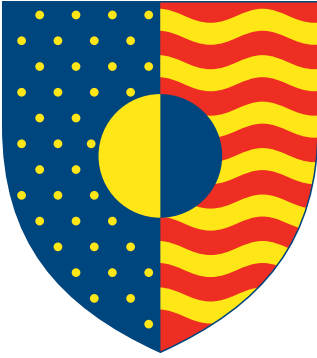


# School of Art

2024-2025



BULLETIN OF YALE UNIVERSITY

*Series 120 Number 4 June 30, 2024*

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Managing Editor: Kimberly M. Goff-Crews

Editor: Steve Aitken

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#### *Content*


Questions regarding the editorial content of this publication may be referred to Taryn Wolf, Assistant Dean for Academic Affairs, Yale School of Art.

#### *Inquiries*

All inquiries regarding admission to graduate programs in art should be addressed to the Office of Academic Administration, Yale School of Art, 1156 Chapel Street, PO Box 208339, New Haven CT 06520-8339; telephone, 203.432.2600; email, [art.admissions@yale.edu](mailto:art.admissions@yale.edu).

#### *Website*

<http://art.yale.edu>

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# School of Art

## 2024-2025

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# CALENDAR

The following dates are subject to change as the university makes decisions regarding the 2024–2025 academic year. Changes will be posted online on the School of Art’s website.

## FALL 2024

Aug. 19–23	M–F	Orientation for new and continuing students
Aug. 26	M	Advisement for all students Fall-term registration due
Aug. 28	W	Fall-term classes begin
Aug. 30	F	Friday classes do not meet; Monday classes meet instead
Sept. 2	M	Labor Day; classes do not meet
Sept. 11	W	Last day to add a course with permission of registrar
Oct. 15	T	October recess begins after last academic obligation
Oct. 21	M	Classes resume
Oct. 25	F	Midterm Last day to withdraw from a fall full-term course (with permission of registrar) without the course appearing on the transcript
Nov. 22	F	November recess begins after last academic obligation
Dec. 2	M	Classes resume
Dec. 6	F	Last day to withdraw from a course with permission of instructor and registrar Fall-term classes end Reading period begins
Dec. 12	TH	Critiques and examinations begin
Dec. 18	W	Critiques and examinations end Winter recess begins

## SPRING 2025

Jan. 9	TH	Spring-term registration due
Jan. 10	F	Closing date for submission of online applications for admission in September 2025
Jan. 13	M	Spring-term classes begin
Jan. 20	M	Martin Luther King, Jr. Day; classes do not meet; offices closed
Jan. 24	F	Friday classes do not meet; Monday classes meet instead
Jan. 27	M	Last day to add a course with permission of registrar
Mar. 7	F	Midterm Last day to withdraw from a spring full-term course (with permission of registrar) without the course appearing on the transcript Spring recess begins after last academic obligation
Mar. 24	M	Classes resume
Apr. 25	F	Last day to withdraw from a course with permission of instructor and registrar Spring-term classes end Reading period begins

May 1	TH	Critiques and examinations begin
May 7	W	Critiques and examinations end Summer recess begins
May 19	M	University Commencement



# THE PRESIDENT AND FELLOWS OF YALE UNIVERSITY

## **President**

Maurie McInnis, B.A., M.A., Ph.D.

## **Fellows**

Joshua Bekenstein, B.A., M.B.A., Wayland, Massachusetts (*June 2025*)

Gina Rosselli Boswell, B.S., M.B.A., Vero Beach, Florida (*June 2029*)

Michael James Cavanagh, B.A., J.D., Philadelphia, Pennsylvania (*June 2026*)

Maryana Iskander, B.A., M.Sc., J.D., Round Rock, Texas (*June 2029*)

William Earl Kennard, B.A., J.D., Charleston, South Carolina (*June 2026*)

Frederic David Krupp, B.S., J.D., Norwalk, Connecticut (*June 2028*)

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*)

Felicia Norwood, B.A., M.A., J.D., Indianapolis, Indiana (*June 2030*)

Joshua Linder Steiner, B.A., M.St., New York, New York (*June 2030*)

David Li Ming Sze, B.A., M.B.A., Hillsborough, California (*June 2030*)

Marta Lourdes Tellado, B.A., Ph.D., New York, New York (*June 2028*)

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

Neal Steven Wolin, B.A., M.Sc., J.D., Washington, D.C. (*June 2029*)

His Excellency the Governor of Connecticut, *ex officio*

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

*Effective July 1, 2024*

# THE OFFICERS OF YALE UNIVERSITY

**President**

Maurie McInnis, B.A., M.A., Ph.D.

**Provost**

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

**Secretary and Vice President for University Life**

Kimberly Midori Goff-Crews, B.A., J.D.

**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 Human Resources**

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

**Vice President for Facilities, Campus Development, and Sustainability**

Jack Michael Bellamy, B.S., M.S.

**Vice President for Information Technology and Campus Services**

John Barden, B.A., M.B.A.

**Vice President for Communications**

Renee Kopkowski, B.A.

# SCHOOL OF ART ADMINISTRATION AND FACULTY

## EXECUTIVE OFFICERS

Peter Salovey, Ph.D., President of the University

Scott A. Strobel, Ph.D., Provost

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

Anoka Faruqee, M.F.A., Associate Dean and Professor of Painting

Sarah Stevens-Morling, M.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

## GRAPHIC DESIGN FACULTY

Nontsikelelo Mutiti, M.F.A., Assistant Professor and Director of Graduate Studies

Alvin Ashiatey, M.F.A., Lecturer

Julian Bittiner, M.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

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

Ritu Ghiya, B.S., Lecturer

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

Neil Goldberg, B.A., Critic

Jiminie Ha, M.F.A., Critic

Riley Hooker, B.F.A., Critic

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

Bianca Ibarlucea, M.F.A., Lecturer

Shira Inbar, M.F.A., Lecturer

Geoff Kaplan, M.F.A., Lecturer

Rachel Kauder Nalebuff, M.F.A., Lecturer

Andrew Lister, M.F.A., Critic

Jesse Marsolais, B.A., Lecturer

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

Manuel Miranda, M.F.A., Senior Critic

Andrew Sloat, M.F.A., Critic

Nina Stössinger, M.A., Critic

Scott Stowell, B.F.A., Senior Critic

Henk van Assen, M.F.A., Senior

David Jon Walker, M.F.A., Lecturer

Bryant Wells, M.F.A., Lecturer

Ross Wightman, M.F.A., Lecturer

Dena Yago, B.A., Lecturer

## PAINTING/PRINTMAKING FACULTY

Meleko Mokgosi, M.F.A., Associate Professor and Director of Graduate Studies (on leave, 2024–2025)

Yaminay Chaudhri, M.F.A., Critic

Zoila Coc-Chang, M.F.A., Lecturer

Rachelle Dang, M.F.A., Critic

Arlene Davila, Ph.D., Senior Critic

Maria de Los Angeles, M.F.A., Critic and Acting Director of Graduate Studies (2024–2025)

Leslie Dick, B.A., Senior Critic

Anoka Faruqee, M.F.A., Associate Dean and Professor

Kristen Hileman, M.A., Critic

Matthew Keegan, M.F.A., Senior Critic

Caitlin Keogh, M.F.A., Critic

Hasabie Kidanu, M.F.A., Lecturer

Byron Kim, B.A., Senior Critic

Miguel Luciano, M.F.A., Critic

Mev Luna, M.F.A., Critic

Irene Michnicki, M.A.T., Lecturer

Sophy Naess, M.F.A., Senior Critic

Amanda Parmer, Critic

Jennifer Pranolo, Ph.D., Critic

Sara Raza, M.A., Critic

Halsey Rodman, M.F.A., Critic

Zoé Samudzi, Pd.D., Critic

Kern Samuel, M.F.A., Lecturer

Miranda Samuels, M.A., Critic

Karin Schneider, M.F.A., Critic

Lisa Sigal, M.F.A., Lecturer

Ryan Sluggett, M.F.A., Lecturer

Alexandria Smith, M.A., M.F.A., Assistant Professor and Director of Undergraduate Studies

Alexander Valentine, M.F.A., Senior Critic

Anahita Vossoughi, M.F.A., Critic

Matt Watson, M.F.A., Lecturer

Molly Zuckerman-Hartung, M.F.A., Senior Critic

## PHOTOGRAPHY FACULTY

Gregory Crewdson, M.F.A., Professor and Director of Graduate Studies (on leave, fall 2024)

Jennifer Blessing, M.A., Critic

Vinson Cunningham, B.A., Critic

Benjamin Donaldson, M.F.A., Senior Critic

Lisa Kereszi, M.F.A., Senior Critic

Tommy Kha, M.F.A., Critic

Roxana Marcoci, Ph.D., Critic  
Lesley Martin, B.Ph., Critic  
Eva O’Leary, M.F.A., Lecturer  
Elle Pérez, M.F.A., Assistant Professor  
John Pilson, M.F.A., Senior Critic and Acting Director of Graduate Studies (fall 2024)  
Kathy Ryan, Critic  
Drew Sawyer, Ph.D., Critic

### SCULPTURE FACULTY

Aki Sasamoto, M.F.A., Professor and Director of Graduate Studies  
American Artist, M.F.A., Critic  
Joseph Buckley, M.F.A., Critic  
Sandra Burns, M.F.A., Senior Critic  
Nathan Carter, M.F.A., Lecturer  
Juliana Cerqueira Leite, M.A., M.F.A., Critic  
Leslie Dick, B.A., Senior Critic  
Ben Hagari, M.F.A., Critic  
Michael Joo, M.F.A., Senior Critic  
Martin Kersels, M.F.A., Professor  
Sae Jun Kim, M.F.A., Lecturer  
Leigh Ledare, M.F.A., Senior Critic  
Desmond Lewis, M.F.A., M.B.A., Lecturer  
Gala Porras-Kim, M.F.A., Senior Critic  
Kameelah Janan Rasheed, M.A., Critic  
Lumi Tan, Critic  
Nico Wheadon, M.A., Critic

### INTERDEPARTMENTAL/FILM/VIDEO FACULTY

Jonathan Andrews, B.A., Lecturer  
Michel Auder, Critic  
Elena Bertozzi, Ph.D., Lecturer  
Luchina Fisher, B.A., Dip., Lecturer  
Ayham Ghraawi, M.F.A., Critic  
Marta Kuzma, M.A., Professor (on leave, spring 2025)  
Elle Pérez, M.F.A., Assistant Professor  
Mike Rader, M.F.A., Lecturer  
A.L. Steiner, B.A., Senior Critic  
Sarah Stevens-Morling, M.A., Critic

### ADMINISTRATIVE STAFF

Nicole Archer, M.B.A., Director of Financial Aid  
Dannika Kemp Avent, M.S., M.A., Director of Sustainable Equity and Inclusion  
Regina Bejnerowicz, M.B.A., Director of Finance and Administration  
Isaac Brown, Photography Equipment Loan Technician  
Emily Cappa, M.F.A., Registrar  
Allyse Corbin, B.A., Senior Administrative Assistant, Photography and Sculpture  
Sara Cronquist, B.F.A., Senior Administrative Assistant, Admission and Academic  
Affairs  
Krista Dobson, M.A., L.P.C., Student Counselor (non-clinical)

Nicole Freeman, B.A., Director of Development  
Larissa Hall, M.S., Senior Administrative Assistant, Graphic Design  
John P. Hogan, M.F.A., Facilities Manager  
Janna King, B.A., Program Coordinator, Office of Development  
Elizabeth Landau, M.A., Assistant Director, Development and Alumni Relations  
Annie Lin, Ed.M., Project Specialist  
Lindsey Mancini, M.S., Assistant Director for Communications  
Kris Mandelbaum, M.F.A., Senior Administrative Assistant, Painting/Printmaking and  
Gallery Coordinator  
Ryan Martins, A.A., Systems Administrator and Digital Technology Specialist  
Ramona Milardo-Ward, M.S., Senior Administrative Assistant, Dean's Office  
Catherine Nelson, M.F.A., M.B.A., Fabrication Shop Manager  
Robin Sarno, Financial Team Lead  
Edgar Serrano, M.F.A., Equipment Loan and A/V Specialist  
A.L. Steiner, B.A., Director of Exhibitions  
Sarah Stevens-Morling, M.A., Assistant Dean for Communications and Digital Media  
Sade Torres Pacheco, B.A., Senior Administrative Assistant, Undergraduate Studies  
Anahita Vossoughi, M.F.A., Assistant Director of Digital Technology  
Taryn Wolf, B.F.A., Assistant Dean for Academic Affairs  
Denise Zaczek, Operations Manager

# A MESSAGE FROM THE DEAN

The Yale School of the Fine Arts opened in 1869 as the first art school connected with an institution of higher learning in the United States. As the leading M.F.A. program in the country, the Yale School of Art remains situated within the larger research university. Our artists are drawn to the many opportunities to engage with faculty, students, and resources from all areas of the campus. Our excellent studio-based education is enhanced with elective courses and workshops that explore the intersections of art through cultural, social, political, and economic perspectives. Students work closely with a renowned faculty and visiting critics composed of internationally recognized artists, designers, curators, and scholars to further develop their 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 M.F.A. program strives to respond to the evolving interests of its students in areas and practices beyond those offered within the core curriculum. Providing a compassionate education that is relevant to art making *today* is the school's core mission. The School of Art recognizes that seeing and making are interrelational, transformative, and identify-forming. To this end, Yale encourages 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.

This campus ecosystem nurtures diverse studio practices while preserving the development of an engaged student community producing graduates who contribute to a global field of contemporary artists, designers, educators, and community leaders.

Welcome.

Kymerly Pinder  
*Stavros Niarchos Foundation Dean*  
*Yale School of Art*

# MISSION STATEMENT

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

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



# HISTORY OF THE SCHOOL

The study of the visual arts at Yale had its beginning with the opening, in 1832, of the Trumbull Gallery, one of the earliest art museums in the Anglo-Saxon world and the first (and long the only one) connected with a college in this country. It was founded by patriot-artist Colonel John Trumbull, one-time aide-de-camp to General Washington, with the help of Professor Benjamin Silliman, the celebrated scientist. A singularly successful art exhibition held in 1858 under the direction of the College Librarian, Daniel Coit Gilman, led to the establishment of an art school in 1864, through the generosity of Augustus Russell Street, a native of New Haven and graduate of Yale's Class of 1812. This new educational program was placed in the hands of an art council, one of whose members was the painter-inventor Samuel F.B. Morse, a graduate of Yale College. When the Yale School of the Fine Arts opened in 1869, it was the first art school connected with an institution of higher learning in the country, and classes in drawing, painting, sculpture, and art history were inaugurated. The art collections in the old Trumbull Gallery were moved into a building endowed by Augustus Street and so named Street Hall, and were greatly augmented by the acquisition of the Jarves Collection of early Italian paintings in 1871.

Architectural instruction was begun in 1908 and was established as a department in 1916 with Everett Victor Meeks at its head. Drama, under the direction of George Pierce Baker and with its own separate building, was added in 1925 and continued to function as a department of the school until it became an independent school in 1955. In 1928 a new art gallery was opened, built by Egerton Swartwout and funded through the generosity of Edward S. Harkness. It was connected to Street Hall by a bridge above High Street, and Street Hall was used for instruction in art. The program in architecture was moved to Weir Hall, designed by George Douglas Miller. A large addition to the Art Gallery, designed by Louis I. Kahn in collaboration with Douglas Orr, and funded by the family of James Alexander Campbell and other friends of the arts at Yale, was opened in 1953. Several floors were used by the school until the rapidly expanding Art Gallery collections required their use. In 1959 the School of Art and Architecture was made a fully graduate professional school. In 1963 the Art and Architecture Building, designed by Paul Rudolph, was opened, funded by many friends of the arts at Yale under the chairmanship of Ward Cheney. In 1969 the school was constituted as two faculties, each with its own dean; and in 1972 two separate schools were established by the President and Fellows, the School of Art and the School of Architecture, which until 2000 shared the Rudolph building (now Rudolph Hall) for most of their activities. Sculpture was housed at 14 Mansfield Street in Hammond Hall (a large building formerly used for mechanical engineering), graphic design was located at 212 York Street (an old Yale fraternity building), and at 215 Park Street there were classrooms and additional graduate painting studios. Street Hall was assigned to the University Department of the History of Art (it is now part of the Yale University Art Gallery). The arts at Yale – architecture, art, the Art Gallery, the Center for British Art, the history of art, the School of Drama, and the Repertory Theatre – thus occupied a group of buildings stretching along and near Chapel Street for almost three blocks.

It had long been the university's plan to extend the Arts Area schools farther up Chapel Street. The first major new construction under this plan was the renovation

of 1156 Chapel Street with the addition of an adjoining building at 353 Crown Street, designed by Deborah Berke, which opened in September 2000. A generous gift by Yale College graduate Holcombe T. Green, Jr., for whom the building is named, and a major contribution by Marion Rand in memory of her husband, Paul Rand, professor of graphic design, made this new complex possible. The new art buildings house an experimental theater for the School of Drama and all departments of the School of Art except sculpture. In 2009 sculpture moved from Hammond Hall, where it was housed from 1973 to 2008, to a new building in the Arts Area at 36 Edgewood Avenue adjacent to a new School of Art gallery at 32 Edgewood Avenue, both designed by Kieran Timberlake.

## DEANS OF THE YALE SCHOOL OF ART

1869–1913	John Ferguson Weir
1913–1922	William Sergeant Kendall
1922–1947	Everett Meeks
1947–1957	Charles Sawyer
1957–1958	Boyd Smith
1958–1968	Gibson Danes
1968–1974	Howard Weaver
1974–1975	William Bailey
1975–1983	Andrew Forge
1983–1996	David Pease
1996–2006	Richard Benson
2006–2016	Robert Storr
2016–2021	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).

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

48 credits in area of concentration, including ART 949, and 12 additional credits, including a minimum of 3 academic credits in courses outside the School of Art.

## TYPICAL PLAN OF STUDY

### Preliminary Year, Fall-Term Minimum Credits

ART 266	Graphic Design Histories	1
ART 710	Preliminary Studio: Graphic Design	6
ART 712	Prelim Typography	3
ART 714	All Design Considered	3

**Preliminary Year, Spring-Term Minimum Credits**

ART 369	Interactive Design and the Internet: Software for People	1
ART 468	Advanced Graphic Design: Ad Hoc Series and Systems	1
ART 711	Preliminary Studio: Graphic Design	6
ART 715	All Design Considered	3

**First Year, Fall-Term Minimum Credits**

ART 720	First-Year Graduate Studio: Graphic Design	6
ART 949	Critical & Professional Practices	3
Graphic Design Elective		3
Graphic Design, Studio, or Academic Electives		3

**First-Year, Spring-Term Minimum Credits**

ART 721	First-Year Graduate Studio: Graphic Design	6
ART 723	Writing as Visual Practice	3
Graphic Design Elective		3
Graphic Design, Studio, or Academic Electives		3

**Second-Year, Fall-Term Minimum Credits**

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

**Second Year, Spring-Term Minimum Credits**

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

## 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 eighteen 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

Thirty-nine credits in area of concentration, including ART 949, and 21 additional credits, including a minimum of 3 academic credits in courses outside the School of Art.

### TYPICAL PLAN OF STUDY

#### First Year, Minimum Fall-Term Credits

ART 542	Individual Criticism: Painting	6
or ART 544	Individual Criticism: Painting	
ART 546	Round Trip: First-Year Crits	3
ART 949	Critical & Professional Practices	3
Academic or Studio Electives		3

#### First-Year, Minimum Spring-Term Credits

ART 510	Pit Crit	3
ART 543	Individual Criticism: Painting	6
or ART 545	Individual Criticism: Painting	
Academic or Studio Electives		6

#### Second Year, Minimum Fall-Term Credits

ART 511	Pit Crit	3
ART 512	Thesis 2025	1.5
ART 544	Individual Criticism: Painting	6
or ART 542	Individual Criticism: Painting	
Academic or Studio Electives		4.5

#### Second Year, Minimum Spring-Term Credits

ART 513	Thesis 2025	1.5
ART 545	Individual Criticism: Painting	6
or ART 543	Individual Criticism: Painting	
Academic or Studio Electives		7.5

## 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 3 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 826	This Means Something: Picture Makers Discuss Their Work and Practice	3
or ART 828	This Means Something: Picture Makers Discuss Their Work and Practice	
ART 842	Critique Panel	6
or ART 844	Critique Panel	
ART 949	Critical & Professional Practices	3

#### First-Year, Minimum Spring-Term Credits

ART 827	This Means Something: Picture Makers Discuss Their Work and Practice	3
or ART 829	This Means Something: Picture Makers Discuss Their Work and Practice	
ART 843	Critique Panel	6
or ART 845	Critique Panel	
Academic or Studio Electives		6

#### Second Year, Minimum Fall-Term Credits

ART 823	Critical Perspectives in Photography	3
ART 828	This Means Something: Picture Makers Discuss Their Work and Practice	3
or ART 826	This Means Something: Picture Makers Discuss Their Work and Practice	
ART 844	Critique Panel	6
or ART 842	Critique Panel	
Academic or Studio Electives		3

#### Second Year, Minimum Spring-Term Credits

ART 825	What Makes a Book Work?	3
ART 829	This Means Something: Picture Makers Discuss Their Work and Practice	3
or ART 827	This Means Something: Picture Makers Discuss Their Work and Practice	
ART 831	Picture Show: Thesis in Photography	3
ART 845	Critique Panel	6
or ART 843	Critique Panel	

## 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 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 ten students are admitted each year.

### CREDIT REQUIREMENTS

48 credits in area of concentration, including ART 949, and 12 additional credits, including a minimum of 3 academic credits in courses outside the School of Art.

### TYPICAL PLAN OF STUDY

#### First Year, Minimum Fall-Term Credits

ART 628	Studio Seminar: Sculpture	3
or ART 630	Studio Seminar: Sculpture	
ART 642	Individual Criticism: Sculpture	6
or ART 644	Individual Criticism: Sculpture	
ART 666	X-Critique	3
or ART 669	X-Critique	
ART 949	Critical & Professional Practices	3

#### First Year, Minimum Spring-Term Credits

ART 629	Studio Seminar: Sculpture	3
or ART 631	Studio Seminar: Sculpture	
ART 643	Individual Criticism: Sculpture	6
or ART 645	Individual Criticism: Sculpture	
Academic or Studio Electives		6

#### Second Year, Minimum Fall-Term Credits

ART 630	Studio Seminar: Sculpture	3
or ART 628	Studio Seminar: Sculpture	



ART 632	Sculpture Thesis	1.5
ART 644 or ART 642	Individual Criticism: Sculpture	6
ART 669 or ART 666	X-Critique	3
Academic or Studio Elective		1.5
<b>Second Year, Minimum Spring-Term Credits</b>		
ART 631 or ART 629	Studio Seminar: Sculpture	3
ART 633	Sculpture Thesis	1.5
ART 645 or ART 643	Individual Criticism: Sculpture	6
Academic or Studio Electives		4.5

## Lecture Program

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

## Exhibitions

The School of Art's galleries in Green Hall and 32 Edgewood Avenue provide a forum for the exhibition of work by students, faculty, and special guests in the four graduate areas of study of the school and the undergraduate program. Exhibitions in the Green Gallery are open to the public daily from noon to 4 p.m. when exhibitions are scheduled. The galleries in 32 Edgewood Avenue are open during limited hours for specific exhibitions and events. For information, call 203.432.9109.

# 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, the graduate school, and the professional schools. Permission of the instructor is required for enrollment in all courses. 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>.

## 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. HU RP

### **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. RP

### **ART 184a, 3D Modeling for Creative Practice** Alvin Ashiatey

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). RP

**ART 264a, Typography!** Staff

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. Prerequisite: ART 132. RP

**ART 266a, Graphic Design Histories** Geoff Kaplan

This three-part course examines the role of alternative and underground media in the formation of social movements in the United States from the mid- to late 20th century, specifically focusing on graphic design. Our animating question throughout the term is: “can graphic design be understood as a form of activism or protest?” Looking to histories of graphic innovation linked to diverse social interests (among them, Black power, women’s liberation, queer activism, environmentalism, the antiwar movement, independence movements, etc.), we will study the ways in which collective practices fashion the image of a culture in times of pronounced political change: as a vehement challenge to the dominance of official media and a critical form of self-representation. One goal is to consider the implications of such work in the present, a moment in which corporate media, misinformation campaigns, and algorithmic capitalism has exerted decisive control over public discourse. HU

**ART 294b, Technology and the Promise of Transformation** Staff

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).

**ART 368b, 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. Prerequisites: ART 132 and 264, or permission of instructor. RP

**ART 369a or b, Interactive Design and the Internet: Software for People** Staff

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. No prior programming experience required. Prerequisite: ART 132 or permission of instructor. RP

**ART 468b, Advanced Graphic Design: Ad Hoc Series and Systems** Julian Bittiner

Much of the field of design concerns itself with devising systems in an attempt to create aesthetic coherence and reduce creative uncertainties, seeking efficiencies with respect to time, production and materials. However this strategy always comes up against each individual set of circumstances; the materials and content at hand, a particular cast of collaborators, a given timeframe. There is an element of the ad hoc in every piece of design; a need to improvise, interpret, adapt, make exceptions. A second thematic concern of this class is the exploration of medium-specificity and medium-porosity as they relate to such systems. The course is comprised of a series of interconnected prompts across distinct formats in print, motion, and interactive, at a wide variety of scales. A third and final thread is the cultivation of greater awareness of the evolving social and aesthetic functions of design processes, artifacts, and channels of engagement and distribution, within increasingly complex cultural contexts. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor. RP

**ART 469a, 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. Prerequisites: ART 264 or 265, and 367 or 368, or permission of instructor. RP

**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** Andrew Walsh-Lister

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 714a and ART 715b, All Design Considered** Henk Van Assen

This two-term course meets with Prelim Graphic Design students on a regular basis to discuss different areas of graphic design, explore modes of practice, and help evaluate a student's work made in other studio classes. Through group discussions, lectures and readings, and individual desk critiques, we investigate different methods of thinking and making. We simultaneously explore the work of others and each student's own development as a graphic designer. Additionally, several field trips are organized to visit design studios and other places of design production and research to encounter and assess various methods of generating work in the context of visual communication. In the spring term, a few self-initiated projects are added to the aforementioned to

formally and physically explore some of the content investigated during the fall.

3 Course cr per term

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

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 723b, Writing as Visual Practice** Dena Yago

This semester-long course supports first-year M.F.A. graphic design students in establishing an individualized relationship between writing and their design practice. Here we examine writing as a creative form that weaves throughout the work. The course sets the groundwork for students to consider how they will develop a unique form of thesis writing but goes beyond this to consider writing as a fundamental element of their practice: as a form of engaging both the external world through interviews and criticism and negotiating one's interiority through embodied writing practices. This course incorporates a range of inputs, including guest lecturers, screening materials, and group exercise. 3 Course cr

**ART 730a and ART 731b, Second-Year Graduate Studio: Graphic Design** Andrew Walsh-Lister, Julian Bittiner, and Nontsikelelo Mutiti

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. 3 Course cr per term

**ART 738a and ART 739b, Degree Presentation in Graphic Design** Andrew Walsh-Lister, Julian Bittiner, and Nontsikelelo Mutiti

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. 6 Course cr per term

**ART 743b, Letterform Design** Nina Stoessinger

Designing typefaces means building systems of recombinable letterforms. It is therefore distinct from other letter-making disciplines in that it necessarily calls for a systematic approach. Besides optical and aesthetic issues presented by individual letters, the course focuses on building a consistent typeface design by way of a structured and systematic

process. Students create their own digital typefaces, working on individual projects chosen in consultation with the main instructor. The project definition necessarily includes aesthetic as well as functional goals; with the problems of type design so deeply interconnected, a clear project definition is needed to establish relevant criteria for testing and evaluating the work. Projects are usually based on one or more historical references, which are understood as guideposts but not constraints. The course is taught with RoboFont, a leading font editor program for Macintosh OS X that allows designers to construct letterforms on screen and turn them into usable fonts. Students are introduced to the software while learning 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 and deeper understanding of it. 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 745a, 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

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**ART 750a, Coded Design** Bryant Wells

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 754b, Code and Interfaces** Alvin Ashiatey

This course invites an in-depth examination of the digital tools that are integral to the graphic design practice. It is common for designers to default to industry-standard software, which can inadvertently narrow creative exploration. Our goal is to go beyond the usual limits by finding new ways to use current technologies, linking different tools together, and maybe even creating our own custom digital tools. We examine the technologies we currently use and search for new, maybe even unconventional, methodologies for creation and knowledge production. The course is structured around a series of lectures, group discussions, and hands-on workshops and culminates in a substantive project. This course does not require a background in software development, merely a willingness to engage with new media in novel and inventive ways. The workshops in this course cover a range of tools and techniques, including p5.js, Processing, Drawbot, InDesign Scripting, Web Scraping, OpenCV, and natural language processing. These sessions are designed to provide hands-on experience and enhance students' digital toolkit. 3 Course cr

**ART 755a, Collage Networks** Ritu Ghiya

As online networks create new spaces for human interaction, artists and designers have novel opportunities to make work for nuanced, memetic, emerging mediums. During the semester, students research designer/developer practices to make concept-driven projects. Artists also visit for technology demos, feedback sessions, and workshops to guide students' work. To be successful in this class, students should have experience building web pages with HTML, CSS, and some Javascript. 3 Course cr

**ART 762b, Exhibition Design** Staff

Students enrolled in this studio course have the opportunity to work in collaboration with their classmates and peers to concept, design, and produce an exhibition.

Assignments and prompts are given throughout the course, guiding students through the necessary process of an exhibition coming to life. The students identify and create relevant touch points in relation to the exhibition and create a system of collateral ranging from exhibition graphics and signage to advertising materials. The focus of the exhibition is informed by strategic discussions amongst the class, identifying the audience, purpose and goals. 3 Course cr

**ART 770b, Motion** Shira Inbar

An impactful communication method, motion is inseparable from design process and practice. This course combines studio work with an examination of histories and theories to explore the possibilities and value of time-based design. Focusing on each student's evolving body of work, the course introduces methods and principles including sequential thinking, time and transition comprehension, linear and non-linear narratives, iteration and translation, and behavioral fine-tuning and aims to expand each student's ability to work and think in motion in an integrated, intuitive way. Output and applications vary in format, scale, duration, and context as well as in process and method, ranging from independent work to collaborative projects. Prior software knowledge is not mandatory, but welcomed and recommended. 3 Course cr

**ART 790b, The Media of Sound: Experimental Approaches to Sound Recording and Media Design** Ross Wightman

This course explores the multifaceted and multimedia approaches used in the industry of recording sound and designing the art objects that contain them. With a focus on experimental and conceptual applications of this technology, students engage in creating sonic/visual works that subvert, alter, or synthesize the various media forms that go into "music production." Alongside creative projects, historical and contemporary works of sound art and music production are examined as case studies to exemplify both the norms of the industry and works that subvert them. Concepts related to the transmission and reception of sound through various media (tape, vinyl, MP3, etc.) are explored alongside the quirks, limitations, and advantages of the milieu of hardware and software options (multi-track recording devices, DAWs, etc.), both contemporary and antiquated, that have been available to producers and artists alike over the last century and beyond. Topics include formatting artwork for sound recordings, recording and editing sound, collaboration on production of both digital and physical media, and more. 3 Course cr

## Painting/Printmaking

**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). No prior drawing experience necessary. Open to all undergraduates. Required for Art majors. HU RP



**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. Open to all undergraduates. Required for Art majors. HU

**ART 116a, Color Practice** Halsey Rodman

Study of the interactions of color, ranging from fundamental problem solving to individually initiated expression. The collage process is used for most class assignments. HU RP

**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. Recommended for non-majors and art majors. HU RP

**ART 225b, 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. Prerequisite: ART 111.

**ART 245b, 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. Enrollment limited.

**ART 331b, Intermediate Painting** Kern Samuel

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. Prerequisite: ART 130, 230, 231, or permission of instructor. RP

**ART 332a, Painting Time** Staff

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. Prerequisite: ART 130, 230, or 231, or with permission of instructor. HU RP

**ART 355a, Silkscreen Printing** Alexander Valentine

Presentation of a range of techniques in silkscreen and photo-silkscreen, from hand-cut stencils to prints using four-color separation. Students create individual projects in a workshop environment. Prerequisite: ART 114 or equivalent. HU

**ART 356a, Printmaking I** Hasabie Kidanu

An introductory course on the historical, material, and collaborative nature of printmaking. Through studio projects, lectures, and critiques, we will explore both a personal and technological understanding of the print medium. Where and how does it share a commonality with literature, sculpture, photography and the moving image? We will experiment with various techniques, including intaglio (dry-point etching, hard ground, aquatint), monotype, relief (linocut), and screen printing. Students will demonstrate critical thinking skills by engaging in a dialogue about their own work and the work of others. The themes of experimentation, reproducibility, storytelling, play, and patience will be particularly highlighted. Prerequisite: ART 114 or equivalent. RP

**ART 358b, Introduction to Intaglio Printmaking** Hasabie Kidanu

This studio course introduces students to the foundations of intaglio printmaking including drypoint, line-etch, and aquatint along with plate preparation, printing, and registration. Intaglio, a 500-year old process offering a wide range of marks and tones, involves incising a surface to create a repeatable image matrix. Visiting artists, visits to Yale special collections, essays and lectures will supplement studio instruction. No previous printmaking experience necessary.

**ART 359b, Introduction to Lithography** Staff

This studio course introduces students to the foundations of Lithographic printmaking including stone, ball ground, and photographic plates, printing, and registration. Lithography, a planographic process developed in the 19th century, is particularly suited to reproducing drawn marks and high resolution photo prints. Visiting artists, visits to Yale special collections, essays and lectures supplement studio instruction. No previous printmaking experience necessary.

**ART 421b, Advanced Drawing** Sophy Naess

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. Open to all students by permission of instructor. Art majors prioritized. RP

**ART 457b, Interdisciplinary Printmaking** Hasabie Kidanu

Printmaking is inherently collaborative, generative, and social. Through studio projects, readings, and critiques, we explore both a personal and historical understanding of this medium. We learn how we can integrate printmaking with other disciplines. Where and how does it share a commonality with literature, sculpture, photography, and the moving image? We experiment with techniques, including intaglio (dry-point etching, aquatint, hard ground etchings), woodcuts, stencil, and screen printing. The themes of experimentation, play, reproducibility, circulation, and patience are particularly highlighted. Prerequisite: at least one term of printmaking. RP

**ART 510b and ART 511a, Pit Crit** Staff

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 2025** Lisa Sigal and Karin Schneider

The course supports the Painting/Printmaking 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 514b, Colorspace** Kern Samuel

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. 3 Course cr

**ART 537a, Form as Feeling** Jennifer Pranolo

“The work of art,” writes the poet Lyn Hejinian, “offers an experience of contradictions and incommensurabilities – these are much better than truths.” This course explores the truth of experience, of ineffable feelings, as it is transfigured by the constraints and conditions of art as a formal container for that which escapes or is beyond measure. Inquiring into the classic distrust of art as an adulteration of the truth via the illusory effects of mimesis, representation, and catharsis; onward through the interpretive fallacies (intentional, pathetic, affective) that trouble the mutual circuit between form and feeling – we ask: do feelings take a certain form or does form give rise to particular feelings? At stake is a question of practice, of shaping present “structures of

feeling” in order to intervene in social, cultural, and political realities through aesthetic experience as an ongoing reimagination of sense and sensation. Across “positive” to “ugly” feelings, major and minor affects, we engage texts in poetics, philosophy, psychoanalysis, critical theory, and new media, as well as artists’ writings on materiality and medium specificity that address us as affectable subjects open to art’s infinite forms, however familiar or strange, as activating forces of feeling. 3 Course cr

**ART 544a and ART 545b, Individual Criticism: Painting** Maria De Los Angeles  
Limited to M.F.A. painting students. Criticism of individual projects. 6 Course cr per term

**ART 546a, Round Trip: First-Year Crits** Sophy Naess and Amanda Parmer  
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 552a, The Matrix: Textures and Densities of the Grid** Sophy Naess  
This print-focused course is intended for M.F.A. students who wish to explore the grid as a principle in their work. Our inquiry spans the occurrence of grid systems in contemporary reprographics as well as in ancient tesserae and weave structures. Students are invited to address compression and expansion at the level of both the image and the substrate itself while contextualizing grid based operations in relation to a range of historical precedents. In conjunction with weekly readings, participants develop new works and present them in group critiques. Screenprinting, pronto plate lithography, and collograph are introduced; some weaving theory and praxis are also explored. Students should have a basic understanding of Photoshop. 3 Course cr

**ART 562b, Artists, Teaching** Miranda Samuels  
This course considers approaches to teaching and learning from the perspective of artists. While many artists teach – whether in the museum, art school, or elsewhere – pedagogical practice is seldom considered an important facet of their own training as artists. Throughout the semester we explore a diverse range of theories, frameworks, and models to do with the learning and teaching of art. This includes case studies on artists and collectives who have developed distinctive perspectives on pedagogy and experimented with the relationship between their teaching and artistic practices. We consult artists’ writings, archival material, and works of art, as well as texts from the fields of philosophy, art theory and history, and pedagogy. While not strictly an instructional class on how to teach, some exercises designed to support the development of practical skills (such as designing workshops, writing syllabi, and planning classes) are incorporated throughout the semester. 3 Course cr

**ART 571b, “Disassembly”** Staff

This course provides a fresh look at new and revised critical frameworks for examining the decoupling of art from neo-capitalist and neo-colonial systems. By employing reverse engineering as a conceptual tool for disassembly and repair, the course engages students to collectively and individually rethink social, cultural, and political systems pertaining to spatial, ethical, racial, human, machine, and monetary structures and deploy these insights through their own respective practices. Fostering an environment for the cross-circulation of critical ideas, the course includes seminars, guest lectures/presentations, case studies, and site visits, as well as interdepartmental collaboration where possible. Designed as a “think tank,” this course is a space where critical reflection, readings, and practical assignments culminate in a collective, decentralized class project. This may take the form of an exhibition, public program, or publication/zine. 3 Course cr

**ART 586a, Weaving the Moments** Vamba Bility

This course focuses on the techniques of weaving, fiber engagement, and their poetic processes. Students explore gestures and techniques that speak to their current artistic pursuits in relation to material engagement. Capturing the contours of the substrate to a realized form or one in process. The threads, the treadles, the shafts, the heddles, the shuttles, the reeds, the stitches, and the moments. The thoughts, the rhythms, the rhymes, the touch, the feelings. 3 Course cr

## Photography

**ART 136a, 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. HU RP

**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. HU RP

**ART 236a, Picturing at the Peabody** Lisa Kereszi

A photography course that is taught both in the School of Art and also in the classrooms and Imaging Studio of the Peabody Museum, making use of the museum’s collections for subject matter and inspiration. Students choose a specific subject, theme, or collection in the museum, research it, and investigate it photographically on site or in the studio to create an original body of work that directly relates to themes and objects found in the museum’s collections. Students work collaboratively to curate

a semi-public exhibition in the Peabody Museum building of their photographic artwork to put on view, as well as an exhibit of actual objects chosen in the course of their photography project research. The course studies other artists' archival exhibits and makes use of an existing exhibition of actual objects curated from the collections to learn the history of photography, as well as learn how an exhibition of archival material is researched, organized, and executed. Prerequisite: ART 138 or permission of instructor.

**ART 337b, Picturing Us: Representation in Digital Photography** Tommy Kha  
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. Prerequisite: ART 136, ART 138, or equivalent. HU RP

**ART 338a, Contemporary Problems in Color with Digital Photography** Tommy Kha  
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. RP

**ART 379b, Form For Content in Large Format** Benjamin Donaldson  
A course for experienced photography students to become more deeply involved with the important technical and aesthetic aspects of the medium, including a concentrated study of operations and conceptual thinking required in the use of loaned analog view cameras, added lighting and advanced printing techniques. Scanning and archival printing of negatives are included. Student work is discussed in regular rigorous critiques. Review of significant historic photographic traditions is covered. Students are encouraged to employ any previous digital training although this class is primarily analog. Prerequisite: ART 237 or permission of instructor. RP

**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 pre-reqs, as this is not a skills-based class. Required of art majors concentrating in photography. 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. RP

**ART 812b, The Assignment: Photography, Context, and Response from Classrooms to Commissions** John Pilson

Photographers continue to find themselves navigating the multiplicity of “contexts” their medium inhabits. This course examines various historical and contemporary examples of photographic “call and response” wherein artists find their way within both the obstacles and the opportunities presented to them by clients, curators, and editors, and (as students and teachers) within various pedagogical models. Through lectures, individual case studies, and student presentations we look to examples of authorship, artistic integrity, self-reflectivity, the exceeding of expectations, and convention-defying subversions that might just as readily be deployed within the context of a fashion spread as a museum, biennale, or government commission for an original work.  
3 Course cr

**ART 821a, Core Curriculum II** Elle Pérez

Adapted from Tod Papageorge’s course of the same name, Core Curriculum II is a seminar course that explores the relationship between form and content in photographs and photographic seeing. We utilize methods of close looking and visual thinking strategies to study seminal photographic work ranging from the historic to the contemporary. Students are asked to reflect first through individual writing responses and then through student-led discussions in class. Each student has the opportunity to design and lead a class section that reflects their questions about the medium.  
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** Staff

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, This Means Something: Picture Makers Discuss Their Work and Practice** Staff

Each week, a guest artist working in a variety of disciplines addresses the cohort in whatever format they prefer—a round table discussion, conversation, or presentation—



sharing experiences, insights, practice, and personal trajectory. The schedule of guest lecturers is student curated. 3 Course cr per term

**ART 831b, Picture Show: Thesis in Photography** Lisa Kereszi

This required course supports the M.F.A. Photography thesis exhibition through attending to the logistics of the gallery exhibition as well as the development of programmatic elements that extend the show to audiences beyond Yale. Studio visits initiate conversations about the installation of physical work in addition to considering the documentation possibilities that allow the work to reach a wider audience, including editing and completing the portfolio and artist statement for its permanent home in Special Collections. The course introduces practical and conceptual considerations for exhibiting one's work publicly and includes professional development resources and presentations for a life after Yale that sustains a lens-based practice, including an artist statement writing workshop, as well as group planning meetings and meetings with curators, gallery and museum professionals from Yale and further afield. Enrollment limited to second-year students in photography. 3 Course cr

**ART 844a and ART 845b, Critique Panel** Staff

Each week, four students present work for open review by a rotating faculty panel of artists, curators, and critics. Work can be presented as photographic prints, installation, video, performance, or in any other interpretation. Each student has two slots per term in addition to a final review twice a year. 6 Course cr per term

**ART 887b, The Edit, With Kathy Ryan** Kathleen Ryan

This course offers a rare opportunity to learn about editorial visual storytelling from Kathy Ryan, award-winning director of photography of the New York Times Magazine. The course explores the intersections of art, reportage, photojournalism, and other forms of editorial photography from concept, assignment, story budget, deadlines, thinking outside the box, finding unexpected angles or voices, and how photographs can shape a publication, its theme, and cover design. Ryan has worked at the New York Times Magazine since 1985, and has had an unprecedented tenure as director of photography since 1987. Ryan has shaped and challenged the way stories can be seen, imagined, and experienced emotionally. The course meets twelve times and includes some off-campus field trips, special guests, and inside views of the process. 3 Course cr

**ART 891a, Eye and Ear** Vinson Cunningham

This seminar is designed to help M.F.A. students incorporate writing into their practice and find language fit to introduce their work to the wider world. Students read and discuss works by writers and artists like Chantal Ackerman, John Cage, Joan Didion, Annie Ernaux, Jenny Holzer, Donald Judd, Barbara Kruger, Glenn Ligon, Frank O'Hara, Georges Perec, Faith Ringgold, and Zadie Smith – all in service of exploring themes and techniques including description, portraiture, eulogy, argument, appropriation, public address, and personal narrative. Through a series of in-class prompts and take-home assignments, students also create, discuss, and refine writing projects of their own choosing. 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. Enrollment limited to 12. Recommended to be taken before ART 120–125. HU RP

**ART 120a, Introduction to Sculpture: Wood** Staff

Introduction to wood and woodworking technology through the use of hand tools and woodworking machines. The construction of singular objects; strategies for installing those objects in order to heighten the aesthetic properties of each work. How an object works in space and how space works upon an object. HU

**ART 122b, Introduction to Sculpture: Video Installation** Ben Hagari

Exploration of time-based, three-dimensional works through such mediums as performance, video, installation, and sound, with consideration of how they inform contemporary practice. Emphasis on the integration and manipulation of mediums and materials to broaden historical context. Critiques, readings, video screenings, artist lectures, and frequent workshops to complement studio work both during and outside of scheduled class time. Enrollment limited to 12. HU RP

**ART 123a, How Things Meet** 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. RP

**ART 346b, Dematerial/Material** Desmond Lewis

Exploration of questions and topics pertinent to contemporary sculpture through making, writing, reading, looking, critique, discussions, and field trips. Projects become increasingly self-directed as students develop relationships to materials, techniques, and ideas both familiar and new. Limited enrollment. Prerequisite: ART 120, 121, 122, or equivalent; or with permission of instructor. RP

**ART 348a, Body, Space, and Time** Kameelah Rasheed

Exploration of time-based art mediums such as moving-image work, performance, sound, and installation, with emphasis on the integration and manipulation of different mediums and materials. Ways in which the history of time-based works informs contemporary practice. Individual studio projects as well as workshops in the use of various processes, practices, and techniques. Prerequisite: ART 122 or permission of instructor. HU RP

**ART 623b, Hostile Environments** Joseph Buckley

What is a hostile environment? How have environments designed to humiliate, terrorize, and destroy differed in physical, institutional, and psychic contexts? What does it mean for artists today to contend with such conditions – real and imagined? What does it mean to make work upon the eve of roaring, incoming tragedy – if said tragedy has not already unevenly arrived? Through readings and discussion in this seminar class, we consider and unpack unpopular and repulsive works and ideas. Together, we work through politics, history, science fiction, and horror, in order to question: How it is that we can continue to exist in these incoming (or already present)

hostile environments, as people and as artists? Is it appropriate to consider changing ourselves, evolving and warping, in order to survive? And, how do we understand those who've contributed to, created, instigated, and produced their own hostile environments? 3 Course cr

**ART 630a and ART 631b, Studio Seminar: Sculpture** Staff

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 632a and ART 633b, Sculpture Thesis** Staff

The course supports the Sculpture Thesis projects. In the fall term, students develop programmatic contents through the production of a zine. This zine is published as a pdf file as the thesis exhibitions open. The class also focuses on making compelling and feasible proposals for the thesis exhibitions by closely examining spatial, logistical, and technological aspects of individual projects. In the spring term, students continue to meet as a group to prepare for installation and documentation of the exhibitions. In April, the focus shifts to professional development. Enrollment is limited to the second-year students in the Sculpture Department. 1½ Course cr per term

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

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

**ART 669a, X-Critique** Aki Sasamoto and Sandra Burns

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 685, First-Person (Voices Arise from the Seance of Media) ]**

Q: Why are interviews with artists important? A: Interviews with artists offer a dynamic exchange where the interviewer delves into the artist's creative process, inspirations, and experiences, often revealing insights that might not emerge in a traditional profile. Q: What do interviews reveal? A: Through the back-and-forth of question and answer, the artist's personality shines through, offering a more nuanced understanding of their work. The format allows for spontaneity and depth, fostering a sense of intimacy between the audience and the artist. Q: How are interviews with artists typically structured? A: Artist interviews are typically conducted by journalists, art critics, or other media professionals. However, they can also be done by fellow artists, curators, or anyone interested in exploring the artist's perspective. (Thank you to ChatGPT for writing the preceding Q and A) In this course: We read, listen to, and watch interviews with various makers of culture that we then discuss to glean content in the hope of gaining knowledge about ourselves, our art, and the lives of others in our surrounding world. Participants also undertake interviews amongst themselves to be broadcast via a low-power radio station (fingers crossed). 3 Course cr

## Interdepartmental/Film/Video

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

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.” RP

### **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. RP

### **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. Prerequisites: ART 111, 114, or 145, and familiarity with Macintosh-based platforms.

### **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. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 241. RP

### **ART 342b / FILM 356b, Intermediate Documentary Filmmaking** Michel Auder

Students explore the storytelling potential of the film medium by making documentaries an art form. 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 by using examples of students' work. Exercises in storytelling principles and screenings of a vast array of films mostly made by independent filmmakers from now to the beginning of the last century. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 141 or 142. HU RP

### **ART 384a, Intermediate Stop Motion Puppet Animation** Ben Hagari

This interdisciplinary studio class explores the life of puppets in stop motion animations. Sculptural objects, photographs, and performances are set into motion through integrated assignments. Exploring materials and ideas from shadow puppet theater; claymation and puppets with movable joints; paper toy theater sets; and stop motion “pixilation” in which real human beings are turned into puppets. Building on skills acquired in Principles of Animation (ART 185) students animate puppets, objects, and ideas using new materials, environments, movements, timing, and sound design for the production of short stop motion animations which will be shown in a public

screening. The course is designed for hands-on interaction with various collections from Yale centers including: the Wurtele Study Center, the Film Archive, Peabody Museum and Yale Center for British Art. Prerequisite: ART 185 or prior experience in animation.

**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. Prerequisite: at least four courses in Art. HU RP

**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. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 341.

**ART 471a and ART 472b, Independent Projects** Alexandria Smith

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.

**ART 495a or b, Senior Project I** Staff

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. RP

**ART 496a or b, Senior Project II** Staff

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 949a, Critical & Professional Practices** Staff

This course is required for all first-year graduate students in the School of Art. Students are enrolled in one of four thematic sections in their first term and will receive three credits for satisfactory completion. While all sections focus uniformly on tactile professional skill development, use of University research resources (libraries, museums, centers, other faculty, etc.), and introductions to theoretical and critical studies, they vary in thematic content and are not limited to distinct areas of study. Each inter-departmental section enrolls a blend of students from each area of study

in the School. Guest lectures are a part of each section. This course culminates in a collaborative final project with all four sections of Critical Practice. 3 Course cr

**ART 975a or b, Interdepartmental Group Critique** Staff

The four departments in the School of Art have critique opportunities for members of their individual areas. In the past faculty members have offered regular extra-curricular interdepartmental critiques on Sunday nights and Wednesday mornings. This course furthers that tradition by critiquing and discussing work by students from each department by those who are not familiar with the concerns, language, or material methods of a medium-specific field. By critique and analysis of each participant's work, we attempt to break down the boundaries of medium and area. The course is designed for those who are interested in pushing medium orthodoxy aside to clear a space where and the development of language and renewed understandings are possible. Enrolled students exchange studio/desk visits with their classmates outside of class time as well as write about each other's work. Each week, one shorter critique is offered by lottery to an M.F.A. student at the School of Art not enrolled in the class. This course is co-taught by multiple faculty and visiting critics, with one lead faculty member. Enrollment is limited. Permission of the instructor required. 3 Course cr

## Yale College First-Year Seminars

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

**ART 006a, Art of the Printed Word** Jesse Marsolais

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. HU

**ART 007b, Art of the Game** Sarah Stevens-Morling and Elena Bertozzi

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.

**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. HU

**ART 014b, Research in the Making** Matthew Keegan

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. HU

**ART 015a, Sculpture, Irrational Collaborative Play and Channeling Creativity** Staff

How do artists, writers, dancers, musicians, architects, designers, and performers break the tension of trying to generate something new and exciting? When do we feel the most free to create? This course explores strategies inspired by artists who use unstructured free play as a way to develop new ways of making art and generating new ideas, images, and objects. Students are introduced to group activities and actions such as the costumes created for Bauhaus School parties and the seemingly absurd, irrational games of Fluxus as a way to reinvent and energize their notions of how art could be created. Working collaboratively and individually, students use sculptural materials and the sculpture studios to create a space for their own inventions. Enrollment limited to first-year students.

**ART 016a, Artists Teaching Artists** Ryan Sluggett

This course explores and questions artistic traditions between teachers and their students with a focus on how knowledge gets passed down, rejected, built upon, doubled down on, and sidestepped. Throughout history artists-as-educators have merged lived experiences, subjective taste, and ‘mis-readings’ of tradition in their official and unofficial syllabi. Students imagine what it might have been like to be a student of a range of influential artists, be encouraged to put themselves directly in the seat of the emerging artist, and come to understand the two-way street nature in the formation of one’s art education. Enrollment limited to first-year students.

**ART 040b / ENGL 041b, Writer as Designer, Designer as Writer** Rachel Kauder Nalebuff and Andrew Walsh-Lister

This seminar invites us to explore the boundaries between written and visual expression. Students with a background or interest in visual art learn to harness their voices as writers, and writers learn tools for how words take on new meaning through visual compositions. The course investigates the relationship between form and content through the creation of three projects – an interview, a manual, and an essay – each of which is written, designed, and physically produced using a variety of tools at our disposal. Through readings, in-class discussion and exercises, as well as workshops, we consider the ways language and ideas can be communicated to others through different media, and how that media in itself also carries meaning. The aim of the course is to playfully blur the categories of “writer” and “designer” so that we can be both at once: messengers. Enrollment limited to first-year students. This course does not count toward the Creative Writing Concentration for English majors. HU

## Yale College Art Major

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. Interdisciplinary practice is supported.

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 should 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); (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 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.

Graduate courses, in some cases, 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, but only when space is available.

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 Yale University 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. for the fall semester of each year only. Applicants are notified of the admission committee's decisions on preliminary selections in February, and final decisions in early March. No information about decisions will be given over the phone or in advance of the batch-written release to all finalists.

To apply for more than one area of concentration, separate applications and supporting documentation must be submitted. The work submitted should be representative of the applicant's experience in that particular field. Applying to more than one program does not increase an applicant's chances of selection.

Please note: Yale School of Art does not practice admission deferment; An offer of admission is valid only for enrollment for that year regardless of the in-residence conditions of the Yale campus at that time. Applicants who are offered admission but choose not to enroll are welcome to reapply to the school in a future cycle.

## 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 2025–2026 academic year will be available October 2024 at <https://apply.art.yale.edu/apply>. For an explanation of specific requirements for each area of study, refer to those sections that follow.

**Application Deadline** Online applications for programs beginning in the 2025–2026 academic year must be uploaded no later than 11:59 p.m. EST on Friday, January 10, 2025. Applications may not be submitted past the deadline, although recommendation letters and English Proficiency exam scores may follow shortly thereafter. Please expect that when many applicants are uploading simultaneously near the deadline, lengthier processing times will be experienced. Consider submitting prior to the deadline day to avoid this.

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

1. Online application: *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. Application fee: \$100 US, non-refundable as of January 11. Payment can be made by credit or debit card. In its commitment to equity and access Yale School of Art practices need-blind admission (candidate financial need or ability are unknown to the admissions committee during review of M.F.A. applications). For this reason graduate fee waivers are not available. Applicants with primary citizenship in the following nations with the lowest U.S. exchange rates—Venezuela, Iran, Vietnam, Indonesia, Uzbekistan, Sierra Leone, Laos, Guinea, Paraguay, and Cambodia—may contact [art.admissions@yale.edu](mailto:art.admissions@yale.edu) to request a waiver.
3. Statement: A one-page statement that addresses influences, interests, current work direction, lived experience (as it relates to art/design practice), and reasons for applying to graduate school at this time. Statements should be limited to one page or no more than 500 words.

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. References: From three persons, preferably individuals practicing/teaching in the field or who know the applicant's practice well and can attest to their ability, competency, potential, etc. in Yale's M.F.A. program. *Note:* Request all letters with lead time. While it is not uncommon for letters of recommendation to come in past the deadline, those writing on your behalf should be alerted that late submission of supporting documentation may risk exclusion from the review. Receipt status for each reference request can be viewed on the application status page.
5. Transcripts of academic record for the bachelor's degree and/or professional art schools attended. Student/unofficial copies may be uploaded to the application for the preliminary jury. Official transcripts will *only* be required for applicants invited to interview.
6. Portfolio of work: The portfolio should represent images of your best work, indicate your current direction, and demonstrate your ability. At least half the images should represent work done within the last twelve months, and all should be from within the last three years. Chronological order of year is embedded in our system, and you will not be able to override it. Yale School of Art uses an application system that requires applicants to designate one image from the portfolio as a “representative work.” This selection is simply the default image for the cover page of each application file.

Composite images (multiple views of a work or works embedded into one image file) are discouraged. Do not include detail photos of work in your portfolio unless you consider them absolutely necessary; no more than two detail shots be included. Portfolio requirements differ depending upon area of study, so be sure to follow the instructions accordingly.

**Part-Time Students** No programs are offered for transfer, special, or part-time students.

## Portfolio Formatting

As it's necessary to view the work quite quickly and at a relatively small scale, each of portfolio item file selected for submission should be as clear as possible. Individual image files should include only one work or one view of a project; composite images should be avoided. The committee's assessment of work is compromised when composite or multiple views, pages, and/or works are placed within one individual file upload. Applications consisting primarily of composite image portfolios may be disqualified.

**File Sizes and Types** The Yale School of Art application supports media files as large as 5 MB. Larger files, however, take longer to upload. Uploaded documents, such as transcripts, may contain no more than fifty pages. Do not format images in a presentation program (e.g., PowerPoint, Keynote) or include composite images (more than one work per file). The application supports the following file formats:

- Video: .3g2, .3gp, .avi, .m2v, .m4v, .mkv, .mov, .mpeg, .mpg, .mp4, .mxf, .webm, .wmv
- Audio: .aac, .m4a, .mka, .mp3, .oga, .ogg, .wav
- Slide: .bmp, .gif, .jpg, .jpeg, .png, .tif, .tiff

**File Format for Videos and Moving Images** Video files should be no longer than two minutes long, and the size of video uploads is limited to 64 Mb. Please note that videos are considered as part of your selection of 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, include a up to a two-minute selection per video in the portfolio. You may post full video files to your own website and provide the link at the end of your statement. Note, however, that the admission committee will not be in the position to review works of extensive length.

## Graphic Design Portfolio Requirements

**Portfolio Contents** Submit a total of twenty still images 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. When presenting book-related designs, show a cover and one representative spread in a single image file, at maximum. Alternatively, 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.

**Résumé** 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.

## Painting/Printmaking Portfolio Requirements

**Portfolio Contents** Submit sixteen still images and/or moving image files that represent your strongest work, ideally completed within the last two years. We recommend selecting work made in the last twelve months for at least half the total portfolio selections. The admissions committee is concerned with scale and the tactility of the work; as such, paintings and drawings should be photographed showing the edge of the work (do not digitally crop the file or mask in black to the edges of the work). Documentation of three-dimensional works should consider the surrounding space and context. Image details should only be included if considered necessary. If you are presenting both still and moving images, group still images first, followed by time-based files.

## Photography Portfolio Requirements

**Portfolio Contents** Submit a total of twenty still images and/or moving image files that represent your strongest work and indicate subject matter(s) of interest. We recommend selecting work made in the last twelve months for at least half the total portfolio selections. Indicate the photographic format used to make your pictures. If you are presenting both still and moving images, group still images first, followed by time-based files.

## Sculpture Portfolio Requirements

**Portfolio Contents** Submit a total of twenty examples of work (still images and/or moving image files), ideally completed within the last two years. We recommend selecting work made in the last twelve months for at least half the portfolio selections. The admissions committee is concerned with scale and the tactility of the work, as well as fabrication techniques. Documentation of three-dimensional works should consider the surrounding space and context. Detail photos of works may be included if considered necessary; limit to no more than two details. If you are presenting both still and moving images, group still images first, followed by time-based files.

## 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, official undergraduate transcripts should be requested and sent to the school, and an interview time will be selected for applicants to meet with the faculty committee. Final candidates may be asked to prepare supplemental portfolio materials to be presented digitally during or in advance of the interview. Detailed instructions will be included in the invitation to interview, though most often this process is conducted virtually/via video conference. Admission interviews take place in mid- to late February and are a critical component of the final selection process.

**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. Academic or research papers may also be submitted in support of the application. For two year program applicants at least twelve examples of work and for the preliminary program at least ten examples of work will be presented at interview. Detailed instructions will be included in the invitation to interview.

**Applicants in Painting/Printmaking** Applicants should submit no more than four artworks and four drawings, studies, graphic works, or videos (these are not required to be pieces that were in your application portfolio) as well as prepare a PDF of these works and provide them to the admissions committee. Detailed instructions will be included in the invitation to interview.

**Applicants in Photography** Applicants should prepare a portfolio of no more than twenty images to present and discuss during the interview. Detailed instructions will be included in the invitation to interview.

**Applicants in Sculpture** Applicants should prepare digital files that document the individual's latest work as well as additional images representing earlier work. Additional documentation to the work in your preliminary portfolio may be presented during your interview. Detailed instructions will be included in the invitation to interview.

**Final Notification of Admission** 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 10. All matriculating students must submit a transcript that certifies their undergraduate degree. Admission is not binding unless this certification is received.

## 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 testing is waived for applicants whose undergraduate degree was obtained at a four-year institution where curriculum was taught in English (non-ESL). When completing the application, you may self-report test type and scores, but it is your responsibility to request official score reporting be sent to Yale School of Art from the testing body.

*TOEFL* is administered by the Educational Testing Service, [www.ets.org](http://www.ets.org). *The TOEFL code number for the Yale School of Art is 3982*. Competitive candidates for admission generally achieve a composite Internet-based score of at least 100, or a computer-based score of at least 250, with speaking and listening scores of at least 28.

*IELTS* offers proficiency tests in locations around the world at [www.ielts.org](http://www.ielts.org). Preregistration is required. Yale's most competitive applicants have IELTS scores of 7 or higher. IELTS is jointly owned by the British Council, IDP: IELTS Australia, and Cambridge Assessment English.

*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 by going to [englishtest.duolingo.com/applicants](http://englishtest.duolingo.com/applicants). 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 2024–2025, annual expenses (including tuition) will amount to \$74,397 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 2024–2025 is \$46,870. 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 2024–2025, the last days for refunding Title IV funds will be November 3, 2024, in the fall term and March 29, 2025, 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 8, 2024, in the fall term and January 23, 2025, 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 23, 2024, in the fall term and February 7, 2025, in the spring term).
  - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of a term but on or before the day of midterm (October 19, 2024, in the fall term and March 3, 2025, 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	\$3,112 hospitalization insurance, est. (single student)
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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 Accounts, 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://student-accounts.yale.edu/understanding-your-bill/your-student-account>).

The Office of Student Accounts 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 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 made to a Student Account in excess of the balance due (net of pending financial aid credits) are not allowed on the Student Account. 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 at any time 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 Office of Student Accounts, located at 246 Church Street and 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/paying-your-bill/payment-options>.

A processing charge of \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, for every returned ACH payment due to insufficient funds made through YalePay, Flywire will charge a penalty fee of \$30 per occurrence. Furthermore, 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, suspend services and programs, or issue appropriate refunds. Such decisions 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 2023–2024, more than 80 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 2025 financial aid priority deadline is March 1 for incoming students and April 30 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](http://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. *2023 Federal Tax Returns*. Submit *signed* copies of 2023 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 2023 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 \$74,397, comprising \$46,870 for tuition, \$21,927 for living expenses (including hospitalization insurance), and \$5,600 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: Ahmed Alsoudani Scholarship Fund, 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, Rochelle Feinstein Scholarship Fund, Fosburgh Scholarship, H. Lee Hirsche Scholarship, Dorothea and Armin Hofmann Scholarship Fund, 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

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 SelectiveService. 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](http://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 areas of study, and many students in the school obtain off-campus freelance or weekly part-time jobs. The contact for student jobs is the Office of Student Accounts. Course assistant positions are most often assigned to second-year students.

## Assistantships

Appointments to course assistantships are made by the faculty of the School of Art and managed by the assistant dean for academic affairs. Course 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 course assistant. Course 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 Media Labs at the Yale 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 labs available for all-school use as well.

Painting and printmaking students have Epson printers for digital printing and transparency printers for printmaking processes. Sculpture students have a full-color laser printer as well as video editing stations. Graphic design students have laser and wide format ink jet printers, plus vinyl cutting and RISO printing stations. Photography students have a variety of scanners and Epson wide format printers for digital printing. All-school facilities include laser printing, wide-format inkjet printing, 3D printing and laser cutting. Please visit our undergraduate and graduate students Digital Media Hubs for details on the resources provided to individual departments and all school resources.

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) at Yale activates creative research and practice across disciplines to advance the cultural landscape of our time. We initiate and support work that adopts and investigates approaches from the arts, architecture, engineering, the sciences, and more. We regularly present our discoveries to the public in dialogue and partnership with the University, New Haven, and the world.

## 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 [art.school@yale.edu](mailto:art.school@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 and across three buildings, 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 (YCBA) 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. The museum offers a vibrant program of exhibitions and events both in person and online. Presented to Yale University by the collector and philanthropist Paul Mellon '29, the YCBA first opened to the public in 1977. The museum is currently closed for the conservation of its landmark building, designed by architect Louis I. Kahn, and will reopen in April 2025. 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, is devoted to the study of art, art history, architecture, and drama at Yale University. Roughly 150,000 of nearly 500,000 volumes are onsite and include catalogues raisonnés, exhibition catalogs, print journals, and magazines. You can also find a wide range of digital resources on art, architecture, and drama on the library's website.

Located on the lower level, Arts Library Special Collections features unique and rare materials related to art, architecture, and drama, such as eighteenth- and nineteenth-century works on artists and architecture, fine press, and artists' books. Featured collections include the Faber Birren Collection of Books on Color, the Arts of the Book Collection, and the Yale Bookplate Collection. ALSC also has archival holdings in book arts, graphic design, architecture, and drama. Rotating exhibits featuring works from the collection are on view in the William H. Wright Special Collections Exhibition Space. 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 2025 will take place from May 17 through June 28.

Students follow a curriculum of three Yale College art courses and includes modules focused in a range of art and design 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 2024 was composed of co-directors Byron Kim and Lisa Sigal, Molly Zuckerman-Hartung, and four teaching fellows selected from graduates of Yale's M.F.A. program. In addition to the course curriculum, students investigated "Making Light," the theme of the summer's lecture series, with visiting scholars and artists who engaged 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 February, 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, printing, and interactive design. Yale Summer Session offers undergraduate courses for Yale College credit. Classes meet two or three days a week on campus or online; additional studio time may also be available. Admission is open to Yale students as well as to undergraduates currently enrolled at other institutions, college graduates, and to qualified high school or precollege students who will have completed their junior year of high school before summer classes begin.

Additional information on courses, residency, tuition and financial assistance, important dates and deadlines, and the application 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](mailto:summer.session@yale.edu). Applications are reviewed on a rolling basis and students can expect an admissions decision within two to three weeks of submitting the application. 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

Students may register for any term on the condition that they are making satisfactory progress toward the degree and have been cleared by the Office of Student Accounts 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 notified immediately to the registrar. Adding of courses will be permitted only through 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 and either the registrar or the assistant dean for academic affairs. At the time the student withdraws, the notation of W (Withdrawn) 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–C), 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, and the registrar should be made aware of the date to which the time to complete and submit coursework deliverables has been extended. Any incomplete that is not made up before the first day of classes of the next consecutive term will be recorded as an F on the transcript.

### PROGRESS REPORTS

Within one week following registration in any given term, students will find their course schedule that lists the courses for which they have registered in the Yale Hub. At the end of the academic term, students are issued a web transcript indicating grades earned, which will serve as a progress report. Official academic transcripts are available by written request to the registrar.

## STUDENT CONDUCT AND ATTENDANCE

Students are required to follow all policies and 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.*

## ACADEMIC REVIEWS

The M.F.A. degree is awarded by the university on the recommendation of the faculty of the School of Art. Each area of study in the school facilitates official reviews of students' work at regular intervals. At the end of each periodic 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" as 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 core requirements within the area of study. Students are expected to attend and participate in all credit-bearing courses and critiques 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, a letter of academic warning will be issued. Students who have been placed on academic 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 advanced to the next level of program completion 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

All students receiving any form of financial aid from the School of Art and the university (educational loans, work-study jobs or scholarships) must maintain satisfactory academic progress. If a student does not maintain satisfactory academic progress, the appropriate portion of loans and scholarships within the term may be canceled and no further aid shall be allocated until there is proof of improvement and/or satisfactory completion of coursework. Please note that this is a federal, not a school, rule, but the school itself applies this rule to international students.

Note: There are fees which are separate from tuition in certain courses. If a student drops a course in the first two weeks of a term, the entire fee will be refunded after that time the fee remains the student's responsibility regardless of the grade or enrollment status in the course.

## SATISFACTORY ACADEMIC PROGRESS

Yale is required to establish satisfactory academic progress (SAP) policies and standards that govern students' eligibility for Federal financial aid. SAP is the measure of each student's progress toward program completion as well as a measure of their ability to meet the minimum academic standards set by their institution. All School of Art students must meet SAP requirements to remain eligible for Title IV financial aid.

## TIME FRAME

“Traditional time frame” is the program and specialty-specific allotted time with which all students enrolled in a specific program and specialty are expected to complete their respective program. Beyond the traditional time frame there is a maximum time frame with which students must complete their given program of study (barring excused away periods outlined below). Art students have a traditional time frame for program completion of twenty-four months in the two-year track M.F.A. program or thirty-six months in three-year track M.F.A. program. Their maximum time frame for program completion is thirty-six months (two-year track) or fifty-four months (three-year track) or 150 percent of the traditional time. The School of Art does not offer a part-time or less-than-half-time status.

## QUANTITATIVE AND QUALITATIVE MEASURES

To complete the two-year track M.F.A. program within the traditional time frame of two years, students enrolled in the program must complete at least 60 credits. Students must achieve a grade of Pass in at least 75 percent of attempted courses.

To complete the three-year track M.F.A. program within the traditional time frame of three years, students enrolled in the program must complete at least 90 credits. Students must achieve a grade of Pass in at least 75 percent of attempted courses.

## SPECIAL GRADES

Grades of Incomplete must be resolved by registration day of the following term. Incomplete grades do not count as earned or attempted credits. Withdrawals before the tuition proration period of the term will not be counted as attempted courses. Withdrawals after the tuition proration period takes effect will count as attempted but unearned credit. Please contact the school’s financial aid office before withdrawing from any course to see how the withdrawal may impact your SAP status.

## GRADE CHANGES

Grade changes that occur that negatively impact a student’s SAP status after the start of a new reporting cycle in which aid has been released will not result in a return of funds as the release will be tied to the basis of the last SAP evaluation as that was the most accurate at the time it was performed. The student will maintain Title IV aid eligibility until the next evaluation period and their standing at the point of the next evaluation period.

## SAP REPORTING FREQUENCY, PROCEDURE, AND NOTICES

SAP reporting and reviews will be performed by the school’s financial aid office with support from the school registrar. Reporting will occur at the end of each student’s didactic year or the end of the academic year, whichever comes first, as well as after the first twelve months of a student’s clinical year. The school’s financial aid office will send SAP notices to students who are not meeting SAP standards at each reporting period.

## COUNSELING

Students in the M.F.A. program must meet with both the registrar and the financial aid office before any withdrawal or approved leave of absence to discuss the impact of the student’s SAP.

## APPEAL PROCESS

Students in the M.F.A. program may appeal a loss of financial aid eligibility due to unsatisfactory academic progress. The appeal should include a plan for meeting SAP that extends no further than the end of the following financial aid term. In conference with the Progress Committee, the program director will approve or deny each appeal. Students who fail to meet the standards set in the approved plan and fail to meet SAP goals in the time allotted will lose eligibility for federal aid at the end of the next financial aid term.

## REGAINING SAP WITHOUT AN APPEAL

If a student chooses not to appeal, they may regain federal eligibility for future terms once all three SAP measures are back within the required standards.

## COMMENCEMENT

Attendance is expected 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 and digital documentation
Painting/Printmaking	Digital thesis documentation
Photography	Thesis print portfolio and digital documentation
Sculpture	Digital thesis documentation

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 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. In most cases, interruption of study will temporarily suspend the SEVIS record, effective as of the final day of official enrollment, and the student will have to depart from the United States within 14 days.

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 non-enrollment.
7. A student on leave of absence is ineligible for the use of university facilities normally available to enrolled students.
8. A student on leave of absence may continue to be enrolled in Yale Health by purchasing affiliate 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, will be considered withdrawn and automatically dismissed from the school.

## Personal Leave of Absence

A student who wishes or needs to interrupt study temporarily due to acute 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 may be 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, birthing, or parental 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.

Students planning to have or care for a child are welcomed 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 area of study. 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://oica.yale.edu>.

## Emergency Suspension

The dean of the School of Art, or a delegate of the dean, may place a student on an emergency suspension from residence or academic status when (1) the student has been arrested for or charged with serious criminal behavior by law enforcement authorities or (2) the student allegedly violated a disciplinary rule of the School and the student's presence on campus poses a significant risk to the safety or security of members of the community.

Following an individualized risk and safety analysis, the student will be notified in writing of the emergency suspension. A student who is notified of an emergency suspension will have twenty-four hours to respond to the notice. The emergency suspension will not be imposed prior to an opportunity for the student to respond unless circumstances warrant immediate action for the safety and security of members of the community. In such cases, the student will have an opportunity to respond after the emergency suspension has been imposed.

When a student in the School of Art is placed on an emergency suspension, the matter will be referred for disciplinary action in accordance with school policy. Such a suspension may remain in effect until disciplinary action has been taken with regard to the student; however, it may be lifted earlier by action of the dean or dean's delegate, or by the disciplinary committee after a preliminary review.

## Freedom of Expression

The Yale School of Art and Yale University are committed to the protection of free inquiry and expression in the classroom and throughout the school community. The Report of the Committee on Freedom of Expression at Yale, or the Woodward Report, is the university's guiding document on free expression. Community resources on Freedom of Expression at Yale are available through the Belonging at Yale website. See <https://belong.yale.edu/free-expression-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 provost 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 provost 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. OIA also coordinates Yale's program for hosting scholars at risk.

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 university news and events by subscribing to the Yale Today e-newsletter (<https://news.yale.edu/subscribe-e-newsletter>), YaleNews (<http://news.yale.edu>), the Yale Calendar of Events (<http://calendar.yale.edu>), and the university’s Facebook, Twitter, Instagram, LinkedIn, and YouTube channels.

The Yale Peabody Museum (<https://peabody.yale.edu>), founded in 1866, houses more than fourteen million specimens and objects in ten curatorial divisions. The Museum’s galleries, newly renovated in 2024, display thousands of objects, including the first Brontosaurus, Stegosaurus, and Triceratops specimens ever discovered.

More than five hundred musical events take place at the university during the academic year, presented by the School of Music (<https://music.yale.edu/concerts>), the Morris Steinert Collection of Musical Instruments (<https://music.yale.edu/concerts-events-collection>), and the Institute of Sacred Music (<https://ism.yale.edu/events/upcoming-events>), among others.

For theatergoers, Yale offers a wide range of dramatic productions at such venues as the Yale Repertory Theatre (<https://yalerep.org>); the University Theater and Iseman Theater (<https://drama.yale.edu/productions>); and Yale Cabaret (<https://www.yalecabaret.org>).

The religious and spiritual resources of the university serve all students, faculty, and staff of all faiths. Additional information is available at <http://chaplain.yale.edu>.

The Payne Whitney Gymnasium, one of the most elaborate and extensive indoor athletic facilities in the world, is open to Yale undergraduates and graduate and professional school students 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. 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 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. Information is available at <https://myrec.yale.edu>.

The Yale Outdoor Education Center (OEC) in East Lyme, Yale is open to students, faculty, staff, and alumni. The 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.

For more information, visit <https://sportsandrecreation.yale.edu/outdoor-education-center-o>.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education (<https://sportsandrecreation.yale.edu/club-sports-intramural-sports/club-sports>). Most of the teams are for undergraduates, but a few are available to graduate and professional school students.

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 at <https://myrec.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 fourteen 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>.

## Identification Cards

Yale University issues identification (ID) cards to faculty, staff, and students. ID cards support the community's safety and security by allowing access to many parts of campus: dining halls and cafés, residential housing, libraries, athletic centers, workspaces, labs, and academic buildings. Cultivating an environment of public safety requires the entire community to work together to ensure appropriate use of our spaces, as well as to foster a sense of belonging for all members of our community.

University policies, regulations, and practice require all students, faculty, and staff to carry their Yale ID card on campus and to show it to university officials on request. Yale ID cards are not transferable. Community members are responsible for their own ID card and should report lost or stolen cards immediately to the Yale ID Center (<https://idcenter.yale.edu>).

Members of the university community may be asked to show identification at various points during their time at Yale. This may include but not be limited to situations such

as: where individuals are entering areas with access restrictions, for identification in emergency situations, to record attendance at a particular building or event, or for other academic or work-related reasons related to the safe and effective operation and functioning of Yale's on-campus spaces.

For some members of our community, based on the needs and culture of their program, department, and/or characteristics of their physical spaces, being asked to show an ID card is a regular, even daily, occurrence. However, for others it may be new or infrequent. For some, being asked to produce identification can be experienced negatively, as a contradiction to a sense of belonging or as an affront to dignity. Yale University is committed to enhancing diversity, supporting equity, and promoting an environment that is welcoming, inclusive, and respectful. University officials requesting that a community member show their ID card should remain mindful that the request may raise questions and should be prepared to articulate the reasons for any specific request during the encounter. In addition, individuals requesting identification should also be prepared to present their own identification, if requested.

## 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 fifteen-bed inpatient care unit, and an acute care clinic with extended hours and telephone triage/guidance from a registered nurse twenty-four hours a day. Additional specialty services such as allergy, dermatology, orthopedics, a travel clinic and more are available through Yale Health Hospitalization Specialty Coverage. 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 Student Health Services, which 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 or triage for urgent medical problems can be obtained twenty-four hours a day through Acute Care.

Students on leave of absence, on extended study and paying less than half tuition, or enrolled per course credit are not eligible for Yale Health Basic Student Health Services 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 Student Health Services 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 Student Health Services 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 Student Health Services 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/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 first day required to be on campus for program orientation. 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 Student Health Services 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/forms-and-guidelines>) 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, on extended study, or enrolled per course per credit; students paying less than half tuition; students enrolled in the EMBA program; students enrolled in the Broad Center MMS 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/forms-and-guidelines>) 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 Student Health Services (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/forms-and-guidelines>). 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/forms-and-guidelines>). 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.

**Per course per credit** Students who are enrolled per course per credit are not eligible for Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of per course per credit enrollment. 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/forms-and-guidelines>). 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 online at <https://yalehealth.yale.edu/resource/student-handbook> and 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, 2024. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/new-student-health-requirements>. 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, and all supporting documents must be uploaded to <https://campushealth.yale.edu/welcome-to-health-on-track>. The final deadline is August 1.

**COVID-19** As per recommendations from the Centers for Disease Control and Prevention, vaccination against COVID-19 is strongly encouraged, but not required,

for incoming (matriculating) students. Students are asked to submit documentation of prior any primary series vaccinations or bivalent boosters that they have received through the Yale Health website, <http://yalehealth.yale.edu>. Vaccination requirements remain in place for healthcare workers and trainees, including students who work in settings where patient care is provided, or those who work with human research subjects in clinical settings. Those individuals must submit documentation of vaccination with a primary series and one booster (or, for those who have not yet received a primary series, one bivalent dose of vaccine) to the university or seek approval for a medical or religious exemption. Yale will accept any combination of COVID-19 vaccines that have received full approval or Emergency Use Authorization (EUA) by the U.S. Food and Drug Administration (FDA) or have been issued Emergency Use Listing (EUL) by the World Health Organization (WHO). International students who do not have access to WHO or FDA authorized or approved vaccines may be vaccinated at Yale Health on request.

**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 MMR (combined measles, mumps, and 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 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, 2024.

**Quadrivalent meningitis** All students living in on-campus dormitory facilities (all undergraduate residential colleges and the following graduate dormitories: 254 Prospect Street, 272 Elm Street, 276 Prospect Street, Baker Hall, and Edward S. Harkness Memorial Hall) 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, 2024. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are 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. Tuberculosis screening is required for all medical, physician assistant, and nursing students.

**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. Hepatitis B immunity is required for all medical, physician assistant, and nursing students.

## Student Accessibility Services

<https://sas.yale.edu>  
203.432.2324

Student Accessibility Services (SAS) engages in an interactive process with Yale students, including undergraduate, graduate, and professional-school students with permanent conditions and/or temporary injuries, to determine reasonable and appropriate accommodations on a case-by-case basis. Students may initiate this process by requesting accommodations through the online accommodation request form available at [https://yale-accommodate.symplcity.com/public\\_accommodation](https://yale-accommodate.symplcity.com/public_accommodation).

Registration with SAS is confidential, and faculty/staff are notified of approved accommodations on a need-to-know basis only, except when required by law for health and safety reasons. Students may upload supporting documentation regarding their condition and request for accommodations with their accommodation request form. Documentation guidelines are available on the SAS website at <https://sas.yale.edu/students/documentation-guidelines>.

## Graduate Housing

<https://housing.yale.edu>  
[housing@yale.edu](mailto:housing@yale.edu)  
203.432.2167

The Yale Graduate 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 254 and 276 Prospect Street and 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 graduate housing website 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 1 and can be submitted directly from the website with a Yale NetID. Room selection for paired roommates begins April 23 and 24. Room selection for all others begins April 25.

The Yale Graduate 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.

## Office of International Students and Scholars

<http://oiss.yale.edu>

203.432.2305

The Office of International Students and Scholars (OISS) coordinates services and support for more than 6,300 international students, faculty, staff, and their dependents at Yale. OISS assists international students and scholars with issues related to employment, immigration, personal and cultural adjustment, and serves 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 and scholars obtain and maintain legal nonimmigrant status in the United States.

OISS programs, like daily English conversation groups, the Understanding America series, DEIB workshops, 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) community, which organizes a variety of programs and events.

The OISS website 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 Yale Connect, Facebook, and Instagram.

OISS is a welcoming venue for students and scholars who want to check their email, grab a cup of coffee, and meet up with a friend or colleague. The International Center is OISS's home on Yale Campus and is located at 421 Temple Street. The International Center provides meeting space for student groups and a venue for events organized by both student groups and university departments. For more information about our hours, directions, and how to reserve space at OISS, please visit <https://oiss.yale.edu/about/hours-directions-parking>.

## Resources to Address Discrimination and Harassment Concerns, Including Sexual Misconduct

Yale is a community committed to fostering an environment of diversity, mutual respect, and intellectual discovery in which all members of the community can thrive. Acts of discrimination and harassment are contrary to the community standards and ideals of our university. Staff in the following offices work within the Yale community to promote respect, inclusivity, diversity, and equal opportunity, and are available to talk through situations you have witnessed or experienced, as well as to provide guidance.

When you have concerns or questions related to discrimination or harassment, you have a wide range of choices for support. You can reach out to a discrimination and harassment resource coordinator, or you can talk with others, such as a residential

college dean, dean of student affairs, or the Office of Institutional Equity and Accessibility.

If you'd like to talk with someone about sexual misconduct or sex-based discrimination, you can reach out directly to the deputy Title IX coordinator of your school or the Title IX Office. The Title IX website (<https://titleix.yale.edu>) is a helpful resource for additional questions or concerns about sex-based discrimination or sexual misconduct. If an individual is unsure of which resource to contact and wants to explore options for addressing sexual misconduct, the SHARE Center is a good place to start.

## **DISCRIMINATION AND HARASSMENT RESOURCE COORDINATORS**

Office hours: 9 a.m.–5 p.m., M–F

<https://dhr.yale.edu/discrimination-and-harassment-resource-coordinators>

Discrimination and harassment resource coordinators (formerly deans' designees) have been identified by the dean of each college and school as community members with the responsibility to receive concerns and offer advice and guidance related to diversity and inclusion, discrimination and harassment, and equal opportunity. Discrimination and harassment resource coordinators may also help facilitate informal resolution. This may be an individual's best "first stop" in discussing a concern related to discrimination, harassment, or retaliation, particularly as discrimination and harassment resource coordinators will be knowledgeable about resources specific to their school or college.

## **OFFICE OF INSTITUTIONAL EQUITY AND ACCESSIBILITY**

Office hours: 9 a.m.–5 p.m., M–F

203.432.0849

<https://oiea.yale.edu>

Any individual who would like to report a concern of discrimination, harassment, and/or retaliation may contact the Office of Institutional Equity and Accessibility (OIEA). OIEA staff are available to discuss concerns, university resources, and options for resolution, including informal resolution. Where appropriate, OIEA staff are also available to conduct investigations into complaints of discrimination, harassment, and/or retaliation committed by faculty or staff members. Talking with someone at OIEA about a concern or making a complaint does not automatically launch an investigation. It can, however, be an important step to alerting the university about a concern and getting assistance to resolve it.

## **SHARE: INFORMATION, ADVOCACY, AND SUPPORT**

55 Lock Street, Lower Level

Appointments: 9 a.m.–5 p.m., M–F

24/7 on-call service (for time-sensitive matters): 203.432.2000

<https://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors 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 for students. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX Office, the Yale Police Department, and other campus resources and can provide assistance with initiating a 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. 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.

## **TITLE IX COORDINATORS**

203.432.6854

Office hours: 9 a.m.–5 p.m., M–F

<https://titleix.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. 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 one or more deputy Title IX coordinators, who work closely with the university Title IX Office and university Title IX Coordinator, Elizabeth Conklin. Coordinators respond to and address concerns, provide information on available resources and options, 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 also work with pregnant and parenting individuals to coordinate needed accommodations and to respond to instances of discrimination. Discussions with a deputy Title IX coordinator are private and information is only shared with other university officials on a need-to-know basis. 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 composed of faculty, senior administrators, and graduate and professional students drawn from

throughout the university. UWC members are trained to 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 the sensitive crimes and support coordinator, they can be reached at 203.432.9547. Informational sessions are available with the sensitive crimes and 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 Office, 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 2023–2024 includes:

Joeun Kim Aatchim  
Tunji Adeniyi-Jones  
Nana Adusei-Poku  
Pouya Ahmadi  
Laylah Ali  
Pamela Allen-Cummings  
Hilton Als  
Salome Asega  
Alexandra Auder  
Clara Balaguer  
Rina Banerjee  
Kevin Beasley  
Michael Bell-Smith  
Meriem Bennani  
Caroline Berler  
Rachel Bernsen  
Elizabeth Bick  
Rhona Bitner  
Jennifer Blessing  
Neta Bomani  
David Borgonjon  
Patrice D. Bowman  
Daniel Bozhkov  
Tega Brain  
Brienne Brathwaite  
Ruby Bridges  
Kalia Brooks  
Teresa Booth Brown  
Julia Bryan-Wilson  
Rashida Bumbray  
Matthew Carter  
David Castillo  
Center for Book Arts  
Juliette Cezzar  
Nelson Chan  
Chang Yuchen  
Laura Checkoway  
Alfonse Chiu  
Vincent Chong  
Sabiha Çimen  
Roger Clark

Ryan Clarke  
Bully Fae Collins  
Tess Colwell  
Laura Coombs  
William Cordova  
Armando Guadalupe Cortes  
Talia Cotton  
Alexandria Couch  
Christoph Cox  
Romi Crawford  
Lizania Cruz  
Minerva Cuevas  
Jamal Cyrus  
Alex Da Corte  
Santiago da Silva  
Dean Daderko  
Katherine Davis  
Danielle De Jesus  
Opal Ecker DeRuvo  
Daisy Desrosiers  
Leslie Dick  
Stephanie Dinkins  
Leslie Diuguid  
Hlengiwe Dube  
Dominique Duroseau  
Azza Salah Elsiddique  
Tracey Emin  
Jes Fan  
Sarah Faux  
Davida Fernández-Barkan  
Avram Finkelstein  
Suzie Flores  
Erik Freer  
Brit Fryer  
Coco Fusco  
Malik Gaines  
Robert Garland  
Rob Giampietro  
Mark Thomas Gibson  
Mario Gooden  
Paul Graham  
Moritz Grünke  
Cassandra Xin Guan  
Rahul Gudipudi  
Marcela Guerrero  
Andrea Guizar  
Jiminie Ha  
Camilla Hall

Anthea Hamilton  
Geoff Han  
Ilana Harris-Babou  
Curran Hatleberg  
Ebony L. Haynes  
Kevin Peter He  
Marvin Heiferman  
Jonathan Herrera Soto  
Kristen Hileman  
David Hilliard  
Rujeko Hockley  
Camille Hoffman  
Irene Hofmann  
Lonnie Holley  
Erin Honeycutt  
Riley Hooker  
Soren Hope  
Candice Hopkins  
Cindy House  
Jacob Hoving  
Juliana Huxtable  
Natalie Ivis  
Paloma Izquierdo  
Tomashi Jackson  
Ashley James  
Toni-Leslie James  
Mercedes Jelinek  
Steffani Jemison  
Paul John  
Andrew W. Kahrl  
Mary Reid Kelley  
Patrick Kelley  
Nora N. Khan  
Nicole Killian  
Dawn Kim  
Stephanie Kim Simons  
Autumn Knight  
Mary Kordak  
David Kozak  
Joyce Kozloff  
Michelle Kuo  
Justine Kurland  
Wesley Larios  
Liz Magic Laser  
Sam Lavigne  
Thomas (T.) Jean Lax  
An-My Lê  
Catherine LeCleire

Le'Andra LeSeur  
Christopher Y. Lew  
Ming Lin  
Angie Lopez  
Abigail Lucien  
Mev Luna  
Jessica Lynne  
Holly Lynton  
Gerardo Ismael Madera  
Saki Mafundikwa  
Sara Magenheimer  
Scott Malbaurn  
Tommy Martinez  
Victoria Martinez  
Rodney McMillian  
Ken Meier  
Philip Montgomery  
Madison Alexander Moore  
Wael Morcos  
Tumelo Mosaka  
Emily Velez Nelms  
Tammy Nguyen  
Selby Nimrod  
Ava Nirui  
Annie Ochmanek  
Olu Oguiibe  
Africanus Okokon  
Eva O'Leary  
Busayo Olupona  
Eddie Opara  
Catherine Opie  
Sheryl Oppenheim  
The Otolith Group  
Caroline Paquita  
Sarah Passino  
Harsh Patel  
Christian Patterson  
Christiane Paul  
Malcolm Peacock  
Grace Rosario Perkins  
Gala Porras-Kim  
Kristine Potter  
Walter Price  
Nat Pyper  
Athena Quispe  
Kameelah Janan Rasheed  
David Reinfurt  
Beau Bree Rhee

Eugene Richards  
Kyle Richardson  
Hyeree Ro  
José Roca  
Hector Rodriguez  
Alicja Rogalska  
Rose Salane  
Amy Sall  
Zoé Samudzi  
Emily Sara  
Aura Satz  
Matt Saunders  
Jenny Saville  
Julia Schäfer  
Paul Schiek  
Ben Schwartz  
David Sedaris  
Xandro Segade  
Sasha Semina  
Fred Shallcrass  
Junyi Shi  
Lieko Shiga  
Amy Sillman  
Kevin Simmonds  
Shannon Simon  
Richard Smallwood  
Skarlet Smatana  
Tuesday Smillie  
Keith L. Smith  
Ming Smith  
Molly Smith  
Roberta Smith  
Ksenia M. Soboleva  
Jordon Soper  
Max Spitzer  
Jordan Strafer  
Angela Strassheim  
Tom Strong  
Wingate Studio  
Sarika Sugla  
Chris Sullivan  
Ginger Brooks Takahashi  
Nicholas Tammens  
Ellen Y. Tani  
Lanka Tattersall  
Kelly Taxter  
Leila Taylor  
Ramon Tejada

Barbara Earl Thomas  
Lauren Thorson  
Remco Torenbosch  
Trans Equity Consulting  
Eugenie Tsai  
Rodrigo Valenzuela  
Jessica Varner  
Cecilia Vicuña  
Hadley Vogel  
Andre D. Wagner  
David Jon Walker  
Ryan Waller  
Kelly Walters  
Marie Watt  
Robert Wiesenberger  
Kiyari Williams  
Courtney Willis Blair  
Bryce Wilner  
John Yau  
LinYee Yuan  
Yechen Zhao

# ANNUAL AWARDS

## FELLOWSHIPS

The *Dean's Travel Fellowship* for students representing the values of excellence and exploration that the Dean's Travel Fellowship hopes to inspire.

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 *Harvey Geiger Fellowship Fund* is a travel and research grant given annually to two photography M.F.A. students for their summer projects between their first and second year of the program and to a Yale College student working in photography at the conclusion of their sophomore or junior year.

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

*The Dean's Prize* in recognition of second-year students whose proposed project, body of work, or artistic outlook exemplifies the spirit of the school's studio-based practice

*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

*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

*Robert Reed Award* to provide scholarships for students within the school

*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, 2023

### Fellowships

*Dean's Travel Fellowships*, Zoe Cire, Julio Correa Estrada, Ivana Dama, Kayla Hawkins, Patrick F. Henry, Laura Camila Medina

*Alice Kimball English Traveling Fellowships*, Sydney Cain, Yacine Fall, Mei Kazama, Daedalus Li, Marcelline Mandeng Nken, Avion Pearce

*Harvey Geiger Fellowship Fund*, Jarod Lew, Darby Routtenberg, Alexander Laurent Rubalcava

*Robert Schoelkopf Memorial Traveling Fellowship*, Louise Mandumbwa

### Prizes

*Richard Benson Prize*, Sophie Schwartz

*Dean's Prize for the Class of 2023*, Emmanuel Amoakohene, Hobbes Ginsberg, Paloma Izquierdo, Fiza Khatri, Adrian Martinez Chavez, Tura Oliveira, Kyle Richardson, Avery Youngblood

*Blair Dickinson Memorial Prize*, Madison Donnelly

*H. Lee Hirsche Memorial Prize*, Sarah Elawad

*Fannie B. Pardee Prize*, David Bordett

*Charles Sawyer Prize*, Cat Wentworth

*Schickle-Collingwood Prize*, Zoe Cire

*Carol Schlosberg Memorial Prize*, Erick Alejandro Hernández

*Ethel Childe Walker Prize*, Doruk Eliacik

### Honorary Awards

*Phelps Berdan Memorial Award*, Jisung Park



*George R. Bunker Award*, Younes Kouider

*Ward Cheney Memorial Award*, Arielle Gray

*Elizabeth Canfield Hicks Award*, Daniela Gomez Paz

*Rebecca Taylor Porter Award*, Junyi Shi

*Robert Reed Award*, Mikiala Ng, Elizabeth Olshanetsky, Talia Tax

*Ely Harwood Schless Memorial Fund Award*, Soren Hope

*John Ferguson Weir Award*, Sydney Mieko King

*Susan H. Whedon Award*, Anat Keinan

*Helen W. Winternitz Award*, Alexandria Couch

## Accolades

*Dumfries House Residencies*, Davy Dai, Ricardo Galvan, Khalif Tahir Thompson, Katharen Wiese

*Horse Island Residency*, Davion Alston, Claire Hungerford

*MASS MoCA Residency*, Madison Donnelly, Erick Alejandro Hernández

*Henry Moore Foundation Residency*, María Vargas Aguilar

*Pasanella Program*, Earthen Clay, Ang Ziqi Zhang

*Peabody Summer Art Fellowship*, Junyi Shi

*Fredric Roberts Photography Workshops Fellowship*, Natalie Ivis

*Schneider Museum of Art VAST Residency*, Sydney Mieko King

*SOMA Summer, Mexico City, Mexico*, Marcelline Mandeng Nken, Ken Wenrui Zhao

*STPI Apprenticeship Programme, Singapore*, Kaming Lee

*Windowed Worlds, New Haven, Connecticut*, Lauren Klotzman

*Yale Pathways Teaching Fellowship*, Orlando Porras

*Yale Prison Education Initiative Teaching Fellowships*, Jonathan Herrera Soto, Soren Hope

# DEGREES AND ENROLLMENT

## MASTER OF FINE ARTS DEGREES CONFERRED, 2023

Justin Winton Allen, Sculpture  
Davion Kaleo Alston, Photography  
Emmanuel Amoakohene, Painting/Printmaking  
Paul Bille, Graphic Design  
Filip Birkner, Graphic Design  
David Patrick Bordett, Sculpture  
Samantha Callahan, Graphic Design  
Camilla Carper, Sculpture  
Bailey Lauren Connolly, Sculpture  
Andrew Delude Connors, Graphic Design  
Alexandria Janay Couch, Painting/Printmaking  
Madison Donnelly, Sculpture  
Dominique Duroseau, Sculpture  
Sarah Mamoun Abdelrahman Elawad, Graphic Design  
Luis Stephano Espinoza Galarza, Painting/Printmaking  
Hunter Foster, Painting/Printmaking  
Omar Fidel Garcia I, Sculpture  
Hobbes Ginsberg, Photography  
Rina Lam Goldfield, Painting/Printmaking  
Daniela Gomez Paz, Painting/Printmaking  
Arielle Weenonia Gray, Photography  
Nina Julia Hartmann, Painting/Printmaking  
Erick Alejandro Hernandez, Painting/Printmaking  
Jonathan Herrera Soto, Painting/Printmaking  
Soren Isabel Hope, Painting/Printmaking  
Natalie Elizabeth Ivis, Photography  
Paloma Izquierdo, Sculpture  
Christopher Paul Jordan, Painting/Printmaking  
Anat Keinan, Sculpture  
Fiza Ashraf Khatri, Painting/Printmaking  
Sydney Mieko Hiroto King, Photography  
Younes Kouider, Sculpture  
SR Lejeune, Sculpture  
Natia Christina Lemay, Painting/Printmaking  
Xi Li, Photography  
Phoebe Zoe Little, Painting/Printmaking  
Stephen Lordan, Sculpture  
Madeline C. Madrigal, Graphic Design  
Estelle Maisonett, Painting/Printmaking  
Adrian Eduardo Martinez Chavez, Photography  
Tura Auclair Oliveira, Painting/Printmaking  
Jisung Park, Graphic Design  
Yuseon Park, Graphic Design  
Miraj Jayesh Patel, Photography

Maya Perry, Painting/Printmaking  
Shaun Malachai Pierson, Photography  
Osvold Landmark Rasmussen, Graphic Design  
Gabriela de Castro Rassi, Painting/Printmaking  
Kyle Alexis Richardson, Graphic Design  
Ainsley Rose Romero, Graphic Design  
Lester Rosso, Graphic Design  
Bryan Ali Sanchez, Painting/Printmaking  
Sophie Joseph Schwartz, Photography  
Junyi Shi, Graphic Design  
Maria Elisa Fernanda Vargas Aguilar, Painting/Printmaking  
Justin James Voiss, Painting/Printmaking  
David Jon Walker, Graphic Design  
Yifan Wang, Graphic Design  
Catherine Leigh Wentworth, Graphic Design  
Can Yağiz, Painting/Printmaking  
Avery Youngblood, Graphic Design  
Angela Zhang, Painting/Printmaking

## **ENROLLMENT, 2023–2024**

### **GRAPHIC DESIGN**

Fatima Al-Kuwari  
Aylin Alakbarli  
Gabriella N. Baez  
Jaamal Benjamin  
Simon Charwey  
Chuye Chen (JUICE)  
Rebecca Cheng  
Christopher Cole  
Julio Correa Estrada  
Jiaqian Dai  
Yiwei Dai  
Shiyun Deng  
Sara Duell  
Theo France-Haggins  
Saskia Seraphima Globig  
Kayla Hawkins  
Darnell Henderson  
Tomáš Hlava  
Junyan Hu  
Claire Hungerford  
Katie Johnson  
Hasti Kasraei  
Jeewon Kim  
Kaming Lee  
Siri Lee  
Daedalus Li  
Wendy Li  
Lobbin Liu

Xinyi Liu  
Youngjin Park  
Necta Patel  
Cierra Peters  
Orlando Porras  
Yixiao (Yi) Song  
Tom Tang  
Qiang Wang  
Allison Yoon  
Chaewon You  
June Lihua Yu  
Coco Shiya Yuan  
Xiwen Zhang  
Ken Wenrui Zhao  
Hongting Zhu

PAINTING/PRINTMAKING

Ana Cláudia Almeida  
Adam Amram  
Bix Archer  
Creighton Baxter  
Rosa Bozhkov  
Sydney Cain  
Claire (Won Jeong) Chey  
Zoe Cire  
Earthen Clay  
Haleigh Collins  
Taína Cruz  
Michael Cuadrado  
Justin Emmanuel Dumas  
Anietíé Ekanem  
Lauren Flaen  
Flores  
Ricardo Galvan  
Irisol Gonzalez-Vega  
Madeleine Gray  
Stephanie Rose Guerrero  
Erol Scott Harris  
Eloise Hess  
Mei Kazama  
Lauren Klotzman  
Diego León  
Rayer Ma  
Louise Mandumbwa  
Rose McBurney  
Laura Camila Medina  
Paulina Moncada  
Z.T. Nguyen  
Hafsa Nouman

Haejin Park  
Mike Picos  
Purvai Rai  
Nadir Souirgi  
Khalif Tahir Thompson  
Kat Wiese  
V Yeh  
Jam Yoo  
Nadia Younes

PHOTOGRAPHY

Vani Bhushan  
David Billet  
Torry Brown  
Andie Marie Clarkson  
Bella Convertino  
Olivia Crumm  
Christopher Desanges  
Luis Manuel Diaz  
Pat Garcia  
Jeremy Grier  
Whitney Klare  
Jarod Lew  
Leor Miller  
Avion Pearce  
Tanner Pendleton  
Darby Routtenberg  
Aliaksandra Tucha  
Patricia Voulgaris  
Shelli Weiler  
Yumeng Zhu

SCULPTURE

Nic[o] Brierre Aziz  
Brenda Barrios  
Ivana Dama  
Helen Liene Dreifelds  
Yacine Fall  
Elli Fotopoulou  
Sam Frésquez  
Alice Gong Xiaowen  
Patrick Frantz Henry  
Jesus Hilario Reyes  
Y. Malik Jalal  
Baxter Koziol  
Andrew Luk  
Marcelline Mandeng Nken  
Gozié Ojini  
Andrew Ordonez  
Alix Vernet

Rafael Villares Orellana

Omer Wasim

Rachel Youn

## SUMMARY OF ENROLLMENT

Graduate students	124
Graphic Design	43
Painting/Printmaking	41
Photography	20
Sculpture	20
Preliminary-year students	7
First-year students	58
Second-year students	59

# 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](mailto: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 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](mailto: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/edu>, email [medical.admissions@yale.edu](mailto: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](mailto: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](mailto: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](mailto: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](mailto:grad.engineering@yale.edu) ([grad.engineering@yale.edu](mailto: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](mailto: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](mailto: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](mailto: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](mailto: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](mailto: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 06516-0972.

**David Geffen 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](mailto: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.

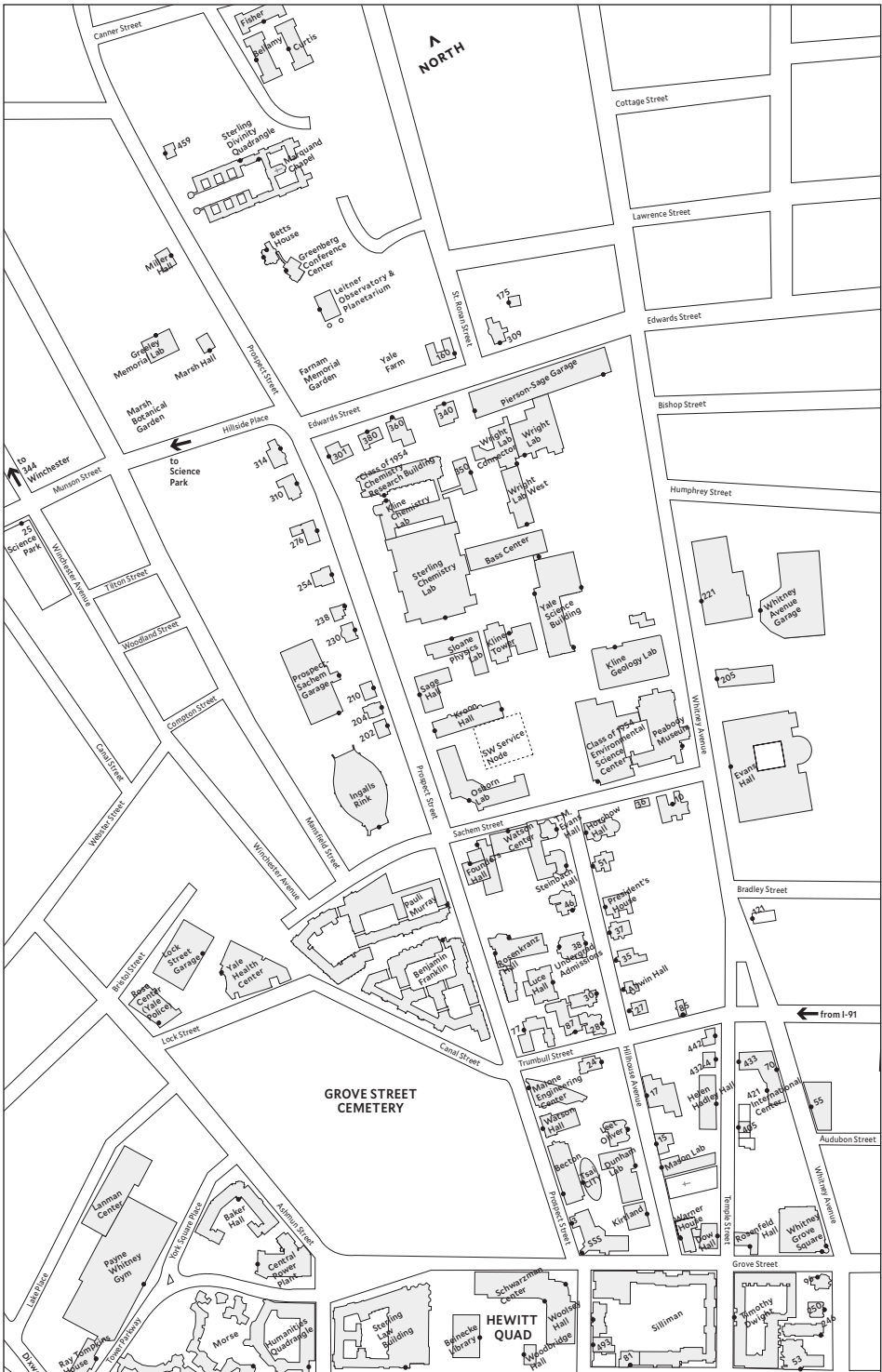
**School of Management** Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.), Master of Management Studies (M.M.S.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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.

**Jackson School of Global Affairs** Est. 2022. Courses for college graduates. Master in Public Policy (M.P.P) and Master of Advanced Study (M.A.S.).

For additional information, please visit <https://jackson.yale.edu>, email [jackson.admissions@yale.edu](mailto:jackson.admissions@yale.edu), or call 203.432.6253.

# YALE UNIVERSITY CAMPUS NORTH



# YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER





The university is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, and protected veterans. Additionally, in accordance with Yale's Policy Against Discrimination and Harassment (<https://your.yale.edu/policies-procedures/policies/9000-yale-university-policy-against-discrimination-and-harassment>), 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; sexual orientation; gender identity or expression; race; color; national or ethnic origin; religion; age; disability; status as a special disabled veteran, veteran of the Vietnam era, or other covered veteran; or membership in any other protected classes as set forth in Connecticut and federal law.

Inquiries concerning these policies may be referred to the Office of Institutional Equity and Accessibility, 203.432.0849; [equity@yale.edu](mailto:equity@yale.edu). For additional information, please visit <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, Elizabeth Conklin, at 203.432.6854 or at [titleix@yale.edu](mailto: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, TDD 800.877.8339, or [ocr.boston@ed.gov](mailto:ocr.boston@ed.gov). For additional information, including information on Yale's sexual misconduct policies and a list of resources available to Yale community members with concerns about sexual misconduct, please visit <https://titleix.yale.edu>.

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://your.yale.edu/community/public-safety>.

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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