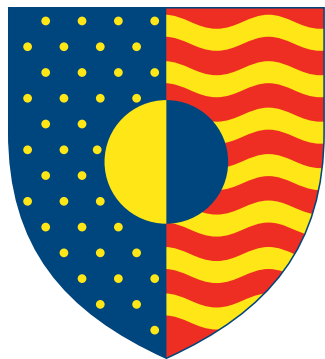


School of Art

2019–2020



BULLETIN OF YALE UNIVERSITY

Series 115 Number 1 May 25, 2019

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The University reserves the right to withdraw or modify the courses of instruction or to change the instructors at any time.

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Calendar

FALL 2019

Aug. 23	F	Orientation for new students
Aug. 27	T	Registration for all students
Aug. 28	W	<i>Fall-term classes begin, 8:25 a.m.</i>
Aug. 30	F	Yale College Friday classes do not meet; Monday classes meet instead
Sept. 2	M	Labor Day; classes do not meet; offices closed
Sept. 16	M	Last day to add a course with permission of registrar
Oct. 16	W	October recess begins for Yale College, 8:25 a.m.
Oct. 21	M	Yale College classes resume
Oct. 25	F	Last day to drop a course with permission of registrar Midterm grades due, 12 noon
Nov. 14	TH	<i>Annual All-School Open House</i>
Nov. 22	F	November recess begins, 5:30 p.m.
Dec. 2	M	Classes resume, 8:25 a.m.
Dec. 6	F	Last day to withdraw from a course with permission of instructor and registrar <i>Fall-term classes end, 5:30 p.m.</i> Reading period begins
Dec. 12	TH	Critiques and examinations begin, 9 a.m.
Dec. 18	W	Critiques and examinations end, 5:30 p.m. Winter recess begins

SPRING 2020

Jan. 10	F	Closing date for submission of online applications for admission in September 2020
Jan. 13	M	Registration for all students <i>Spring-term academic classes begin</i>
Jan. 14	T	<i>Spring-term School of Art classes begin, 8:25 a.m.</i>
Jan. 17	F	Yale College Friday classes do not meet; Monday classes meet instead
Jan. 20	M	Martin Luther King, Jr. Day; offices closed; classes do not meet
Feb. 7	M	Last day to add a course with permission of registrar
Mar. 6	F	Last day to drop a course with permission of registrar Midterm grades due, 12 noon Spring recess begins, 5:30 p.m.
Mar. 23	M	Classes resume, 8:25 a.m.
Apr. 24	F	Last day to withdraw from a course with permission of instructor and registrar <i>Spring-term classes end, 5:30 p.m.</i> Reading period begins
Apr. 30	TH	Critiques and examinations begin, 9 a.m.
May 6	W	Critiques and examinations end, 5:30 p.m. Summer recess begins
May 18	M	<i>University Commencement</i>

The President and Fellows of Yale University

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Peter Salovey, A.B., A.M., Ph.D.

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His Excellency the Governor of Connecticut, *ex officio*

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

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Catharine Bond Hill, B.A., B.A., M.A., Ph.D., New York, New York

Paul Lewis Joskow, B.A., Ph.D., Brookline, Massachusetts

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Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland

Eve Hart Rice, B.A., M.D., Bedford, New York (*June 2021*)

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Tod Papageorge, B.A., Professor Emeritus of Photography

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Walid Raad, Ph.D., Visiting Professor

Hito Steyerl, Ph.D., Visiting Professor

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(spring 2020)

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Molleen Theodore, Ph.D., Associate Curator of Programs

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Roselyn Cruz, B.A., Library Services Assistant
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Special Collections
Lindsay King, M.A., M.L.I.S., Associate Director for Access and Research Services
Jodee London, B.A., Library Services Assistant
Teresa Mensz, M.A., Library Services Assistant
William Richo, B.A., Library Services Assistant
Shawana Snell, M.S., Team Leader, Daytime
Maria Zapata, A.S., Technical Services Assistant

Yale Center for British Art

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Constance Clement, B.A., Deputy Director
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Mark Aronson, M.S., Chief Conservator
Kraig Binkowski, M.L.I.S., Chief Librarian
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Jessica David, M.S., Senior Conservator of Paintings
Emmanuelle Delmas-Glass, M.A., Collections Data Manager
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Theresa Fairbanks-Harris, M.S., Senior Conservator of Works of Art on Paper
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Edward Town, Ph.D., Head of Collections Information and Access and Assistant
Curator of Early Modern Art
Scott Wilcox, Ph.D., Deputy Director for Collections

A Message from the Dean

The Yale School of the Fine Arts opened in 1869 as the first art school connected with an institution of higher learning in the United States. Today, as the leading M.F.A. program in the country, the Yale School of Art remains posited within the larger research university, providing our students with the opportunity for a broader education in visual arts and graphic design. We currently augment the existing and excellent studio-based education with mandatory courses in the department of critical practice in addition to an engaging selection of elective courses and workshops that explore the intersections of art through cultural, social, political, and economic perspectives. Students work closely with a renowned full-time and tenured faculty together with a visiting faculty of internationally recognized artists to develop an individual professional practice. Graduates of the Yale School of Art contribute to the field of contemporary art in various and unique capacities as artists, educators, and community mediators.

This bulletin details the course requirements and policies of the M.F.A. program, taking into account that it extends beyond the School into a wider constellation of programs and workshops. The porousness of the M.F.A. program allows the School to respond to the evolving interests of its students in areas and practices beyond those offered within the core curriculum.

The School of Art recognizes that an individual student's experience is not limited to an existence within an enclosed intellectual and artistic preserve, but is also one that is interrelational, transformative, and identify-forming. Being a professional student within Yale University opens avenues of cooperation across disciplines. While this includes the traditional and established relationships with the Schools of Architecture, Drama, and Music, it also presents discussions within the broader sciences and humanities, as well as opportunities with the Yale University Art Gallery, Yale Center for British Art, individual Yale libraries such as the Beinecke Rare Book and Manuscript Library, and the Yale Farm.

As a professional school of visual art and graphic design, the Yale School of Art upholds the value of autonomy within and around developing an artist's studio practice while preserving the development of an engaged student community wherein alterity is respected, diversity sought, and the freedom of artistic expression coveted.

Welcome.

Marta Kuzma

*Stavros Niarchos Foundation Dean and Professor of Critical Practice
Yale School of Art*

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 and designers 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 Art 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 (it is now part of the Yale University Art Gallery). 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.

DEANS OF THE YALE SCHOOL OF ART

1869–1913	John Ferguson Weir
1913–1922	William Sergeant Kendall
1922–1947	Everett Meeks
1947–1957	Charles Sawyer
1957–1958	Boyd Smith
1958–1968	Gibson Danes
1968–1974	Howard Weaver
1974–1975	William Bailey
1975–1983	Andrew Forge
1983–1996	David Pease
1996–2006	Richard Benson
2006–2016	Robert Storr
2016–	Marta Kuzma

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 the student's 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 also 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 of Arts and Sciences 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 Reviews and Awards under Academic Regulations in the chapter General Information). 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 the student's 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 the 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 a "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 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. Each student has a designated work space in the design studio loft and has access to equipment including bookbinding materials, wide-format printers, a RISO duplicator, Vandercook letterpress, and work spaces in the School of Art buildings. More resources supporting interdisciplinary projects including motion capture and VR are available at the nearby Center for Collaborative Arts and Media. 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, Haas, and Beinecke libraries.

Each year, up to twelve 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

Preliminary Year, Minimum Credits

<i>Course</i>	<i>Fall-Term Credits</i>	<i>Spring-Term Credits</i>
ART 710, Preliminary Studio	6	6
ART 264a and 265b	3	3
ART 370a and 369b	3	3
ART 468a and 469b	3	3
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	15	15

First Year, Minimum Credits

<i>Course</i>	<i>Fall-Term Credits</i>	<i>Spring-Term Credits</i>
ART 720, Graduate Studio	6	6
Graphic Design Sequence	3	3
ART 949a, Critical Practice	3	0
Academic or Studio Electives	3	6
	<hr/>	<hr/>
	15	15

Second Year, Minimum Credits

<i>Course</i>	<i>Fall-Term Credits</i>	<i>Spring-Term Credits</i>
ART 730, Graduate Studio	6	6
ART 739, Degree Presentation in Graphic Design	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.

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 faculty members. 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 Center for Collaborative Arts and Media.

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***First Year, Minimum Credits**

<i>Course</i>	<i>Fall-Term Credits</i>	<i>Spring-Term Credits</i>
ART 545, Individual Criticism	6	6
ART 510, Pit Crit	3	3
ART 546a, Round Trip	3	0
ART 949a, Critical Practice	3	0
Academic or Studio Electives	0	6
	<hr/>	<hr/>
	15	15

Second Year, Minimum Credits

<i>Course</i>	<i>Fall-Term Credits</i>	<i>Spring-Term Credits</i>
ART 545, Individual Criticism	6	6
ART 510, Pit Crit	3	3
ART 577, Thesis Workshop	1.5	0
Academic or Studio Electives	4.5	6
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	15	15

PHOTOGRAPHY

Photography is a two-year program of study admitting ten 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.

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***First Year, Minimum Credits**

<i>Course</i>	<i>Fall-Term Credits</i>	<i>Spring-Term Credits</i>
ART 845, Individual Criticism	6	6
ART 828, Issues in Contemporary Photography	3	3
ART 802b, Between Frames	0	3
ART 949a, Critical Practice	3	0
Academic or Studio Electives	3	3
	<hr/>	<hr/>
	15	15

Second Year, Minimum Credits

<i>Course</i>	<i>Fall-Term Credits</i>	<i>Spring-Term Credits</i>
ART 845, Individual Criticism	6	6
ART 823a, Critical Perspectives	3	0
ART 825b, Photo Book	0	3
Academic or Studio Electives	6	6
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	15	15

SCULPTURE

The sculpture program offers students the opportunity to develop their work in a supportive environment consisting of critical feedback in a broad array of diverse voices. The field of sculpture includes a varied collection of working methods and outcomes – one set of tools is not privileged over another – creating a healthy and experimental program that mirrors the issues facing artists outside of the institution. Students work independently in individual studio spaces and have access to common areas for the critique of their work. 36 Edgewood houses the sculpture program and has a woodworking shop, a metal shop, and a computer lab, while additional resources are 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 larger group involving the whole sculpture department.

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

First Year, Minimum Credits

<i>Course</i>	<i>Fall-Term Credits</i>	<i>Spring-Term Credits</i>
ART 645, Individual Criticism	6	6
ART 630, Studio Seminar	3	3
Sculpture Elective	0	3
ART 949a, Critical Practice	3	0
Academic or Studio Electives	3	3
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	15	15

Second Year, Minimum Credits

<i>Course</i>	<i>Fall-Term Credits</i>	<i>Spring-Term Credits</i>
ART 645, Individual Criticism	6	6
ART 630, Studio Seminar	3	3
Academic or Studio Electives	6	6
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	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 EIK at 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 open to the public daily from 12 noon to 6 p.m. when exhibitions are scheduled. EIK is open during limited hours for specific exhibitions and events. Information: 203.432.2605.

Course Descriptions

Courses numbered 001 through 099 are offered only to first-year Yale College students. 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. 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 <https://courses.yale.edu>.

CRITICAL STUDIES

ART 949a, *Diving into the Wreck: Rethinking Critical Practice* This mandatory course for first-year M.F.A. students borrows its title from Adrienne Rich's poem, written in 1973 at the beginning of the second wave of feminism, in the wake of the civil rights movement, amid the student protests against the Vietnam War, and in reflection of the poet's own process of self-discovery and personal emancipation. As a work that focuses on the isolation of life as it does on a sense of shared community, Rich's poem brings forth a perspective that there can be no understanding of the "wreck" without becoming one with the wreck. The course explores how this self-motivated, even self-legislated, impulse toward autonomy is mirrored within the very constitution of a work of art that is bound by the dialectic between autonomy and dependence, individuality and collectivity, randomness and resoluteness, expression and rationality. Taking *Diving into the Wreck* as a point of departure, the course aims toward a cultivation of consciousness that extends self-knowledge into a sense of community through the act of critical reflection. The course adopts a lecture/seminar approach with additional breakout sessions. Students are required to complete required readings, participate in class-wide discussions, and develop the form of their writing as a method of engaging with the themes of the course. Marta Kuzma and faculty

GRAPHIC DESIGN

ART 132a or b, *Introduction to Graphic Design* A studio introduction to visual communication with an emphasis on 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. Lab/materials fee: \$150. Henk van Assen and Yeju Choi

ART 264a or b, Typography! 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. Lab/materials fee: \$150. Prerequisite: ART 132. Alice Chung and John Gambell

ART 265b, Typography: Expression, Structure, and Sequence Continued studies in typography incorporating more advanced and complex problems. 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. Lab/materials fee: \$150. Prerequisites: ART 132 and ART 264. Henk van Assen

ART 266b, History of Graphic Design This course studies how graphic design responded to (and affected) international, social, political, and technological developments from its inception in ancient Sumeria, Egypt, and China. Emphasis is on examples of identity, persuasive messages, exhibition and environmental, information and data visualization, typography and publication, and design theories from 1450 to 2010 and the relationship of that work to other visual arts and design disciplines. In addition to lectures, the course includes two studio projects in which design is integrated with research and writing. Douglass Scott

ART 368a, Graphic Design Methodologies Various ways that design functions; how visual communication takes form and is recognized by an audience. Core issues inherent in design: word and image, structure, and sequence. Analysis and refinement of an individual design methodology. Attention to systematic procedures, techniques, and modes of inquiry that lead to a particular result. Lab/materials fee: \$150. Prerequisites: ART 132 and ART 264, or permission of the instructor. Pamela Hovland

ART 369b, Interactive Design and the Internet An introduction to programming and design thinking for Web sites. This class introduces a variety of approaches to digital design and publishing, not only through coding, but also through the use of other tools and theoretical ideas. It also provides a historical and contemporary understanding of the digital landscape. Instruction in HTML, CSS, JavaScript, and other related software. No prior programming experience required. Lab/materials fee: \$150. Prerequisite: ART 132 or permission of the instructor. Rosa McElheny

ART 370a, Communicating with Time, Motion, and Sound 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. Lab/materials fee: \$150. Prerequisite: ART 265 or ART 368, or permission of the instructor. Christopher Pullman

ART 468a, Advanced Graphic Design: Series and Systems This studio course asks how individual designers can be idiosyncratic in the work that they produce, at the same time that the work communicates on its own to a broad audience. Projects focus on the extra dimensions of time-based communications; the controlled interaction of words and images to express an idea or tell a story; the choreography of aural and visual images through selection, editing, and juxtaposition. No prior technical experience required. Lab/materials fee: \$150. Prerequisites: ART 264 and ART 368, or permission of the instructor. Julian Bittiner and Henk van Assen

ART 469b, Advanced Graphic Design: History, Editing, and Interpretation A probe into questions such as how artists can be present as idiosyncratic individuals in their work, and how that work can still communicate on its own to a broad audience. Concentration on making graffiti, i.e., the design of a set of outdoor marks and tours for New Haven. A technological component is included, both in the metaphor of designing outdoor interaction as a way to learn about screen-based interaction, and in the final project to design an interface for a handheld computer. Lab/materials fee: \$150. Prerequisites: ART 264 or ART 265, and ART 368, or permission of the instructor. Julian Bittiner and Douglass Scott

ART 710a, 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

ART 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 [F], Paul Elliman, Geoff Han [Sp], Karel Martens, Manuel Miranda, Michael Rock, and Julika Rudelius

ART 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 [F], Irma Boom, Dan Michaelson, Sigi Moeslinger, Julika Rudelius, Susan Sellers, Masamichi Udagawa, Linda van Deursen, and Ryan Waller

ART 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 [F], Dan Michaelson, and Susan Sellers

ART 740a, Intermediality: Typography, Motion, and Meaning What does it mean to be contemporary and what are the conditions of contemporaneity? How do we locate our work relative to notions of intermediality, search, and buzz in a moment where one assumes 24/7 interconnectedness across all media? As we become increasingly habituated to conditions of intermediality, the differences between modalities appear to grow ever thinner in exchange and expression, at the personal and the institutional levels. Our design activities capitalize on media’s interdependence – explicit and implicit, one to the other – as relevant vehicles of representation and signaling. We focus on the corporeal intermediality of our bodies as media platforms where we understand our tools as prosthetics to our eyes, ears, and mouths. We consider the circulation and motion of the sign as it increases in velocity and replication via the logic of search in contrast to a perhaps outmoded modern notion of uniqueness and aura. For our purposes, the aural specificity of audio communication serves as the initial content source – the podcast as delivery to conscious cognition. Tasked with selecting and researching content that has invaded their being through their ears, students generate proposals exploring ideas and positions from the class discourse combined with their individuated content. Students’ interpretations, understandings, and misunderstandings find form in “motion” – film, video, gifs, glitches, animation, motion capture, puppets, etc. Narratives may be linear, or not; iterative, exploratory, and just slightly off. Allen Hori and Geoff Kaplan

ART 742b, Networks and Transactions For first-year graphic design students. 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 course students develop typographies, visual languages, and motion vocabularies appropriate for these pervasive conditions of the modern world, found in experiences as varied as Facebook, YouTube “supercuts,” the game of chess, automated stock trading, and the organization and speech patterns of political movements. The course posits that designed form may sometimes be visible, and at other times be relational or latent rather than directly seen. The class is primarily a studio course but also includes a programming lab in which fundamentals of coding are taught through hands-on work each week. No previous programming experience is assumed, and completed projects are expected to be technological in nature. Weekly reading discussions from a range of sources complete a triangle of design, practice, and theory. Prerequisite: ART 749. Mindy Sen

ART 743a or b, Letterform 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 RoboFont, 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 the design. If appropriate to the project, students spend time rendering letterforms by hand, investigating historical sources, or starting immediately on screen. Tobias Frere-Jones, Matthew Carter, and Nina Stössinger

ART 744a, Moving Image Methods This class explores the signature formal properties and possibilities of video and provides critical frameworks for understanding moving image work. A series of hands-on projects introduces video production techniques, with a focus on accessible approaches over technically complex ones. Screenings from various cinema and video art traditions provide context for these explorations and help guide critique of the students’ own work. One thematic focus is on framing the everyday, the overlooked, and the incidental, providing a useful bridge to some of the key concerns of graphic design practice: how to direct attention, create emphasis, make manifest the latent and the liminal. In addition to production strategies, the course offers exercises that focus attention on the act of attention itself, to investigate how video can augment and transfigure the act of observation and uniquely represent what is observed. These exercises build toward the completion of a larger video project incorporating the approaches introduced throughout the term. Students gain the technical and critical facility to incorporate moving image work thoughtfully in their own design practices. Neil Goldberg

ART 745a, Total Typography Part methodological, part historical, part experimental, this studio course investigates contemporary Latin-based typography with an emphasis on craft and expression. Typography is not the dutiful application of a set of rules; however, both inherited and emerging conventions across various geographies and media are closely examined. Students learn to skillfully manipulate these conventions according to the conceptual, formal, and practical concerns of a given project. Supported by historical and contemporary writing and examples, assignments aim to develop observational and compositional skills across a variety of media, oscillating between micro- and macro-aesthetic concerns, from the design of individual letterforms to the setting of large texts, and everything in between. The course includes a short workshop in lettering, but the primary focus is on digitally generated typography and type design. Experimentation with nondigital processes is also encouraged. Students develop an increasingly refined and personal typographic vocabulary, customizing assignments according to their skills and interests. Julian Bittiner

ART 749a, Writing as Metalanguage “Learning to code through reading and writing.” This studio course introduces fundamental concepts of programming for the web.

Students learn technical skills solely through the development of their own writing. The course asserts that programs should be written not only for computers to process but also for humans to read. While best practices are discussed, a variety of techniques that consider craft, tone, and style – challenging the notion of a singular, universal method – are discussed and explored. After being introduced to document structuring and semantic HTML, students learn PHP through intensive writing exercises. In this course, writing is considered a forward-facing web application, its constituent code, and the code's annotation as written for a future reader. The course is intended for first-year students with little or no programming experience and is a prerequisite for ART 742. Laurel Schwulst

ART 751b, Print to Screen Workshop This course investigates some of the unique challenges graphic designers face working across print and digital interfaces and the opportunities for these two spaces to have a dialogue with each other. Students develop strategies for creating coherent visual and conceptual relationships that bridge this divide. We look at the history and influence of technology on graphic design and the diverse ways contemporary practice explores the virtual and the physical; and we consider how, in which way, and if these spaces are indeed different. Among the questions we answer: How can responsiveness translate to print? What is the digital equivalent of binding? Can a website be a time-capsule? Can a book be refreshed? Meets six times per term. Ryan Waller

ART 752a, Mobile Computing For second-year graphic design students. This course explores the unique opportunities and qualities available to technology-based design when it is placed in the hands and ears of pedestrians, drivers, aviators, tourists, and other mobile agents. From Paul Virilio's observation that the Walkman provided pedestrians the syncretic construction of their own outdoor realities "in kit form," to the 25 billion iPhone applications that have now been downloaded, from "glass cockpits" and GPS systems to handheld museum guides, graphic designers now commonly shift the very interface between people and the environments they explore. But how should we? With reference to avant-gardes that have contributed to and predicted today's state of the art, including Fluxus, outdoor communication through fashion, and science fiction, the class asks students to design their own applications for the iPhone and other mobile devices. We focus in particular on interaction design for public and private contexts, and user experiences that include users, device, and environment. Applications are Web-based so that advanced programming is not required. Students need not own a smartphone. ART 742 or similar experience is strongly recommended. Dan Michaelson

ART 762b, Exhibition Design For second-year graduate students. Problems in the graphic design of a collaborative and self-initiated exhibition. Prerequisite: ART 752. Yeju Choi

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, Enrique Ramirez, Michael Rock, and Masamichi Udagawa. 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 of all art majors*. Lab/materials fee: \$25. Christian Curiel, Matthew Keegan, Troy Michie, Sophy Naess, Robert Storr, Anahita Vossoughi, Molly Zuckerman-Hartung, and faculty

ART 116b, Color Practice Students are introduced to the theory and practice of color through observation, experimentation, readings, screenings, discussion, and creative projects. We attempt to arrive at an understanding of color as an evolving scientific, philosophical, and cultural phenomenon. Students are encouraged to consider the role of color in historical and contemporary art practices and in relation to their own artistic development. Required of painting concentration art majors. Lab/materials fee: \$75. Sophy Naess

ART 130a or b, Painting Basics A broad formal introduction to basic painting issues, including the study of composition, value, color, and pictorial space. Emphasis on observational study. Course work introduces students to technical and historical issues central to the language of painting. No prerequisites; recommended for non-majors and art majors. Lab/materials fee: \$75. Robert Storr and Molly Zuckerman-Hartung

ART 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. Lab/materials fee: \$75 per term. Prerequisite: ART 114 or equivalent. Troy Michie

ART 225a, Adventures in Self-Publishing This course introduces students to a wide range of directions and legacies within arts publishing, including the development of fanzines, artists' books, small press comics, exhibition catalogs, "just in time" publications, and social media. Students are given instruction in the School's Printshop on various printing and binding methods leading to the production of their own publications, both individually and in collaboration. Attention is paid to ways artists' publishing has been used to bypass traditional cultural and institutional gatekeepers, to foster community and activism, to increase visibility and representation, and to distribute independent ideas and narratives. Students explore the codex as it relates to contemporary concepts of labor, economics, archives, media forms, information technologies, and interdisciplinary and social art practices. Supplemental readings and visits to the Haas Arts Library, the Beinecke Library, the Yale Art Gallery's prints and drawings study room, and the Odds and Ends Art Book Fair provide case studies and key examples to consider. Prerequisite: ART 111. Lab/materials fee: \$150. Alexander Valentine

[**ART 324b, Painting Materials and Methods** An introduction to historical materials and methods of painting. Through the study of masterworks in the Yale Art Gallery and the Center for British Art, and the application of observed techniques in student projects,

this course bridges the historical with the hands-on. Techniques include varieties of slow-drying, indirect, layered oil painting, and modernist direct application of wet-in-wet paint; supports include wood, canvas, paper, and metal. Recommended for both art and history of art majors. Lab/materials fee: \$75. Not offered in 2019–2020]

ART 331b, Intermediate Painting Further exploration of concepts and techniques in painting, emphasizing the individuation of students' pictorial language. Various approaches to representational and abstract painting. Studio work is complemented by in-depth discussion of issues in historical and contemporary painting. Lab/materials fee: \$150. Prerequisite: ART 130, ART 231, or permission of the instructor. Sophy Naess

ART 356a, Printmaking I An introduction to intaglio (drypoint and etching), relief (woodcut), and screen printing (stencil), as well as the digital equivalents to each technique, including photo screen printing and laser etching and/or CNC milling. Students examine how these analog and digital techniques inform the outcome of the printed image as well as how they can be combined to create more complex narratives. The class culminates with the making of a unique object that integrates the above techniques and evades traditional definitions of printmaking. Lab/materials fee: \$150. Prerequisite: ART 114 or equivalent. Alexander Valentine

ART 432a, Painting Studio: The Narrative Figure A course for intermediate and advanced painting students exploring historical and contemporary issues in figurative painting including portraiture, narrative, and history painting. Studio work is complemented by in-depth study of the gaze, subjectivity, memory, and imagination. After guided assignments, emphasis is on self-directed projects. May be taken more than once. Lab/materials fee: \$75. Prerequisite: ART 331, ART 332, ART 342, or permission of the instructor. Meleko Mokgosi

ART 433b, Painting Studio: Space and Abstraction A course for intermediate and advanced painting students exploring historical and contemporary issues in abstract painting including geometric, optical, material, and gestural abstraction. Studio work is complemented by in-depth study of flatness, depth, color, authorship, and expression. After guided assignments, emphasis is on self-directed projects. May be taken more than once. Lab/materials fee: \$75. Prerequisite: ART 331, ART 332, ART 342, or permission of the instructor. Molly Zuckerman-Hartung

[**ART 434a, Drawing Studio: Art of the Graphic Novel** A course for intermediate and advanced drawing students exploring historical and contemporary issues in drawing through the narrative of the graphic novel. Studio work is complemented by an in-depth study of illustration, subjectivity, memory, and imagination. After guided assignments, emphasis is on self-directed projects that will be combined into a graphic novel. May be taken more than once. Materials fee: \$75. Prerequisite: ART 114, ART 223, or permission of the instructor. Not offered in 2019–2020]

ART 457b, Interdisciplinary Printmaking An in-depth examination of planographic techniques including screen printing, lithography, and digital pigment printing. These techniques are examined in relation to more dimensional forms of printing such as collography, embossment, vacuum bag molding, and 3-D printing. We make editions as

well as unique objects, focusing on individual techniques as well as on creating hybrid forms. Recommended to be taken concurrently with ART 324 or ART 433. Lab/materials fee: \$150. Prerequisite: at least one term of printmaking. *Open to all M.F.A. students.* Alexander Valentine

ART 510 a and b, Pit Crit Pit crits are the core of the program in painting/printmaking. The beginning of each weekly session is an all-community meeting with students, the DGS, graduate coordinator, and those faculty members attending the crit. Two hour-long critiques follow in the Pit; the fall term is devoted to developing the work of second-year students and the spring term to first-year students. A core group of faculty members as well as a rotation of visiting critics are present to encourage but not dominate the conversation: the most lively and productive critiques happen when students engage fully with each other. Be prepared to listen and contribute. *Note:* Pit crits are for current Yale students, staff, and invited faculty and guests only; no outside guests or audio/video recording are permitted. Anoka Faruqee and faculty

ART 516a, What Is Color? We start with biology—the human body, its colors, and its ability to sense color—and then move on to chemistry and physics, examining whether color is inherent in objects or in light or in the mind: is a blue object bluer when perceived outside Earth’s atmosphere? We study the ways in which colorists before us have systematized and rationalized color given their own technological or philosophical context and ponder which is the best way for each of us to think about color and utilize it in our work. We are bound to bump up against the cultural and psychological contexts of color and how language itself affects our perception of color. How comprehensively are we to take the whiteness of Melville’s whale? What does Wittgenstein have to say about the relative brightness of the blue sky versus a blank white canvas under that same open sky? What is the difference between purple and violet? This course is bound to generate more questions than it can answer; it is open to those working in all subject areas but is taught from the point of view of a painter. Meets six times for 1.5 credits. Byron Kim

[**ART 540a, Drawing Precedents** Why draw? Where does our impulse to draw and our particular way of making come from? With a focus on how time is a relevant factor in how we make and think about constructing a drawing, the class is invested in exploring the benefits of collaborative art making. This is a hands-on class where “making” is a premium component. Collaboration, portraiture, and moving image are three components around which the class is structured. Not offered in 2019–2020]

ART 545, Individual Criticism Limited to M.F.A. painting students. Criticism of individual projects. For second-year students, 1.5 units of Individual Criticism will take the shape of a thesis workshop in the fall term. Anoka Faruqee, Matthew Keegan, Troy Michie, Sophy Naess, Robert Storr, Molly Zuckerman-Hartung, and faculty

ART 546b, Round Trip: First-Year Crits A course required of all incoming M.F.A. students in the painting/printmaking department to unpack, denaturalize, and slow down our making and speaking practices as a community. The course hopes to bridge the intensities characteristic of our program: the intensity of the private studio with the intensity of the semi-public critique. We ask crucial questions about the relationships between form and content, between intents and effects, between authorship, authority,

and authenticity, between medium specificity and interdisciplinarity, and between risk and failure. How can our ideas and language be tested against the theories of the past and present? Existential, spiritual, and market-based goals (both internal and instrumental motivations) for art making are explored. Meetings alternate between group critique and reading discussion, supplemented by a series of short writing exercises. Enrollment is limited to incoming students in the department, but readings and concepts are shared widely. Anoka Faruqee and Molly Zuckerman-Hartung

ART 550b, Projections of Print This course is intended for M.F.A. 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 group critiques that meet every other week. 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. Alexander Valentine

[**ART 574a or b, Defining Our Terms** This seminar combines readings selected by the instructor, readings suggested by the members of the class, short written presentations to the whole class by students, close reading of specific works of art, synoptic study of various art historical movements and tendencies, and a collective effort to find agreement on the current meaning of commonly used art terminology in order to foster focused and sustained critical discussion of issues crucial to artists coming into their own. Nothing is taken for granted; nothing is beyond consideration. Students must examine what it takes to form and hold an aesthetic or critical “position” in the world, while also weighing the costs of being committed to and perhaps trapped in such a position. The overall goal is to find our own words for the things we do while getting a better handle on how others speak about the work we make – and why they choose to speak in those ways. Not offered in 2019–2020]

ART 576a and b, Isms and Wasms: A Thumbnail History of Modern (and Anti-Modern) Art from the “Mainstream” to the Delta In a scant two terms, this course covers a lot of ground temporally, geographically, and artistically. Its purpose is to familiarize emerging artists of today with some of the principal tendencies, protagonists, and practices that set in motion the currents and counter-currents of visual art – chiefly painting, sculpture, printmaking, photography, installation, performance, and conceptual work – from the late-nineteenth to the early twenty-first century. It involves extensive looking, select reading (much of it texts by artists,) some lectures combined with focused seminar-style discussion (you’ve got to say-to-play), some writing and drawing, and above all mental agility (park your intellectual assumptions, cultural prejudices, and aesthetic as well as anti-aesthetic “taste” at the door). Are you sure you know what Walter Benjamin meant by “aura”? Does an artist’s “identity” or biography affect interpretation of their work, and if so in which cases and to what extent? What do you think about “bad” people making “good art”? Who’s your favorite academic artist, Realist, Impressionist, Post-Impressionist, Cubist, Futurist, Constructivist, Expressionist, Surrealist, muralist, Abstract Expressionist, Informel artist, Neo-Dadaist, Pop artist, Minimalist, Gutai artist, member of Spiral, Queer artist, New York Conceptualist, Continental European

Conceptualist, Russian Conceptualist, Contemporary “Global” Misconceptualist? And why? Fasten your seat belts: it will be a bumpy ride. Students are encouraged to take both terms successively; however, with permission of the instructor, other arrangements are possible. Robert Storr

ART 577a, When Attitude Becomes Form (Thesis Workshops) Required of all second-year students in painting/printmaking, this course meets biweekly in the fall and supports the development of discursive and collaboratively conceived thesis exhibitions in the spring. We examine historic and recent group exhibitions—including their contextualization through writing—as a platform for discussion, writing exercises, and group critique. Special guest artists and curators provide insight into their own curatorial objectives and concerns. We consider a series of topics that have arisen in exhibition making since Szeemann’s 1969 exhibition, *When Attitudes Become Form*, including the exhibition of process or time-based work, theatricality, “networked painting,” expanded platforms, artists’ statements and press releases, and more. Enrollment limited to second-year students in painting/printmaking. 1.5 credits. Sophy Naess

[**ART 579b, One Divides: Gender Dialectics** This course situates the body marked by gender as a political body by replacing gender binaries with a dialectical approach. We examine gender as a construction that, through the surplus caused by signification, exceeds biological sex. Beginning with the contributions of feminist artists in the 1960s and ’70s and moving to the present, we observe the ways in which the introduction of gender as a subject destabilizes sex, providing the groundwork for understanding gender within the symbolic and imaginary. However, our analysis of gender is not confined to the representation of gender in works of art, or even to gender in the larger field of artistic discourse, but rather is concerned with the role of gender in forming any political subject. Meets biweekly for 1.5 credits. Not offered in 2019–2020]

ART 596b, Alternative Nation 2018 marked the ten-year anniversary of the closing of Orchard, an artist-run space made up of visual artists, filmmakers, writers, art historians, and curators situated in New York’s Lower East Side for a three-year period. Members of Orchard joined forces in response to the presidency of George W. Bush and the early years of the Iraq War. An investment in institutional critique—an artistic strategy aimed at exposing and dismantling dynamics of power at play in art museums, universities, and markets—was central to Orchard’s programming. It sought to present an alternative to extant programming and the dominance of commercial galleries in NYC. Orchard serves as a point of departure for this term-long seminar that more broadly considers what might constitute an “alternative space” in our current moment. Affordability crises have made it difficult for artist-run spaces, small to mid-sized commercial spaces, and artists for that matter, to afford rents in New York and other major North American cities. Together, we consider whether and when the goal of a fixed physical space remains relevant in light of more accessible and even distributable models. Working as a group, we brainstorm exhibition/programmatic/publication-based possibilities that are accessible domestically and abroad while clearly articulating an intended audience. Class time is divided between discussions of the readings, presentations by members of the seminar, in-class guest speakers, and a collaborative final assignment. Matthew Keegan

PHOTOGRAPHY

ART 136a or b, Black-and-White Photography: Capturing Light An introductory course in black-and-white analog 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. Lab/materials fee: \$150. Lisa Kereszi and Ted Partin

ART 138a or b, Seeing in Color with Digital Photography An introductory course in the exploration of the transition of photographic processes and techniques into digital formats. A range of tools is presented, including scanning, digital cameras, retouching, color correction, basic composition, and ink-jet 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 remaining classes focus 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. Lab/materials fee: \$150. Ted Partin

ART 237a, Intermediate Black-and-White: Visual Voice 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 manipulation of roll film; later in the term they learn basic digital scanning and grayscale printing techniques and explore the use of color in their photographs. 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 George Brassai, Diane Arbus, Lee Friedlander, and Robert Adams. Enrollment limited. Lab/materials fee: \$150. Prerequisite: ART 136 or equivalent. Lisa Kereszi

ART 239a, Introduction to Visual Storytelling An introductory course that explores the various elements of photographic storytelling, artistic styles, and practices of successful visual narratives. Students focus on creating original bodies of work that demonstrate their unique artistic voice. Topics include camera-handling techniques, photo editing, sequencing, and photographic literacy. Student work is critiqued throughout the term, culminating in a final project. Through a series of lectures, readings, and films, students are introduced to influential works in the canon of photographic history as well as issues and topics in contemporary photography. Lab/materials fee: \$150. Prerequisite: ART 136 or ART 138. Danna Singer

[**ART 337a, Picturing Us: Representation** Photographic investigation of the politics of visibility and intersectionality, the social processes in which identities are formed and revised. Exploration of the constructions of race, gender, sexual orientation, nationality,

citizenship, ethnicity, religion, and class. Students study problems through photography, including concepts of identity and the construction of identities; how some identities appear invisible, visible, or super-visible; and which identities speak authentically and also universally. Lab/materials fee: \$150. Prerequisite: ART 136, or ART 138, or equivalent. Not offered in 2019–2020]

ART 338b, Contemporary Problems in Color with 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 ink-jet printing. Students produce original work, with special attention to ways in which their technical decisions can clarify their artistic intentions. Lab/materials fee: \$150. Prerequisite: ART 138. Danna Singer

[**ART 339b, Narrative Forms and Documentary Style in Photography after 1967** Focusing on the wildly diverse and enduring influence of artists engaging with photography from “New Documents” to the “Pictures Generation,” converging on the current “digital” moment. This class presents a series of lectures, readings, and assignments designed to develop and challenge critical, historical, and visual thought while generating individual projects throughout the term. Lab/materials fee: \$150. Prerequisite: ART 136, or ART 138, or equivalent. Not offered in 2019–2020]

ART 379b, Form for Content with the View Camera A course for experienced photography students to become more deeply involved with the important technical aspects of the medium, including a concentrated study of operations required in the use of view cameras, added lighting, and advanced printing techniques. Scanning and printing of negatives are included. Student work is discussed in regular critiques. Review of significant historic photographic traditions is covered. Students are encouraged to employ any previous digital training although class is primarily analog. Lab/materials fee: \$150. Prerequisite: ART 237 or permission of the instructor. Benjamin Donaldson

ART 401a, Advanced Projects in 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, video, and the assimilation of the three. Lab/materials fee: \$150. Prerequisites: ART 379 or equivalent, and, for those working digitally, ART 338. *Required of art majors concentrating in photography.* Lisa Kereszi

ART 802b, Between Frames A broad survey of narrative, documentary, and experimental film (and television) exploring influence and overlap within traditional visual art genres: sculpture, painting, performance, installation, etc. Screenings and discussions examining a variety of moving image histories, practices, and critical issues. The class also reserves time for screening student works in progress, with special consideration given to the presentation of installations and/or site-specific work. Weekly screenings may also be open to nonregistered students with permission of the instructor. John Pilson

ART 822a, Practice and Production For first-year photography students. Structured to give students a comprehensive working knowledge of the digital workflow, this class addresses everything from capture to process to print. Students explore procedures in

film scanning and raw image processing, discuss the importance of color management, and address the versatility of ink-jet printing. Working extensively with Photoshop, students use advanced methods in color correction and image processing, utilizing the medium as a means of refining and clarifying one's artistic language. Students are expected to incorporate these techniques when working on their evolving photography projects and are asked to bring work to class on a regular basis for discussion and review. Benjamin Donaldson

ART 823a, Critical Perspectives in Photography For second-year photography students. This class is team-taught by curators and critics, who approach photography from a wide variety of vantage points, to examine critical issues in contemporary photography. The class is taught both in New Haven and New York at various museums and art institutions. The course is designed to help students formulate their thesis projects and exhibitions. Jennifer Blessing, Roxana Marcoci, and Nancy Spector

[**ART 824b, Experimental Documents: Video Art and the Photographic Subject** For first-year photography students. As the digital model of photography increasingly blurs distinctions between downloads, frame grabs, high-res captures, and sequential images, and artists look to address the multimedia landscape that is everyday life, a new perspective is opened up on the entwined relationship between still and moving image as visual art. This class examines how photographic genres such as psychological portraiture, street photography, the social landscape, appropriation, and cinematic tableaux have been addressed, scrutinized, and extended in both early experimental film and contemporary video art. In a series of production workshops, students explore various approaches and techniques for reinterpreting their photographic subjects into video and other screen-based mediums, while regular screenings and critical reading are the focus of in-class discussions. Not offered in 2019–2020]

ART 825b, What Makes a Book Work? Open to second-year students only. This class surveys the landscape of the contemporary photobook with a focus on producing a class book. Lesley Martin

ART 828, Issues in Contemporary Photography A full-year course for first-year photography students. This course explores approaches to contemporary photography, from 1975 to the present, beginning with the first generation of postmodernism. Students examine the relationship that art photography has to popular culture and the blurred relationship among photography, film, fashion, advertising, and pornography. Trends and approaches to art photography, including tableaux, appropriation, abstraction, and simulation, are studied. Students also explore how contemporary photographers have worked to challenge, expand, and reinvent such traditional genres as portraiture, the nude, landscape, and still-life photography. Visiting artists, photographers, and filmmakers talk about their work in the context of the discussions at hand. Gregory Crewdson

ART 830a, Art Is Fiction Words make images, and images excite words. In this writing workshop/seminar, students think about the craft of writing, the choices a writer must make, and how a writer makes decisions. How do these decisions help a visual artist approach the making of art? Those decisions sometimes align with those a visual artist faces, but differently. The space on a page, the way a paragraph works, the length

of a sentence (or line), the placement of one thing next to another, and how meaning is constructed through those abutments. In writing it is only words, but again words make images. In this course we discuss narrative and various approaches to it, read published stories and discuss how they are made, and also write our own. This is a doing and thinking and analyzing course. Meets six times for 1.5 credits. Lynn Tillman

ART 845, Individual Criticism Limited to graduate photography students. Ongoing work is reviewed at weekly seminar meetings and privately. Gregory Crewdson and faculty

SCULPTURE

ART 110a, Sculpture Basics The concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and material. Various techniques of gluing and fastening, mass/weight distribution, hanging/mounting, surface/finishing, and types of materials are addressed. In addition to the hands-on application of sculptural techniques, class time is spent looking at various concepts and approaches to the understanding and development of sculptural ideas, from sculpture as a unified object to sculpture as fragmentary process. Selected readings complement the studio work. An introduction and orientation to the wood shop and metal facilities is covered. The shops and the classroom studio are available during days and evenings throughout the week. This course is recommended before advancement into ART 120, ART 121, ART 122, or ART 125. Enrollment limited to twelve. Lab/materials fee: \$150. Sandra Burns

ART 120b, Introduction to Sculpture: Wood An introduction to wood and woodworking technology through the use of hand tools and woodworking machines. Students are guided in the construction of singular objects and learn strategies for installing those objects in order to heighten the aesthetic properties of each work. Students discover both how an object works in space and how space works upon an object. Lab/materials fee: \$75. Elizabeth Tubergen

ART 121a, Introduction to Sculpture: Metal An introduction to working with metal by examining the framework of cultural and architectural forms. A focus is the comprehensive application of construction in relation to concept. The class offers instruction in welding and general metal fabrication in order to create forms in response to current issues in contemporary sculpture. It also gives a solid foundation in learning how the meaning of work derives from materials and the form those materials take. Lab/materials fee: \$75. Brent Howard

[**ART 122b, Introduction to Sculpture: Video** An intensive investigation of time-based works through such mediums as performance, video, installation, and sound. Emphasis placed on the integration and manipulation of mediums and materials to broaden the historical context. Critiques, readings, video screenings, and artist lectures consider how the history of time-based works informs a contemporary practice. Frequent workshops complement the studio work. The shops and studios are available during class time and during days and evenings throughout the week. Enrollment limited. Lab/materials fee: \$150. Not offered in 2019–2020]

[**ART 125a, Introduction to Sculpture: Mold Making** 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. Lab/materials fee: \$75. Not offered in 2019–2020]

ART 346a, Dematerial/Material Exploration of questions and topics pertinent to contemporary sculpture through making, writing, reading, looking, critique, discussions, and field trips. Projects become increasingly self-directed as students develop relationships to materials, techniques, and ideas both familiar and new. Enrollment limited to twelve. Lab/materials fee: \$75. Prerequisite: ART 120, ART 121, ART 122, or equivalent, or permission of the instructor. Elizabeth Tubergen and faculty

ART 348a, Body, Space, and Time Exploration of time-based art mediums such as moving-image work, performance, sound, and installation, with emphasis on the integration and manipulation of different mediums and materials. Ways in which the history of time-based works informs contemporary practice. Individual studio projects as well as workshops in the use of various processes, practices, and techniques. Enrollment limited to twelve. Materials fee: \$75. Prerequisite: ART 122 or permission of the instructor. Aki Sasamoto

ART 371b, Sound Art This cross-disciplinary course, a collaboration between the Department of Music and the School of Art, is aimed at students interested in both the theoretical underpinnings and practical production of sound art. Participants are asked to read texts, discuss issues in and around the subject of sound art, understand the basic history of sound art in relation to the history of music and art, create experimental sound works, and participate in critiques of sound work created during the course. Weekly readings and discussion as well as additional projects are required. Enrollment limited. Lab/materials fee: \$75. Martin Kersels

[**ART 446a, 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 M.F.A. students. Lab/materials fee: \$75. Prerequisite: ART 345 or ART 346 or equivalent, or permission of the instructor. Not offered in 2019–2020]

ART 630, Studio Seminar Limited to M.F.A. sculpture students. Critique of sculpture, time-based media, and ungainly projects. Students present their work in two venues. Throughout the year a full ensemble of the sculpture faculty and students meet weekly for critiques in which each student's work is reviewed at least once per term. In addition, during the fall term only, a more intimate in-depth weekly critique takes place in two sections, each limited to eleven students and led by either Martin Kersels or Sandra Burns. There is no singular focus in this smaller critique, as the balance of pragmatic and conceptual considerations surrounding the work is examined and discussed in a fluid

way depending on the work at hand and the intent of the artist. Martin Kersels, Sandra Burns, and faculty

ART 645, Individual Criticism Limited to M.F.A. sculpture students. Criticism of individual projects. Martin Kersels, Sandra Burns, Brent Howard, Elizabeth Tubergen, and faculty

[**ART 657b, The Robot in the Mirror: On Lacan and the Digital Whirlpool** This intensive course focuses on Jacques Lacan's essay on the mirror stage and the ways his ideas may illuminate our relationship with virtual space. We read and discuss, in order to think through the implications of recontextualizing psychoanalytic ideas within our shared technological spectacle. Enthusiastically cognizant of our position as absolute beginners, we avoid the pitfalls of high theory, choosing instead to ground ideas in lived experiences. With this intention, we consider girl robots in recent popular culture, regarding them as propositions for an understanding of subjectivity and the body in space. Be prepared to read intensely and talk passionately. A final project that reflects some of these ideas is required. The project can take any form: sculpture, video, written text, etc. Not offered in 2019–2020]

[**ART 659a, What It's Like to Be a Thing: How the Experience of Things Influences Their Making** This class explores ideas about objecthood and process through readings on environmental philosophy and artists whose work has been defined with posthuman studies. The term is divided between activity-based field trips and readings, discussion, writing, and critiques. These different course experiences serve as a lens for investigating how to make artistic practices interrogate what it means to be human and speculate on the reality of things that interact with and perceive one another, invisibly and every day. Not offered in 2019–2020]

ART 666a, X-Critique A critique course focusing on time-based and other ungainly works. Students present their work during class time and have the opportunity for an in-depth critique and discussion about their pieces. There is no singular focus in this critique, as the balance of pragmatic and conceptual considerations surrounding the work is examined and discussed in a fluid way depending on the work at hand and the intent of the artist. Enrollment limited. Priority given to those who are able to present their work early in the term; please come to the first class ready to discuss the work you propose to show. Permission of the instructor required. Martin Kersels

ART 670a, Speculative Ecologies: Performing Sculpture This course imagines sculpture, performance, and writing as entangled choreographic practices. These encounters—conceptual, material, somatic—unfold through individual and collaborative projects, conversations, writing, and deep research that trespass from sculpture to science fiction, cinema to landscape, punk rock to theory, dance to poetics, history to utopia. Ecological thinking demands relation, proposing an intimate connection between theoretical trajectories and individual praxis. Expanding our repertoire of performance and writing techniques, we experiment with improvisation, Action Theater, Authentic Movement, somatic and movement-based practices diffracted through texts by Fred Moten, Karen Barad, Carolyn Christov-Bakargiev, Paul Preciado, Denise Ferreira da Silva, Hortense

Spillers, Claudia Rankine, Maggie Nelson, Danh Vo, and La Ribot, among others, to engage possibilities for critical making and thinking. Permission of the instructor required. Jenn Joy

ART 671b, Materials and Facture This class focuses on the hands-on specifics of sculptural practice as well as the critical discourse surrounding issues of facture and materiality in three dimensions. The class explores the multiple media and techniques in the lexicon of contemporary sculpture while being informed by various readings and writings by artists, critics, and theorists, so as to map out and delve into the conceptual and physical aesthetics of “why” and “how” works are conceived and actualized. In addition to field trips to working art foundries, material mills, and museums and galleries, the class partakes in an iron pour. Brent Howard

ART 674a, Practicing Process: Remapping Destinations and Outcomes This course is centered on the nature of what could be termed “process” in art-making practice and problem solving. It involves examination and discussion of said process as it relates to time, speed, access, and subverting the role of expectation and “execution” in making and thinking. The nature of speed with regards to technology is a known and traveled path. The tools surrounding this phenomenon include prostheses ranging from improved tools, machinery, and casting methods, to digital scanning and production technologies, and even remote imaging and satellite navigation. The promise of this speed as it relates to efficiency in the name of progress could be said to be increasing at an alarming rate. With these enhanced tools for art making and art thinking, however, might it be possible to imagine an increase in opportunities to consider alternative outcomes and follow innovative and unexamined combinations and pathways toward problem solving? What does this mean to us and where do we situate our own practices (art and otherwise) with regard to expectation and initially charted routes? Using a backdrop of geologic deep-time to both locate us and serve as a foil to this illusion of speed and access, we meet in and (primarily) outside of the studio/classroom to see a variety and range of unconventional makers and problem solvers. Involving field trips and two presentations, the course is discursive with attention paid to research and observation. Emphasis is placed on developing strategies for observing and improving nonlinearity in art making and problem solving through active engagement with one’s own processes. Michael Joo

ART 687b, Actions: Let’s Start with the Body In this performance workshop/seminar we look to the body (our bodies) as a way of understanding the material world, as a means of production, and as a potential subject. Through readings, screenings, and experiments, we examine perception, the senses, time and consciousness, our relationship to both natural and constructed space, interaction with other bodies, and the metaphoric body – political and biological. This class aims to encourage development of individual performative methodologies to inform (and perhaps alter) the nature of each student’s current artistic practice. With an expansive definition of performance – actions in any medium – students conceptualize and realize several short projects. Writers and artists whose work we consider include Maurice Merleau-Ponty, Beatriz Colomina, Paul McCarthy, Jeremy Deller, William Pope.L, Derek Jarman, Yayoi Kusama, Christian Rizzo, and Louise Bourgeois. Meets biweekly for 1.5 credits. Melinda Ring

INTERDISCIPLINARY/FILM/VIDEO

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 of all art majors*. Lab/materials fee: \$25. Alexander Valentine and Anahita Vossoughi

ART 142a or b, Introductory Documentary Filmmaking Through a series of video exercises, students explore the craft of capturing and building motion images into a visual language. Camera, composition, lighting, sound, color, editing, and directing are explored. The course begins with the approach of finding stories and images in the world. Lab/materials fee: \$150. Sandra Luckow

ART 145a, Introduction to Digital Video Introduction to the formal principles and basic tools of digital video production. Experimental techniques are taught alongside traditional HD camera operation and sound capture, using the Adobe production suite for editing and manipulation. Emphasis on individual and collaborative assignments that explore the visual language and the spatial and visual aspects of the medium rather than the narrative. Screenings from video art, experimental film, and traditional cinema. Enrollment limited. Lab/materials fee: \$150. Neil Goldberg

ART 184b, 3-D Modeling for Creative Practice 3-D modeling has become an important tool for all kinds of uses, from visualizing architecture, 3-D printing models and parts, testing spatial configurations, and seamlessly integrating virtual objects with photographic images. This class is devoted to learning the tools and techniques of 3-D modeling in the context of a creative and critical art-centered discourse. Our principal software is Maya, but we incorporate Photoshop as well. Lab/materials fee: \$150. Justin Berry

ART 185b, Principles of Animation This course examines the physics of movement in animated moving-image production, emphasizing historical and theoretical developments in twentieth- and twenty-first-century animation as frameworks for the production of animated film and visual art. Production focuses primarily on classical animation and digital stop-motion. Students utilize a variety of traditional and digital technologies to produce works that explore the fundamental principles of animation. In the first half of the course, students undertake weekly projects in dialogue with class lectures. The second half of the course is focused on individual project development, employing the core principles of animation in a work of the student's design. Lab/materials fee: \$150.

ART 241b, Introductory Film Writing and Directing 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. Lab/materials fee: \$150. Priority to art and film studies majors. Prerequisite: ART 142. Sandra Luckow

[**ART 285b/925b, Digital Animation** An introduction to the principles, history, and practice of animation in visual art and film. With a primary focus on making, this course utilizes historical and theoretical developments in twentieth- and twenty-first-century animation as a framework for making digital animation. Production focuses primarily on digital stop-motion and compositing, as well as two-dimensional and three-dimensional computer-generated animation. Students gain an understanding of the principles of animation and develop skill sets in Final Cut Pro, After Effects, and Maya 2012. Lab/materials fee: \$150. Prerequisite: ART 111, ART 114, or ART 145. Not offered in 2019–2020]

ART 288b, The Itinerant Image across Media Today we live in a world dominated and defined by the mechanisms through which we view it, whether that is social media, airport face-scanning software, fingerprint detection, motion capture, or smartphones. What are all of the ways that we are seen by the world and through which we see the world? When we change the way we see the world, the world we see changes. In this course we explore what it means to make imagery and create pictures or objects that capture the world using means other than the camera. Screen captures, hi-resolution scans, 3-D scans, microscopes, telescopes, and sensors of all types are tools for “seeing” the world in different ways. Lab/materials fee: \$100. Justin Berry

ART 294a, Technology and the Promise of Transformation Inherent transformative qualities are embedded within technology; it transforms our lives and the way we perceive or make art, and conversely, art can reflect on these transformations. Students explore the implementation of technologies in their art making from pneumatic kinetics, to bioengineering, and works assisted by artificial intelligence – modes of production that carry movement, degradation, and displacement of authorship. The student practice is supported by readings, independent research, and essays on diverse artists and designers who make use of technology in their work or, on the contrary, totally avoid it. Lab/materials fee: \$150. Prerequisite: ART 110, ART 111, ART 120, or ART 121. Antoine Catala

ART 301b, Critical Theory In and Out of 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. Lab/materials fee: \$25. Jonathan Weinberg

ART 341b, Intermediate Film Writing and Directing In the first half of the term, students learn the tools and techniques of staging, lighting, and capturing and editing the dramatic scene, and write three-scene short films. In the second half of the term, students, working collaboratively, produce their films. Focus on using the tools of cinema to tell meaningful dramatic stories. Lab/materials fee: \$150. Prerequisite: ART 142. Jonathan Andrews

ART 342a, Intermediate Documentary Filmmaking 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

are scrutinized using examples of the students' work. The term begins with exercises in storytelling principles and progresses to students' short projects. Lab/materials fee: \$150. Prerequisite: ART 142. Sandra Luckow

ART 388a, Edging Temporality: Screen, Picture, Image Screen-based works—film, video, television, projection, and computer technologies—embody heuristic techniques that formulate, propagate, and disseminate experience, information, and knowledge to viewers. The screen, picture, and image are interdependent components of moving-image production—at once, intra-active, interactive, interdependent, and interwoven. This course analyzes and implements the practical application of screen content production, while exploring the tangible, fungible, and palpable intermix of affect and effect of these two-dimensional surfactants. Working within the terms of Susan Sontag's proposal of an "ecology of images," as outlined in her 1977 seminal work, *On Photography*, we experiment within an environment in which producers are repatriated as actants-in-presentia. Analysis and diagnosis of our moving image-laden condition strive toward an understanding of where we are and, perhaps, where we are to go. Lab/materials fee: \$150. Prerequisites: ART 138, and ART 142 or ART 145, or permission of the instructor. A.L. Steiner

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 of all art majors.* Jonathan Weinberg

ART 442a and 443b, Advanced Film Writing and Directing 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 art and film studies majors. Lab/materials fee: \$150. Prerequisite: ART 341. Jonathan Andrews

[**ART 449a, Landscape as Cinema** This seminar explores different configurations of landscape structure and anticipates a cinematic experience of power and delusion through hysteria. We look at four centuries of domain, range, park, folly, and garden design as cinematic subtext. We consider film as the fluent medium of fecund (mostly mystical) nature, and landscape as a persistent and recurring seam between formalism and naturalism itself. Landscape as a perverse instrument of cinematic pleasure through control makes way for political and industrial spectacles to come. This seminar is designed as a cross-disciplinary hybrid. Students should be somewhat fluent in visual and narrative history, but, more importantly, be able to digress topically without anxiety. Film expertise is not required. Some understanding of the art of the past five hundred years would be helpful. Contemporary artists are a constant point of reference throughout the class. Lab/materials fee: \$150. Not offered in 2019–2020]

[**ART 450a, Interiors as Cinema** This class, an extension of ART 449, reconsiders both the “studio” in the history of the moving image and our understanding of “interiors” as described by film. The Black Maria, the first motion picture studio in the United States, was invented by Thomas Edison in 1893. This tar-papered “studio” looked like a small house and was rotated by horse to catch the best light of the day for filming. This unfixed interior at the origin of the moving image is our chimerical inspiration throughout the term, and our final collective project involves reconstructing this studio and shooting something therein. Film expertise is not required. Some understanding of the art of the past five hundred years is helpful. Contemporary artists are a constant point of reference throughout the class. Lab/materials fee: \$150. Not offered in 2019–2020]

ART 495a and 496b, Senior Project A yearlong project of creative work formulated and executed by the student under the supervision of faculty and 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 beginning of the academic year. The fall term is spent working on preparation and physical making of preliminary pieces, while the spring term is spent honing the pieces. Weekly seminar meetings are held throughout the year. Projects are reviewed and graded by an interdisciplinary committee of members of the School of Art faculty and a guest critic. A public exhibition of selected work created in the project is expected of each student. Enrollment limited to senior art majors. Lisa Kereszi and Corey McCorkle

[**ART 871b, Workerism** This course traces the trajectories within and around contemporary notions of art and labor. Beginning with the advent of the Federal Art Project and the Artists’ Union during the New Deal, moving through the developments and permutations of national and international activist labor organizations through the twentieth and twenty-first centuries, the course explores the multifaceted ideologies and theories of wage-based labor, cognitive and affective labor, post-workerism, and de-growth. We utilize analysis and research regarding the terms of precarity, labor practices, economic exchange, cultural capital, and class consciousness within the stream of production, speculation, competition, spectacle, and demand. Incorporating weekly readings, lectures, and discussion, the course requires a final ten-page paper and a visual presentation that expands upon the course materials and student research. Not offered in 2019–2020]

[**ART 910b, Screen Space** A weekly studio and seminar at the intersection of art and engineering. The course explores how the dynamic architecture of screen and projector can be understood as a site of creative work. Readings and lectures address the evolution of screen and projection technology in the twentieth century. Topics include white light, screens and masks, subtractive and additive color, and digital projection. For the final project, students design and build a projection machine that explores the potential aesthetic language of light, form, color, and motion. Not offered in 2019–2020]

ART 951b, Video Seminar This seminar focuses on facilitating the work of M.F.A. 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 973b, What Is/Isn't Art?** What are/aren't we talking about when we talk about art? For most modernists the story of modern art is that of the distillation and differentiation of mediums; for postmodernists the main events concern the diversification and miscegenation of means and formats. In six sessions that combine lectures by the seminar leader, outside reading, and group discussion, this class both mixes it up and sorts it out with a view to clarifying basic questions about what painting is and isn't, or rather about what it once was and what it has become. *The seminar is primarily open to M.F.A. students, but others who are interested may apply and will be admitted as space permits*. Not offered in 2019–2020]

YALE COLLEGE FIRST-YEAR SEMINARS

Enrollment limited to first-year Yale College students. Preregistration required through the First-Year Seminar Program.

[**ART 003a, Blue** The cultural and iconic history of the color blue and its role as both a method and a motive for making work in the studio. The word "blue" and its etymological core, evocative connotations, colloquial nuance, and semantic role in different languages and cultures; scientific and sociological issues; blue in film and the fine arts. Projects experiment with writing, collecting, collage, and digital video. Use of materials from the Beinecke Library. Not offered in 2019–2020]

ART 004b, Words and Pictures Introduction to visual narration, the combination of words and pictures to tell a story. Narrative point of view, counternarrative and counterculture, visual satire, personal history, depictions of space and time, and strategies and politics of representation. Sources include illuminated manuscripts, biblical paintings, picture-stories, comic strips, and graphic novels. Halsey Rodman

ART 006b, Art of the Printed Word Introduction to the art and historical development of letterpress printing. Examination of typographic design, the evolution of private presses, and contemporary printing practices. A historical survey of fine printing, complemented by a practical study of press operations using antique plate presses and the modern cylinder proof press. Topics include typesetting with both hand-set metal and digital type, paper stock and ink selection, basic hand-binding, computer-based design applications, and new technologies such as photopolymer plates. Richard Rose

ART 007b, Art of the Game An introduction to interactive narrative through video game programming, computer animation, and virtual filmmaking. Topics include interactive storytelling, video game development and modification, animation, and virtual film production. Students produce a variety of works including web-based interactive narratives; collaboratively built video games; and short, game-animated films (machinima). Course work surveys a variety of tools including 3-D modeling, animation, and nonlinear narrative scripting tools, as well as Adobe Flash, Processing, and Unity 3-D game development platforms. Sarah Stevens-Morling

ART 012b, On Activism: The Visual Representation of Protest and Disruption An introduction to the visual representations of protest, struggle, and revolution in this country from the Vietnam War to the present moment. The course explores a range of historically significant social and political movements, visual (communication) and dissemination strategies, and working methods. The primary goal is to investigate and expand the designer/artist's ability to express a point of view and transform contemporary understanding of local and national issues through a series of exercises, iterative making, and experiments in distribution methods via solo and collaborative work. The students' practice is supported by close readings, independent research, case studies, field trips, and presentations from a diverse collection of people directly involved in activism. Pamela Hovland

ART 013a, Temperamental Spaces Spaces can sometimes appear as idiosyncratic as the people within them, taking on characteristics we usually ascribe to ourselves. They can appear erratic, comforting, uncanny, even threatening. Working like a therapy session for architecture, the body, and the objects around us, this seminar analyzes a diverse collection of readings and works, ranging from Renaissance mysticism to conceptual art and film, to explore how the visual arts have utilized a productive, but skeptical, relationship with space. Markus Schinwald

ART 014a, Research in the Making Artistic research expands the research form to focus on haptic and tactile study of physical and historical objects. Through field trips to various special collections and libraries, including the Beinecke Library and the Yale Art Gallery, students respond to specific objects in the vast resources of Yale University. Group discussions, lectures, and critiques throughout help foster individual projects. Each student conducts research through the artistic mediums of drawing, photography, video, and audio, slowly building an interconnected collection of research that is also an artwork. Karin Schneider

YALE COLLEGE ART MAJOR

Director of Undergraduate Studies: Lisa Kereszi

Yale College, the undergraduate division of Yale University, offers a Bachelor of Arts degree program with a major in art. Students may concentrate on a medium such as painting/printmaking, sculpture, graphic design, photography, or filmmaking. Suggested program guidelines and specific requirements for the various areas of concentration are available from the director of undergraduate studies and departmental faculty. 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 (<https://admissions.yale.edu>).

Students in this major will develop an understanding of the visual arts through a studio-based curriculum, apply fundamentals of art across a variety of media and disciplines, relate the practice of making art to the fields of art history and theory, and gain a high level of mastery of at least one artistic discipline. 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, filmmaking, and sculpture/4-D.

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. Students must be enrolled in their fifth studio course by the time of the Sophomore Review. Visual Thinking (ART 111) and Basic Drawing (ART 114) 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 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) four 200-level and above courses; (3) the Junior Major Seminar (ART 395) and/or Critical Theory in the Studio (ART 301); (4) the two-credit Senior Project (ART 495 and ART 496); and (5) two courses in the History of Art, Film Studies, or other electives related to visual culture. 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:

First year	Studio courses, two terms
Sophomore year	Studio courses, three terms HSAR, FILM, or other visual culture elective, one term
Junior year	Studio courses, three terms including the Junior Major Seminar and/or Critical Theory HSAR, FILM, or other visual culture elective, one term
Senior year	Studio courses, four terms including the yearlong Senior Project

Undergraduate studio courses open to students in Yale College

ART 004, Words and Pictures

ART 006, Art of the Printed Word

ART 007, Art of the Game

ART 012, On Activism: The Visual Representation of Protest and Disruption

ART 013, Temperamental Spaces

ART 014, Research in the Making

ART 110, Sculpture Basics

ART 111, Visual Thinking

ART 114, Basic Drawing

ART 116, Color Practice

ART 120, Introduction to Sculpture: Wood

ART 121, Introduction to Sculpture: Metal

ART 130, Painting Basics

ART 132, Introduction to Graphic Design

ART 136, Black-and-White Photography: Capturing Light

ART 138, Seeing in Color with Digital Photography

ART 142, Introductory Documentary Filmmaking

ART 145, Introduction to Digital Video

ART 184, 3-D Modeling for Creative Practice

ART 185, Principles of Animation
 ART 224, Figure Drawing
 ART 225, Adventures in Self-Publishing
 ART 237, Intermediate Black-and-White: Visual Voice
 ART 239, Introduction to Visual Storytelling
 ART 241, Introductory Film Writing and Directing
 ART 264, Typography!
 ART 265, Typography: Expression, Structure, and Sequence
 ART 266, History of Graphic Design
 ART 288, The Itinerant Image across Media
 ART 294, Technology and the Promise of Transformation
 ART 301, Critical Theory In and Out of the Studio
 ART 331, Intermediate Painting
 ART 338, Contemporary Problems in Color with Digital Photography
 ART 341, Intermediate Film Writing and Directing
 ART 342, Intermediate Documentary Filmmaking
 ART 346, Dematerial/Material
 ART 356, Printmaking I
 ART 368, Graphic Design Methodologies
 ART 369, Interactive Design and the Internet
 ART 370, Communicating with Time, Motion, and Sound
 ART 371, Sound Art
 ART 379, Form for Content with the View Camera
 ART 388, Edging Temporality: Screen, Picture, Image
 ART 395, Junior Seminar
 ART 401, Advanced Projects in Photography
 ART 432, Painting Studio: The Narrative Figure
 ART 433, Painting Studio: Space and Abstraction
 ART 442 and 443, Advanced Film Writing and Directing
 ART 457, Interdisciplinary Printmaking
 ART 468, Advanced Graphic Design: Series and Systems
 ART 469, Advanced Graphic Design: History, Editing, and Interpretation
 ART 471 and 472, Individual Projects
 ART 495 and 496, 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. Course materials fees cannot be refunded after the second week of classes.

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 *Yale College Programs of Study* and *Graduate School of Arts and Sciences Programs and Policies*, online at <http://bulletin.yale.edu>.

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 human-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 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. In exceptional cases and most particularly in light of the differences among educational structures and opportunities in the international art world today, the admissions committee may waive these prerequisites if other proofs of preparation and accomplishment are deemed sufficient equivalents by the committee. In either case, admission to the School of Art is on a highly selective and competitive basis.

ADMISSION

Students are admitted to Yale's M.F.A. program for the fall term of each year only. Applicants are notified of the admissions committee's decisions on preliminary selections in early February, and of final decisions in early March. No information about decisions will be given over the phone. To apply for more than one area of concentration, separate applications, fees, and supporting documentation must be submitted. The work submitted should be representative of the applicant's experience in that particular field. Applicants are advised that applying to more than one program does not increase chances of selection.

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 2020–2021 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 2020–2021 academic year must be uploaded no later than 12 midnight EST on January 10, 2020. 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. *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.

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 October 1

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 by using application materials found on the Graduate School's website. It is recommended that you read the online School of Art bulletin, available at <https://bulletin.yale.edu>, before beginning the application process.

Yale School of Art, in its commitment to equity and access, practices need-blind admission, meaning that a candidate's financial need or ability is never disclosed to the admissions committee during review of M.F.A. applications. For this reason, and because the processing and careful review of each individual application demands great time and human resources, we regret that the School does not waive the application fee under any circumstances.

2. A one-page statement that addresses your influences, interests, current work direction, brief life history, and reasons for applying to a graduate program at this time. Statements should be no more than 500 words and should make reference to the representative work in your portfolio.
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:* The admissions committee reviews applications shortly after the deadline. While it is not uncommon for letters of recommendation to come in past the deadline, please impress upon those who will be writing on your behalf that late submission of supporting documentation may risk exclusion from the review. Applicants can always view the receipt status of reference requests on the application status page.
4. Transcripts of the academic record for the bachelor's degree and/or transcripts from professional art schools attended. Student copies or unofficial transcripts may be uploaded for the preliminary jury. Official transcripts will be required for applicants invited to interview.
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 images of your best work, indicate your current 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. Chronological order of year is embedded in our system, and you will not be able to override it. The application system used by Yale requires that one image from the portfolio be designated as a "representative work." This selection is the default image for the cover page of each application file. As such, applicants have historically selected the piece that most strongly represents ideas central to their current body of work. Do not include more than one image on the screen, nor embed other pages of a publication or video within the images you place in your portfolio. 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. 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.

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 two pages.

Portfolio 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 (please do not embed your name in the title or description). Titles should be limited to thirty (30) characters, descriptions to one sentence. Digital files must adhere strictly to the specifications outlined below.

Portfolio contents Upload a total of twenty (20) still image and/or moving image files that represent your strongest work. Please do not include only video in your portfolio; your portfolio should include both still and moving image examples of your work in design. A significant number of the images should represent work made within the last few years. As it's necessary to view the work quickly and at a relatively small scale, each of the twenty file uploads should be as simple and clear as possible. We strongly recommend that each individual image include only one work or one view of a project. The assessment of your work is compromised when you place composite or multiple views, pages, and/or works in a single image file. When presenting book-related designs, at maximum show a cover and one representative spread in a single image file. Alternately, you may prepare a short video showing a few spreads. For websites, show just one still web page per image file, or prepare a short video showing three to four frames being clicked or scrolled. A complex, systems-related project should be edited to two or three of the strongest components. Three-dimensional works should show the surrounding space and context. Limit the use of detail images to situations where you consider them absolutely necessary. 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, place your files in chronological order starting with the oldest and ending with the most recent work. Chronological order is embedded in our system, and you will not be able to override it.

File format for still images Still image files may be sent in jpeg, png, bmp, or tiff format. 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, PDF) or include composite images (more than one work per file). PDFs and presentation program formats are not viewable in our system; only the first page/slide will display.

File format for moving images Videos will be accepted in QuickTime (preferred), 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 64 MB. If you upload a video that is longer than two minutes, it will automatically time out at two minutes. Please note that videos are considered as part of your selection of twenty files and should not be used as a method of showing examples of additional still images. Titles or credits within video files are not necessary.

If you are primarily a video artist and wish to submit a longer video, you may post the video to your own website and provide the link at the end of your statement.

Résumé In addition to its content, your résumé will be assessed for its layout and typography. The résumé should not be longer than two pages.

PAINTING/PRINTMAKING PORTFOLIO REQUIREMENTS

Portfolio 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 (please do not embed your name in the title or description). Titles should be limited to thirty (30) characters, descriptions to one sentence. Digital files must adhere strictly to the specifications outlined below.

Portfolio contents Upload a total of sixteen (16) still image 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, drawings, and prints must be photographed showing the edges of the work, i.e., the edges must not be digitally masked in black. 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, place your files in chronological order starting with the oldest and ending with the most recent work. Chronological order is embedded in our system, and you will not be able to override it.

File format for still images Still image files may be sent in jpeg, png, bmp, or tiff format. 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, PDF) or include composite images (more than one work per file). PDFs and presentation program formats are not viewable in our system; only the first page/slide will display.

File format for moving images Videos will be accepted in QuickTime (preferred), 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 64 MB. If you upload a video that is longer than two minutes, it will automatically time out at two minutes. Please note that videos are considered as part of your selection of sixteen files and should not be used as a method of showing examples of additional still images. Titles or credits within video files are not necessary.

If you are primarily a video artist and wish to submit a longer video, you may post the video to your own website and provide the link in the portfolio section of the application. This will embed the video in your application for later review.

PHOTOGRAPHY PORTFOLIO REQUIREMENTS

Portfolio 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 (please do not embed your name in the title or description). Titles should be limited to thirty (30) characters, descriptions to one sentence. Digital files must adhere strictly to the specifications outlined below.

Portfolio contents Upload a total of twenty (20) still image 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, place your files in chronological order starting with the oldest and ending with the most recent work. Chronological order is embedded in our system, and you will not be able to override it.

File format for still images Still image files may be sent in jpeg, png, bmp, or tiff format. 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, PDF) or include composite images (more than one work per file). PDFs and presentation program formats are not viewable in our system; only the first page/slide will display.

File format for moving images Videos will be accepted in QuickTime (preferred), 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 64 MB. If you upload a video that is longer than two minutes, it will automatically time out at two minutes. Please note that videos are considered as part of your selection of twenty files and should not be used as a method of showing examples of additional still images. Titles or credits within video files are not necessary.

If you are primarily a video artist and wish to submit a longer video, you may post the video to your own website and provide the link in the portfolio section of the application. This will embed the video in your application for later review.

SCULPTURE PORTFOLIO REQUIREMENTS

Portfolio 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 (please do not embed your name in the title or description). Titles should be limited to thirty (30) characters, descriptions to one sentence. Digital files must adhere strictly to the specifications outlined below.

Portfolio contents Upload a total of twenty (20) still image 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, place your files in chronological order starting with the oldest and ending with the most recent work. Chronological order is embedded in our system, and you will not be able to override it.

File format for still images Still image files may be sent in jpeg, png, bmp, or tiff format. 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, PDF) or include composite images (more than one work per file). PDFs and presentation program formats are not viewable in our system; only the first page/slide will display.

File format for moving images Videos will be accepted in QuickTime (preferred), 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 64 MB. If you upload a video that is longer than two minutes, it will automatically time out at two minutes. Please note that videos are considered as part of your selection of twenty files and should not be used as a method of showing examples of additional still images. Titles or credits within video files are not necessary.

If you are primarily a video artist and wish to submit a longer video, you may post the video to your own website and provide the link in the portfolio section of the application. This will embed the video in your application for later review.

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 check the status of their application materials and follow up as necessary.

Final Selection

Applicants who have passed the Preliminary Selection Jury will be notified in early February. At this time, applicants invited to interview are required to submit official transcripts and send or deliver original work to the School. Official transcripts should be mailed to Yale School of Art Admissions, PO Box 208339, New Haven CT 06520-8339.

Individual interviews will be scheduled in late February. 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 five paintings and five 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 their 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 early March. 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.

An individual's acceptance of admission to the School of Art must be received by April 10. All matriculating students must submit a transcript that certifies their undergraduate degree. Admission is not binding unless this certification is received.

Return of work Original work delivered by hand must be picked up on weekdays during the hours and dates specified. 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 shipped must be prepaid and must be accompanied by a prepaid return shipping label. If you send your work via United Parcel Service, you may purchase a "Call-Tag" for its return from UPS when you make your shipping arrangements. We cannot return or receive COD.

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 14, 2019, from 2 p.m. to 5 p.m. Those planning to attend should register online at <http://art.yale.edu/visiting>. Applicants should not bring examples of their work to this event.

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. *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. Please note that when scores are uploaded, an “X” will appear until the official scores are received. Official scores will be processed after the application deadline, and this will have no impact on application status.

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 2019–2020 annual expenses (including tuition) will amount to \$63,036 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 and Fees

TUITION

The tuition fee for the academic year 2019–2020 is \$39,924. 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 that 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 2019–2020, the last days for refunding federal student aid funds will be October 28 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 6, 2019, in the fall term and January 23, 2020, 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 22, 2019, in the fall term and February 7, 2020, 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 18, 2019, in the fall term and March 2, 2020, 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, funds will be returned in the order prescribed by federal regulations; namely, first to Federal Direct Unsubsidized Loans, if any; 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 withdraw are required to have an exit interview before leaving Yale. Students leaving Yale receive instructions on completing this process from Yale Student Financial Services.

FEES

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

All students	\$2,450 hospitalization insurance, est. (single student)
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.

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 office's website is <http://student-accounts.yale.edu>.

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. Yale does not mail paper bills.

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 Time on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay website (<http://student-accounts.yale.edu/ebep>) are sent to all students at their official Yale e-mail addresses and to all student-designated proxies. Students can grant others proxy access to the eBill-ePay system to view the monthly student account statements and make online payments. For more information, see <http://sfas.yale.edu/proxy-access-and-authorization>.

Bills for tuition, room, and board are available 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.

Payments

There are a variety of options offered for making payments. Yale University eBill-ePay (<http://student-accounts.yale.edu/ebep>) is the *preferred* means for payment of your monthly student account bill. The ePayments are immediately posted to the student account. There is no charge to use this service. Bank information is password-protected and secure, and a printable confirmation receipt is available. On bill due dates, payments using the eBill-ePay system can be made up to 4 p.m. Eastern Time in order to avoid late fees.

For those who choose to pay the student account bill by check, a remittance advice and mailing instructions are included with the online bill available on the eBill-ePay website. All bills must be paid in U.S. currency. Checks must be payable in U.S. dollars drawn on a U.S. bank. Payments can also be made via wire transfer. Instructions for wire transfer are available on the eBill-ePay website.

Yale does *not* accept credit card 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, late fees of \$125 per month will be charged for the period the bill was unpaid, as noted above.
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 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 25. Additional details concerning the Yale Payment Plan are available at <http://student-accounts.yale.edu/ypp>.

Financial Aid

Financial aid is available in a combination of work-study, education loans, and scholarship to assist students in financing their education. The financial aid application deadline is March 1 for incoming students and April 15 for returning students. 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 satisfactory academic progress.

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. The School determines financial need in accordance with formulas established by federal and institutional methodologies. New applicants are encouraged to submit documents well before the admissions decision date to ensure the best possible funding. More than 80 percent of students in the School receive a form of financial aid.

REQUIRED FINANCIAL AID DATA

U.S. Citizens and Permanent Residents

Complete and submit all of the following by the above-stated deadlines:

1. *FAFSA*. Complete the Free Application for Federal Student Aid (FAFSA) – *student section only* – online at www.fafsa.gov. Note the Yale University federal school code is 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 FSA ID number. Those who have not yet created an FSA ID number and password can do so at www.studentaid.gov/fsaid. Those who do not remember their FSA ID number or password can retrieve them from the log-in page.
2. *CollegeBoard CSS Profile*. Complete the *student and parent* (and, if applicable, spouse) sections of the CSS Profile online at <https://student.collegeboard.org/css-financial-aid-profile>. For general information and/or technical assistance, call 844.202.0524.
3. *2018 Federal Tax Returns*. Submit *signed* copies of 2018 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.

International Citizens

Complete and submit the following by the above-stated deadlines:

1. *CollegeBoard CSS Profile*. Complete the *student and parent* (and, if applicable, spouse) sections of the CSS Profile online at <https://student.collegeboard.org/css-financial-aid-profile>. For general information and/or technical assistance, call 844.202.0524.
2. *International Student Certification of Finances*. Print form from the website <http://art.yale.edu/FinancialAid>.

3. *Documentation of 2018 income and tax data (U.S. and/or 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 documentation. 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.

Financial Aid Awards

School of Art financial aid 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. Students 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 academic year totals \$63,036, comprising \$39,924 for tuition, \$17,756 for living expenses (including hospitalization insurance), and \$5,356 for books, art supplies, and academic fees.

The following named scholarship funds provide financial aid for enrolled students who meet the eligibility and need requirements as determined by the School: Benson Scholarship, Richard "Chip" Benson Endowed Scholarship Fund, John A. Carrafiell Scholarship Fund, Barry Cohen Scholarship Fund, CreativeFeed Design Scholarship, Blair Dickinson Scholarship, Alvin Eisenman Scholarship Fund, Alice Kimball English Scholarship, Fosburgh Scholarship, H. Lee Hirsche Scholarship, Leeds-Marwell Photography Scholarship, Lin Art/Architecture Scholarship Fund, Alfred L. McDougal and Nancy Lauter Endowed Scholarship Fund, Holland R. Melson Jr. Fund, Stavros Niarchos Foundation School of Art International Student Scholarship, Herbert R. Nubel Endowed Scholarship, Fannie Pardee Scholarship, James William Procter Jr. Endowed Scholarship Fund, Professor Robert Reed Scholarship Fund, Andrea Frank Foundation Sanyu Scholarship Fund, Charles Sawyer Scholarship and Prize in Graphic Design, Barry Schactman Scholarship Fund, Schickle Collingwood Prize, Carol Schlosberg Scholarship, Robert Schoelkopf Scholarship, School of Art Endowment Fund for Financial Aid, School of Art Scholarship Fund, Amy Tatro Scholarship Fund, Bradbury Thompson Scholarship, Leopoldo Villareal III Scholarship, Richard Welling Scholarship Fund, and Herbert Zohn Scholarship Fund.

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

To receive Title IV funds (Federal Direct or Federal Work-Study [FWS]) a student must complete a Statement of Educational Purpose that certifies whether or not there is a record of the possession or sale of illegal drugs for an offense that occurred while that student was receiving federal student aid (section 5301 of P.L. 100-690). This statement also confirms that the individual has registered for Selective Service (if male) or states the reason why he 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).

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.benefits.va.gov/gibill. The School of Art will be happy to assist students with claims once they are enrolled.

EMPLOYMENT

The Student Employment Office, 246 Church Street (<https://yalestudentjobs.org>), assists self-supporting students in obtaining part-time employment within the University. Many work-study jobs are assigned by the School of Art, at the beginning of the term, for employment within the graduate art departments, and many students in the School obtain off-campus freelance or weekly part-time jobs. The contact for student jobs is David Blackmon in the Office of Student Financial Services. TA positions are most often assigned to second-year students.

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 compensation is made via monthly payments (rather than tuition remission).

Art Resources and Collections

DIGITAL LABS

The Digital Labs of the School of Art (<http://art.yale.edu/DigLab>) consist of Mac-based facilities for undergraduate and graduate students enrolled in the School. Each area of graduate study has its own computer lab for graduate work, and there are computers available for all-school use as well. For general course use there is a computer classroom with attached scanners and networked printers.

Painting and printmaking students have an Epson printer 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 and a Ricoh engineering plotter for poster production. Photography students have an Imacon scanner for digitally scanning negatives and Epson printers for digital photo printing. All-school facilities include Ricoh laser printing, HP Designjet wide-format inkjet printing, and Dremel 3-D printers.

The graduate facilities include 11 x 17 scanners and additional equipment based on the needs of the students in the department, including laser printers, PC computers, slide scanners, and a laser cutter.

Digital projectors, cameras, displays, audio recording, a black-box production studio, and other equipment are available for short-term loan during the academic year. All students who work digitally are expected to have their own portable 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.

CENTER FOR COLLABORATIVE ARTS AND MEDIA

The Center for Collaborative Arts and Media at 149 York Street is an interdisciplinary arts research center that fosters critical inquiry at the intersections of visual art, design, film, music/sound, performance, and computer science. Its programs and faculty-led staff promote interdisciplinary inquiry, discourse, production, and research across expanding fields of arts practice. The center, which is open to all Yale students, has a motion studio equipped with a state-of-the-art 1,400-square-foot motion capture analysis system, an eight-channel interactive projection system, and an integrated XR experience platform; a black-box production studio equipped with various video and audio recording instruments, studio lighting, green screen, and an integrated XR experience platform; a variety of creative suites for individual use with such resources as video and audio recording instruments, animation copy stands and drawing tablets, mixers and editing instruments, integrated XR production tools, and powerful computing resources equipped to handle most 2-D and 3-D computer graphics needs; and a media lab featuring a variety of fabrication resources including wide-format inkjet printing, direct-to-substrate UV printing, 3-D prototyping, laser-cutting, vinyl-cutting, drawing tablets, scanners, and traditional bookbinding instruments.

CENTER FOR ENGINEERING INNOVATION AND DESIGN

Since opening in 2012, the Center for Engineering Innovation and Design (CEID) has served as the hub for collaborative design and interdisciplinary activity at Yale University. Its goal is to enable the design, development, and actualization of ideas, from the whiteboard to the real world. Students, staff, and faculty from across Yale have access to CEID resources, participate in courses and events, and collaborate with CEID staff on a wide range of projects. The CEID acts as both an educational resource as well as a focal point for design and engineering on campus. Its 8,700-square-foot design lab combines an open studio, lecture hall, wet lab, and meeting rooms. The studio is equipped with 3-D printers, hand-tools, electronics workstations, and a variety of materials for members to use. Members have 24/7 access to the studio space, as well as to a state-of-the-art machine shop, wood shop, and wet lab during regular staffed hours.

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 course on materials and techniques, part of the curriculum of the Yale School of Art for more than fifty years, is augmented by the center.

Original Mayer manuscripts and memorabilia are included in the collection of the Haas Family Arts Library and are 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 Anoka Faruqee, Director of Graduate Studies, Painting and Printmaking, Ralph Mayer Learning Center, PO Box 208339, New Haven CT 06520-8339.

YALE UNIVERSITY ART GALLERY

The Yale University Art Gallery was founded in 1832 as an art museum for Yale and the community. Today it is one of the largest museums in the country, holding more than 250,000 objects and welcoming visitors from around the world. The museum's encyclopedic collection can engage every interest. Galleries showcase artworks from ancient times to the present, including vessels from Tang-dynasty China, early Italian paintings, textiles from Borneo, treasures of American art, masks from Western Africa, modern and contemporary art, ancient sculptures, masterworks by Degas, van Gogh, and Picasso, and more. Spanning one and a half city blocks, the museum features more than 4,000 works on display, multiple classrooms, a rooftop terrace, a sculpture garden, and dramatic views of New Haven and the Yale campus. The gallery's mission is to encourage an understanding of art and its role in society through direct engagement with original works of art. Programs include exhibition tours, lectures, and performances, all free and open to the public. For more information, please visit <https://artgallery.yale.edu>.

YALE CENTER FOR BRITISH ART

The Yale Center for British Art is a public art museum and research institute that houses the largest collection of British art outside the United Kingdom. Presented to the University by Paul Mellon (Yale College, Class of 1929), the collection reflects the development of British art and culture from the Elizabethan period to the present day. Free and open to the public. Offers exhibitions and programs, including lectures, concerts, films, symposia, tours, and family events. For more information, please visit <https://britishart.yale.edu>.

LIBRARIES

The Robert B. Haas Family Arts Library is part of the Yale University Library, which comprises fifteen million print and electronic volumes in more than a dozen different libraries and locations. The 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 at Yale. The Arts Library contains approximately 150,000 on-site volumes including important reference works, monographs, exhibition catalogs, and print periodicals, and a growing complement of digital resources, including online periodicals, article indexes, and databases. It also includes Arts Library Special Collections, which features artists' books and volumes on the book arts, fine printing, typography, and illustration, as well as archival materials and thesis projects from the Schools of Art, Architecture, and Drama. The Arts Library's digital collections contain more than 370,000 images to support teaching and research across a range of disciplines in the arts and humanities. In addition, more than 200,000 visual arts titles are available for delivery to Haas, or any other Yale library, from the Library Shelving Facility (LSF). More than 100,000 titles are housed at Sterling Memorial Library, the Classics Library, and Beinecke Rare Book and Manuscript Library. The Yale University Library system makes related collections in archaeology, anthropology, fashion, film, history, and literature readily accessible to arts scholars and practitioners. To learn more, visit <http://web.library.yale.edu/arts>.

Yale Norfolk School of Art

The Yale Norfolk School of Art, established in 1948, is an intensive six-week undergraduate summer residency program for twenty-six rising undergraduate seniors from institutions across the United States and internationally. The school is located on the Ellen Battell Stoeckel Estate in Norfolk, Connecticut, and is supported by the Ellen Battell Stoeckel Trust. Yale Norfolk 2020 takes place from May 17 through June 27.

Students follow a curriculum of four Yale College art courses: Critical Studies; Advanced Image Making; Body, Space, and Time; and Senior Studio, which includes modules focused in drawing and other disciplines. Students work in individual studio spaces and have access to digital printers, computers, traditional printmaking presses, and silkscreen facilities.

The resident faculty for Yale Norfolk 2019 is comprised of Ayham Ghraawi, Martin Kersels, Byron Kim, Lisa Sigal, and four teaching fellows, selected from graduates of Yale's M.F.A. program. In addition to the course curriculum, students will investigate "The Ethics of Color," the theme of the summer's lecture series, with visiting scholars and artists who will engage the students in a wide range of topics. The resident faculty and lecture series theme for Yale Norfolk 2020 will be announced.

Individuals may not apply directly to the program; rather, they must be nominated by a dean, program chair, or other academic official at their home institution. Students who successfully complete the program receive four course credits or twelve units toward their undergraduate degree. This important educational partnership between Yale Norfolk and participating schools supports young artists in a vital moment of growth. Many of Yale Norfolk's alumni go on to make significant contributions to the field of art and credit Yale Norfolk with having a profound impact on their lives and art. Students interested in being considered for nomination should inform their deans and department chairs. Faculty nomination and student application deadlines are in March, annually.

Summer Courses in Art

The Yale School of Art participates in the Yale Summer Session by offering five-week courses in drawing, graphic design, photography, sculpture, animation, and painting. Yale Summer Session offers undergraduate courses for credit and awards the equivalent of three term-hours' credit for each course successfully completed. Classes are held two times a week on campus; additional studio time may also be available. Yale Summer Session 2020 takes place from June 29 through July 31. 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, application forms, important dates and deadlines, and tuition may be found on the Yale Summer Session website at <http://summer.yale.edu>. Inquiries may be made by telephone at 203.432.2430 or by e-mail to 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 \$75.

General Information

ACADEMIC REGULATIONS

Registration

No student may register for any term unless the student 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 in the chapter Yale University Resources and Services).

Course Changes

It is the student's responsibility to maintain an accurate course schedule in the Office of Academic Administration. *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 administration, 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 administration. 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 Administration. 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 graduate-level courses within the School of Art are graded Pass (P) or Fail (F). Credit will be given for any passing grade received for a Yale College course (A–D), Graduate School course (H, HP, P), or other professional school course at Yale. 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 the 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 the student's 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. Students are considered to be in "Good Academic Standing" so long as they maintain a grade level of Pass in all courses and studio work. No student can progress to a subsequent term with a failing grade in the student's 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 or may be asked to take a leave of absence. 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.

FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS

If a student on financial aid does not maintain satisfactory academic progress, the appropriate portion of loans and scholarships (Federal Stafford loans, School of Art Work-Study jobs, scholarships) will be canceled, and no further aid will be allocated until there is proof of improvement and/or satisfactory completion of course work.

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>	Thesis Book
<i>Painting/Printmaking</i>	Digital portfolio
<i>Photography</i>	Print portfolio
<i>Sculpture</i>	Digital 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 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 administration or the student's 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 the student has been granted extensions. The student may not, however, fulfill any other degree requirements during the time on leave.
6. A student on leave of absence is ineligible 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 ineligible 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 administration in writing of the intention to return by a specified deadline set by the dean. In addition, a returning student who wishes to be considered for financial aid 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 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. Leave requests should be submitted to the director of academic administration, who will review them with the dean. 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 the 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 mandatory medical leave of absence when, on recommendation of the director of Yale Health or the chief of the Mental Health and Counseling department, the dean of the School determines that, because of a medical condition, the student is a danger to self or others, the student has seriously disrupted others in the student's residential or academic communities, or the student has refused to cooperate with efforts deemed necessary by Yale Health and the dean to make such determinations. Each case will be assessed individually based on all relevant factors, including, but not limited to, the level of risk presented and the availability of reasonable modifications. Reasonable modifications do not include fundamental alterations to the student's academic, residential, or other relevant communities or programs; in addition, reasonable modifications do not include those that unduly burden University resources.

An appeal of such a leave must be made in writing to the dean of the School no later than seven days from the effective date of the leave.

An incident that gives rise to voluntary or mandatory leave of absence may also result in subsequent disciplinary action.

A student who is placed on medical leave during any term will have 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 the 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 the director of academic administration 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 administration. In providing the advance notice the student does not need to indicate whether the student 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 administration 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 the 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 the 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 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 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 Taryn Wolf, the director of academic administration, or the director of graduate studies in the student's 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. Students who discontinue their 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.

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. Students must reside in New Haven or nearby, as commuting more than a few miles is not possible due to the 24/7 nature of the studio program.
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 at <http://equalopportunity.yale.edu/complaint-procedures>.

FREEDOM OF EXPRESSION

The Yale School of Art is committed to the protection of free inquiry and expression in the classroom and throughout the school community. In this, the School reflects the University's commitment to and policy on freedom of expression as eloquently stated in the Woodward Report (Report of the Committee on Freedom of Expression at Yale, 1974). See <http://studentlife.yale.edu/guidance-regarding-free-expression-and-peaceable-assembly-students-yale>.

Yale University Resources and Services

A GLOBAL UNIVERSITY

Yale continues to evolve as a global university, educating leaders and advancing the frontiers of knowledge across the entire world. The University's engagement beyond the United States dates from its earliest years. Yale has drawn students from abroad for nearly two centuries, and international topics have been represented in its curriculum for the past hundred years and more. Yale aspires to:

- Be the university that best prepares students for global citizenship and leadership
- Be a worldwide research leader on matters of global import
- Be the university with the most effective global networks

This year, Yale welcomed the largest number of international students and scholars in its history. The current enrollment of more than 2,800 international students from 121 countries comprises 22 percent of the student body. Yale is committed to attracting the best and brightest from around the world by offering generous international financial aid packages, conducting programs that introduce and acclimate international students to Yale, and fostering a vibrant campus community. The number of international scholars (visiting faculty, researchers, and postdoctoral fellows) has also grown to nearly 2,700 each year.

Yale's globalization is guided by the vice president for global strategy, who is responsible for ensuring that Yale's broader global initiatives serve its academic goals and priorities, and for enhancing Yale's international presence as a leader in liberal arts education and as a world-class research institution. The vice president works closely with academic colleagues in all of the University's schools and provides support and strategic guidance to the many international programs and activities undertaken by Yale faculty, students, and staff.

The Whitney and Betty MacMillan Center for International and Area Studies (<https://macmillan.yale.edu>) is the University's focal point for teaching and research on international affairs, societies, and cultures.

The Jackson Institute for Global Affairs (<http://jackson.yale.edu>) seeks to institutionalize the teaching of global affairs throughout the University and to inspire and prepare Yale students for global citizenship and leadership.

The Office of International Affairs (<https://world.yale.edu/oia>) provides administrative support for the international activities of all schools, departments, 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.

The Office of International Students and Scholars (<https://oiss.yale.edu>) hosts orientation programs and social activities for the University's international community and is a resource for international students and scholars on immigration matters and other aspects of acclimating to life at Yale.

The Yale World Fellows Program (<https://worldfellows.yale.edu>) 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.

The Yale Alumni Association (<https://alumni.yale.edu>) provides a channel for communication between the alumni and the University and supports alumni organizations and programs around the world.

Additional information may be found on the “Yale and the World” website (<https://world.yale.edu>), including resources for those conducting international activities abroad and links to international initiatives across the University.

CULTURAL AND SOCIAL RESOURCES

There are many ways to keep up-to-date about campus news and events. These include the YaleNews website, which features stories, videos, and slide-shows about Yale people and programs (<http://news.yale.edu>); the interactive Yale Calendar of Events (<http://calendar.yale.edu>); and the University’s social media channels on Facebook, Instagram, Tumblr, LinkedIn, and YouTube.

The Yale Peabody Museum of Natural History, founded in 1866, houses more than thirteen million specimens and objects in ten curatorial divisions: anthropology, botany, entomology, historical scientific instruments, invertebrate paleontology, invertebrate zoology, mineralogy and meteoritics, paleobotany, vertebrate paleontology, and vertebrate zoology. The renowned collections provide crucial keys to the history of Earth and its life-forms, and in some cases are the only remaining traces of animals, plants, and cultures that have disappeared. About 5,000 objects are on public display, including the original “type” specimens—first of its kind—of *Brontosaurus*, *Stegosaurus*, and *Triceratops*.

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 five hundred musical events take place at the University during the academic year. In addition to recitals by graduate students and faculty artists, the School of Music presents the Yale Philharmonia, the Onepo Chamber Music Series, the Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, Yale Choral Artists, and concerts at the Yale Collection of Musical Instruments. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop and the Chamber Choir and Choral Conducting Workshop, in addition to the six-week Chamber Music Session. Many of these concerts stream live on the School’s website (<https://music.yale.edu>), the Norfolk website (<https://norfolk.yale.edu>), and the Collection of Musical Instruments website (<https://collection.yale.edu>). Additionally, the School presents the Iseman Broadcasts of the Metropolitan Opera Live in HD free to members of the Yale community. Undergraduate organizations include the Yale 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 many other special events.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at such venues as the University Theatre, Yale Repertory Theatre, Yale Cabaret, Yale Residential College Theaters, Off Broadway Theater, Iseman Theater, Whitney Humanities Center, Collective Consciousness Theatre, A Broken Umbrella Theatre, Elm Shakespeare

Company, International Festival of Arts and Ideas, Long Wharf Theatre, and Shubert Performing Arts Center.

The religious and spiritual resources of the University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the University Church in Yale in Battell Chapel, an open and affirming ecumenical Christian congregation; and Yale Religious Ministries, the on-campus association of professionals representing numerous faith traditions. This association includes the Saint Thomas More Catholic Chapel and Center at Yale and the Joseph Slifka Center for Jewish Life at Yale, and it supports Buddhist, Hindu, and Muslim life professionals; several Protestant denominational and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Student Council, the Muslim Student Association, the Sikh Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Thursday from 8:30 a.m. to 11 p.m., Friday from 8:30 a.m. to 5 p.m., and Sunday evenings from 5 to 11. Additional information is available at <http://chaplain.yale.edu>.

GRADUATE AND PROFESSIONAL STUDENT SENATE (GPSS)

The Graduate and Professional Student Senate (GPSS or "Yale Senate") is composed of student-elected representatives from each of the thirteen graduate and professional schools at Yale. Any student enrolled in 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 and Professional Student Center, located at 204 York Street. The center provides office and event space for GPSS and other student organizations and houses Gryphon's Pub. For more information, please visit <https://gpsenate.yale.edu>.

ATHLETIC FACILITIES

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 <https://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 <https://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, stand-up paddleboards, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In a more remote area of the facility, hiking trails loop the north end of the property; trail maps and directions are available on-site at the field office. The OEC runs seven days a week from the third week of June through Labor Day. For more information, including mid-September weekend availability, call 203.432.2492 or visit <https://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 <https://sportsandrecreation.yale.edu>.

HEALTH SERVICES

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 health, 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 <https://yalehealth.yale.edu/coverage/student-coverage>.

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, Student Wellness, 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 fee. 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, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at <https://yalehealth.yale.edu/coverage/student-coverage>.

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 <https://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 fees will not be prorated.

YALE HEALTH STUDENT DEPENDENT PLANS

A student may enroll the student's lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of three student dependent plans: Student + Spouse, Student + Child/Children, or Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>) 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, students enrolled in the EMBA program, students enrolled in the PA Online program, 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. Applications are available from the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/resources/forms>) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

Eligibility Changes

Withdrawal A student who withdraws from the University during the first fifteen days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty 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. Assistance with identifying and locating alternative sources of medical care may be available from the Care Management Department at Yale Health. 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. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage. Regardless of enrollment in Yale Health Hospitalization/Specialty Coverage, students who withdraw will have access to services available under Yale Health Basic Coverage (including Student Health, Athletic Medicine, Mental Health & Counseling, and Care Management) during these thirty days to the extent necessary for a coordinated transition of care.

Leaves of absence Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage for the term(s) of the leave. If the leave occurs on or *before* the first day of classes, Yale Health Hospitalization/Specialty Coverage will end retroactive to the start of the coverage period for the term. If the leave occurs anytime after the first day of classes, Yale Health Hospitalization/Specialty Coverage will end on the day the registrar is notified of the leave. In either case, students may enroll in Yale Health Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term unless the registrar is notified after the first day of classes, in which case, the coverage must be purchased within thirty days of the date the registrar was notified. Fees 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 website (<https://yalehealth.yale.edu/resources/forms>). Fees 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. 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 website (<https://yalehealth.yale.edu/resources/forms>). 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

Proof of vaccination is a pre-entrance requirement determined by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2019. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/new-graduate-and-professional-student-forms>. Connecticut state regulation requires that this form be completed and signed, for each student, by a physician, nurse practitioner, or physician's assistant. The form must be completed, independent of any and all health insurance elections or coverage chosen. Once the form has been completed, the information must be entered into the Yale Medicat online system (available mid-June), and all supporting documents must be uploaded to <http://yale.medicatconnect.com>. The final deadline is August 1.

Measles, mumps, rubella, and varicella All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), mumps, German measles (rubella), and varicella. Connecticut state regulation requires two doses of measles vaccine, two doses of mumps vaccine, two doses of rubella vaccine, and two doses of varicella 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. If dates of vaccination are not available, titer results (blood test) demonstrating immunity may be substituted for proof of vaccination. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2019.

Quadrivalent meningitis All students living in on-campus dormitory facilities must be vaccinated against meningitis. The only vaccines that will be accepted in satisfaction of the meningitis vaccination requirement are ACWY Vax, Menveo, Nimenrix, Menactra, Mencevax, and Menomune. The vaccine must have been given within five years of the first day of classes at Yale. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2019. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

TB screening The University requires tuberculosis screening for all incoming students who have lived or traveled outside of the United States within the past year.

Hepatitis B series The University recommends that incoming students receive a series of three Hepatitis B vaccinations. Students may consult their health care provider for further information.

HOUSING AND DINING

The Yale Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single-occupancy and two-bedroom units of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to Helen Hadley Hall and the newly built 272 Elm Street, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. Family housing is available in Whitehall and Esplanade Apartments. The Housing website (<https://housing.yale.edu>) is the venue for graduate housing information and includes dates, procedures, facility descriptions, floor plans, and rates. Applications for the new academic year are available beginning April 22 and can be submitted directly from the website with a Yale NetID.

The Yale Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.436.9756), which is the exclusive Yale service for providing off-campus rental and sales listings. This secure system allows members of the Yale community to search rental listings, review landlord/property ratings, and search for a roommate in the New Haven area. On-campus housing is limited, and members of the community should consider off-campus options. Yale University discourages the use of Craigslist and other third-party nonsecure websites for off-campus housing searches.

The Yale Housing Office is located in Helen Hadley Hall (HHH) at 420 Temple Street and is open from 9 a.m. to 4 p.m., Monday through Friday; 203.432.2167.

Yale Hospitality 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. For up-to-date information on all options, costs, and residential and retail dining locations, visit <https://hospitality.yale.edu>. Inquiries concerning food services should be addressed to Yale Hospitality, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; e-mail, yale.dining@yale.edu; tel., 203.432.0420.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's nearly 6,000 international students, faculty, staff, and their dependents. OISS staff assist with issues related to employment, immigration, and personal and cultural adjustment, as well as serve as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS helps students, faculty, and staff obtain and maintain legal nonimmigrant status in the United States. All international students and scholars must register with OISS as soon as they arrive at Yale; see <http://oiss.yale.edu/coming>.

OISS programs, like the Community Friends hosting program, daily English conversation groups, U.S. culture workshops and discussions, bus trips, and social events, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. Spouses and

partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY), which organizes a variety of programs.

The OISS website (<http://oiss.yale.edu>) provides useful information to students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. International students, scholars, and their families and partners can connect with OISS and the Yale international community virtually through Facebook.

OISS is housed in the International Center for Yale Students and Scholars, which serves as 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—located at 421 Temple Street, across the street from Helen Hadley Hall—also provides meeting space for student groups and a venue for events organized by both student groups and University departments. For more information about reserving space at the center, go to <http://oiss.yale.edu/about/the-international-center/international-center-room-reservations>. For information about the center, visit <http://oiss.yale.edu/about/international-center>.

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities (ROD) facilitates accommodations for all Yale students with disabilities who register with and have appropriate medical documentation on file in the ROD. Documentation may be submitted to the ROD even though a specific accommodation request is not anticipated at the time of registration. Early planning is critical. Requests for housing accommodations must be made in the housing application. The required first step for a student with a disability is to contact the Resource Office on Disabilities to initiate the process of obtaining disability-related accommodations; see https://yale-accommodate.symplicity.com/public_accommodation. Registration with the ROD is confidential.

Generally, a student requiring academic accommodations needs to let the ROD know at the start of each term. We ask students to complete this step as soon as their schedule is known. At any time during a term, students with a newly diagnosed disability or recently sustained injury requiring accommodations should contact the ROD. More information can be found on our website, <https://rod.yale.edu>, including instructions for requesting or renewing accommodations. You can also reach us by phone at 203.432.2324.

RESOURCES ON SEXUAL MISCONDUCT

Yale University is committed to maintaining and strengthening an educational, working, and living environment founded on civility and mutual respect. Sexual misconduct is antithetical to the standards and ideals of our community, and it is a violation of Yale policy and the disciplinary regulations of Yale College and the graduate and professional schools.

Sexual misconduct incorporates a range of behaviors including sexual assault, sexual harassment, intimate partner violence, stalking, voyeurism, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening, intimidating, or coercing a person. Violations of Yale's Policy on Teacher-Student

Consensual Relations also constitute sexual misconduct. Sexual activity requires consent, which is defined as positive, unambiguous, and voluntary agreement to engage in specific sexual activity throughout a sexual encounter.

Yale aims to eradicate sexual misconduct through education, training, clear policies, and serious consequences for violations of these policies. In addition to being subject to University disciplinary action, many forms of sexual misconduct are prohibited by Connecticut and federal law and may lead to civil liability or criminal prosecution. Yale provides a range of services, resources, and mechanisms for victims of sexual misconduct. The options for undergraduate, graduate, and professional school students are described at <https://smr.yale.edu>.

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level

Office hours: 9 a.m.–5 p.m., M–F

24/7 hotline: 203.432.2000

<https://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available 24/7, including holidays. SHARE is available to members of the Yale community who wish to discuss any current or past experience of sexual misconduct involving themselves or someone they care about. SHARE services are confidential and can be anonymous if desired. SHARE can provide professional help with medical and health issues (including accompanying individuals to the hospital or the police), as well as ongoing counseling and support. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX coordinators, the Yale Police Department, and other campus resources and can provide assistance with initiating a formal or informal complaint.

If you wish to make use of SHARE's services, you can call the SHARE number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. You may also drop in on weekdays during regular business hours. Some legal and medical options are time-sensitive, so if you have experienced an assault, we encourage you to call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the telephone or meet you in person at Acute Care in the Yale Health Center or at the Yale New Haven Emergency Room. If it is not an acute situation and you would like to contact the SHARE staff during regular business hours, you can contact Jennifer Czincz, the director of SHARE (203.432.0310, jennifer.czincz@yale.edu), Anna Seidner (203.436.8217, anna.seidner@yale.edu), Cristy Cantu (203.432.2610, cristina.cantu@yale.edu), Freda Grant (203.436.0409, freda.grant@yale.edu), or John Criscuolo (203.645.3349, john.criscuolo@yale.edu).

Title IX Coordinators

203.432.6854

Office hours: 9 a.m.–5 p.m., M–F

<https://provost.yale.edu/title-ix>

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Sex discrimination includes sexual harassment, sexual assault, and other forms of sexual misconduct. The University is committed to providing an environment free from discrimination on the basis of sex.

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated a deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University Title IX Coordinator. Coordinators respond to and address specific complaints, provide information on and coordinate with the available resources, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to gender-based discrimination and sexual misconduct within their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. Discussions with a Title IX coordinator are confidential. In the case of imminent threat to an individual or the community, the coordinator may need to consult with other administrators or take action in the interest of safety. The coordinators also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

University-Wide Committee on Sexual Misconduct

203.432.4449

Office hours: 9 a.m.–5 p.m., M–F

<https://uwc.yale.edu>

The University-Wide Committee on Sexual Misconduct (UWC) is an internal disciplinary board for complaints of sexual misconduct available to students, faculty, and staff across the University, as described in the committee's procedures. The UWC provides an accessible, representative, and trained body to fairly and expeditiously address formal complaints of sexual misconduct. UWC members can answer inquiries about procedures and the University definition of sexual misconduct. The UWC is comprised of faculty, administrative, and student representatives from across the University. In UWC cases, investigations are conducted by professional, independent fact finders.

Yale Police Department

101 Ashmun Street

24/7 hotline: 203.432.4400

<https://your.yale.edu/community/public-safety/police/sensitive-crimes-support>

The Yale Police Department (YPD) operates 24/7 and is comprised of highly trained, professional officers. The YPD can provide information on available victims' assistance services and also has the capacity to perform full criminal investigations. If you wish to speak with Sergeant Kristina Reech, the Sensitive Crimes & Support coordinator, she can be reached at 203.432.9547 during business hours or via e-mail at kristina.reech@yale.edu. Informational sessions are available with the Sensitive Crimes & Support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the University's Title IX coordinators, and various other departments within the University. Talking to the YPD does not commit you to submitting evidence or pressing charges; with few exceptions, all decisions about how to proceed are up to you.

Visiting Artists and Scholars

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. Visiting artists and scholars in recent years have included:

Michele Abeles	Marvin Gaye Chetwynd	Roe Ethridge
Nina Chanel Abney	Yoonjai Choi	Theresa Fairbanks-Harris
Niv Acosta	Leidy Churchman	Edie Fake
Marina Adams	Joanna Claire	Keltie Ferris
Farah Al Qasimi	Grace Coddington	Jack Ferver
Diana Al-Hadid	Teju Cole	Alexander Fleming
Ricci Albenda	Lois Conner	Derek Fordjour
Laylah Ali	Fiona Connor	Arthur Fournier
David Altmejd	Julie Corman	Eve Fowler
Nientara Anderson	Lourdes Correa	Andrea Fraser
Kamrooz Aram	Reginald Cox	Dennis Freedman
Assemble	Liz Craft	Martha Friedman
Juan Astasio Soriano	Njideka Akunyili Crosby	Coco Fusco
Charles Atlas	Maia Cruz Palileo	Genevieve Gaignard
Danielle Aubert	David Kennedy Cutler	Shiraz Gallab
Ariella Azoulay	Alex Da Corte	Lucy Gallun
Xyza Cruz Bacani	Jen Davis	Chitra Ganesh
Matthew Barney	Sue de Beer	Lia Gangitano
Marion Belanger	Jacqueline de Jong	Maria Gaspar
Sonia Ben Slama	Dana DeGiulio	Daphne Geismar
Alissa Bennett	Liz Deschenes	Jackie Gendel
David Bennewith	Abigail DeVille	Rob Giampietro
Judith Bernstein	Elizabeth DeVita	Melvin Gibbons
Huma Bhabha	Marianna Diallo	Sam Gilliam
Bradley Biancardi	Harry Dodge	Malcolm Gladwell
Andrea Blum	Erich Doubek	James Goggin
Anya Bokov	Whitney Dow	Samara Golden
Daniel Bozhkov	Kate Doyle Griffiths	Sam Gordon
Katherine Bradford	Jenny Drumgoole	Michelle Grabner
Rizvana Bradley	Doug DuBois	Francesca Grassi
Sascha Braunig	Carroll Dunham	Michael Greenblatt
A.K. Burns	Aliza Dzik	Miguel Gutierrez
Tom Burr	Jarrett Earnest	Jiminie Ha
Felix Burrichter	John Edmonds	Bruce Hainley
David Company	Thomas Eggerer	Peter Halley
Andrianna Campbell	Peter Eleey	Josephine Halvorson
Michelle Castañeda	Amanda Ellison	Barbara Hammer
Tomaš Celizna	Darby English	Geoff Han
Alejandro Cesarco	Mitch Epstein	Stefano Harney

Lyle Ashton Harris	Hyo Kwon	Chris Ofili
John Harwood	Deana Lawson	Min Oh
Berton Hasebe	Jason Lazarus	Ken Okieishi
Curran Hatleberg	An-My Lê	Christian Oldham
Erwin Hauer	Austin Lee	B. Ingrid Olson
Richard Hawkins	Margaret Lee	Christine Osinski
Daniel Heidkamp	Annie Leibovitz	Genesis P-Orridge
Mary Heilmann	Laura Letinsky	Jennifer Packer
Camille Henrot	Sarah Lewis	Maziyar Pahlevan
Leslie Hewitt	Tony Lewis	Daniel Palmer
Thomas Hirschhorn	Beverly Liang	Elle Pérez
Jim Hodges	Susan Lipper	Sondra Perry
Dana Hoey	Tod Lippy	Ramon Persson
Eric Hoffman	Natasha Marie Llorens	Dushko Petrovich
Roni Horn	Michelle Lopez	Paul Pfeiffer
Susan Howe	Clara López Menéndez	Lorella Praeli
Anna Sew Hoy	Miguel Luciano	Robert Priest
Whitney Hubbs	Ken Lum	Richard Prince
Allyn Hughes	Eve Lyons	Paul Pryce
Kahlil Irving	Robert Lyons	Jonathan Puckey
Shannon Jackson	Richard Lytle	Ronny Quevedo
Jessica Jackson Hutchins	Eric Mack	Walid Raad
Ashley James	Steen Madsen	Michael Rader
Natasha Jen	Cameron Martin	Manuel Raeder
Paddy Johnson	Chris Martin	Sara Greenberger Rafferty
Sarah Anne Johnson	Courtney Martin	Yvonne Rainer
David Joselit	Daniel Joseph Martinez	Claudia Rankine
Jennifer Kabat	Elisabeth Mayer	Lucy Raven
E Roon Kang	Park McArthur	Will Rawls
Alexander Kantarovsky	Marlene McCarthy	Benjamin Reichen
Ruba Katrib	Suzanne McClelland	David Reinfurt
Simone Kearney	Tom McDonough	Eva Respini
Angie Keefer	Ryan McGinley	Whitney Richardson
Matt Keegan	Michael Jones McKean	JiEun Rim
Mary Reid Kelley	Julie Mehretu	Tabor Robak
Patrick Kelley	Madsen Minax	Jacob Robichaux
Patrick Killoran	Marilyn Minter	Hanneline Røgeberg
Kelly Kivland	Naeem Mohaiemen	Guadalupe Rosales
Kapwani Kiwanga	Rebecca Morris	Douglas Rosenberg
Christopher Klatell	Ulrike Müller	Marina Rosenfeld
Alex Klein	Laura Mulvey	Judith Joy Ross
Christoph Knoth	Silas Munro	Amanda Ross-Ho
Fawn Krieger	Laurel Nakadate	Mika Rottenberg
Ajay Kurian	Alexander Nemerov	Ben Rubin
Justine Kurland	Margot Norton	Kathleen Ryan

Jacoby Satterwhite	Laurel Sparks	Ka-Man Tse
Peter Saul	Starhawk	Richard Tuttle
Jeffrey Schiff	Anika Steppe	Harm van den Dorpel
Dana Schutz	Joel Sternfeld	Joep Van Lieshout
Jeffrey Scudder	Elaine Stocki	James Welling
Paul Sepuya	Zoe Strauss	Didier William
Arlene Shechet	Tom Strong	William T. Williams
Erin Shirreff	Eve Sussman	Letha Wilson
Tony Shore	Jessica Svendsen	Carmen Winant
Anna Shteynshleyger	Marc Swanson	Terry Winters
Amie Siegel	Michael Swanson	Karen Wong
Katrín Sigurðardóttir	Ilona Szwarc	Sarah Workneh
Amy Sillman	Lumi Tan	Yan Xing
Igor Simic	Luz-Maria Tan	Dena Yago
Taryn Simon	Jeannine Tang	Carrie Yamaoka
Lorna Simpson	Robert Taplin	Anicka Yi
Amy Smith	Hank Willis Thomas	Forest Young
Kiki Smith	Mickalene Thomas	David Yun
Michael Smith	Cheyney Thompson	Craig Zammiello
Pamela Sneed	Benjamin Timpson	
Fannie Sosa	Jalal Toufic	
Omar Sosa	Eugenie Tsai	

Annual Awards

FELLOWSHIPS

The *Alice Kimball English Traveling Fellowships*, the School's oldest and largest endowed fellowships, established in 1893, are awarded annually for travel and study.

The *Critical Practice Research Fellowship* is awarded to a distinguished student in the Critical Practice course, for the purpose of attending critical contemporary art exhibitions and events abroad between the first and second years of study.

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

PRIZES

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

Richard Benson Prize for excellence in photography, leadership within the program, and a desire to teach

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

H. Lee Hirsche Memorial Prize for exemplary creativity and imagination

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

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

HONORARY AWARDS

The following 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

Ely Harwood Schless Award for excellence in painting

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

AWARD RECIPIENTS, 2018

Fellowships

Alice Kimball English Traveling Fellowships, Dho Yee Chung, Felix Davey, Alfredo Diaz,
Kanthy Peng
Critical Practice Research Fellowships, Genesis Baez, Phoebe Helander, Willis Kingery,
Suzanna Zak
Robert Schoelkopf Memorial Traveling Fellowship, Esteban Ramon Perez

Prizes

Richard Benson Prizes, Dannielle Nicole Bowman, Penn Chan,
Kathryn Elizabeth Harrison
Blair Dickinson Memorial Prize, Camille Alice Altay III
Gloucester Landscape Painting Prize, Blair Whiteford
Ralph Mayer Prize, Alexandria Lyn Mento
Fannie B. Pardee Prize, John Drue Scott Worrell
Schickle-Collingwood Prize, Azza El Siddique
Carol Schlosberg Memorial Prize, Maya Grace Strauss
Bradbury Thompson Memorial Prize, Christine Fae Zavesky
Ethel Childe Walker Prize, Caroline Tisdale

Honorary awards

Phelps Berdan Memorial Award, Matthew Taylor Wolff
George R. Bunker Award, Brian Dario
Ward Cheney Memorial Awards, Jennifer Helene Calivas, Daniel James Swindel
Elizabeth Canfield Hicks Award, Wyatt Lasky
Rebecca Taylor Porter Award, Bryce Sutton Wilner
Ely Harwood Schless Memorial Fund Award, Daniel Joseph Ginsburg
John Ferguson Weir Awards, Jillian Germaine Freyer, Lucas Libera Moore,
Evelyn Louise Pustka
Susan H. Whedon Award, Sula Fay Bermudez-Silverman
Helen W. Winternitz Award, Natalie Marie Ball

Accolades

Beinecke Library Research Fellowship, Soomin Shon
Dumphries House Residencies, Emilie Gossiaux, Emma Gregoline
Fondazione Antonio Ratti, CSAV Artists Research Laboratory, Petra Hjartardottir
Gamblin Paint Prize, Kimberly Altomare
Institute of Investigative Living Residencies at A-Z West Joshua Tree, Rosa McElheny,
Diego Palacios, Tajh-Jamal Rust
Toby Devan Lewis Fellowships, Kenturah Davis, Justine Melford-Colegate
Le Scuola di Palazzo Te, Mantua, Italy, Simone Cutri, Ian Page
SOMA Summer, Mexico City, Mexico, Leila Seyedzadeh

Yale Prison Education Initiative Teaching Fellowships, Ernest Arthur Bryant III,
Daniel Joseph Ginsburg, Clare Kambhu, Nathan Jeffrey Barros da Costa Pyper,
Julia Ann Frances Rooney

Alumni awards

The following distinguished awards were made to School of Art alumni in 2018:

Art Matters Foundation Grants, Natalie Ball (M.F.A. Painting/Printmaking 2018),
Lauren Halsey (M.F.A. Sculpture 2014), Titus Kaphar (M.F.A. Painting/
Printmaking 2006)

Distinguished Artist Award for Lifetime Achievement, College Art Association, Howardena
Pindell (M.F.A. Painting/Printmaking 1967)

W.E.B. Du Bois Medal, Harvard University, Kehinde Wiley (M.F.A. Painting/
Printmaking 2001)

Frieze Artist Award, Lauren Halsey (M.F.A. Sculpture 2014)

John D. and Catherine T. MacArthur Fellow, Titus Kaphar (M.F.A. Painting/
Printmaking 2006)

Mass Cultural Council Fellowship in Sculpture, Lucy Kim (M.F.A. Painting/Printmaking
2007)

Mohn Award, Hammer Museum, Lauren Halsey (M.F.A. Sculpture 2014)

Degrees and Enrollment

MASTER OF FINE ARTS DEGREES CONFERRED, 2018

Camille Alice Altay III, Painting/Printmaking
Nilas Kaalund Andersen, Graphic Design
Felipe De Jesús Baeza, Painting/Printmaking
Natalie Marie Ball, Painting/Printmaking
Sula Fay Bermudez-Silverman, Sculpture
Guillaume Pierre Louis Edouard Boucher, Graphic Design
Dannielle Nicole Bowman, Photography
Ernest Arthur Bryant III, Painting/Printmaking
Jennifer Helene Calivas, Photography
Shikeith Cathey, Sculpture
Penn Chan, Photography
Ingrid Chuen-Neng Chen, Graphic Design
Lauren Kyung-Mee Chun, Painting/Printmaking
Brian Dario, Sculpture
Kenturah Davis, Painting/Printmaking
Hicham Samir Faraj, Graphic Design
Jillian Germaine Freyer, Photography
Nicholas Erik Gaby, Sculpture
Muxi Gao, Graphic Design
Daniel Joseph Ginsburg, Painting/Printmaking
Kathryn Elizabeth Harrison, Photography
Pianpian He, Graphic Design
Adam Robert Higgins, Painting/Printmaking
Clare Kambhu, Painting/Printmaking
Kathryn Brett Kerr, Painting/Printmaking
Byungjo Kim, Graphic Design
Wyatt Lasky, Painting/Printmaking
Lacey Lennon, Photography
Leslie Martinez, Painting/Printmaking
Justine Melford-Colegate, Sculpture
Alexandria Lyn Mento, Painting/Printmaking
Lucas Libera Moore, Photography
Kent Isaac O'Connor, Painting/Printmaking
Ian Page, Sculpture
Johnathan Robert Payne, Painting/Printmaking
Estefania Puerta Grisales, Painting/Printmaking
Evelyn Louise Pustka, Photography
Nathan Jeffrey Barros da Costa Pyper, Graphic Design
Antonia Lu-yi Robins Kuo, Painting/Printmaking
Raúl José Romero, Sculpture
Julia Ann Frances Rooney, Painting/Printmaking
Yo-E Ryou, Graphic Design

Ilana Savdie, Painting/Printmaking
 Hrefna Sigurðardóttir, Graphic Design
 Youngeun Sohn, Graphic Design
 Vaughn Spann, Painting/Printmaking
 Katelyn Merry Spinelli, Graphic Design
 William Scott Stewart, Sculpture
 Maya Grace Strauss, Painting/Printmaking
 Daniel James Swindel, Photography
 Dustin Tong, Graphic Design
 Emma Beatrice Gambier Webster, Painting/Printmaking
 Bryce Sutton Wilner, Graphic Design
 Chase Alexander Wilson, Painting/Printmaking
 Matthew Taylor Wolff, Graphic Design
 John Drue Scott Worrell, Sculpture
 Valentina Maria Zamfirescu, Sculpture
 Christine Fae Zavesky, Graphic Design
 Ziwei Zhang, Graphic Design

ENROLLMENT, 2018–2019

Graphic Design

Tania Alvarez Zaldivar (B.F.A. Concordia Univ. [Canada] 2010), Mexico City, Mexico
 Herdimas Anggara (B.Sc. Inst. Teknologi Bandung 2012), Dki Jakarta, Indonesia
 Kyla Arsadjaja (B.A. La Salle Coll. of Arts [Singapore] 2015), Java, Indonesia
 Micah Barrett (B.F.A. Rhode Island School of Design 2012), Providence, R.I.
 Milo Bonacci (B.A. Syracuse Univ. 2006), Milwaukee, Wis.
 Severin Bunse (B.A. Gerrit Rietveld Acad. [The Netherlands] 2014), Amsterdam,
 The Netherlands
 Maria Candanoza Hurtado (B.F.A. School of Visual Arts 2013), Brooklyn, N.Y.
 Evan Chang (B.F.A. Brigham Young Univ. 2016), San Francisco, Calif.
 Hyungseuk Cho (B.F.A. Seoul National Univ. [Republic of Korea] 2012, M.F.A. 2015),
 Seoul, Republic of Korea
 Dho Yee Chung (B.F.A. Fashion Inst. of Technology 2013), Changwon-
 Gyeongsangnam-do, Republic of Korea
 Simone Cutri (B.A. ISIA Urbino [Italy] 2015), Conselice, Italy
 Jessica Flemming (B.F.A. San Francisco Art Inst. 2012), Valencia, Calif.
 Emma Gregoline (B.A. Vassar Coll. 2015), Venice, Calif.
 Jinu Hong (B.Arch. Korea Univ. [Republic of Korea] 2017), Seoul, Republic of Korea
 Zhiyan Huang (B.F.A. Parsons School of Design 2017), New York, N.Y.
 Laura Huaranga (B.F.A. Rhode Island School of Design 2012), Brooklyn, N.Y.
 Cindy Hwang (B.A. Yale Univ. 2015), Phoenix, Ariz.
 Dawoon Jeon (B.F.A. Ewha Womans Univ. [Republic of Korea] 2016), Seoul,
 Republic of Korea
 Harin Jung (B.A. Yeungnam Univ. 2014), Daegu, Republic of Korea
 Jeong Woo Kim (B.F.A. School of Visual Arts 2013), Seoul, Republic of Korea
 Minhwan Kim (B.S. Korea Inst. of Science and Technology 2015), Seoul, Republic of
 Korea

Willis Kingery (B.A. Hastings Coll. 2011), Brooklyn, N.Y.
 David Knowles (B.A. Vassar Coll. 2008), Brooklyn, N.Y.
 Zhongkai Li (B.F.A. Central Acad. of Fine Arts [China] 2016), Beijing, China
 Kang Ma (B.A. Hunan Univ. [China] 2015), Shenzhen City, China
 Rosa McElheny (B.A. Wesleyan Univ. 2011), Brooklyn, N.Y.
 Tuan Quoc Pham (B.F.A. School of the Art Inst. of Chicago 2013), Chicago, Ill.
 Mengyi Qian (B.F.A. Suzhou Univ. 2017), Suzhou, China
 Zack Robbins (B.F.A. Brigham Young Univ. 2013), Brooklyn, N.Y.
 Steven Rodriguez (B.A. California State Univ. [Fullerton] 2015), Los Angeles, Calif.
 Anna Sagström (B.A. Glasgow School of Art 2009), Fagersta, Sweden
 Julia Schäfer (B.A. Zurich Univ. of the Arts 2015), Liestal, Switzerland
 Haeok Shin (B.F.A. Dankook Univ. [Republic of Korea] 2010), Gwangju-si,
 Republic of Korea
 Soomin Shon (B.A. Cornell Univ. 2008), Fort Lee, N.J.
 Hua Shu (B.F.A. Univ. Maryland [Baltimore County] 2013), New York, N.Y.
 Betty Wang (B.F.A. Rhode Island School of Design 2014), Monmouth Junction, N.J.
 Yuanbo Wang (B.A. Central Acad. of Fine Arts [China] 2015), Quanzhou, China
 Bryant Wells (B.S. Univ. Cincinnati 2013), Brooklyn, N.Y.
 Nicholas Weltyk (B.F.A. Pratt Inst. 2013), Brooklyn, N.Y.
 Sam Wood (B.F.A. Brigham Young Univ. 2014), Orem, Utah
 Orysia Zabeida (B.A. Univ. Quebec [Montreal] 2016), Montreal, Canada
 Wenwen Zhang (B.S. Rutgers Univ. 2017), Qindao, China
 Liyan Zhao (A.B. Princeton Univ. 2013), Austin, Tex.

Painting/Printmaking

Kimberly Altomare (B.F.A. Tyler School of Art 2013), Philadelphia, Pa.
 Hangama Atiquillo (B.F.A. Nova Scotia Coll. of Art & Design 2012), Halifax,
 Nova Scotia, Canada
 Braeden Bailey (B.F.A. Southern Methodist Univ. 2016), Plano, Tex.
 James Bartolacci (B.A. Brandeis Univ. 2012), Ridgewood, N.Y.
 Ana Benaroya (B.F.A. Maryland Inst. Coll. of Art 2008), Jersey City, N.J.
 Tim Brawner (B.F.A. Nebraska Wesleyan Univ. 2014), Brooklyn, N.Y.
 Kevin Brisco (B.A. Wesleyan Univ. 2013), Memphis, Tenn.
 Jacob Broussard (B.F.A. Univ. Louisiana 2010), Carencro, La.
 Mariel Capanna (B.F.A. Pennsylvania Acad. of Fine Arts 2012), Philadelphia, Pa.
 Jose Chavez-Verduzco (B.A. Univ. California [Davis] 2016), North Hollywood, Calif.
 Taylor Clough (B.F.A. Montserrat Coll. of Art 2013), Southbury, Conn.
 Gabrielle D'Angelo (B.F.A. Cooper Union 2011, M.Arch. 2012), Brooklyn, N.Y.
 Edi Dai (B.A. Univ. California [Irvine] 2010), Los Angeles, Calif.
 Krystal DiFronzo (B.F.A. School of the Art Inst. of Chicago 2012), Highland Park, Ill.
 Sara Emsaki (B.A. Univ. California [Berkeley] 2016), San Jose, Calif.
 Alexander Gibson (B.F.A. Cooper Union 2013), Ridgewood, N.Y.
 Ian Goldsborough (B.F.A. Maine Coll. of Art 2014), Falmouth, Mass.
 Phoebe Helander (B.A. Hampshire Coll. 2011), Amherst, Mass.
 Trevon Latin (B.F.A. Univ. Houston 2015), Houston, Tex.
 Naomi Lisiki (B.F.A. Cooper Union 2018), Corona, N.Y.

Lyndsey Marko (B.F.A. School of the Art Inst. of Chicago 2012), Seminole, Fla.
 Victoria Martinez (B.F.A. Minneapolis Coll. of Art & Design 2010), Chicago, Ill.
 Emile Mausner (B.F.A. Univ. Central Florida 2017), Winter Park, Fla.
 Aryana Minai (B.F.A. Art Center Coll. of Design 2016), Glendale, Calif.
 Amaryllis Moleski (B.F.A. California Coll. of the Arts 2014), Oakland, Calif.
 Rebecca Ness (B.F.A. Boston Univ. 2015), Boston, Mass.
 Africanus Okokon (B.F.A. Rhode Island School of Design 2013), Brown Deer, Wis.
 Esteban Ramon Perez (B.F.A. California. Inst. of the Arts 2017), Pasadena, Calif.
 Dominic Phillips (B.F.A. Milwaukee Inst. of Art & Design 2016), Milwaukee, Wis.
 Lauren Quin (B.F.A. School of the Art Inst. of Chicago 2015), Los Angeles, Calif.
 Edd Ravn (B.F.A. Glasgow School of Art 2015), Otley, U.K.
 Jose de Jesus Rodriguez (B.A. Univ. California [Santa Cruz] 2013), Brooklyn, N.Y.
 Maria de los Angeles Rodriguez Jimenez (B.F.A. Cooper Union 2015), Miami, Fla.
 Tajh-Jamal Rust (B.F.A. Cooper Union 2011), Brooklyn, N.Y.
 Kern Samuel (B.F.A. Cooper Union 2017), Vauxhall, N.J.
 Leila Seyedzadeh (B.F.A. Univ. of Science & Culture [Iran] 2014), Tehran, Iran
 Carly Sheehan (B.F.A. Massachusetts Coll. of Art 2014), Amesbury, Mass.
 Rebecca Shippee (B.F.A. State Univ. New York [Purchase] 2013), Kingston, N.Y.
 Michael Shultis (B.F.A. Pennsylvania Acad. of Fine Arts 2012), Brooklyn, N.Y.
 Kathia St. Hilaire (B.F.A. Rhode Island School of Design 2017), West Palm Beach, Fla.
 Chanel Thomas (B.F.A. School of the Art Inst. of Chicago 2014), Chicago, Ill.
 Blair Whiteford (B.F.A. Ringling Coll. of Art & Design 2013), Brooklyn, N.Y.
 Ye Qin Zhu (B.F.A. Cooper Union 2010), Brooklyn, N.Y.

Photography

Sara Abbaspour (B.Sc. Ferdowsi Univ. Mashhad [Iran] 2013), Mashhad, Iran
 Genesis Baez (B.F.A. Massachusetts Coll. of Art 2012), Philadelphia, Pa.
 Molly Berman (B.A. Bard Coll. 2012), Sherman Oaks, Calif.
 Angela Chen (B.A. California State Univ. [Los Angeles] 2009), Temple City, Calif.
 Deangelo Christian (B.F.A. California. Inst. of the Arts 2017), Long Beach, Calif.
 Robert Andy Coombs (B.F.A. Kendall Coll. of Art & Design 2013), Norway, Mich.
 Felix Davey (B.A. Edinburgh Napier Univ. 2012), New York, N.Y.
 Brian Galderisi (B.F.A. Montserrat Coll. of Art 2012), Dobbs Ferry, N.Y.
 Rory Hamovit (B.A. Bard Coll. 2013), Newbury, Mass.
 Elizabeth Hibbard (B.A. Univ. California [Santa Cruz] 2012), Morgan Hill, Calif.
 Dawn Kim (B.F.A. Art Center Coll. of Design 2011), Brooklyn, N.Y.
 Morgan Levy (B.F.A. New York Univ. 2007), Denver, Colo.
 Rodrigo Lopez Gomez (B.S. Univ. Iberoamericana [Mexico] 2006), New York, N.Y.
 Jane Lowe (B.A. Sarah Lawrence Coll. 2015), New York, N.Y.
 Kaitlin Maxwell (B.F.A. School of Visual Arts 2016), Loxahatchee, Fla.
 Chase Middleton (B.F.A. RMIT Univ. [Australia] 2016), New South Wales, Australia
 Allison Minto (B.A. State Univ. New York [Buffalo] 2009), Kew Gardens, N.Y.
 Angel Pedro (B.A. DePaul Univ. 2014), Pueblo, Colo.
 Kanthy Peng (B.F.A. School of the Art Inst. of Chicago 2016), Beijing, China
 Jiajun Wang (B.F.A. California Coll. of the Arts 2016), Hangzhou, China

Sculpture

Kristoffer Ala-Ketola (B.F.A. Univ. of the Arts [Helsinki] 2016), Helsinki, Finland
 Nicki Cherry (B.A. Univ. Chicago 2014), Chicago, Ill.
 Kerri Conlon (B.F.A. Rhode Island School of Design 2009), San Francisco, Calif.
 Alfredo Diaz (B.A. Univ. California [Los Angeles] 2016), Los Angeles, Calif.
 Azza El Siddique (B.F.A. Ontario Coll. of Art & Design 2014), Ontario, Canada
 Genevieve Goffman (B.A. Reed Coll. 2015), Washington, D.C.
 Emilie Gossiaux (B.F.A. Cooper Union 2014), New York, N.Y.
 Petra Hjartardottir (B.F.A. Hunter Coll. [CUNY] 2017), Brooklyn, N.Y.
 Lauren Lee (B.A. Univ. Maryland [College Park] 2015), Baltimore, Md.
 Efrat Lipkin (B.Ed.F.A. Hamidrasha School of Art 2014), Tel Aviv, Israel
 Randi Renate Mabry (B.A., B.F.A. Univ. Texas [Austin] 2014), Berlin, Germany
 Anna Miller (B.F.A. Univ. Arizona 2017), Tucson, Ariz.
 Catalina Ouyang (B.F.A. Washington Univ. 2015), Saint Louis, Mo.
 Diego Palacios (B.F.A. California State Univ. [Long Beach] 2017), San Gabriel, Calif.
 Peyton Sarah Peyton (B.F.A. Univ. Georgia 2016), Jacksonville, Fla.
 David Roy (B.F.A. Otis Coll. of Art & Design 2013), Inglewood, Calif.
 Coral Saucedo (B.F.A. Art Center Coll. of Design 2016), Pasadena, Calif.
 Sam Shoemaker (B.F.A. California Inst. of the Arts 2014), Altadena, Calif.
 Karinne Smith (B.A. Univ. California [Berkeley] 2013), Rancho Mirage, Calif.
 Anne Wu (B.F.A. Cornell Univ. 2013), Flushing, N.Y.
 Alex Zak (B.A., B.F.A. School of the Art Inst. of Chicago 2012), New York, N.Y.
 Suzanna Zak (B.F.A. Maryland Inst. Coll. of Art 2012), Los Angeles, Calif.

SUMMARY OF ENROLLMENT*General Summary***ADMISSIONS INFORMATION, FALL TERM 2018**

Applicants	1,149
Applicants admitted	64
Matriculants	61

STUDENT PROFILE

Graduate students	128
Graphic Design	43
Painting/Printmaking	43
Photography	20
Sculpture	22
Preliminary-year students	8
First-year students	62
Second-year students	58
Female students	75
Male students	53
Age range of students	21–48
Average age of students	29

Mean age of students	29
Undergraduate degrees in fine art	114
Undergraduate degrees in other areas, e.g., anthropology, architecture, history of art, literature	14
Institutions represented	89
States represented	20
Foreign countries represented	15

Institutions Represented

One student from each institution unless otherwise indicated.

Art Center College of Design (3)	Korea Institute of Science & Technology [Republic of Korea]
Bard College (2)	Korea University [Republic of Korea]
Boston University	La Salle College of Arts [Singapore]
Brandeis University	Maine College of Art
Brigham Young University (3)	Maryland Institute College of Art (2)
California College of the Arts (2)	Massachusetts College of Art (2)
California Institute of the Arts (3)	Milwaukee Institute of Art & Design
California State University [Fullerton]	Minneapolis College of Art & Design
California State University [Long Beach]	Montserrat College of Art (2)
California State University [Los Angeles]	Nebraska Wesleyan University
Central Academy of Fine Arts [China] (2)	New York University
Concordia University [Canada]	Nova Scotia College of Art & Design
Cooper Union (8)	Ontario College of Art & Design
Cornell University (2)	Otis College of Art & Design
Dankook University [Republic of Korea]	Parsons School of Design
DePaul University	Pennsylvania Academy of the Fine Arts (2)
Edinburgh Napier University [Scotland]	Pratt Institute
Ewha Womans University [Republic of Korea]	Princeton University
Fashion Institute of Technology	Reed College
Ferdowsi University of Mashhad [Iran]	Rhode Island School of Design (6)
Gerrit Rietveld Academie [The Netherlands]	Ringling College of Art & Design
Glasgow School of Art (2)	RMIT University [Australia]
Hamidrasha School of Art [Israel]	Rutgers University
Hampshire College	San Francisco Art Institute
Hastings College	Sarah Lawrence College
Hunan University [China]	School of the Art Institute of Chicago (7)
Hunter College [CUNY]	School of Visual Arts (3)
Institut Teknologi Bandung [Indonesia]	Seoul National University [Republic of Korea]
ISIA Urbino [Italy]	Southern Methodist University
Kendall College of Art & Design	State University of New York [Buffalo]

State University of New York [Purchase]	University of Houston
Suzhou University [China]	University of Louisiana
Syracuse University	University of Maryland [Baltimore County]
Tyler School of Art	University of Maryland [College Park]
Universidad Iberoamericana [Mexico]	University of Science & Culture [Iran]
Université du Québec à Montréal [Canada]	University of Texas [Austin]
University of Arizona	University of the Arts Helsinki [Finland]
University of California [Berkeley] (2)	Vassar College (2)
University of California [Davis]	Washington University
University of California [Irvine]	Wesleyan University (2)
University of California [Los Angeles]	Yale University
University of California [Santa Cruz] (2)	Yeungnam University [Republic of Korea]
University of Central Florida	Zurich University of the Arts [Switzerland]
University of Chicago	
University of Cincinnati	
University of Georgia	<i>Institutions represented, 89</i>

Geographical Distribution

One student from each state or country unless otherwise indicated.

UNITED STATES

Arizona (2)	Missouri
California (23)	New Jersey (4)
Colorado (2)	New York (31)
Connecticut	Pennsylvania (3)
District of Columbia	Rhode Island
Florida (6)	Tennessee
Illinois (5)	Texas (3)
Louisiana	Utah
Maryland	Wisconsin (3)
Massachusetts (5)	
Michigan	<i>States represented, 20</i>

FOREIGN COUNTRIES

Australia	Italy
Canada (3)	Korea, Republic of (8)
China (7)	Mexico
Finland	The Netherlands
Germany	Sweden
Indonesia (2)	Switzerland
Iran (2)	United Kingdom
Israel	<i>Foreign countries represented, 15</i>

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 visit <https://admissions.yale.edu>, e-mail student.questions@yale.edu, or call 203.432.9300. Postal correspondence should be directed to Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234.

Graduate School of Arts and Sciences Est. 1847. Courses for college graduates. Master of Advanced Study (M.A.S.), Master of Arts (M.A.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit <https://gsas.yale.edu>, e-mail graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208236, New Haven CT 06520-8236.

School of Medicine Est. 1810. 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 and the Physician Assistant Online Program.

For additional information, please visit <https://medicine.yale.edu/education/admissions>, e-mail medical.admissions@yale.edu, or call the Office of Admissions at 203.785.2643. Postal correspondence should be directed to Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510.

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 visit <https://divinity.yale.edu>, e-mail div.admissions@yale.edu, or call the Admissions Office at 203.432.5360. Postal correspondence should be directed to Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511.

Law School Est. 1824. Courses for college graduates. Juris Doctor (J.D.). For additional information, please visit <https://law.yale.edu>, e-mail admissions.law@yale.edu, or call the Admissions Office at 203.432.4995. Postal correspondence should be directed to Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences. For additional information, please visit <https://law.yale.edu>, e-mail gradpro.law@yale.edu, or call the Graduate Programs Office at

203.432.1696. Postal correspondence should be directed to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

School of Engineering & Applied Science Est. 1852. Courses for college graduates. Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://seas.yale.edu>, e-mail grad.engineering@yale.edu, or call 203.432.4252. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208267, New Haven CT 06520-8267.

School of Art Est. 1869. Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please visit <http://art.yale.edu>, e-mail artschool.info@yale.edu, or call the Office of Academic Administration at 203.432.2600. Postal correspondence should be directed to Office of Academic Administration, Yale School of Art, PO Box 208339, New Haven CT 06520-8339.

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 (A.D.), Doctor of Musical Arts (D.M.A.).

For additional information, please visit <https://music.yale.edu>, e-mail gradmusic.admissions@yale.edu, or call the Office of Admissions at 203.432.4155. Postal correspondence should be directed to Yale School of Music, PO Box 208246, New Haven CT 06520-8246.

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 visit <https://environment.yale.edu>, e-mail fesinfo@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of Forestry & Environmental Studies, 195 Prospect Street, New Haven CT 06511.

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 visit <https://publichealth.yale.edu>, e-mail ysph.admissions@yale.edu, or call the Admissions Office at 203.785.2844.

School of Architecture Est. 1916. Courses for college graduates. Professional and post-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 visit <https://architecture.yale.edu>, e-mail gradarch.admissions@yale.edu, or call 203.432.2296. Postal correspondence should be directed to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242.

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

For additional information, please visit <https://nursing.yale.edu> or call 203.785.2389. Postal correspondence should be directed to Yale School of Nursing, Yale University West Campus, PO Box 27399, West Haven CT 06516-0974.

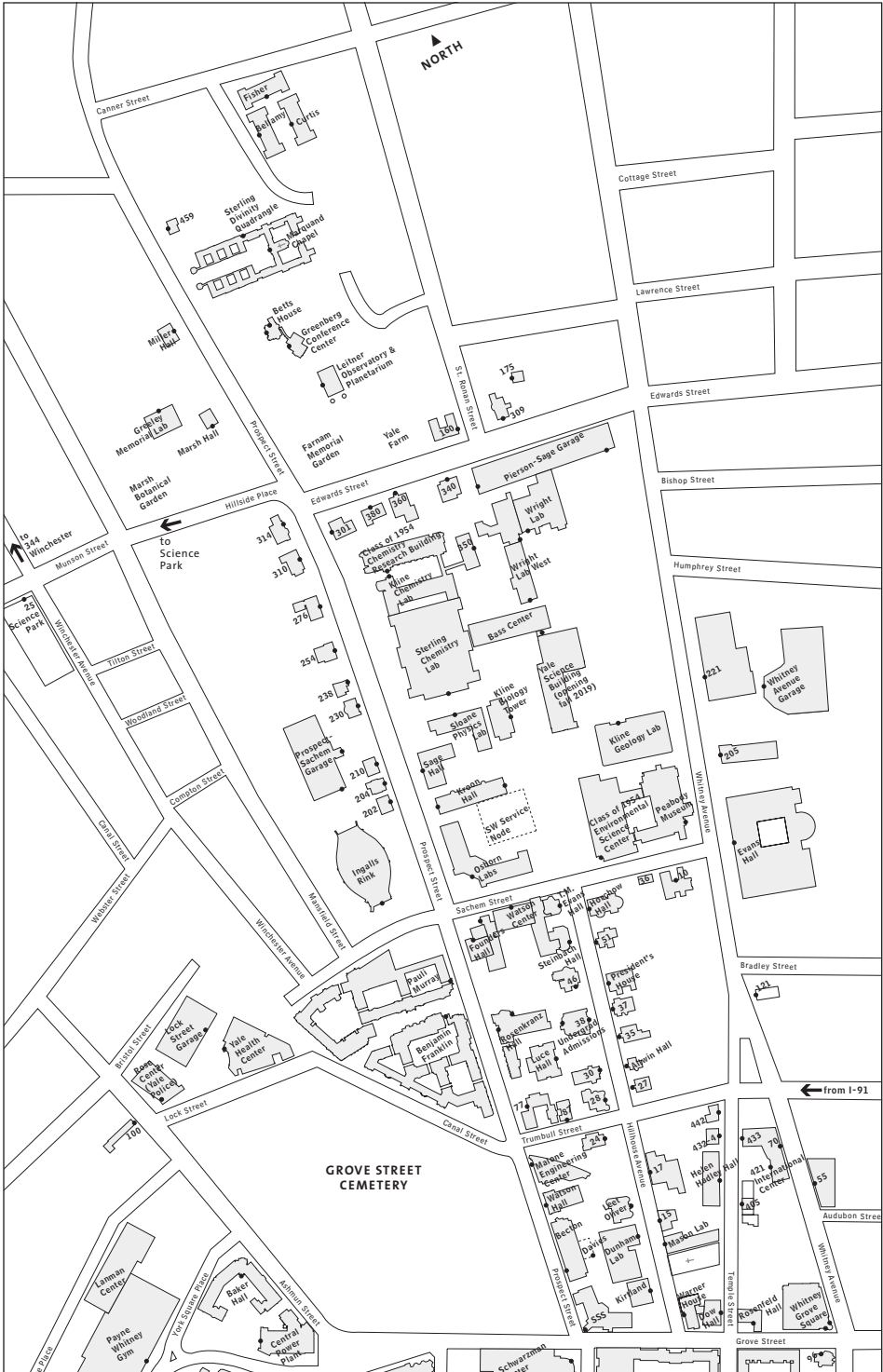
School of Drama Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, Doctor of Fine Arts (D.F.A.).

For additional information, please visit <https://drama.yale.edu>, e-mail ysd.admissions@yale.edu, or call the Registrar/Admissions Office at 203.432.1507. Postal correspondence should be directed to Yale School of Drama, PO Box 208325, New Haven CT 06520-8325.

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

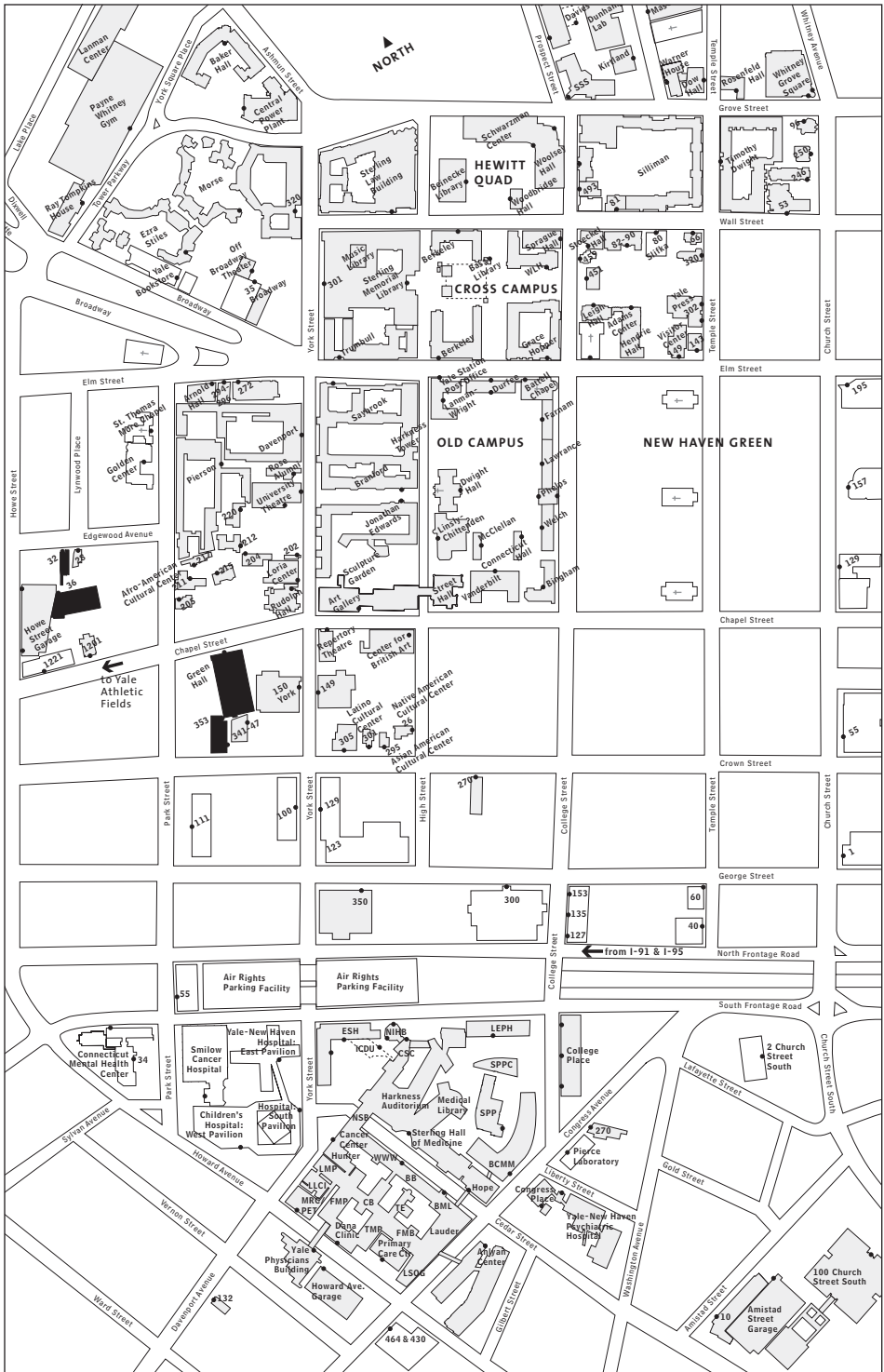
For additional information, please visit <https://som.yale.edu>. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.

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) and Go Airport Shuttle (www.2theairport.com) provide service between New Haven and 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). At the second 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, status as a protected veteran, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation or gender identity or expression.

University policy is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, and protected veterans.

Inquiries concerning these policies may be referred to Valarie Stanley, Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 4th Floor, 203.432.0849. For additional information, see <https://equalopportunity.yale.edu>.

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Questions regarding Title IX may be referred to the University's Title IX Coordinator, Stephanie Spangler, at 203.432.4446 or at titleix@yale.edu, or to the U.S. Department of Education, Office for Civil Rights, 8th Floor, 5 Post Office Square, Boston MA 02109-3921; tel. 617.289.0111, fax 617.289.0150, TDD 800.877.8339, or ocr.boston@ed.gov.

In accordance with federal and state law, the University maintains information on security policies and procedures and prepares an annual campus security and fire safety report containing three years' worth of campus crime statistics and security policy statements, fire safety information, and a description of where students, faculty, and staff should go to report crimes. The fire safety section of the annual report contains information on current fire safety practices and any fires that occurred within on-campus student housing facilities. Upon request to the Office of the Vice President for Human Resources and Administration, PO Box 208322, 2 Whitney Avenue, Suite 810, New Haven CT 06520-8322, 203.432.8049, the University will provide this information to any applicant for admission, or prospective students and employees may visit <http://publicsafety.yale.edu>.

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>.

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

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