear narrative forms, by exploring the extra dimensions of time, motion, and sound (the actual stuff of the world we live in) we also anticipate the unique issues of nonlinear and interactive media: engagement, action and feedback, orientation and navigation. Christopher Pullman.

**Graphic Design 747b, Design for Video and Film.** In the last decade, the world of design and image making in video and film production has become an increasingly hybrid one, including aspects of direction, art direction, illustration, animation, design, and sound design. The class focuses on storytelling and on building concepts into compelling messages. Special emphasis is given to experimental techniques and to the question of relevance in the students' formal decision making. Weekly meetings include group critiques, viewings, readings, and occasional guest speakers. The projects encourage students to extend their ideas into a time-based medium. Todd St. John.

**Graphic Design 752a, Networks and Transactions II.** This class explores the dynamic relationship between data and visual form by making connections between multiple networks of information and people, all of which are in motion. The overall focus is on experimentation, visualization, and designing new ways of working with dynamic content. We also discuss how to site, show, or publish work in ways that are appropriate to each student's thesis. Assignments are completed in Junction and Messenger. Previous experience with Flash not required. Prerequisite: Graphic Design 742b or permission of the instructor. Dan Michaelson.

**Graphic Design 762b, Exhibition Design.** Problems in the graphic design of a collaborative and self-initiated exhibition. Prerequisite: Graphic Design 752a. Dan Michaelson.

**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.

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## PAINTING/PRINTMAKING

**Art 114a or b, Basic Drawing.** An introduction to drawing, emphasizing pictorial syntax and the articulation of space. Class work is based on observational study. Assigned projects address fundamental technical and conceptual problems suggested by historical and recent artistic practice. No prior drawing experience necessary. Open to all undergraduates; *required for all art majors*. Materials fee: \$25. Clint Jukkala, Norm Paris, Robert J. Reed, Jr., Robert Storr, and faculty.

**Art 116a, Color.** Study of the interaction of color, ranging from fundamental problem solving to individually initiated expression. The collage process is used for most class assignments. Materials fee: \$25. Richard Lytle.

**Art 130a or b, Painting Basics.** A one-term introduction to painting issues, stressing a beginning command of the conventions of pictorial space and the language of color. Class assignments and individual projects explore technical, conceptual, and historical issues central to the language of painting. Intended for students not majoring in art and for art majors outside the painting concentration. *Students who intend to pursue the painting concentration, or take multiple courses in painting, should take Introductory Painting instead of Painting Basics.* Materials fee: \$75. Clint Jukkala and Sarah Oppenheimer.

[**Art 221b, Intermediate Drawing.** Continued study of drawing as visual language, focusing on deeper understanding of formal and conceptual issues. Materials fee: \$75. Prerequisite: Art 114a or b. Not offered in 2007–2008.]

**Art 223a and 224b, Figure Drawing.** The study of the human figure using a range of approaches, with emphasis on observation, anatomy, and spatial structure. Historical examples from cave painting to contemporary art are presented. Materials fee: \$75 per term. Prerequisite: Art 114a or b or equivalent. Samuel Messer and faculty.

**Art 230a and 231b, Introductory Painting.** An introduction to concepts and techniques in painting, through observational study, with emphasis on the language of color and the articulation of space. The study of pictorial syntax in historical painting and the mastery of materials and techniques are integral components of the course. Intended for prospective art majors in the painting concentration. Enrollment limited to fifteen. Materials fee: \$75 per term. Prerequisite or corequisite: Art 114a or b. Robert J. Reed, Jr.

**Art 245a, Digital Drawing.** Digital techniques and concepts as they expand the possibilities of traditional drawing. Topics include vector and bitmap imaging, the stylus and scanner, printing and projection, and uses of digital drawing for making studies for other artworks. In the first half of the course, students undertake directed projects centered on these topics. The second half of the course is focused on individual development and exploration. Enrollment limited. Materials fee: \$150. Prerequisite: Art 111a or b or Art 114a or b, or permission of the instructor. Sarah Oppenheimer.

**Art 330a and 331b, Painting Studio I.** Further exploration of concepts and techniques in painting, emphasizing the individuation of students' pictorial language. Class investigations encompass various approaches to representational and abstract painting. Studio work is complemented by in-depth discussion of issues in historical and contemporary painting. Enrollment limited to fifteen. Materials fee: \$75 per term. Prerequisites: Art 230a or 231b; or Art 130a or b and Art 114a or b, with permission. Clint Jukkala and Sarah Oppenheimer.

**Art 355b, Silkscreen Printing.** This course presents a range of techniques in silkscreen and photo-silkscreen, from handcut stencils through four-color photo prints. Students create individual projects in a workshop environment. Materials fee: \$150. Prerequisite: Art 114a or b or equivalent. Open to graduate students. Norm Paris.

**Art 356a, Printmaking.** Instruction in a diverse range of printmaking media. Students develop their work through linocut, woodcut, collograph, drypoint, and etching. Both color and black-and-white printing methods are used. Materials fee: \$150. Prerequisite: Art 114a or b or equivalent. Open to graduate students. Norm Paris.

[**Art 359b, Lithography.** Basic techniques of stone and plate lithography. Students create prints utilizing drawing and/or photo-based imagery. It is recommended that students have a basic knowledge of Photoshop. Materials fee: \$150. Prerequisite: Art 114a or b or equivalent. Open to graduate students. Norm Paris. Not offered in 2007–2008.]

**Art 430a and 431b, Painting Studio II.** Development of individual themes through independent studio practice. Studio work is complemented by discussion of pertinent topics in historical and contemporary painting. Senior art majors in the painting concentration are encouraged to take Art 431b in conjunction with Art 495b. Can be taken more than once. Materials fee: \$75 per term. Prerequisites: Art 330a and 331b. Samuel Messer and Rochelle Feinstein.

**Art 457b, Printmaking II.** Individual projects in a range of media: relief methods, etching, lithography, and silkscreen. Group projects to create a suite of prints or a book. Emphasis is on contemporary printmaking practices that are both traditional and trans-media. Students are encouraged to take this course in conjunction with Painting Studio I or II. Prerequisite: at least one term of Art 355, 356, or 359. Materials fee: \$150. Norm Paris.

**Painting 516a, Color Seminar.** Color in painting plays many roles. The interplay of color may be used to create light and space or to establish the expressive tenor of a work. At the same time, color can be used as a symbolic element or deployed to create a compositional armature. Through weekly studio assignments, this seminar explores the syntactical principles that allow the artist to work with color to achieve these ends. Peter Halley.

**Painting 524b, Materials and Techniques Seminar.** Study of materials and techniques in painting, surveying the use of pigments, grounds, and oil-based media, as well as synthetic media such as lucite, rhoplex, and polyvinyl acetate. Open to undergraduate art majors with permission. Daniel Bozhkov. *Also Art 524b.*



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**Painting 527b, Between Drawing and Painting.** Today, the distinction between drawing and painting has become blurred as hybrid approaches yield works that do not fit neatly into either of these dichotomous categories. Current art practice reflects the vast range of possibilities of how these disciplines can interrelate. In this course, we examine connections between drawing and painting through studio projects, historical analysis, and critique. We explore definitions and relationships, considering how these forms of expression overlap and how they diverge. By gaining a better understanding of how drawing and painting intersect, students will arrive at new ways of connecting these distinct disciplines in their own work. Clint Jukkala.

[**Painting 528a, The Painter's Tools.** For over a century, painters have responded to changes in social conditions and material culture by introducing new materials, tools, and techniques into their work. This biweekly seminar examines the ways in which artists have used these technical innovations to achieve their aesthetic and ideological goals. Over the course of the term, students develop a project in which they experiment with an expanded selection of materials and tools in their own work. Peter Halley. Not offered in 2007–2008.]

**Painting 529b, Research and Development.** In this seminar, students explore strategies and methods for collecting images and data, incorporating stylistic and historical references, and using preparatory studies. Intended primarily for first-year graduate students, class sessions focus on discussion of the work students are currently developing, augmented by the examination of the practices of artists for whom the gathering and analysis of information has played a significant role (including Rauschenberg, Warhol, Smithson, Richter, and Holzer). Open to all M.F.A. students, as well as senior art majors. George Rush.

[**Painting 530a, Composition.** A picture's composition consists of two interdependent narratives, one created by how forms are deployed across its surface, the other made by how those forms simultaneously generate the picture's space. In this biweekly seminar, students investigate how composition is used to achieve expressive meaning in both classical and modern painting. Class sessions are devoted to the examination of compositional strategies in both historical and contemporary works. Students are required to execute their own compositional studies for each class meeting. Peter Halley. Not offered in 2007–2008.]

**Painting 540a, Graduate Drawing Seminar.** Studio practice and theory focusing on the nature of drawing and emphasizing the development of individual students' ideas and work. Systems and conventions of drawing and visual organization are explored in weekly group critiques. Norm Paris.

**Painting 545, Individual Criticism.** Limited to graduate painting students. Criticism of individual projects. Mel Bochner, Carroll Dunham, Rochelle Feinstein, Peter Halley, Clint Jukkala, Jane Kaplowitz, Deborah Kass, Wayne Koestenbaum, Richard Lytle [F], Samuel Messer, Catherine Murphy, Sarah Oppenheimer [F], and Robert J. Reed, Jr.

**Printmaking 550a and b, Graduate Printmaking Seminar.** This course is intended for graduate students who wish to develop individual projects in a wide range of printmaking mediums, including both traditional techniques and digital processes and outputs. Participants develop new works and present them in biweekly group critiques. Students should have sufficient technical background in traditional printmaking mediums (etching, lithography, silkscreen, or relief) as well as a fundamental understanding of graphic programs such as Photoshop. Demonstrations in traditional mediums are offered in the print studio. Students use the DMCA for digital work. Rochelle Feinstein and Norm Paris.

**Painting 553a, LABORatory.** This course investigates the pictorial devices, conceptual positions, tropes, pedagogies, and contexts surrounding the practice of painting in America from the mid-1950s to the present. Paintings are viewed and discussed in relation to other current practices, as well as in terms of the ambient cultural/social environment. A wide variety of contemporaneous source material is read, screened, and discussed. Assigned projects and presentations are premised upon the specific issues suggested by the works under discussion. Students are required to read assigned short texts weekly and screen film and video materials on a regular basis. Rochelle Feinstein.

**Painting 555b, Critical Perspectives: Art in Postwar Europe.** A discussion of the nature of the postwar agon between Paris and New York, emphasizing contingency and circumstances – what happened where, and how circumstance contributed to distinctive developments. After the Second World War, Paris remained the axis of cultural and historical developments for Europeans. Most of the artists of the postwar generation positioned themselves in relation to France, even as they rebelled against it. Many artists, poets, painters, sculptors, essayists, and novelists spoke of beginning from “degree zero,” but in fact took up the challenges of early modernism as angry or ironic interlocutors. Meets biweekly for 1.5 credits. Dore Ashton.

**Painting 559, Language Enters the Studio.** A theory/practice seminar investigating the relationship of language, both as a system of signs and as a social system, to contemporary art practice of the last thirty years. Readings include L. Wittgenstein, J. Derrida, R. Smithson, D. Graham, R. Krauss, and B. Buchloh. Studio assignments and group critiques of assigned projects. Meets biweekly all year. Enrollment limited to second-year M.F.A. students only; *enrollment not limited to painting students*. Mel Bochner.

**Painting 571a, Formalism Revisited.** Although formalist views of art constituted an important approach during the first three-quarters of the twentieth century, innovative artists in the past three decades have moved away from stylistic designations predicated on form. Consequently, the legacy of mid-twentieth-century formalism as codified by critic Clement Greenberg has become either a rote topic for reactionaries still clinging to a modernist point of view, or an ignored one, which has been considered irrelevant to contemporary concerns. Because formalism, considered broadly from the eighteenth century to the present, remains a tremendous and largely untapped artistic reservoir, it is a subject that merits reevaluation from our present-day perspective. As part of this

reassessment, this course takes a wide historical view of formalism that moves beyond Greenberg's limited modernist approach to a more far-reaching and provocative redefinition. It employs formalism as a tool for understanding Immanuel Kant's transcendentalism, G. F. W. Hegel's three-tiered idealist aesthetic, Stéphane Mallarmé's divided symbols, Russian Formalism's structuralism, Walter Benjamin's aura and Guy Debord's spectacle, as well as Georges Bataille's emphasis on the formless that Yves Alain-Bois and Rosalind Krauss have reconsidered in recent years. In addition to these approaches, the class considers specific artists working within different contexts. The course employs the Socratic method to look at specific readings and selected works of art from the eighteenth century to the present. Robert Hobbs.

**Painting 590b, Painting/Digital.** This seminar focuses on experimentation. Each meeting addresses a particular aspect of digital technology and how the tools that artists utilize in each of these areas have evolved and influenced artistic expression. Students experiment with digital technology in their own art-making practice. This is not a course in learning software or specific techniques. Class time focuses on digital tools as they relate to contemporary painting practice and are in turn shaped by the logic and language of computing. Optional workshops exploring tools and techniques may be arranged pertaining to topics that arise from class discussion. Taught in conjunction with the DMCA. Meets biweekly for 1.5 credits. Jeffrey Stuker and Ken Lovell.

## PHOTOGRAPHY

**Art 136a or b, Introductory Photography.** A course in black-and-white photography concentrating on the use of 35mm cameras. Topics include the "lens-less" techniques of photograms and pinhole photography; fundamental printing procedures; and the principles of film exposure and development. Assignments encourage the variety of picture-forms that 35mm cameras can uniquely generate. Student work is discussed in regular critiques. Readings examine the invention of photography and the "flâneur" tradition of small-camera photography as exemplified in the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and Garry Winogrand. Enrollment limited. Materials fee: \$150. Lisa Kereszi, Phillip Pisciotta, and faculty.

**Art 138a, Digital Photography.** An introductory course in the exploration of the transition of photographic processes and techniques into digital formats. A range of tools are presented including scanning, digital cameras, retouching, color correction, basic composition, and inkjet printing. Students produce original work throughout the technical component of the class. After mastering the basics, students work toward the completion of a final project, and the focus of the remaining classes is on critiques. Throughout the term, lectures and presentations raise critical issues concerning the impact of digital applications and by-products on the medium of photography. Enrollment limited. Materials fee: \$150. John Lehr.

**Art 237a or b, Intermediate Photography.** A course in black-and-white photography extending the concerns of Art 136a or b. Students are introduced to the use of medium-

format cameras and instructed in specialized topics such as night photography, the use of flash, and the development of roll film; later in the term they learn basic digital scanning and grayscale printing techniques. Student work is discussed in regular critiques, supplemented by lectures and readings that consider the rich tradition of handheld photography and the production of artists such as Lartigue, Brassai, Diane Arbus, Lee Friedlander, and Robert Adams. Prerequisite: Art 136 a or b or equivalent. Enrollment limited. Materials fee: \$150. Lisa Kereszi.

**Art 377a, Color Photography.** A course examining the unique aesthetic and technical challenges posed by color photography. C-printing, employing the principles of color balance, is taught; and later in the term, students are introduced to the basic procedures of digital color printing. The class also surveys, through lectures and readings, the evolution in the practice of color photography since the 1970s. Enrollment limited. Materials fee: \$150. Prerequisite: Art 237a or b or equivalent. Phillip Pisciotta.

**Art 379b, The View Camera.** A concentrated study of the operations required to employ stand, or view, cameras effectively. Student work is discussed in regular critiques, and, through lectures and readings, the class reviews a core photographic tradition practiced from the invention of the medium and employed in much of the most highly regarded photography being produced in this country and Europe today. Students are introduced to various methods of contact printing, including platinum printing and other alternative processes, and encouraged to employ whatever digital training they have previously had in the production of their work. Enrollment limited. Materials fee: \$150. Prerequisites: Art 237a or b, or Art 136a or b and the permission of the instructor, and, for those intending to photograph in color, Art 377a. John Lehr.

**Art 401a and 402b, Advanced Photography.** A course intended for those wishing to explore intensely the practice of photography, whether analog or digital. Student work is discussed in regular critiques, and lectures are framed around the aesthetic concerns that the work provokes. Materials fee: \$150. Prerequisites: Art 377a or 379b or equivalent, and, for those working digitally, Art 138a. *Required for art majors concentrating in photography.* Lisa Kereszi 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. Faculty.

**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 and faculty.

**Photography 845, Individual Criticism.** Limited to graduate photography students. Ongoing work is reviewed at weekly seminar meetings and privately. Tod Papageorge, Richard Benson [Sp], Gregory Crewdson [Sp], Philip-Lorca diCorcia, Collier Schorr, and faculty.

## SCULPTURE

**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: \$75. Michael Queenland [F] and Lan Tuazon [Sp].

**Art 122a, Mold Making and Casting.** This course offers instruction in the practical aspects of mold making and casting in a variety of materials and techniques. Inquiry into the ways in which casting has been used in sculpture is included. Methods include waste molds, plaster piece molds, body casts, and rubber molds. Casting materials such as wax, concrete, and plastics are used. Materials fee: \$75. Jon Conner.

**Art 210a and 211b, Sculpture as Object.** Introduction to concepts of design and form in sculpture. Exploration of the use of wood, including both modern and traditional methods of carving, lamination, assemblage, and finishing. Fundamentals of metal processes such as welding, cutting, grinding, and finishing may also be explored on a limited basis. Group discussion complements the studio work. The shops and the studio are available during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$75. Daphne Fitzpatrick.

**Art 345a, Intermediate Sculpture.** In this course students continue to work in response to assignments. These 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: \$75. Prerequisite: Art 120a or b or equivalent, or permission of instructor. Daphne Fitzpatrick.

**Art 346a, Sculpture as Image.** Investigation of how the elements of basic drawing—observation, hand/eye coordination, markmaking, shading, and touch—can be expanded into three-dimensional space. Emphasis on broad technical skill, material experimentation, and spatial perception. Enrollment limited to twelve. Open to graduate students. Materials fee: \$75. Prerequisites: Art 114a or b and one other introductory-level art course. Joe Scanlan.

**Art 446b, 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. Open to graduate students. Materials fee: \$75. Prerequisite: Art 120a or b or equivalent, or permission of instructor. Joe Scanlan.

[**Sculpture 448a, Sculpture and Questions of Definition.** What is sculpture? In addition to the conventional definition of sculpture being concerned with volume and mass in space, it seems that artwork falling out of any other category falls into sculpture. This studio seminar explores, through the work of the students in the class, how the conventional categories of sculpture, painting, graphic design, and photography as represented within the structure of the School of Art function to generate meaning. How art is responsive to its context and questions of authorship, process, and vulnerability are explored. Class time is spent in an effort to articulate students' work vis-à-vis these questions. In order to facilitate this effort, various reading materials are discussed, and the work of other artists is considered. Open to art majors and graduate students from all areas of study with permission. Jessica Stockholder. Not offered in 2007–2008.]

**Sculpture 630, Studio Seminar.** Limited to graduate sculpture students. Joe Scanlan [F], Jessica Stockholder [Sp], and faculty.

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

**Sculpture 645, Individual Criticism.** Limited to graduate sculpture students. Criticism of individual projects. Michel Auder, Cheryl Donegan, Daphne Fitzpatrick, Liam Gillick, Joe Scanlan, Jessica Stockholder [Sp], and faculty.

**Sculpture 649b, Critical Issues Seminar.** This course is designed to engage issues important to making art through reading and discussion. The content of the readings is designated by the instructor and available at registration. *Enrollment not limited to sculpture students.* Faculty.

**Sculpture 651a and 652b, Video Seminar.** This seminar focuses on facilitating the work of graduate students who are actively engaged in producing videos. It encourages the development of student work by creating informational and creative relays between student production and the work of other video artists. Class time is spent discussing student work, reading artists' writings on video and theoretical texts, and viewing a wide array of art video. Enrollment limited to twelve graduate art students; *enrollment not limited to sculpture students*. Elisabeth Subrin [F] and Cheryl Donegan [Sp].

**Sculpture 660a or b, Writing for Artists.** This seminar is designed to help graduate students refine their writing skills and develop a greater understanding of how their use of language relates to their studio practice. In biweekly workshops, students create and discuss their own writing in the form of statements, reviews, proposals, scripts, fiction, and autobiographical sketches. Limited class time is also dedicated to discussing published writings by established artists. Meets biweekly for 1.5 credits. Limited enrollment; *enrollment not limited to sculpture students*. Joe Scanlan.

## YALE COLLEGE ART MAJOR

Director of Undergraduate Studies: Henk van Assen.

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 ([www.yale.edu/admit](http://www.yale.edu/admit)).

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 at the 100 level stress the fundamental aspects of visual formulation and articulation. Courses numbered 200 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 prerequisites for acceptance into the major are a Sophomore Review, which is an evaluation of work from studio courses taken at Yale School of Art, and five terms of introductory (100-level) courses. Three must be completed at the time of the Sophomore Review. Visual Thinking (Art 111a or b) and Basic Drawing (Art 114a or b) are mandatory. At the time of the review, the student should be enrolled in the fourth and, ideally, the fifth 100-level courses. In exceptional cases, arrangements for a special review during the junior year may be made with the director of undergraduate studies in art.

For graduation as an art major, a total of fourteen [14] course credits in the major field is required. These fourteen course credits must include the following: (1) five prerequisite courses at the 100 level (including Visual Thinking and Basic Drawing); (2) five 200-level and above courses; (3) a Junior Major Seminar (Art 395a); (4) the Senior Project (Art 495a or b); and (5) two courses in the History of Art. Suggested program guidelines and specific requirements for the various areas of concentration are available from the director of undergraduate studies. A suggested program guideline is as follows:

Freshman Year:	Studio courses, two terms
Sophomore Year:	Studio courses, three terms Art history, one term
Junior Year:	Studio courses, three terms including the Junior Major Seminar Art history, one term
Senior Year:	Studio courses, four terms including the Senior Project

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

Art 111a or b, Visual Thinking  
Art 114a or b, Basic Drawing  
Art 116a, Color  
Art 120a or b, Introductory Sculpture  
Art 122a, Mold Making and Casting  
Art 130a or b, Painting Basics  
Art 132a or b, Introductory Graphic Design  
Art 136a or b, Introductory Photography  
Art 138a, Digital Photography  
Art 141a or b, The Language of Film Workshop  
Art 145a, Introduction to Digital Video  
Art 201b, Critical Theory in the Studio  
Art 210a and 211b, Sculpture as Object  
Art 223a and 224b, Figure Drawing  
Art 230a and 231b, Introductory Painting  
Art 237a or b, Intermediate Photography  
Art 245 a, Digital Drawing  
Art 264a, Typography I  
Art 265b, Typography II  
Art 330a and 331b, Painting Studio I  
Art 341a or b, Intermediate Film Workshop  
Art 345a, Intermediate Sculpture  
Art 346a, Sculpture as Image  
Art 355b, Silkscreen Printing  
Art 356a, Printmaking  
Art 367a, Intermediate Graphic Design  
Art 377a, Color Photography  
Art 379b, The View Camera  
Art 395a or b, Junior Seminar  
Art 401a and 402b, Advanced Photography  
Art 430a and 431b, Painting Studio II  
Art 442, Fiction Film Workshop  
Art 446b, Advanced Sculpture  
Art 457b, Printmaking II



Art 468a and 469b, Advanced Graphic Design  
Art 471a and 472b, Individual Projects  
Art 495b, Senior Project  
Art 524b, Materials and Techniques Seminar

Permission of instructor required in all art courses.

Graduate courses may be elected by advanced undergraduate art majors *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 has offered 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, the Yale Center for British Art, and the Beinecke Library. The department profits from its relationship with the School of Art and the other professional schools and welcomes students from them.

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## Digital Lab

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The Digital Lab of the School of Art consists of Macintosh®-based facilities for graduate students of the School from all areas of study and undergraduates. Each department has its own computer lab for graduate work, and there is an undergraduate graphic design lab as well. For general and classroom use there is a public lab that includes scanners and printers. The graduate facilities include Epson 7600 wide-format printers, 11 x 17 scanners, and additional equipment based on the needs of the students in the department. Supplemental equipment includes laser printers, video editing stations, and slide scanners. Digital projectors and equipment are available for overnight loan. All students who work digitally are expected to have their own portable FireWire hard drive to store personal work.

All computer facilities are available to students twenty-four hours a day; departmental access is required for some labs. The labs are supported by digital technology faculty members and have individual student monitors as well.

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## Digital Media Center for the Arts

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The Digital Media Center for the Arts (DMCA) at 149 York Street is a multimedia facility that was created to establish connections between traditional art and the computer age. The Center was conceived by and serves the several arts departments and institutions at Yale. Beyond providing classroom and laboratory facilities, the DMCA provides instruction and equipment that allow faculty and students in all arts disciplines to discover and create in the diverse fields of electronic media. Advanced technologies, staff expertise, and interdisciplinary approaches make the DMCA an ideal auxiliary for Yale's arts community.

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## Ralph Mayer Learning Center

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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*, archives related to her husband's research and writings have been given to the Yale 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.

Original Mayer manuscripts and memorabilia 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. The School offers to answer in writing inquiries regarding the use of artists' materials. Requests for information about this service should be addressed to Sam Messer, Associate Dean, Yale School of Art, Ralph Mayer Learning Center, PO Box 208339, New Haven CT 06520-8339.

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## Yale University Art Gallery

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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; African art; 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.

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 Egerton Swartwout's Italian gothic Art Gallery of 1928, with which it is connected on the first and third floors.

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.

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## Yale Center for British Art

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Presented to the University by Paul Mellon (Class of 1929), the Yale Center for British Art at 1080 Chapel Street houses the largest and most comprehensive collection of British art outside the United Kingdom. The collection of paintings, sculpture, drawings, prints, rare books, and manuscripts reflects the development of British art, life, and thought from the Elizabethan period onward. On view are masterpieces by leading artists such as Sir Joshua Reynolds, George Stubbs, Thomas Gainsborough, J. M. W. Turner, and John Constable, as well as major figures from Europe and America who lived and worked in Britain. British sporting art, the Pre-Raphaelite Brotherhood, the Camden Town School, and the Bloomsbury Group are also well represented, together with more recent twentieth-century artists.

One of the Center's greatest treasures is the building itself. Opened to the public in 1977, the Yale Center for British Art is the last building designed by internationally acclaimed American architect Louis I. Kahn. The structure integrates the dual functions of study center and gallery while providing an environment for works of art that is appropriately simple and dignified. It stands across the street from Kahn's first major commission, the Yale University Art Gallery (1953).

The Center offers a year-round schedule of exhibitions and educational programs, including films, concerts, lectures, tours, and special events. It also provides numerous opportunities for scholarly research, such as residential fellowships. Academic resources of the Center include a reference library of 20,000 volumes, accessible on Orbis; a photo archive of 200,000 photographs, with a computerized index; a conservation laboratory; and a study room for examining prints, drawings, rare books, and manuscripts from the collection.

An affiliated institution in London, the Paul Mellon Centre for Studies in British Art, awards grants and fellowships, publishes academic titles, and sponsors Yale's first credit-granting undergraduate study abroad program, Yale-in-London.

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## Libraries

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The Arts Library, which was established soon after 1868, is temporarily housed at 270 Crown Street until August 2008, when it will return to 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 over eleven million 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.

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# Entrance Requirements

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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 selections are mailed in mid-February, and final decisions are mailed in mid-April. No information about decisions can be given over the telephone or the Internet. 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 reapplication is a new application form with fee and digital portfolio by the application deadline.

### *Preliminary Selection*

#### ALL APPLICANTS

An application to the School of Art requires forethought and planning. It is important to read all of the application instructions carefully. Following these instructions will ensure that your application is viewed in the best light.

***Application Deadline: Applications and all supporting documentation, including digital portfolios, must be postmarked before January 9, and none will be accepted after Friday, January 18, regardless of the postmark date.***

All materials must be received by the Office of Academic Affairs, Yale School of Art, 1156 Chapel Street, PO Box 208339, New Haven CT 06520-8339 by the stated deadline. Since Yale University has many departments and schools (including the Graduate School of Arts and Sciences, which is completely unrelated), please address all materials properly to the above address in order for them to reach the School of Art.

*Only the following materials are acceptable for consideration in your application for admission:*

1. The application form, together with the nonrefundable application fee of \$90 payable to Yale University in the form of a money order only. Money orders may be obtained at U.S. post offices or banks with U.S. branches. **No personal checks will be accepted, and this fee cannot be waived.** In order to establish an admissions file, *the application form and money order must be submitted together before anything else is sent. The application fee alone cannot be used to open an admissions file, so please do not send it*



*separately*. Applicants are advised not to hand out reference forms or request transcripts to be forwarded until they have sent in their application form and fee. An admissions file may be opened as early as July. As it generally takes several weeks to complete a file, *it is strongly recommended that applicants open their admissions file at least by early December to ensure a complete file for the admissions committee*. International applicants should be certain to file at least by early November unless using a guaranteed courier service. Please note that the School of Art is not part of the Yale Graduate School of Arts and Sciences, and the School of Art does not accept application forms used by the Graduate School or any other school at Yale. Make certain that only the *School of Art application materials* are used and that they are carefully completed in their entirety. The School of Art does not have online admissions. It is preferred that you request a School of Art bulletin at <http://art.yale.edu/RequestABulletin/>, *read it*, and use the official application forms included therein; however, if necessary, School of Art application forms can also be downloaded from the School of Art Web site at <http://art.yale.edu>. **Do not send any copies** of your original application form with other supporting material. If it is necessary to change any data submitted on the original application form, please advise of such changes in a separate letter.

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 when the transcript is sent, it refers to the name used on the application form.
3. 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. Reference forms are contained in the School of Art bulletin and should be sent directly by the writer to the address indicated at the top of the form, or included with the application in sealed envelopes.

NOTE: *Because the admissions committee reviews applications shortly after the deadline, time limitations preclude the inclusion in the applicant's file of any supporting documents received after January 18. Please impress this fact on the people who will be writing on your behalf.*

*All supporting documents that are submitted as a requirement for admission become a part of the official file and cannot be returned to the applicant or forwarded to another institution either in copy or original form.*

4. A one-page essay that addresses your influences, interests, life history, current direction, and your reasons for applying to a graduate program at this time. Essays should be printed in 12-point type on one sheet of plain white 20# (copier paper weight) 8-1/2 x 11 paper. List your name and area of study at the top and attach one image of a piece represented in your portfolio on another 8-1/2 x 11 sheet of paper. Do not include a separate "artist's statement." The essay/image may be forwarded with either the application form or the portfolio.
5. Portfolio of work. **Applicants who fail to submit a portfolio as outlined in this bulletin by the stated deadline will not be considered.** The portfolio should represent your best work, indicate your major interest and direction, and demonstrate your ability; at

least half of the images should represent work done within the last twelve months. Portfolios may be submitted in digital form only. Portfolio requirements differ depending upon area of concentration; be sure to follow the instructions for the area to which you are applying.

#### PORTFOLIO REQUIREMENTS FOR APPLICANTS IN GRAPHIC DESIGN

In addition to a portfolio, all graphic design applicants should include a hard copy résumé, which will be reviewed for content as well as form of the typography; please do not submit this résumé in the form of a book or anything else that will not lie flat in an 8-1/2 x 11-inch file folder.

##### *Disk Format*

Digital files must be submitted on a Mac OS-formatted CD or DVD and adhere strictly to the specifications outlined below.

All image files must be presented on a single CD or DVD. You must also include an identical duplicate disk. The two disks should be placed in two separate paper sleeves and then enclosed in a single 7 x 10-inch clasp envelope. Your full name must be legibly printed on the disks, the sleeves, and the envelope. All disks will be discarded after the completion of the review process.

##### *Portfolio Contents*

Submit a total of twenty (20) still images and/or moving image files. A significant number of the images should represent work done within the last twelve months. Three-dimensional works should show the surrounding space and context. Do not include detail photos of work in your portfolio unless you consider them absolutely necessary. Under no circumstance should more than two detail shots be included. If you are presenting both still and moving images, please present them in two groups. Within these groups, number all still and/or moving image files in chronological order starting with the oldest and ending with the most recent work. Place all image files in a folder named with this convention:

LastnameFirstname (Area of study) [e.g., StorrRobert (Graphic Design)].

##### *File Formats*

*Still images:* To conform to our viewing format, all still image files must be sized up to 768 pixels in height by up to 1,024 pixels in width, with a resolution of 72 dpi. No image may exceed 768 pixels in height. Thus a file containing a vertical image will be 768 pixels in height, but less than 1,024 pixels in width. Similarly, a file containing an extremely long horizontal image will be 1,024 pixels in width but less than 768 pixels in height. Do not format images in any presentation program (e.g., PowerPoint, Keynote, or PDF), or include composite images (more than one work per file). Still image files may be sent in tiff, jpeg, gif, or png format, and must be named following this convention:

LastnameFirstnameTwodigits(Date).tif [e.g., StorrRobert01(2007).tif], or

LastnameFirstnameTwodigits(Date).jpg [e.g., StorrRobert02(2007).jpg].

*Videos and moving images:* All videos must be formatted in QuickTime. Video files should be no longer than two minutes in length. Please note that videos are considered as part

of your selection of twenty files, not as additional material. Do not include titles or credits within the video files. Videos and moving images must be named following this convention:

LastnameFirstnameVideoTwodigits(Date).mov  
[e.g., StorrRobertVideo19(2007).mov].

If you wish to submit a longer video, it must be broken up into segments of no more than two minutes each and labeled as such, according to the following convention:

LastnameFirstnameVideoTwodigitsA(Date).mov, and  
LastnameFirstnameVideoTwodigitsB(Date).mov.

*Web sites:* Although we do not accept links to Web sites, QuickTime movies of Web sites under two minutes in length are accepted. These movie files must be named following this convention:

LastnameFirstnameWebsiteTwodigits(Date).mov  
[e.g., StorrRobertWebsite20(2007).mov].

### *Inventory Format*

A thumbnail inventory document must be included on your disk in addition to the folder containing your image files. This document must be named as follows: LastnameFirstnameInventory [e.g., StorrRobertInventory]. Head the document with your full name and the area of study to which your application is being made (Graphic Design). Numbered 1–20, each entry must include the year in which the work was made, the work's dimensions, a description of the materials and techniques used, the title (if any) in italics, and a thumbnail picture of the work in the right-hand margin. The numbers used in your inventory document must match the numbering of your image files. In formatting your inventory entries, please follow this example:

1. 2007, 24" x 36", Digital screen shot of poster project. *Working with Time*. [thumbnail picture]

Enclose a hard copy of this inventory page in the envelope with your two disks. The hard copy should be printed on plain white 20# (copier paper weight) 8-1/2 x 11-inch paper with a one-inch left margin.

## PORTFOLIO REQUIREMENTS FOR APPLICANTS IN PAINTING/PRINTMAKING

### *Disk Format*

Digital files must be submitted on a Mac OS-formatted CD or DVD and adhere strictly to the specifications outlined below.

All image files must be presented on a single CD or DVD. You must also include an identical duplicate disk. The two disks should be placed in two separate paper sleeves and then enclosed in a single 7 x 10-inch clasp envelope. Your full name must be legibly printed on the disks, the sleeves, and the envelope. All disks will be discarded after the completion of the review process.

### *Portfolio Contents*

Submit a total of sixteen (16) still images and/or moving image files. Only work completed within the last three years should be included, and at least half (8) should be work

made in the last twelve months. In the review process, the admissions committee is concerned with scale and the tactility of the work. For this reason, paintings and drawings must be photographed showing the surrounding wall or background. Paintings and drawings must not be digitally masked in black to the edges of the work. Three-dimensional works should also show the surrounding space and context. Do not include detail photos of work in your portfolio unless you consider them absolutely necessary. Under no circumstance should more than two detail shots be included. If you are presenting both still and moving images, please present them in two groups. Within these groups, number all still and/or moving image files in chronological order starting with the oldest and ending with the most recent work. Place all image files in a folder named with this convention:

    LastnameFirstinitial (Area of study) [e.g., StorrR (Painting/Printmaking)].

#### *File Formats*

*Still images:* To conform to our viewing format, all still image files must be sized up to 768 pixels in height by up to 1,024 pixels in width, with a resolution of 72 dpi. No image may exceed 768 pixels in height. Thus a file containing a vertical image will be 768 pixels in height, but less than 1,024 pixels in width. Similarly, a file containing an extremely long horizontal image will be 1,024 pixels in width but less than 768 pixels in height. Do not format images in any presentation program (e.g., PowerPoint, Keynote, or PDF), or include composite images (more than one work per file). Still image files may be sent in tiff, jpeg, gif, or png format, and must be named following this convention:

    LastnameFirstinitialTwodigits(Date).tif [e.g., StorrR01(2007).tif], or

    LastnameFirstinitialTwodigits(Date).jpg [e.g., StorrR02(2007).jpg].

*Videos and moving images:* All videos must be formatted in QuickTime. Video files should be no longer than two minutes in length. Please note that videos are considered as part of your selection of sixteen files, not as additional material. Do not include titles or credits within the video files. Videos and moving images must be named following this convention:

    LastnameFirstinitialVideoTwodigits(Date).mov [e.g., StorrRVideo15(2007).mov].

If you wish to submit a longer video, it must be broken up into segments of no more than two minutes each and labeled as such, according to the following convention:

    LastnameFirstinitialVideoTwodigitsA(Date).mov, and

    LastnameFirstinitialVideoTwodigitsB(Date).mov.

*Web sites:* Although we do not accept links to Web sites, QuickTime movies of Web sites under two minutes in length are accepted. These movie files must be named following this convention:

    LastnameFirstinitialWebsiteTwodigits(Date).mov

    [e.g., StorrRWebsite16(2007).mov].

#### *Inventory Format*

A thumbnail inventory document must be included on your disk in addition to the folder containing your image files. This document should list the 16 images you have submitted, along with a description of the work in each file. Name the inventory document as

follows: LastnameFirstinitialInventory [e.g. StorrRInventory]. Head the document with your full name and the area of study to which your application is being made (Painting/Printmaking). Numbered 1–16, each entry must include the year in which the work was made, the work's dimensions, a description of the materials and techniques used, the title (if any) in italics, and a thumbnail picture of the work in the right-hand margin. The numbers used in your inventory document must match the numbering of your image files. In formatting your inventory entries, please follow this example:

1. 2007, 108" x 72", Acrylic on canvas. *Untitled*. [thumbnail picture]

Enclose a hard copy of this inventory page in the envelope with your two disks. The hard copy should be printed on plain white 20# (copier paper weight) 8-1/2 x 11-inch paper with a one-inch left margin.

## PORTFOLIO REQUIREMENTS FOR APPLICANTS IN PHOTOGRAPHY

### *Disk Format*

Digital files must be submitted on a Mac OS-formatted CD or DVD and adhere strictly to the specifications outlined below.

All image files must be presented on a single CD or DVD. You must also include an identical duplicate disk. The two disks should be placed in two separate paper sleeves and then enclosed in a single 7 x 10-inch clasp envelope. Your full name must be legibly printed on the disks, the sleeves, and the envelope. All disks will be discarded after the completion of the review process.

### *Portfolio Contents*

Submit a total of twenty (20) still images and/or moving image files. A significant number of the images should represent work done within the last twelve months. If you are presenting both still and moving images, please present them in two groups. Within these groups, number all still and/or moving image files in chronological order starting with the oldest and ending with the most recent work. Place all image files in a folder named with this convention:

LastnameFirstname (Area of study) [e.g., StorrRobert (Photography)].

### *File Formats*

*Still images:* To conform to our viewing format, all still image files must be sized up to 768 pixels in height by up to 1,024 pixels in width, with a resolution of 72 dpi. No image may exceed 768 pixels in height. Thus a file containing a vertical image will be 768 pixels in height, but less than 1,024 pixels in width. Similarly, a file containing an extremely long horizontal image will be 1,024 pixels in width but less than 768 pixels in height. Do not format images in any presentation program (e.g., PowerPoint, Keynote, or PDF), or include composite images (more than one work per file). Still image files may be sent in tiff, jpeg, gif, or png format, and must be named following this convention:

LastnameFirstnameTwodigits(Date).tif [e.g., StorrRobert01(2007).tif], or

LastnameFirstnameTwodigits(Date).jpg [e.g., StorrRobert02(2007).jpg].

*Videos and moving images:* All videos must be formatted in QuickTime. Video files should be no longer than two minutes in length. Please note that videos are considered as part

of your selection of twenty files, not as additional material. Do not include titles or credits within the video files. Videos and moving images must be named following this convention:

LastnameFirstnameVideoTwodigits(Date).mov  
[e.g., StorrRobertVideo19(2007).mov].

If you wish to submit a longer video, it must be broken up into segments of no more than two minutes each and labeled as such, according to the following convention:

LastnameFirstnameVideoTwodigitsA(Date).mov, and  
LastnameFirstnameVideoTwodigitsB(Date).mov.

*Web sites:* Although we do not accept links to Web sites, QuickTime movies of Web sites under two minutes in length are accepted. These movie files must be named following this convention:

LastnameFirstnameWebsiteTwodigits(Date).mov  
[e.g., StorrRobertWebsite20(2007).mov].

#### *Inventory Format*

A thumbnail inventory document must be included on your disk in addition to the folder containing your image files. This document must be named as follows: LastnameFirstnameInventory [e.g., StorrRobertInventory]. Head the document with your name and the area of study to which your application is being made (Photography). Numbered 1–20, each entry must include the year in which the work was made, the work's dimensions, a description of the materials and techniques used, the title (if any) in italics, and a thumbnail picture of the work in the right-hand margin. The numbers used in your inventory document must match the numbering of your image files. In formatting your inventory entries, please follow this example:

1. 2007, 16" x 20", Film negative, digital print. *Butte, Montana*. [thumbnail picture]

Enclose a hard copy of this inventory page in the envelope with your two disks. The hard copy should be printed on plain white 20# (copier paper weight) 8-1/2 x 11-inch paper with a one-inch left margin.

### PORTFOLIO REQUIREMENTS FOR APPLICANTS IN SCULPTURE

#### *Disk Format*

Digital files must be submitted on a Mac OS-formatted CD or DVD and adhere strictly to the specifications outlined below.

All image files must be presented on a single CD or DVD. You must also include an identical duplicate disk. The two disks should be placed in two separate paper sleeves and then enclosed in a single 7 x 10-inch clasp envelope. Your full name must be legibly printed on the disks, the sleeves, and the envelope. All disks will be discarded after the completion of the review process.

#### *Portfolio Contents*

Submit a total of twenty (20) still images and/or moving image files. A significant number of the images should represent work done within the last twelve months. Three-dimensional works should show the surrounding space and context. If you are presenting both still and moving images, please present them in two groups. Within these

groups, number all still and/or moving image files in chronological order starting with the oldest and ending with the most recent work. Place all image files in a folder named with this convention:

LastnameFirstinitial (Area of study) [e.g., StorrR (Sculpture)].

#### *File Formats*

*Still images:* To conform to our viewing format, all still image files must be sized up to 768 pixels in height by up to 1,024 pixels in width, with a resolution of 72 dpi. No image may exceed 768 pixels in height. Thus a file containing a vertical image will be 768 pixels in height, but less than 1,024 pixels in width. Similarly, a file containing an extremely long horizontal image will be 1,024 pixels in width but less than 768 pixels in height. Do not format images in any presentation program (e.g., PowerPoint, Keynote, or PDF), or include composite images (more than one work per file). Still images may be sent in tiff, jpeg, gif, or png format, and must be named following this convention:

LastnameFirstinitialTwodigits(Date).tif [e.g., StorrR01(2007).tif], or

LastnameFirstinitialTwodigits(Date).jpg [e.g., StorrR02(2007).jpg].

*Videos and moving images:* All videos must be formatted in QuickTime. Video files should be no longer than two minutes in length. Please note that videos are considered as part of your selection of twenty files, not as additional material. Do not include titles or credits within the video files. Videos and moving images must be named following this convention:

LastnameFirstinitialVideoTwodigits(Date).mov [e.g., StorrRVideo19(2007).mov].

If you wish to submit a longer video, it must be broken up into segments of no more than two minutes each and labeled as such, according to the following convention:

LastnameFirstinitialVideoTwodigitsA(Date).mov, and

LastnameFirstinitialVideoTwodigitsB(Date).mov.

*Web sites:* Although we do not accept links to Web sites, QuickTime movies of Web sites under two minutes in length are accepted. These movie files must be named following this convention:

LastnameFirstinitialWebsiteTwodigits(Date).mov

[e.g., StorrRWebsite20(2007).mov].

#### *Inventory Format*

A thumbnail inventory document must be included on your disk in addition to the folder containing your image files. This document must be named as follows: LastnameFirstinitialInventory [e.g., StorrRInventory]. Head the document with your full name and the area of study to which your application is being made (Sculpture). Numbered 1–20, each entry must include the year in which the work was made, the work's dimensions, a description of the materials and techniques used, the title (if any) in italics, and a thumbnail picture of the work in the right-hand margin. The numbers used in your inventory document must match the numbering of your image files. In formatting your inventory entries, please follow this example:

1. 2007, 7' x 8', Installation with steel, wire screen, and electronics. *Untitled*. [thumbnail picture]

Enclose a hard copy of this inventory page in the envelope with your two disks. The hard copy should be printed on plain white 20# (copier paper weight) 8-1/2 x 11-inch paper with a one-inch left margin.

*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 are required to send or deliver original work to the School and will be invited to schedule an appointment for an individual interview in late March. The interview is an important component of the final selection process.

**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 fifteen works may be submitted.

**APPLICANTS IN PAINTING/PRINTMAKING.** Applicants in painting should submit no more than six paintings and six drawings, studies, or graphic works. Applicants working in printmaking should submit no more than twenty prints. Arrangements cannot be made for the personal hanging/installation of the applicant's work.

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

**APPLICANTS IN SCULPTURE.** Applicants should submit digital files that document the individual's latest work as well as additional images representing earlier work. Video may be submitted only if it is necessary to the understanding of the 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.** Original 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.

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.

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.

## ADMISSIONS 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 Thursday, November 15, 2007, from 2 P.M. to 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 and others for whom English is not their first language must present evidence of competence in the use of the English language. This may be done by taking the Internet-based Test of English as a Foreign Language (TOEFL iBT), which is administered by the Educational Testing Service, [www.ets.org](http://www.ets.org). ***The TOEFL code number for the Yale School of Art is 3982.*** Candidates for admission generally achieve a composite Internet-based score of at least 100, or a computer-based score of at least 250, with speaking and listening scores of at least 28. The TOEFL score may be waived if the undergraduate degree has been obtained from a four-year, English-speaking institution.

It is preferred that the \$90 application fee be paid by money order. Money orders can be obtained at international banks with U.S. branches or at Western Union or American Express offices. If the application fee can only be paid through a wire transfer, the applicant *must* submit a receipt with his or her application form.

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 2007–2008 annual expenses (including tuition) will amount to \$47,400 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 international students.* 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; however, international students may qualify for the Gate Y-Loan, a private bank loan.

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.

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# Tuition, Fees, General Expenses

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## TUITION

The tuition fee for the academic year 2007–2008 is \$27,300. 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*

On the basis of the federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the rebate and refund of tuition are subject to the following policy:

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the 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 2007–2008, the last days for refunding federal student aid funds will be November 4 in the fall term and April 1 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, 2007, in the fall term and January 24, 2008, 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, 2007, in the fall term and February 9, 2008, 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 a term but on or before the day of midterm (October 25, 2007, in the fall term and March 6, 2008, 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 graduate or withdraw are required to have an exit interview before leaving Yale. Students leaving Yale

receive a mailing from Student Financial Services with an exit packet and instructions on completing this process.

## 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.

All Students:	\$1,632 hospitalization insurance
	\$500 refundable studio deposit
	\$10 per key refundable deposit (no refund on keys lost or stolen)
Undergraduate art majors:	\$200 per term facilities access/user fee

In addition, certain undergraduate courses bear materials fees, and graduate art students enrolled in them will be billed. 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 Department has dormitory and apartment units for a small number of graduate and professional students. The Graduate Dormitory Office provides dormitory rooms of varying sizes and prices for single occupancy only. The Graduate Apartments Office provides unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families. Both offices are located in Helen Hadley Hall, a graduate dormitory at 420 Temple Street, and have office hours from 9 A.M. to 4 P.M., Monday through Friday.

Applications for 2007–2008 are available as of April 1 online and can be submitted directly from the Web site ([www.yale.edu/graduatehousing](http://www.yale.edu/graduatehousing)). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact [grad.dorms@yale.edu](mailto:grad.dorms@yale.edu), tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact [grad.apts@yale.edu](mailto:grad.apts@yale.edu), tel. 203.432.8270, fax 203.432.4578.

The University's Off-Campus Housing 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 at [www.yale.edu/offcampushousing](http://www.yale.edu/offcampushousing).

### *Dining at Yale*

Yale University Dining Services (YUDS) has tailored its services to meet the particular needs of graduate and professional school students by offering meal plan options that

allow flexibility and value. The *Any 10 Meal Plan* offers meal service at the Hall of Graduate Studies dining hall and University Commons for ten meals per week, plus six bonus meals per year and \$75 per semester in points to eat either on campus or at selected local restaurants. Nonresident students may purchase a *5 Lunch Plan* with three bonus meals, good Monday through Friday. “Eli Bucks” have been replaced by *Campus Cash*, which operates as a declining balance, is accepted in all campus locations with a 5 percent discount, and has the enhanced capability of also being used at selected local restaurants.

YUDS locations are a popular option for all members of the Yale community. In addition to Commons and the Hall of Graduate Studies, the following retail locations are available: the Café at Cross Campus Library, C-3 Express at 155 Whitney Avenue, C-3 Express at Payne Whitney Gymnasium, Divinity School Café on Prospect Street, the Café at Kline Biology Tower, Donaldson Commons at the School of Management, Marigolds at the School of Medicine, and Durfee’s Convenience Store at 200 Elm Street. For students and staff choosing to dine in any of Yale’s residential college dining rooms, “all-you-care-to-eat” meals are offered for one affordable price for breakfast, lunch, and/or dinner.

Payment for these meals must be made via a Yale Charge Account. Students may sign up for the Charge Account Plan by following the enrollment directions detailed in the Yale Charge Account Plan section under Student Accounts and Bills. Inquiries concerning food services should be addressed to Yale University Dining Services, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; tel. 203.432.0420. More information can be found on the Web at [www.yale.edu/dining](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.

### *Bills*

Yale University’s official means of communicating monthly financial account statements is electronically through the University’s Internet-based system for electronic billing and payment, *Yale University eBill-ePay*.

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 P.M. Eastern Standard Time on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay Web site ([www.yale.edu/sis/ebep](http://www.yale.edu/sis/ebep)) are sent to all students who have activated their official Yale e-mail accounts and to all student-designated authorized payers. It is imperative that all students activate and monitor their Yale e-mail accounts on an ongoing basis.

Bills for tuition, room, and board are available 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.

The University may withhold registration and certain University privileges from students who have not paid their term bills or made satisfactory payment arrangements by the day of registration. To avoid delay at registration, students must ensure that payments reach Student Financial Services by the due dates.

### *Charge for Rejected Payments*

A processing charge of \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a payment is rejected:

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

### *Yale University eBill-ePay*

There are a variety of options offered for making payments. *Yale University eBill-ePay* is the preferred means for payment of bills. It can be found at [www.yale.edu/sis/ebep/](http://www.yale.edu/sis/ebep/). Electronic payments are easy and convenient—no checks to write, no stamps, no envelopes, no hassle. Payments are immediately posted to the student's account. There is no charge to use this service. Bank information is password protected and secure, and there is a printable confirmation receipt. Payments can be made twenty-four hours a day,

seven days a week, up to 4 P.M. Eastern Standard Time on the due date to avoid late fees. (The eBill-ePay system will not be available when the system is undergoing upgrade, maintenance, or repair.) Students can authorize up to three authorized payers to make payments electronically from their own computers to the student's account using Yale's system.

Use of the student's own bank payment service is not authorized by the University because it has no direct link to the student's Yale account. Payments made through such services arrive without proper account identification and always require manual processing that results in delayed crediting of the student's account, late fees, and anxiety. Students should use Yale eBill-ePay to pay online. For those who choose to pay by check, remittance advice with mailing instructions is available on the Web site.

### *Yale Payment Plan*

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The fee to cover administration of the plan is \$100. The deadline for enrollment is June 20. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 3" from the Main Menu. The enrollment form can be found online in the Yale Payment Plan section of the Student Accounts Web site: [www.yale.edu/sfas/financial/accounts.html#payment](http://www.yale.edu/sfas/financial/accounts.html#payment).

### *Yale Charge Account Plan*

Students who enroll in the Yale Charge Account Plan will be able to charge designated optional items and services to their student accounts, including toll calls made through the University's telephone system. To enroll online, go to [www.yale.edu/sis](http://www.yale.edu/sis). Select the Login option; after logging in, select "Billing and Student Accounts," then "Charge Account Authorization."

The University may withdraw this privilege from students who do not pay their monthly bills on a timely basis. For information, contact the Office of Student Financial Services at [sfs@yale.edu](mailto:sfs@yale.edu), tel. 203.432.2700, fax 203.432.7557.

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# Financial Aid

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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 2006, 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 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*

The School of Art requires two financial aid application forms and income information:

1. *The Free Application for Federal Student Assistance (FAFSA)*. An applicant must complete FAFSA online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). The Yale School of Art FAFSA Code is 001426. If you have any technical questions about the FAFSA application, please call 800.433.3243.
2. *The Need Access application*. The Need Access application is online at [www.needaccess.org](http://www.needaccess.org). Applicants should complete their data by the end of February because it can take two to four weeks for materials to be processed and sent to us. If you have any technical questions about the Need Access application, please call 800.282.1550.
3. 2006 Federal Tax Return/Income Information. Submit a signed copy of the 2006 federal tax return with W-2s and schedules for the prospective student and both parents regardless of the age or dependency of the student. All 2007 tax data must be received at the School by April 1, 2008. For those who have not completed their tax forms by that date, a signed draft and photocopies of all W-2s and 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 Need Access application. 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 two forms:

1. *The International Student Financial Aid Certification*, which is available online at [www.yale.edu/sfas/financial/0708IntlCertFin.pdf](http://www.yale.edu/sfas/financial/0708IntlCertFin.pdf).
2. *The International Student Financial Aid Application*, which is available online at [www.yale.edu/sfas/financial/0708IntlFinAidApp.pdf](http://www.yale.edu/sfas/financial/0708IntlFinAidApp.pdf).

The School does not provide these forms, which 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, 2008. 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 both forms 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. International students may apply for private loans through the Gate Y-Loan program at Yale or the Access Loan program at the Web site [www.accessgroup.org](http://www.accessgroup.org) or by telephone at 302.477.4000.

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 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.

### *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.

A typical single student budget for the nine-month 2007–2008 academic year follows:

\$47,432 comprising	\$27,300	Tuition
	13,000	Living expenses
	1,632	Required hospitalization insurance
	5,500	Books, art supplies, and academic fees
	<u>\$47,432</u>	

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

To receive Title IV funds (Stafford, Perkins, or Federal Work-Study [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 ([www.yale.edu/seo](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 \$400 and \$600.

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## General Information

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### 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 (Withdraw) 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 or CD Portfolio
Photography:	Print Portfolio
Sculpture:	Slide or CD 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*

Students are expected to follow a continuous course of study at the School. After completion of at least one term, however, a student may be eligible to take a one- to two-year leave of absence for medical, parental, or personal reasons. 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. At that time, a positive evaluation by the faculty of work completed during the leave may be required as a condition of reentry. Students who for medical reasons are granted a leave of absence must provide a letter from a physician on the staff of the Yale Health Services indicating that they are required to withdraw from their academic work. The School reserves the right to place a student on a medical leave of absence when, on the recommendation of the director of the Yale Health Services or the chief of the Division of Mental Hygiene, the dean determines that the student is a danger to self or others because of a serious medical problem. Upon requesting reentry into the School, students on medical leave must provide a letter from a Yale physician stating that the cause of their leave has been remedied. Students on leave are not eligible for financial aid, including loans, or for use of University facilities nor-

mally available to registered students, and student loans are not deferred during periods of nonenrollment. Students on leave are eligible for health coverage through the Student Affiliate Coverage Plan and are responsible for obtaining this coverage from the Member Services department of the Yale Health Services. 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*.

## 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 maintained, and an annual Career Workshop for second-year students takes place each fall. 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.

## UNIVERSITY RESOURCES

Two sources of information about the broad range of events at the University are the *Yale Bulletin & Calendar (YB&C)*, a newspaper printed weekly during the academic year, and the Yale Calendar of Events, an interactive calendar that can be found online at <http://events.yale.edu/opa>. The *YB&C*, which also features news about Yale people and programs, is available without charge at many locations throughout the campus and is sent

via U.S. mail to subscribers; for more information, call 203.432.1316. The paper is also available online at [www.yale.edu/opa/yb&c](http://www.yale.edu/opa/yb&c).

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, the Duke Ellington Series, the Horowitz Piano Series, New Music New Haven, Yale Opera performances and public master classes, and the Faculty Artist Series. The Institute of Sacred Music sponsors Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and numerous special events.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at the University Theatre, 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 social events, and assist in community service events. Additionally, the GPSS oversees operation of the Graduate-Professional Student Center at Yale (GPSCY), at 203 York Street, which includes office and meeting spaces for graduate-professional student organizations, and the Gryphon's Pub. For more information, please contact [gpss@yale.edu](mailto:gpss@yale.edu) or visit [www.yale.edu/gpss](http://www.yale.edu/gpss).

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 Graduate Career Services, Graduate Student Life, and the Graduate Teaching Center, as well as the Resource Library. Graduate Career Services provides programs, counseling, and on-campus recruitment for academic and non-academic jobs. In the Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials; community service activities; arts, music, and cultural events; sports and wellness events; writing and literary events; events for women, international students, and students with children; and a student magazine. The Graduate Teaching Center provides pedagogical workshops, videotape consultation, and teaching forums led by the GTC student con-

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sultants and the director. The McDougal Center welcomes the participation of postdoctoral fellows, alumni/ae of the Graduate School, students from other Yale professional schools, and members of the larger Yale community. The Center houses a large common room with comfortable furnishings, a computer kiosk, wired and wireless Internet access, newspapers, and magazines, and the student-run Blue Dog Café, which serves coffee and light foods. Other resources include a large program room with AV equipment, a recreation room with a children's corner, and a public computer cluster with ITS laser printer and copier. 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 Notes, visit the Web site at [www.yale.edu/graduateschool/mcdougal](http://www.yale.edu/graduateschool/mcdougal); tel., 203.432.BLUE; e-mail, [mcdougal.center@yale.edu](mailto: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 Yale University Church at Battell Chapel, an open and affirming church; 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; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Council, and the Muslim Student Association. Additional information is available at [www.yale.edu/chaplain](http://www.yale.edu/chaplain).

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kipthut Exhibition Pool; 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 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 (ballet, jazz, modern, and ballroom), martial arts, yoga and pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses.

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, the Yale Polo and Equestrian Center, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date information on hours and specific costs at all these recreational facilities can be obtained from the

Sport and Recreation Office (203.432.1431). Please check the Yale Athletics Web site (<http://yalebulldogs.collegesports.com>) for more information concerning any of these recreational facilities and programs.

Approximately fifty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of these activities are open to graduate and professional school students. Yale faculty, staff, and alumni, and nonaffiliated groups may use the Yale Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes overnight cabins and campsites, a pavilion and dining hall, and a waterfront area with a supervised swimming area, rowboats, canoes, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In another area of the property, 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://yalebulldogs.collegesports.com> (click on Sports Rec, then on Outdoor Education).

Throughout the year, Yale University graduate and professional school 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 online at <http://yalebulldogs.collegesports.com>.

## A GLOBAL UNIVERSITY

In a speech entitled “The Global University,” Yale President Richard C. Levin declared that as Yale enters its fourth century, its goal is to become a truly global university—educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world.

“The globalization of the University is in part an evolutionary development. Yale has drawn students from outside the United States for nearly two centuries, and international issues have been represented in its curriculum for the past hundred years and more. But creating the global university is also a revolutionary development—signaling distinct changes in the substance of teaching and research, the demographic characteristics of students, the scope and breadth of external collaborations, and the engagement of the University with new audiences.”

Yale University’s goals and strategies for internationalization are described in “The Internationalization of Yale: The Emerging Framework,” a document that embraces the activity of all parts of the University. The report is available online at [www.world.yale.edu/pdf/Internationalization\\_of\\_Yale.pdf](http://www.world.yale.edu/pdf/Internationalization_of_Yale.pdf).

International activity is focused and coordinated in several University organizations.



Inaugurated in 2003–2004, the *Office of International Affairs* serves as an administrative resource to support the international activities of all schools, departments, offices, centers, and organizations at Yale; to promote Yale and its faculty to international audiences; and to increase the visibility of Yale's international activities around the globe. Web site: [www.yale.edu/oia](http://www.yale.edu/oia).

The *Whitney and Betty MacMillan Center for International and Area Studies* is the University's principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures; [www.yale.edu/macmillan](http://www.yale.edu/macmillan).

*Yale Center for the Study of Globalization* draws on the rich intellectual resources of the Yale community, scholars from other universities, and experts from around the world to support teaching and research on the many facets of globalization, while helping to enrich debate through workshops, conferences, and public programs; [www.ycsg.yale.edu](http://www.ycsg.yale.edu).

*Office of International Students and Scholars (OISS)*; [www.oiss.yale.edu](http://www.oiss.yale.edu). See the description on pages 75–76.

*Yale World Fellows Program* hosts twelve to eighteen Fellows from outside the United States each year for a term of concentrated study and close contact on the Yale campus; [www.yale.edu/worldfellows](http://www.yale.edu/worldfellows).

For additional information, the “Yale and the World” Web site is a compilation of resources for international students, scholars, and other Yale affiliates interested in the University's global initiatives: <http://world.yale.edu>.

## HEALTH SERVICES FOR SCHOOL OF ART STUDENTS

Yale University Health Services (YUHS) is located on campus 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, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a twenty-three-bed inpatient care facility (ICF), a round-the-clock urgent care clinic, and such specialty services as allergy, dermatology, orthopedics, and a travel clinic. 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 detailed in the YHP Student Handbook, available through the YHP Member Services Department, 203.432.0246, or on the YHP Web site at [www.yale.edu/yhp](http://www.yale.edu/yhp).

### *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 Hygiene. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Urgent Care.

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. Associates must register 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 register 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 YUHS. Upon referral, YHP will cover the cost of these services if the student is a member of YHP Hospitalization/Specialty 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**

For a detailed explanation of this plan, see the *YHP Student Handbook*, which is available online at [www.yale.edu/yhp/pdf/studenthb.pdf](http://www.yale.edu/yhp/pdf/studenthb.pdf).

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.

*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-gender 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 services described in both the YHP Basic Coverage and the 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 ([www.yale.edu/yhp](http://www.yale.edu/yhp)) 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 services described in both the YHP Basic and the 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 ([www.yale.edu/yhp](http://www.yale.edu/yhp)) 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 this 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 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 or refunded. Students who withdraw are not eligible to enroll in YHP Student Affiliate Coverage.

*Leaves of Absence:* Students who are granted a leave 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. Premiums paid for YHP Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate 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 ([www.yale.edu/yhp](http://www.yale.edu/yhp)). Premiums will not be prorated or refunded.

*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 services described in both the YHP Basic and the 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 ([www.yale.edu/yhp](http://www.yale.edu/yhp)). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

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*

*Measles (Rubeola) and German Measles:* 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 30 days 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.

*Meningococcus (Meningitis)*: All students living in on-campus housing must be vaccinated against Meningococcal disease. The law went into effect in September 2002, meaning that all returning students who plan to live in University housing must be immunized or show proof of immunization within the last five years. Students who are not compliant with this law will not be permitted to register for classes or move into the dormitories for the fall term, 2007. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

*Note*: 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 30. Special requests for University housing need to be made in the housing application. 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, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the Cross Campus entrance to WLH. Office hours are Monday through Friday, 8.30 A.M. to 4.30 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](mailto:judith.york@yale.edu)) or through its Web site ([www.yale.edu/rod](http://www.yale.edu/rod)).

## 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 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, issues the visa documents needed to request entry into the U.S. under Yale's immigration sponsorship, and processes requests for extensions of authorized periods of stay, 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 programs, like the international coffee hours, Community Friends hosting program, daily English conversation groups and conversation partners program, U.S. culture workshops, and receptions for newly arrived graduate students, postdocs, and visiting scholars, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. OISS welcomes volunteers from the Yale community to serve as hosts and as English conversation partners. Interested individuals should contact OISS at 203.432.2305.

OISS maintains an extensive Web site ([www.oiss.yale.edu](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.

International students, scholars, and their families and partners can connect with OISS and the international community at Yale by subscribing to the following e-mail lists. *OISS-L* is the OISS electronic newsletter for Yale's international community. *YaleInternational E-Group* is an interactive list through which over 3,000 international students and scholars connect to find roommates, rent apartments, sell cars and household goods, find companions, and keep each other informed about events in the area. Spouses and partners of international students and scholars will want to get involved with the organization called International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community. The *ISPY E-Group* is an interactive list of over 300 members to connect spouses, partners, and families at Yale. To subscribe to any list, send a message to [oiss@yale.edu](mailto:oiss@yale.edu).

Housed in the International Center for Yale Students and Scholars at 421 Temple Street, the Office of International Students and Scholars is open Monday through Friday from 8:30 A.M. to 5 P.M., except Tuesday, when the office is open from 10 A.M. to 5 P.M.

Other guidelines for international students are found on pages 55–56 and 63.

## INTERNATIONAL CENTER FOR YALE STUDENTS AND SCHOLARS

The International Center for Yale Students and Scholars, located at 421 Temple Street, across the street from Helen Hadley Hall, offers a central location for programs that both support the international community and promote cross-cultural understanding on campus. The center, home to OISS, provides a welcoming venue for students and scholars who want to peruse resource materials, check their e-mail, and meet up with a friend or colleague. Open until 9 P.M. on weekdays, the center also provides office and meeting space for student groups, and a space for events organized by both student groups and University departments. In addition, the center has nine library carrels that can be reserved by academic departments for short-term international visitors. For more information about the International Center, call 432.2305 or visit the center at 421 Temple Street.

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# Yale University Summer School of Music and Art

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NORFOLK, CONNECTICUT

*May 25–July 6, 2008*

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 2007 includes Michelle Grabner, Katharine Kuharic, John Lehr, Samuel Messer (Director), and Norm Paris.

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.

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## Summer Courses in Art

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NEW HAVEN, CONNECTICUT

*July 7–August 8, 2008*

The Yale School of Art participates in the Yale Summer Session by offering five-week courses in drawing, graphic design, photography, sculpture, silkscreen, and painting. Yale Summer Session offers undergraduate courses for credit and awards four term-hours' credit for each course successfully completed. Classes are held two or three times a week on campus, 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 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 Session Web site at [www.yale.edu/summer/](http://www.yale.edu/summer/) or obtained by mail from Yale Summer Session, 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 \$55. Tuition is \$2,500–2,700 per course. All students must submit applications and application fees by June 16 and must pay tuition and any housing fees in full by June 23. No portfolio is required for application.



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## Visiting Artists

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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 2005–2006 were:

Michael Almereyda	Larissa Harris	Rebecca Ross
Kenneth Anger	Mary Heilmann	Scott Rothkopf
Cory Arcangel	Matthew Higgs	Benjamin Rubin
Bill Arning	Julie Hirschfeld	Tom Sachs
Rina Banerjee	Robert Hobbs	Hilary Sample
Jack Bankowsky	Pei Hsieh	James Sanders
Judith Barry	James Hyde	Peter Saul
Noah Baumbach	Joan Jonas	Adam Schiesinger
Barbara Bernstein	Spike Jonze	Claire Schneider
Walead Beshty	Beom Seok Kim	Stephen Shore
Dike Blair	Susan Kismaric	Joshua Siegel
Cornelia Blatter	Max Kozloff	James Siena
Holly Block	Jerry Kuyper	Allison Smith
Alexandra Brodsky	An-my Le	Gregory Smith
Gabrielle Brodwin	Annette Lemieux	Michael Smith
Louis Cameron	Sarah Lewis	Steve Smith
Michael Cloud	Cynthia Lin	Zachary Smith
Susanna Coffey	Yve Ludwig	Casey Spooner
Anne Collier	Tamara Maletic	Frances Stark
Chris Collingwood	Fabian Marcaccio	Haim Steinbach
Jessica Craig-Martin	Christopher Martin	Mark Strand
Robert Cumming	Keith Mayerson	Angela Strassheim
Glen Cummings	Carlo McCormick	Robert Taplin
Dean Daderko	Ryan McGinley	Greg Tate
Alex Devito	Michael Meredith	Betty Teng
Rineke Dijkstra	Paul Miler	Jacqueline Thaw
Benjamin Donaldson	Lawrence Morris	Wolfgang Tillmans
William Eggleston	Sarah Morris	Shirley Tse
Michael Essl	Sina Najafi	Cornelia Van Der Stokker
Jonathan Foer	Laurel Nakadate	Chris Verne
Lee Friedlander	Daniel Olsen	Neville Wakefield
Rainer Ganahi	Laura Owens	Joseph Wardwell
Anna Gaskell	Valerie Pettis	James Welling
Alexander Gelman	Paul Pfeiffer	John Wilkins
Arthur Guerra	Adam Putnam	Ana Wolovick
Guerrilla Girls	David Reed	John Yau
Trenton Hancock	Kay Rosen	Huan Zhang
Erik Hanson	Clifford Ross	Lori Zippay

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## Faculty Profiles

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*Keira Alexandra*, Graphic Designer. Ms. Alexandra graduated from the Rhode Island School of Design in 1990 with a B.F.A. in graphic design. She then worked for some of New York's most notable design firms, including M&Co., Bureau, and Number 17. In 1999 she made the leap to television as an art director of on-air design at MTV. She is currently a creative director at Sundance Channel, managing the on-air and off-air creative image for the brand. Ms. Alexandra's work has been included in the 100 Show, the Art Directors Club, Creativity 30, AIGA 365, and the BDA Design Awards and featured in *ID*, *Metropolis*, *Eye*, and *Bust* magazines. Her talk at the AIGA Move conference in 2005 received accolades as being one of the more memorable experiences from the whole of the series. Ms. Alexandra has worked as a lecturer and part-time critic at Yale on and off since 2000.

*Jonathan Andrews*, Filmmaker. Mr. Andrews received his B.A. in film studies from Yale University in 1996. His first film, *The Night Tram*, was produced during a semester abroad at FAMU, the national film academy of the Czech Republic, and was nominated for a Student Academy Award in 1995. His senior project film, *Short Change*, won the Louis Sudler Prize in the Performing and Creative Arts and received a Student Academy Award in 1996. In 2001 Mr. Andrews wrote, produced, and directed *Pursuing Happiness*, a feature-length digital motion picture set in small-town Vermont. Mr. Andrews was appointed lecturer in 2003.

*Dore Ashton*, Author and Critic. Ms. Ashton received an M.A. from Harvard University. She is among the world's most authoritative critics of modern and contemporary art. She is the author or editor of thirty books on art and culture, including *Noguchi East and West*, *About Rothko*, *American Art Since 1945*, *Rosa Bonheur in Her Time* (with Denise Browne Hare), *A Fable of Modern Art*, *Yes, But: A Critical Study of Philip Guston*, *A Joseph Cornell Album*, *The New York School: A Cultural Reckoning*, *Picasso On Art*, *The Sculpture of Pol Bury*, *Richard Lindner*, *A Reading of Modern Art*, *Modern American Sculpture*, *Rauschenberg's Dante*, *The Unknown Shore*, *Redon*, *Moreau*, *Bresdin*, *Philip Guston*, *Poets and the Past*, *Abstract Art Before Columbus*, and *David Smith: Medals for Dishonor*. She has won many awards and recognitions, including Guggenheim Foundation Fellowships in 1963 and 1969. Ms. Ashton is professor of art history at the Cooper Union in New York and was appointed senior critic in painting/printmaking at Yale in 2002.

*Richard Benson*, Photographer. Since 1966 Mr. 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 (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 dean of the School of Art from 1996 to 2006. He is currently professor (adjunct) of photography.

*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 the international design consultancy Pentagram as a partner in 1990, he was vice president of graphic design at Vignelli Associates. 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 American Institute of Graphic Arts (AIGA) and as a director of the Architectural League of New York, and is a member of the Art Directors Club Hall of Fame. He is a co-editor of the *Looking Closer* series of design criticism anthologies and a founding contributor to the online journal *DesignObserver.com*. He was appointed lecturer in graphic design at Yale in 1993 and is currently senior critic.

*Cornelia Blatter*, Artist. Swiss-born Cornelia Blatter received a B.F.A. from Zurich's Hochschule für Gestaltung und Kunst in 1981 and an M.F.A. in painting from Yale University in 1988. In 1996 she co-founded COMA with Marcel Hermans; since then, they have maintained studios in Amsterdam and New York. COMA conceptualizes, art directs, designs, and produces various work from print to the Internet to installations. Thinking like architects and filmmakers as well as graphic designers, COMA brings a sense of time and a concern for program to the printed page. Its work, which is content-driven, often belies a modernist approach with a twist: American pop culture meets a Northern European rational-design ethos. COMA collaborations include the creative direction and graphic design of Vitra's *Workspirit 10*; *Frame* magazine (Frame Publishers); the Dutch post 2006 children's stamp; the exhibition catalogue and font design for *Design Life Now*, the Cooper Hewitt's National Design Triennial; and monographs for Dutch product designer Hella Jongerius (Phaidon Press), Sigmar Polke (MoMA), architects Greg Lynn and Hani Rashid (NAi Publishers), and Bernard Tschumi (Architectural Biennial Venice). COMA's founders are also enthusiastic educators and give workshops internationally at institutions like the Hochschule für Gestaltung (Karlsruhe, Germany), MCAD in Minneapolis, and the Rhode Island School of Design. Ms. Blatter was appointed to the Yale faculty as a critic in 2005.

*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 National d'Art Moderne in Paris. In 2005 he received an honorary doctor of fine arts degree from Carnegie Mellon University. Mr. Bochner has also taught at the School of Visual Arts in New York. He was appointed to the Yale faculty in 1979 as senior critic in painting/printmaking and in 2001 was appointed professor (adjunct).

*Irma Boom*, Graphic Designer. Ms. Boom is an Amsterdam-based graphic designer who specializes in making books. After earning her B.F.A. in graphic design from the AKI Art Academy in Enschedé, she worked for five years at the Dutch government publishing and printing office in The Hague. In 1991 she founded Irma Boom Office, which works nationally and internationally in both the cultural and commercial sectors. Clients include the Rijksmuseum Amsterdam, De Appel Amsterdam, Zumtobel, Ferrari, Vitra International, NAI Publishers, the United Nations, and OMA/Rem Koolhaas. For five years she worked (editing and concept/design) on the 2,136-page *SHV Think Book 1996–1896*, commissioned by SHV Holdings in Utrecht and published in English and Chinese. Ms. Boom has been the recipient of many awards for her book designs and was the youngest ever laureate to receive the prestigious Gutenberg prize for her complete oeuvre. She was appointed to the Yale faculty in 1992 and is currently senior critic in graphic design.

*Daniel Bozhkov*, Artist. Mr. Bozhkov has a diploma from the Academy of Fine Arts in Sofia, Bulgaria, and an M.F.A. from Hunter College, CUNY. He is a recipient of grants from the National Endowment for the Arts and the Andy Warhol Foundation. He has exhibited nationally and internationally in group exhibitions at P.S.1 Contemporary Art Center, New York; Sculpture Center, New York; Santa Monica Museum of Art; Art-house, Austin; Contemporary Art Center, Cincinnati; the 1st Biennale of contemporary art in Moscow; the 9th International Istanbul Biennale in Turkey; the 9th Baltic Triennial in Vilnius, Lithuania; Ikon Gallery in Birmingham, U.K.; and O.K. Centrum für Gegenwartskunst, Linz, Austria. He has had solo exhibitions at Andrew Kreps Gallery in New York City, which represents his work. He has taught as an adjunct professor at Columbia University School of the Arts, Rhode Island School of Design, and Cooper Union. Mr. Bozhkov was appointed critic in painting/printmaking in 2004.

*AA Bronson*, Artist. Mr. Bronson was a founding member of the artists' group General Idea (1969–94). General Idea had over 100 solo exhibitions worldwide in its twenty-five years together and was represented in the Paris, Venice (1982), Sydney (1983), and São Paulo Biennales, as well as *Documenta* (1983). Since the deaths of his partners in 1994, Mr. Bronson has worked and exhibited as a solo artist. Recent solo exhibitions include those presented at the Secession, Vienna; the Museum of Contemporary Art, Chicago; the MIT List Visual Art Center, Cambridge; and the Power Plant, Toronto. His work is featured in many public and private collections, including the Museum of Modern Art, the Whitney Museum of American Art, and the National Gallery of Canada. He has won

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numerous awards, including the Skowhegan Medal in Multi Media in 2006. He is the author of numerous texts and books, including his autobiography *Negative Thoughts* (2001). Mr. Bronson lives and works in Manhattan, where he is also the director of Printed Matter, Inc. He was appointed senior critic at Yale in 2006.

*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. Among those typefaces is Yale, designed for use in the University's print and Web publications. 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.

*Jon Conner*, Sculptor. Mr. Conner received his B.F.A. from Syracuse University in 1994 and his M.F.A. from Columbia University in 2002. Since 1994 he has lived and worked in Brooklyn, New York. He has recently participated in exhibitions at MetroTech/Public Art Fund, New York; the Aldrich Museum of Contemporary Art, Ridgefield, Conn.; and Socrates Sculpture Park, New York. In 2002 he received a grant from the Joan Mitchell Foundation. Mr. Conner was appointed lecturer in sculpture in 2005.

*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 University in 1988. He has exhibited widely in the United States and Europe and is represented by Lühring Augustine Gallery in New York City. Mr. Crewdson's work is represented in many public collections including the Museum of Modern Art, Metropolitan Museum of Art, Whitney Museum of American Art, Brooklyn Museum, Los Angeles County Museum, and San Francisco Museum of Modern Art. He has received numerous awards including the Skowhegan Medal for Photography, the National Endowment for the Arts Visual Artists Fellowship, and the Aaron Siskind Fellowship. Mr. Crewdson has published several books of his photographs including *hover* (Artspace Books), *Dream of Life* (University of Salamanca, Spain), and *Twilight* (Harry N. Abrams). As a teacher, Mr. Crewdson has held positions at Sarah Lawrence College, Cooper Union, the School of Visual Arts, the State University of New York at Purchase, and Vassar. He was appointed to the Yale faculty in 1993 and is currently professor (adjunct) of photography.

*Sheila Levrant de Bretteville*, Graphic Designer and Public Artist. Ms. de Bretteville received a B.A. in art history from Barnard College in 1962, an M.F.A. from Yale University 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* and *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. de Bretteville joined the Yale faculty in 1990, when she was named professor and director of graduate studies in graphic design.

*Philip-Lorca diCorcia*, Photographer. After attending the School of the Museum of Fine Arts in Boston, Mr. diCorcia earned an M.F.A. from Yale University in 1979. He has since worked in various aspects of the photographic medium, for which he has earned exhibitions, grants, fellowships, and awards. He is represented by numerous galleries. In 1995 the Museum of Modern Art published a book surveying his work, and other publications have followed. Twin Palms published *A Storybook Life* in 2003, his first self-produced book, which toured as an exhibition through 2005. Mr. diCorcia has been a critic in photography at Yale at various times since 1996 and is currently senior critic.

*Carroll Dunham*, Painter. Mr. Dunham received his B.A. from Trinity College in 1972. His work has been exhibited widely in the United States, 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 Gladstone Gallery and David Nolan Gallery. A mid-career survey exhibition of his work was held at the New Museum, New York, in 2002–2003. He was appointed senior critic in painting/printmaking in 2001.

*Paul Elliman*, Graphic Designer. Mr. Elliman is a London-based designer whose work and writing explore an interest in the rough material edges of language and technology. His work has been exhibited at the Tate Modern in London and included in collections by the British Council and at the Cooper-Hewitt National Design Museum in New York; his work has also appeared in a number of books and magazine articles. Mr. Elliman has contributed essays to *Eye* magazine, London, and *IDEA* magazine, Tokyo, and he has taught at Central Saint Martins, London; the University of Texas, Austin; the Royal Institute of Technology, Melbourne; and the Jan van Eyck Akademie in Maastricht. He runs a studio in London and is currently teaching the thesis course at Werkplaats

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Typografie in the Netherlands. Mr. Elliman was appointed to the Yale faculty in 1997 and is currently senior critic in graphic design.

*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. Her work is exhibited widely in solo and group exhibitions in galleries and museums in the United States and Europe, and is included in numerous public and private collections. Among recent awards and grants she has received are a Guggenheim Fellowship, a Louis Comfort Tiffany Foundation Fellowship, a Joan Mitchell Foundation grant, and a Foundation for Contemporary Arts grant. 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. In 1999 he began work with Jonathan Hoefler in New York. He has designed over 500 typefaces for retail publication, custom clients, and experimental purposes. His clients include *Martha Stewart Living*, GQ, Nike, Hewlett-Packard, *The New York Times*, *The Wall Street Journal*, the Cooper-Hewitt National Design Museum, the Whitney Museum of American Art, Grand Central Terminal, the U.S. Census Bureau, Tibor Kalman, and Neville Brody. He has lectured throughout North America, Europe, and Australia, and his work has been featured in *How, I.D., Page, Print, Communication Arts, Metropolis, Esquire*, and *Time*. In 2006 he became the first American to receive the Gerrit Noordzij Award, presented by the Royal Academy of The Hague in honor of his special contributions to typography. 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, and her second novel, *Interruptions*, was published by Five Star Press in 2004. 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 University 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.

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*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 to the Yale faculty in 1995 and is currently critic in graphic design.

*Peter Hall*, Journalist/Critic. Mr. Hall is a contributing writer for *Metropolis* magazine and a research fellow at the Design Institute, University of Minnesota, where he edits the online journal *The Knowledge Circuit* and was co-editor of *Else/Where: Mapping*, published in 2006. He co-edited *Tibor Kalman: Perverse Optimist* (Princeton Architectural Press, 1998) and *Sagmeister: Made You Look* (Booth-Clibborn Editions, 2001) and coauthored *Pause: 59 minutes of motion graphics* (Rizzoli/Universe, 2001). He has written widely about design in its various forms for publications including *The New York Times*, *The Guardian*, *I.D.*, and *Print*; and he has published essays in *Designed by Peter Saville* (Frieze, 2003), *Up, Down and Across: Elevators, Escalators and Moving Sidewalks* (Merrell, 2003), *Looking Closer 4* (Allworth, 2002), *Sex Appeal* (Allworth, 2000), and *Architecture and Film* (Princeton Architectural Press, 2000). He was appointed to the Yale faculty in 2000 and is currently critic in graphic design.

*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. Since 1980 he has lived and worked in New York City. He has had solo exhibitions of his paintings at the Stedelijk Museum in Amsterdam, Reina Sofia Museo Nacional Centro Arte in Madrid, Musée d'Art Contemporain in Bordeaux, Kitakyushu Museum of Contemporary Art in Japan, Folkwang Museum in Essen, Germany, Des Moines Art Center, and Dallas Museum of Fine Arts. In 1997 the Museum of Modern Art also presented an exhibition of his work in printmaking. His paintings are in the permanent collections of the Whitney Museum of American Art, San Francisco Museum of Modern Art, Tate Modern, Solomon R. Guggenheim Museum, Boston Museum of Fine Arts, and Museum of Contemporary Art, Tokyo. Since 1995 Mr. Halley has combined his paintings with wall-sized digital prints as full-scale installations. He has previously taught at Columbia University and UCLA. In 2000 he received the College Art Association's Frank Jewett Mather Award for distinction in art criticism. From 1996 to 2005 he was the publisher of *index magazine*. He was appointed to the Yale faculty in 1999 and is currently professor (adjunct) and director of graduate studies in painting/printmaking.

*Jessica Helfand*, Graphic Designer. Ms. Helfand received both her B.A. in graphic design and architectural theory and her M.F.A. in graphic design from Yale University. She is a partner with William Drenttel in Winterhouse, a design studio in northwest Connecticut. Their work focuses on publishing and editorial development, new media, cultural



institutions, and education and literacy projects. Recent clients include the *New England Journal of Medicine*, New York University School of Journalism, University of Chicago Press, and the National Design Awards. Ms. Helfand is the author of several books on graphic design and cultural criticism, including *Screen: Essays on Graphic Design, New Media, and Visual Culture* (Princeton Architectural Press, 2001) and *Reinventing the Wheel: Information Design and the Tyranny of Alignment* (Princeton Architectural Press, 2001). She has lectured at the Cooper-Hewitt National Design Museum, Columbia University School of Journalism, Walker Art Center, and Netherlands Design Institute, among other institutions. She was appointed to the Yale faculty in 1994 and is currently critic in graphic design.

*Marcel Hermans*, Graphic Designer. Mr. Hermans holds a degree in graphic design from the Rietveld Academy (1990) in his native Amsterdam, the Netherlands. He co-founded COMA with Cornelia Blatter in 1996; since then, they have maintained studios in Amsterdam and New York. COMA conceptualizes, art directs, designs, and produces various work from print to the Internet to installations. Thinking like architects and filmmakers as well as graphic designers, COMA brings a sense of time and a concern for program to the printed page. Its work, which is content-driven, often belies a modernist approach with a twist: American pop culture meets a Northern European rational-design ethos. COMA collaborations include the creative direction and graphic design of Vitra's *Workspirit 10*; *Frame* magazine (Frame Publishers); the Dutch post 2006 children's stamp; the exhibition catalogue and font design for *Design Life Now*, the Cooper Hewitt's National Design Triennial; and monographs for Dutch product designer Hella Jongerius (Phaidon Press), Sigmar Polke (MoMA), architects Greg Lynn and Hani Rashid (NAi Publishers), and Bernard Tschumi (Architectural Biennial Venice). COMA's founders are also enthusiastic educators and give workshops internationally at institutions like the Hochschule für Gestaltung (Karlsruhe, Germany), MCAD in Minneapolis, and the Rhode Island School of Design. Mr. Hermans was appointed to the Yale faculty as a critic in 2005.

*Robert Hobbs*, Art Historian. Mr. Hobbs holds the Rhoda Thalhimer Endowed Chair of Art History at Virginia Commonwealth University. He is the author of over twenty books, including monographs on Alice Aycock, Lee Krasner, Mark Lombardi, and Robert Smithson. He has curated over forty major exhibitions that have been shown in eleven countries. In 1982 he served as the U.S. Commissioner/Curator for the Venice Biennale with an exhibition of Smithson's work that later traveled through Europe; in 2002 he acted in the same capacity for the 2002 São Paulo Bienal with the exhibition *Kara Walker: Slavery! Slavery!* Mr. Hobbs was appointed visiting professor in painting/print-making at Yale in 2005.

*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. Mr. Hori is principal

at Bates Hori, New York, as well as senior partner and creative director at Brand Innovation Group (BIG), Ogilvy & Mather, New York. The studio's work has been recognized by New York Type Directors, American Center for Design, AIGA, and *I.D.* magazine and published in *Emigre*, *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. Bates Hori was named as one of *I.D.*'s 1995 Top Forty Influential Designers. Mr. Hori was appointed to the Yale faculty in 2000 and is currently critic in graphic design.

*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 University in 1993. She has worked extensively in the areas of identity and print communications for corporations, nonprofit organizations, and cultural institutions. Her work has been recognized by the American Institute of Graphic Arts, the New York Type Director's Club, *Emigre*, *Print*, *I.D.*, and *Eye*, among others. She was the recipient of the Rome Prize Fellowship in design in 2005–2006, and she is a founding member of Class Action, the art collective that uses design to effect social change. Ms. Hovland was appointed critic in graphic design in 1993.

*Karen Hsu*, Graphic Designer. Ms. Hsu received a B.F.A. in graphic design from Oregon State University and an M.F.A. in graphic design from Yale University in 1998. She was featured in *Print* magazine's “21 Students” New Visual Artists Review in 1998 and its “Twenty Under Thirty” New Visual Artists Review in 2003. Work designed while employed at 2x4 was featured in the 2003 Cooper-Hewitt National Design Museum Triennial exhibition. In 2002 Ms. Hsu and Alice Chung co-founded Omnivore, Inc. Omnivore participated in the American Institute of Graphic Arts Fresh Dialogue 2004, and its work has been recognized by the *AIGA 50 Books/50 Covers of 2004* exhibition, the Art Directors Club, and the Type Directors Club. Ms. Hsu was appointed critic in graphic design in 2004.

*David Humphrey*, Painter. Mr. Humphrey received a B.F.A. from the Maryland Institute College of Art in 1977 and an M.A. in liberal studies from New York University in 1980. He lives and works in New York City and is represented by Sikkema Jenkins and Co. His first show was with the McKee Gallery in 1984, and he has since been exhibiting nationally and internationally. His work is in the permanent collections of the Metropolitan Museum of Art, the Walker Art Center, the Carnegie Institute, and the Museum of Fine Arts, Boston, among others. He received a Guggenheim Fellowship in 2002, fellowships from the National Endowment for the Arts, and two New York Foundation Grants. He wrote a column for *Art issues* from 1989 until the journal's demise in 2002 and is a periodic contributor to *Art in America*. Mr. Humphrey was appointed critic at Yale in 2007.

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*Alexander Isley*, Graphic Designer. Mr. Isley received a B.E.D. in environmental design from North Carolina State University and a B.F.A. from Cooper Union. He is principal of Alexander Isley Inc., with offices in 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 Alliance Graphique Internationale. He has taught at the School of Visual Arts and the Cooper Union and has served as president of the AIGA, New York. Mr. Isley was appointed lecturer in graphic design at Yale in 1996 and was appointed critic in 2001.

*David Israel*, Graphic Designer. Mr. Israel received a B.A. from Connecticut College in 1992 and an M.F.A. in graphic design from Yale University in 1995. He is a creative director and senior partner in the Brand Integration Group at Ogilvy & Mather, where his projects have included work for American Express, Coca-Cola, Goldman Sachs, Unilever, AT&T Wireless, Kraft, and Jaguar. Previously, Mr. Israel was the creative director of *I.D.*, where his work was given the recognition of General Excellence at the National Magazine Awards. His past work has been featured in the *Young Guns* New York show and *Mixing Messages* at the Cooper-Hewitt National Design Museum, as well as published in *Print*, *Emigre*, *Graphics International*, and *Eye*. His work has received two pencils from the One Club and has been featured in numerous design annuals. Mr. Israel was appointed critic in graphic design at Yale in 2004.

*Clint Jukkala*, Painter. Mr. Jukkala received a B.F.A. in painting from the University of Washington in Seattle in 1995 and an M.F.A. in painting from Yale University in 1998. He is represented by Envoy Gallery in New York, and his work has been included in recent exhibitions at the DeCordova Museum and Sculpture Park in Lincoln, Massachusetts, and ZieherSmith Gallery in New York. He has also taught at the University of Connecticut and Quinnipiac University. Mr. Jukkala has taught at Yale since 2001 and was appointed assistant professor of painting/printmaking in 2006.

*Jane Kaplowitz*, Painter. Ms. Kaplowitz received a B.F.A. from Pratt Institute in 1971 and an M.F.A. from the Art Institute of Chicago in 1973. She has had solo exhibitions in New York at Jason McCoy Gallery, Curt Marcus Gallery, Rupert Goldsworthy Gallery, and Grey Art Gallery at NYU. She has participated in many group shows in New York, including exhibitions at P.S.1 Contemporary Art Center, the Drawing Center, Barbara Gladstone Gallery, Holly Solomon Gallery, and Stefan Stux Gallery. Ms. Kaplowitz has taught at the University of Nevada, Las Vegas, and was appointed critic in painting/printmaking at Yale in 2004.

*Deborah Kass*, Painter. Ms. Kass studied at the Art Students League and the Whitney Museum Independent Study Program and received her B.F.A. in painting from Carnegie

Mellon University in 1974. A survey exhibition, *Deborah Kass, The Warhol Project*, toured the United States from 1999 to 2001. Her work is in the collections of the Museum of Modern Art, Solomon R. Guggenheim Museum, Jewish Museum, Whitney Museum of American Art, Cincinnati Art Museum, Museum of Fine Arts, Boston, and New Orleans Museum of Art, among others. She has exhibited internationally at the Venice Biennale, the Istanbul Biennale, and the Museum Ludwig, Cologne. Ms. Kass has received grants from the National Endowment for the Arts and the New York Foundation for the Arts. She is represented by the Paul Kasmin Gallery and Vincent Fremont, where she will have a solo show in the fall of 2007. Ms. Kass was appointed senior critic in painting/printmaking in 2005.

*Wayne Koestenbaum*, Poet/Essayist. Mr. Koestenbaum received his B.A. from Harvard, his M.A. (in creative writing) from Johns Hopkins, and his Ph.D. (in English) from Princeton. He is the author of five books of poetry: *Ode to Anna Moffo and Other Poems* (1990), *Rhapsodies of a Repeat Offender* (1994), *The Milk of Inquiry* (1999), *Model Homes* (2004), and *Best-selling Jewish Porn Films* (2006). He has published one novel, *Moirai Orfei in Aigues-Mortes* (2004), and six books of nonfiction prose: *Double Talk: The Erotics of Male Literary Collaboration* (1989), *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire* (1993), *Jackie Under My Skin: Interpreting an Icon* (1995), *Cleavage: Essays on Sex, Stars, and Aesthetics* (2000), *Andy Warhol* (2001), and *Hotel Theory* (May 2007). *The Queen's Throat* was nominated for a National Book Critics Circle Award, and Mr. Koestenbaum has received a Whiting Writer's Award. He has written catalogue essays for many artists, including Peter Halley, Alice Neel, Glenn Ligon, Christian Marclay, Timothy Greenfield-Sanders, Kurt Kauper, Amy Sillman, and David Salle. Mr. Koestenbaum taught in Yale's English department from 1988 to 1996 and is currently a professor of English at the CUNY Graduate Center. He was appointed visiting professor of painting/printmaking at Yale in 2003.

*Sandra Luckow*, Filmmaker. Ms. Luckow is an award-winning documentarian who teaches film production. As a Yale undergraduate, she made her first documentary, *Sharp Edges*, which 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 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. She has also worked as an associate director on ABC's *One Life to Live*. She is a member of the International Documentary Association and the Directors Guild of America. She founded Ojeda Films, Inc., as an independent film company devoted to the development and execution of documentary art. Recently, Ms. Luckow completed a documentary short, *A World Within*, which was a finalist at the National Short Film and Video Competition at the USA Film Festival in Dallas. She has been researching and fundraising for a documentary about "Operation Pedro Pan," the unaccompanied children's exodus from Cuba in the early 1960s. She was also one of the

producers/shooters on the Mexico leg of Discovery's "World Birthday" project, which premiered in January 2002. *Hellbent for Heaven*, a documentary about five sisters who make feature films together, took a little over a year to shoot and is in the final stages of postproduction. Ms. Luckow was appointed critic in film production in 1998.

*Richard Lytle*, Painter. Mr. Lytle studied at Cooper Union and at the Yale 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. 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 named the William Leffingwell Professor of Painting in 1999. He is currently professor emeritus.

*Steven Henry Madoff*, Author. Mr. Madoff received his B.A. in English from Columbia University in 1976 and studied toward a doctorate in English at Stanford University (M.A. 1981). He served as the executive editor of *ARTnews* from 1987 to 1994 and has written on art for *Time* magazine, *The New York Times*, and *Artforum*. His recent books include *Christopher Wilmarth: Light and Gravity* and *Rebecca Horn: Moon Mirror*, coauthored with Doris von Drathen. He is also the editor of *Pop Art: A Critical History* in the series Documents of Twentieth-Century Art, published by the University of California Press. His poems have been published widely and are gathered in the volume *While We're Here* from Hard Press. He is at work on a new book on interdisciplinary art. Mr. Madoff was appointed critic in painting/printmaking in 2005.

*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 to the Yale faculty in 1997 and is currently senior critic in graphic design.

*Allan McCollum*, Artist. Mr. McCollum was born in Los Angeles and has lived and worked in New York since 1975. He has spent over thirty years exploring how objects achieve public and personal meaning in a world constituted in mass production, focusing most recently on collaborations with small community historical society museums in different parts of the world. His first solo exhibition was in 1971, and his first New York showing was in an exhibition at the Sidney Janis Gallery in 1972. He was included in the Whitney Biennial in 1975, and in the late seventies he became especially well known for his series *Surrogate Paintings*. Mr. McCollum has had over one hundred solo exhibitions, including retrospectives at the Musée d'Art Moderne, Villeneuve d'Ascq, Lille, France (1998); the Sprengel Museum, Hannover, Germany (1995–96); the Serpentine Gallery, London (1990); the Rooseum Center for Contemporary Art, Malmo, Sweden (1990); IVAM Centre del Carme, Valencia, Spain (1990); Stedelijk Van Abbemuseum, Eindhoven, The Netherlands (1989); and Portikus, Frankfurt, Germany (1988). He has produced public art projects in the United States and Europe, and his works are held in over seventy major art museums worldwide, including the Museum of Modern Art in New York, the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Museum of Contemporary Art, Los Angeles. A number of writers have published texts on Mr. McCollum's work, including Rosalind Krauss, Craig Owens, Hal Foster, Andrea Fraser, Anne Rorimer, Lynne Cooke, Lars Nittve, Thomas Lawson, John Miller, Catherine Quéloz, Helen Molesworth, Johannes Meinhardt, Claude Gintz, Suzi Gablik, Nicolas Bourriaud, Rhea Anastas, and Nancy Princenthal. Mr. McCollum has occasionally interviewed and written essays on fellow artists for books and catalogues, including Matt Mullican, Allen Ruppersberg, Andrea Zittel, and Harrell Fletcher. He has been a recipient of an NEA Special Project Grant and an Individual Support Grant from the Adolph and Esther Gottlieb Foundation. Mr. McCollum was a visiting associate professor at MIT in 2004–2005 and is a regular visiting critic at Columbia University's Visual Arts Department in New York. He was appointed senior critic in sculpture at Yale in 2007.

*Samuel Messer*, Painter. Mr. Messer received a B.F.A. from Cooper Union in 1976 and an M.F.A. from Yale University in 1981. He is represented by Nielsen Gallery, Boston, and Shoshana Wayne Gallery, Los Angeles. His work may be found in public collections including the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Fine Arts, Boston, Museum of Fine Arts, Houston, Art Institute of Chicago, and Yale University Art Gallery. Mr. Messer has received awards including a Louis Comfort Tiffany Foundation grant in 1984, the Engelhard Award in 1985, a Pollock-Krasner Foundation grant in 1993, and a Guggenheim Fellowship in 1996. He has recently collaborated with Paul Auster on *The Story of My Typewriter*, and with Denis Johnson on *Cloud of Chalk*. He was appointed senior critic at Yale in 1994 and in 2005 was appointed associate dean and professor (adjunct). He also serves as director of the art division of the Yale Summer School of Music and Art in Norfolk.

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*Armand Mevis* and *Linda van Deursen*, Graphic Designers. Mr. Mevis and Ms. van Deursen live and work in Amsterdam, where they began their collaboration after graduating from the Gerrit Rietveld Academy in 1986. They have been influential in the development of contemporary Dutch design and are known for their intelligent and innovative work for cultural clients, producing the new identity of Museum Boijmans Van Beuningen in Rotterdam, the identity and publications for fashion duo Viktor & Rolf, and numerous books on architecture and design. They also have worked on several Dutch cultural publications, including *Metropolis M*, and won the competition for the graphic identity for the City of Rotterdam as a designated Cultural Capital of Europe. Their work has been shown in museums and educational institutions throughout the world. Ms. van Deursen serves as head of the graphic design department at the Gerrit Rietveld Academy, while Mr. Mevis is a design critic at the Werkplaats Typografie (Workshop Typography), Arnhem. Their long and prolific collaboration has been documented in the book *Recollected Work: Mevis & Van Deursen*, published by Artimo in 2005. They were both appointed as critics in graphic design at Yale in 2005.

*Dan Michaelson*, Graphic Designer. Mr. Michaelson received a B.A. in history from Columbia University in 1997 and an M.F.A. in graphic design from Yale University in 2002. He has worked as a designer at Pentagram and at 2x4 in New York City. He is a partner in the design practice Linked By Air. In 2004 he was awarded a Charles Nypels grant for research on embedded digital sign systems. Mr. Michaelson was appointed lecturer in graphic design in 2005.

*Carrie Moyer*, Painter. Ms. Moyer received a B.F.A. in painting from Pratt Institute in 1985, an M.A. in computer graphics from New York Institute of Technology in 1990, and an M.F.A. from the Milton Avery School of the Arts, Bard College, in 2000. She attended the Skowhegan School of Art in 1995. Ms. Moyer is represented by Canada Gallery in New York and by Samson Projects in Boston. Her work has been widely exhibited both nationally and internationally, including such venues as P.S.1 Contemporary Art Center; Palm Beach ICA; Yerba Buena Center for the Arts; the Weatherspoon, Cooper-Hewitt, and Tang Museums; Shedhalle, Zurich; Le Magasin, Grenoble; and Project Centre, Dublin. Her work has been funded by Pennies From Heaven, Creative Capital, the New York Council on the Arts, Franklin Furnace, and the Peter Norton Family Foundation. She also writes art criticism, most recently for the *Brooklyn Rail* and *Modern Painters*. Ms. Moyer has taught at the Cooper Union, Rutgers University, Tyler School of Art, and Pratt Institute. She was appointed critic in painting at Yale in 2006.

*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, Museum of Modern Art, Metropolitan Museum of Art, Hirshhorn Museum, and 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, and in 2002 was inducted a member of the Amer-

ican Academy of Arts and Letters. Ms. Murphy was appointed senior critic in painting/printmaking 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, when she was appointed head of conservation there. 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.

*Sarah Oppenheimer*, Artist. Ms. Oppenheimer received a B.A. from Brown University in 1995 and an M.F.A. in painting from Yale University in 1999. She is represented by P.P.O.W. in New York and has had exhibitions at Skulpturens Hus, Stockholm; Youkobo Art Space, Tokyo; the Drawing Center, New York; and the Queens Museum, New York, among others. She has received fellowships from the Japan Foundation, the Marie Walsh Sharpe Foundation, the Fine Arts Work Center in Provincetown, the Greenwall Foundation, and the Elizabeth Foundation for the Arts. Ms. Oppenheimer joined the Yale faculty in 2003 and was appointed critic in painting/printmaking in 2005.

*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.

*John Pilson*, Artist. Mr. Pilson received a B.A. in 1991 from Sarah Lawrence College, where he studied photography and philosophy, and an M.F.A. in photography in 1993 from Yale University. He has exhibited his work at P.S.1 Contemporary Art Center and at the Museum of Modern Art and recently mounted a solo exhibition at the Hamburger Kunsthalle in Germany. Mr. Pilson has been an artist-in-residence at the Harvestworks Digital Media Arts Center and the LMCC World Views Program. At the Venice Biennale in 2002 he was awarded one of four prizes given to artists in the International Exhibition. A grant from the Penny McCall Foundation made possible several of his latest projects, including *St. Denis*, which was shown in October 2003 at Nicole Klagsbrun (NYC). Mr. Pilson was appointed lecturer at Yale in 2001.



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*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 School of Art. 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 lectured widely and published articles on design and television that have appeared in *Communication Arts Magazine*, *Design Quarterly*, *Critique*, and several anthologies. 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 (AIGA) and the American Center for Design. In 2001 Mr. Pullman received the AIGA Gold Medal for his career as a designer and teacher.

*Robert J. Reed, Jr.*, Painter. Mr. Reed studied at Morgan State College, where he received a B.S. in 1958, and later at Yale 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 Biennial of the Whitney Museum of American Art, the Hirshhorn Museum, the Walker Art Center, the Minneapolis Institute of Art, and the Yale University Art Gallery. His solo exhibits include the Whitney Museum of American Art, the Bayly Museum, the Washburn Gallery in New York, and the McIntosh Gallery in Atlanta. His work is in the permanent collections of the Hirshhorn Museum, the Walker Art Center, the Whitney Museum of American Art, and the Bayly Museum in Charlottesville, Virginia. Mr. Reed has lectured extensively in this country and has 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 drawing programs, and from 1970 to 1975 he directed the art division of the Yale Summer School of Music and Art. He has had several appointments as director of undergraduate studies in art at Yale since 1969. He has been a Yaddo Fellow and a board member for the McDowell Colony and the Virginia Center for Creative Arts. In 1980 he was awarded a grant from the National Endowment for the Arts. In 2000 he received the national award from the National Council of Art Administrators, and in 2001 he received an honorary Doctor of Fine Arts degree from the Minneapolis College of Art and Design. In 2004 Mr. Reed received the Distinguished Teaching of Art award from the College Art Association. He was appointed to the faculty in 1969 and is professor of painting/print-making.

*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, when he was appointed the Henry J. Heinz II Director of the Yale University Art Gallery and professor (adjunct). 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. From 1984 to 1991 he served on the graphic design faculty at the Rhode Island School of Design. He is currently a partner in the graphic design studio 2x4. His articles and essays on design and visual culture appear in magazines and journals internationally. 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 (adjunct).

*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 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*, and two volumes of his screenplays, *Film Stories*. Mr. Roemer has taught film theory and practice at the Yale

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School of Drama and is currently professor (adjunct) of American studies and of film at the Yale School of Art.

*Ben Rubin*, Media Artist. Mr. Rubin received a B.A. from Brown University in 1987 and an M.S. in visual studies from the MIT Media Lab in 1989. He completed two major public artworks in 2006: *San Jose Semaphore* for the city of San Jose, California, and *Four Stories* for the Minneapolis Public Library. His work has been shown at the Whitney Museum of American Art, the MIT List Visual Arts Center, the Skirball Center in Los Angeles (in a show organized by the Getty Museum), the Brooklyn Academy of Music, and the San Jose Museum of Art. Mr. Rubin has been a frequent collaborator with artists and performers including Laurie Anderson, Diller+Scofidio, Ann Hamilton, Arto Lindsay, Steve Reich, and Beryl Korot. His installation *Listening Post* (2002, with statistician Mark Hansen) won the 2004 Golden Nica Prize from Ars Electronica as well as a Webby Award in 2003. Mr. Rubin was appointed critic in graphic design in 2004.

*George Rush*, Painter. Mr. Rush received a B.F.A. in painting from Maryland Institute College of Art in 1992, and an M.F.A. in visual art from Columbia University in 1998. He has had solo exhibitions at Elizabeth Dee Gallery, New York; Galerie Mikael Andersen, Copenhagen; Galeria Javier Lopez, Madrid; and Kevin Bruk Gallery, Miami. He has participated in numerous group exhibitions in Europe and the United States. He has also taught at Columbia University and Vassar College, and in 2004 was the artist-in-residence at the University of Tennessee. In 2004 he was a New York Foundation for the Arts Fellow in painting. Mr. Rush has taught at Yale since 2004; he was appointed lecturer and assistant to the director of painting/printmaking in 2006.

*Joe Scanlan*, Artist. Mr. Scanlan earned a B.F.A. in sculpture from the Columbus College of Art and Design in 1984. He is represented by Galerie Micheline Szwajcer, Antwerp; Galerie Chez Valentin, Paris; and Galerie Martin Janda, Vienna. He has exhibited throughout the United States and Europe, including one-person exhibitions at the Museum Haus Lange, Krefeld, Germany; Museum of Contemporary Art, Chicago; Van Abbemuseum, Eindhoven; and Ikon Gallery, Brum. He also participated in *Documenta IX*, the *Aperto* in Venice, and the 12th Biennale of Sydney. Mr. Scanlan publishes frequently, writing articles on art and design for such magazines as *Artforum*, *Art issues*, *Frieze*, and *Parkett*. He was appointed assistant professor in 2001 and associate professor of sculpture in 2006.

*Collier Schorr*, Photographer. Ms. Schorr received a B.F.A. from the School of Visual Arts in 1985. She has exhibited widely in the United States and Europe and is represented by 303 Gallery in New York and Modern Art in London. Ms. Schorr's work is represented in many public collections including the Museum of Modern Art, the Whitney Museum of American Art, the Jewish Museum, and the Walker Art Center. Her commercial photography is represented by Art+Commerce. Currently, she is the editor-at-large for the British art magazine *Frieze*, and she has been a contributor to *Artforum* and *Parkett*. Her

essays have also appeared in catalogues for the Guggenheim Museum and the Boston ICA. She has taught at Columbia University, the School of Visual Arts, and Sarah Lawrence College. Ms. Schorr was appointed to the Yale faculty in 2003 and is currently senior critic in photography.

*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 University in 1974. He is a design director at the WGBH public broadcasting station in Boston, a freelance book and exhibition designer, and a collage artist. Mr. Scott is on the faculty of the Rhode Island School of Design, has taught at Harvard University, Maine College of Art, 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 forty 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 University, 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. Ms. Sellers is a founding partner at the design studio 2x4 in New York City. She was appointed to the faculty in 1997 and is currently critic in graphic design.

*Elizabeth Sledge*, Graphic Designer. Ms. Sledge received an M.A. from the University of North Carolina in 1969 and a C.A.S. from Wesleyan University in 1995. Since 1979 she has served as a tutor-in-writing for undergraduates in Yale College, and she is a member of the Yale English department. She was appointed to the design faculty in 1985 to assist second-year graphic design students with thesis development and writing.

*Todd St. John*, Artist. Mr. St. John is a designer, animator, and filmmaker living in New York City. He received his B.F.A. in graphic design from the University of Arizona in 1993. In 1994, while living in California, Mr. St. John co-founded the independent label Green Lady with Gary Benzel. Green Lady began by making small runs of shirts and prints for friends, then became a yearly series of designs selling to select stores primarily in the United States and Japan. Mr. St. John later moved to New York, where he was an art director at MTV for two years before leaving to start his own studio, HunterGatherer, in 2000. HunterGatherer focuses on conceptual work across a wide range of mediums, mainly design and video/film. Mr. St. John has exhibited internationally and was

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selected with Benzel for the 2003 Cooper-Hewitt National Design Triennial. He was appointed critic in graphic design in 2001.

*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 University in 1985. She has exhibited widely in North America and Europe, at such venues as the Dia Center for the Arts, Gorney Bravin + Lee 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 to the Yale faculty in 1999 and is currently professor and director of graduate studies in sculpture.

*William Storandt*, Editor. Mr. Storandt received a B.M. from the Juilliard School of Music in 1968. He pursued a freelance career as a percussionist, ranging from xylophone at Radio City Music Hall to tambourine for the Monkees to timpani in the Vermont Symphony, before sidling into writing accounts of his travels for *Cruising World*, a national sailing magazine. He wrote film treatments for Yale Films, a producer of documentaries, and has been tutoring Yale undergraduates in the Bass Writing Program since 1996. His memoir of a trans-Atlantic voyage, *Outbound: Finding a Man, Sailing an Ocean*, was published by the University of Wisconsin Press in 2001, and his novel, *The Summer They Came*, was published by Villard/Random House in 2002. He was appointed to the design faculty in 2005 to assist second-year graphic design students with thesis development and writing.

*Robert Storr*, Artist and Critic. Mr. Storr received a B.A. from Swarthmore College in 1972 and an M.F.A. from the School of the Art Institute of Chicago in 1978. He was curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York, from 1990 to 2002, where he organized exhibitions on Elizabeth Murray, Gerhard Richter, Max Beckmann, Tony Smith, and Robert Ryman, in addition to coordinating the Projects series from 1990 to 2000. In 2002 he was named the first Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University. Mr. Storr has also taught at the CUNY graduate center and the Bard Center for Curatorial Studies as well as the Rhode Island School of Design, Tyler School of Art, New York Studio School, and Harvard University, and has been a frequent lecturer in this country and abroad. He has been a contributing editor at *Art in America* since 1981 and writes frequently for *Artforum*, *Parkett*, *Art Press* (Paris), and *Frieze* (London). He has written numerous catalogues, articles, and books, including *Philip Guston* (Abbeville, 1986), *Chuck Close* (with Lisa Lyons, Rizzoli, 1987), and the forthcoming *Intimate Geometries: The Work and Life of Louise Bourgeois*. Among his many honors he has received a Penny McCall Foundation Grant for painting, a Norton Family Foundation Curator Grant, and honorary doctorates from the School of the Art Institute of Chicago and the Maine College of Art, as well as awards from the American Chapter of the International Association of Art Critics, a

special AICA award for Distinguished Contribution to the Field of Art Criticism, an ICI Agnes Gund Curatorial Award, and the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History from the Smithsonian Institution's Archives of American Art. In 2000 the French Ministry of Culture presented him with the medal of Chevalier des Arts et des Lettres. He is currently Consulting Curator of Modern and Contemporary Art at the Philadelphia Museum of Art, and the commissioner of the 2007 Venice Biennale, the first American invited to assume that position. Mr. Storr was appointed professor of painting/printmaking and dean of the School of Art in 2006.

*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 proprietor of Open, a New York design studio that develops identity systems, print design, motion graphics, and Web design for clients such as the American Museum of the Moving Image, *Art:21*, EarthAction, Fallon McElligott, MTV, *The Nation* magazine, Nickelodeon and Nick at Nite, Smithsonian Folkways Recordings, Trio, and Wieden + Kennedy. Previously he was a senior designer at M&Co and art director of Benetton's *Colors* magazine in Rome. His work has been recognized by the American Institute of Graphic Arts (AIGA), the Art Directors Club of New York, the Association for Independent Music, *Critique*, *Communication Arts*, *I.D.*, *Print*, the Society of Publication Designers, STEP Inside Design, the Tokyo Typedirectors Club, and the *Utne Reader* Alternative Press Awards. He has also taught at New York University and Purchase College and recently served as vice president of the New York chapter of the AIGA. Mr. Stowell was appointed to the Yale faculty in 2000 and is currently critic in graphic design.

*Elisabeth Subrin*, Video Artist, Screenwriter, and Director. Ms. Subrin received a B.F.A. in film from Massachusetts College of Art in 1990 and an M.F.A. in video from the School of the Art Institute of Chicago. Her conceptual films and videos explore relationships between history and female subjectivity, and the nature of evidence. Her award-winning work has been screened and exhibited in film festivals and museums internationally, including solo shows at the Museum of Modern Art, the Vienna International Film Festival, the Institute of Contemporary Art, Boston, and the San Francisco Cinematheque, and group shows at the 2000 Whitney Biennial, the Guggenheim Museum, the Walker Art Center, and the Rotterdam International Film Festival. She has received numerous grants and fellowships, including from the Rockefeller, Guggenheim, Annenberg, and Creative Capital Foundations, as well as a Sundance Institute Screenwriting and Directing Fellowship. Her new film, *The Caretakers*, was commissioned for the MacDowell Colony's centennial and premiered at the 44th New York Film Festival. Her first feature-length film, *Up*, is in development with Forensic Films. Ms. Subrin has taught at Cooper Union, Amherst College, the School of the Art Institute of Chicago, the Graduate Program at Virginia Commonwealth University, and Harvard University. She was appointed critic at Yale in 2006.

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*Shirley Tse*, Sculptor. Ms. Tse received a B.A. from the Chinese University of Hong Kong in 1993 and an M.F.A. from the Art Center College of Design in 1996. Her work is exhibited widely in solo and group exhibitions in galleries and museums in the United States and overseas, including the San Francisco Museum of Modern Art; Capp Street Project, CCA, San Francisco; Vancouver Contemporary Art Gallery; Galleria d'Arte Moderna di Bologna; ICA Boston; the New Museum, New York; P.S.1 Contemporary Art Center, New York; the Art Gallery of Ontario, Toronto; the 2002 Biennale of Sydney; the 2002 Bienal Ceara America, Brazil; Cincinnati Contemporary Art Center; Wexner Center for the Arts; Govett-Brewster Art Gallery, New Zealand; and Kaohsiung Museum of Fine Arts, Taiwan. She was named artist-in-residence at the Skowhegan School of Art, Maine, in 1995 and at the Banff Center for the Arts, Alberta, Canada, in 1998. She is represented by Murray Guy in New York and Shoshana Wayne in Los Angeles. Ms. Tse has been on the faculty at the California Institute of Arts since 2001. She was appointed critic at Yale in 2007.

*Mierle Laderman Ukeles*, Artist. Ms. Laderman Ukeles received a B.A. in international relations from Barnard College in 1961 and an M.A. in interrelated arts from New York University in 1973. Since writing the *Manifesto for Maintenance Art 1969!*, she has created work in the public domain, often at system-wide scale, including *Touch Sanitation*; six work ballets in New York, Pittsburgh, France, Holland, and Tokamachi, Japan; and currently as Artist of Fresh Kills in New York and Danehy Park in Cambridge. Recent and current exhibitions include a one-person show at the Armory Art Fair in New York; *WACK! Art & the Feminist Revolution* at the Museum of Contemporary Art, Los Angeles; and the Sharjah Biennial 8, United Arab Emirates. For thirty years, Ms. Laderman Ukeles has been the unsalaried artist in residence for the New York City Department of Sanitation. She is represented by Ronald Feldman Fine Arts and has received awards from the National Endowment for the Arts and the New York State Council on the Arts and fellowships from the Guggenheim, Andy Warhol, Joan Mitchell, and Anonymous Was a Woman foundations. Ms. Laderman Ukeles was appointed senior critic in sculpture at Yale in 2007.

*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 University. 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 Abrams, New York; Rizzoli, New York; Malba, Buenos Aires; the GeGo Foundation, Caracas; the Blanton Museum of Art, Austin; the Museum of Fine Arts, Houston; and the Museum of Arts and Design, New York. He has taught design at 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, 2000, and 2004 AIGA 50 Best Books award, the 2000 and 2002 AAUP Best Book award, and the 2005

New York Book Show award. Currently, he is a principal of HvAD, a design studio in New York City. He was appointed lecturer in graphic design in 1999 and is currently critic in graphic design and director of undergraduate studies in art.

*Paula Wilson, Painter.* Ms. Wilson received a B.F.A from Washington University in St. Louis in 1998 and an M.F.A from Columbia University in 2005. She lives and works in Brooklyn. Her work has been exhibited nationally in Chicago, Los Angeles, Miami, New Mexico, and New York. Most recently she was included in *Frequency* at the Studio Museum in Harlem, and in *Turn the Beat Around* at Sikkema Jenkins Co. Ms. Wilson has exhibited internationally at the Zacheta National Gallery of Art in Warsaw, and she had her first solo show at Suzy Shammah in Milan in 2006. She is a recent recipient of the Art Production Fund's Giverny Residency, Giverny, France. Ms. Wilson was appointed critic in painting/printmaking in 2007

*Linda van Deursen, Graphic Designer.* See *Armand Mevis* and *Linda van Deursen*.



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## Annual Awards

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

Phelps Berdan Memorial Award for distinction in painting/printmaking

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 sculpture

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

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

Helen Watson Winternitz Award in recognition of an outstanding student in painting/printmaking

### SCHOLARSHIPS AND PRIZES

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

Richard Benson Prize for excellence in photography

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

Blair Dickinson Memorial Prize for the woman whose whole person demonstrates a developing consciousness, a personal vision, and a spirit of search

Gloucester Landscape Painting Prize for excellence in landscape painting

Ralph Mayer Prize for proficiency in materials and techniques

Fannie B. Pardee Prize for excellence in sculpture

Charles H. Sawyer Memorial Prize for excellence in graphic design

Barry Schactman Prize for excellence in painting, drawing, or printmaking

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

Amy Tatro Scholarship for excellence in sculpture by a first-year student

Bradbury Thompson Memorial Prize for consistent excellence in graphic design

Ethel Childe Walker Prize in recognition of exceptional artistic development by an undergraduate student majoring in art

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 2006 the following students were nominated for this honor: Graphic Design—Lana Cavar, Yoonjai Choi; Painting/Printmaking—Kimberly Dawn Becker, Matthew James Connors; Photography—Jennifer Katie Drumgoole, Allison Marie Sexton; Sculpture—Ruby Sky Stiler, Tavares Henderson Strachan.

The Robert Schoelkopf Memorial Traveling Fellowships are awarded annually to painting/printmaking students for travel abroad between the first and second years of the program.

### AWARD RECIPIENTS, 2006

#### *Fellowships*

Alice Kimball English Traveling Fellowships

Lana Cavar  
Matthew James Connors  
Jennifer Katie Drumgoole  
Allison Marie Sexton  
Tavares Henderson Strachan

Robert Schoelkopf Memorial Traveling Fellowships

Logan Dillard Grider  
Elizaveta V. Meksin  
Avigail Edith Moss  
Daniel Rios Rodriguez

#### *Scholarships and Prizes*

Richard Benson Prize  
Barry Cohen Scholarship  
Blair Dickinson Memorial Prize  
Gloucester Landscape Painting Prize  
Paul Harper Residency to Vermont Studio Center  
Al Held Prize  
Ralph Mayer Prize  
Fannie B. Pardee Prize  
Charles H. Sawyer Memorial Prize  
Barry Schactman Prize

Tommi Jeanette Cahill  
Kianja Harris Strobert  
Anna Gimon Betbeze  
Catharine Alexis Balco  
Nora Frances Lehmann  
Nathaniel Baker Overstreet  
Titus Tyrone Kaphar  
Harriet Gale Salmon  
Mark Phillip Unger  
Eric Amabe Garduño  
Tala Madani  
Kathryn Parker Almanas

Schickle-Collingwood Prize

Ely Harwood Schless Memorial Fund Prize  
 Carol Schlosberg Memorial Prize  
 Amy Tatro Scholarship  
 Bradbury Thompson Memorial Prize  
 Ethel Childe Walker Prize  
 Richard Dixon Welling Prize

Leonid V. Tsvetkov  
 Keltie Alexandra Eloise Ferris  
 Kristen Deanne Kee  
 Yoonjai Choi  
 Miao Wang  
 Lisa Marie Albaugh  
 Mark Richmond Barrow  
 Forest McRay Young

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

Geoffrey Wing-Kar Han  
 Christopher Fouad Moukarbel  
 Daniel Geiger Gordon  
 Eva Marie Struble  
 Aliza Shira Dzik  
 Spencer Crawford Young  
 Anne Yuki Eastman  
 Palma J. Blank-Rosenblum

The following distinguished outside awards were made to School of Art alumni in 2006:

#### *American Academy of Arts and Letters Award*

Ellen Altfest, Painting, M.F.A. 1997

#### *John Simon Guggenheim Memorial Foundation Fellowships*

Markus Baenziger, Sculpture, M.F.A. 1989

Dana Frankfurt, Painting, M.F.A. 1997

#### *Los Angeles Cultural Affairs Grant*

Fran Siegel, Painting, M.F.A. 1987

#### *Joan Mitchell Foundation Grants*

Brian Alfred, Painting, M.F.A. 1999

#### *New York Foundation for the Arts Grants*

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

Laura Tyler, Photography, M.F.A. 2002

#### *Marie Walsh Sharpe Art Foundation Grant*

Colin J. Montgomery, Photography, M.F.A. 2006

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# Degrees and Enrollment

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## MASTER OF FINE ARTS DEGREES CONFERRED, 2006

Lisa Marie Albaugh, *Photography*  
Mark Richmond Barrow, *Painting*  
Marisa Bari Baumgartner, *Photography*  
Kimberly Dawn Becker, *Painting*  
Anna Gimon Betbeze, *Painting*  
Palma J. Blank-Rosenblum, *Painting*  
Tommi Jeannette Cahill, *Photography*  
Lana Cavar, *Graphic Design*  
Yoonjai Choi, *Graphic Design*  
Mimi O Chun, *Graphic Design*  
Samuel Libero Clagnaz, *Sculpture*  
Lital Cohen, *Painting*  
Matthew James Connors, *Painting*  
Lauren Rosson Crow, *Painting*  
Ian Henri Dapot, *Graphic Design*  
Craig R. Doty, *Photography*  
Jennifer Katie Drumgoole, *Photography*  
Aliza Shira Dzik, *Graphic Design*  
Anne Yuki Eastman, *Sculpture*  
Jason Michael Eberspeaker, *Painting*  
Keltie Alexandra Eloise Ferris, *Painting*  
Dylan Fracareta, *Graphic Design*  
Eric Amabe Garduño, *Painting*  
James Douglas Gillispie, *Painting*  
Daniel Geiger Gordon, *Photography*  
Michael Andrew Greenblatt, *Graphic Design*  
Thomas Hugh Griffiths, *Graphic Design*  
Geoffrey Wing-Kar Han, *Graphic Design*  
Frank R. Heath, *Sculpture*  
LaiTsz Ho, *Graphic Design*  
Titus Tyrone Kaphar, *Painting*  
Rachel Elizabeth Kravetz, *Painting*  
Ella Kruglyanskaya, *Painting*  
Manuela Leal, *Sculpture*  
Nora Frances Lehmann, *Painting*  
Tala Madani, *Painting*  
Colin J. Montgomery, *Photography*  
Christopher Fouad Moukarbel, *Sculpture*  
Nathaniel Baker Overstreet, *Painting*

JJ Peet, *Sculpture*  
 Olivera Pudar, *Painting*  
 Harriet Gale Salmon, *Sculpture*  
 Allison Marie Sexton, *Photography*  
 Elizabeth Yerin Shim, *Graphic Design*  
 Schandra Elke Singh, *Painting*  
 Sung Bae Son, *Graphic Design*  
 Ruby Sky Stiler, *Sculpture*  
 Tavares Henderson Strachan, *Sculpture*  
 Kianja Harris Strobert, *Painting*  
 Eva Marie Struble, *Painting*  
 Maximilian Currie Toth, *Painting*  
 Leonid V. Tsvetkov, *Painting*  
 Mark Phillip Unger, *Graphic Design*  
 Jayme LinLin Yen, *Graphic Design*  
 Forest McRay Young, *Graphic Design*  
 Spencer Crawford Young, *Photography*

## ENROLLMENT, 2006–2007

### *Graphic Design*

Eric Gregory Adolfsen (B.A. Brown Univ. 2000), New York, N.Y.  
 Rachel Claire Berger (B.A. Yale Univ. 2003), Portland, Oreg.  
 Julian Charles Bittiner (B.F.A. Art Center Coll. of Design 1995, 1999), Isle des Soeurs, Quebec, Canada.  
 Bradley Jared Blondes (B.S. Temple Univ. 2002), Astoria, N.Y.  
 Stina Maria Carlberg (B.F.A. Gothenburg School of Craft & Design [Sweden] 2003), Malmoe, Sweden.  
 Tomas Celizna (DIP. Univ. Hradec Kralove [Czech Republic] 2000), Prelouc, Czech Republic.  
 Julie Joohee Cho (B.A. Columbia Univ. 1999), Valencia, Calif.  
 Eric Feng (B.F.A. School of Visual Arts 2000), New York, N.Y.  
 Michael Andrew Gallagher (B.F.A. Rutgers Univ. 2003), Manalapan, N.J.  
 Rebecca Marie Gimenez (B.A. Univ. Wisconsin [Madison] 1997), Valparaiso, Ind.  
 Jiminie Ha (B.A. Brown Univ. 2001), New York, N.Y.  
 Samantha Kathryn Haedrich (B.F.A. Carnegie Mellon Univ. 2002), Basking Ridge, N.J.  
 Daniel Joseph Harding (B.A. Central Saint Martins Coll. of Art & Design [London] 2000), Essex, U.K.  
 Katherine Joanna Howe (B.A. Columbia Univ. 1997, B.F.A. California Coll. of Arts & Crafts 2003), Hamden, Conn.  
 Ian Pierce Jamieson (B.F.A. Alfred Univ. 2001), Manchester Center, Vt.  
 Jin-Yeoul Jung (B.F.A. Kookmin Univ. [Korea] 2002), Gumi-city, Korea.  
 Hilla Aspandiar Katki (B.A. Bryn Mawr Coll. 1998), Brooklyn, N.Y.  
 Wolasi Kofi Konu (B.A. Wesleyan Univ. 2004), Legon, Ghana.

Emily K. Larned (B.A. Wesleyan Univ. 2000), Bridgeport, Conn.  
Lan Lan Lesley Liu (B.F.A. Univ. Washington 2003), Snoqualmie, Wash.  
Thomas Arthur Manning (Occidental Coll. 1999), Brooklyn, N.Y.  
Juan Sebastian Martinez-Campos (B.A. Central Saint Martins Coll. of Art & Design [London] 2000), Chercos, Almeria, Spain.  
James Kenyon Meier (B.A. Univ. Chicago 2003), Elgin, Ill.  
Carter Ann Millican (B.A. Coll. of William & Mary 2001), Mechanicsville, Va.  
James Alexander Muspratt (B.A. Swarthmore Coll. 2001), West Roxbury, Mass.  
Eric C. Nevin (B.A. Connecticut Coll. 1997), Croton-on-Hudson, N.Y.  
Kyungmin Oh (B.M. Seoul National Univ. [Korea] 1998, B.F.A. 2000), Seoul, Korea.  
Romy Young Park (B.A. Yale Univ. 1999), New York, N.Y.  
Bethany Swain Powell (B.F.A. Art Inst. of Boston 2000), Washington, D.C.  
Nicholas John Rock (B.F.A. Univ. Rhode Island 2001), Norwich, Conn.  
Andrew Warren Shurtz (B.F.A. Louisiana State Univ. [Baton Rouge] 2002), Baton Rouge, La.  
Stewart Adrian Smith (B.F.A. Univ. Connecticut 2003), Brooklyn, N.Y.  
Gabriela Tejada (B.F.A. School of the Art Inst. of Chicago 2004), Guatemala City, Guatemala.  
Robert Charles Trostle (B.A. Yale Univ. 1998), Greeley, Colo.  
Mary Elizabeth Voorhees (B.A. Princeton Univ. 2003), New York, N.Y.  
Fan Wu (B.F.A. School of the Art Inst. of Chicago 2004), Changsha City, China.  
David Lloyd Yun (B.A. Wheaton Coll. 2000), Wilton, Conn.  
Roxane Zargham (B.A. Univ. California [Los Angeles] 2006), Los Angeles, Calif.

### *Painting/Printmaking*

Ahmed Alsoudani (B.F.A. Maine Coll. of Art 2005), Portland, Me.  
Catharine Alexis Balco (B.A. Yale Univ. 1997), New York, N.Y.  
Bianca Nova Beck (B.F.A. Carnegie Mellon Univ. 2001), Columbus, Ohio.  
Jonathan Peter Brand (B.A. Univ. Guelph [Canada] 2003), Thedford, Ontario, Canada.  
Sascha Taryn Braunig (B.F.A. Cooper Union 2005), Port Alberni, British Columbia, Canada.  
Amanda Leigh Burnham (B.A. Harvard Univ. 2001), Brooklyn, N.Y.  
Shane C. Campbell (B.F.A. California State Univ. [Long Beach] 2005), San Diego, Calif.  
Matthew Paul Capezzuto (B.F.A. Ohio Univ. [Athens] 2006), West Alexander, Pa.  
WoonHyong Choi (B.F.A. School of the Art Inst. of Chicago 2001), Kwang-ju, Korea.  
Lindsey Rene Dorr-Niro (B.F.A. Univ. Wisconsin [Madison] 2006), Arlington Heights, Ill.  
Aaron Joseph Gilbert (B.F.A. Rhode Island School of Design 2005), Rochester, N.Y.  
Raishad Jabar Glover (DIP. Tufts Univ. [School of the Museum of Fine Arts] 2005), Ellenwood, Ga.  
Jorge Orozco Gonzalez (B.F.A. California Inst. of the Arts 2006), Chula Vista, Calif.  
Logan Dillard Grider (B.F.A. School of the Art Inst. of Chicago 2002), Brooklyn, N.Y.  
Hilary Hanlen Irons (B.F.A. Parsons School of Design 2002), Barrington, N.H.  
Breehan Kathleen James (B.F.A. Massachusetts Coll. of Art 2003), Oshkosh, Wis.

- Khalif Jamahl Kelly (B.F.A. School of the Art Inst. of Chicago 2003), Arlington, Texas.  
 Soyeon Lucy Kim (B.F.A. Rhode Island School of Design 2001), Bellevue, Wash.  
 Alexis Leigh Knowlton (B.F.A. Rhode Island School of Design 2004), Salt Lake City, Utah.  
 Todd Jason Kreher (B.F.A. School of the Art Inst. of Chicago 2003), St. Louis, Mo.  
 Yui Kugimiya (B.F.A. Massachusetts School of Art 2004), Tokyo, Japan.  
 Andrew Patrick Lane (B.F.A. Univ. Arkansas [Fayetteville] 2006), Fayetteville, Ark.  
 Sarah Elizabeth Lasley (B.F.A. Univ. Louisville 2004), Louisville, Ky.  
 Evan Drew Levine (B.F.A. Pratt Inst. 2006), Waterford, Conn.  
 I-Ling Eleen Lin (B.A. University Coll. London [England] 2005), Bangkok, Thailand.  
 Elizabeth Marie Livensperger (B.F.A. Cooper Union 2001), Ridgewood, N.Y.  
 Lillian Eleni Lykiardopoulou (B.F.A. Univ. Athens 2004), Athens, Greece.  
 Sakura Maku (B.F.A. School of Visual Arts 2004), Brooklyn, N.Y.  
 Vasken Mardikian (B.M. Maastricht Univ. [Netherlands] 2000), Braine-L'Alleud, Belgium.  
 Patrick A. McElnea (B.F.A. Cooper Union 2004), Los Angeles, Calif.  
 Elizaveta V. Meksin (B.A., M.A. Univ. Chicago 2000, B.F.A. School of the Art Inst. of Chicago 2005), Columbus, Ohio.  
 Jason Mones (B.F.A. Rhode Island School of Design 1999), Brooklyn, N.Y.  
 Avigail Edith Moss (B.A. Univ. California [Los Angeles] 2005), Los Angeles, Calif.  
 Marti Ryan Nester (B.F.A. Maryland Inst. [Coll. of Art] 2005), Mt. Airy, N.C.  
 Mira Safura O'Brien (B.A. Univ. California [Los Angeles] 2004), Moss Beach, Calif.  
 Wilfredo Ortega (B.F.A. Pratt Inst. 2006), New York, N.Y.  
 Tanea Shontrelle Richardson (B.A. Stanford Univ. 1999, B.S. Stanford Univ. 2000), Gardena, Calif.  
 Daniel Rios Rodriguez (B.F.A. Univ. Illinois [Chicago] 2005), San Antonio, Tex.  
 Robert Bryan Snead (B.A. Coll. of Charleston 2002), Charleston, S.C.  
 Jefferson Davis Stewart IV (B.F.A. Washington Univ. 2005), Kemblesville, Pa.  
 Robert Lee Vanderpool (B.A. Univ. Texas [Austin] 2000, B.F.A. 2003), Alamo, Tex.  
 Stefanie Caroline Victor (B.F.A. Rhode Island School of Design 2004), New York, N.Y.  
 Marcus Khan Zilliox (B.F.A. Arizona State Univ. 1996), Phoenix, Ariz.

### *Photography*

- Michele Harrison Abeles (B.A. Washington Univ. 1999), Brooklyn, N.Y.  
 Kathryn Parker Almanas (B.F.A. Massachusetts Coll. of Art 2003), Franklin, Mass.  
 Thomas Bangsted (B.A. Glasgow School of Art 2004), Jyderup, Denmark.  
 Samantha Hallie Contis (B.F.A. New York Univ. 2004), State College, Pa.  
 Jennifer Deanne Davis (B.A. Univ. California [Los Angeles] 2005), Chicago, Ill.  
 Pete Deevakul (B.A. Univ. California [Los Angeles] 2005), Norwalk, Calif.  
 Bryan Kenneth Graf (B.F.A. Art Inst. of Boston 2005), Metuchen, N.J.  
 Leigh Whitney Johnson (B.A. New York Univ. 2002), New York, N.Y.  
 Ashley Shawn Lefrak (B.A. Princeton Univ. 2001), McLean, Va.  
 Richard Bartholomew Mosse (B.A. King's College [London, England] 2001), Thomastown, County Kilkenny, Ireland.

Bradley Louis Peters (B.A. Univ. Nebraska [Lincoln] 2004), Lincoln, Nebr.  
Reka Reisinger (B.A. Bard Coll. 2004), Bronx, N.Y.  
Alexandra Rudensky (B.A. Wesleyan Univ. 2001), Brooklyn, N.Y.  
David Benjamin Sherry (B.F.A. Rhode Island School of Design 2003), Saugerties, N.Y.  
Rebecca Anne Soderholm (B.F.A. Rochester Inst. of Technology 1994), Keene Valley,  
N.Y.  
Sarah Rebecca Stolfa (B.S. Drexel Univ. 2005), Audubon, N.J.  
Marley A. White (B.F.A. Rhode Island School of Design 2002), Maplewood, N.J.  
Suyeon Yun (B.F.A. Art Inst. of Boston 2003), Geonggi-do, Korea.

### *Sculpture*

Peter Bannert (DIP. Johannes-Gutenberg Univ. 2005), Hirschhorn, Germany.  
John Dante Bianchi (B.F.A. Cooper Union 2003), Brooklyn, N.Y.  
Sarah Roxanne Dornner (B.A. Univ. California [Los Angeles] 2003), Quartz Hill, Calif.  
Felisa Isabel Funes (B.F.A. Univ. California [Los Angeles] 2005), Tegucigalpa,  
Honduras.  
Petrova Giberson (B.F.A. School of the Art Inst. of Chicago 2006), Warner, N.H.  
Hakim Henry (B.F.A. Cooper Union 2006), Bronx, N.Y.  
Bradlee Crawford Hicks (B.F.A. Univ. North Carolina [Charlotte] 2005), Charlotte,  
N.C.  
Kristen Deanne Kee (B.A. Univ. California [Los Angeles] 2005), Roseville, Calif.  
Derek Gunter Larson (B.F.A. Purdue Univ. 2005), Seattle, Wash.  
Elisheva Levy (B.F.A. Bezalel Academy [Israel] 2003), Tel-Aviv, Israel.  
Gareth Owen Armour Long (B.A. Univ. Toronto [Canada] 2003), Toronto, Ontario,  
Canada.  
Sandra Martinez (B.F.A. Univ. Texas [Austin] 2004), San Antonio, Tex.  
Samantha Coogan Moyer (B.F.A. Corcoran School of Art 2005), Hanover, Mass.  
Elizabeth Ruth Odom (B.F.A. San Francisco Art Inst. 2002), Houston, Tex.  
Janine Polak (B.A. Univ. Virginia 2006), Virginia Beach, Va.  
Jacob Noel Rhodes (B.F.A. Otis Coll. of Art & Design 2001), Brooklyn, N.Y.  
Michael Edward Smith (B.F.A. Center for Creative Studies 2006), Livonia, Mich.  
Dhavid Raphael Streicher (B.F.A. California Inst. of Arts 2006), Valencia, Calif.  
Elizabeth Bowman Wright (B.A. Pitzer Coll. 2001), Lafayette, La.  
Amy Shu-Ann Yao (B.F.A. Art Center Coll. of Design 1999), Los Angeles, Calif.

## SUMMARY OF ENROLLMENT

### *General Summary*

#### ADMISSIONS INFORMATION, FALL TERM 2006

Number of applicants	1,049
Number of applicants admitted	64
Number of matriculants	57



## STUDENT PROFILE

Graduate Students of Art	119
Graphic Design	38
Painting/Printmaking	43
Photography	18
Sculpture	20
Preliminary-year students	6
First-year students	57
Second-year students	56
Number of female students	61
Number of male students	58
Age range of students	21–41
Average age of students	27
Mean age of students	27
Number with undergraduate degrees in fine art	94
Number with undergraduate degrees in other areas, e.g., comparative literature, English, math	25
Number of institutions represented	74
Number of states represented	30
Number of foreign countries represented	18

*Institutions Represented*

Alfred University	1	Cooper Union	5
Arizona State University	1	Corcoran School of Art	1
Art Center College of Design	2	Drexel University	1
Art Institute of Boston	3	Glasgow School of Art [Scotland]	1
Bard College	1	Gothenburg School of Craft & Design [Sweden]	1
Bezalel Academy [Israel]	1	Harvard University	1
Brown University	2	Johannes-Gutenberg University [Germany]	1
Bryn Mawr College	1	King's College [London]	1
California College of Arts & Crafts	1	Kookmin University [Korea]	1
California Institute of the Arts	2	Louisiana State University	1
California State University [Long Beach]	1	Maastricht University [Netherlands]	1
Carnegie Mellon University	2	Maine College of Art	1
Center for Creative Studies	1	Maryland Institute [College of Art]	1
Central Saint Martins College of Art & Design [London]	2	Massachusetts College of Art	3
College of Charleston	1	New York University	2
College of William & Mary	1	Occidental College	1
Columbia University	2	Ohio University	1
Connecticut College	1	Otis College of Art & Design	1

Parsons School of Design	1	University of Athens [Greece]	1
Pitzer College	1	University of California [Los Angeles]	8
Pratt Institute	2	University of Chicago	2
Princeton University	2	University of Connecticut [Storrs]	1
Purdue University	1	University of Guelph [Canada]	1
Rhode Island School of Design	7	University of Illinois [Chicago]	1
Rochester Institute of Technology	1	University of Louisville	1
Rutgers University	1	University of Nebraska [Lincoln]	1
San Francisco Art Institute	1	University of North Carolina	
School of the Art Institute of Chicago	8	[Charlotte]	2
School of Visual Arts	2	University of Rhode Island	1
Seoul National University [Korea]	1	University of Texas [Austin]	2
Stanford University	1	University of Toronto [Canada]	1
Swarthmore College	1	University of Virginia	1
Temple University	1	University of Washington	1
Tufts University [School of the Museum of Fine Arts]	1	University of Wisconsin [Madison]	2
University College London [England]	1	Washington University	2
University Hradec Kralove [Czech Republic]	1	Wesleyan University	3
University of Arkansas	1	Wheaton College	1
		Yale University	4
		<i>Total number of institutions represented, 74</i>	

### *Geographical Distribution*

#### *United States*

Arizona	1	Nebraska	1
Arkansas	1	New Hampshire	2
California	13	New Jersey	5
Colorado	1	New York	28
Connecticut	5	North Carolina	2
District of Columbia	1	Ohio	2
Georgia	1	Oregon	1
Illinois	3	Pennsylvania	3
Indiana	1	South Carolina	1
Kentucky	1	Texas	5
Louisiana	2	Utah	1
Maine	1	Vermont	1
Massachusetts	3	Virginia	3
Michigan	1	Washington	3
Missouri	1	Wisconsin	1

*Total number of states represented, 30*

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*Foreign Countries*

Belgium	1
Canada	4
China	1
Czech Republic	1
Denmark	1
Germany	1
Ghana	1
Greece	1
Guatemala	1
Honduras	1
Ireland	1
Israel	1
Japan	1
Korea, Republic of	4
Spain	1
Sweden	1
Thailand	1
United Kingdom	1

*Total number of foreign countries represented, 18*

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# The Work of Yale University

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The work of Yale University is carried on in the following schools:

**Yale College:** Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please write to the Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234; tel., 203.432.9300; e-mail, [student.questions@yale.edu](mailto:student.questions@yale.edu); Web site, [www.yale.edu/admit/](http://www.yale.edu/admit/)

**Graduate School of Arts and Sciences:** Courses for college graduates. Master of Arts (M.A.), Master of Engineering (M.Eng.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit [www.yale.edu/graduateschool](http://www.yale.edu/graduateschool), write to [graduate.admissions@yale.edu](mailto:graduate.admissions@yale.edu), or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to the Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323.

**School of Medicine:** Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Postgraduate study in the basic sciences and clinical subjects. Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Courses in public health for qualified students. Master of Public Health (M.P.H.), Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

For additional information, please write to the Director of Admissions, Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510; tel., 203.785.2643; fax, 203.785.3234; e-mail, [medical.admissions@yale.edu](mailto:medical.admissions@yale.edu); Web site, <http://info.med.yale.edu/education/admissions/>

For additional information about the Department of Epidemiology and Public Health, an accredited School of Public Health, please write to the Director of Admissions, Yale School of Public Health, PO Box 208034, New Haven CT 06520-8034; e-mail, [eph.admissions@yale.edu](mailto:eph.admissions@yale.edu); Web site, <http://publichealth.yale.edu/>

**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 program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please write to the Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511; tel., 203.432.5360; fax, 203.432.7475; e-mail, [divinityadmissions@yale.edu](mailto:divinityadmissions@yale.edu); Web site, [www.yale.edu/divinity/](http://www.yale.edu/divinity/). Online application, <http://apply.embark.com/grad/yale/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; tel., 203.432.4995; e-mail, [admissions.law@yale.edu](mailto:admissions.law@yale.edu); Web site, [www.law.yale.edu/](http://www.law.yale.edu/)

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; tel., 203.432.1696; e-mail, [gradpro.law@yale.edu](mailto:gradpro.law@yale.edu); Web site, [www.law.yale.edu/](http://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; tel., 203.432.2600; e-mail, [artschool.info@yale.edu](mailto:artschool.info@yale.edu); Web site, <http://art.yale.edu/>

**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; tel., 203.432.4155; fax, 203.432.7448; e-mail, [gradmusic.admissions@yale.edu](mailto:gradmusic.admissions@yale.edu); Web site, [www.yale.edu/music/](http://www.yale.edu/music/)

**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 Philosophy (Ph.D.).

For additional information, please write to the Office of Admissions, Yale School of Forestry & Environmental Studies, 205 Prospect Street, New Haven CT 06511; tel., 800.825.0330; e-mail, [fesinfo@yale.edu](mailto:fesinfo@yale.edu); Web site, <http://environment.yale.edu/>

**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; tel., 203.432.2296; e-mail, [gradarch.admissions@yale.edu](mailto:gradarch.admissions@yale.edu); Web site, [www.architecture.yale.edu/](http://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 Philosophy (Ph.D.).

For additional information, please write to the Yale School of Nursing, PO Box 9740, New Haven CT 06536-0740; tel., 203.785.2389; Web site, <http://nursing.yale.edu/>

**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; tel., 203.432.1507; Web site, [www.yale.edu/drama/](http://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; tel., 203.432.5932; fax, 203.432.7004; e-mail, [mba.admissions@yale.edu](mailto:mba.admissions@yale.edu); Web site, [www.mba.yale.edu/](http://www.mba.yale.edu/)



The University is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and affirmatively seeks to attract to its faculty, staff, and student body qualified persons of diverse backgrounds. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex, race, color, religion, age, disability, status as a special disabled veteran, veteran of the Vietnam era, or other covered veteran, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation or gender identity or expression.

University policy is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, special disabled veterans, veterans of the Vietnam era, and other covered veterans.

Inquiries concerning these policies may be referred to the Office for Equal Opportunity Programs, 104 William L. Harkness Hall, 203.432.0849.

In accordance with both federal and state law, the University maintains information concerning current security policies and procedures and prepares an annual crime report concerning crimes committed within the geographical limits of the University. Upon request to the Office of the Secretary of the University, PO Box 208230, New Haven CT 06520-8230, 203.432.2310, the University will provide such information to any applicant for admission.

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.*

*Telephone Numbers at the Yale School of Art*

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
Sculpture Studios, Hammond Hall, 14 Mansfield Street	203.432.5286
Faculty Offices	203.432.9109

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