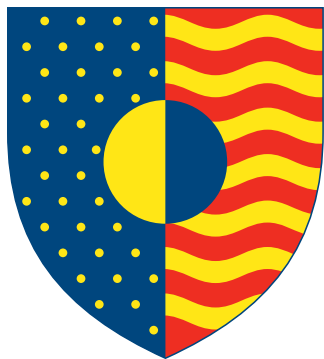


School of Art

2021–2022



BULLETIN OF YALE UNIVERSITY

Series 117 Number 4 June 30, 2021

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School of Art

2021–2022

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CALENDAR

The following dates are subject to change as the University makes decisions regarding the 2021–2022 academic year. Changes will be posted online on the School of Art's website.

FALL 2021

| | | |
|------------|-----|---|
| Aug. 25–27 | W–F | Orientation for new students |
| Aug. 30 | M | Registration for all students |
| Sept. 1 | W | Fall-term classes begin, 8:20 a.m. |
| Sept. 6 | M | Labor Day; classes do not meet |
| Sept. 15 | W | Last day to add a course with permission of registrar |
| Oct. 29 | F | Midterm Last day to withdraw from a fall full-term course without the course appearing on the transcript |
| Nov. 19 | F | November recess begins, 5:30 p.m. |
| Nov. 29 | M | Classes resume, 8:20 a.m. |
| Dec. 10 | F | Last day to withdraw from a course with permission of instructor and registrar Fall-term classes end, 5:30 p.m. Reading period begins |
| Dec. 16 | TH | Critiques and examinations begin, 9 a.m. |
| Dec. 22 | W | Critiques and examinations end, 5:30 p.m. Winter recess begins |

SPRING 2022

| | | |
|---------|----|--|
| Jan. 5 | W | Closing date for submission of online applications for admission in September 2022 |
| Jan. 13 | TH | Registration for all students |
| Jan. 17 | M | Martin Luther King, Jr. Day; offices closed |
| Jan. 18 | T | Spring-term classes begin, 8:20 a.m. |
| Feb. 1 | T | Last day to add a course with permission of registrar |
| Mar. 11 | F | Midterm Last day to withdraw from a spring full-term course without the course appearing on the transcript Spring recess begins, 5:30 p.m. |
| Mar. 28 | M | Classes resume, 8:20 a.m. |
| Apr. 29 | F | Last day to withdraw from a course with permission of instructor and registrar Spring-term classes end, 5:30 p.m. Reading period begins |
| May 6 | F | Critiques and examinations begin, 9 a.m. |
| May 11 | W | Critiques and examinations end, 5:30 p.m. Summer recess begins |
| May 23 | M | University Commencement |

THE PRESIDENT AND FELLOWS OF YALE UNIVERSITY

President

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

Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

Joshua Bekenstein, B.A., M.B.A., Wayland, Massachusetts

Michael James Cavanagh, B.A., J.D., Philadelphia, Pennsylvania

Charles Waterhouse Goodyear IV, B.S., M.B.A., New Orleans, Louisiana

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

William Earl Kennard, B.A., J.D., Charleston, South Carolina

Reiko Ann Miura-Ko, B.S., Ph.D., Menlo Park, California (*June 2025*)

Carlos Roberto Moreno, B.A., J.D., Los Angeles, California (*June 2026*)

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

Joshua Linder Steiner, B.A., M.St., New York, New York

David Li Ming Sze, B.A., M.B.A., Hillsborough, California

Annette Thomas, S.B., Ph.D., Cambridge, England (*June 2022*)

David Anthony Thomas, B.A., M.A., M.A., Ph.D., Atlanta, Georgia (*June 2027*)

Kathleen Elizabeth Walsh, B.A., M.P.H., Boston, Massachusetts (*June 2023*)

Michael James Warren, B.A., B.A., Washington, D.C. (*June 2024*)

Effective July 1, 2021

THE OFFICERS OF YALE UNIVERSITY

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Provost

Scott Allan Strobel, B.A., Ph.D.

Secretary and Vice President for University Life

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Senior Vice President for Operations

Jack Francis Callahan, Jr., B.A., M.B.A.

Senior Vice President for Institutional Affairs and General Counsel

Alexander Edward Dreier, A.B., M.A., J.D.

Vice President for Finance and Chief Financial Officer

Stephen Charles Murphy, B.A.

Vice President for Alumni Affairs and Development

Joan Elizabeth O'Neill, B.A.

Vice President for Global Strategy

Pericles Lewis, B.A., A.M., Ph.D.

Vice President for Facilities and Campus Development

John Harold Bollier, B.S., M.B.A.

Vice President for Communications

Nathaniel Westgate Nickerson, B.A.

Vice President for Human Resources

John Whelan, B.A., J.D.

Effective August 1, 2021

SCHOOL OF ART ADMINISTRATION AND FACULTY

EXECUTIVE OFFICERS

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Scott A. Strobel, Ph.D., Provost

Kymerly Pinder, Ph.D., Stavros Niarchos Foundation Dean

A.L. Steiner, M.F.A., Assistant Dean for Planning and Relations

Sarah Stevens-Morling, B.F.A., Assistant Dean for Communications and Digital Media

Taryn Wolf, B.F.A., Assistant Dean for Academic Affairs

FACULTY EMERITI

Rochelle Feinstein, M.F.A., Professor Emerita of Painting

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

Samuel Messer, M.F.A., Professor Emeritus of Painting

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

Robert Storr, M.F.A., Professor Emeritus of Art

CRITICAL STUDIES FACULTY

Marta Kuzma, M.A., Professor of Critical Practice and Director of Graduate Studies

(on leave, 2021–2022)

Jace Clayton, B.A., Critic

Sarah Oppenheimer, M.F.A., Senior Critic

GRAPHIC DESIGN FACULTY

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and Director of Graduate Studies

Julian Bittiner, M.F.A., Senior Critic

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

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

Yeju Choi, M.F.A., Critic

Alice Chung, B.G.D., M.A., Senior Critic

Paul Elliman, Senior Critic

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

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

Ayham Ghraawi, M.F.A., Critic

Barbara Glauber, M.F.A., Senior Critic

Neil Goldberg, B.A., Critic

Yotam Hadar, M.F.A., Critic

Allen Hori, M.F.A., Senior Critic

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

Geoff Kaplan, M.F.A., Lecturer

Jesse Marsolais, B.A., Lecturer

Karel Martens, B.F.A., Senior Critic

Rosa McElheny, M.F.A., Lecturer

Dan Michaelson, M.F.A., Senior Critic

Manuel Miranda, M.F.A., Senior Critic
Sigi Moeslinger, M.F.A., Senior Critic
Christopher Pullman, M.F.A., Senior Critic
Michael Rock, M.F.A., Senior Critic
Laurel Schwulst, B.F.A., Critic
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Susan Sellers, M.A., Senior Critic
Mindy Seu, M.Des., Critic
Adam Reid Sexton, M.F.A., Critic
Ariel Sibert, M.F.A., Critic
Elizabeth Sledge, M.A., Senior Critic
Erin Sparling, Critic
Nina Stössinger, M.A., Critic
Scott Stowell, B.F.A., Senior Critic
Masamichi Udagawa, M.F.A., Senior Critic
Henk van Assen, M.F.A., Senior Critic
Linda van Deursen, B.F.A., Senior Critic
Ryan Waller, M.F.A., Critic

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Cassandra Xin Guan, M.A., Critic
Matthew Keegan, M.F.A., Critic
Sophy Naess, M.F.A., Critic
Halsey Rodman, M.F.A., Critic
Kern Samuel, M.F.A., Lecturer
Karin Schneider, M.F.A., Critic
Alexander Valentine, M.F.A., Critic
Anahita Vossoughi, M.F.A., Lecturer
Molly Zuckerman-Hartung, M.F.A., Senior Critic

PHOTOGRAPHY FACULTY

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John Pilson, M.F.A., Senior Critic and Acting Director of Graduate Studies (fall 2021)
Dannielle Bowman, M.F.A., Lecturer
Vinson Cunningham, B.A., Critic
Benjamin Donaldson, M.F.A., Critic
Lisa Kereszi, M.F.A., Critic and Director of Undergraduate Studies
Roxana Marcoci, Ph.D., Critic
Lesley Martin, B.Ph., Critic
Ted Partin, M.F.A., Lecturer
Elle Pérez, M.F.A., Critic

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Graduate Studies (fall 2021)
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Danna Singer, M.F.A., Lecturer

SCULPTURE FACULTY

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2022)
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2022; on leave, fall 2021)
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Leslie Dick, B.A., Senior Critic
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Leigh Ledare, M.F.A., Critic
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Jacolby Satterwhite, M.F.A., Critic
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Michel Auder, Critic
Justin Berry, M.F.A., Lecturer
Elena Bertozzi, Ph.D., Lecturer
Ben Hagari, M.F.A., Lecturer
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Corey McCorkle, M.F.A., Lecturer
Sarah Oppenheimer, M.F.A., Senior Critic
Mike Rader, M.F.A., Lecturer
A.L. Steiner, M.F.A., Critic
Sarah Stevens-Morling, B.F.A., Critic

ADMINISTRATIVE STAFF

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Tess Colwell, M.A., M.L.I.S., Arts Librarian for Research Services

Dan Duncan, B.M., Library Services Assistant, Evening/Weekend

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Shawana Snell, M.S., Team Leader, Daytime

Maria Zapata, A.S., Technical Services Assistant

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Nathan Flis, Ph.D., Head of Publications

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Eric James, B.A., Software Engineer

Richard Johnson, B.A., Chief of Installation

Lars Kokkonen, Ph.D., Curator for Collections Research

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Corey Myers, B.A., Chief Registrar

Jane Nowosadko, B.A., Head of Public Programs

Cate Peebles, M.L.I.S., M.F.A., Museum Archivist

Edward Town, Ph.D., Head of Collections Information and Access

James Vanderberg, M.F.A., Educator, School and Access Programs

WELCOME TO THE SCHOOL OF ART

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 situated 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 excellent studio-based education with 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, designers, scholars, and critics to further develop their individual professional practice.

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 programming. 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, the Center for Collaborative Arts and Media, the Center for Engineering Innovation and Design, the Beinecke Rare Book and Manuscript Library, and the Yale Farm to name only a few.

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. Graduates of the Yale School of Art contribute to the field of contemporary art in various and unique capacities as artists, designers, educators, and community mediators.

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 |
| 2016–2021 | Marta Kuzma |
| 2021– | Kymerly Pinder |

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 exceptional 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 designers and artists of acknowledged accomplishment. The graduate student's primary educational experience at Yale is centered on the student's own studio activity. 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 Yale College courses with permission.

Master of Fine Arts Degree

The degree of Master of Fine Arts (M.F.A.) 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

45 credits in area of concentration, including ART 949, and 15 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

TYPICAL PLAN OF STUDY

Preliminary Year, Fall-Term Minimum Credits

| | | |
|---------|---|---|
| ART 370 | Motion Design: Communicating with Time, Motion, and Sound | 3 |
| ART 468 | Advanced Graphic Design: Ad Hoc Series and Systems | 3 |

| | | |
|---------|------------------------------------|---|
| ART 710 | Preliminary Studio: Graphic Design | 6 |
| ART 712 | Prelim Typography | 3 |

Preliminary Year, Spring-Term Minimum Credits

| | | |
|-----------------|--|---|
| ART 266 | History of Graphic Design | 3 |
| ART 369 | Interactive Design and the Internet: Software for People | 3 |
| ART 711 | Preliminary Studio: Graphic Design | 6 |
| Studio Elective | | 3 |

First Year, Fall-Term Minimum Credits

| | | |
|-------------------------|---|---|
| ART 720 | First-Year Graduate Studio: Graphic Design | 6 |
| ART 949 | Diving into the Wreck: Rethinking Critical Practice | 3 |
| Graphic Design Sequence | | 6 |

First-Year, Spring-Term Minimum Credits

| | | |
|------------------------------|--|---|
| ART 721 | First-Year Graduate Studio: Graphic Design | 6 |
| Graphic Design Sequence | | 6 |
| Academic or Studio Electives | | 3 |

Second-Year, Fall-Term Minimum Credits

| | | |
|------------------------------|---|---|
| ART 730 | Second-Year Graduate Studio: Graphic Design | 6 |
| ART 738 | Degree Presentation in Graphic Design | 3 |
| Academic or Studio Electives | | 6 |

Second Year, Spring-Term Minimum Credits

| | | |
|------------------------------|---|---|
| ART 731 | Second-Year Graduate Studio: Graphic Design | 6 |
| ART 739 | Degree Presentation in Graphic Design | 3 |
| Academic or Studio Electives | | 6 |

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

45 credits in area of concentration, including ART 949, and 15 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

TYPICAL PLAN OF STUDY

First Year, Minimum Fall-Term Credits

| | | |
|---------|---|---|
| ART 510 | Pit Crit | 3 |
| ART 544 | Individual Criticism: Painting | 6 |
| ART 546 | Round Trip: First-Year Crits | 3 |
| ART 949 | Diving into the Wreck: Rethinking Critical Practice | 3 |

First-Year, Minimum Spring-Term Credits

| | | |
|------------------------------|--------------------------------|---|
| ART 511 | Pit Crit | 3 |
| ART 545 | Individual Criticism: Painting | 6 |
| Academic or Studio Electives | | 6 |

Second Year, Minimum Fall-Term Credits

| | | |
|------------------------------|--------------------------------|-----|
| ART 510 | Pit Crit | 3 |
| ART 512 | Thesis 2022 | 1.5 |
| ART 544 | Individual Criticism: Painting | 6 |
| Academic or Studio Electives | | 4.5 |

Second Year, Minimum Spring-Term Credits

| | | |
|------------------------------|--------------------------------|-----|
| ART 511 | Pit Crit | 3 |
| ART 513 | Thesis 2022 | 1.5 |
| ART 545 | Individual Criticism: Painting | 6 |
| Academic or Studio Electives | | 4.5 |

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 silver 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

51 credits in area of concentration, including ART 949, and 9 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

TYPICAL PLAN OF STUDY

First Year, Minimum Fall-Term Credits

| | | |
|---------|---|---|
| ART 822 | Practice and Production | 3 |
| ART 828 | Issues in Contemporary Photography | 3 |
| ART 844 | Individual Criticism: Photography | 6 |
| ART 949 | Diving into the Wreck: Rethinking Critical Practice | 3 |

First-Year, Minimum Spring-Term Credits

| | | |
|------------------------------|------------------------------------|---|
| ART 802 | Between Frames | 3 |
| ART 829 | Issues in Contemporary Photography | 3 |
| ART 845 | Individual Criticism: Photography | 6 |
| Academic or Studio Electives | | 3 |

Second Year, Minimum Fall-Term Credits

| | | |
|------------------------------|--------------------------------------|---|
| ART 823 | Critical Perspectives in Photography | 3 |
| ART 828 | Issues in Contemporary Photography | 3 |
| ART 844 | Individual Criticism: Photography | 6 |
| Academic or Studio Electives | | 3 |

Second Year, Minimum Spring-Term Credits

| | | |
|------------------------------|------------------------------------|---|
| ART 825 | What Makes a Book Work? | 3 |
| ART 829 | Issues in Contemporary Photography | 3 |
| ART 845 | Individual Criticism: Photography | 6 |
| Academic or Studio Electives | | 3 |

Sculpture

The sculpture program offers students the opportunity to develop their work in a supportive environment consisting of critical feedback from a broad array of diverse voices. The field of sculpture includes a varied collection of working methods and outcomes, creating an energetic and experimental program that mirrors the world facing artists outside of the institution. One set of tools is not privileged over another, allowing participants to explore a variety of art-making processes. Students work independently in individual studios and use common areas for the critique of their work. 36 Edgewood houses the sculpture program and has a woodworking and metal shop, while additional resources such as digital production facilities and libraries are offered by the School of Art and the University at large. No metal-casting, ceramic, or glass 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 ideas within the current moment. Our conversations are programmatically structured to take place in one-on-one visits with faculty, in small group courses, and within a larger group in our weekly departmental critique.

Approximately eleven students are admitted each year.

CREDIT REQUIREMENTS

45 credits in area of concentration, including ART 949, and 15 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

TYPICAL PLAN OF STUDY

First Year, Minimum Fall-Term Credits

| | | |
|---------|---|---|
| ART 630 | Studio Seminar: Sculpture | 3 |
| ART 644 | Individual Criticism: Sculpture | 6 |
| ART 666 | X-Critique | 3 |
| ART 949 | Diving into the Wreck: Rethinking Critical Practice | 3 |

First Year, Minimum Spring-Term Credits

| | | |
|-----------------------------|---------------------------------|---|
| ART 631 | Studio Seminar: Sculpture | 3 |
| ART 645 | Individual Criticism: Sculpture | 6 |
| Academic or Studio Elective | | 6 |

Second Year, Minimum Fall-Term Credits

| | | |
|------------------------------|---------------------------------|---|
| ART 630 | Studio Seminar: Sculpture | 3 |
| ART 644 | Individual Criticism: Sculpture | 6 |
| ART 666 | X-Critique | 3 |
| Academic or Studio Electives | | 3 |

Second Year, Minimum Spring-Term Credits

| | | |
|------------------------------|---------------------------------|---|
| ART 631 | Studio Seminar: Sculpture | 3 |
| ART 645 | Individual Criticism: Sculpture | 6 |
| Academic or Studio Electives | | 6 |

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: 203.432.2600.

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 Sarah Oppenheimer
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. 3 Course cr

Graphic Design

ART 132a or b, Introduction to Graphic Design Staff

A studio introduction to visual communication, with 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, and typography.

Development of a verbal and visual vocabulary to discuss and critique the designed world. Course fee charged per term.

ART 264a or b, Typography! Alice Chung

An intermediate graphic-design course in the fundamentals of typography, with emphasis on ways in which typographic form and visual arrangement create and support content. Focus on designing and making books, employing handwork, and computer technology. Typographic history and theory discussed in relation to course projects. Course fee charged per term. Prerequisite: ART 132.

ART 265b, Typography: Expression, Structure, and Sequence Henk Van Assen

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 discussed in conjunction with studio assignments. Course fee charged per term. Prerequisite: ART 264.

ART 266b, History of Graphic Design Douglass Scott

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, exhibit 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, assignments include two studio projects in which design is integrated with research and writing. Course fee charged per term.

ART 368a, Graphic Design Methodologies Pamela Hovland

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. Course fee charged per term. Prerequisites: ART 132 and 264, or permission of instructor.

ART 369b, Interactive Design and the Internet: Software for People Rosa McElheny

In this studio course, students create work within the web browser to explore where the internet comes from, where it is today, and where it's going—recognizing that there is no singular history, present, or future, but many happening in parallel. The course in particular focuses on the internet's impact on art—and vice versa—and how technological advance often coincides with artistic development. Students will learn foundational, front-end languages HTML, CSS, and JavaScript in order to develop unique graphic forms for the web that are considered alongside navigation, pacing, and adapting to variable screen sizes and devices. Open to Art majors. Course fee charged per term. No prior programming experience required. Prerequisite: ART 132 or permission of instructor.

ART 370a, Motion Design: Communicating with Time, Motion, and Sound

Christopher Pullman

A studio class that 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 extra dimensions of time-based communications; choreography of aural and visual images through selection, editing, and juxtaposition. Course fee charged per term. Prerequisite: ART 265; ART 368 recommended.

ART 468a, Advanced Graphic Design: Ad Hoc Series and Systems Julian Bittner
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. Course fee charged per term. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor.

ART 469b, Advanced Graphic Design: Interpretation, Translation Henk Van Assen
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. Course fee charged per term. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor.

ART 710a and ART 711b, Preliminary Studio: Graphic Design Barbara Glauber and Scott Stowell

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. 6 Course cr per term

ART 712a, Prelim Typography John Gambell

For students entering the three-year program. An intermediate graphic design course in the fundamentals of typography, with emphasis on ways in which typographic form and visual arrangement create and support content. Focus on designing and making books, employing handwork, and computer technology. Typographic history and theory discussed in relation to course projects. 3 Course cr

ART 720a and ART 721b, First-Year Graduate Studio: Graphic Design

Sheila de Bretteville

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. 6 Course cr per term

ART 730a and ART 731b, Second-Year Graduate Studio: Graphic Design

Sheila de Bretteville, Dan Michaelson, and Susan Sellers

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. 6 Course cr per term

ART 738a and ART 739b, Degree Presentation in Graphic Design

Sheila de Bretteville, Dan Michaelson, and Susan Sellers

For second-year 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. 3 Course cr per term

ART 740a, Typography, Motion, Meaning Allen Hori

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. 3 Course cr

ART 742b, On Gathering: Digital Collections and Virtual Events Melinda Seu

For first- or second-year graphic design students. This course is part studio, part reading and conversation seminar about online gatherings in two forms: (1) crowdsourced digital collections, and (2) virtual events that activate these collections. The course itself is a gathering. Multidisciplinary practitioners visit and lead discussions with students: half share the use of websites to share collections of field reports and grassroots archives, and half introduce different forms of online events and their facilitation. Through hands-on design projects, readings, and discussions, students delve into different material and social forms of gathering. Workshops include an introduction to GitHub, alternative content management systems, and print-to-web tools. This class is intended for those with a working knowledge of HTML and CSS. JavaScript would be helpful but is not required. Completed projects are expected to be technological in nature. Prerequisite: ART 750. 3 Course cr

ART 743a or b, Letterform Design Tobias Frere-Jones and Nina Stössinger
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. 3 Course cr

ART 744a, Moving Image Methods Neil Goldberg
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. 3 Course cr

ART 745b, T for Typographies Julian Bittiner
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. 3 Course cr

ART 750a, Coded Design Erin Sparling

Learning how to apply the medium of the Internet to the practice of design. Through discourse, example, and collaboration, we learn how the shape and properties of information influence the digital surfaces around us. Students bring their interest in understanding the nature of systems, develop new ways of looking at their own work through the lens of code, and conceptualize novel social experiences in distributed design. Through HTML, CSS, JavaScript, and API, the web browser becomes a method for helping to create the digital world around us and aids in deepening our understanding of the information economy that feeds creation and consumption online. While this course goes deep into these and other programming technologies and concepts, prior experience with programming or HTML is recommended, but not required. 3 Course cr

ART 751b, Print to Screen Ryan Waller

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, the diverse ways contemporary practice explores the virtual and the physical, and 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? 1½ Course cr

ART 752a, Fictive Interfaces Ayham Ghraawi

Behind the buttons, input fields, and location pins of digital interfaces is a world of networks. These networks are made up of computational processes driven by ideologies, biases, and agendas that render in their interfaces a skewed representation of reality that perpetuates narratives for like-minded readers. Reliant on emotions and desires, these narratives, calculated through vast amounts of data collecting, are generated by algorithmic recommendations. With this in mind, it would be naive to think of an interface as a neutral presentation of choices. Consider the way in which narratives are exploited through A/B testing and behavioral science in order for the interface to internalize motivation in users. A calibrated sequence of vibrant colors and loading animations drives dopamine-releasing game-play for the nth hour. An autoplay video queues up. An encouraging prompt from a seemingly omniscient narrator notifies Uber drivers as they're about to log off, "You're \$10 away from making \$330 in net earnings. Are you sure you want to go offline?" These narrative feedback, or compulsion, loops are determined by how real-time data can mutate into fiction. While platforms can be deceptive—in the way that Jim Molan, deputy chair of Australia's Select Committee on Foreign Interference through Social Media, describes TikTok as perhaps being "a data collection service disguised as social media"—the fictive interface is not merely lies and trickery. It also relies on narratives that describe the plausible—ways to navigate a possible future that, based on one's belief system, seems likely to happen. Throughout this course, we collect and read relevant articles documenting current events, so as to track the narrative and counter-narrative techniques of digital technologies, including memetic warfare, racism, nationalism, conspiracy, and

propaganda. Within this arena, we identify and occupy new digital spaces of discourse for thesis work to be granted the agency in proposing its own narrative—one that will engage with multiple perspectives and challenging viewpoints. The course argues that it is not enough to distrust or oppose these technologies. Instead, understanding what goes on beneath the surface of the interface is necessary to make work that does not capitulate to fictive simplifications. The prompts for the thesis projects ask students to develop methods for translating their research into fictive interfaces. The methods consider James Bridle’s proposition, in *New Dark Age: Technology and the End of the Future*, that “what is needed is not new technology, but new metaphors: a metalanguage for describing the world that complex systems have wrought.” Building on technology and data storage and construction skills learned in their first year, students develop imaginative visual forms while also focusing on language and writing. Taking as a point of departure what Alexander Galloway writes in *The Interface Effect*, we think of the interface as “an entirely different mode of signification, reliant more on letter and number, iconographic images rather than realistic representational images.” Galloway, in regards to the use of data in an interface, continues to note that “gauges and dials have superseded lenses and windows. Writing is once again on par with image.” All notes, sketches, and work produced in the class are rigorously documented and made as accessible as possible. We collectively develop publishing tools to address not only how these fictions are rendered, but also how they operate. However deceptive the representation offered by fictive interfaces may be, they also do things in the world. It is not just a question of how a button should look, but what possible social and political processes are enacted when that button is clicked. 3 Course cr

ART 761a, Thesis Writing Seminar Ayham Ghraawi

This six-meeting course supports second-year M.F.A. graphic design students in the writing of their thesis through one-on-one meetings and group discussions. While addressing strategies of documenting past work, the course asks students to develop a unique form of thesis writing that considers the constitutive relations between research, their individualized methodology, and the conditions of their graphic design production. 1½ Course cr

ART 762b, Exhibition Design Yeju Choi

For second-year graduate students. Problems in the graphic design of a collaborative and self-initiated exhibition. Prerequisite: ART 752. 3 Course cr

ART 781a, Wind and Computers Laurel Schwulst

Wind is defined as air in motion. But it’s also a vital metaphor for any force in life, typically invisible, that appears to come and go, yet affects real change on its inhabitants and their environments. When wind is present, there is no way to avoid it. You either work with it or work against it. Ideally you work with it, but in your own intentional way. A wise bird once said this more elegantly: “You cannot direct the wind, but you can adjust your sails.” It’s good to remember there are different types of winds: gentle breezes, strong gales, and violent windstorms that blow us over and demand all of our attention to survive within. Today, one might consider the Internet a modern wind: it’s easy to get swept. The Internet is invisible to most, yet its effect is immediately palpable and increasingly visible in our world. Indeed, computers with the Internet have become ubiquitous in the present day, as we’re surrounded by smartphones and more and more domestic objects with networked capabilities, all calling for our attention. “Calm Technology” (originally coined by Mark Weiser and John Seeley Brown) declares

calmness the fundamental challenge for all technological design of this era, or how to strike the balance of being informed without losing our current focus. Of course, not all technology needs to be calm; but currently too much design focuses on the thing itself while forgetting the opportunity of involving its surrounding context, environment, and the periphery. In this six-meeting course of mostly one-on-one sessions, each student defines and explores some winds specific to their lived experience. They then develop a technology-based project or proposal that addresses these winds in a concrete way, using the methods of calm technology as footholds to shape everyday habits and rituals in the present day. 1½ Course cr

ART 784b, Typographics for Artists Julian Bittiner

This biweekly course (part workshop, part seminar, part primer) is intended for artists whose work currently engages, or who wish to engage, Latin-based typography in all its variant guises: letterforms, phrases, and texts as applied to divergent mediums and substrates, using analog or digital processes, from micro to macro scales, across differing durations. Classes combine critiques of ongoing studio work, a series of informal lectures, and reading discussions, all framed within a broad context of intertwined art and design typographic histories, conventions, and methodologies. Additionally, a set of typographic prompts encourages specific yet open-ended individual or collaborative explorations. This course prioritizes graduate art students in painting/printmaking, sculpture, and photography. 1½ Course cr

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 Staff

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 required. Course fee charged per term. Open to all undergraduates. Required for Art majors.

ART 116a, Color Practice Anoka Faruqee

Study of the interactions of color, ranging from fundamental problem solving to individually initiated expression. The collage process is used for most class assignments. Course fee charged per term.

ART 130a or b, Painting Basics Staff

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. Course fee charged per term. Recommended for non-majors and art majors.

ART 225a, Adventures in Self-Publishing Alexander Valentine

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 catalogues, "just in time" publications, and social media. Students are given instruction in the Yale School of Art's Print Shop 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, as well as interdisciplinary and social art practices. Supplemental readings and visits to the Haas Arts Library, the Beinecke Rare Book and Manuscript Library, YUAG's prints and drawings study room, and the Odds and Ends Art Book Fair provide case studies and key examples for consideration. Course fee charged per term. Prerequisite: ART 111.

ART 245a, Digital Drawing Anahita Vossoughi

Digital techniques and concepts as they expand the possibilities of traditional drawing. The structure of the digital image; print, video, and projected media; creative and critical explorations of digital imaging technologies. Historical contexts for contemporary artworks and practices utilizing digital technologies. Group critiques of directed projects. The second half of the course is focused on individual development and exploration. Course fee charged per term. Enrollment limited.

ART 331b, Intermediate Painting Staff

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. Course fee charged per term. Prerequisite: ART 130, 230, 231, or permission of instructor.

ART 332a, Painting Time Sophy Naess

Painting techniques paired with conceptual ideas that explore how painting holds time both metaphorically and within the process of creating a work. Use of different Yale locations as subjects for observational on-site paintings. Course fee charged per term. Prerequisite: ART 130, 230, or 231, or with permission of instructor.

ART 356b, Printmaking I Staff

An introduction to intaglio (dry point and etching), relief (woodcut), and screen printing (stencil), as well as to the digital equivalents of each technique, including photo screen printing, laser etching, and CNC milling. How the analog and digital techniques inform the outcome of the printed image, and ways in which they can be combined to create more complex narratives. Course fee charged per term. Prerequisite: ART 114 or equivalent.

ART 421b, Advanced Drawing Staff

Further instruction in drawing related to all four disciplines taught in the Art major. Emphasis on the development of students' conceptual thinking in the context of the physical reality of the drawing process. Class time is divided between studio work, group critiques, discussion of assigned readings, and visits to working artists' studios.

Course fee charged per term. Enrollment limited to senior Art majors who have taken two terms of drawing, except by permission of instructor.

ART 433b, Painting Studio: Space and Abstraction Molly Zuckerman-Hartung

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, ultimate emphasis is on self-directed projects. May be taken more than once. Course fee charged per term.

Prerequisites: ART 230 and one course from ART 331, 332, or 342, or with permission of instructor.

ART 457b, Interdisciplinary Printmaking Alexander Valentine

An in-depth examination of planographic techniques, including screen printing, lithography, and digital pigment printing. Relationships to more dimensional forms of printing such as collography, embossment, vacuum bag molding, and 3D printing. Creation of editions as well as unique objects, focusing on both individual techniques and creating hybrid forms. Course fee charged per term. Recommended for Art majors to be taken concurrently with ART 324 or 433. Prerequisite: at least one term of printmaking.

ART 510a and ART 511b, Pit Crit Anoka Faruqee, Meleko Mokgosi, and Sophy Naess

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 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. 3 Course cr per term

ART 512a and ART 513b, Thesis 2022 Staff

The course supports the 2022 Thesis exhibition through development of programmatic and publication-based elements that extend the show to audiences beyond Yale, as well as attending to the logistics of the gallery presentation. Studio visits initiate conversations about the installation of physical work in addition to considering the documentation/recording possibilities that allow the work to interface with dynamic platforms online and in print. The course introduces technology and media resources at CCAM and the Institute for the Preservation of Cultural Heritage at West Campus in addition to biweekly studio visits and group planning meetings. Editorial support is provided in order to enfold students' writings and research with documents of time-based or site-specific work in an innovative and collectively designed publication. Enrollment limited to second-year students in painting/printmaking. 1½ Course cr per term

ART 515b, Color Space Anoka Faruqee

How can we “re-design a rainbow,” as Paul Thek suggests in his 1978 “Teaching Notes for the Fourth Dimension”? The psychophysical dimensions of color have been continually debated, reinvented, structured, codified, mystified, and systematized.

The term color space refers to a range of color mapped by a system, such as RGB or CMYK. But, long before these models were used to describe color on screen or paper, artists were utilizing systems to organize color in their work. Hue, value, saturation, and surface are all relative components artists use to structure color in specific ways. In this course we explore the space of color, from its visual and psychological qualities to its relationship to language and culture. Through assignments and critiques, students experiment with different approaches to using color in their own work. Readings and presentations examine principles of color interaction, as well as color's expressive and symbolic potential. Open to all M.F.A. students. 1½ Course cr

ART 536a, The Work of Art in the Age of —, Revisited Xin Guan

Walter Benjamin wrote “The Work of Art in the Age of Its Technical Reproducibility” in exile in Paris in the mid-1930s, with the avowed aim of introducing into cultural discourse critical concepts that would resist the rise of fascism and formulate revolutionary demands in the politics of art. The best known idea from a text bursting with ideas is the decay of the aura in the age of photographic reproduction, which spoiled the authenticity of aesthetic experience and inaugurated a radically democratic mode of reception. Today, in a moment of intersecting global crises that have drawn comparisons to the 1930s, are there critical concepts, both old and new, that could come to our collective aid? What would it even mean to formulate revolutionary demands in the politics of art? Is the question itself worth asking? This course expands Benjamin's critical vision of art beyond its historical moment, offering a forum for M.F.A. students to explore the political dimensions of artistic production through engaged readings of critical theory, group discussions, writing assignments, and independent projects. Benjamin's essay provides an organizational framework for our exploration of the tropes, themes, and approaches that inform the contemporary field of art practice and criticism. Each week, we closely read a small section of the 1935 essay alongside contemporary literature in media and cultural studies on subjects such as art and technology, media as environment, theories of spectatorship, mass aesthetics, decolonization, and climate crisis, as well as occasional film screenings and guest lecturers. The seminar provides a supportive environment for students to exchange ideas with one another and explore creative applications in personal projects. Students are given opportunities to present, both verbally and in writing, their own artistic production through the lens of the critical issues studied in this term-long course. 3 Course cr

ART 544a and ART 545b, Individual Criticism: Painting Anoka Faruqee and Meleko Mokgosi

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. 6 Course cr per term

ART 546a, Round Trip: First-Year Crits Matthew Keegan

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.

3 Course cr

ART 550b, Projections of Print Alexander Valentine

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. 3 Course cr

ART 597a, Fabric Lab Sophy Naess

A hands-on, materials-based course offered within a dedicated shared studio space, Fabric Lab explores fiber-related praxis through a series of investigations into weave structures, stitching, needlecraft, and knots, as well as the application and removal of color from fabric via printing and dyeing techniques. Instruction is intended to serve individual studio practice, but weekly meetings in the classroom space provide an opportunity to develop and share technical skills as a group in relationship to specific prompts. Readings and presentations contextualize our material explorations within contemporary art practice, unpacking historical hierarchies of “fine art” vs. “craft” and attending to the diverse social histories that underlie our engagement with textiles. The course includes some site visits, including an artist’s studio, a textile conservator’s workshop, and an institutional fibers department. 3 Course cr

Photography

ART 136a or b, Black & White Photography Capturing Light Staff

An introductory course in black-and-white photography concentrating on the use of 35mm cameras. Topics include the lensless 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. Course fee charged per term.

ART 138a or b, Digital Photography Seeing in Color Staff

The focus of this class is the digital making of still color photographs with particular emphasis on the potential meaning of images in an overly photo-saturated world. Through picture-making, students develop a personal visual syntax using color for effect, meaning, and psychology. Students produce original work using a required digital SLR camera. Introduction to a range of tools including color correction, layers, making selections, and fine inkjet printing. Assignments include regular critiques with active participation and a final project. Course fee charged per term.

ART 239a, Photographic Storytelling Danna Singer

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. Course fee charged per term.

ART 337b, Picturing Us: Representation in Digital Photography Staff

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. Course fee charged per term. Prerequisite: ART 136, ART 138, or equivalent.

ART 338a, Contemporary Problems in Color with Digital Photography

Theodore Partin

How do you make a contemporary portrait? What is an effective portrait? What makes a portrait today? Can one be made through observation? Is consent required? This class confronts these questions, among others, while addressing the often uneasy relationship between photographer and sitter. Using digital capture with an emphasis on color photography students produce original work in portraiture by committing to a regular and rigorous photographic practice. Range of tools addressed include working with RAW files, masks, compositing and grayscale, and medium and large-scale color inkjet printing. Students produce original work for critique, with special attention to ways in which their technical decisions can clarify their artistic intentions in representing a person. Course fee charged per term. Prerequisite: ART 138 or permission of the instructor.

ART 401b, Photography Project Seminar Lisa Kereszi

A further exploration of the practice of photography through a sustained, singular project executed in a consistent manner over the course of the semester, either by analog or digital means. Student work is discussed in regular critiques, the artist statement is discussed, and lectures are framed around the aesthetic concerns that the students' work provokes. Students are exposed to contemporary issues through visits to Yale's collections and in lectures by guest artists, and are asked to consider their own work within a larger context. Students must work with the technical skills they have already gained in courses that are the prereqs, as this is not a skills-based class. Required of art majors concentrating in photography. Course fee charged per term. Prerequisites: ART 136 or 138 *and* preferably, 237, 338 or 379, or permission of the instructor. ART 136 for those working in analog and, for those working digitally, ART 138.

ART 802b, Between Frames John Pilson

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. 3 Course cr

ART 822a, Practice and Production Benjamin Donaldson

For first-year photography students. Structured to give students a comprehensive working knowledge of the digital workflow, this course 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 inkjet 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. 3 Course cr

ART 823a, Critical Perspectives in Photography Roxana Marcoci

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. 3 Course cr

ART 825b, What Makes a Book Work? Lesley Martin

Open to second-year students only. This class surveys the landscape of the contemporary photobook with a focus on producing a class book. 3 Course cr

ART 828a and ART 829b, Issues in Contemporary Photography John Pilson and Gregory Crewdson

A full-year course for all graduate 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. 3 Course cr per term

ART 844a and ART 845b, Individual Criticism: Photography John Pilson and Gregory Crewdson

Limited to graduate photography students. Ongoing work is reviewed at weekly seminar meetings and privately. 6 Course cr per term

ART 890a, Parallel Practices Vinson Cunningham

This seminar is designed to help M.F.A. students refine their writing skills and develop a greater understanding of how the use of language relates to their studio practice and their development as professional artists. In biweekly workshops, students create, distribute, read aloud, and discuss their own writing in whatever form it takes: statements, reviews, manifestos, lists, publicity, poetry, fiction, autobiographical sketches, or scripts. Published writings by established artists are also read and discussed. 3 Course cr

Sculpture

ART 110b, Sculpture Basics Sandra Burns

Concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and material, including gluing and fastening, mass/weight distribution, hanging/mounting, and surface/finishing. Hands-on application of sculptural techniques and review of sculptural ideas, from sculpture as a unified object to sculpture as a fragmentary process. The shops and classroom studio are available during days and evenings throughout the week. Course fee charged per term. Enrollment limited to 12. Recommended to be taken before ART 120–125.

ART 123a, How Things Meet Elizabeth Tubergen and Desmond Lewis

This introductory studio course uses the joint or juncture as a literal and metaphorical point of departure for exploring wood and metal fabrication techniques and themes in contemporary art. Through fabrication-based assignments, shop time, discussions, readings, critiques, and field trips, students develop a modular skillset for making parallel to investigating the narrative nature of material, sustainability, and social issues as a foundation for a holistic art practice.

ART 360b, Hidden Truth Desmond Lewis

The forest is a place where one can experience nature by what is revealed in its treetops, animal life, and undergrowth. Creating a mold for metal casting requires hiding something away that is then, almost magically, re-revealed through the forces of applied heat. Both the forest and casting are socially powerful, surprising, and revelatory in their own ways.

ART 630a and ART 631b, Studio Seminar: Sculpture Martin Kersels and Aki Sasamoto

Limited to M.F.A. sculpture students. Critique of sculpture, time-based media, and ungainly projects. Students present their work in several venues in the Sculpture building. 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. During the spring term the format slightly changes to include evaluating work-in-progress, especially the thesis work of second-year students. 3 Course cr per term

ART 644a and ART 645b, Individual Criticism: Sculpture Martin Kersels and Aki Sasamoto

Limited to M.F.A. sculpture students. Criticism of individual projects. 6 Course cr per term

ART 666a, X-Critique Sandra Burns and Martin Kersels

Limited to M.F.A. sculpture students. 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. 3 Course cr

ART 678b, Doing Aki Sasamoto

This course is a platform for collective experiential learning, and thus participatory in nature. We focus on exploring movements and objects, and we relate those with artists' practice. Activities include but are not limited to movement exercises, workshops, field trips, guest talks, and occasional prompts. Themes this term include routines, guided

walks, object handling, and more. Students organize and participate in group activities. You lead one group activity that reflects your practice. What is at the core of your work/ing? How do you introduce your practice, opposed to your production? Compose a twenty-minute activity for the class that pulls us into what you do. You can invite us to your studio or arrange a meeting site at a nearby location. Each student meets with the instructor to compose this activity prior to the workshop. 3 Course cr

ART 688b, The Weight of a Line Garnette Cadogan

3 Course cr

Interdisciplinary/Film/Video

ART 111a or b, Visual Thinking Staff

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, popular culture, and art. Projects address all four major concentrations (graphic design, printing/printmaking, photography, and sculpture). Course fee charged per term. No prior drawing experience necessary. Open to all undergraduates. Required for Art majors.

ART 142a or b / FILM 162a or b, Introductory Documentary Filmmaking

A.L. Steiner

The art and craft of documentary filmmaking. Basic technological and creative tools for capturing and editing moving images. The processes of research, planning, interviewing, writing, and gathering of visual elements to tell a compelling story with integrity and responsibility toward the subject. The creation of nonfiction narratives. Issues include creative discipline, ethical questions, space, the recreation of time, and how to represent "the truth." Course fee charged per term.

ART 145b, Introduction to Digital Video Neil Goldberg

Introduction to the formal principles and basic tools of digital video production. Experimental techniques taught alongside traditional HD camera operation and sound capture, using the Adobe production suite for editing and manipulation. Individual and collaborative assignments explore the visual language and conceptual framework for digital video. Emphasis on the spatial and visual aspects of the medium rather than the narrative. Screenings from video art, experimental film, and traditional cinema. This course is a curricular collaboration with the Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term.

ART 184a, 3D Modeling for Creative Practice Justin Berry

Through creation of artwork, using the technology of 3D modeling and virtual representation, students develop a framework for understanding how experiences are shaped by emerging technologies. Students create forms, add texture, and illuminate with realistic lights; they then use the models to create interactive and navigable spaces in the context of video games and virtual reality, or to integrate with photographic images. Focus on individual project development and creative exploration. Frequent visits to Yale University art galleries. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term.

ART 185a, Principles of Animation Ben Hagari

The physics of movement in animated moving-image production. Focus on historical and theoretical developments in animation of the twentieth and twenty-first centuries as frameworks for the production of animated film and visual art. Classical animation and digital stop-motion; fundamental principles of animation and their relation to traditional and digital technologies. This course is a curricular collaboration with the Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term.

ART 241a / FILM 161a, Introductory Film Writing and Directing Jonathan Andrews

Problems and aesthetics of film studied in practice as well as in theory. In addition to exploring movement, image, montage, point of view, and narrative structure, students photograph and edit their own short videotapes. Emphasis on the writing and production of short dramatic scenes. Priority to majors in Art and in Film & Media Studies. This course is a curricular collaboration with the Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term.

ART 285b, Digital Animation Michael Rader

Introduction to the principles, history, and practice of animation in visual art and film. Historical and theoretical developments in twentieth- and twenty-first-century animation used as a framework for making digital animation. Production focuses on digital stop-motion and compositing, as well as 2-D and 3-D computer-generated animation. Workshops in relevant software. This course is a curricular collaboration with the Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term. Prerequisites: ART 111, 114, or 145, and familiarity with Macintosh-based platforms.

ART 294b, Technology and the Promise of Transformation Justin Berry

Inherent transformative qualities are embedded within technology; it transforms our lives, 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, bioengineering, AR, VR, 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. This course is a curricular collaboration with the Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term.

ART 301a, Critical Theory in and Out of the Studio Corey McCorkle

Key concepts in modern critical theory as they aid in the analysis of creative work in the studio. Psychoanalysis, Marxism, feminism, structuralism, and poststructuralism 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. Course fee charged per term.

ART 341b / FILM 355b, Intermediate Film Writing and Directing Jonathan Andrews

In the first half of the term, students write three-scene short films and learn the tools and techniques of staging, lighting, and capturing and editing the dramatic scene. In the second half of the term, students work collaboratively to produce their films.

Focus on using the tools of cinema to tell meaningful dramatic stories. This course is a curricular collaboration with the Center for Collaborative Arts and Media at Yale (CCAM). Course fee charged per term. Enrollment limited to 8. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241.

ART 342b / FILM 356b, Intermediate Documentary Filmmaking Michel Auder
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 considered using examples of students' work. Exercises in storytelling principles. Course fee charged per term. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 141 or 142, and FILM 150.

ART 385b / FILM 348b / THST 400b, Performance and the Moving Image Emily Coates and Joan MacIntosh

The boundaries between live and mediated performance explored through the creation of an original work that draws on methods in experimental theater, dance, and video art. Questions concerning live versus mediated bodies, the multiplication of time, space, and perspective through technology, and the development of moving images. The final production includes both a live performance and an art video. Contact the instructors for more information. Open to students of all levels and majors.

ART 389a / THST 395a, Postmodern Dance Emily Coates

A studio-based exploration of the epochal shift in choreographic aesthetics known as postmodern dance. In the early 1960s, a cohort of young artists redefined what dance could be and do. Influenced by the composer John Cage, these artists invented new movement vocabularies and compositional forms. Through re-staging seminal dances from the 1960s and 1970s, we consider the social and political contexts in which postmodern dance emerged; its links to minimalism, sculpture, and experimental music; and its ongoing influence on twenty-first century global contemporary dance. The course includes a field trip to New York City to attend the reconstruction of Yvonne Rainer's dance "Parts of Some Sextets" (1965), which premieres in November in the Performa 19 Biennial. This class is open to students of all physical abilities and backgrounds; special accommodations will be crafted in the event of specific disabilities.

ART 395a or b, Junior Seminar Staff

Ongoing visual projects addressed in relation to historical and contemporary issues. 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. Course fee charged per term. Prerequisite: at least four courses in Art.

ART 442a and ART 443b / FILM 483a and FILM 484b, Advanced Film Writing and Directing Jonathan Andrews

A yearlong workshop designed primarily for majors in Art and in Film & Media Studies making senior projects. Each student writes and directs a short fiction film. The first term focuses on the screenplay, production schedule, storyboards, casting, budget, and locations. In the second term students rehearse, shoot, edit, and screen the film. This course is a curricular collaboration with the Center for Collaborative Arts and Media at

Yale (CCAM). Course fee charged per term. Enrollment limited to 8. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 341.

ART 471a and ART 472b, Independent Projects Lisa Kereszi

Independent work that would not ordinarily be accomplished within existing courses, designed by the student in conjunction with a School of Art faculty member. A course proposal must be submitted on the appropriate form for approval by the director of undergraduate studies and the faculty adviser. Expectations of the course include regular meetings, end-of-term critiques, and a graded evaluation. Course fee charged per term.

ART 495a, Senior Project I Lisa Kereszi

A project of creative work formulated and executed by the student under the supervision of an adviser designated in accordance with the direction of the student's interest. Proposals for senior projects are submitted on the appropriate form to the School of Art Undergraduate Studies Committee (USC) for review and approval at the end of the term preceding the last resident term. Projects are reviewed and graded by an interdisciplinary faculty committee made up of members of the School of Art faculty. An exhibition of selected work done in the project is expected of each student.

ART 496a or b, Senior Project II Lisa Kereszi

A project of creative work formulated and executed by the student under the supervision of an adviser designated in accordance with the direction of the student's interest. Proposals for senior projects are submitted on the appropriate form to the School of Art Undergraduate Studies Committee (USC) for review and approval at the end of the term preceding the last resident term. Projects are reviewed and graded by an interdisciplinary faculty committee made up of members of the School of Art faculty. An exhibition of selected work done in the project is expected of each student.

Yale College First-Year Seminars

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

ART 004b, Words and Pictures Staff

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. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.

ART 006a, Art of the Printed Word Staff

Introduction to the art and historical development of letterpress printing and to the evolution of private presses. Survey of hand printing; practical study of press operations using antique platen presses and the cylinder proof press. Material qualities of printed matter, connections between content and typographic form, and word/image relationships. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.

ART 007b, Art of the Game Sarah Stevens-Morling

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 film production (machinima). Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.

ART 010a, Interdisciplinary Exploration For Making Fictional Worlds, Flying Machines, and Shaking Things Up Staff

Whether you aspire to be an engineer, doctor, or astronaut, it can still be vital to dream and invent#by drawing and sculpting in order to generate ideas and develop strategies for learning how to make something out of nothing. In this course, students consider how artists and inventors have used seemingly unrelated materials and content in order to activate creative thinking and generative activity. Students engage in a wide variety of interdisciplinary activities such as drawing, sculpting, painting, printing, photography, reprographics, instrument-building and sound broadcasting. This course emphasizes experimenting with strategies for generating ideas, images and objects, and employs broad modes of creating, including elements of chance, spontaneity, collaborating communally, and synthesizing disparate elements into the process of making. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.

ART 014b, Research in the Making Staff

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, the Yale Art Gallery, and the Map Collection, students respond to specific objects in the vast resources of Yale University. Group discussions, lectures, and critiques throughout the term help foster individual projects. Each student conducts research through the artistic mediums of drawing, photography, video, and audio, to slowly build an interconnected collection of research that is also an artwork. Enrollment limited to first-year students. Preregistration required; see under First-Year Seminar Program.

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 (DUS) 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 proficiency in 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 DUS.

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 Seminar (ART 395) and/or Critical Theory in and Out of 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 and Media Studies, or other electives related to visual culture. Suggested program guidelines and specific requirements for the various areas of concentration are available from the DUS. 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 |

Permission of the instructor required in all art courses. A student may repeat an art course with the permission of the DUS. 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 DUS 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 <https://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. 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 2022–2023 academic year will go live on October 1, 2021, 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 2022–2023 academic year must be uploaded no later than 11:59 p.m. EST on Friday, January 7, 2022. Applicants will not be allowed to submit applications after the deadline has passed, although recommendation letters and English Proficiency exam scores may follow shortly thereafter. Please note that 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 are required for consideration of your application for admission.

1. Submit the online application and the application fee of \$100. 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.

2. Please follow payment instructions at <https://apply.art.yale.edu/apply>. Forms of payment include Visa, MasterCard, and PayPal. 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 considerable time and human resources, we regret that the School does not waive the application fee.
3. A one-page statement that addresses influences, interests, current work direction, brief personal history (as it relates to art/design practice), and reasons for applying to graduate school at this time. Statements should be limited to no more than 500 words (or one page).

Applicants to the Painting/Printmaking program should make reference in their statement to the “representative work” in the portfolio; this is not critical for the other programs.

4. Three letters of recommendation, preferably from individuals familiar with the applicant's practice, who are able to attest to the applicant's abilities and competence in the field in which they seek to pursue an M.F.A. *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 may view the receipt status of recommendation requests on the application status page.
5. Unofficial transcripts of the academic record for the bachelor's degree and/or transcripts from professional art schools attended. A student copy or unofficial transcript may be uploaded for the preliminary jury. Official transcripts will be required for applicants invited to interview.
6. Portfolio of work (Content): The portfolio should represent images of your best work, indicate your current direction, and demonstrate your ability. The committee advises that the portfolio should represent recent work, i.e., work produced within the past twelve to eighteen months. Chronological order of year is embedded in our system, and you will not be able to override it. *Do not include composite images (more than one image on the screen) or 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. Portfolio requirements differ depending upon area of concentration; be sure to follow the instructions carefully for the area to which you are applying.
7. Portfolio of work (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, date, the materials used, and a brief description of the work. (Please do not embed your name in the title or description.) 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 generally select the piece that most strongly represents

ideas central to their current body of work. Digital files should adhere to the specifications outlined below.

Graphic Design Portfolio Requirements

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

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. As it's necessary to view the work quite quickly and at a relatively small scale, each of the twenty (20) file uploads should be as clear as possible. Each individual image should include only one work or one view of a project. The assessment of work is compromised when composite or multiple views, pages, and/or works placed are presented within one individual file upload. When presenting book-related designs, show a cover and one representative spread in a single image file, at maximum. Alternately, a short video showing a few spreads may be prepared. 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 they are considered absolutely necessary. When 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 files in chronological order starting with the oldest and ending with the most recent work.

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 videos and 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 contents Upload a total of sixteen (16) still image and/or moving image files. Only work completed within the past two–three years should be included, and at least half (8) should be work made in the past 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 should be photographed showing the edges of the work, i.e., the edges must not be digitally masked or cropped. Three-dimensional works should also show the surrounding space and context. Do not include detail photos of work in the portfolio unless they are considered absolutely necessary; under no circumstance should more than two detail shots be included. When 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 files in chronological order starting with the oldest and ending with the most recent work.

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 videos and moving images Videos will be accepted in QuickTime (preferred), AVI, FLV, MP4, or WMV format. Video files should be no longer than one minute in length, and the size of your video uploads is limited to 64 MB. If you upload a video that is longer than one minute, it will automatically time out at one minute. 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. Do not include titles or credits within the video files.

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

Photography Portfolio Requirements

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 past 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 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 videos and 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. Do not include titles or credits within the video files.

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

Sculpture Portfolio Requirements

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 past 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 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 videos and 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. Do not include titles or credits within the video files.

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

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 prepare for an interview with the admissions committee. Individual interviews will be scheduled for mid–late February, depending on the program. The interview is an important component of the final selection process. Finalists will present work during the interview which may differ from or expand upon that which was

submitted with the application, or the the same selections may be shown. In some cases, detail and surface image shots may be requested.

Applicants in Graphic Design Applicants should prepare 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. For two-year program applicants, at least twelve examples of physical work may be presented at the interview. For the preliminary program, at least ten examples of work may be presented at the interview.

Applicants in Painting/Printmaking Applicants should prepare four paintings and four drawings, studies, graphic works, or videos. (These are not required to be pieces from the application portfolio.)

Applicants in Photography Applicants should prepare a portfolio of no more than twenty unmatted photographic proofs that are no larger than 20 x 24 inches each.

Applicants in Sculpture Applicants should prepare digital files that document their latest work as well as additional images representing earlier work. Additional documentation related to the work in the preliminary portfolio may be brought to the interview.

Final notification of admission will be emailed in early March. Offers of admission are applicable only for the year in which they are made. The School of Art does not practice deferred admission. A Financial Aid package will be sent shortly after notification of admission for those who have completed their application filing and submission of required documents. No decisions relating to admission or financial aid 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 15. All matriculating students must submit a transcript that certifies their undergraduate degree. Admission is not binding unless this certification is received.

Admissions Open House

The School of Art does not offer a schedule of regular campus tours and admission information sessions. Instead, there is an annual Open House event in November introducing the School to prospective students, at which representative members of the faculty and admission team will discuss the programs and Yale's application process. Current students will present examples of their work as well as a guided tour of the studio and production facilities. Applicants are encouraged to register for and attend this briefing. The date for the next annual Open House will be announced online, and those planning to attend should register online at <https://www.art.yale.edu/about/visiting>.

Please note that when Open House events are permitted to take place in-person, prospective students and applicants should *not* bring examples of their work to this event. Personalized portfolio advisement is not provided, and individual interviews are not offered until the phase of the admission cycle where finalists have passed the Preliminary Selection Jury.

Part-Time Students

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

International Students

International students must use their passport name on all application materials.

ENGLISH PROFICIENCY

In order to undertake graduate study, all applicants for whom English is not their first language must present evidence of English language proficiency. This may be done by taking the Test of English as a Foreign Language (TOEFL iBT), the International English Language Testing System (IELTS), or the Duolingo English Test (DET). English proficiency scores may be waived if the undergraduate degree has been obtained from a four-year, English-speaking institution. Please note that official scores will be processed after the application deadline, and this will have no impact on application status.

TOEFL is administered by the Educational Testing Service, www.ets.org. *The TOEFL code number for the Yale School of Art is 3982.* Competitive candidates for admission generally achieve a composite Internet-based score of at least 100, with speaking and listening scores of at least 28.

IELTS offers proficiency tests in locations around the world. Preregistration is required. Yale's most competitive applicants have IELTS scores of 7 or higher.

DET combines an English proficiency test with a brief video interview. Duolingo's technology and format allow applicants to complete the test at any time or place with Internet access. Yale's most competitive applicants have DET scores of at least 120.

IMMIGRATION

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 2021–2022, annual expenses (including tuition) will amount to \$65,675 for a single student. Evidence of funds may come from the following sources:

1. Affidavit from a bank;
2. Copy of a financial aid letter from the School, and/or an external entity's prize, fellowship, grant, government funding source, etc., stating the amount of financial assistance that 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 2021–2022 is \$42,275. 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 Title IV 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 2021–2022, the last days for refunding Title IV funds will be October 31, 2021, in the fall term and April 1, 2022, 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 10, 2021, in the fall term and January 26, 2022, 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 26, 2021, in the fall term and February 14, 2022, 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 22, 2021, in the fall term and March 7, 2022, 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 | \$2,650 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 Billing

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>.

STUDENT ACCOUNT

The Student Account is a record of all the direct charges for a student's Yale education such as tuition, room, board, fees, and other academically related items assessed by offices throughout the University. It is also a record of all payments, financial aid, and other credits applied toward these charges.

Students and student-designated proxies can view all activity posted to their Student Account in real time through the University's online billing and payment system, YalePay (<https://student-accounts.yale.edu/yalepay>). At the beginning of each month, email reminders to log in to YalePay to review the Student Account activity are sent to all students at their official Yale email address and to all student-designated YalePay proxies. Payment is due by 4 p.m. Eastern Time on the first of the following month.

Yale does not mail paper bills or generate monthly statements. Students and their authorized proxies can generate their own account statements in YalePay in pdf form to print or save. The statements can be generated by term or for a date range and can be submitted to employers, 401K plans, 529/College Savings Plans, scholarship agencies, or other organizations for documentation of the charges.

Students can grant others proxy access to YalePay to view student account activity, set up payment plans, and make online payments. For more information, see Proxy Access and Authorization (<http://sfas.yale.edu/proxy-access-and-authorization>).

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. Students who have not paid their student account term charges by the due date will also be placed on Financial Hold. The hold will remain until the term charges have been paid in full. While on Financial Hold, the University will not fulfill requests

for transcripts or provide diplomas and reserves the right to withhold registration or withdraw the student for financial reasons.

PAYMENT OPTIONS

There are a variety of options offered for making payments toward a student's Student Account. Please note:

- All bills must be paid in U.S. currency.
- Yale does *not* accept credit or debit cards for Student Account payments.
- Payments should not be made to a Student Account that are in excess of the balance due (net of pending financial aid credits). Yale reserves the right to return any overpayments.

Online Payments through YalePay

Yale's recommended method of payment is online through YalePay (<https://student-accounts.yale.edu/yalepay>). Online payments are easy and convenient and can be made by anyone with a U.S. checking or savings account. There is no charge to use this service. Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments are immediately posted to the Student Account, which allows students to make payments 365/24/7 up to 4 p.m. Eastern Time on the due date of the bill, from any location, and avoid late fees.

For those who choose to pay by check, a remittance advice and mailing instructions are available on YalePay. Checks should be made payable to Yale University, in U.S. dollars, and drawn on a U.S. bank. To avoid late fees, please allow for adequate mailing time to ensure that payment is received by 4 p.m. Eastern Time on the due date.

Cash and check payments are also accepted at the Student Financial Services Cashier's Office, located at 246 Church Street. The Cashier's Office is open Monday through Friday from 8:30 a.m. to 4:30 p.m.

Yale University partners with Flywire, a leading provider of international payment solutions, to provide a fast and secure way to make international payments to a Student Account within YalePay. Students and authorized proxies can initiate international payments from the Make Payment tab in YalePay by selecting "International Payment via Flywire" as the payment method, and then selecting the country from which payment will be made to see available payment methods. International payment via Flywire allows students and authorized proxies to save on bank fees and exchange rates, track the payment online from start to finish, and have access to 24/7 multilingual customer support. For more information on making international payments via Flywire, see International Payments Made Easy at <https://student-accounts.yale.edu/sites/default/files/files/Yale%20International%20Payments%20-%20YalePay.pdf>.

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

A Yale Payment Plan provides parents and students with the option to pay education expenses monthly. It is designed to relieve the pressure of lump-sum payments by allowing families to spread payments over a period of months without incurring any interest charges. Participation is optional and elected on a term basis. The cost to sign up is \$50 per term.

Depending on the date of enrollment, students may be eligible for up to five installments for the fall and spring terms. Payment Plan installments will be automatically deducted on the 5th of each month from the bank account specified when enrolling in the plan. For enrollment deadlines and additional details concerning the Yale Payment Plan, see <https://student-accounts.yale.edu/ypp>.

BILL PAYMENT AND PENDING MILITARY BENEFITS

Yale will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other facilities, or the requirement that a student borrow additional funds, on any student because of the student's inability to meet their financial obligations to the institution, when the delay is due to the delayed disbursement of funding from VA under chapter 31 or 33.

Yale will permit a student to attend or participate in their course of education during the period beginning on the date on which the student provides to Yale a certificate of eligibility for entitlement to educational assistance under chapter 31 or 33 and ending on the earlier of the following dates: (1) the date on which payment from VA is made to Yale; (2) ninety days after the date Yale certifies tuition and fees following the receipt of the certificate of eligibility.

Interruption or Temporary Suspension of University Services or Programs

Certain events that are beyond the University's control may cause or require the interruption or temporary suspension of some or all services and programs customarily furnished by the University. These events include, but are not limited to, epidemics or other public health emergencies; storms, floods, earthquakes, or other natural disasters; war, terrorism, rioting, or other acts of violence; loss of power, water, or other utility services; and strikes, work stoppages, or job actions. In the face of such events, the University may, at its sole discretion, provide substitute services and programs or appropriate refunds. The decision to suspend services and programs shall be made at the sole discretion of the University.

FINANCIAL AID

Financial aid is available in a combination of work-study, education loans, and scholarship to assist students in financing their education. 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 students' demonstrated financial need and available resources within the Yale School of Art. The School determines financial need in accordance with formulas established by federal and institutional methodologies.

New applicants are encouraged to submit documents before established deadlines to ensure access to funding. For the academic year 2020–2021, more than 75 percent of students in the School received some form of financial aid. There are no scholarships based on merit or any criteria other than financial need.

The fall 2022 financial aid priority deadline is February 25 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.

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 <https://studentaid.gov/fsa-id/create-account/launch>. 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://cssprofile.collegeboard.org>. For general information and/or technical assistance, call 844.202.0524.
3. *2020 Federal Tax Returns*. Submit *signed* copies of 2020 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://cssprofile.collegeboard.org>. For general information and/or technical assistance, call 212.299.0096.

2. *International Student Certification of Finances*. Print form from the website <http://art.yale.edu/FinancialAid>.
3. *Documentation of 2020 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 \$65,675, comprising \$42,275 for tuition, \$18,000 for living expenses (including hospitalization insurance), and \$5,400 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 faculty of the School of Art and managed by the director of student financial services. Teaching assistantships are usually assigned *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://www.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 a full-color laser printer 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 MakerBot 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 in the digital labs 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 (CCAM) is Yale's media laboratory for everyone. CCAM focuses on guiding students, faculty, and staff in exploring all manner of collaborative projects with an emphasis on experimentation with technology. The research and opportunities at CCAM promote creative project engagement across the arts and sciences.

Located at 149 York Street in New Haven, the 5,000-square-foot space boasts state-of-the-art facilities, including a motion capture studio, blended reality laboratory, projection mapping system, creative suites, computerized audio and light systems, video studio, equipment lending library, wide-format printers, open workspace labs, and exhibition gallery. CCAM shares the modernist concrete building (once home to Yale University Press) with the Yale School of Drama. CCAM's weekly programming includes talks by visiting artists, workshops, performances, research presentations, and

project demos. There is an open-door policy: resources are available to all Yale students, faculty, and staff.

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 artschool.info@yale.edu.

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 nearly 300,000 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 museum that houses the largest collection of British art outside the United Kingdom, encompassing works in a range of media from the fifteenth century to the present. Opened to the public in 1977, the center's core collection and landmark building—designed by architect Louis I. Kahn—were a gift to Yale University from the collector and philanthropist Paul Mellon. The museum offers a vibrant program of exhibitions and events both in person and online. For more information, please visit <https://britishart.yale.edu>.

Libraries

The Robert B. Haas Family Arts Library is part of Yale University Library, which contains fifteen million print and electronic volumes in more than a dozen 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. Yale University Library makes related collections in archaeology, anthropology, fashion, film, history, and literature readily accessible to arts scholars and practitioners. To learn more, visit <https://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 2022 takes place from May 21 through July 3.

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 2022 will be comprised of Ayham Ghraawi, 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 Shape of Empathy," the theme of the summer's lecture series, with visiting scholars and artists who will engage the students in a wide range of topics.

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. 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 email 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. Students who are not compliant with Yale's vaccination requirements will not be allowed to register; 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 registrar, drop a course until midterm, after which point 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 either the registrar or the assistant dean for academic affairs. At the time the student withdraws, the notation of W (Withdrew) will be entered onto the transcript. 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:

| | |
|----------------------|-------------------|
| Graphic Design | Thesis Book |
| Painting/Printmaking | Digital portfolio |
| Photography | Print portfolio |
| Sculpture | 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 assistant dean for academic affairs 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 assistant dean for academic affairs 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 assistant dean for academic affairs, 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 under Tuition in the chapter Tuition and Fees). Before reregistering, 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 assistant dean for academic affairs 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 assistant dean for academic affairs. 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 assistant dean for academic affairs to determine if the student remains eligible for guaranteed readmission.
4. The student must notify the School within three years of the end of the U.S. military service of 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 the assistant dean for academic affairs 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 under Tuition in the chapter Tuition and Fees. 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 review and follow the regulations established by the School of Art. *The School of Art Handbook*, which contains more detailed policies, 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 <https://oiea.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

Global engagement is core to Yale's mission as one of the world's great universities. 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

Yale's engagement beyond the United States dates from its earliest years. The University remains 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.

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.

Teaching and research at Yale benefit from the many collaborations underway with the University's international partners and the global networks forged by Yale across the globe. International activities across all Yale schools include curricular initiatives that enrich classroom experiences from in-depth study of a particular country to broader comparative studies; faculty research and practice on matters of international importance; the development of online courses and expansion of distance learning; and the many fellowships, internships, and opportunities for international collaborative research projects on campus and abroad. Together these efforts serve to enhance Yale's global educational impact and are encompassed in the University's global strategy.

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 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

Keep up to date about campus news and events by subscribing to the Yale Today and/or Yale Best of the Week e-newsletters (<https://news.yale.edu/subscribe-e-newsletter>), which feature stories, videos, and photos from YaleNews (<http://news.yale.edu>) and other campus websites. Also visit the Yale Calendar of Events (<http://calendar.yale.edu>) and the University’s Facebook, Twitter, Instagram, LinkedIn, and YouTube channels.

The Yale Peabody Museum of Natural History, founded in 1866, houses more than fourteen million specimens and objects in ten curatorial divisions: Anthropology, Botany, Entomology, History of Science and Technology, Invertebrate Paleontology, Invertebrate Zoology, Mineralogy and Meteoritics, Paleobotany, Vertebrate Paleontology, and Vertebrate Zoology. The renowned collections continue to enrich teaching and learning and to inform groundbreaking new research. The museum’s galleries are currently under renovation and will reopen in 2024 to display thousands of objects, including the first *Brontosaurus*, *Stegosaurus*, and *Triceratops* specimens ever discovered.

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 degree recitals by graduate students, the School of Music presents the Ellington Jazz Series, Faculty Artist Series, Horowitz Piano Series, New Music New Haven, Onepo Chamber Music Series, and Yale in New York, as well as performances by the Yale Opera, Yale Philharmonia, Yale Choral Artists, and various YSM ensembles, along with concerts at the Morris Steinert Collection of Musical Instruments. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and many other special events. The Norfolk Chamber Music Festival/Yale Summer School of Music presents a six-week Chamber Music Session, along with the New Music Workshop and the Chamber Choir and Choral Conducting Workshop. Many of these concerts stream live on the School’s website (<https://music.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, Yale Glee Club, 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.

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) 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 Gryphon, a graduate and professional student center, located at 204 York Street. The center provides office and event space for GPSS and other student organization activities, funds student groups, and houses Gryphon's Pub, open nightly. 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 varsity basketball, volleyball, and gymnastics competitions; 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 group exercise classes in dance, martial arts, zumba, yoga, pilates, spinning, HIIT and cardio, 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. Memberships at reasonable fees are available for faculty, employees, postdocs, visiting associates, alumni, and members of the New Haven community. Memberships are also available for spouses and children of all members. Additional information is available 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 Yale Golf Course. All members of the Yale community and their guests may participate at each of these venues for a modest fee. Up-to-date information on programs, hours, and specific costs is available at <https://sportsandrecreation.yale.edu>.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale students, faculty, staff, and alumni 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, including 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, blood draw, 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 within thirty days. 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, and students enrolled in the EMPH program 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, 2021. 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 Vaccine Portal (available after June 20), and all supporting documents must be uploaded to <http://yale.medicatconnect.com>. The final deadline is August 1.

COVID-19 Effective April 2021, all students are required to provide proof of completed immunization against COVID-19. Antibody titers or evidence of previous infection are *not* accepted as proof of immunity. Currently approved vaccines include Pfizer-BioNTech (two doses), Moderna (two doses), and Janssen/Johnson & Johnson (one dose). International vaccines that are authorized for emergency use by the World Health Organization will also be accepted by Yale as meeting the COVID-19 vaccination requirement. Yale Health's website will be updated as new vaccines are reviewed (<https://yalehealth.yale.edu/covid-19-vaccination-faq-international-students-and-scholars>). Students who encounter insurmountable difficulties in being vaccinated at home, or live internationally and do not have access to an accepted vaccine, will be provided with free vaccine on campus by special arrangement. Students who are not compliant with this vaccine requirement will not be permitted to register for classes or move into the dormitories for the fall term, 2021.

Influenza All students are required to have flu vaccination in the fall term when it is made available to them by Yale Health.

Measles, mumps, rubella, and varicella All students 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 after the student's first birthday; the second dose must have been given at least twenty-eight (28) 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, 2021.

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, 2021. 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 on campus and are over the age of twenty-nine.

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.

Student Accessibility Services

Student Accessibility Services (SAS) facilitates reasonable accommodations for all Yale students with disabilities who choose to register with the office. Registration with SAS is kept private. SAS helps arrange academic, transportation, dietary, and housing accommodations across campus. To qualify as a student with a disability, supporting documentation must be provided. The required first step for a student with a disability is completion of the registration form, which will initiate the process of obtaining disability-related accommodations; see https://yale-accommodate.symphlicity.com/public_accommodation.

SAS works with students with sporadic and temporary disabilities as well. At any time during a term, students with a newly diagnosed disability requiring accommodations should register following the above instructions. More information can be found at <https://sas.yale.edu>, including instructions for requesting or renewing accommodations and the guidelines for supporting documentation. You can also reach us at sas@yale.edu or by phone at 203.432.2324.

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 20 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 from New Haven landlords. 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; yale.dining@yale.edu; 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.

OISS programs, like 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 email, grab a cup of coffee, 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>.

Resources on Sexual Misconduct

Yale University is committed to maintaining and strengthening an educational, working, and living environment founded on 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

affirmative 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 and resources for victims of sexual misconduct. Information on options for reporting an incident, accommodations and other supportive measures, and policies and definitions may be found at <https://smr.yale.edu>.

SHARE: INFORMATION, ADVOCACY, AND SUPPORT

55 Lock Street, Lower Level

Appointments and drop-in 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 via direct hotline, as well as for drop-in hours on weekdays during regular business hours. 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 Cantú (203.432.2610, cristina.cantu@yale.edu), or Freda Grant (freda.grant@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 or gender.

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, Vice 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 sexual misconduct policy. The UWC is comprised of faculty, senior administrators, and graduate and professional students drawn from throughout the University. UWC members are trained in the protocols for maintaining confidentiality and observe strict confidentiality with respect to all information they receive about a case.

YALE POLICE DEPARTMENT

101 Ashmun Street

24/7 hotline: 203.432.4400

<https://your.yale.edu/community/public-safety/yale-police-department>

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 email 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. The list of visiting artists and scholars from 2020–2021 includes:

Basel Abbas
Sara Abbaspour
Ruanne Abou-Rahme
Laia Abril
Manal Abu-Shaheen
Beverly Acha
Farah Al Qasimi
David Alekhuogic
American Artist
Felipe Arturo
Claire Ashley
Colleen Asper
Tauba Auerbach
Brea Baker
Cat Balco
Fadi Bardawil
Matthew Barney
Neal Bauer
Endia Beal
Kevin Beasley
Joeonna Bellorado-Samuels
Myriam Ben Salah
Tanyth Berkeley
Irma Boom
Bill Brand
DeForrest Brown
Esteban Cabeza de Baca
Widline Cadet
Maria Candanoza
Ece Canli
Juan Capistrán
Emily Cappa
M. Carmen Lane
Bennett Carpenter
Christopher Carroll
Hernán Carvente Martinez
May Maylisa Cat

Frances Cathryn
Bruno Ceschel
Edwige Charlot
Howie Chen
JooYoung Choi
Yoonjai Choi
Onyedika Chuke
Matthew Cohen
Oscar Rene Cornejo
Ines Cox
Renee Cox
Moyra Davey
Kenturah Davis
Sara De Bondt
Maria de Los Angeles
Aria Dean
Suzy Delvalle
Johannes DeYoung
Leslie Diuguid
Martina Droth
Zackary Drucker
Jenny Drumgoole
Angela Dufresne
Michelle Dunn Marsh
Eli Durst
Nia Easley
JJJJJerome Ellis
Johanna Fateman
Rochelle Feinstein
Alaina Claire Feldman
Kimia Ferdowsi Kline
David Fincher
Marc Fischer
Rosalind Fox Solomon
Genevieve Gaignard
Malik Gaines
Lucy Gallun
Kati Gegenheimer
Daphne Geismar
Mark Thomas Gibson
Simon Goode
Paul Graham
Kris Graves
Miguel Gutierrez
Asad Haider

K8 Hardy
 Jeremy O. Harris
 Curran Hatleberg
 Kristian Henson
 Pao Houa Her
 Eric Hoffman
 Ericka Huggins
 Sohrab Hura
 Tomashi Jackson
 Ashley James
 Jamillah James
 Barry Jenkins
 Paul John
 Kirsten Johnson
 Gabrielle Jung
 Sophie Jung
 Kelly Kaczynski
 Simone Kearney
 John Kelsey
 Brenda Ann Kenneally
 Gilbert Kills Pretty Enemy III
 Emmett Kim
 Sung Hwan Kim
 Svetlana Kitto
 Ragnar Kjartansson
 Oliver Knight
 Prem Krishnamurthy
 Liz Magic Laser
 James Laxton
 An-My Lê
 Adrienne Lenker
 Jacob Lindgren
 Kalup Linzy
 Efrat Lipkin
 Natasha Marie Llorens
 Nicole Maloof
 Guadalupe Maravilla
 Sara Marcus
 Theresa May
 Luciana McClure
 Rory McGrath
 Paul Messier
 Troy Michie
 Vincent Miranda
 Ramón Miranda Beltrán
 Rashaun Mitchell
 Sigrid Moeslinger
 Daniela Naomi Molnar

Adriana Monsalve
 Julianne Moore
 René Morales
 Takashi Murakami
 Zora J Murff
 Adrian Nivola
 Tameka Norris
 Emmanuel Olunkwa
 Damián Ortega
 Jennifer Packer
 Roxy Paine
 Arel Lisette Peckler
 Kembra Pfahler
 Nickola Pottinger
 Aay Preston-Myint
 Thomas Pringle
 Puppies Puppies
 Wang Qingsong
 Eileen Quinlan
 Kameelah Janan Rasheed
 Edd Ravn
 Sara Raza
 Christine Rebet
 Wendy Red Star
 Elizabeth Renstrom
 Kaji Reyes
 Eugene Richards
 Silas Riener
 A\$AP Rocky
 Mayra A. Rodríguez Castro
 Ruben Ulises Rodriguez Montoya
 Aura Rosenberg
 Mika Rottenberg
 Ed Ruscha
 Legacy Russell
 Kathryn Ryan
 Anri Sala
 Victoria Sambunaris
 JD Samson
 Alessandra Sanguinetti
 Luc Sante
 Jacobby Satterwhite
 Julia Schäfer
 Laurel Schwulst
 Dread Scott
 Alexandro Segade
 David Shatan-Pardo
 Lieko Shiga

Heji Shin
Pacifico Silano
Amy Sillman
Danna Singer
Amy Smith
Sable Elyse Smith
Alec Soth
Ginger Strand
Thomas Strong
Ali Subotnick
Leonard Suryajaya
Jessica Svendsen
Martine Syms
Mika Tajima
Ginger Brooks Takahashi
Lumi Tan
Catherine Telford Keogh
Rirkrit Tiravanija
Ka-Man Tse
Dori Tunstall
Masamichi Udagawa
Terttu Uibopuu
Mierle Laderman Ukeles
Rachel Valinsky
Jessica Vaughn
Mike Wagz
Jasmine Wahi
Hamza Walker
Jeff Wall
Xin Wang
Carrie Mae Weems
Bryant Wells
Nico Wheadon
Wayne White
Wayne White
Arien Wilkerson
Rachel Willey
Alia Williams
Wingate Studio
Matt Wolff
Jordan Wolfson
Haegue Yang
Ira Yonemura
Timothy Young
Constantina Zavitsanos

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

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

Charles Sawyer Prize for distinction in graphic design

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

Carol Schlosberg Memorial Prize for excellence in painting

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, 2020

Fellowships

Alice Kimball English Traveling Fellowships, Herdimas Anggara, Alina Perez, Stella Zhong, First-year Photography Class of 2021

Critical Practice Research Fellowships, Tarah Douglas, Leyla Faye, Amina Ross, Mianwei Wang

Robert Schoelkopf Memorial Traveling Fellowship, David Craig

Prizes

Richard Benson Prize, Robert Andy Coombs

Blair Dickinson Memorial Prize, Dawoon Dawn Kim

H. Lee Hirsche Memorial Prize, José de Jesus Rodriguez Jauregui

Fannie B. Pardee Prize, Anne Wu

Charles Sawyer Prize, Bryant David Wells

Schickle-Collingwood Prize, Cameron Clayborn

Carol Schlosberg Memorial Prize, Kevin I. Brisco, Jr.

Ethel Childe Walker Prize, Harrison Smith

Honorary Awards

Phelps Berdan Memorial Award, Nicholas Stratton Weltyk

George R. Bunker Award, Samuel Kent Shoemaker

Ward Cheney Memorial Award, Rory William Hummingbird Hamovit

Elizabeth Canfield Hicks Award, José David Chavez-Verduzco

Rebecca Taylor Porter Award, Julia Laura Schäfer

Ely Harwood Schless Memorial Fund Award, Kathia L. St. Hilaire

John Ferguson Weir Award, Allison Teresa Minto

Susan H. Whedon Award, Efrat Rachel Lipkin

Helen W. Winternitz Award, Sara Emsaki

Accolades

Gamblin Paint Prize, Gabriel Mills

DEGREES AND ENROLLMENT

MASTER OF FINE ARTS DEGREES CONFERRED, 2020

Edd Ravn Arnold, Painting/Printmaking
Kyla Birgitta Arsadjaja, Graphic Design
Hangama Atiquillo Amiri, Painting/Printmaking
James Bartolacci, Painting/Printmaking
Timothy Gustin Brawner, Painting/Printmaking
Kevin I. Brisco, Jr., Painting/Printmaking
Maria Laura Candanoza Hurtado, Graphic Design
Mariel Joan Capanna, Painting/Printmaking
José David Chavez-Verduzco, Painting/Printmaking
Angela Chen, Photography
Deangelo Morte Christian, Photography
Taylor L. Clough, Painting/Printmaking
Robert Andy Coombs, Photography
Krystal Elisa DiFronzo, Painting/Printmaking
Sara Emsaki, Painting/Printmaking
Genevieve Katherine Fondaras Goffman, Sculpture
Rory William Hummingbird Hamovit, Photography
Elizabeth Ann Meredith Hibbard, Photography
Jinwoo Hong, Graphic Design
Zhiyan Huang, Graphic Design
Laura M. Huaranga, Graphic Design
Cindy Yuan Hwang, Graphic Design
Dawoon Jeon, Graphic Design
Dawoon Dawn Kim, Photography
Jeong Woo Kim, Graphic Design
Trevon L. Latin, Painting/Printmaking
Lauren Jeyoon Lee, Sculpture
Morgan Rachel Levy, Photography
Efrat Rachel Lipkin, Sculpture
Naomi Loubna Lisiki, Painting/Printmaking
Jane Lowe, Photography
Randi Renate Margarete Mabry, Sculpture
Victoria Martinez, Painting/Printmaking
Brianna Alvina Miller, Sculpture
Aryana Minai, Painting/Printmaking
Allison Teresa Minto, Photography
Africanus Okokon, Painting/Printmaking
Sarah Lane Peyton, Sculpture
Tuan Quoc Pham, Graphic Design
Steven Francisco Allen Rodriguez, Graphic Design
José de Jesus Rodriguez Jauregui, Painting/Printmaking
María de los Àngeles Rodríguez Jiménez, Painting/Printmaking
David Alexander Roy, Sculpture
Kern Samuel, Painting/Printmaking

Julia Laura Schäfer, Graphic Design
Carly Sheehan, Painting/Printmaking
Rebecca Elliot Shippee, Painting/Printmaking
Samuel Kent Shoemaker, Sculpture
Karinne Victoria Smith, Sculpture
Kathia L. St. Hilaire, Painting/Printmaking
Chiffon Chanel Thomas, Painting/Printmaking
Jiajun Wang, Photography
Yuanbo Wang, Graphic Design
Bryant David Wells, Graphic Design
Nicholas Stratton Weltyk, Graphic Design
Samuel Douglas Wood, Graphic Design
Anne Wu, Sculpture
Orysia Zabeida, Graphic Design
Alexander Zak, Sculpture
Wenwen Zhang, Graphic Design
Ye Qin Zhu, Painting/Printmaking

ENROLLMENT, 2020–2021

GRAPHIC DESIGN

Herdimas Anggara
Alvin Ashiatey
Milo Bonacci
Samantha Callahan
Andrew Connors
Luiza Dale
Han Gao
Yuan Gao
Miguel Gaydosh
Bianca Ibarlucea
Furqan Jawed
Kathryn-kay Johnson
Harin Jung
Jun Jung
Minhwan Kim
Mengjie Liu
Ana Lobo
Churong Mao
Nick Massarelli
Anezka Minarikova
Mengyi Qian
Lester Rosso
Anna Sagström
Junyi Shi
Hannah Tjaden
Mike Tully
Mianwei Wang
Yifan Wang
Immanuel Yang

PAINTING/PRINTMAKING

Salvador Andrade Arevalo

Quinci Baker

Brianna Bass

Vamba Bility

Bri Brooks

Zoila Coc-Chang

Kendrick Corp

David Craig

Grant Czuj

Danielle De Jesus

Opal Ecker DeRuvo

Nathaniel Donnett

Katherine Yaochen Du

Leyla Faye

Brett Ginsburg

Samantha Joy Groff

Anne Mailey

Kristoffer McAfee

Kate Meissner

Michelle Miller

Gabriel Mills

Dala Nasser

Patricia Orpilla

Alina Perez

Tamen Pérez

Alex Puz

Athena Quispe

Sara Rahmanian

Jonathan Rajewski

Emma Safir

Brennen Steines

Ashley Teamer

Chibuike Uzoma

Justin James Voiss

Curtis Welteroth

PHOTOGRAPHY

Mickey Aloisio

Emily Barresi

Dylan Beckman

Ronghui Chen

Amartya De

Anabelle DeClement

Tarah Douglas

Eileen Emond

Jackie Furtado

Max Gavrich
 Nabil Harb
 Dylan Hausthor
 Ian Kline
 Annie Ling
 Alex Nelson
 Chinaedu Evelyn Nwadibia
 Brian Orozco
 Rosa Polin
 Jessica Tang
 Rosemary Warren

SCULPTURE

Cameron Clayborn
 Armando Cortes
 Jannick Deslauriers
 Riley Duncan
 Pap Souleye Fall
 Cristobal Gracia
 Kevin Hernandez Rosa
 Sae Jun Kim
 Diana Lozano
 Erik Nilson
 Hyeree Ro
 Amina Ross
 Audrey Ryan
 Jeenho Seo
 Freddy Villalobos
 Lucas Yasunaga
 Stella Zhong

SUMMARY OF ENROLLMENT

ADMISSIONS INFORMATION, FALL TERM 2020

| | |
|---------------------|-------|
| Applicants | 1,190 |
| Applicants admitted | 76 |
| Matriculants | 44 |
| Deferrals | 26 |

STUDENT PROFILE

| | |
|---------------------------|-----|
| Graduate students | 101 |
| Graphic Design | 29 |
| Painting/Printmaking | 35 |
| Photography | 20 |
| Sculpture | 17 |
| Preliminary-year students | 5 |
| First-year students | 44 |

| | |
|--|----|
| Second-year students | 52 |
| Undergraduate degrees in fine art | 86 |
| Undergraduate degrees in other areas, e.g., anthropology, architecture, history of art, literature | 15 |
| Institutions represented | 72 |
| States represented | 17 |
| Foreign countries represented | 14 |

INSTITUTIONS REPRESENTED

One student from each institution unless otherwise indicated.

Academy of Arts, Architecture and Design in Prague [Czech Republic]
 Alfred University
 Art University of Tehran [Iran]
 Bard College (3)
 Beijing Institute of Technology [China]
 Boston University
 Brandeis University
 California Polytechnic State University [San Luis Obispo]
 Central Academy of Fine Arts [China] (3)
 College for Creative Studies
 Columbia University
 Concordia University
 Cooper Union (2)
 Drexel University
 East China Normal University [China]
 Escuela Nacional de Pintura, Escultura y Grabado “La Esmeralda”
 Fashion Institute of Technology (3)
 Florida State University
 Fordham University
 Glasgow School of Art [U.K.]
 Hongik University [Republic of Korea] (2)
 Howard University
 Hunter College [CUNY] (3)
 Institute Teknologi Bandung [Indonesia]
 Kansas City Art Institute (2)
 Konstfack University College of Arts, Crafts and Design [Sweden]
 Korea Advancement Institute of Science and Technology [Republic of Korea]
 Korean National University of Arts [Republic of Korea]
 Kutztown University of Pennsylvania
 Kwame Nkrumah University of Science and Technology [Ghana]
 Eugene Lang College of Liberal Arts
 Maine College of Art
 Maryland Institute College of Art (2)
 Massachusetts College of Art (2)
 Michigan State University
 Nanchang University [China]

Pacific Northwest College of Art (2)
 Parsons School of Design (3)
 Pontifical Catholic University of Rio de Janeiro [Brazil]
 Queen's University [Ontario]
 Redeemer University College [Ontario]
 Rhode Island School of Design (7)
 Rochester Institute of Technology
 San Francisco State University
 School of the Art Institute of Chicago (7)
 Shanghai Jiao Tong University [China]
 Sikkim Manipal University
 Skidmore College
 Sotheby's Institute of Art [U.K.]
 Srishti Institute of Art Design and Technology [India]
 Suzhou University [China]
 Syracuse University
 Texas Southern University
 Tsinghua University [China]
 University College London [U.K.]
 University of Benin [Nigeria]
 University of Brasilia [Brazil]
 University of California [Irvine]
 University of California [Los Angeles] (2)
 University of Hartford (3)
 University of Iowa
 University of Michigan [Ann Arbor]
 University of South Florida
 University of Tennessee [Chattanooga]
 University of the Arts
 University of Wisconsin [Milwaukee]
 Virginia Commonwealth University
 Wayne State University
 Wesleyan University (2)
 Yale University (2)
 Yeungnam University [Republic of Korea]
 Yonsei University [Republic of Korea]

Institutions represented, 72

GEOGRAPHICAL DISTRIBUTION

One student from each state or country unless otherwise indicated.

United States

California (11)
 Connecticut (2)
 Florida (4)
 Illinois (3)
 Louisiana
 Maryland (5)

Minnesota (2)
Missouri
New Jersey (3)
New York (20)
Oregon (3)
Pennsylvania (7)
Rhode Island (2)
Tennessee
Texas (2)
Vermont
Wisconsin (2)

States represented, 17

Foreign Countries

Brazil (2)
Canada (2)
China (10)
Costa Rica
Czech Republic
Ghana
India (2)
Indonesia
Iran
Korea, Republic of (6)
Lebanon
Mexico
Nigeria
Sweden

Foreign countries represented, 14

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>, email 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>, email 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.). Postgraduate 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>, email 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>, email 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>, email 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>, email 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>, email grad.engineering@yale.edu (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 208292, New Haven CT 06520-8292.

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>, email 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 and composition. Certificate in Performance (CERT), 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>, email 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 the Environment 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>, email admissions.yse@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of the Environment, 300 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>, email 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://www.architecture.yale.edu>, email 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 (P.M.C.), 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>, email 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.

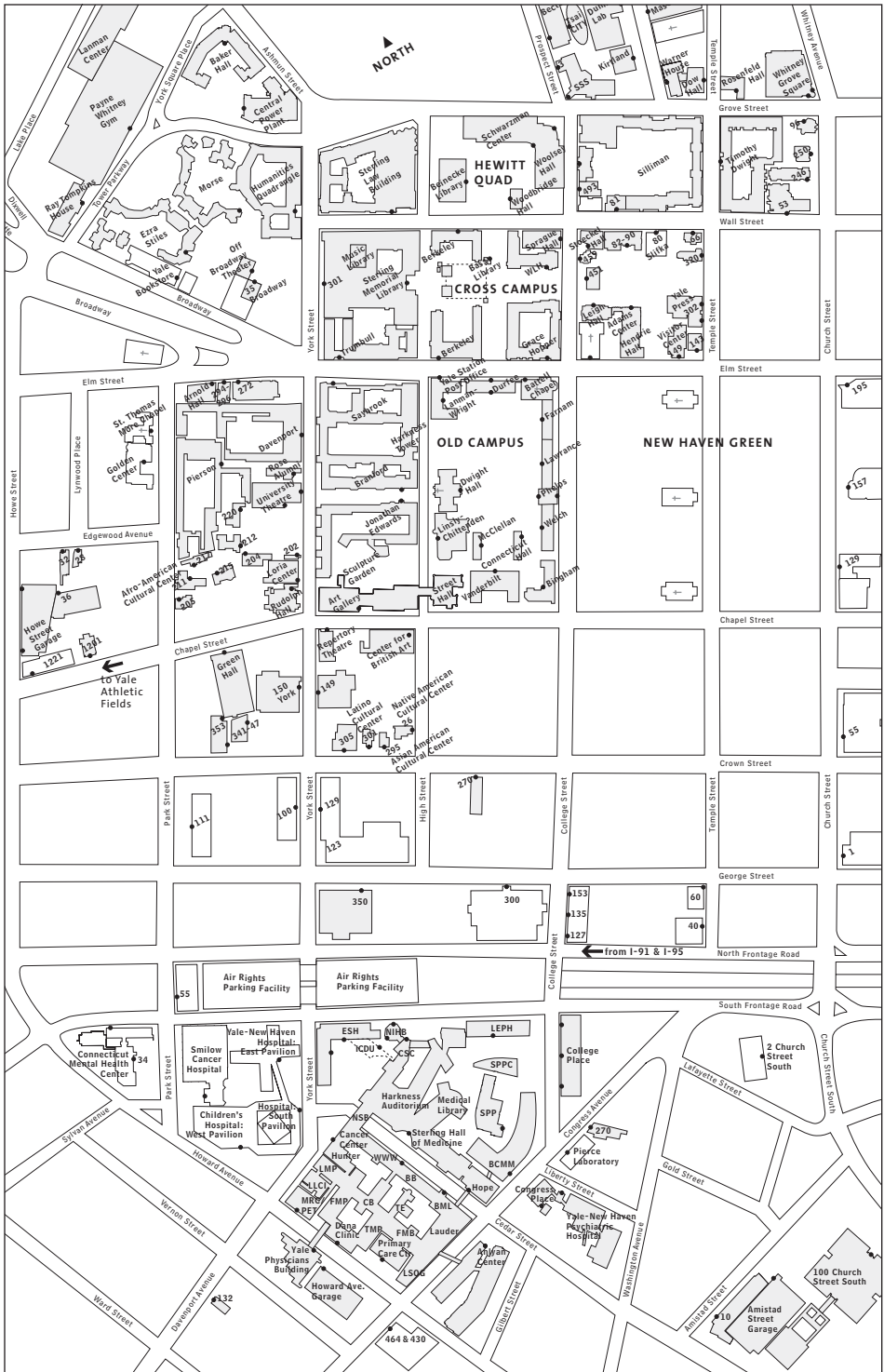
For additional information, please visit <https://som.yale.edu>. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.

YALE UNIVERSITY CAMPUS NORTH



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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 American Airlines (800.433.7300). Local taxi service, Metro Cab (203.777.7777), is available at the airport. Connecticut Limousine Service (203.974.4700) 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 (877.690.5114) 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, Senior Director of the Office of Institutional Equity and Access, 203.432.0849. For additional information, see <https://oiea.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 Yale Police Department at 203.432.4400, the University will provide this information to any applicant for admission, or to prospective students and employees. The report is also posted on Yale's Public Safety website; please 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>.

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