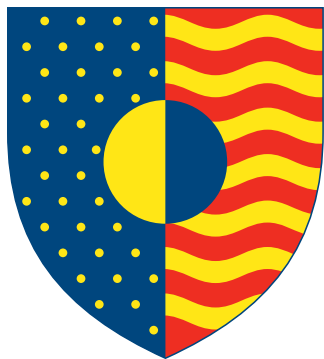


# School of Art

2011–2012



BULLETIN OF YALE UNIVERSITY

*Series 107 Number 1 May 10, 2011*

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# Calendar

## FALL 2011

Aug. 30	T	Orientation for all new students Registration for all students
Aug. 31	W	<i>Fall-term classes begin, 8:20 a.m.</i>
Sept. 5	M	Labor Day; classes meet; offices closed
Sept. 19	M	Last day to add a course with permission of registrar
Oct. 21	F	Last day to drop a course with permission of registrar Midterm grades due, 12 noon
Nov. 17	TH	<i>Annual All-School Open House</i>
Nov. 18	F	Fall recess begins, 5:20 p.m.
Nov. 28	M	Fall recess ends; classes resume, 8:20 a.m.
Dec. 2	F	Last day to withdraw from a course with permission of instructor and registrar <i>Fall-term classes end, 5:20 p.m.</i>
Dec. 8	TH	Critiques and examinations begin, 9 a.m.
Dec. 17	SA	Critiques and examinations end, 5:30 p.m. Winter recess begins

## SPRING 2012

Jan. 4	W	Closing date for submission of online applications for admission in September 2012, 12 midnight EST
Jan. 9	M	Registration for all students <i>Academic classes begin, 8:20 a.m.</i>
Jan. 10	T	<i>Spring-term School of Art classes begin, 8:20 a.m.</i>
Jan. 13	F	Monday classes meet instead of Friday classes
Jan. 16	M	Martin Luther King, Jr. Day; classes do not meet
Jan. 23	M	Last day to add a course with permission of registrar
Mar. 2	F	Last day to drop a course with permission of registrar Midterm grades due, 12 noon Spring recess begins, 5:20 p.m.
Mar. 19	M	Spring recess ends; classes resume, 8:20 a.m.
Apr. 23	M	Last day to withdraw from a course with permission of instructor and registrar Friday classes meet instead of Monday classes <i>Spring-term classes end, 5:20 p.m.</i>
Apr. 26	TH	Critiques and examinations begin, 9 a.m.
May 8	T	Critiques and examinations end, 5:30 p.m. Summer recess begins
May 21	M	<i>University Commencement</i>

# The President and Fellows of Yale University

## President

Richard Charles Levin, B.A., B.Litt., Ph.D.

## Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

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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

Francisco Gonzalez Cigarroa, B.S., M.D., Austin, Texas (*June 2016*)

Peter Brendan Dervan, B.S., Ph.D., San Marino, California (*June 2014*)

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

Mimi Gardner Gates, B.A., M.A., Ph.D., Seattle, Washington (*June 2013*)

Paul Lewis Joskow, B.A., Ph.D., Locust Valley, New York

Neal Leonard Keny-Guyer, B.A., M.P.P.M., Portland, Oregon (*June 2015*)

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

Douglas Alexander Warner III, B.A., New York, New York

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

Fareed Zakaria, B.A., Ph.D., New York, New York

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**Vice President and General Counsel**

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**Vice President for New Haven and State Affairs and Campus Development**

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

**Vice President for Development**

Ingeborg Theresia Reichenbach, Staatsexamen

**Vice President for Finance and Business Operations**

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

**Vice President for Human Resources and Administration**

Michael Allan Peel, B.S., M.B.A.



# School of Art Administration and Faculty

## **Executive Officers**

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Peter Salovey, A.B., M.A., Ph.D., Provost of the University

Robert Storr, M.F.A., Dean

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

## **Faculty Emeriti**

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

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

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

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

## **Film/Video/Interdisciplinary Faculty**

(Film/Video/Interdisciplinary is not a formal area of study in the School of Art; however, both graduate and undergraduate courses are offered.)

Jonathan Andrews, B.A., Lecturer

Michel Auder, Critic

Sandra Burns, M.F.A., Lecturer

Johannes DeYoung, M.F.A., Lecturer

Elke Lehmann, Lecturer

Sandra Luckow, M.F.A., Critic

Ted Mooney, Critic

Margaret Olin, Ph.D., Critic

John Pilson, M.F.A., Critic

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

Traci Tullius, M.F.A., Visiting Assistant Professor

Anahita Vossoughi, M.F.A., Lecturer

## **Graphic Design Faculty**

Keira Alexandra, B.F.A., Critic

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

Julian Bittiner, M.F.A., Lecturer

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

Craig Buckley, Ph.D., Lecturer

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

Alice Chung, M.F.A., Critic

Glen Cummings, M.F.A., Critic

Sheila Levrant de Bretteville, M.F.A., Caroline M. Street Professor of Graphic Design

Paul Elliman, Senior Critic

Karin Fong, M.F.A., Critic

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

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

Barbara Glauber, M.F.A., Critic  
Jessica Helfand, M.F.A., Senior Critic  
Allen Hori, M.F.A., Critic  
Pamela Hovland, M.F.A., Senior Critic  
Alexander Isley, B.F.A., Critic  
Karel Martens, B.F.A., Senior Critic  
Dan Michaelson, M.F.A., Lecturer  
Sigi Moeslinger, M.F.A., Senior Critic  
Matthew Mulder, M.F.A., Critic  
Gisela Noack, Lecturer  
Eddie Opara, M.F.A., Critic  
Christopher Pullman, M.F.A., Senior Critic  
Michael Rock, M.F.A., Professor (Adjunct)  
Julika Rudelius, B.F.A., Critic  
Douglass Scott, M.F.A., Senior Critic  
Susan Sellers, M.A., Senior Critic  
Elizabeth Sledge, M.A., Critic  
Todd St. John, B.F.A., Critic  
William Storandt, B.M., Lecturer  
Scott Stowell, B.F.A., Critic  
Masamichi Udagawa, M.F.A., Senior Critic  
Henk van Assen, M.F.A., Critic  
Daniël van der Velden, Critic  
Linda van Deursen, B.F.A., Critic  
Jan Wilker, M.F.A., Critic  
Roel Wouters, B.F.A., Critic

**Painting/Printmaking Faculty**

Mark Aronson, M.S., Critic  
Dore Ashton, M.A., Senior Critic  
Nicole Awai, M.F.A., Critic  
Anna Betbeze, M.F.A., Lecturer  
Huma Bhabha, M.F.A., Critic  
Daniel Bozhkov, M.F.A., Critic  
Carroll Dunham, B.A., Senior Critic  
Rochelle Feinstein, M.F.A., Professor (on leave, spring 2012)  
Peter Halley, M.F.A., Senior Critic (Adjunct)  
Lyle Ashton Harris, M.F.A., Visiting Assistant Professor  
Robert Hobbs, Ph.D., Visiting Professor  
David Humphrey, M.A., Critic  
Clint Jukkala, M.F.A., Assistant Professor  
Deborah Kass, B.F.A., Senior Critic  
Wayne Koestenbaum, Ph.D., Visiting Professor  
Marie Lorenz, M.F.A., Assistant Professor  
Samuel Messer, M.F.A., Professor (Adjunct)

Catherine Murphy, B.F.A., Senior Critic  
Sarah Oppenheimer, M.F.A., Critic  
Robert J. Reed, Jr., M.F.A., Professor (on leave, spring 2012)  
Robert Storr, M.F.A., Professor  
Jeffrey Stuker, M.F.A., Lecturer  
William Villalongo, M.F.A., Lecturer

**Photography Faculty**

Gregory Crewdson, M.F.A., Professor (Adjunct)  
Philip-Lorca diCorcia, M.F.A., Senior Critic  
Benjamin Donaldson, M.F.A., Lecturer  
Paul Graham, B.S., 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  
(on leave, fall 2011)  
John Pilson, M.F.A., Critic  
Jock Reynolds, M.F.A., Professor (Adjunct)  
Collier Schorr, B.F.A., Senior Critic

**Sculpture Faculty**

Scott Braun, B.A., Lecturer  
Jon Conner, M.F.A., Lecturer  
Elana Herzog, M.F.A., Lecturer  
Brent Howard, B.F.A., Lecturer  
Michael Queenland, M.F.A., Assistant Professor  
Erin Shirreff, M.F.A., Lecturer

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Janet Liscio, Senior Administrative Assistant, Academic Affairs  
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Photography  
Susan Rochette, B.A., Financial Aid Director  
Linda Sandrey, Senior Administrative Assistant, Academic Affairs and Undergraduate  
Studies  
Salvatore Schaivone, Facilities Supervisor  
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Barbara Shanley, M.A., Executive Associate, Dean's Office

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Anna Loar, B.A., Technical Specialist  
Ken Lovell, M.F.A., Technical Director

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College  
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Christopher Wood, Ph.D., Professor  
Mimi Yiengpruksawan, Ph.D., Professor  
Sebastian Zeidler, Ph.D., Assistant Professor

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Frederick Lamp, Ph.D., Frances and Benjamin Benenson Foundation Curator of African Art  
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Ian McClure, B.A., Susan Morse Hilles Chief Conservator  
William Metcalf, Ph.D., Ben Lee Damsky Curator of Coins and Medals  
Tara Noel, B.A., Human Resources Manager  
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Sadako Ohki, Ph.D., The Japan Foundation Associate Curator of Japanese Art  
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**Robert B. Haas Family Arts Library**

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**Yale Center for British Art**

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Imogen Hart, Ph.D., Assistant Curator, Department of Exhibitions and Publications

Eleanor Hughes, Ph.D., Associate Curator and Head of Exhibitions and Publications

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Angus Trumble, M.A., Senior Curator of Paintings and Sculpture

Scott Wilcox, Ph.D., Chief Curator of Arts Collections Information and Senior Curator  
of Prints and Drawings

# Mission Statement

The mission of the Yale School of Art is to provide students with intellectually informed, hands-on instruction in the practice of an array of visual arts media within the context of a liberal arts university. As a part of the first institution of higher learning to successfully integrate a studio-based education into such a broad pedagogical framework, the Yale School of Art has a long and distinguished history of training artists of the highest caliber. A full-time faculty of working artists in conjunction with a diverse cross-section of accomplished visiting artists collaborate to design a program and foster an environment where the unique talents and perspectives of individual students can emerge and flourish.

The School of Art is founded on the belief that art is a fundamental force in national and international culture, and that one of the primary standards by which societies are judged is the quality, creative freedom, critical insight, and formal and technical innovation of the visual art they produce. The Yale School of Art teaches at the graduate and undergraduate levels, and consequently the student body consists of those whose primary or exclusive focus is art as well as those for whom art is an essential part of a varied course of inquiry. The school currently offers degrees and undergraduate majors in the areas of graphic design, painting/printmaking, photography, and sculpture.

# History of the School

The study of the visual arts at Yale had its beginning with the opening, in 1832, of the Trumbull Gallery, one of the earliest art museums in the Anglo-Saxon world and the first (and long the only one) connected with a college in this country. It was founded by patriot-artist Colonel John Trumbull, one-time aide-de-camp to General Washington, with the help of Professor Benjamin Silliman, the celebrated scientist. A singularly successful art exhibition held in 1858 under the direction of the College Librarian, Daniel Coit Gilman, led to the establishment of an art school in 1864, through the generosity of Augustus Russell Street, a native of New Haven and graduate of Yale's Class of 1812. 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 Yale School of the Fine Arts opened in 1869, it was the first art school 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 (now Rudolph Hall) 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 was assigned to the University Department of the History of Art. The arts at Yale – architecture, art, the Art Gallery, the Center for British Art, the history of art, the School of Drama, and the Repertory Theatre – thus occupied 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. 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, which opened in September 2000. 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 an experimental theater for the School of Drama and all departments of the School of Art except sculpture. In 2009 sculpture moved from Hammond Hall, where it was housed from 1973 to 2008, to a new building in the Arts Area at 36 Edgewood Avenue adjacent to a new School of Art gallery at 32 Edgewood Avenue, both designed by Kieran Timberlake.

# Program

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 the Graduate School and other professional schools of the University, and School of Art students may enroll in elective courses in the Graduate School and other 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.

# Areas of Study

## GRAPHIC DESIGN

The graphic design program focuses on the development of a cohesive, investigative body of work, also known as the student's thesis. At Yale, the graphic design thesis is conceived as a loose framework within which each student's visual method is deployed across many diverse projects during his or her two-year course of study. While every thesis project is unique, there are several common features: a focus on methodology, the application of a visual method to studio work, and the organization of the work in a thoughtfully argued written document and catalogue raisonné, also known as the "Thesis Book."

The individual collection of graphic design work by each student is supported on several levels simultaneously: studio work led by faculty meeting weekly; small five- or six-person thesis groups meeting biweekly; individual sessions with writing and editing tutors; and lectures, presentations, and workshops.

Although the School of Art provides digital lab facilities, all graphic design students are expected to have their own personal computer for use in their studio work space. Each student has a designated work space in the design studio loft and has access to bookbinding materials and workshops, and to printing and digital work spaces in the School of Art and the Digital Media Center for the Arts. In addition, students draw on the extraordinary resources of Yale University courses, conferences, films, lectures, and museums, and especially the extensive research and rare book collections of Sterling and Beinecke libraries.

Each year, up to ten students are admitted into the two-year graphic design program, and up to seven students are admitted into the preliminary-year program. Two-year program students are expected to have substantial and distinguished experience in visual studies and related professional experience. Students applying to the preliminary-year program typically have relevant experience in a field of study outside design and demonstrate evidence of visual acuity. 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, including Art 949a, 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
	Art 264a and 265b	3	3
	Art 468a and 469b	3	3
	Art 344a and Graphic Design 742b	3	3
		<hr/>	<hr/>
		15	15

I	Graphic Design 720	6	6
	Graphic Design Sequence	3	3
	Art 949a, Critical Practice	3	0
	Academic or Studio Electives	3	6
		<hr/>	<hr/>
		15	15
II	Graphic Design 730	6	6
	Graphic Design 739	3	3
	Graphic Design Sequence	0	3
	Academic or Studio Electives	6	3
		<hr/>	<hr/>
		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 etching presses and a lithography press, a fully equipped silkscreen facility, as well as digital resources available in the print studio, throughout the School, and at the Digital Media Center for the Arts.

### *Credit Requirements*

42 credits in area of concentration, including Art 949a, 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	0	3
	Art 949a, Critical Practice	3	0
	Academic or Studio Electives	3	3
		<hr/>	<hr/>
		15	15

II	Painting 545	9	9
	Academic or Studio Electives	6	6
		<hr/>	<hr/>
		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, including Art 949a, 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	0	3
	Art 949a, Critical Practice	3	0
	Academic or Studio Electives	3	3
		<hr/>	<hr/>
		15	15
II	Photography 845	9	9
	Academic or Studio Electives	6	6
		<hr/>	<hr/>
		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 or ceramic facilities are available.

The main focus of this program is to facilitate the development of conversation and constructive critique among students and faculty. Our aim is to articulate student work vis-à-vis its own trajectory 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, and at least one sculpture elective. 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, including Art 949a, and 18 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

### *Typical Plan of Study*

<i>Year</i>	<i>Course</i>	<i>Minimum Credits</i>	
		<i>Fall Term</i>	<i>Spring Term</i>
I	Sculpture 645	6	6
	Sculpture 630	3	3
	Sculpture 649b	0	3
	Art 949a, Critical Practice	3	0
	Academic or Studio Electives	3	3
		<hr/>	<hr/>
		15	15
II	Sculpture 645	6	6
	Sculpture 630	3	3
	Academic or Studio Electives	6	6
		<hr/>	<hr/>
		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 galleries in Green Hall and 32 Edgewood Avenue provide 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. Green Gallery is usually open to the public daily from 10 a.m. to 6 p.m. The 32 Edgewood gallery is open during limited hours for specific exhibitions and events. Information: 203.432.2605.

# Course Descriptions

In the following listings, courses numbered 110 through 499 are studio electives offered to students from Yale College, the Graduate School, and the 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.

For the most up-to-date course information, please see [www.yale.edu/oci](http://www.yale.edu/oci).

## 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 film/video or interdisciplinary while enrolled in other areas. The School offers graduate video courses 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. Anna Betbeze and faculty

**Art 141a and 142b, 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



**Art 145a or b, 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. Traci Tullius [F] and Johannes DeYoung [Sp]

**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 Fiction 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 Jonathan Andrews

**Art 342b, Intermediate Documentary Film Workshop** Students explore the storytelling potential of the film medium by making documentary art. The class concentrates on finding and capturing intriguing, complex scenarios in the world and then adapting them to the film form. Questions of truth, objectivity, style, and the filmmaker's ethics will be scrutinized using examples of the students' work. The term begins with exercises in storytelling principles and progresses to students' short projects. Materials fee: \$150. Prerequisite: Art 141a or b. Sandra Luckow

**Art 395a, 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). Prerequisite: at least four courses in art. *Required for all art majors.* Jeffrey Stuker

**Art 442, Advanced 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. Enrollment limited to eight. Priority to majors in art and in film studies. Materials fee: \$150. 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. Clint Jukkala

**Art 902a, 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 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. Meets biweekly for 1.5 credits. Not offered in 2011–2012]

**Art 911b, Theories of Perception** Theories of visual perception in Western artistic practice since the Renaissance. Perceptual theories do not exist in a vacuum. Not only have they been conceived in terms of mathematics, physical science, philosophy, and cognitive psychology, but also they are generally embroiled in political and ethical issues. They have long been of keen interest to artists, most of whom abide by a theory of perception whether they know it or not. Some artistic disciplines, such as painting and photography, traditionally consider a grasp of scientific perceptual theory indispensable. In this seminar we read closely and discuss a series of important primary sources, beginning with Alberti's treatise on perspective and ending with poststructuralist writings on perception, covering such topics as accounts of the restoration of sight to patients born blind, the theories of Gestalt psychology along with their application to art, and the speculations of philosophers ranging from John Locke to Merleau-Ponty. Students are encouraged to question the ethical ramifications of their own assumptions about perception. Requirements: active participation and completion of all readings; and a seminar report and paper on a topic of the student's choice (which may concern his or her own artistic practice), approved by the instructor. Margaret Olin

**Art 949a, Critical Practice** Required for all first-year graduate students in the School of Art. Four sections are offered in the fall term. First-year graduate students are required to take one of these sections in their first term and will receive three credits for satisfactory completion. The sections vary widely in subject matter but are not limited to distinct areas of study. They range from technical introductions to theoretical and critical studies. Students are randomly assigned to sections, with a goal that each section contains a mix of students from all areas of study in the School. Robert Storr and faculty

**Art 951b, 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. Limited enrollment; open to all M.F.A students. Michel Auder

**Art 960a or b, Writing for Artists** This seminar is designed to help graduate students refine their writing skills and develop a greater understanding of how the use of language relates to their studio practice and their development as professional artists. In weekly workshops, students create, distribute, read aloud, and discuss their own writing in whatever form it takes: statements, reviews, manifestos, lists, publicity, poetry, fiction, autobiographical sketches, or scripts. Published writings by established artists are also read and discussed. Limited enrollment; *open to all M.F.A. students.* Ted Mooney

## GRAPHIC DESIGN

**Art 001a, Studies in Visual Biography** Diaries, journals, and scrapbooks studied as authoritative examples of visual autobiography. Social history and visual methods, focusing on American and British cultural life between the world wars. Exercises in collecting, collage, and composition; methods of visually navigating space, time, and memory; discussion of the asynchronous nature of biography. Enrollment limited to freshmen. Jessica Helfand

**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. Julian Bittiner 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 273a, Letterform Design]** 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 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. The object is to demystify the subject and teach users of type an increased appreciation of it. Students also spend time rendering letterforms by hand and investigating historical sources. Materials fee: \$150. Prerequisite: Art 264a. Not offered in 2011–2012]

**Art 367a and 368b, Intermediate Graphic Design** The focus of this class is on the various ways design functions, how visual communication takes form and is recognized by an audience. The course looks critically at three core issues inherent in design: word and image, structure, and sequence. Word and image concentrates on the primary components of design and their effect on each other. Structure focuses on the discipline's theories of organization and how content is shaped through the methodology employed. Sequence looks at how narrative is constructed through the use of relationship and succession. An underlying concern for this course is the analysis and refinement of an individual design methodology. The course promotes an awareness of the systematic procedures, techniques, and modes of inquiry employed while leading to a particular result. Materials fee: \$150. Prerequisite: Art 132a or b. Alice Chung and Pamela Hovland

**Art 370a, Motion Design** This studio class explores how the graphic designer's conventions of print typography and the dynamics of word-image relationship change with the introduction of time, motion, and sound. Projects focus on the controlled interaction of words and images to express an idea or tell a story. The goal is to experience firsthand the extra dimensions of time-based communications, and to choreograph aural and visual images through selection, editing, and juxtaposition. Materials fee: \$150. Prerequisite: Art 264a, 367a, or 368b, or permission of the instructor. Christopher Pullman

**Art 468a and 469b, Advanced Graphic Design** This studio course asks how the individual designer can be idiosyncratic in the work that he or she produces, at the same time that the work communicates on its own to a broad audience. A probe into how best to combine words and images in two, three, and four dimensions through sets of posters, mappings, timelines, and screen-based interactions. No prior technical experience required. Materials fee: \$150. Prerequisites: Art 264a and Art 367a, or permission of the instructor. Julian Bittiner, Douglass Scott, and Henk van Assen

**Graphic Design 710a and 711b, Preliminary Studio** For students entering the three-year program. This preliminary-year 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 Scott Stowell

**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 text, space, or object. 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. Sheila Levrant de Bretteville, Michael Bierut, Paul Elliman, Karel Martens, Susan Sellers, and Daniel van der Velden

**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 advisers and editors who support the ongoing independent project research throughout the year. Other master classes, workshops, tutorials, and lectures augment studio work. The focus of the second year is the development of independent projects, and a significant proportion of the work is self-motivated and self-directed. Sheila Levrant de Bretteville, Michael Bierut, Irma Boom, Paul Elliman, Michael Rock, Susan Sellers, and Linda van Deursen

**Graphic Design 739, Degree Presentation in Graphic Design** For second-year graduate students. Resolution of the design of the independent project fitting the appropriate medium to content and audience. At the end of the second term, two library copies of a catalogue raisonné with 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 or “thesis” 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, Keira Alexandra, Alexander Isley, Dan Michaelson, and Susan Sellers

**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 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. Karin Fong, Matthew Mulder, and 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 742a or permission of the instructor. Dan Michaelson

**Graphic Design 762b, Exhibition Design** For second-year graduate students. Problems in the graphic design of a collaborative and self-initiated exhibition. Prerequisite: Graphic Design 752a. Glen Cummings

**Master Classes in Graphic Design** These are one or two weeks in duration and generally take place at the beginning of the term when both instructor and students are free to devote full time to a single, intensive project. In recent years, master classes have been conducted by Michael Bierut, Irma Boom, Matthew Carter, Paul Elliman, Karel Martens, Sigi Moeslinger, Jonathan Puckey, Masamichi Udagawa, Daniel van der Velden, and Roel Wouters. Students are admitted at the discretion of the instructor.

## PAINTING / PRINTMAKING

**Art 114a or b, Basic Drawing** An introduction to drawing, emphasizing articulation of space and pictorial syntax. 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. Anna Betbeze, Marie Lorenz, Samuel Messer, Robert J. Reed, Jr. [F], William Villalongo, and faculty

**Art 116b, 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. Clint Jukkala

**Art 130a or b, Painting Basics** An 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.* Materials fee: \$75. Anna Betbeze

**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. William Villalongo

**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. Materials fee: \$75 per term. Prerequisite or corequisite: Art 114a or b. Robert J. Reed, Jr. [F] and Samuel Messer [Sp]

**Art 245b, Digital Drawing** The study of the theory and techniques of the projected digital image. Topics include the structure of the digital image, print and projected media, the spatial architecture of projection, and multiple-projector projection. Readings examine the historical development of digital imaging and early projection-based installation. 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 324b, Painting Materials and Methods** An introduction to the historical materials and methods of painting taught in both the studio and museum setting. Students study masterworks hanging at the Art Gallery and the Center for British Art and then explore a variety of observed techniques in their own painting. Three classes of paint—quick-drying indirect tempera, slow-drying and layered oil paint, and the modernist direct application of paint—are considered, as well as a variety of painting supports including wood, canvas, paper, and metal. Materials fee: \$75. Prerequisite: Art 114a or b or 130a or b or permission of the instructor. Mark Aronson

**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. Materials fee: \$75 per term. Prerequisite: Art 230a or 231b. Clint Jukkala and faculty

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

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

[**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. Not offered in 2011–2012]

**Art 430a, 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 430a in advance of Art 495b. Can be taken more than once. Materials fee: \$75 per term. Prerequisites: Art 330a and 331b. Robert Storr

[**Art 457b, Printmaking II** Individual projects in a range of media: relief methods, etching, lithography, and silkscreen, augmented by group projects to create a suite of prints or a book. Emphasis on traditional and transmedia printmaking practices. Students are encouraged to take this course in conjunction with Painting Studio I or II. Materials fee: \$150. Prerequisite: at least one term of Art 355, 356, or 359. Not offered in 2011–2012]



**[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. Meets biweekly for 1.5 credits. Not offered in 2011–2012]

**Painting 524a, 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. Faculty

**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. Samuel Messer

**Painting 545, Individual Criticism** Limited to graduate painting students. Criticism of individual projects. Rochelle Feinstein [F], Peter Halley, David Humphrey, Clint Jukkala, Samuel Messer, Catherine Murphy, Sarah Oppenheimer [Sp], and Robert J. Reed, Jr. [F]

**Printmaking 550b, 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. Marie Lorenz

**Printmaking 551a, Special Projects in Printmaking** A course designed for those with experience who wish to create etchings, relief prints, lithographs, silkscreens, and hybrid forms. All participants must have demonstrated capability in their selected media. Individual meetings are held on a weekly basis with the instructor in an advisory capacity, in the print studio, the student's studio, or another Yale campus resource location, such as the Art Gallery or the Beinecke Library. All participants meet every three weeks for a group critique. Open to first- and second-year graduate art students. Prerequisites: knowledge of printmaking and permission of the instructor; special application required for admission. Rochelle Feinstein

**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 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, deemed 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. W. F. 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. Not offered in 2011–2012]

## PHOTOGRAPHY

**Art 136a or b, Small-Camera Photography** An introductory 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. Benjamin Donaldson, Lisa Kereszi, and faculty

**Art 138a or b, 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. Benjamin Donaldson, John Lehr, and faculty

**Art 237b, 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. Enrollment limited. Materials fee: \$150. Prerequisite: Art 136a or b or equivalent. Lisa Kereszi

**Art 338a, Intermediate Digital Photography** Exploration of both the technical and conceptual aspects of digital photography. A range of tools is used, including advanced film scanning, working with RAW files, masks, compositing and grayscale, and color inkjet printing. Students produce original work, with special attention to ways in which their technical decisions can clarify their artistic intentions. Materials fee: \$150. Prerequisite: Art 138a or b. John Lehr

**Art 379b, View-Camera Photography** 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 237b, or Art 136a or b and permission of the instructor. John Lehr

**Art 401a, Advanced Photography** A course intended for those wishing to explore intensely the practice of photography, whether analog or digital. The class is structured around individual projects, editing, and output size. Through the history of photography and film, discussions center on the potentials of black-and-white photography, color photography, and the assimilation of the two. Materials fee: \$150. Prerequisites:

Art 379b or equivalent, and, for those working digitally, Art 338a. *Required for art majors concentrating in photography.* Lisa Kereszi

**Photography 822a and 823b, 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. John Lehr and John Pilson

**Photography 824a, Advanced Technical Seminar** Priority given to second-year graduate students in photography. An intensive examination of technical processes geared to the expertise of the instructor. Gregory Crewdson

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

**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 [Sp] and faculty

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

## SCULPTURE

**Art 002b, Paper** This freshman seminar explores paper as a material from which to make art. We study how paper is made, and the myriad ways that it is used in the arts. Taking advantage of the resources of the University, we look at holdings in the Yale Art Gallery, the Yale Center for British Art, the Arts of the Book collection in the Haas Family Arts Library, and the Beinecke Rare Book and Manuscript Library. Various professionals at these institutions collaborate with the instructor to provide a broad view of the materials at hand. Half of the course time is spent making things out of paper, using the material to explore the formal properties of sculpture including volume, mass, line, and structure. This exploration also includes an introduction into how paper is used in the world of contemporary art and a workshop in papermaking. Elana Herzog

**Art 120a, Introductory Sculpture: Working with Wood** The focus of this course is on understanding wood technology and using machines and hand tools in the context of the studio. Students are introduced to the range of what sculpture might be. Assignments are designed to foster hands-on appreciation of materials and craftsmanship, as well as initiate awareness of the aesthetic and political implications of handmade objects in a digital world. Attention is paid throughout the course to understanding and articulating form in space, and to helping students develop personal ways of working alongside, and in response to, current issues in contemporary sculpture. Group discussions and presentations complement the studio work. The shops and the studio are available during class

time and during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$75. Scott Braun

**Art 121a or b, Introductory Sculpture: Working with Metal** This course, focused on learning how to work with metal, introduces students to the range of what sculpture might be and explores creative approaches to perception, making, and critical analysis. Assignments are designed to foster hands-on appreciation of materials and craftsmanship, as well as initiate awareness of the aesthetic and political implications of handmade objects in a digital world. Attention is paid throughout the course to understanding and articulating form in space, and to helping students develop personal ways of working alongside, and in response to, current issues in contemporary sculpture. Group discussions and presentations complement the studio work. The shops and the studio are available during class time and during days and evenings throughout the week. Enrollment limited to twelve. Materials fee: \$75. Brent Howard

**Art 122b, Introductory Sculpture: Digital Practice** An exploration of how digital tools can inform the production of three-dimensional objects. The course includes workshops focused on digital photography, including digital RAW photography, video, editing, basic lighting, color correction, and ink-jet printing. The class also introduces students to some basic woodworking and welding. Students develop projects in response to assignments focused on the intersection of digital processes with a variety of different materials and subjects. Limited enrollment. Materials fee: \$150. Sandra Burns

**Art 125a, Mold Making and Casting** This course offers instruction in the practical aspects of mold making and casting in a variety of materials and techniques. The objective is to provide students with the principles of this traditional technology and infuse these techniques into their practice and creation of sculpture. A foundation in how objects around us are reproduced is essential for the modern sculptor in a culture of mass production. Contemporary issues of art and culture are also discussed. Students are introduced to four major types of molding techniques: waste molds, piece molds, life casts, and flexible molds. 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. Not offered in 2011–2012]

**Art 345b, 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 121a or b or equivalent, or permission of the instructor. Faculty

**Art 346b, Intermediate Sculpture: Wood** Further investigation into the history of sculpture and questions pertinent to contemporary art. Exploration of new techniques and materials along with refinement of familiar skills. Focus on helping students become self-directed in their work. Studio work, individual and group discussion, and visits to museums and galleries. Enrollment limited to twelve. Materials fee: \$75. Prerequisite: Art 120a or 121a or b or equivalent, or permission of the instructor. Scott Braun

**Art 445a and 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 121a or b or equivalent, or permission of the instructor. Faculty

**Sculpture 630, Studio Seminar** Limited to graduate sculpture students. Michael Queenland and faculty

**Sculpture 645, Individual Criticism** Limited to graduate sculpture students. Criticism of individual projects. Michael Queenland 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. *Open to all M.F.A. students.* Faculty

## YALE COLLEGE ART MAJOR

Director of Undergraduate Studies: Clint Jukkala

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. Four 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. 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) the Junior Major Seminar (Art 395a) or Critical Theory in the Studio (Art 201b); (4) the Senior Project (Art 495b); 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

### **Undergraduate studio courses open to students in Yale College**

Art 001a, Studies in Visual Biography

Art 002b, Paper

Art 111a or b, Visual Thinking

Art 114a or b, Basic Drawing

Art 116b, Color

Art 120a, Introductory Sculpture: Working with Wood

Art 121a or b, Introductory Sculpture: Working with Metal

Art 122b, Introductory Sculpture: Digital Practice

Art 125a, Mold Making and Casting

Art 130a or b, Painting Basics

Art 132a or b, Introductory Graphic Design

Art 136a or b, Small-Camera Photography

Art 138a or b, Digital Photography

Art 141a and 142b, The Language of Film Workshop

Art 145a or b, Introduction to Digital Video

Art 201b, Critical Theory in the Studio

Art 223a and 224b, Figure Drawing

Art 230a and 231b, Introductory Painting

Art 237b, Intermediate Photography

Art 245b, Digital Drawing

Art 264a, Typography I

Art 265b, Typography II

Art 324b, Painting Materials and Methods

Art 330a and 331b, Painting Studio I

Art 338a, Intermediate Digital Photography

Art 341a or b, Intermediate Fiction Film Workshop

Art 342b, Intermediate Documentary Film Workshop

Art 345b, Intermediate Sculpture

Art 346b, Intermediate Sculpture: Wood

Art 355b, Silkscreen Printing

Art 356a, Printmaking

Art 367a and 368b, Intermediate Graphic Design

Art 370a, Motion Design  
 Art 379b, View-Camera Photography  
 Art 395a, Junior Seminar  
 Art 401a, Advanced Photography  
 Art 430a, Painting Studio II  
 Art 442, Advanced Fiction Film Workshop  
 Art 445a and 446b, Advanced Sculpture  
 Art 468a and 469b, Advanced Graphic Design  
 Art 471a and 472b, Individual Projects  
 Art 495b, Senior Project

Permission of the instructor required in all art courses. A student may repeat an art course with the permission of the director of undergraduate studies.

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 the Jeffrey Loria Center for the History of Art, 190 York Street, is a department of the Division of Humanities of Yale College and the Graduate School of Arts and Sciences. 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 Rare Book and Manuscript Library. The department profits from its relationship with the School of Art and the other professional schools and welcomes students from them.



# Entrance Requirements

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

## ADMISSION

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

### *Admission Procedures for Preliminary Selection*

#### INSTRUCTIONS FOR 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 to best advantage.

The Yale School of Art application for the 2012–2013 academic year is available online at <https://apply.art.yale.edu/apply>. The information that follows will assist you in filing the application online. For an explanation of specific requirements for each area of study, please refer to the departmental sections that follow.

**Application deadline** Online applications for programs beginning in the 2012–2013 academic year must be uploaded no later than 12 midnight EST on January 4, 2012. Applicants will not be allowed to submit applications after the deadline has passed. When many applicants are uploading simultaneously near the deadline, it is possible that lengthier pre-processing times will be experienced. To avoid this, please consider submitting prior to the deadline day.

**Application materials** The following materials are required for consideration of your application for admission:

1. The online application and the nonrefundable application fee of \$100. Please follow payment instructions at <https://apply.art.yale.edu/apply>. Forms of payment include Visa, MasterCard, and PayPal.

Online applications can be worked on from July until the deadline. As it generally takes several weeks to complete an application, it is strongly recommended that applicants prepare their materials early to ensure completion by the deadline.

Please note that the School of Art is not part of the Yale Graduate School of Arts and Sciences, and it is not possible to apply through the Graduate School or any other school at Yale. It is recommended that you read the online School of Art bulletin, available at [www.yale.edu/bulletin](http://www.yale.edu/bulletin), before beginning the application process.

2. A one-page statement that addresses your influences, interests, brief life history, current direction, and reasons for applying to a graduate program at this time. Statements should be no more than 500 words.
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.

*Note:* Because the admissions committee reviews applications shortly after the deadline, time limitations may preclude reading any supporting documents uploaded after January 5. Please impress this fact on the people who will be writing on your behalf.

4. Student copies or unofficial transcripts of the academic record for the bachelor's degree and/or transcripts from professional art schools attended are uploaded for the preliminary jury. Official transcripts will only be required for applicants invited to interview. Neither junior college transcripts nor Graduate Record Examination (GRE) scores are required.
5. Portfolio of work. *Applicants who fail to upload 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, and all should be from within the last three years. Portfolio requirements differ depending upon area of concentration; be sure to follow the instructions for the area to which you are applying. We strongly recommend that you review your images on a Mac OS to be certain that they are accurately represented.

*Note:* 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.

## GRAPHIC DESIGN PORTFOLIO REQUIREMENTS

In addition to a portfolio, all graphic design applicants should upload a résumé, which will be reviewed for content as well as form of the typography; the résumé may not be longer than three (3) pages.

**File format** Portfolios are submitted online as part of the online application. The portfolio submission interface will allow you to label each image with a title, a date of completion, the materials used, and a brief description of the work. Digital files must adhere strictly to the specifications outlined below.

**Portfolio contents** Upload 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 with all still images followed by all moving images. 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.

**File format for still images** To conform to our viewing format, each still image file may be no larger than 16 MB. Do not format images in any presentation program (e.g., PowerPoint, Keynote), or include composite images (more than one work per file). Still image files may be sent in jpeg, png, bmp, or tiff format.

**File format for videos and moving images** Videos will be accepted in QuickTime, AVI, FLV, MP4, or WMV format. Video files should be no longer than two minutes in length, and the size of your video uploads is limited to 250 MB. 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.

If you are primarily a video artist and wish to submit a longer video, you may post the video to YouTube and provide the link in the portfolio section of the application. This will embed the video in your application for later review. Please be aware that if you remove the video from YouTube or mark it as “private,” it will not be viewable by the admissions committee.

### PAINTING/PRINTMAKING PORTFOLIO REQUIREMENTS

**File format** Portfolios are submitted online as part of the online application. The portfolio submission interface will allow you to label each image with a title, a date of completion, the materials used, and a brief description of the work. Digital files must adhere strictly to the specifications outlined below.

**Portfolio contents** Upload 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 with all still images followed by all moving images. 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.

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#### PHOTOGRAPHY PORTFOLIO REQUIREMENTS

**File format** Portfolios are submitted online as part of the online application. The portfolio submission interface will allow you to label each image with a title, a date of completion, the materials used, and a brief description of the work. Digital files must adhere strictly to the specifications outlined below.

**Portfolio contents** Upload 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 with all still images followed by all moving images. 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.

**File format for still images** To conform to our viewing format, each still image file may be no larger than 16 MB. Do not format images in any presentation program (e.g., PowerPoint, Keynote), or include composite images (more than one work per file). Still image files may be sent in jpeg, png, bmp, or tiff format.

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If you are primarily a video artist and wish to submit a longer video, you may post the video to YouTube and provide the link in the portfolio section of the application. This will embed the video in your application for later review. Please be aware that if you remove the video from YouTube or mark it as “private,” it will not be viewable by the admissions committee.

#### SCULPTURE PORTFOLIO REQUIREMENTS

**File format** Portfolios are submitted online as part of the online application. The portfolio submission interface will allow you to label each image with a title, a date of completion, the materials used, and a brief description of the work. Digital files must adhere strictly to the specifications outlined below.

**Portfolio contents** Upload 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 with all still images followed by all moving images. 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.

**File format for still images** To conform to our viewing format, each still image file may be no larger than 16 MB. Do not format images in any presentation program (e.g., PowerPoint, Keynote), or include composite images (more than one work per file). Still image files may be sent in jpeg, png, bmp, or tiff format.

**File format for videos and moving images** Videos will be accepted in QuickTime, AVI, FLV, MP4, or WMV format. Video files should be no longer than two minutes in length, and the size of your video uploads is limited to 250 MB. 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.

If you are primarily a video artist and wish to submit a longer video, you may post the video to YouTube and provide the link in the portfolio section of the application. This will embed the video in your application for later review. Please be aware that if you remove the video from YouTube or mark it as “private,” it will not be viewable by the admissions committee.

#### APPLICATION STATUS

Once an application has been submitted, applicants can track the status of their application and the receipt of required supporting materials (such as recommendations) online. Applicants are encouraged to log into the Web site frequently in order to check the status of their application materials and view correspondence from the Office of Academic Affairs.

#### *Final Selection*

Applicants who have passed the Preliminary Selection Jury will be notified in mid-February. At this time, applicants invited to interview are required to submit official transcripts and send or deliver original work to the School. Individual interviews will be scheduled 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, graphic works, or videos. 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.

Final notification of admission will be e-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 e-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 1 and must be accompanied by a nonrefundable tuition deposit of \$500 to reserve a place in the entering class. The tuition deposit is 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 purchase 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 17, 2011, 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

No programs are offered for transfer, special, or part-time students.

## 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.

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 2011–2012 annual expenses (including tuition) will amount to \$54,500 for a single student. Evidence of funds may come from the following sources:

1. Affidavit from a bank;
2. Copy of an award letter stating that financial assistance has been offered;
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 private bank loans.

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

# Tuition, Fees, General Expenses

## TUITION

The tuition fee for the academic year 2011–2012 is \$32,500. 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 2011–2012, the last days for refunding federal student aid funds will be October 29 in the fall term and March 27 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 9, 2011, in the fall term and January 19, 2012, 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 24, 2011, in the fall term and February 4, 2012, 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 19, 2011, in the fall term and March 1, 2012, 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 Federal Unsubsidized Direct Loans, if any; then to Federal Subsidized Direct Loans, if any; then to Federal Perkins Loans; then to Federal Direct Graduate PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Recipients of federal and/or institutional loans 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.



## FEE S

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	\$1,900 hospitalization insurance, est. \$500 refundable studio deposit \$15 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 2011–2012 are available as of April 1 online and can be submitted directly from the Web site ([www.yale.edu/graduatehousing/application.html](http://www.yale.edu/graduatehousing/application.html)). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the Dormitory or Apartments office. 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.

Yale Off Campus Housing is a database of rental and sale listings available to the Yale community. The system has been designed to allow incoming affiliates to the University access to the online database at [www.yale.edu/och](http://www.yale.edu/och). The use of your University NetID allows you immediate access to search the listings. It also allows you to set up a profile to be a roommate or search for roommates. Those without a NetID can set themselves up as guests by following the simple instructions. For answers to questions, please e-mail [offcampushousing@yale.edu](mailto:offcampushousing@yale.edu) or call 203.432.9756.

### *Dining at Yale*

Yale Dining (YD) 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. It provides ten meals per week, plus six bonus meals per year and \$75 per term in points to be used for additional meals during the week or at our retail locations on campus. Nonresident students may purchase a *Meal Plan* with three bonus meals, good Monday through Friday.

YD 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: Divinity School Café on Prospect Street, the Café at Kline Biology Tower, the Health Center Café, Marigolds at the School of Medicine, the Thain Family Café at Bass Library, Triple E's at 221 Whitney Avenue, Triple E's at Payne Whitney Gymnasium, Durfee's Convenience Store at 200 Elm Street, and uncommon at Commons. For students and staff choosing to dine in any of Yale's residential college dining rooms, "all-you-care-to-eat" meals are offered at one affordable price for breakfast (\$5), lunch (\$10.25), and/or dinner (\$13.25) and require the diner to be accompanied by a host from that college.

Inquiries concerning food services should be addressed to Yale Dining, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; tel., 203.432.0420. More information can be found online 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 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 at their official Yale e-mail addresses and to all student-designated authorized payers. It is imperative that all students 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 late fees of \$125 per month (up to a total of \$375 per term) 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. 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 \$125 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 (YPP) 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 cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 17. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 1" 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).

# Financial Aid

An applicant seeking financial assistance should complete by 15 March all requested financial aid applications (FAFSA and Need Access or International Student Financial Aid Application and Certification of Finances). Student and parental tax statements are due by 1 April. 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.

## REQUIRED FINANCIAL AID DATA

### *U.S. Citizens*

In order to be reviewed for a financial aid award for 2012–2013 (which is need-based only in the School of Art), complete and submit the following:

1. *FAFSA*. Complete the Free Application for Federal Student Aid (FAFSA) online at [www.fafsa.ed.gov](http://www.fafsa.ed.gov) by 15 March. List Yale University and the federal school code 001426. For FAFSA technical assistance, call 800.433.3243. Those who applied for federal financial aid during the previous academic year may complete a Renewal FAFSA online by using their PIN number. Those who do not remember their PIN number may request it from the PIN Web site at [www.pin.ed.gov](http://www.pin.ed.gov).
2. *Need Access*. Complete the student and parent sections of the Need Access Application online at [www.needaccess.org](http://www.needaccess.org) by 15 March. For general information and/or technical assistance, call 800.282.1550.
3. *2011 Federal Tax Returns*. Submit *signed* copies of 2011 federal tax returns, W-2s, and schedules for the applicant, spouse, and both parents—regardless of the age or dependency of the applicant—to Yale School of Art, Office of Financial Affairs, PO Box 208339, New Haven CT 06520-8339, no later than 1 April. This is two weeks prior to the federal deadline, so complete your taxes early.

### *International Applicants*

In order to be reviewed for a financial aid award for 2012–2013 (which is need-based only in the School of Art), access the following forms at <http://art.yale.edu/FinancialAid>, print, complete, and mail in as directed below:

1. *CSS 2012–2013 International Student Financial Aid Application*;
2. *CSS 2012–2013 International Student Certification of Finances*;
3. *Income and tax information (U.S. and Home Country)* for the applicant, spouse, and both parents.

All forms must be completed by the applicant, spouse, and both parents and returned to the Office of Financial Affairs, along with all income and tax information, prior to 1 April. Mail or hand deliver to Yale School of Art, Office of Financial Affairs, PO Box 208339, New Haven CT 06520-8339. Please take into consideration sufficient postal time for delivery of forms to the United States from abroad.

### *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 2011–2012 academic year follows:

\$54,500 comprising	\$32,500	Tuition
	15,100	Living expenses
	1,900	Required hospitalization insurance, est.
	5,000	Books, art supplies, and academic fees
	<hr/>	
	\$54,500	

### 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 or by calling 1.888.442.4551 or visiting [www.gibill.va.gov](http://www.gibill.va.gov). 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 \$500 and \$700.

# Art Resources and Collections

## DIGITAL LAB

The Digital Lab of the School of Art consists of Macintosh-based facilities for undergraduates and graduate students enrolled in the School. Each department has its own computer lab for graduate work, and there is an undergraduate graphic design lab as well. For general course use there is a computer classroom with attached scanners and networked printers.

Painting and printmaking students have an Epson 7600 set up for digital printing and transparencies for printmaking processes. Sculpture students have both monochrome and color laser printers as well as video editing stations. Graphic design students can use Ricoh laser printers for proofs, smaller work, and books, and HP Designjet wide-format printers for poster production. Photography students have an Imacon scanner for digitally scanning negatives and Epson 9800 printers for digital photo printing.

The graduate facilities include 11 x 17 scanners and additional equipment based on the needs of the students in the department, including laser printers, video editing stations, and slide scanners.

Digital projectors, cameras, displays, and other equipment are available for short-term 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 team members and have individual student monitors as well. <http://art.yale.edu/DigLab/>

## DIGITAL MEDIA CENTER FOR THE ARTS

The Digital Media Center for the Arts (DMCA) at 149 York Street is a multimedia facility that was created to 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.

## RALPH MAYER LEARNING CENTER

Through the generosity of the late Bena Mayer, a painter and the widow of Ralph Mayer, author of *The Artist's Handbook of Techniques and Materials*, *The Painter's Craft*, and *A Dictionary of Art Terms and Techniques*, 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 Haas Family 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.

## YALE UNIVERSITY ART GALLERY

The Yale University Art Gallery at 1111 Chapel Street is the oldest college art museum in the United States, 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 more than 185,000 objects ranging in date from ancient times to the present.

In addition to its world-renowned collections of American paintings and decorative arts, the gallery is noted for outstanding collections of Greek and Roman art, including the artifacts excavated at the ancient Roman city of Dura-Europos; the Jarves, Griggs, and Rabinowitz collections of early Italian paintings; European art, Asian art, and African art from diverse cultures, including the recently acquired Charles B. Benenson Collection of African art; art of the ancient Americas; the Société Anonyme Collection of early-twentieth-century European and American art; and Impressionist, modern, and contemporary works.

The main building of the 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 the Gallery's Italian Gothic building of 1928 by Egerton Swartwout, with which it is connected on the first and third floors. The Gallery is currently embarking on the next phase of its expansion project, which includes the renovation of the Swartwout building and Street Hall, the adjacent historic structure that housed the original art school.

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 Gallery also maintains an active schedule of public education programming.

## YALE CENTER FOR BRITISH ART

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.

## LIBRARIES

The Robert B. Haas Family Arts Library, linking the ground floors of Rudolph Hall and the Loria Center at 180 and 190 York Street, serves as the primary collection for the study of art, architecture, and drama production at Yale. The collection, one of the most comprehensive in North America, holds approximately 125,000 volumes on art, architecture, painting, sculpture, graphic design, urban planning, and theater. It includes the Arts of the Book Collection, which has volumes on the book arts, fine printing, typography, and book illustration, as well as the Visual Resources Collection, whose Digital Library holds more than 300,000 images to support teaching and research across a range of disciplines in the arts and humanities. The Haas Family Arts Library contains important reference works, monographs, and exhibition catalogs; periodicals, including nearly 500 current subscriptions; and a growing suite of digital resources, including online periodicals, databases, and indexes. Sterling Memorial Library, Yale's central research library, the Beinecke Rare Book and Manuscript Library, and the Classics Library at Phelps Gate also contain many volumes on art and architecture, as well as related collections in archaeology, anthropology, film, bibliography, history, and literature.

The Arts Library is part of the Yale University Library, one of the world's leading research libraries, holding approximately thirteen million volumes in all media, from ancient papyri to early printed books to online databases. To learn more, visit the library's Web site at [www.library.yale.edu/arts](http://www.library.yale.edu/arts).

# Yale University Summer School of Music and Art

NORFOLK, CONNECTICUT

*May 19–July 1, 2012*

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 \$1,500.

Students in art follow a required program of painting/sculpture/mixed-media, drawing/printmaking, photography, and critical theory.

Distinguished artists are on both the resident and the visiting faculty. The visiting faculty provide workshops, lectures, and individual criticism. The resident faculty in 2011 includes Susan Cahan, Chie Fueki, John Lehr, Josh Marsh, 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.

# Summer Courses in Art

NEW HAVEN, CONNECTICUT

*July 2–August 3, 2012*

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). Inquiries may be made by telephone at 203.432.2430 or by e-mail to [summer.session@yale.edu](mailto:summer.session@yale.edu). 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 \$3,000–3,200 per course. All students must submit applications and application fees by June 13 and must pay tuition and any housing fees in full by June 20. No portfolio is required for application.

# General Information

## ACADEMIC REGULATIONS

### *Registration*

No student may register for any term unless he or she is making satisfactory progress toward the degree and has been cleared by the Office of Student Financial Services to register. In compliance with Connecticut state law, no student will be allowed to register unless satisfactory evidence of immunity to measles and rubella has been presented to Yale Health (see Required Immunizations under Health Services for School of Art Students).

### *Course Changes*

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

### *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. Academic courses may also be elected under a Pass/Fail option whereby the registrar will interpret letter grades from them onto the transcript as Pass or Fail.

### *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 on request.

### *Student Conduct and Attendance*

Students are required to conform to the regulations established by the School of Art. The *School of Art Handbook* contains the School's *Academic Rules and Regulations*. It is expected that students will attend all classes regularly. In any course, more than two unexcused absences may result in a failing grade.

### *Reviews 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. A student is considered to be in "Good Academic Standing" so long as he or she maintains a grade level of Pass in all courses and studio work. No student can progress to a subsequent term with a failing grade in his or her major field of study. Students are expected to attend and participate in all courses taken for credit in order to receive passing grades. If the work under review is not considered by the faculty to be satisfactory and deserving of credit toward the degree, the student will receive an academic warning. Students who have received such a warning during or at the end of any term will have to demonstrate a satisfactory level of quality and effort in their work by the next review period. If they fail to do this, they may 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:

<i>Graphic Design</i>	Catalog raisonné
<i>Painting/Printmaking</i>	CD portfolio
<i>Photography</i>	Print portfolio
<i>Sculpture</i>	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 of Art. However, a student who wishes or needs to interrupt his or her study temporarily may request a leave of absence. There are three types of leave—personal, medical, and parental—all of which are described below. The general policies that apply to all types of leave are:

1. Any student who is contemplating a leave of absence should see the director of academic affairs or his or her director of graduate studies to discuss the necessary application procedures.
2. All leaves of absence must be approved by the dean. Medical leaves also require the written recommendation of a Yale Health physician, as described below.
3. A student may be granted a leave of absence of one to two years. Any leave approved by the dean will be for a specified period.
4. International students who apply for a leave of absence must consult with OISS regarding their visa status.
5. A student on leave of absence may complete outstanding work in any course for which he or she has been granted extensions. He or she may not, however, fulfill any other degree requirements during the time on leave.
6. A student on leave of absence is not eligible for financial aid, including loans; and in most cases, student loans are not deferred during periods of nonenrollment.
7. A student on leave of absence is not eligible for the use of any University facilities normally available to enrolled students.
8. A student on leave of absence may continue to be enrolled in Yale Health by purchasing coverage through the Student Affiliate Coverage plan. In order to secure continuous coverage from Yale Health, enrollment in this plan must be requested prior to the beginning of the term in which the student will be on leave or, if the leave commences during the term, within thirty days of the date when the leave is approved. Coverage is not automatic; enrollment forms are available from the Member Services department of Yale Health, 203.432.0246.
9. A student on leave of absence must notify the director of academic affairs in writing of his or her intention to return by a specified deadline set by the dean. In addition, if the returning student wishes to be considered for financial aid, he or she must submit appropriate financial aid applications to the School's financial aid office to determine eligibility.
10. A student on leave who does not return at the end of the approved leave, and does not request and receive an extension from the dean, is automatically dismissed from the School.

### PERSONAL LEAVE OF ABSENCE

A student who wishes or needs to interrupt study temporarily because of personal exigencies may request a personal leave of absence. The general policies governing all leaves of absence are described above. A student who is current with his or her degree requirements is eligible for a personal leave after satisfactory completion of at least one term of study. Personal leaves cannot be granted retroactively and normally will not be approved after the tenth day of a term.

To request a personal leave of absence, the student must apply in writing before the beginning of the term for which the leave is requested, explaining the reasons for the proposed leave and stating both the proposed start and end dates of the leave and the address at which the student can be reached during the period of the leave. If the dean finds the student to be eligible, the leave will be approved. In any case, the student will be informed in writing of the action taken. A student who does not apply for a personal leave of absence, or whose application for a personal leave is denied, and who does not register for any term, will be considered to have withdrawn from the School.

#### MEDICAL LEAVE OF ABSENCE

A student who must interrupt study temporarily because of illness or injury may be granted a medical leave of absence with the approval of the dean, on the written recommendation of a physician on the staff of Yale Health. The general policies governing all leaves of absence are described above. A student who is making satisfactory progress toward his or her degree requirements is eligible for a medical leave any time after matriculation. The final decision concerning a request for a medical leave of absence will be communicated in writing by the dean.

The School of Art reserves the right to place a student on a medical leave of absence when, on the recommendation of the director of Yale Health or the chief of the Department of Mental Health and Counseling, the dean of the School determines that the student is a danger to self or others because of a serious medical problem.

A student who is placed on medical leave during any term will have his or her tuition adjusted according to the same schedule used for withdrawals (see Tuition Rebate and Refund Policy). Before re-registering, a student on medical leave must secure written permission to return from a Yale Health physician.

#### LEAVE OF ABSENCE FOR PARENTAL RESPONSIBILITIES

A student who wishes or needs to interrupt study temporarily for reasons of pregnancy, maternity care, or paternity care may be granted a leave of absence for parental responsibilities. The general policies governing all leaves of absence are described above. A student who is making satisfactory progress toward his or her degree requirements is eligible for parental leave any time after matriculation.

Any student planning to have or care for a child is encouraged to meet with his or her director of graduate studies and dean to discuss leaves and other short-term arrangements. For many students, short-term arrangements rather than a leave of absence are possible. Students living in University housing units are encouraged to review their housing contract and the related policies of the Graduate Housing Office before applying for a parental leave of absence. Students granted a parental leave may continue to reside in University housing to the end of the academic term for which the leave was first granted, but no longer.

#### *U.S. Military Leave Readmissions Policy*

Students who wish or need to interrupt their studies to perform U.S. military service are subject to a separate U.S. military leave readmissions policy. In the event a student

withdraws or takes a leave of absence from Yale School of Art to serve in the U.S. military, the student will be entitled to guaranteed readmission under the following conditions:

1. The student must have served in the U.S. Armed Forces for a period of more than thirty consecutive days;
2. The student must give advance written or verbal notice of such service to the director of academic affairs. In providing the advance notice the student does not need to indicate whether he or she intends to return. This advance notice need not come directly from the student, but rather, can be made by an appropriate officer of the U.S. Armed Forces or official of the U.S. Department of Defense. Notice is not required if precluded by military necessity. In all cases, this notice requirement can be fulfilled at the time the student seeks readmission, by submitting an attestation that the student performed the service.
3. The student must not be away from the School to perform U.S. military service for a period exceeding five years (this includes all previous absences to perform U.S. military service but does not include any initial period of obligated service). If a student's time away from the School to perform U.S. military service exceeds five years because the student is unable to obtain release orders through no fault of the student or the student was ordered to or retained on active duty, the student should contact the director of academic affairs to determine if the student remains eligible for guaranteed readmission.
4. The student must notify the School within three years of the end of the U.S. military service of his or her intention to return. However, a student who is hospitalized or recovering from an illness or injury incurred in or aggravated during the U.S. military service has up until two years after recovering from the illness or injury to notify the School of his or her intent to return.
5. The student cannot have received a dishonorable or bad conduct discharge or have been sentenced in a court-martial.

A student who meets all of these conditions will be readmitted for the next term, unless the student requests a later date of readmission. Any student who fails to meet one of these requirements may still be readmitted under the general readmission policy but is not guaranteed readmission.

Upon returning to the School, the student will resume his or her education without repeating completed course work for courses interrupted by U.S. military service. The student will have the same enrolled status last held and with the same academic standing. For the first academic year in which the student returns, the student will be charged the tuition and fees that would have been assessed for the academic year in which the student left the institution. Yale may charge up to the amount of tuition and fees other students are assessed, however, if veteran's education benefits will cover the difference between the amounts currently charged other students and the amount charged for the academic year in which the student left.

In the case of a student who is not prepared to resume his or her studies with the same academic status at the same point where the student left or who will not be able to complete the program of study, the School will undertake reasonable efforts to help the student become prepared. If after reasonable efforts, the School determines that the student remains unprepared or will be unable to complete the program, or after the



School determines that there are no reasonable efforts it can take, the School may deny the student readmission.

### *Withdrawal*

A student who wishes to withdraw from the M.F.A. program should confer with the director of academic affairs or the director of graduate studies in his or her department. The University identification card and all keys must be submitted with a formal letter of withdrawal. Students who do not register for any term, and for whom a leave of absence has not been approved, are considered to have withdrawn from the School. A student who discontinues his or her program of study during the academic year will have tuition charges prorated according to University policy as noted in the section on Tuition Rebate and Refund Policy. A student who has withdrawn from the School of Art in good standing and who wishes to resume study at a later date must apply for readmission. Neither readmission nor financial aid is guaranteed to students who withdraw.

### *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 and live within reasonable proximity to the School.
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 Daily Bulletin* Web site at <http://dailybulletin.yale.edu> and the Yale Calendar of Events, an interactive calendar available online at <http://events.yale.edu/opa>. The *YDB* also features news about Yale people and programs, as well as videos, slide-shows, and a link to the real-time Yale Shuttle map.

The collections of the Yale Peabody Museum of Natural History comprise more than twelve million specimens and artifacts in thirteen curatorial divisions: anthropology, archives, botany, cryo facility, entomology, historical scientific instruments, invertebrate and vertebrate paleontology, meteorites and planetary science, mineralogy, paleobotany, and invertebrate and vertebrate zoology.

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. In addition to recitals by graduate and faculty performers, the School of Music presents the Philharmonia Orchestra of Yale, the Onepo Chamber Music Series at Yale, the Duke Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, and concerts at the Yale Collection of Musical Instruments. Undergraduate organizations include the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents 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, Iseman Theater, Yale Cabaret, Long Wharf Theatre, and Shubert Performing Arts Center.

The Graduate and Professional Student Senate (GPSS) is composed of elected representatives from each of the thirteen graduate and professional schools at Yale. Any student in one of these schools is eligible to run for a senate seat during fall elections. As a governing body, the GPSS advocates for student concerns and advancement within Yale, represents all graduate and professional students to the outside world, and facilitates interaction and collaboration among the schools through social gatherings, academic or professional events, and community service. GPSS meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. GPSS also oversees the management of the Graduate-Professional Student Center at Yale (GPSCY), located at 204 York Street. GPSCY provides office and event space for GPSS and other student organizations and houses Gryphon's Pub. For more information, please 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 McDougal Center houses the cooperating offices of Graduate Career Services, Graduate Student Life, the Graduate Teaching Center, and

the Graduate Writing Center, which work collaboratively with the Graduate School Office for Diversity. Graduate Career Services provides individual advising, programs, and resource materials to assist Graduate School students and alumni/ae with career planning and decision making. In the Graduate Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials; public service activities; arts, music, and cultural events; sports and wellness activities; religious life events; and events for international students and students with children. The Graduate Teaching Center provides in-class observation, individual consultation, certificates, and workshops. The Writing Center offers individual consultations with writing advisers, regular academic writing workshops, dissertation writing groups and boot camp, and events with invited speakers. 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 has a large common room with comfortable furnishings for study or lounging, an e-mail kiosk, WiFi, newspapers and magazines, and the student-run Blue Dog Café, which serves coffee and light foods. Other resources include a large meeting room with AV equipment, a small meeting room, a music practice room, a family playroom, and an ITS computer lab with printer and copier. The McDougal Center is open weekdays, weeknights, and weekends during the academic year, with reduced hours during recesses and summer. For more information or to sign up for various e-mail notes, please visit [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 and spiritual resources of Yale University serve all students, faculty, and staff. These resources are coordinated and/or supported through 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 non-denominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Council, the Muslim Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Friday, 8:30 a.m. to 5 p.m., as well as evenings Sunday through Thursday, 5 to 11. 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. Kiphuth 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; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance.

Numerous physical education classes in dance (ballet, modern, and ballroom, among others), martial arts, zumba, yoga, 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. Additional information is available online at <http://sportsandrecreation.yale.edu>.

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, 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 programs, hours, and specific costs is available online at <http://sportsandrecreation.yale.edu>.

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, 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 runs seven days a week from the fourth week of June through Labor Day. For more information, call 203.432.2492 or visit <http://sportsandrecreation.yale.edu>.

Throughout the year, Yale 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, ultimate, 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://sportsandrecreation.yale.edu>.

## 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 a report entitled “International Framework: Yale’s Agenda for 2009 to 2012,” which is available online at [www.world.yale.edu/framework](http://www.world.yale.edu/framework).

International activity is coordinated by several University-wide organizations in addition to the efforts within the individual schools and programs.

The Office of International Affairs supports the international activities of all schools, departments, offices, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale’s international activities around the globe. See [www.yale.edu/oia](http://www.yale.edu/oia).

The Office of International Students and Scholars is a resource on immigration matters and hosts orientation programs and social activities for the University’s international community. See description in this bulletin and [www.oiss.yale.edu](http://www.oiss.yale.edu).

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. See description in this bulletin and [www.yale.edu/macmillan](http://www.yale.edu/macmillan).

Opened in fall 2010, the Jackson Institute for Global Affairs seeks to institutionalize the teaching of global affairs throughout the University and to inspire and prepare Yale students for global citizenship and leadership. See <http://jackson.yale.edu>.

The Yale Center for the Study of Globalization draws on the 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, and to enrich debate through workshops, conferences, and public programs. See [www.ycsg.yale.edu](http://www.ycsg.yale.edu).

The Yale World Fellows Program hosts fifteen emerging leaders from outside the United States each year for an intensive semester of individualized research, weekly seminars, leadership training, and regular interactions with the Yale community. See [www.yale.edu/worldfellows](http://www.yale.edu/worldfellows).

For additional information, the “Yale and the World” Web site offers a compilation of resources for international students, scholars, and other Yale affiliates interested in the University’s global initiatives. See [www.world.yale.edu](http://www.world.yale.edu).

## HEALTH SERVICES FOR SCHOOL OF ART STUDENTS

The Yale Health Center is located on campus at 55 Lock Street. The center is home to Yale Health, a not-for-profit, physician-led health coverage option that 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 seventeen-bed inpatient care unit, a round-the-clock acute care clinic, and specialty services such as allergy, dermatology, orthopedics, and a travel clinic. Yale Health coordinates and provides payment for the services provided at the Yale Health Center, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. Yale Health’s services are detailed in the *Yale Health Student Handbook*, available through the Yale Health Member Services Department, 203.432.0246, or online at [www.yalehealth.yale.edu](http://www.yalehealth.yale.edu).

### *Eligibility for Services*

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for Yale Health Basic Coverage. Yale Health Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of Student Health, Gynecology, Health Education, and Mental Health & Counseling. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Acute Care.

Students on leave of absence or on extended study and paying less than half tuition are not eligible for Yale Health Basic Coverage but may enroll in Yale Health Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for Yale Health Basic Coverage but may enroll in the Yale Health 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 Yale Health 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 Member Services Department. Enrollment applications for the Yale Health Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the Member Services Department.

All students who purchase Yale Health Hospitalization/Specialty Coverage (see below) are welcome to use specialty and ancillary services at Yale Health Center. Upon referral, Yale Health will cover the cost of specialty and ancillary services for these students. Students with an alternate insurance plan should seek specialty services from a provider who accepts their alternate insurance.

### *Health Coverage Enrollment*

The University also requires all students eligible for Yale Health Basic Coverage to have adequate hospital insurance coverage. Students may choose Yale Health 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 by the University's deadlines noted below.

#### **YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE**

For a detailed explanation of this plan, see the *Yale Health Student Handbook*, available online at [www.yalehealth.yale.edu/handbooks/documents/student\\_handbook.pdf](http://www.yalehealth.yale.edu/handbooks/documents/student_handbook.pdf).

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health 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 August 1 through July 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, Yale Health 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 July 31.

**Waiving Yale Health Hospitalization/Specialty Coverage** Students are permitted to waive Yale Health Hospitalization/Specialty Coverage by completing an online waiver form at [www.yhpstudentwaiver.yale.edu](http://www.yhpstudentwaiver.yale.edu) that demonstrates proof of alternate coverage. It is the student's responsibility to report any changes in alternate insurance coverage to the Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under Yale Health. 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 Yale Health Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the 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. Yale Health premiums will not be prorated.

#### YALE HEALTH STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Yale Health Prescription Plus Coverage may be added at an additional cost. Coverage is not automatic and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the Web site ([www.yalehealth.yale.edu](http://www.yalehealth.yale.edu)) 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.

#### YALE HEALTH STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study, students paying less than half tuition, or students enrolled in the Eli Whitney Program prior to September 2007 may enroll in Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Prescription Plus Coverage may also be added for an additional cost. Applications are available from the Member Services Department or can be downloaded from the Web site ([www.yalehealth.yale.edu](http://www.yalehealth.yale.edu)) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

#### YALE HEALTH PRESCRIPTION PLUS COVERAGE

This plan has been designed for Yale students who purchase Yale Health Hospitalization/Specialty Coverage and student dependents who are enrolled in either the Two-Person Plan, the Student Family Plan, or Student Affiliate Coverage. Yale Health Prescription Plus Coverage provides protection for some types of medical expenses not covered under Yale Health Hospitalization/Specialty Coverage. Students are billed for this plan and may waive this coverage. The online waiver ([www.yhpstudentwaiver.yale.edu](http://www.yhpstudentwaiver.yale.edu)) 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 *Yale Health 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 Yale Health Hospitalization/Specialty Coverage and/or Yale Health Prescription Plus Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health 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 Yale Health 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 Yale Health Student Affiliate Coverage.

**Leaves of absence** Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, Yale Health Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in Yale Health 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 Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic and enrollment forms are available at the Member Services Department or can be downloaded from the Web site ([www.yalehealth.yale.edu](http://www.yalehealth.yale.edu)). 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 Yale Health Hospitalization/Specialty Coverage and Yale Health Prescription Plus Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site ([www.yalehealth.yale.edu](http://www.yalehealth.yale.edu)). 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 Yale Health, please refer to the *Yale Health Student Handbook*, available from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

### *Required Immunizations*

**Measles (rubeola), German measles (rubella), and mumps** All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), German measles (rubella), and mumps. Connecticut state law requires two doses of measles vaccine. The first dose must have been given on or after January 1, 1980, and after the student's first birthday; the second dose must have been given at



least thirty (30) days after the first dose. Connecticut state law requires proof of two doses of rubella vaccine administered on or after January 1, 1980, *and* after the student's first birthday. Connecticut state law requires proof of two mumps vaccine immunizations administered on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. 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, rubella, and mumps.

**Meningitis** All students living in on-campus housing must be vaccinated against meningitis. The vaccine must have been received after January 1, 2007. Students who are not compliant with this state law will not be permitted to register for classes or move into the dormitories for the fall term, 2011. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

**Varicella (chicken pox)** All students are required to provide proof of immunization against varicella. Connecticut state law requires two doses of varicella vaccine. The first dose must have been given on or after the student's first birthday; the second dose must have been given at least twenty-eight (28) days after the first dose. Documentation from a health care provider that the student has had a confirmed case of the disease is also acceptable.

**TB screening** The University requires tuberculosis screening for all incoming students. This screening includes a short questionnaire to determine high-risk exposure and, if necessary, asks for information regarding resulting treatment. Please see the Yale Health student Web site ([www.yalehealth.yale.edu/students](http://www.yalehealth.yale.edu/students)) for more details and the screening form.

*Note:* Students who have not met these requirements prior to arrival at Yale University must receive the immunizations from Yale Health 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 4. 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 at 35 Broadway (rear entrance), Room 222. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; fax 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 for 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 United States 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 a brief orientation about immigration compliance issues as well as information about orientation activities for newly arrived students, scholars, and family members. OISS programs, like the Community Friends hosting program, daily English conversation groups and conversation partners program, U.S. culture workshops and discussions, the *Taking Care of Business* practical matters series, and receptions and socials for newly arrived graduate students, postdoctoral associates, 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 local hosts and as English conversation partners. Interested individuals should contact OISS at [oiss@yale.edu](mailto:oiss@yale.edu) or 203.432.2305.

OISS maintains an extensive Web site ([www.yale.edu/oiss](http://www.yale.edu/oiss)) with useful information for students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to check the Web site for the most recent updates or to visit the office to speak with an OISS adviser.

International students, scholars, and their families and partners can connect with OISS and the international community at Yale by several virtual means. *OISS-L* is the OISS electronic newsletter for Yale's international community. *YaleInternational* is an interactive e-mail listserv through which more than 5,000 people connect to find roommates, rent apartments, sell cars and household goods, and keep each other informed about events in the area. Spouses and partners of Yale 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. ISPY has its own e-mail listserv. The newest additions to our communications are the

OISS Facebook page and the various constituent Facebook groups. For more information, go to [www.yale.edu/oiss/programs/email/index.html](http://www.yale.edu/oiss/programs/email/index.html).

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.; tel., 203.432.2305.

## 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 the Office of International Students and Scholars (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 during the academic year, the center also provides meeting space for student groups and a venue for events organized by both student groups and University departments. In addition, the center has nine work carrels that can be reserved by academic departments for short-term international visitors. For more information about reserving space at the center, send a message to [oiss@yale.edu](mailto:oiss@yale.edu) or call 203.432.2305.

# Visiting Artists

In addition to the regular faculty, many visiting artists and scholars participate in the programs of the various departments offering individual critiques, workshop seminars, and formal lectures. The list of visiting artists and scholars from 2009–2010 includes:

Marina Abramovic	Christian Jankowski	Andrew Shurtz
Eric Adolfsen	Joan Jonas	Leslie Smith
Vince Aletti	Lara Junod	Michael Smith
Lucia Allais	Emilia Kabakov	Michael Spano
Uri Aran	Ilya Kabakov	Angela Strassheim
Yona Backer	Brad Kahlhamer	Deena Suh
Fia Backstrom	Matthew Keegan	Ken Tanabe
Roger Ballen	KimSooja	Nachum Tevet
Jacob Barton	Ann Lauterbach	Mickalene Thomas
Dawoud Bey	Jonathan Lee	Georgiann Tsouhlarakis
Dike Blair	Christobal Lehyt	William Tucker
Nicholas Blechman	Annette Lemieux	Richard Tuttle
Holly Block	Patrick Li	Luc Tuymans
Tania Bruguera	Justin Lieberman	Mercede Vicente
Robert Buck	Tala Madani	Charline von Heyl
Daniel Buren	Ross McElwee	Jan Wilker
James Casebere	Mary McLeod	Michael Williams
Alicia Cheng	Fionn Meade	Jordan Wolfson
Doryun Chong	Annette Messenger	Lisa Yuskavage
George Condo	John Miller	
Caleb Considine	Marilyn Minter	
Lauren Cornell	Richard Misrach	
Paul D'Amato	Kim Morgan	
Tim Davis	Weston Naef	
Cheryl Donegan	Lori Nix	
Beverly Fishman	Olu Oguibe	
Chie Fueki	Yoshua Okon	
Michael Gallagher	Adam Pendleton	
Thomas Geismar	Sheila Pepe	
Nathaniel Gibbons	Mike Perry	
Rebecca Gimenez	William Pope.L	
Jim Goldberg	Burton Pritzker	
Dan Graham	Stephen Purtil	
Katy Grannan	Adam Putnam	
Jiminie Ha	Michael Queenland	
Mary Heilmann	David Reinfurt	
Christian Holdstad	Thomas Roma	
Jessica Hutchins	Julika Rudelius	
Karen Irvine	Joseph Scanlan	

## Faculty Profiles

**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 moved into the field of broadcast, first as an on-air designer/director at MTV, followed by a post as creative director of Sundance Channel. She currently mans her own mobile creative services shop, Employee Number 1. 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*, *Bust*, *Print*, and *Dwell* magazines. 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.

**Mark Aronson** Conservator. Mr. Aronson received a B.A. in art from Reed College, an M.S. in the conservation and preservation of artistic and historic artifacts from the University of Delaware, Winterthur Museum program, and a certificate of study in painting conservation from the Center for Conservation and Technical Studies at the Fogg Museum, Harvard University. He was a Getty Fellow at the Frans Hals Museum, Haarlem, The Netherlands; both an IMLS and Mellon Fellow at the Philadelphia Museum of Art; and a National Museum Act Fellow in Painting Conservation at the Cincinnati Art Museum. He served as the chief conservator at the Yale University Art Gallery for fourteen years, has lectured in Yale's History of Art department, and has been a guest conservator at the J. Paul Getty Museum. Mr. Aronson is particularly interested in the history of painting techniques and attitudes toward restoration and conservation. Since July 2007 he has been the chief conservator of paintings at the Yale Center for British Art; he was appointed critic in painting/printmaking in 2008.

**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.

**Michel Auder** Artist. Born in Soissons, France, Mr. Auder was made to join the military at a young age as a photographer during the Algerian war. Returning to Paris, he started to make films and later joined a group of filmmakers during the protests of May 1968. Arriving in New York City the following year, he was the first to employ the video camera as his primary art-making device. Since then, his work has spanned a variety of styles and genres, all shot on video. He has exhibited widely in North America and Europe at such venues as Migros Museum, Zurich; Renaissance Society at the University of Chicago; Williams College Museum of Art; Anthology Film Archives; the Whitney Museum of American Art; Rooseum Center for Contemporary Art, Malmö; Kunsthalle Wien; the Centre for Contemporary Images, Geneva; and the Berlin, London, and Copenhagen film festivals. Mr. Auder taught in the sculpture department in 2006 and was appointed critic at Yale in 2009.

**Nicole Awai** Painter. Ms. Awai was born in Trinidad and educated in the United States. She received her B.A. in 1991 and an M.F.A. in multimedia art in 1996 from the University of South Florida. She also attended the Skowhegan School of Painting and Sculpture in 1997. She has exhibited widely in the United States as well as internationally at such institutions as MoMA PS1, the Brooklyn Museum, the Salvador Dalí Museum, and the Queens Museum of Art. Ms. Awai's work was included in the Biennial of Ceramic in Contemporary Art in Italy in 2003 and in the Busan Biennale in Korea in 2008. She has been an artist in residence at numerous places including the Studio Museum in Harlem, the John Michael Kohler Arts Center, and Hunter College. She was invited to speak about her work at the Whitney Museum of American Art as featured artist in the Initial Public Offerings series in 2005. Ms. Awai's work is included in the traveling exhibition *Global Caribbean: Focus on the Contemporary Caribbean Visual Art Landscape*, and she was a featured speaker at the resulting "Global Caribbean Symposium: Interrogating the Politics of Location in Literature and Culture" (2010), a collaboration with the University of Miami. Ms. Awai was appointed critic in painting/printmaking in 2009.

**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, a founding contributor to the online journal *DesignObserver.com*, and the author of *Seventy-Nine Short Essays on Design* (Princeton Architectural Press, 2007). In 2008 he received the Design Mind award from the Cooper-Hewitt National Design Museum. He was appointed lecturer in graphic design at Yale in 1993 and is currently senior critic.

**Julian Bittiner** Graphic designer. Mr. Bittiner is an independent designer originally from Geneva, Switzerland. He received B.F.A.s in fine art and in graphic design from Art Center College of Design in 1995 and 1999, and an M.F.A. in graphic design from

Yale in 2008. He worked variously as a designer and art director at MetaDesign, Wolff Olins, and Apple Inc., establishing an independent practice in 2004 focused primarily on the cultural sector. His work has appeared in books including *Language, Culture, Type: International Type Design in the Age of Unicode*; *Regular: Graphic Design Today*; and *Grown in California*; and the magazines *ID* and *Creative Review*; and his writing has been published in the journal *Visual Communication*. In 2008 he organized the first Yale M.F.A. Graphic Design traveling exhibition, *Dawdle & Gape*. He was appointed lecturer in graphic design at Yale in 2008.

**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, Aga Khan Foundation for Architects, the Museum of Modern Art, Prince Claus Fund, Koninklijke Tichelaar Makkum, Camper, Mallorca, Ferrari, Vitra International, 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. The University of Amsterdam manages the Irma Boom Archive, and recently the Museum of Modern Art in New York acquired her work for the permanent collection in the Design and Architecture Department. 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; SculptureCenter, New York; Santa Monica Museum of Art; Arthouse, Austin; Contemporary Art Center, Cincinnati; the 1st Biennale of Contemporary Art in Moscow; the 9th International Istanbul Biennial; the 9th Baltic Triennial of International Art 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, 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 at Yale in 2004.

**Scott Braun** Sculptor. Mr. Braun began his career in the arts as a professional musician. He received a B.A. in 1987 from Berklee College of Music and has toured and recorded across the United States, Europe, and Japan, writing and doing spoken word performances. Returning from a Japanese tour in 1995, he took a job with renowned furniture maker John Fischer and fell in love with the process. He apprenticed with Fischer for three years before opening Scott Braun Furniture, Inc., in 1998. Since that time, Mr. Braun has designed and built furniture by commission in the Brooklyn cooperative studio

he founded and still runs. His work has been placed in the homes of collectors throughout the United States and featured in design magazines such as *Interior Design*, *ForbesLife*, *House Beautiful*, and the *New York Times* Home & Garden section, as well as receiving television coverage on ABC, NBC, CBS, Fox News, MSN Lifestyle, and NY1. Trade shows, gallery shows, and exhibits featuring Mr. Braun's work include International Contemporary Furniture Fair, Brooklyn Designs, Architectural Digest Home Design, *Creation* at the Benton Nycce Gallery in Greenport, N.Y. (2007), and *Into the Great Outdoors* in the Pei Ling Chan Sculpture Garden at the Savannah College of Art and Design in Georgia (2004). Mr. Braun is president of the trade organization Furniture New York and serves on the board of trustees of the nonprofit Furniture Society. His name was included in the American Craft Council's 25 Most Important Voices in Craft in 2008. He is a frequent lecturer and panelist and has been a guest artist/critic at the Parsons School of Design, the New York School of Interior Design, and the University of the Arts in Philadelphia. Mr. Braun was appointed lecturer in sculpture at Yale in 2009.

**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, and in 2005 he was awarded a fellowship in sculpture from the New York Foundation for the Arts. 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 Luhring 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), *Twilight* (Harry N. Abrams), and a retrospective book of his work, *Gregory Crewdson from 1985 to 2005* (Hatje Cantz). His most recent work was shown in 2008 at Luhring Augustine in New York, Gagosian in Los Angeles, and White Cube in London. A book entitled *Beneath the Roses* (Harry N. Abrams) was published in concurrence with these shows. 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.

**Glen Cummings** Graphic designer. Mr. Cummings is a graphic designer based in New York City. He received a B.F.A. in graphic design from the School of the Art Institute of Chicago and an M.F.A. in graphic design from Yale in 2002. He worked as designer/art director at 2x4 until 2008, leading projects for clients such as MTV, Prada, Chanel, Dallas Center for the Performing Arts, and the Muhammad Ali Center. His work has been published and acknowledged by the American Institute of Architects, the American Institute of Graphic Arts, *Interior Design Magazine*, and *New York Times Magazine*, and it has been exhibited by the AIGA and the San Francisco Museum of Modern Art. Currently Mr. Cummings is partner at MTWTF, aka Monday Tuesday Wednesday Thursday Friday, in New York City. He was appointed critic in graphic design at Yale in 2002.

**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, Moore College of Art, and Otis College of Art and Design. She was designated “Design Legend” by the American Institute of Graphic Arts in 2006. Her numerous publications on art and culture include *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 207th Street Inwood “A” train station; *Path of Stars* in New Haven; and *Step(pe)* in Yekaterinburg, Russia. Ms. de Bretteville worked as designer for Chanticleer Press, Yale University Press, and Olivetti Publicita in Milan before opening the Sheila Studio in 1970. 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, Centre Pompidou in Paris, 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 School of Art faculty in 1990 as its first tenured woman, when she was appointed professor and director of graduate studies in graphic design. In 2010 she was named the Caroline M. Street Professor of 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 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 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. His work explores the mutual impact of technology and language in ways that combine research and historical scholarship with a range of resources from typography to the human voice. Mr. Elliman's work has been exhibited at London's Tate Modern, New York's New Museum of Contemporary Art, and the Kunsthalle Basel, and is included in collections at the Victoria and Albert Museum (London) and the Anyang Public Art Project (Korea). He has contributed essays to many international journals and magazines as well as catalogs and monographs for other artists. Mr. Elliman is also a thesis supervisor for Werkplaats Typografie, a graphic design program in Arnhem, the Netherlands. He 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.

**Karin Fong** Director and designer. Ms. Fong received a B.A. in art from Yale College in 1993. In 1994 she moved to Los Angeles and became one of the original members of the production and design company Imaginary Forces. She now directs out of its New York office. She has created sequences for numerous feature films, including the main titles of *Ray*, *Charlotte's Web*, *The Truman Show*, and *The Pink Panther 2*. Her work in broadcast has earned her an Emmy award for main title design. Ms. Fong directs television commercials, counting Target, Herman Miller, and Honda among her clients. Other projects include theatrical experience designs for settings that range from Las Vegas to the Los Angeles Opera. Her work has appeared in the Cooper-Hewitt National Design Museum, the Pasadena Museum of California Art, and the Wexner Center, and

in numerous publications on design and film. She was appointed critic in graphic design at Yale in 2008.

**Tobias Frere-Jones** Type designer. Mr. Frere-Jones received his B.F.A. from Rhode Island School of Design in 1992. In 2000 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*, *Wired*, 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.

**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 catalogs, as well as signage and packaging. He has been teaching graphic design since 1983 and was appointed senior critic in 1998. Mr. Gambell is the Yale University Printer.

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

**Paul Graham** Photographer. Mr. Graham received a B.Sc. from Bristol University, U.K. He was the first photographer to combine the sensibility of contemporary color photography with classic British social documentary. Publications include a dedicated Phaidon monograph and, most recently, a twelve-volume set of books: *A Shimmer of Possibility* (2004–7). His work has been exhibited extensively, including a one-person show at the Tate Gallery, London (1996), and he participated in the Italian Pavilion of the 49th Venice Biennale (2001) and the inaugural exhibition at Switzerland's Fotomuseum Winterthur. He was one of only two British photographers included in the Tate Gallery's landmark *Cruel and Tender* survey exhibition of twentieth-century photography (2003). His work is found in many public collections including the Museum of Modern Art, the Whitney Museum of American Art, the Guggenheim Museum, the Tate Gallery, and Fotomuseum Winterthur. Mr. Graham resided in the U.K. for most of his life and moved in 2002 to

New York City, where he is now a permanent resident. He was appointed critic in photography at Yale in 2003.

**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, the Des Moines Art Center, and the Dallas Museum of Fine Arts. In 1997 the Museum of Modern Art also presented a solo exhibition of his work in printmaking. His paintings are in the permanent collections of the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Tate Modern, the Solomon R. Guggenheim Museum, the Boston Museum of Fine Arts, and the Museum of Contemporary Art, Tokyo, among others. Since the mid-1990s Mr. Halley has produced site-specific installations for gallery and museum exhibitions and as permanent public works. In 2008 he completed a large permanent installation of digital prints for the Gallatin School of Individualized Study at New York University. He has previously taught at Columbia University and UCLA. Throughout his career Mr. Halley has been active as a writer on art and culture. In 2000 he received the College Art Association's Frank Jewett Mather Award for distinction in art criticism. From 1996 to 2005 he was also the publisher of *index magazine*. He was appointed to the Yale faculty in 1999 and is currently senior critic (adjunct) in painting/printmaking.

**Lyle Ashton Harris** Artist. Mr. Harris was born in the Bronx and raised in New York City and Dar Es Salaam, Tanzania. He currently lives and works in New York City and Accra, Ghana. He received a B.A. from Wesleyan University in 1988 and an M.F.A. from California Institute of the Arts in 1990. His work has been exhibited internationally, including at the Guggenheim Museum, the Whitney Museum of American Art, the Corcoran Gallery of Art, the Walker Art Center, the Institute of Contemporary Arts in London, the Kunsthalle Basel, and the Centre d'Art Contemporain in Geneva. Mr. Harris participated in the 2nd International Biennial of Contemporary Art of Seville and the 52nd Venice Biennale. His work is in numerous public collections, including the Whitney Museum of American Art, the Walker Art Center, the Los Angeles County Museum of Art, and the Museum of Contemporary Art, Los Angeles. His commissioned work is regularly featured in a wide range of publications, including *The New York Times Magazine*, *Vibe*, and *New York*. During 2000 and 2001, he was a fellow at the American Academy in Rome. In 2004 Gregory R. Miller & Co. published *Lyle Ashton Harris*, with an essay by Anna Deavere Smith, and has more recently published the monographs *Lyle Ashton Harris: Blow Up* and *Lyle Ashton Harris: Excessive Exposure*. Mr. Harris is an assistant professor of art at New York University and is represented by CRG Gallery in New York. He was appointed critic in painting/printmaking at Yale in 2008.

**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 and a founding editor of *Design Observer*, the largest online forum for design criticism and commentary. In 2006 she was

appointed by the Postmaster General to the U.S. Citizens Stamp Advisory Committee, where she chairs the Design Subcommittee. Ms. Helfand is the author of several books including *Screen: Essays on Graphic Design, New Media, and Visual Culture* (Princeton Architectural Press, 2001), *Reinventing the Wheel: Information Design and the Tyranny of Alignment* (Princeton Architectural Press, 2001 and 2002), and *Scrapbooks: An American History* (Yale University Press, 2008). She has written for numerous national publications, including the *Los Angeles Times Book Review*, *Aperture*, and *The New Republic*; has lectured widely in the United States and abroad; and is a 2010 recipient of the Henry Wolf Residency in graphic design at the American Academy in Rome. She was appointed to the Yale faculty in 1994 and is currently senior critic in graphic design.

**Elana Herzog** Sculptor. Elana Herzog received a B.A. from Bennington College in 1976 and an M.F.A. from Alfred University in 1979. She lives and works in New York City. *Dewarped and Unweft*, a survey of Herzog's work since 1993, was at the Daum Museum of Contemporary Art in Missouri in 2009. She has had solo and two-person exhibitions in numerous venues, including the Aldrich Contemporary Art Museum, Connecticut; Smack Mellon, New York; the Herbert F. Johnson Museum of Art, New York; LMAK Projects, New York; and PPOW Gallery, New York. Her work has been exhibited internationally at the Reykjavik Art Museum, Iceland, and in Sweden at Göteborgs Konsthall and Gustavsbergs Konsthall, and she has participated in numerous group shows, most recently at the Tang Museum, New York, and the Weatherspoon Art Museum, North Carolina. Ms. Herzog is the recipient of a 2009 Anonymous Was a Woman Award, a 2007 Louis Comfort Tiffany Award, a 2007 and 1999 New York Foundation for the Arts Individual Artist's Fellowship, the 2004 Lillian Elliot Award, a 2003 Lambent Fund Fellowship, and a 1999 Joan Mitchell Foundation Grant. She was a 2008–2009 Workspace Resident of both the Lower Manhattan Cultural Council and Dieu Donn  Paper. In 2010 she was awarded grants from the Farpath Foundation and the Marie Walsh Sharpe Foundation. Ms. Herzog is represented by LMAK Projects in New York City. She was appointed lecturer in sculpture at Yale in 2011.

**Robert Hobbs** Art historian. Mr. Hobbs holds the Rhoda Thalheimer 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 S o Paulo Bienal with the exhibition *Kara Walker: Slavery! Slavery!* Mr. Hobbs was appointed visiting professor in painting/printmaking 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, a graphic design and visual research studio. 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 Dumber: 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 has been named as one of *I.D.*’s 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 and Web design 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, and has been included in many exhibitions. She is a founding member of Class Action, the art collective that uses design to effect social change. She was the recipient of the Rome Prize Fellowship in design in 2005–2006. Ms. Hovland was appointed to the Yale faculty in 1993 and is currently senior critic in graphic design.

**Brent Howard** Sculptor. Mr. Howard received his B.F.A. from the Maryland Institute College of Art in 1999 and his M.F.A. from Hunter College (CUNY) in New York City in 2002. He has exhibited his work in various galleries in New York, Philadelphia, and Washington, D.C. He is the president and founder of Soapstone Studios in Brooklyn, New York, where his clients have included Yoko Ono, Dennis Oppenheim, David Byrne, and Nari Ward. Mr. Howard has been working in close collaboration for the past ten years with Louise Bourgeois, for whom he has created many pieces including *Maman* (2001) and *Spider Couple* (2003). Mr. Howard was appointed lecturer in sculpture at Yale in 2009.

**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 Walker Art Center, the Carnegie Institute, and the Museum of Fine Arts, Boston, among others. He received the Rome prize in 2007, 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*. An anthology of his writing, *Blind Handshake*, was released in 2009 by Periscope Publishing. Mr. Humphrey was appointed critic at Yale in 2007.

**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.

**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. He is currently assistant professor of painting/printmaking and director of undergraduate studies in art.

**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. 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. Ms. Kass was appointed senior critic in painting/printmaking in 2005.

**Lisa Kereszi** Photographer. Ms. Kereszi graduated from Bard College with a B.A. in photography and a minor in literature/creative writing in 1995. After college she moved to New York City and worked as an assistant to Nan Goldin. In 2000 she received an M.F.A. in photography from the Yale University. She has traveled to Central Asia to teach a group of artists through an exchange program through CEC Arts Link, and recently was a MacDowell Fellow. Her work is in many private and public collections including the Whitney Museum of American Art, the Altoids Curiously Strong Collection of the New Museum of Contemporary Art, the Brooklyn Museum of Art, the Study Collection of the Museum of Modern Art, the Berkeley Art Museum, and the Yale University Art Gallery. Her work has been shown in group shows at the Whitney Museum, the Museum of Modern Art, the Aldrich Museum, the Bronx Museum of Art, the Brooklyn Museum of Art, the Queens Museum of Art, the Berkeley Art Museum, the Urban Center Gallery at the Municipal Art Society in New York, Hunter College, and the Brooklyn Academy of Music. She had a solo show in May 2002 and again in March 2003 at Pierogi in Williamsburg, Brooklyn, the latter of which traveled to the Yale Summer School of Music and Art in Norfolk, Connecticut. She is represented by Yancey Richardson Gallery in New York, where she had solo shows in 2005, 2006, and 2009. Other recent solo shows were held at the Galleries at Moore College in Philadelphia; at the Matrix Gallery at UC Berkeley, as part of her 2005 Baum Award for Emerging American Photographers; and at the Yale School of Architecture, NYU, Parsons, Bard College, UNC Chapel Hill, and Appalachian State University. Her editorial work has appeared in books and magazines,

including *The New York Times Magazine*, *The New Yorker*, *Nest*, *New York*, *Harper's*, *W*, *The London Telegraph Sunday Magazine*, *Details*, *GQ*, *Black Book*, *Jane*, *Newsweek*, *House & Garden*, *Tokion*, *Penthouse*, *Nylon*, *zingmagazine*, *Flaunt*, and *wallpaper\**. She was included in the 2003 list of the thirty top emerging photographers by *Photo District News* and was granted a commission to photograph Governor's Island by the Public Art Fund in 2003; the latter culminated in shows at the Urban Center Gallery and the Mayor's Office at City Hall and a book. She has taught at the International Center of Photography and has been a visiting artist/critic at many schools and universities. Ms. Kereszi was appointed lecturer in photography at Yale in 2004.

**Wayne Koestenbaum** Poet/Essayist. Mr. Koestenbaum received a B.A. from Harvard, an M.A. in creative writing from Johns Hopkins, and a Ph.D. in English from Princeton University. 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, *Moira 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* (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 now Distinguished Professor of English at the CUNY Graduate Center. He has been visiting professor of painting/printmaking at Yale variously since 2003.

**John Lehr** Photographer. Mr. Lehr received a B.F.A. from the Maryland Institute College of Art in 1998 and an M.F.A. from Yale University in 2005. He has exhibited his work at the Museum of Modern Art, Walker Art Center, Carnegie Museum of Art, Corcoran Gallery of Art, Kate Werble Gallery, and Yancey Richardson Gallery. Mr. Lehr's work is included in numerous public and private collections including the Yale University Art Gallery, the Museum of Modern Art, Corcoran Gallery of Art, and the Cleveland Clinic. His second solo exhibition is scheduled for the fall of 2010 at Kate Werble Gallery in New York City. He was appointed lecturer in photography in 2006.

**Marie Lorenz** Painter/Printmaker. Ms. Lorenz received a B.F.A. from Rhode Island School of Design in 1995 and an M.F.A. from Yale School of Art in 2002. In addition to the Alice Kimball English Traveling Fellowship awarded by Yale, she has received grants from Artists Space, Socrates Sculpture Park, and the Harpo Foundation. Her work has been shown at High Desert Test Sites in Joshua Tree, California, and at Artists Space in New York, and she has completed solo projects at Ikon in Birmingham, England; Artpace in San Antonio, Texas; and Jack Hanley Gallery in New York. In 2008 she was awarded the Joseph H. Hazen Rome Prize from the American Academy in Rome. She began her project *The Tide and Current Taxi*, a performance in the New York Harbor that is still in progress, in 2005. Ms. Lorenz was appointed assistant professor in painting/printmaking in 2009.



**Sandra Luckow** Filmmaker. Ms. Luckow is an award-winning documentarian who teaches film production for the School of Art and Barnard College. As a Yale undergraduate, she made her first documentary, *Sharp Edges*, which won the Louis Sudler Prize in the Performing and Creative Arts. Portions of the film appeared on the CBS program *60 Minutes* eight years later. She received an M.F.A. from New York University's Tisch School of the Arts. 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. She is currently writing a screenplay based on a World War II Dutch memoir. Ms. Luckow was appointed critic in film production in 1998 and is the director of production of the Yale Summer Film Institute.

**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 worked as a freelance graphic designer, specializing in typography. In addition to commissioned work, he has always made prints and three-dimensional work. Among his clients have been the publishers 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). He has also designed signs and typographic facades for a number of buildings. In 2005 he designed the glass facades of the new part of the building for the Philharmonie in Haarlem; this design was based on a music score by Louis Andriessen. 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 since 1977, first at the Arnhem Academy and later (1994–97) at the Jan van Eyck Academy in Maastricht. In 1997, with Wigger Bierma, he founded the Typography Workshop, within the Arnhem Academy of Art, where he shares the artistic supervision of students with Armand Mevis. Mr. Martens was appointed to the Yale faculty in 1997 and is currently senior critic in graphic design.

**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.

**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.

**Sigi Moeslinger** Graphic designer. Ms. Moeslinger is a partner at Antenna Design New York Inc., which she co-founded with Masamichi Udagawa in 1997. Antenna's design projects range from public and commercial to experimental and artistic, typically spanning object, interface, and environment. Among Antenna's best-known projects are the design of New York City subway cars and ticket vending machines, JetBlue check-in kiosks, Bloomberg displays, and interactive environments, such as Power Flower, an installation in the windows of Bloomingdale's activated by passersby. Antenna's user-centered design approach helps understand human behavior, which is particularly important when designing the unfamiliar, elicited by new technology. Antenna's work has won numerous awards, including recognition from *Business Week/IDSA, I.D.*, *Fast Company*, and *Wired* magazines. In 2006 Ms. Moeslinger and Mr. Udagawa were named United States Artists Target Fellows in the Architecture and Design category. In 2008 Antenna won the National Design Award in Product Design from the Cooper-Hewitt National Design Museum. Before forming Antenna, Ms. Moeslinger was an Interval Research Fellow at New York University, where she designed and built digitally enhanced objects. Prior, she was at IDEO in San Francisco, working on corporate product design languages, consumer products, and equipment, as well as future scenarios for new technology products. She holds a master's degree in interactive telecommunications from New York University and a B.S. in industrial design from Art Center College of Design. She joined the Yale faculty in 2005 and is currently senior critic in graphic design.

**Ted Mooney** Writer. During his thirty-two years as senior editor at *Art in America*, Mr. Mooney edited literally thousands of articles by critics, art historians, and artists, working closely with authors to help them find the most succinct and inviting way of getting their ideas across. On a number of occasions, he has acted as a freelance editor and adviser for such well-known writers as Susan Sontag, William S. Burroughs, and Max Frisch. Throughout this time, he has also maintained a parallel career as a writer himself, publishing essays, art criticism, short stories, and three award-winning novels that were subsequently translated into several languages. His most recent novel, *The Same River Twice*, was published in 2010 by Alfred A. Knopf. Mr. Mooney was appointed critic at Yale in 2009.

**Matthew Mulder** Graphic designer. Mr. Mulder received a B.F.A in graphic design from the University of Florida in 1993 and an M.F.A. in two-dimensional design from Cranbrook Academy of Art in 1998. He is creative director in the Seattle office of Digital Kitchen, a studio focused on bridging entertainment and design. Most recently, Mr. Mulder led the team that created the main titles for the HBO series *True Blood*. His work has been nominated for five Emmys, and he has been recognized by the Type Directors Club, *Communication Arts*, and *American Cinematographer*, among others. He has contributed to various design programs including those at California Institute of the Arts,

the University of Hawaii, and Art Center College of Design. Mr. Mulder was appointed critic in graphic design at Yale in 2009.

**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 American 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 2007. In 1983 she was appointed chief conservator and head of conservation; Ms. Noack retired from this position in 2007. She continues to teach bookbinding and conservation classes at the Creative Arts Workshop in New Haven. 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. Recent projects include *MF-142* at Annelly Juda, London; *VP-41* at Art Unlimited, Basel; and *Automatic Cities* at the Museum of Contemporary Art, San Diego. Her work has been exhibited at such venues as the Drawing Center, the Sculpture Center, Skulpturens Hus (Stockholm), the Saint Louis Art Museum, and the Mattress Factory among others. She is the recipient of a Louis Comfort Tiffany Foundation Fellowship 2009, a Guggenheim Foundation Fellowship 2007, an American Academy of Arts and Letters Award in Art 2007, an NYFA fellowship (in the category of Architecture/Environmental Structures) 2006, and a Rema Hort Mann Foundation Fellowship 2003. 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. Two collections of his photographs, *Passing through Eden* and *American Sports, 1970, or How We Spent the War in Vietnam*, were published in 2007 and 2008, respectively. 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 to the Yale faculty in 2001 and is currently a critic.

**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 teaching time-based design. 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 served as vice president for design and branding until 2008. 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 2002 Mr. Pullman received the AIGA Gold Medal for his career as a designer and teacher.

**Michael Queenland** Artist. Mr. Queenland received his B.A. in 1998 and his M.F.A. in 2002 from UCLA. He lives and works in New York City. In his sculptures and photographs he explores the legacies of radical social and political movements in the United States, often using everyday or ephemeral materials such as soap bubbles, brooms, and spider webs. His recent works relate minimal and conceptual art to the ethic and aesthetic of Shaker furniture. Mr. Queenland has had solo exhibitions at the Institute of Contemporary Art at the Maine College of Art and at the Massachusetts College of Art, Boston. His work has been included in many group shows, including *Trace* at the Whitney Museum of American Art at Altria and *Frequency* at the Studio Museum in Harlem, where he was artist in residence in 2005. Mr. Queenland joined the sculpture faculty in 2007 and was appointed assistant professor in 2010.

**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 in Charlottesville, Virginia; the Washburn Gallery in New York; and the McIntosh Gallery in Atlanta. His work is included in the permanent collections of the Hirshhorn Museum, the Walker Art Center, the Whitney Museum of American Art, the Yale University Art Gallery, and the Bayly Museum. 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 intensive studio programs, and is the founder and director of the Institute for Studio Studies in Auville, France, which is associated with Yale Summer Session. From 1970 to 1974 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 and has also served as director of graduate studies in painting. 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, and in 2009 he was elected to the National Academy Fellowship in New York. His work is represented by David Findlay Jr. Fine Art in New York. He was appointed to the faculty in 1969 and is professor of painting/printmaking.

**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. 2x4 was the subject of a solo exhibition at the San Francisco Museum of Modern Art in 2005 and the recipient of the 2006 National Design Award. A selection of 2x4's work was on display at the Architecture and Design Gallery at the Museum of Modern Art in New York throughout 2008. Mr. Rock was appointed to the graphic design faculty in 1991 and currently holds the rank of 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 *Vengeance Is Mine* 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 School of Drama and is currently professor (adjunct) of American studies and of film at the Yale School of Art.

**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 catalogs 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 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, art director of educational publisher Davis Publications, 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 140 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 senior critic in graphic design.

**Elizabeth Sledge** Editor. 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 writing tutor for undergraduates in Yale College, and since 2007 she has tutored for Directed Studies. Ms. Sledge has taught writing as a member of the Yale English department and in Yale's summer programs. 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, and founder of the New York-based studio HunterGatherer. He received his B.F.A. in graphic design from the University of Arizona in 1993. Through HunterGatherer, Mr. St. John has created work for everyone from Money Mark to the *New York Times*. Mr. St. John has exhibited internationally and was selected for the 2003 Cooper-Hewitt National Design Triennial, *Design Now*, along with frequent collaborator Gary Brenzel. In 2008 he was nominated for an Emmy and won a Webby for the animated short *Circle Squared*. He was appointed critic in graphic design in 2001.

**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 catalogs, 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 was 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, an independent design studio that creates rewarding experiences for people who look, read, and think. Open projects include the visual identity for the National Multiple Sclerosis Society; the editorial design of *Good* magazine; redesigns of the television networks Bravo, Nick at Nite, and Trio; and signage systems for the Brown University Friedman Study Center and the Yale University Art Gallery. 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. A former vice president of the New York chapter of the AIGA, he has also taught at Purchase College and the School of Visual Arts. Mr. Stowell was appointed to the Yale faculty in 2000 and is currently critic in graphic design.

**Jeffrey Stuker** Painter. Mr. Stuker received a B.F.A. from Tufts University and the School of the Museum of Fine Arts, Boston, in 2002, and an M.F.A. from Yale School of Art in 2005. He has had recent solo exhibitions at Oni Gallery, Boston; Baumgartner Gallery, New York; and the Institut im Glaspavillon, Berlin. Mr. Stuker was appointed lecturer at Yale in 2006.

**Traci Tullius** Video artist. An Oklahoma native, Ms. Tullius received a B.F.A. in painting from the University of Oklahoma in 1998, graduating *summa cum laude*, and an M.F.A.



in new genres from the University of Kansas in 2001. After attending the Skowhegan School of Painting and Sculpture in 2002, she relocated to New York City, where she has participated in the residency programs of both the Lower Manhattan Cultural Council and the Marie Walsh Sharpe Art Foundation. Utilizing futile and obsessive actions, Ms. Tullius's video and performance projects explore the intersection of social boundaries and personal limits. She has exhibited drawings, videos, and performances at venues in the United States and abroad, including Exit Art, Art in General, Rush Arts Gallery, and Artists Space in New York; and Ewha Womans University in Seoul. A 2007 New York Foundation for the Arts Fellow in Cross-Disciplinary/Performative Work, Ms. Tullius is assistant professor of art at Stern College for Women of Yeshiva University in Manhattan. She was appointed lecturer at Yale in 2009 and is currently visiting assistant professor.

**Masamichi Udagawa** Graphic designer. Mr. Udagawa is a partner at Antenna Design New York Inc., which he co-founded with Sigi Moeslinger in 1997. Antenna's design projects range from public and commercial to experimental and artistic, typically spanning object, interface, and environment. Among Antenna's best-known projects are the design of New York City subway cars and ticket vending machines, JetBlue check-in kiosks, Bloomberg displays, and interactive environments, such as Power Flower, an installation in the windows of Bloomingdale's activated by passersby. Antenna's user-centered design approach helps understand human behavior, which is particularly important when designing the unfamiliar, elicited by new technology. Antenna's work has won numerous awards, including recognition from *Business Week/IDSA, I.D.*, *Fast Company*, and *Wired* magazines. In 2006 Mr. Udagawa and Ms. Moeslinger were named United States Artists Target Fellows in the Architecture and Design category. In 2008 Antenna won the National Design Award in Product Design from the Cooper-Hewitt National Design Museum. Before forming Antenna, Mr. Udagawa ran a New York satellite studio of IDEO Product Development. Prior to that, he was a senior designer at Apple Computer Industrial Design Group in Cupertino, California, where he designed a number of products such as the PowerBook 5300/3400 series. Before that, he worked at Emilio Ambasz Design Group in New York. Before coming to the United States, Mr. Udagawa worked at the Yamaha Product Design Laboratory in Japan, where he designed electronic musical instruments, including the award-winning YS200 synthesizer. He holds a master's degree in industrial design from Cranbrook Academy of Art and a B.E. in industrial design from Chiba University in Japan. He joined the Yale faculty in 2005 and is currently senior critic in graphic design.

**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 many projects in print, environmental, and screen-based media, ranging from book design to identity programs to Web design and signage systems. Clients include Abrams, New York; Rizzoli, New York; Malba, Buenos Aires; the GeGo Foundation, Caracas; the Guggenheim Museum, New York; the Museum of the City of New York; the Museum of Fine Arts, Houston; FotoFest, Houston; the New York Public Library; and the Museum of Arts and Design, New York. He coauthored,

with Daniel M. Olsen, *Ranch Gates of the Southwest* (Trinity Press, 2009). 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. Additionally, he has lectured internationally, most recently in Mexico, China, and Canada. He was awarded the 1999, 2000, 2004, and 2005 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. Mr. van Assen was appointed lecturer in graphic design in 1999 and is currently critic in graphic design.

**Daniël van der Velden** Graphic designer. A designer and writer, Mr. van der Velden is a partner in the design research think tank Metahaven, based in Amsterdam and Brussels. Mr. van der Velden's work deals with research informing design practice, especially when creating logos, icons, symbols, and maps. With published projects on "totalitarian" architecture in Bucharest and Pyongyang, the Sealand anarchist base in the North Sea, and Quaero—a European search engine driven by cross-Atlantic antagonism—Metahaven focuses on the role of the political in visual identity. Mr. Van der Velden worked with Maureen Mooren from 1998 to 2007 on innovative identity concepts and publicity for the art space ROOM, the architectural magazine *Archis*, and the annual Holland Festival's identity, posters, and publications, for which the duo received various awards. He currently serves as an advising researcher at the Jan van Eyck Academie in Maastricht and as a tutor at the Sandberg Institute in Amsterdam. He was appointed critic in graphic design at Yale in 2007.

**Linda van Deursen** Graphic designer. Ms. van Deursen lives and works in Amsterdam, where she and Armand Mevis 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. Their long and prolific collaboration has been documented in the book *Recollected Work: Mevis & Van Deursen*, published by Artimo in 2005. Ms. van Deursen serves as head of the graphic design department at the Gerrit Rietveld Academy. She was appointed critic in graphic design at Yale in 2005.

**William Villalongo** Painter. Mr. Villalongo is a Brooklyn-based artist born in Hollywood, Florida, and raised in the town of Bridgeton, New Jersey. He received a B.F.A. in 1999 from Cooper Union and an M.F.A. in painting in 2001 from Tyler School of Art. Mr. Villalongo's work was first introduced to the public through his residency at the Studio Museum in Harlem in 2004 and P.S.1 Contemporary Art Center's *Greater New York 2005* exhibition. His work has also been exhibited in the Studio Museum in Harlem's *Frequency* exhibition in 2005 and El Museo del Barrio's fifth biennial, *The (S) Files 2007*. He is a recipient of both a Louis Comfort Tiffany Award and a Joan Mitchell Foundation

Grant. His work is included in several notable collections including the Studio Museum in Harlem, El Museo del Barrio, and Princeton University Art Museum. Mr. Villalongo was appointed lecturer in painting/printmaking at Yale in 2010.

**Jan Wilker** Graphic designer. A native of Ulm, Germany, Mr. Wilker received his M.F.A. in 2001 from the State Academy of Art and Design Stuttgart, where he studied with Manfred Kroepfien. In late 2000 he moved to New York to start a design studio, karlssonwilker, together with Icelander Hjalti Karlsson. They work on a variety of projects for an eclectic mix of cultural and commercial clients, from local nonprofits to global corporations. *Tellmewhy*, a book about their first two years in business, was published by Princeton Architectural Press in 2003. Their work has appeared in numerous design publications, and they have received many awards. Mr. Wilker frequently lectures and gives workshops on design. He was appointed critic at Yale in 2010.

# Annual Awards

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 prizes are awarded annually to enrolled students who have demonstrated exceptional achievement:

*Richard Benson Prize* for excellence in photography

*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

*Al Held Prizes for Painting* providing residencies at the American Academy in Rome

*Ralph Mayer Prize* for proficiency in materials and techniques

*Fannie B. Pardee Prize* for excellence in sculpture

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

*Ely Harwood Schless Memorial Fund Prize* for excellence in painting

*Carol Schlosberg Memorial Prize* for excellence in painting

*Bradbury Thompson Memorial Prize* for consistent excellence in graphic design

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

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

In addition, the following endowed scholarship funds provide financial aid for enrolled students: The Richard “Chip” Benson Endowed Scholarship Fund, John A. Carrafiell Scholarship Fund, Barry Cohen Scholarship Fund, CreativeFeed Design Scholarship, The Doonesbury Scholarship Fund, The Leeds-Marwell Photography Scholarship, Alfred L. McDougal and Nancy Lauter Endowed Scholarship Fund, James William Procter Jr. Endowed Scholarship Fund, Andrea Frank Foundation Sanyu Scholarship Fund, Charles Sawyer Scholarship and Prize in Graphic Design, Barry Schactman Scholarship Fund,

School of Art Endowment Fund for Financial Aid, School of Art International Student Scholarship, Florentine Smith Memorial Fund, Amy Tatro Scholarship Fund, Richard Welling Scholarship Fund, and Yale School of Fine Arts—Traveling Fellowship.

## TRAVELING FELLOWSHIPS

The *Alice Kimball English Traveling Fellowships*, the School's oldest and largest endowed fellowships, established in 1893, are awarded annually to a graduating student in graphic design, painting/printmaking, photography, or sculpture for travel and study. In 2010 the following students were nominated for this honor: Graphic Design—Laura Anne Grey, Caspar Yan-Wing Lam; Painting/Printmaking—Abel Rodriguez, Jr., Anahita Vossoughi; Photography—Hrvoje Slovinc, Mónika Sziládi; Sculpture—Noel W. Anderson, Tamar Ettun.

The *Norman Joondeph Traveling Fellowships* are given to enable students to extend their studies or research after graduation.

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, 2010

### Fellowships

*Alice Kimball English Traveling Fellowships*, Tamar Ettun, Abel Rodriguez, Jr., Hrvoje Slovinc, Mónika Sziládi, Anahita Vossoughi

*Norman Joondeph Traveling Fellowships*, Nathan J. Azhderian, Lucas Forest Foglia

*Robert Schoelkopf Memorial Traveling Fellowships*, Oscar R. Cornejo, Manuela Gonzalez, Barkev Philip Gulesserian, Francesca Lo Russo, Brandi Jean Twilley

### Scholarships and prizes

*Richard Benson Prize*, Curran Patrick Hatleberg

*Blair Dickinson Memorial Prize*, Tracy Ann Cirves

*Gloucester Landscape Painting Prize*, Nicole Marie Maloof

*Al Held Prizes*, Andrew Joseph Gbur, Jessica J. Tam

*Ralph Mayer Prize*, Linda Arredondo

*Fannie B. Pardee Prize*, Noel W. Anderson

*Schickle-Collingwood Prize*, Myeongsoo Kim

*Ely Harwood Schless Memorial Fund Prize*, Edgar Serrano

*Carol Schlosberg Memorial Prize*, Natalie Beth Westbrook

*Bradbury Thompson Memorial Prize*, Lauren Ashley Harden, YuJune Gina Park

*Ethel Childe Walker Prize*, Sarah Kum-Yenahn Heller (B.A. in art)

*Mark Whistler Memorial Prize*, Jay Peter Salvas

### Honorary awards

*Helps Berdan Memorial Award*, Luke Jacob Harris

*George R. Bunker Award*, Aimée Moreau Burg

*Ward Cheney Memorial Award*, Rory P. Mulligan

*Elizabeth Canfield Hicks Award*, Tanya Goel

*Rebecca Taylor Porter Award*, Kate O'Connor  
*John Ferguson Weir Award*, David Martin Bush  
*Susan H. Whedon Award*, Katherine Levant  
*Helen W. Winternitz Award*, Allison Bella Freeman

### **Announcements**

*Leonore Annenberg Fellowship*, Charlotte Cutler Hallberg  
*Gamblin Paint Prize*, Njideka F. Akunyili  
*Toby Devan Lewis Fellowship*, Kyla Emily Jeanette Chevrier  
*Joan Mitchell Foundation M.F.A. Grant*, Erik Ryan Gonzalez  
*Tierney Foundation Fellowship*, Kate Elizabeth Greene

### **Alumni awards**

The following distinguished awards were made to School of Art alumni in 2010:

*American Academy of Arts and Letters Awards*, Gabrielle Baker (M.F.A. Painting 1984),  
Aaron Gilbert (M.F.A. Painting 2008), Stanley Whitney (M.F.A. 1976)  
*Anonymous Was a Woman Foundation Grant*, Victoria Sambunaris (M.F.A. Photography  
1999)  
*Deutsche Bank Artist of the Year*, Wangechi Mutu (M.F.A. Sculpture 2000)  
*Foundation for Contemporary Arts Grants*, Leslie Hewitt (M.F.A. Sculpture 2004),  
Curtis Mitchell (M.F.A. Sculpture 1983)  
*Joan Mitchell Foundation Grant*, Tavares Strachan (M.F.A. Sculpture 2006),  
Mickalene Thomas (M.F.A. Painting 2002)  
*New York Studio Museum Joyce Alexander Wein Artist Prize*, Leslie Hewitt (M.F.A.  
Sculpture 2004)  
*Prince of Asturias Award*, Richard Serra (M.F.A. 1964)  
*Rome Prizes*, Sarah Oppenheimer (M.F.A. Painting 1999), Karen Yasinsky (M.F.A.  
Painting 1997)  
*Marie Walsh Sharpe Art Foundation Grants*, Thomas Bangsted (M.F.A. Photography  
2007), Jackie Gendel (M.F.A. Painting 1998), Luke Lamborn (M.F.A. Painting  
2010)  
*United States Artists Fellowship*, Allison Smith (M.F.A. Sculpture 1999)

# Degrees and Enrollment

## MASTER OF FINE ARTS DEGREES CONFERRED, 2010

Nazima Ijaz Ahmad, *Graphic Design*  
Noel W. Anderson, *Sculpture*  
Sam Anderson, *Sculpture*  
Linda Arredondo, *Painting/Printmaking*  
Nathan J. Azhderian, *Painting/Printmaking*  
Amy Simone Beecher, *Painting/Printmaking*  
Arthur Menezes Brum, *Painting/Printmaking*  
Aimée Moreau Burg, *Sculpture*  
David Martin Bush, *Photography*  
Ke Cao, *Graphic Design*  
Kyla Emily Jeanette Chevrier, *Sculpture*  
Tracy Ann Cirves, *Painting/Printmaking*  
Alexander Da Corte, *Sculpture*  
Tamar Ettun, *Sculpture*  
Lucas Forest Foglia, *Photography*  
Marlon S. Forrester, *Painting/Printmaking*  
Allison Bella Freeman, *Painting/Printmaking*  
Andrew Joseph Gbur, *Painting/Printmaking*  
Tanya Goel, *Painting/Printmaking*  
Erik Ryan Gonzalez, *Painting/Printmaking*  
Kate Elizabeth Greene, *Photography*  
Laura Anne Grey, *Graphic Design*  
Tatiana Grigorenko, *Photography*  
Geoffrey Edward Halber, *Graphic Design*  
Charlotte Cutler Hallberg, *Painting/Printmaking*  
Lauren Ashley Harden, *Graphic Design*  
Luke Jacob Harris, *Graphic Design*  
Curran Patrick Hatleberg, *Photography*  
Nathan Heiges, *Sculpture*  
Tiffani Sharlene Hooper, *Photography*  
Miles Cornwell Huston, *Sculpture*  
Ely Jin Kim, *Graphic Design*  
Daniel Robin Koppich, *Graphic Design*  
Caspar Yan-Wing Lam, *Graphic Design*  
Luke Aaron Lamborn, *Painting/Printmaking*  
Cheon Pyo Lee, *Painting/Printmaking*  
Katherine Levant, *Sculpture*  
Melissa S. Levin, *Graphic Design*  
Rory P. Mulligan, *Photography*  
Kate O'Connor, *Graphic Design*

YuJune Gina Park, *Graphic Design*  
 Abel Rodriguez, Jr., *Painting/Printmaking*  
 Naomi Rosa Safran-Hon, *Painting/Printmaking*  
 Jay Peter Salvias, *Graphic Design*  
 Steven James Sarkozy, *Graphic Design*  
 Edgar Serrano, *Painting/Printmaking*  
 Hrvoje Slovenc, *Photography*  
 Mónika Sziládi, *Photography*  
 Jessica J. Tam, *Painting/Printmaking*  
 Felandus Thames, *Painting/Printmaking*  
 Kathryn E. L. Vida, *Painting/Printmaking*  
 Anahita Vossoughi, *Painting/Printmaking*  
 Vance Lee Wellenstein, *Graphic Design*  
 Natalie Beth Westbrook, *Painting/Printmaking*

## ENROLLMENT, 2010 – 2011

### Graphic Design

Lauren Anne Adolfsen (B.A. Skidmore Coll. 2003), New York, N.Y.  
 Juan Astasio-Soriano (B.F.A. Univ. Complutense Madrid 2005), Madrid, Spain  
 Keri B. Bronk (B.S. Philadelphia Univ. 2005), Franklinville, N.J.  
 Inva Cota (B.F.A. Pratt Inst. 2008), New York, N.Y.  
 Benjamin Ely Critton (B.A. Hamilton Coll. 2006), West Hartford, Conn.  
 Golnaz Esmaili (B.A. Islamic Azad Univ. 2006), Tehran, Iran  
 Katharine Fera DeWitt (B.A. Oberlin Coll. 2002), Brooklyn, N.Y.  
 Lauren A. Francescone (B.S. Univ. Virginia 2005), Austin, Tex.  
 Harry Pollak Gassel (B.A. Oberlin Coll. 2007), New York, N.Y.  
 Njoki W. Gitahi (B.A. Amherst Coll. 2004), Wakefield, R.I.  
 Brendan Miles Griffiths (B.F.A. Univ. Oregon 2005), Eugene, Oreg.  
 Jeongjoo Bona Han (B.F.A. Parsons School of Design 2000), Charlestown, Mass.  
 Sara Miles Hartman (B.A. Univ. Florida 2005), Jacksonville, Fla.  
 Maxime Harvey-Carriere (B.A. Univ. Quebec [Montreal] 2010), Montreal, Quebec,  
 Canada  
 Alexandra Blinky Hayes (B.A. Harvard Univ. 2010), Belmont, Mass.  
 Kristian A. Henson (B.F.A. Art Center Coll. of Design 2005), Playa Vista, Calif.  
 Hank H. Huang (B.A. Art Center Coll. of Design 2006), Los Angeles, Calif.  
 Zeynab Izadyar (B.A. Tehran Univ. 2007), Karaj, Iran  
 Zakary Jay Jensen (B.F.A. Univ. Utah 2005), Salt Lake City, Utah  
 Zachary Adam Klauk (B.A. Univ. Northern Colorado 2006), New York, N.Y.  
 Azusa Kobayashi (B.A. Williams Coll. 2002), Tokyo, Japan  
 Kyong Won Lee (B.A. Univ. California [Berkeley] 2004), Los Angeles, Calif.  
 Weiyi Li (B.A. Tongji Univ. [China] 2009), Changsha City, China  
 Andrew James Lister (B.A. Univ. Northumbria [U.K.] 2010), Norwich, Norfolk,  
 England  
 Yen-Wei Liu (B.B.A. National Taipei Univ. [Taiwan] 2006), Banqiao City, Taipei,  
 Taiwan



Michael David Mikulec (B.F.A. Savannah Coll. of Art & Design 1999), Farmington, Conn.

Nontsikelelo Kudzai Mutiti (Dip. Zimbabwe Inst. of Vigital Arts 2007), Harare, Zimbabwe

Mylinh Trieu Nguyen (B.A. Univ. California [Los Angeles] 2007), Minneapolis, Minn.

Lindsay Beth Nordell (B.A. Yale Univ. 2003), Green Bay, Wis.

Julia Drummond Novitch (B.A. Yale Univ. 2006), Washington, D.C.

Daniel Alberto Pizarro (B.F.A. Univ. California [Los Angeles] 2007), Northridge, Calif.

Ji-Eun Rim (B.A. Williams Coll. 2000), Cliffside Park, N.J.

Aurora Robles (B.A. Univ. Southern California 2004), Lawndale, Calif.

Heesun Seo (B.F.A. Kookmin Univ. [Korea] 2010), Seoul, Republic of Korea

Jaewon Seok (B.F.A. Hongik Univ. [Korea] 2008), Seoul, Republic of Korea

Jessica Svendsen (B.A. Yale Univ. 2009), Provo, Utah

Sally Mark Thurer (B.A. Columbia Univ. 1999), Brooklyn, N.Y.

Brian Scott Waterson (B.F.A. Bowling Green State Univ. 2008), Canton, Ohio

Ryan James Weafer (B.A. Univ. California [Los Angeles] 2006), San Diego, Calif.

Jeseok Yi (B.F.A. Keimyung Univ. [Korea] 2005), Seoul, Republic of Korea

### **Painting/Printmaking**

Everly Dominique Acha (B.A. Williams Coll. 2009), Miami, Fla.

Njideka F. Akunyili (B.A. Swarthmore Coll. 2004), Philadelphia, Pa.

Rushern Leslie Baker (B.F.A. Cooper Union 2005), Cheverly, Md.

Thomas Jordan Betthausser (B.F.A. San Francisco Art Inst. 2010), Larkspur, Calif.

Julia Ann Bland (B.F.A. Rhode Island School of Design 2008), Palo Alto, Calif.

Mathew Christopher Bushell (B.F.A. Emily Carr Univ. of Art & Design [Canada] 2006), St. Albert, Alberta, Canada

Caroline Wells Chandler (B.F.A. Southern Methodist Univ. 2007), Virginia Beach, Va.

Gabriela Collins-Fernandez (B.A. Dartmouth Coll. 2009), New York, N.Y.

Kyle Michael Coniglio (B.F.A. Montclair State Coll. 2010), Wayne, N.J.

Oscar R. Cornejo (B.F.A. Cooper Union 2005), Houston, Tex.

Abigail Dawn DeVille (B.F.A. Fashion Inst. of Technology 2009), Bronx, N.Y.

Christian Eric Flynn (B.F.A. Massachusetts Coll. of Art & Design 2005), Boston, Mass.

Manuela Gonzalez (B.F.A. Rhode Island School of Design 2006), Boca Raton, Fla.

Barkev Philip Gulesserian (B.F.A. Rhode Island School of Design 2004), Ambler, Pa.

Kristyn Lilyanna Johnson (B.F.A. California Inst. of Arts 2007), Rocky Point, N.Y.

Matthew Tyler Jones (B.F.A. Univ. Kentucky 2008), Lexington, Ky.

Erin N. Kaczowski (B.A. Univ. Wisconsin [Madison] 2006), Milwaukee, Wis.

Joyce Kalema (B.F.A. Univ. Oxford [U.K.] 2010), London, England

Jinhee Kang (B.F.A. Alfred Univ. 2008), Seoul, Republic of Korea

Doron Langberg (B.F.A. Univ. Pennsylvania 2010), Yokneam Moshava, Israel

Sae A. Lee (B.F.A. Rhode Island School of Design 2010), Charlottesville, Va.

Clynton Bryan Lowry (B.A. Univ. California [Berkeley] 2008), San Francisco, Calif.

Eric Nathaniel Mack (B.F.A. Cooper Union 2010), New York, N.Y.

Nicole Marie Maloof (B.F.A. Univ. Indiana [Bloomington] 2008), Peoria, Ill.

Carlos-Enrique Martinez (B.F.A. Cooper Union 2010), Plano, Tex.

Troy Gene Michie (B.F.A. Univ. Texas [El Paso] 2009), El Paso, Tex.

- Jorge Luis Mujica (B.A. California State Univ. [Bakersfield] 2008, M.A. School of the Art Inst. of Chicago 2010), Chicago, Ill.
- Robert Ryan Nava (B.A. Indiana Univ. Northwest 2008), St. John, Ind.
- Evan Ryan Nesbit (B.F.A. San Francisco Art Inst. 2009), Berkeley, Calif.
- Tameka Jenean Norris (B.A. Univ. California [Los Angeles] 2010), Beverly Hills, Calif.
- Rosa Iliana Ortega Valdes (B.A. Oberlin Coll. 2002), Metepec, Mexico
- Jennifer Marie Packer (B.F.A. Temple Univ. [Tyler School of Art] 2007), Philadelphia, Pa.
- Christopher Orlando Page (B.A. Univ. of the Arts London 2007), London, England
- Min Ha Park (B.F.A. School of Visual Arts 2006), Brooklyn, N.Y.
- Hayal Pozanti (B.A. Sabancı Univ. [Turkey] 2004), Istanbul, Turkey
- Ronny Paul Quevedo (B.F.A. Cooper Union 2003), Bronx, N.Y.
- Amy Giovanna Rinaldi (B.A. Oberlin Coll. 2009), Albany, Calif.
- Kenneth Christian Rivero (B.F.A. School of Visual Arts 2006), New York, N.Y.
- Francesca Lo Russo (B.A. Univ. Texas [Austin] 2003), Austin, Tex.
- Rachel Shapira Schmidhofer (B.F.A. Washington Univ. in St. Louis 2003), Pittsburgh, Pa.
- Brendan Clark Smith (B.F.A. Rhode Island School of Design 2006), New York, N.Y.
- Brandi Jeanne Twilley (B.A. Art Inst. of Boston 2006), Oklahoma City, Okla.
- David Valentine Whelan (B.F.A. Lyme Acad. Coll. of Fine Arts 2008), Marblehead, Mass.

### **Photography**

- Manal Elias Abu-Shaheen (B.A. Sarah Lawrence Coll. 2003), Briarcliff Manor, N.Y.
- Peter J. Baker (B.A. State Univ. New York [Purchase] 2005), New York, N.Y.
- Gideon Arlie Barnett (B.A. Columbia Coll. [Chicago] 2005), Jasper, Tenn.
- Matthew Booth (B.F.A. Emily Carr Univ. of Art & Design 2006), Mississauga, Ontario, Canada
- So-Yoon Richard Choi (B.F.A. Art Center Coll. of Design 2009), Saint Joseph, Mich.
- Thomas Edward Gardiner (B.F.A. Cooper Union 2008), Regina, Saskatchewan, Canada
- Matthew Samuel Grubb (B.A. Humboldt State Univ. 2008), San Anselmo, Calif.
- Heyward Glover Hart (B.A. Univ. North Carolina [Chapel Hill] 2005), Greensboro, N.C.
- Victoria Sarah Hely-Hutchinson (B.F.A. School of Visual Arts 2008), Brooklyn, N.Y.
- Pao Houa Her (B.F.A. Minneapolis Coll. of Art & Design 2009), Lino Lake, Minn.
- Katie R. Koti (B.F.A. Rhode Island School of Design 2010), New Salem, Mass.
- Kate A. T. Merrill (B.F.A. Marlboro Coll. 2002), Shutesbury, Mass.
- Sarah Rachel Muehlbauer (B.A. Sarah Lawrence Coll. 2010), Rego Park, N.Y.
- Soyoung Park (B.F.A. State Univ. New York [Purchase] 2007), Yongin, Republic of Korea
- Georgios Prinos (Cert. Leica Acad. [Greece] 1998), Athens, Greece
- Felix Rodriguez Cid (Cert. International Center of Photography 2005), Madrid, Spain
- Maayan Strauss (B.Arch. Bezalel Acad. 2008), Herzeliya, Israel
- Terttu Uibopuu (B.F.A. Columbia Coll. [Chicago] 2008), Tallinn, Estonia

**Sculpture**

- Constance Armellino (B.F.A. Cooper Union 2009), New York, N.Y.
- Kevin Michael Beasley (B.F.A. Center for Creative Studies 2007), Detroit, Mich.
- Lorraine Andrea Dauw (B.F.A. Oregon State Univ. 2008), Otter Rock, Oreg.
- Stephen Miguel Decker (B.F.A. Virginia Commonwealth Univ. 2009), Newport News, Va.
- Stephen Garrett Dewyer (B.F.A. Maryland Inst. [Coll. of Art] 2008), Baltimore, Md.
- Florencia Cecilia Escudero (B.F.A. School of Visual Arts 2010), Kuala Lumpur, Malaysia
- Sonia Lee Finley (B.F.A. Cooper Union 2009), New Haven, Conn.
- Adam Tyler Gordon (B.F.A. Lyme Acad. Coll. of Fine Arts 2008), Brooklyn, N.Y.
- Joseph Graham-Felsen (B.F.A. Rhode Island School of Design 2007), Boston, Mass.
- Thomas Luke Hutton (M.A. Univ. Edinburgh [Scotland] 2006), London, England
- Myeongsoo Kim (B.F.A. Virginia Commonwealth Univ. 2008), Cheongjoo-si, Republic of Korea
- Nancy Marie Lupo (B.F.A. Cooper Union 2007), Flagstaff, Ariz.
- Andrew Paul Maas (B.F.A. Columbus Coll. of Art & Design 2008), Erie, Pa.
- Peter Francis Moran (B.S. Cornell Univ. 2006), Clay, N.Y.
- Rachel D. Salamone (B.F.A. Massachusetts Coll. of Art & Design 2002), Jamaica Plain, Mass.
- Zeinab Shahidi Marnani (B.A. Tehran Univ. [Iran] 2007), Tehran, Iran
- Randi Lynn Shandroski (B.F.A. Northwestern Coll. 2009), Thunder Bay, Ontario, Canada
- Catherine Telford-Keogh (B.A. Univ. Waterloo [Canada] 2009), Brampton, Ontario, Canada
- Carlos Emanuelle Vela (B.A. State Univ. New York [Albany] 2006), Bay Shore, N.Y.
- Kit Yi Wong (B.A. Chinese Univ. [Hong Kong] 2006), Yuen, Hong Kong

## SUMMARY OF ENROLLMENT

*General Summary*

## ADMISSIONS INFORMATION, FALL TERM 2010

Applicants	1,222
Applicants admitted	62
Matriculants	57

## STUDENT PROFILE

Graduate students	121
Graphic Design	40
Painting/Printmaking	43
Photography	18
Sculpture	20
Preliminary-year students	6
First-year students	56
Second-year students	59
Female students	64
Male students	57
Age range of students	22–37
Average age of students	27
Mean age of students	28
Undergraduate degrees in fine art	89
Undergraduate degrees in other areas, e.g., architecture, English, political science	32
Institutions represented	83
States represented	25
Foreign countries represented	16

*Institutions Represented*

One student from each institution unless otherwise indicated.

Alfred University	Cooper Union (9)
Amherst College	Cornell University
Art Center College of Design (3)	Dartmouth College
Art Institute of Boston	Emily Carr University of Art & Design
Bezalel Academy [Israel]	[Canada] (2)
Bowling Green State University	Fashion Institute of Technology
California Institute of the Arts	Hamilton College
California State University [Bakersfield]	Harvard University
Center for Creative Studies	HongIk University [Korea]
Chinese University [Hong Kong]	Humboldt State University
Columbia College [Chicago] (2)	Indiana University Northwest
Columbia University	International Center of Photography
Columbus College of Art & Design	Islamic Azad University [Iran]

Keimyung University [Korea]	Tongji University [China]
Kookmin University [Korea]	Universidad Complutense de Madrid [Spain]
Leica Academy [Greece]	University of California [Berkeley] (2)
Lyme Academy College of Fine Arts (2)	University of California [Los Angeles] (4)
Marlboro College	University of Edinburgh [Scotland]
Maryland Institute [College of Art]	University of Florida
Massachusetts College of Art & Design (2)	University of Indiana [Bloomington]
Minneapolis College of Art & Design	University of Kentucky
Montclair State College	University of North Carolina [Chapel Hill]
National Taipei University [Taiwan]	University of Northern Colorado
Northwestern College	University of Northumbria [England]
Oberlin College (4)	University of Oregon
Oregon State University	University of Oxford [England]
Parsons School of Design	University of Pennsylvania
Philadelphia University	University of Quebec [Canada]
Pratt Institute	University of Southern California
Rhode Island School of Design (7)	University of Texas [Austin]
Sabancı University [Turkey]	University of Texas [El Paso]
San Francisco Art Institute (2)	University of the Arts London [England]
Sarah Lawrence College (2)	University of Utah
Savannah College of Art & Design	University of Virginia
School of the Art Institute of Chicago	University of Waterloo [Canada]
School of Visual Arts (4)	University of Wisconsin [Madison]
Skidmore College	Virginia Commonwealth University (2)
Southern Methodist University	Washington University in St. Louis
State University of New York [Albany]	Williams College (3)
State University of New York [Purchase] (2)	Yale University (3)
Swarthmore College	Zimbabwe Institute of Vigital Arts
Tehran University [Iran] (2)	
Temple University [Tyler School of Art]	<i>Institutions represented, 83</i>

### *Geographical Distribution*

One student from each state or country unless otherwise indicated.

#### UNITED STATES

Arizona	Massachusetts (8)
California (13)	Michigan (2)
Connecticut (3)	Minnesota (2)
Florida (3)	New Jersey (3)
Illinois (2)	New York (22)
Indiana	North Carolina
Kentucky	Ohio
Maryland (2)	Oklahoma

Oregon (2)  
Pennsylvania (5)  
Rhode Island  
Tennessee  
Texas (5)

**FOREIGN COUNTRIES**

Canada (6)  
China  
England (4)  
Estonia  
Greece  
Hong Kong  
Iran (3)  
Israel (2)

Utah (2)  
Virginia (3)  
Washington, D.C.  
Wisconsin (2)

*States represented, 25*

Japan  
Korea, Republic of (6)  
Malaysia  
Mexico  
Spain (2)  
Taiwan  
Turkey  
Zimbabwe

*Foreign countries represented, 16*

# The Work of Yale University

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

**Yale College** Est. 1701. 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** Est. 1847. 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** Est. 1811. Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Post-graduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). 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://medicine.yale.edu/education/admissions>

**Divinity School** Est. 1822. 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, [divinity.admissions@yale.edu](mailto:divinity.admissions@yale.edu); Web site, [www.yale.edu/divinity](http://www.yale.edu/divinity). Online application, <https://apply.divinity.yale.edu/apply>

**Law School** Est. 1824. Courses for college graduates. Juris Doctor (J.D.). For additional information, please write to the Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215; 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 Engineering & Applied Science** Est. 1852. Courses for college graduates. Master of Science (M.S.), Master of Engineering (M.Eng.), and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please write to the Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208267, New Haven CT 06520-8267; tel., 203.432.4250; e-mail, [grad.engineering@yale.edu](mailto:grad.engineering@yale.edu); Web site, <http://seas.yale.edu>

**School of Art** Est. 1869. 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** Est. 1894. 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, <http://music.yale.edu>

**School of Forestry & Environmental Studies** Est. 1900. 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.) awarded by the Graduate School of Arts and Sciences.

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, [www.environment.yale.edu](http://www.environment.yale.edu)

**School of Public Health** Est. 1915. Courses for college graduates. Master of Public Health (M.P.H.). Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please write to the Director of Admissions, Yale School of Public Health, PO Box 208034, New Haven CT 06520-8034; tel., 203.785.2844; e-mail, [ysph.admissions@yale.edu](mailto:ysph.admissions@yale.edu); Web site, <http://publichealth.yale.edu>

**School of Architecture** Est. 1916. Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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** Est. 1923. Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate. Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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>



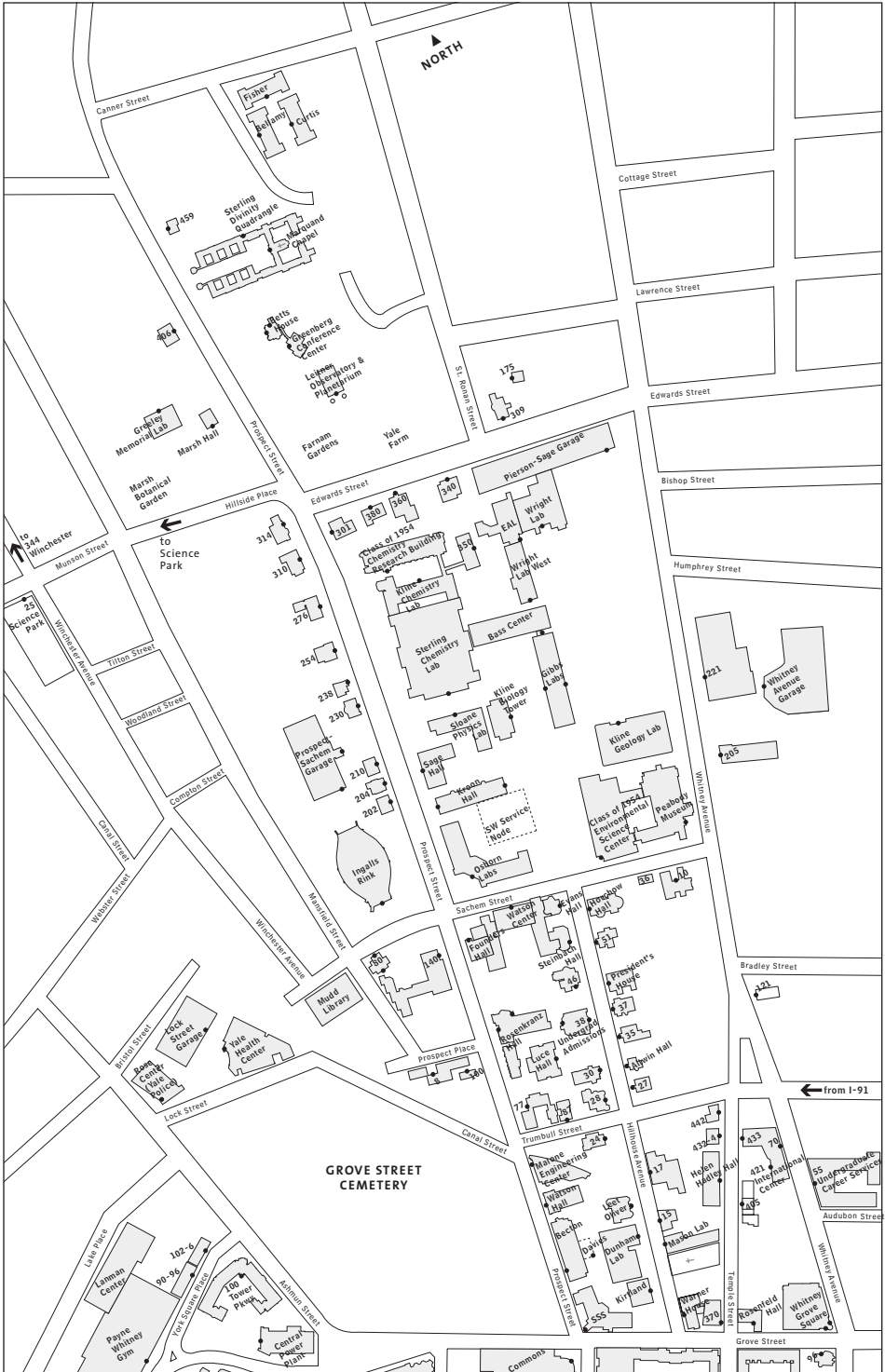
**School of Drama** Est. 1955. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

For additional information, please write to the Admissions Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325; tel., 203.432.1507; e-mail, [ysd.admissions@yale.edu](mailto:ysd.admissions@yale.edu); Web site, [www.drama.yale.edu](http://www.drama.yale.edu)

**School of Management** Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please write to the Admissions Office, Yale School of Management, PO Box 208200, New Haven CT 06520-8200; tel., 203.432.5635; fax, 203.432.7004; e-mail, [mba.admissions@yale.edu](mailto:mba.admissions@yale.edu); Web site, <http://mba.yale.edu>

# 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). 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.

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, 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, and covered veterans.

Inquiries concerning these policies may be referred to the Office for Equal Opportunity Programs, 221 Whitney Avenue, 203.432.0849 (voice), 203.432.9388 (TTY).

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. In addition, in accordance with federal law, the University maintains information concerning current fire safety practices and prepares an annual fire safety report concerning fires occurring in on-campus student housing facilities. Upon request to the Office of the Associate Vice President for Administration, PO Box 208322, 2 Whitney Avenue, Suite 810, New Haven CT 06520-8322, 203.432.8049, 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. The Equity in Athletics Disclosure Act (EADA) report is also available online at <http://ope.ed.gov/athletics/Index.aspx>.

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

Dean's Office, 203.432.2606

Academic Affairs, 203.432.2600

Financial Affairs, 203.432.2605

*Graphic Design and Photography, 1156 Chapel Street*

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, 32 Edgewood Avenue*

Faculty Offices, 203.432.9109

Studios, 203.432.5286

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