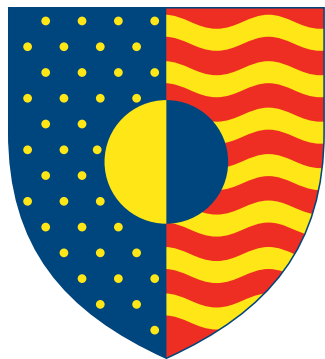


School of Art

2016–2017



BULLETIN OF YALE UNIVERSITY

Series 112 Number 1 May 15, 2016

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

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Content


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School of Art

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Calendar

FALL 2016

Aug. 29	M	Orientation for all new students
Aug. 30	T	Registration for all students
Aug. 31	W	<i>Fall-term classes begin, 8:20 a.m.</i>
Sept. 5	M	Labor Day; classes do not meet; offices closed
Sept. 19	M	Last day to add a course with permission of registrar
Oct. 18	T	October recess begins, 11 p.m.
Oct. 24	M	Classes resume, 8:20 a.m.
Oct. 28	F	Last day to drop a course with permission of registrar Midterm grades due, 12 noon
Nov. 17	TH	<i>Annual All-School Open House</i>
Nov. 18	F	November recess begins, 5:30 p.m.
Nov. 28	M	Classes resume, 8:20 a.m.
Dec. 9	F	Last day to withdraw from a course with permission of instructor and registrar <i>Fall-term classes end, 5:30 p.m.</i> Reading period begins
Dec. 15	TH	Critiques and examinations begin, 9 a.m.
Dec. 21	W	Critiques and examinations end, 5:30 p.m. Winter recess begins

SPRING 2017

Jan. 4	W	Closing date for submission of online applications for admission in September 2017
Jan. 16	M	Martin Luther King, Jr. Day; offices closed
Jan. 17	T	Registration for all students <i>Academic classes begin</i>
Jan. 18	W	<i>Spring-term School of Art classes begin, 8:20 a.m.</i>
Feb. 6	M	Last day to add a course with permission of registrar
Mar. 10	F	Last day to drop a course with permission of registrar Midterm grades due, 12 noon Spring recess begins, 5:30 p.m.
Mar. 27	M	Classes resume, 8:20 a.m.
Apr. 28	F	Last day to withdraw from a course with permission of instructor and registrar <i>Spring-term classes end, 5:30 p.m.</i> Reading period begins
May 4	TH	Critiques and examinations begin, 9 a.m.
May 10	W	Critiques and examinations end, 5:30 p.m. Summer recess begins
May 22	M	<i>University Commencement</i>

The President and Fellows of Yale University

President

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

Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

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Jeffrey Lawrence Bewkes, B.A., M.B.A., Old Greenwich, Connecticut

Maureen Cathy Chiquet, B.A., Purchase, New York

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

Peter Brendan Dervan, B.S., Ph.D., San Marino, California

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

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

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., Poughkeepsie, New York (*June 2019*)

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

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

Margaret Hilary Marshall, B.A., M.Ed., J.D., Cambridge, Massachusetts

Gina Marie Raimondo, A.B., D.Phil., J.D., Providence, Rhode Island (*June 2020*)

Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland (*June 2017*)

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

Kevin Patrick Ryan, B.A., M.B.A., New York, New York (*June 2018*)

Douglas Alexander Warner III, B.A., Hobe Sound, Florida

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Eileen Mary O'Connor, B.S., J.D.

School of Art Administration and Faculty

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Marta Kuzma, M.A., Stavros Niarchos Foundation Dean

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

Faculty Emeriti

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

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

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

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

Film/Video/Interdisciplinary Faculty

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

Jonathan Andrews, B.A., Lecturer

Michel Auder, Critic

Mark Dery, B.A., Lecturer

Johannes DeYoung, M.F.A., Senior Critic

Thomas Allen Harris, A.B., Critic

Vincent Katz, M.A., Critic

Marta Kuzma, M.A., Professor

Sarah Lasley, M.F.A., Lecturer

Barbara London, M.A., Critic

Sandra Luckow, M.F.A., Critic

Rick Moody, M.F.A., Critic

John Pilson, M.F.A., Critic

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

Sarah Stevens-Morling, B.F.A., Critic

Anahita Vossoughi, M.F.A., Lecturer

Jonathan Weinberg, Ph.D., Critic

Natalie Westbrook, M.F.A., Lecturer

Graphic Design Faculty

Keira Alexandra, B.F.A., Critic

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

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

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

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

Yeju Choi, M.F.A., Lecturer

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

Sheila Levrant de Bretteville, M.F.A., Caroline M. Street Professor of Graphic Design
(on leave, fall 2016)

Paul Elliman, Senior Critic
Tobias Frere-Jones, B.F.A., Critic
John Gambell, M.F.A., Senior Critic
Barbara Glauber, M.F.A., Critic
Neil Goldberg, B.A., Critic
Jessica Helfand, M.F.A., Senior Critic
Allen Hori, M.F.A., Critic
Pamela Hovland, M.F.A., Senior Critic
David Israel, M.F.A., Critic
Urs Lehni, Dip., Critic
Karel Martens, B.F.A., Senior Critic
Dan Michaelson, M.F.A., Senior Critic
Manuel Miranda, M.F.A., Critic
Sigi Moeslinger, M.F.A., Senior Critic
Gisela Noack, Lecturer
Eddie Opara, M.F.A., Critic
Christopher Pullman, M.F.A., Senior Critic
Michael Rock, M.F.A., Professor (Adjunct)
Richard Rose, M.A., Lecturer
Laurel Schwulst, B.F.A., Lecturer
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Susan Sellers, M.A., Senior Critic
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Scott Stowell, B.F.A., Critic
Lex Trüb, Critic
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Henk van Assen, M.F.A., Senior Critic
Linda van Deursen, B.F.A., Critic
Robert Wiesenberger, B.A., Critic
Forest Young, M.F.A., Critic

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Torkwase Dyson, M.F.A., Lecturer
Anoka Faruquee, M.F.A., Associate Professor
Rochelle Feinstein, M.F.A., Professor
Munro Galloway, M.F.A., Lecturer
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Byron Kim, B.A., Senior Critic
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Dushko Petrovich, M.F.A., Lecturer
Halsey Rodman, M.F.A., Critic
Robert Storr, M.F.A., Professor (on leave, 2016–2017)
William Villalongo, M.F.A., Lecturer
Molly Zuckerman-Hartung, M.F.A., Critic

Photography Faculty

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Liz Deschenes, B.F.A., Critic
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Roe Ethridge, B.F.A., Critic
Kate Greene, M.F.A., Lecturer
Melissa Harris, B.A., Critic
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Lisa Kereszi, M.F.A., Critic
Roxana Marcoci, Ph.D., Critic
Lesley Martin, B.Ph., Critic
Rick Moody, M.F.A., Critic
Shirin Neshat, M.F.A., Critic
Ted Partin, M.F.A., Lecturer
Jack Pierson, B.F.A., Critic
John Pilson, M.F.A., Critic
Richard Prince, Senior Critic
Eva Respini, M.A., Critic
Collier Schorr, B.F.A., Senior Critic
Laurie Simmons, B.F.A., Critic
Nancy Spector, M.Phil., Critic
Ka-Man Tse, M.F.A., Lecturer

Sculpture Faculty

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Elana Herzog, M.F.A., Lecturer
Leslie Hewitt, M.F.A., Critic
Ryan Hill, M.F.A., Critic
Jim Hodges, M.F.A., Senior Critic
Brent Howard, M.F.A., Lecturer
Jennie C. Jones, M.F.A., Critic
Jenn Joy, Ph.D., Critic
Martin Kersels, M.F.A., Professor
Patrick Killoran, B.F.A., Critic
Dave McKenzie, B.F.A., Critic

Melinda Ring, M.F.A., Critic
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Salvatore Schaivone, Facilities Supervisor
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Barbara Shanley, M.A., Executive Associate, Dean's Office

Digital Media Center for the Arts (DMCA)

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Louisa de Cossy, B.A., Technical Specialist

Department of the History of Art

Carol Armstrong, Ph.D., Professor and Director of Undergraduate Studies
Timothy Barringer, Ph.D., Paul Mellon Professor of the History of Art
Craig Buckley, Ph.D., Assistant Professor
Nicole Chardiet, Operations Manager
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Marilyn Green, Administrative Assistant
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Jacqueline Jung, Ph.D., Associate Professor
Youn-mi Kim, Ph.D., Assistant Professor
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Nicola Suthor, Ph.D., Professor
Mimi Yiengpruksawan, Ph.D., Professor
Sebastian Zeidler, Ph.D., Associate Professor

Yale University Art Gallery

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Joellen Aday, B.A., Communications Director
Lynne Addison, B.A., Registrar
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Leonor Barroso, B.S., Director of Visitor Services
Suzanne Boorsch, Ph.D., Robert L. Solley Curator of Prints and Drawings
Lisa R. Brody, Ph.D., Associate Curator of Ancient Art
Carol DeNatale, M.B.A., Deputy Director for Operations and Planning
Sean Dunn, A.A.S., Director of Facilities
John French, B.F.A., Director of Visual Resources
Pamela Franks, Ph.D., Deputy Director for Exhibitions, Programming, and Education,
and Seymour H. Knox, Jr., Curator of Modern and Contemporary Art
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Decorative Arts
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Laurence B. Kanter, Ph.D., Chief Curator and Lionel Goldfrank III Curator of
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Elizabeth Manekin, M.A., Assistant Curator of Education
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Ian McClure, B.A., Susan Morse Hilles Chief Conservator
Sadako Ohki, Ph.D., The Japan Foundation Associate Curator of Japanese Art
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Paintings and Sculpture
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Thomas Raich, M.A., Director of Information Technology
Jessica Sack, M.A., Jan and Frederick Mayer Senior Associate Curator of
Public Education
David Ake Sensabaugh, Ph.D., Ruth and Bruce Dayton Curator of Asian Art
Christopher Sleboda, M.F.A., Director of Graphic Design
Carol Snow, M.S., Deputy Chief Conservator
Tiffany Sprague, M.A., Director of Publications and Editorial Services
Molleen Theodore, Ph.D., Assistant Curator of Programs
Jill Westgard, M.A., Deputy Director for Advancement
Jeffrey Yoshimine, B.A., Deputy Director for Exhibition and Collection Management

Robert B. Haas Family Arts Library

Heather Gendron, M.L.I.S., Director
Jennifer Aloï, B.S., Senior Administrative Assistant
Molly Dotson, M.A., M.L.S., Assistant Director for Special Collections
Lindsay King, M.A., M.L.I.S., Assistant Director for Access and Research Services
Beverly T. Lett, M.Div., Library Services Assistant
Teresa Mensz, M.A., Library Services Assistant
Melissa Quinones, Library Services Assistant
Yasmin Ramadan, B.A., Library Services Assistant
William Richo, B.A., Library Services Assistant
Jae Rossman, M.L.S., Associate Director for Library Operations and Public Programs
Charles Summa, M.A., Library Services Assistant
Maria Zapata, A.S., Library Services Assistant
Christopher Zollo, M.L.S., Library Services Assistant

Yale Center for British Art

Amy Meyers, Ph.D., Director
Constance Clement, B.A., Deputy Director
Rebecca Sender, M.B.A., Deputy Director for Finance and Administration
Mark Aronson, M.S., Chief Conservator
Kraig Binkowski, M.L.I.S., Chief Librarian
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Lisa Ford, Ph.D., Assistant Director of Research
Gillian Forrester, B.A., Senior Curator of Prints and Drawings
Linda Friedlaender, M.S., Senior Curator of Education
Timothy Goodhue, B.A., Chief Registrar
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Information and Access
Richard Johnson, B.A., Chief of Installation
Cyra Levenson, M.A., Curator of Education
Beth Miller, M.P.P.M., Deputy Director for Advancement and External Affairs
Jane Nowosadko, B.A., Senior Manager of Programs
Jules Prown, Ph.D., Senior Research Fellow
Lyn Bell Rose, B.A., Head of Design
Scott Wilcox, Ph.D., Deputy Director for Collections

Mission Statement

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

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

History of the School

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

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

It had long been the University's plan to extend the Arts Area schools farther up Chapel Street. The first major new construction under this plan was the renovation of 1156

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

DEANS OF THE YALE SCHOOL OF ART

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

Program

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

Artists and designers of unusual promise and strong motivation are provided an educational context in which they can explore the potential of their own talents in the midst of an intense critical dialogue. This dialogue is generated by their peers, by distinguished visitors, and by a faculty comprised of professional artists of acknowledged accomplishment.

The graduate student's primary educational experience at Yale is centered on his or her own studio activity. Supporting this enterprise are the experience, knowledge, and skills gained from rigorous, structured courses such as drawing, filmmaking, the relativity of color, and the rich academic offerings found throughout Yale. Each student is routinely exposed to many aesthetic positions through encounters with faculty members and visitors. The School is devoted not only to the refinement of visual skills, but to the cultivation of the mind. Students must bring creative force and imagination to their own development, for these qualities cannot be taught—they can only be stimulated and appreciated.

The School of Art offers an undergraduate art major for students in Yale College (see the bulletin *Yale College Programs of Study*). In addition, the School's courses are open to students in the Graduate School and other professional schools of the University, and School of Art students may enroll in elective courses in the Graduate School and other professional schools as well as in the College with permission.

MASTER OF FINE ARTS DEGREE

The degree of Master of Fine Arts is the only degree offered by the School of Art. It is conferred by the University upon recommendation of the faculty after successful completion of all course work in residence and after a thesis presentation that has been approved by the faculty. It implies distinctive achievement on the part of students in studies in the professional area of their choice and demonstrated capacity for independent work. The minimum residence requirement is two years. All candidates' work is reviewed by faculty at the end of each term. If the work is not considered satisfactory, the student may not be invited back to complete the program (see section on Review and Awards under Academic Regulations). All degree candidates are expected to be present at the Commencement exercises in May unless excused by the dean.

Course work for the Master of Fine Arts degree carries a minimum of sixty credits. The disposition of these credits varies according to the area of study and is agreed upon at the time of registration between the student and his or her faculty adviser.

Areas of Study

GRAPHIC DESIGN

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

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

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

Each year, up to ten students are admitted into the two-year graphic design program, and up to seven students are admitted into the preliminary-year program. Two-year program students are expected to have substantial and distinguished experience in visual studies and related professional experience. Students applying to the preliminary-year program typically have relevant experience in a field of study outside design and demonstrate evidence of visual acuity. After successful completion of the preliminary year, these students automatically continue on in the two-year M.F.A. program.

Credit Requirements

42 credits in area of concentration, including ART 949a, and 18 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

Typical Plan of Study

Year	Course	Minimum Credits	
		Fall Term	Spring Term
Preliminary	Graphic Design 710	6	6
	ART 264a and 265b	3	3
	ART 370a and 369b	3	3
	ART 468a and 469b	3	3
		<hr/>	<hr/>
		15	15

I	Graphic Design 720	6	6
	Graphic Design Sequence	3	3
	ART 949a, Critical Practice	3	0
	Academic or Studio Electives	3	6
		<hr/>	<hr/>
		15	15
II	Graphic Design 730	6	6
	Graphic Design 739	3	3
	Graphic Design Sequence	0	3
	Academic or Studio Electives	6	3
		<hr/>	<hr/>
		15	15

PAINTING/PRINTMAKING

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

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

Students work in individual 300-square-foot studios at 353 Crown Street adjacent to Green Hall. Students have access to a printmaking workshop in the Crown Street building, equipped with two etching presses and a lithography press, a fully equipped silkscreen facility, as well as digital resources available in the print studio, throughout the School, and at the Digital Media Center for the Arts.

Credit Requirements

42 credits in area of concentration, including ART 949a, and 18 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

Typical Plan of Study

Year	Course	Minimum Credits	
		Fall Term	Spring Term
I	Painting 545	9	9
	Printmaking Elective	0	3
	ART 949a, Critical Practice	3	0
	Academic or Studio Electives	3	3
		<hr/>	<hr/>
		15	15

II	Painting 545	9	9
	Academic or Studio Electives	6	6
		<hr/>	<hr/>
		15	15

PHOTOGRAPHY

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

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

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

Credit Requirements

A minimum of 42 credits in area of concentration, including ART 949a, and 18 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

Typical Plan of Study

Year	Course	Minimum Credits	
		Fall Term	Spring Term
I	Photography 845	9	9
	Photography 828	0	3
	ART 949a, Critical Practice	3	0
	Academic or Studio Electives	3	3
		<hr/>	<hr/>
		15	15
II	Photography 845	9	9
	Academic or Studio Electives	6	6
		<hr/>	<hr/>
		15	15

SCULPTURE

The sculpture program offers students the opportunity to develop their work in a supportive environment consisting of critical feedback in a broad array of diverse voices. The field of sculpture includes a varied collection of working methods and outcomes – one set of tools is not privileged over another – creating a healthy and experimental program that

mirrors the issues facing artists outside of the institution. Students work independently in individual studio spaces and have access to common areas for the critique of their work. 36 Edgewood houses the sculpture program and has a woodworking shop, a metal shop, and a computer lab, while additional resources are offered by the School of Art and the University at large. No metal-casting or ceramic facilities are available.

The main focus of this program is to facilitate the development of conversation and constructive critique among students and faculty. Our aim is to articulate student work vis-à-vis its own trajectory and in relation to art history and the current moment. This conversation is formally structured to take place one-on-one between students and faculty, in small groups, and within a larger group involving the whole sculpture department.

First-year students are required to take ART 949a, Critical Practice, offered in the fall term, and at least one sculpture elective. Students are encouraged to take courses in other departments within the School, and students are required to successfully complete two academic courses outside of the School of Art prior to graduation.

Approximately eleven students are admitted each year.

Credit Requirements

42 credits in area of concentration, including ART 949a, and 18 additional credits, including a minimum of 6 academic credits in courses outside the School of Art.

Typical Plan of Study

<i>Year</i>	<i>Course</i>	<i>Minimum Credits</i>	
		<i>Fall Term</i>	<i>Spring Term</i>
I	Sculpture 645	6	6
	Sculpture 630	3	3
	Sculpture elective	0	3
	ART 949a, Critical Practice	3	0
	Academic or Studio Electives	3	3
		<hr/> 15	<hr/> 15
II	Sculpture 645	6	6
	Sculpture 630	3	3
	Academic or Studio Electives	6	6
		<hr/> 15	<hr/> 15

LECTURE PROGRAM

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

EXHIBITIONS

The School of Art's galleries in Green Hall and 32 Edgewood Avenue provide a year-round forum for the exhibition of work by students, faculty, and special guests in the four graduate departments of the School and the undergraduate program. Green Gallery is open to the public Monday–Friday from 10 a.m. to 6 p.m. The 32 Edgewood gallery is open during limited hours for specific exhibitions and events. Information: 203.432.2605.

Course Descriptions

In the following listings, courses numbered 110 through 499 are studio electives offered to students from Yale College, the Graduate School, and the professional schools. Permission of the instructor is required for enrollment in all courses. Graduate students of the School of Art who wish to broaden their experience outside their area of concentration have priority in enrollment.

Courses numbered 500 and above are offered only to graduate students of the School of Art. In exceptional cases qualified Yale College students may enroll in a graduate course, *with the permission of both the instructor and the director of undergraduate studies*. Please refer to the section on Academic Regulations for further pertinent details. It should be noted that, as a matter of policy, all faculty members teach on both the graduate and undergraduate levels, although the degree and the nature of contact may vary.

Tutorials, which are special courses that cannot be obtained through regular class content, require a proposal written by the student and the faculty member concerned, defining both content and requirements. Proposals must be presented to the Academic Subcommittee for approval.

For the most up-to-date course information, please see www.yale.edu/oci.

FILM/VIDEO/INTERDISCIPLINARY

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

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

ART 008b, The Gothic, the Grotesque, and Other Dark Aesthetics From the gothic to the grotesque, from what Freud called the uncanny to what Julia Kristeva named the abject, there are works of art and ways of looking at the world that cause us to rethink our neat philosophical dichotomies of beauty and ugliness, rapture and terror, attraction and repulsion. Using analytical approaches drawn from philosophy, critical theory, and popular culture, we explore the darker corners of aesthetics, art history, and the visual landscape. In the process, we turn a critical eye on our definitions of good taste and bad, beauty and ugliness, cuteness and creepiness. We investigate the historical roots and

philosophical assumptions behind aesthetic categories whose influence is alive and well in both the art world and pop culture, such as the gothic, the grotesque, the decadent, camp, kitsch, and the sublime. In doing so, we consider the roles played by gender, race, class, and power in shaping such concepts and sensibilities, whose influence on how we think about the aesthetic realm and visual experience — our ways of seeing — is profound. Enrollment limited to fifteen freshmen. Preregistration required through the Freshman Seminar Program. Mark Dery

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

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

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

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

[**ART 202a, Feminist Theory and Feminist Art** Major issues in feminist theory and art practice since the 1970s. Investigation of different concepts of feminism and how these definitions and agendas have been addressed in art. Reevaluation of the art historical canon sparked by Linda Nochlin's groundbreaking essay "Why Have There Been No

Great Women Artists?” (1971) and exploration of “women’s art” of the 1970s, performance and body art, essentialism vs. the social construction of gender, and the intersection of gender, race, sexuality, and class. Major figures such as Adrian Piper, Judy Chicago, Carolee Schneemann, Cindy Sherman, and Mona Hatoum, as well as lesser-known and emerging artists are covered. Not offered in 2016–2017]

ART 241a, Introductory Film Writing and Directing A workshop in which the problems and aesthetics of the medium are studied in practice as well as theory. In addition to exploring movement, image, montage, point of view, and narrative structure, students photograph and edit their own short videotapes. The writing and production of short dramatic scenes are emphasized in the fall term. Lab/materials fee: \$150. Priority to art and film studies majors. Prerequisite: ART 142a or b. Michael Roemer

ART 285b/925b, Digital Animation An introduction to the principles, history, and practice of animation in visual art and film. With a primary focus on making, this course utilizes historical and theoretical developments in twentieth- and twenty-first-century animation as a framework for making digital animation. Production focuses primarily on digital stop-motion and compositing, as well as two-dimensional and three-dimensional computer-generated animation. Students gain an understanding of the principles of animation and develop skill sets in Final Cut Pro, After Effects, and Maya 2012. Lab/materials fee: \$150. Prerequisite: ART 111a or b, ART 114a or b, or ART 145a or b. Johannes DeYoung

ART 301b, Critical Theory in the Studio This course introduces students to key concepts in modern critical theory and examines how these ideas can aid in the analysis of creative work in the studio. Psychoanalysis, Marxism, feminism, structuralism, and poststructuralism are examined in relation to modern and contemporary movements in the visual arts, including cubism, surrealism, Arte Povera, pop, minimalism, conceptual art, performance art, the pictures group, and the current relational aesthetics movement. Lab/materials fee: \$25. Jonathan Weinberg

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

ART 342b, Intermediate Documentary Filmmaking Students explore the storytelling potential of the film medium by making documentary art. The class concentrates on finding and capturing intriguing, complex scenarios in the world and then adapting them to the film form. Questions of truth, objectivity, style, and the filmmaker’s ethics are scrutinized using examples of the students’ work. The term begins with exercises in storytelling principles and progresses to students’ short projects. Lab/materials fee: \$150. Prerequisite: ART 142a or b. Sandra Luckow

ART 390a, Strategies of Visual Memoir in Art Practice Rooted in the instructor’s experience with the Digital Diaspora Family Reunion project, this studio-based seminar

explores the use of archives in constructing real and fictive narratives across a variety of disciplines. Participants create and develop autobiographic biographies of fiction-based projects tailored to their own work (in art, music, performance, literature, dance, etc.) around Natalie Goldberg's concept that "our lives are at once ordinary and mythical." Students explore the construction of visual text in the creation of communal and individual memory. The course examines the works of contemporary artists who draw from the family album—whether inherited or found—to call into question identity, biography, visual literacy, truth, and representation. Lab/materials fee: \$150. Thomas Allen Harris

ART 395a, Junior Seminar Ongoing studio projects discussed and evaluated with an emphasis on their relationship to contemporary issues in art, criticism, and theory. Readings, slide presentations, critiques by School of Art faculty, and gallery and museum visits. Critiques address all four areas of study in the art major (graphic design, painting/printmaking, photography, sculpture). Prerequisite: at least four courses in art. *Required of all art majors.* Jonathan Weinberg

ART 442a and 443b, Advanced Film Writing and Directing A yearlong workshop designed primarily for art and film studies majors making senior projects. Each student writes and directs a short fiction film. The first term focuses on the screenplay, production schedule, story boards, casting, budget, and locations. In the second term students rehearse, shoot, edit, and screen the film. Enrollment limited to eight. Priority to art and film studies majors. Lab/materials fee: \$150. Prerequisite: ART 341a or b. Jonathan Andrews

ART 495a and 496b, Senior Project A yearlong project of creative work formulated and executed by the student under the supervision of faculty and an adviser designated in accordance with the direction of the student's interest. Proposals for senior projects are submitted to the School of Art Undergraduate Studies Committee (USC) for review and approval at the beginning of the academic year. The fall term is spent working on preparation and physical making of preliminary pieces, while the spring term is spent honing the pieces. Weekly seminar meetings are held throughout the year. Projects are reviewed and graded by an interdisciplinary committee of members of the School of Art faculty and a guest critic. A public exhibition of selected work created in the project is expected of each student. Enrollment limited to senior art majors. Lisa Kereszi and Munro Galloway

ART 902a, Experimental Narratives A broad survey of narrative, documentary, and experimental film (and television) exploring influence and overlap within traditional visual art genres: sculpture, painting, performance, installation, etc. Screenings and discussions examining a variety of moving image histories, practices, and critical issues. The class also reserves time for screening student works in progress, with special consideration given to the presentation of installations and/or site-specific work. Weekly screenings may also be open to nonregistered students with permission of the instructor. John Pilson

ART 908b, Video and Beyond The development of video art, its progressive impact on other forms of contemporary art, and its ultimate evolution into "media" art. The trajectory begins at the moment portable cameras and recording decks were introduced to the consumer market in the late 1960s. With moving images and audio data, video's capacity

to be seen “live” as an event was actually being recorded and its sense of immediacy and relative accessibility made it attractive to artists more interested in concept and process than in object making and marketability. Video and media art have exerted a powerful influence on the practices of all artists since the sixties. In the nascent years of video art, the only format available was videotape, and television monitors were the only means of display. Subsequently, wall-filling (and room-filling) video projectors became affordable in the 1980s. The introduction of new formats of production—CD-ROM, DVD, and now Blue Ray—created a generation of work with increasing possibilities for expression and experimentation. The broader availability of other new technologies such as computer graphics, computer animation, interactivity, robotics, biotechnologies, and the infinite possibilities of communication through the Internet, heralded the transformation of video art into media art. This course is an eyewitness account of these transformations to the present day. It links developments in video and media art to other contemporary expressions (music, performance, installation, and conceptual art), to changes in technology (from the Portapak to digital video), and to popular culture (music videos, YouTube, and podcasts). Barbara London

ART 910b, Screen Space A weekly studio and seminar at the intersection of art and engineering. The course explores how the dynamic architecture of screen and projector can be understood as a site of creative work. Readings and lectures address the evolution of screen and projection technology in the twentieth century. Topics include white light, screens and masks, subtractive and additive color, and digital projection. For the final project, students design and build a projection machine that explores the potential aesthetic language of light, form, color, and motion. Sarah Oppenheimer

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

ART 951b, Video Seminar This seminar focuses on facilitating the work of M.F.A. students who are actively engaged in producing videos. It encourages the development of student work by creating informational and creative relays between student production and the work of other video artists. Class time is spent discussing student work, reading artists’ writings on video and theoretical texts, and viewing a wide array of art video. Limited enrollment; *open to all M.F.A. students*. Michel Auder

ART 960b, Poetry as Seeing This seminar is designed to help M.F.A. students refine their writing skills and develop a greater understanding of how the use of language relates to their studio practice and their development as professional artists. We look at the poetry and prose of various poets—Amiri Baraka (LeRoi Jones), Elizabeth Bishop, Hart Crane, Edwin Denby, Jack Kerouac, Frank O’Hara, James Schuyler, William Carlos Williams, and others—to find alternative ways of achieving precision in seeing via language, apart from those that can be gleaned from more theoretical or art historical

texts. In weekly workshops, students create, distribute, read aloud, and discuss their own writing – either in the form of poetry or experimental prose, or in responses to the readings. Limited enrollment; *open to all M.F.A. students.* Vincent Katz

ART 961a, Parallel Practices This seminar is designed to help M.F.A. students refine their writing skills and develop a greater understanding of how the use of language relates to their studio practice and their development as professional artists. In biweekly workshops, students create, distribute, read aloud, and discuss their own writing in whatever form it takes: statements, reviews, manifestos, lists, publicity, poetry, fiction, autobiographical sketches, or scripts. Published writings by established artists are also read and discussed. Limited enrollment; *open to all M.F.A. students.* Rick Moody

ART 962a, What Is an Author? Borrowing its name from a 1977 Michel Foucault essay, this course explores various models of authorship in art and design from the Renaissance to the present. We study the relationship of authorship to ideas of authenticity, authority, and originality. Where is authorship located: in the artist's skill, experience, or idea? What is the relation of an author's intention to a work's interpretation? How do internalized subject positions assert themselves? Through reading, looking, and making, the course challenges students to expand their understanding of both an individual identity (as defined by culture, biography, and biology) and broader norms of authorship. A study of bias and taste (conscious and unconscious) as well as studio experiments in collaboration and impersonation provides the stuff of discussion and critique. Readings include Frantz Fanon, Roland Barthes, Audre Lorde, Kobena Mercer, Miwon Kwon, Christopher Wood, and others. Anoka Faruqee

[**ART 973b, What Is/Isn't Art?** What are/aren't we talking about when we talk about art? For most modernists the story of modern art is that of the distillation and differentiation of mediums; for postmodernists the main events concern the diversification and miscegenation of means and formats. In six sessions that combine lectures by the seminar leader, outside reading, and group discussion, this class both mixes it up and sorts it out with a view to clarifying basic questions about what painting is and isn't, or rather about what it once was and what it has become. *The seminar is primarily open to M.F.A. students, but others who are interested may apply and will be admitted as space permits.* Not offered in 2016–2017]

GRAPHIC DESIGN

[**ART 001a, Visual Biography** Diaries, journals, and scrapbooks studied as authoritative examples of visual autobiography. Social history and visual methods, focusing on American and British cultural life between the world wars. Exercises in collecting, collage, and composition; methods of visually navigating space, time, and memory; discussion of the asynchronous nature of biography. Enrollment limited to fifteen freshmen. Preregistration required through the Freshman Seminar Program. Not offered in 2016–2017]

ART 003a, Blue The cultural and iconic history of the color blue and its role as both a method and a motive for making work in the studio. The word “blue” and its etymological core, evocative connotations, colloquial nuance, and semantic role in different

languages and cultures; scientific and sociological issues; blue in film and the fine arts. Projects experiment with writing, collecting, collage, and digital video. Use of materials from the Beinecke Library. Enrollment limited to fifteen freshmen. Preregistration required through the Freshman Seminar Program. Jessica Helfand

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

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

ART 264a, Typography I An intermediate course in graphic design concentrating on the fundamentals of typography, and particularly on how typographic form and visual arrangement create and support content. The course work is based on designing and making books and employs handwork and computer technology. Typographic history and theory are discussed in relation to course projects. Lab/materials fee: \$150. Prerequisite: ART 132a or b. John Gambell and Julian Bittiner

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

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

ART 369b, Interactive Design and Digital Strategies An introduction to programming and design thinking for Web sites. This class introduces a variety of approaches to digital design and publishing, not only through coding, but also through the use of other tools and theoretical ideas. It also provides a historical and contemporary understanding of the digital landscape. Instruction in HTML, CSS, JavaScript, and other related software.

No prior programming experience required. Lab/materials fee: \$150. Prerequisite: ART 132a or b, or permission of the instructor. Luke Archer

ART 370a, Motion Design This studio class explores how the graphic designer's conventions of print typography and the dynamics of word-image relationship change with the introduction of time, motion, and sound. Projects focus on the controlled interaction of words and images to express an idea or tell a story. The goal is to experience firsthand the extra dimensions of time-based communications, and to choreograph aural and visual images through selection, editing, and juxtaposition. Lab/materials fee: \$150. Prerequisite: ART 265b or 368a, or permission of the instructor. Christopher Pullman

ART 468a and 469b, Advanced Graphic Design This studio course asks how the individual designer can be idiosyncratic in the work that he or she produces, at the same time that the work communicates on its own to a broad audience. Projects focus on the extra dimensions of time-based communications; the controlled interaction of words and images to express an idea or tell a story; the choreography of aural and visual images through selection, editing, and juxtaposition. No prior technical experience required. Lab/materials fee: \$150. Prerequisites: ART 264a and ART 368a, or permission of the instructor. Julian Bittiner, Douglass Scott, and Henk van Assen

Graphic Design 710, Preliminary Studio For students entering the three-year program. This preliminary-year studio offers an intensive course of study in the fundamentals of graphic design and visual communication. Emphasis is on developing a strong formal foundation and conceptual skills. Broad issues such as typography, color, composition, letterforms, interactive and motion graphics skills, and production technology are addressed through studio assignments. Barbara Glauber and Scott Stowell

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

Graphic Design 730, Graduate Studio For second-year graduate students. This studio focuses simultaneously on the study of established design structures and personal interpretation of those structures. The program includes an advanced core class and seminar in the fall; independent project development, presentation, and individual meetings with advisers and editors who support the ongoing independent project research throughout the year. Other master classes, workshops, tutorials, and lectures augment studio work. The focus of the second year is the development of independent projects, and a significant proportion of the work is self-motivated and self-directed. Sheila Levrant de Bretteville [Sp], Michael Bierut, Irma Boom, Paul Elliman, Michael Rock, Susan Sellers, and Linda van Deursen

Graphic Design 739, Degree Presentation in Graphic Design For second-year graduate students. Resolution of the design of the independent project fitting the appropriate medium to content and audience. At the end of the second term, two library copies of a catalogue raisonné with all independent project work are submitted by each student, one of which is retained by the University and the other returned to the student. The independent project or “thesis” is expected to represent a significant body of work accomplished over the course of two years, culminating in the design of an exhibition of the work. Sheila Levrant de Bretteville [Sp], Keira Alexandra, Alexander Isley, Dan Michaelson, and Susan Sellers

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

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

Graphic Design 742b, Networks and Transactions For first-year graphic design students. How can graphic design influence and be influenced by the unpredictable encounters between one group and another? Or between quantities of unknown users on one side, and vast webs of fluctuating information on the other? In this course students develop typographies, visual languages, and motion vocabularies appropriate for these pervasive conditions of the modern world, found in experiences as varied as Facebook, YouTube “supercuts,” the game of chess, automated stock trading, and the organization and speech patterns of political movements. The course posits that designed form may sometimes be visible, and at other times be relational or latent rather than directly seen. The class is primarily a studio course but also includes a programming lab in which fundamentals of coding are taught through hands-on work each week. No previous programming experience is assumed, and completed projects are expected to be technological in nature. Weekly reading discussions from a range of sources complete a triangle of design, practice, and theory. Dan Michaelson

Graphic Design 743a, Type Design Type design is distinct from “lettering” in that it necessarily calls for a systematic approach, not just a concern for individual forms. The course focuses on a clear, systematic procedure to building the design of a typeface, as well as the aesthetic issues presented by single letters. The class is taught with FontLab, a type-design program for the Macintosh® that allows designers to digitize letterforms on

screen and turn them into usable fonts. Students learn the software, together with the principles of designing and spacing type. Fully fledged type designers are not made in one term; the object is to “demystify” the subject and teach users of type an increased appreciation of it. Students work on individual projects, chosen in consultation with the instructors. Individual projects should be carefully chosen, so that the availability of the student’s new font makes a real contribution and serves a clear purpose. With the problems of type design so deeply interconnected, a clearly defined project is necessary to establish solid criteria for subsequent work. The nature of the project determines the route each student takes in researching his or her design. If appropriate to the project, students spend time rendering letterforms by hand, investigating historical sources, or starting immediately on screen. Tobias Frere-Jones and Matthew Carter

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

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

Graphic Design 752a, Mobile Computing For second-year graphic design students. This course explores the unique opportunities and qualities available to technology-based design when it is placed in the hands and ears of pedestrians, drivers, aviators, tourists,

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

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

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

PAINTING / PRINTMAKING

ART 004a, Words and Pictures How words and pictures combine to tell a story. We look at handmade illuminated manuscripts and biblical paintings; hand-printed picture stories; machine-printed comic strips and graphic novels. Assignments exploring representation and narration, culminating in a self-directed individual project. Enrollment limited to freshmen. Preregistration required through the Freshman Seminar Program. Dushko Petrovich

ART 114a or b, Basic Drawing An introduction to drawing, emphasizing articulation of space and pictorial syntax. Class work is based on observational study. Assigned projects address fundamental technical and conceptual problems suggested by historical and recent artistic practice. No prior drawing experience necessary. Open to all undergraduates; *required of all art majors*. Lab/materials fee: \$25. Pedro Barbeito, Anna Betbeze, Munro Galloway, William Villalongo, Anahita Vossoughi, Natalie Westbrook, and faculty

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

ART 130a or b, Painting Basics A broad formal introduction to basic painting issues, including the study of composition, value, color, and pictorial space. Emphasis is on observational study. Class and individual assignments introduce students to the technical and historical issues central to the language of painting. Recommended for non-art majors. Lab/materials fee: \$75. Faculty

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

ART 230a and 231b, Introductory Painting A rigorous introduction to form and content in painting starting with structured observational study and ending with student-directed projects. Emphasis is on the syntax of composition, color, and space in a wide range of historical and contemporary painting, both representational and abstract. Lab/materials fee: \$75 per term. Prerequisite: ART 114a or b or ART 130a or b, or equivalent. Anoka Faruqee and Munro Galloway

ART 324b, Painting Materials and Methods An introduction to historical materials and methods of painting. Through the study of masterworks in the Yale Art Gallery and the Center for British Art, and the application of observed techniques in student projects, this course bridges the historical with the hands-on. Techniques include varieties of slow-drying, indirect, layered oil painting, and modernist direct application of wet-in-wet paint; supports include wood, canvas, paper, and metal. Recommended for both art and history of art majors. Lab/materials fee: \$75. Mark Aronson

[**ART 331b, Intermediate Painting** This course is designed to be a bridge between the basic concepts and materials of painting and the development of individual studio practice and an orientation to contemporary painting discourse. Students are expected to work independently and make more than twenty paintings. Assignments are given on an individual basis, and students move through an array of self-directed subject matter accompanied by readings that frame a contemporary discourse around painting. Major group critiques as well as individual meetings take place throughout the term. Students are introduced to a range of painting practices through slide lectures, gallery talks, field trips, and demonstrations on process and materials. Lab/materials fee: \$75. Prerequisite: ART 230a or 231b. Not offered in 2016–2017]

ART 332a, Painting Time Matching painting techniques with conceptual ideas exploring how painting holds time both metaphorically as well as within the process of creating the work. The class meets at various Yale locations, which serve as subjects for the creation of observational, on-site paintings. Lab/materials fee: \$75. Prerequisite: ART 130a or ART 230a or 231b, or permission of the instructor. Samuel Messer

[**ART 355b, Silkscreen Printing** This course presents a range of techniques in silkscreen and photo-silkscreen, from handcut stencils to prints using four-color separation. Students create individual projects in a workshop environment. Lab/materials fee: \$150. Prerequisite: ART 114a or b or equivalent. *Open to all M.F.A. students.* Not offered in 2016–2017]

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

[**ART 359b, Lithography** Basic techniques of stone and plate lithography. Students create prints utilizing drawing and/or photo-based imagery. It is recommended that students have a basic knowledge of Photoshop. Lab/materials fee: \$150. Prerequisite: ART 114a or b or equivalent. *Open to all M.F.A. students.* Not offered in 2016–2017]

[**ART 430a, Advanced Painting Studio** Development of individual themes through independent studio practice. Studio work is complemented by discussion of pertinent topics in historical and contemporary painting. Senior art majors in the painting concentration are encouraged to take ART 430a in advance of ART 495b. Can be taken more than once. Lab/materials fee: \$75 per term. Prerequisite: ART 331b. Not offered in 2016–2017]

ART 432a, Painting Studio: The Narrative Figure A course for intermediate and advanced painting students exploring historical and contemporary issues in figurative painting including portraiture, narrative, and history painting. Studio work is complemented by in-depth study of the gaze, subjectivity, memory, and imagination. After guided assignments, emphasis is on self-directed projects. May be taken more than once. Lab/materials fee: \$75. Prerequisites: ART 230a and one of the following: ART 331b, ART 332a, ART 342b, or permission of the instructor. William Villalongo

ART 433b, Painting Studio: Space and Abstraction A course for intermediate and advanced painting students exploring historical and contemporary issues in abstract painting including geometric, optical, material, and gestural abstraction. Studio work is complemented by in-depth study of flatness, depth, color, authorship, and expression. After guided assignments, emphasis is on self-directed projects. May be taken more than once. Lab/materials fee: \$75. Prerequisites: ART 230a and one of the following: ART 331b, ART 332a, ART 342b, or permission of the instructor. Munro Galloway

ART 457b, Interdisciplinary Printmaking An in-depth examination of planographic techniques including screen printing, lithography, and digital pigment printing. These techniques are examined in relation to more dimensional forms of printing such as collography, embossment, vacuum bag molding, and 3-D printing. We make editions as well as unique objects, focusing on individual techniques as well as on creating hybrid forms. Recommended to be taken concurrently with Art 324b or Art 433b. Lab/materials fee: \$150. Prerequisite: at least one term of printmaking. *Open to all M.F.A. students.* Pedro Barbeito

Painting 516a, Color Space 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.* Anna Betbeze

[Painting 524b, Painting and Material Contingencies This course provides an integrated, materials-based look at painting that seeks to overcome the false dichotomy of subject matter/technique or even form/content. Too often paintings are looked at as disembodied images, while materials and techniques are addressed without taking pictorial needs into account. We approach both historical and contemporary works of art as handmade objects in which particular materials and processes are utilized toward specific goals. Traditionally, the discovery of new materials opened up previously unimagined possibilities for artistic practices, which led to the establishment of new pictorial facts. Simultaneously, ideological demands and pictorial needs of the age prompted experimentation with materials both familiar and unfamiliar, creating new techniques and ultimately new forms. This course gives students a greater understanding of the construction of a painting and helps them see if the needs of their own work are answered by their materials and resulting practices. There are group and individual critiques, slide lectures, and visits to museums and galleries including access to the archives of the Ralph Mayer Learning Center. Not offered in 2016–2017]

Painting 526b, Materiality, Gesture, and Meaning This seminar focuses on materiality in art and the complex interrelationships among material, gesture, and meaning. We trace the history of art alongside the history of material, beginning with prehistory by looking at the influence of the natural world and continuing by examining the influence of industrial and postindustrial materials. The course considers how social, political, and poetic meaning is bound up in materiality, and how material experimentation can drive innovation and generate new systems of meaning. We alternate among class discussions of readings and films, critique of work based on class experiments and assignments, and visits to museums and sites such as the New Haven landfill, a glass factory, and an industrial materials archive. Anna Betbeze

Painting 540a, Drawing Precedents Why draw? Where does our impulse to draw and our particular way of making come from? With a focus on portraiture, we examine how we make and think about constructing a drawing. The class is invested in exploring the benefits of collaborative art making. This is a hands-on class where “making” is a premium component. Samuel Messer

Painting 545, Individual Criticism Limited to M.F.A. painting students. Criticism of individual projects. Anna Betbeze, Anoka Faruque, Rochelle Feinstein, Munro Galloway, Samuel Messer, Sarah Oppenheimer, and William Villalongo

Printmaking 547b, Graduate Printmaking: The Hybrid Form The focus of this course is on locating and hybridizing printmaking techniques that visually and conceptually enhance the student's work. We examine various techniques including pigment print-outs on canvas, screen printing (both photo and non-photo based) on various materials,

collaged prints (collograph, etching, and embossment) on canvas or over frames, toner transfers, laser cutting/etching as substrate and object, CNC milling, and the integration of 3-D printing and vacuum bag molding with painting. Demos, slide lectures, readings, and weekly group critiques in the printshop and studios complement the work.

[Printmaking 550b, Graduate Printmaking Seminar This course is intended for M.F.A. students who wish to develop individual projects in a wide range of printmaking mediums, including both traditional techniques and digital processes and outputs. Participants develop new works and present them in group critiques that meet every other week. Students should have sufficient technical background in traditional printmaking mediums (etching, lithography, silkscreen, or relief) as well as a fundamental understanding of graphic programs such as Photoshop. Demonstrations in traditional mediums are offered in the print studio. Students use the DMCA for digital work. Not offered in 2016–2017]

[Printmaking 551b, Special Projects in Printmaking A course designed for those with experience who wish to create etchings, relief prints, lithographs, silkscreens, and hybrid forms. All participants must have demonstrated capability in their selected media. Individual meetings are held on a weekly basis with the instructor in an advisory capacity, in the print studio, the student's studio, or another Yale campus resource location, such as the Art Gallery or the Beinecke Library. All participants meet every three weeks for a group critique. *Open to all first- and second-year M.F.A. students.* Prerequisites: knowledge of printmaking and permission of the instructor; special application required for admission. Not offered in 2016–2017]

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

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

Painting 589b, Art and Revolution This course explores the artist's relationship to the term revolution, an historical paradigm that has fostered artistic discourse and

contemporary aesthetics and is often used to define the social significance of art. Looking at the notion of revolution in its fuller meaning both as an immediate and dramatic change of condition and as a circular course of motion around an axis or center, students engage in discussions around their individual art practice aided by a range of media that proposes revolution around artistic and cultural conditions. These media include manifestos, artist writings, interviews, poetry, images, film, video, and audio documentation addressing radical determinations in art and culture that have greatly affected the meaning of “the contemporary” in twentieth- and twenty-first-century art practices. Students debate the relative exchanges or resistances between aesthetic revolutions and human struggles. The course considers the relative merits and limitations of determination or ambivalence in the formation of a contemporary art practice. Alternating biweekly group critiques, in which students present their work outside of the studio, and group meetings to view media with discussion in class. Longer texts are provided as homework to be discussed in relationship to critics or audio/visual media in the classroom. William Villalongo

PHOTOGRAPHY

ART 136a or b, Introductory Black-and-White Photography An introductory course in black-and-white analog photography concentrating on the use of 35mm cameras. Topics include the “lens-less” techniques of photograms and pinhole photography; fundamental printing procedures; and the principles of film exposure and development. Assignments encourage the variety of picture-forms that 35mm cameras can uniquely generate. Student work is discussed in regular critiques. Readings examine the invention of photography and the “flâneur” tradition of small-camera photography as exemplified in the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and Garry Winogrand. Enrollment limited. Lab/materials fee: \$150. Lisa Kereszi and Ted Partin

ART 138a or b, Introductory Digital Photography An introductory course in the exploration of the transition of photographic processes and techniques into digital formats. A range of tools is presented, including scanning, digital cameras, retouching, color correction, basic composition, and ink-jet printing. Students produce original work throughout the technical component of the class. After mastering the basics, students work toward the completion of a final project, and remaining classes focus on critiques. Throughout the term, lectures and presentations raise critical issues concerning the impact of digital applications and by-products on the medium of photography. Enrollment limited. Lab/materials fee: \$150. Kate Greene, Ted Partin, and Ka-Man Tse

ART 237a, Intermediate Black-and-White Photography A course in black-and-white photography extending the concerns of ART 136a or b. Students are introduced to the use of medium-format cameras and instructed in specialized topics such as night photography, the use of flash, and the manipulation of roll film; later in the term they learn basic digital scanning and grayscale printing techniques and explore the use of color in their photographs. Student work is discussed in regular critiques, supplemented by lectures and readings that consider the rich tradition of handheld photography and the production of artists such as George Brassäi, Diane Arbus, Lee Friedlander, and Robert

Adams. Enrollment limited. Lab/materials fee: \$150. Prerequisite: ART 136a or b or equivalent. Lisa Kereszi

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

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

ART 401b, Advanced Photography A course intended for those wishing to explore intensely the practice of photography, whether analog or digital. The class is structured around individual projects, editing, and output size. Through the history of photography and film, discussions center on the potentials of black-and-white photography, color photography, video, and the assimilation of the three. Lab/materials fee: \$150. Prerequisites: ART 379b or equivalent, and, for those working digitally, ART 338a. *Required of art majors concentrating in photography.* Benjamin Donaldson

Photography 822a, Digital Imaging: A Photographic Approach to Scanning, Printing, and Color Correction For first-year photography students. Structured to give students a comprehensive working knowledge of the digital workflow, this class addresses everything from capture to process to print. Students explore procedures in film scanning and raw image processing, discuss the importance of color management, and address the versatility of ink-jet printing. Working extensively with Photoshop, students use advanced methods in color correction and image processing, utilizing the medium as a means of refining and clarifying one's artistic language. Students are expected to incorporate these techniques when working on their evolving photography projects and are asked to bring work to class on a regular basis for discussion and review. Benjamin Donaldson

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

Photography 824b, Experimental Documents: Video Art and the Photographic Subject For first-year photography students. As the digital model of photography increasingly blurs distinctions between downloads, frame grabs, high-res captures, and sequential

images, and artists look to address the multimedia landscape that is everyday life, a new perspective is opened up on the entwined relationship between still and moving image as visual art. This class examines how photographic genres such as psychological portraiture, street photography, the social landscape, appropriation, and cinematic tableaux have been addressed, scrutinized, and extended in both early experimental film and contemporary video art. In a series of production workshops, students explore various approaches and techniques for reinterpreting their photographic subjects into video and other screen-based mediums, while regular screenings and critical reading are the focus of in-class discussions. John Pilson

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

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

Photography 845, Individual Criticism Limited to graduate photography students. Ongoing work is reviewed at weekly seminar meetings and privately. Gregory Crewdson, Philip-Lorca diCorcia, John Pilson, Collier Schorr, Roe Ethridge, Roni Horn, and faculty

SCULPTURE

ART 002b, Paper Paper is at the crossroads of art technology and culture. How paper is made; its evolution and impact; and its future. Trips to Yale's galleries and libraries to view the myriad ways that paper appears in the collections. Creation of paper objects to explore the formal properties of sculpture, including volume, mass, line, and structure. Enrollment limited to freshmen. Preregistration required through the Freshman Seminar Program. Elana Herzog

ART 110a, Sculpture Basics The concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and material. Various techniques of gluing and fastening, mass/weight distribution, hanging/mounting, surface/finishing, and types of materials are addressed. In addition to the hands-on application of sculptural techniques, class time is spent looking at various concepts and approaches to the understanding and development of sculptural ideas, from sculpture as a unified object to sculpture as fragmentary process. Selected readings complement the studio work. An introduction and orientation to the wood shop and metal facilities is covered. The shops and the classroom studio are available during days

and evenings throughout the week. This course is recommended before advancement into ART 120a, 121b, 122a, or 125a. Enrollment limited to twelve. Lab/materials fee: \$75. Sandra Burns

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

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

ART 122b, Introduction to Sculpture: Video An intensive investigation of time-based works through such mediums as performance, video, installation, and sound. Emphasis placed on the integration and manipulation of mediums and materials to broaden the historical context. Critiques, readings, video screenings, and artist lectures consider how the history of time-based works informs a contemporary practice. Frequent workshops complement the studio work. The shops and studios are available during class time and during days and evenings throughout the week. Enrollment limited. Lab/materials fee: \$150. Sandra Burns

ART 125a, Introduction to Sculpture: Mold Making This course offers instruction in the practical aspects of mold making and casting in a variety of materials and techniques. The objective is to provide students with the principles of this traditional technology and infuse these techniques into their practice and creation of sculpture. A foundation in how objects around us are reproduced is essential for the modern sculptor in a culture of mass production. Contemporary issues of art and culture are also discussed. Students are introduced to four major types of molding techniques: waste molds, piece molds, life casts, and flexible molds. Lab/materials fee: \$75. Carolyn Salas

[**ART 210b, Sculpture as Object** Introduction to concepts of design and form in sculpture. Exploration of the use of wood, including both modern and traditional methods of carving, lamination, assemblage, and finishing. Fundamentals of metal processes such as welding, cutting, grinding, and finishing may also be explored on a limited basis. Group discussion complements the studio work. The shops and the studio are available during days and evenings throughout the week. Enrollment limited to twelve. Lab/materials fee: \$75. Not offered in 2016–2017]

ART 345a and 346b, Material Form and Fabrication In this course students continue to work in response to assignments. These assignments are designed to provide further investigation into the history of making and thinking in sculpture and to raise questions

pertinent to contemporary art. The opportunity exists to explore new techniques and materials while honing familiar skills. This course is designed to help students become self-directed in their work. Individual and group discussion, and visits to museums and galleries, play a significant role. Enrollment limited to twelve. Lab/materials fee: \$75. Prerequisite: ART 120a, 121b, 122a, or equivalent, or permission of the instructor. Brent Howard and faculty

[**ART 348b, Body, Space, and Time** This course provides an exploration of both the conceptual and technical aspects of time-based work, from video and installations to performance, sound, and object making. A variety of workshops and techniques supporting the technical processes of making are offered throughout the term. Frequent critiques, readings, artist lectures, and screenings consider how the history of time-based works informs a contemporary practice, by the development of critical awareness of both the moving image and the use of the body and technology. Shops and labs are available days and evenings throughout the week. Enrollment limited. Lab/materials fee: \$150. Not offered in 2016–2017]

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

[**ART 446b, Advanced Sculpture** This course provides the opportunity for a program of self-directed work in sculpture. Group discussion of student projects, and readings, slides, and video that address current art practice, are core to this class. Regular individual and group critiques monitor the progress of each independent project. Enrollment limited to twelve. Open to M.F.A. students. Lab/materials fee: \$75. Prerequisite: ART 345a or 346b or equivalent, or permission of the instructor. Not offered in 2016–2017]

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

Sculpture 645, Individual Criticism Limited to M.F.A. sculpture students. Criticism of individual projects. Martin Kersels, Sandra Burns, and faculty

[Sculpture 649b, Critical Issues Seminar This course is designed to engage issues important to making art through reading and discussion. The content of the readings is designated by the instructor and available at registration. *Open to all M.F.A. students.* Not offered in 2016–2017]

[Sculpture 653b, Graduate Language Seminar A graduate seminar that examines both written and spoken language through a range of artist statements, art criticism/reviews, curatorial proposals, grants, and finally performance in the public and private sphere. Words and actions become alternate sculptural forms to manipulate and to verbally sketch one's own conceptual ideas. Each week, students are given assignments on different genres of writing: the manifesto, the art review, the confessional, specific character studies, a curatorial proposal, a grant proposal, and others. Other performance exercises are implemented in order to expand language beyond its conventions and bring writing closer to how one manipulates art in a more experimental way. Not offered in 2016–2017]

Sculpture 657b, The Robot in the Mirror: On Lacan and the Digital Whirlpool This intensive course focuses on Jacques Lacan's essay on the mirror stage and the ways his ideas may illuminate our relationship with virtual space. We read and discuss, in order to think through the implications of recontextualizing psychoanalytic ideas within our shared technological spectacle. Enthusiastically cognizant of our position as absolute beginners, we avoid the pitfalls of high theory, choosing instead to ground ideas in lived experiences. With this intention, we consider girl robots in recent popular culture, regarding them as propositions for an understanding of subjectivity and the body in space. Be prepared to read intensely and talk passionately. A final project that reflects some of these ideas is required. The project can take any form: sculpture, video, written text, etc. Leslie Dick

[Sculpture 663b, Performance as Object This course offers those participants interested in performance the opportunity to create and get feedback on performance works. Open-ended assignments are really prompts to engage the liberty or constraints of time, site, repetition, etc. Performances are prepared outside of class and performed during class time. Some historical works are viewed and discussed, but the majority of class time is spent on the presentation and critiques of the works created by the participants. Critiques focus on the ideas generated in the work and how those ideas are expressed in the performances. A medium that includes the physical presence of a living body opens up creative options that are not available through most other mediums. Enrollment limited. Not offered in 2016–2017]

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

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

YALE COLLEGE ART MAJOR

Director of Undergraduate Studies: Lisa Kereszi

Yale College, the undergraduate division of Yale University, offers a Bachelor of Arts degree program with a major in art. Students may concentrate on a medium such as painting/printmaking, sculpture, graphic design, photography, or filmmaking. Suggested program guidelines and specific requirements for the various areas of concentration are available from the director of undergraduate studies and departmental faculty. Undergraduate applicants wishing to major in art at Yale must apply to Yale College directly. Please contact the Office of Undergraduate Admissions, PO Box 208234, 38 Hillhouse Avenue, New Haven CT 06520-8234, 203.432.9300 (<http://admissions.yale.edu>).

Students in this major will develop an understanding of the visual arts through a studio-based curriculum, apply fundamentals of art across a variety of media and disciplines, relate the practice of making art to the fields of art history and theory, and gain a high level of mastery of at least one artistic discipline. Courses at the 100 level stress the fundamental aspects of visual formulation and articulation. Courses numbered 200 through 499 offer increasingly intensive study leading to greater specialization in one or more of the visual disciplines such as graphic design, painting/printmaking, photography, filmmaking, and sculpture/4D.

The prerequisites for acceptance into the major are a Sophomore Review, which is an evaluation of work from studio courses taken at Yale School of Art, and five terms of introductory (100-level) courses. Students must be enrolled in their fifth studio course by the time of the Sophomore Review. Visual Thinking (ART 111a or b) and Basic Drawing (ART 114a or b) are mandatory. In exceptional cases, arrangements for a special review during the junior year may be made with the director of undergraduate studies in art.

For graduation as an art major, a total of fourteen course credits in the major field is required. These fourteen course credits must include the following: (1) five prerequisite courses at the 100 level (including Visual Thinking and Basic Drawing); (2) four 200-level and above courses; (3) the Junior Major Seminar (ART 395a) and/or Critical Theory in the Studio (ART 301b); (4) the two-credit Senior Project (ART 495a and 496b); and (5) two courses in the History of Art, Film Studies, or other electives related to visual culture. Suggested program guidelines and specific requirements for the various

areas of concentration are available from the director of undergraduate studies. A suggested program guideline is as follows:

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

Undergraduate studio courses open to students in Yale College

ART 002b, Paper
 ART 003a, Blue
 ART 004a, Words and Pictures
 ART 006a, Art of the Printed Word
 ART 007b, Art of the Game
 ART 008b, The Gothic, the Grotesque, and Other Dark Aesthetics
 ART 110a, Sculpture Basics
 ART 111a or b, Visual Thinking
 ART 114a or b, Basic Drawing
 ART 116b, Color Practice
 ART 120a, Introduction to Sculpture: Wood
 ART 121b, Introduction to Sculpture: Metal
 ART 122b, Introduction to Sculpture: Video
 ART 125a, Introduction to Sculpture: Mold Making
 ART 130a or b, Painting Basics
 ART 132a or b, Introductory Graphic Design
 ART 136a or b, Introductory Black-and-White Photography
 ART 138a or b, Introductory Digital Photography
 ART 142a or b, Introductory Documentary Filmmaking
 ART 145a or b, Introduction to Digital Video
 ART 185a, Principles of Animation
 ART 223a and 224b, Figure Drawing
 ART 230a and 231b, Introductory Painting
 ART 237a, Intermediate Black-and-White Photography
 ART 241a, Introductory Film Writing and Directing
 ART 264a, Typography I
 ART 265b, Typography II
 ART 285b, Digital Animation
 ART 301b, Critical Theory in the Studio
 ART 324b, Painting Materials and Methods
 ART 332a, Painting Time
 ART 338b, Intermediate Digital Photography
 ART 341a or b, Intermediate Film Writing and Directing
 ART 342b, Intermediate Documentary Filmmaking
 ART 345a and 346b, Material Form and Fabrication

ART 356a, Printmaking I
 ART 368a, Intermediate Graphic Design
 ART 369b, Interactive Design and Digital Strategies
 ART 370a, Motion Design
 ART 371b, Sound Art
 ART 379b, Photographic Techniques
 ART 390a, Strategies of Visual Memoir in Art Practice
 ART 395a, Junior Seminar
 ART 401b, Advanced Photography
 ART 432a, Painting Studio: The Narrative Figure
 ART 433b, Painting Studio: Space and Abstraction
 ART 442a and 443b, Advanced Film Writing and Directing
 ART 457b, Interdisciplinary Printmaking
 ART 468a and 469b, Advanced Graphic Design
 ART 471a and 472b, Individual Projects
 ART 495a and 496b, Senior Project

Permission of the instructor required in all art courses. A student may repeat an art course with the permission of the director of undergraduate studies. Course materials fees cannot be refunded after the second week of classes.

Graduate courses may be elected by advanced undergraduate art majors *who have completed all undergraduate courses in a particular area of study* and who have permission of the director of undergraduate studies as well as the course instructor.

Undergraduates are normally limited to credit for four terms of graduate- or professional-level courses (courses numbered 500 and above). Please refer to the section on Academic Regulations in *Yale College Programs of Study* for further pertinent details.

HISTORY OF ART

The Department of the History of Art at the Jeffrey Loria Center for the History of Art, 190 York Street, is a department of the Division of Humanities of Yale College and the Graduate School of Arts and Sciences. It offers introductory, intermediate, and advanced courses to students who are interested in (a) entering a major field of study in Yale College, (b) preparing for professional, academic, or museum careers, or (c) supplementing studies in other fields. The department offers a major in Yale College and a program leading to the degree of Doctor of Philosophy in the Graduate School. For a detailed description of courses and requirements see the bulletin *Yale College Programs of Study* and the bulletin of the Graduate School, *Programs and Policies*.

The history of art is concerned with a union of visual and verbal experience. It tries to explore the character and meaning of human action through a perception of works of art visually analyzed and verbally expressed. It does not ignore textual and literary evidence or any of the other materials of history, but its special relevance to human knowledge and competence lies in its own construction of the written, the seen, and the spoken. It deals with the entire human-made environment and its relation to the natural world, and therefore has offered courses in the history of all the arts from architecture and urbanism to graphics and the movies.

Students of the history of art at Yale make extensive use of University collections, such as those of the Art Gallery, the Peabody Museum, the Yale Center for British Art, and the Beinecke Rare Book and Manuscript Library. The department profits from its relationship with the School of Art and the other professional schools and welcomes students from them.

Entrance Requirements

The School of Art requires for admission a high degree of capability and commitment. Applicants must hold a bachelor's degree from an accredited college or university or a diploma from a four-year accredited professional art school. 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 only in September of each year. Applicants are notified of the admissions committee's decisions on preliminary selections in early February, and final decisions in early March. No information about decisions can be given over the telephone. To apply for more than one area of concentration, separate applications, fees, and supporting documentation must be submitted. The work submitted should be representative of the applicant's experience in that particular field.

Admission Procedures for Preliminary Selection

INSTRUCTIONS FOR ALL APPLICANTS

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

The Yale School of Art application for the 2017–2018 academic year is available online at <https://apply.art.yale.edu/apply>. The information that follows will assist you in filing the application online. For an explanation of specific requirements for each area of study, please refer to the departmental sections that follow.

Application deadline Online applications for programs beginning in the 2017–2018 academic year must be uploaded no later than 12 midnight EST on January 4, 2017. Applicants will not be allowed to submit applications after the deadline has passed. When many applicants are uploading simultaneously near the deadline, it is possible that lengthier pre-processing times will be experienced. To avoid this, please consider submitting prior to the deadline day.

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

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

Online applications can be worked on from September 1 until the deadline. As it generally takes several weeks to complete an application, it is strongly recommended that applicants prepare their materials early to ensure completion by the deadline.

Please note that the School of Art is not part of the Yale Graduate School of Arts and Sciences, and it is not possible to apply by using application materials found on the Graduate School's Web site. It is recommended that you read the online School of Art bulletin, available at www.yale.edu/bulletin, before beginning the application process.

2. A one-page statement that addresses your influences, interests, current work direction, brief life history, and reasons for applying to a graduate program at this time. Statements should be no more than 500 words and should make reference to the representative work in your portfolio.
3. References from three persons practicing or teaching in the field in which application is made, attesting to the applicant's ability and competence in that field.

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

4. Transcripts of the academic record for the bachelor's degree and/or transcripts from professional art schools attended. Student copies or unofficial transcripts may be uploaded for the preliminary jury. Official transcripts will be required for applicants invited to interview. Neither junior college transcripts nor Graduate Record Examination (GRE) scores are required.
5. Portfolio of work. *Applicants who fail to upload a portfolio as outlined in this bulletin by the stated deadline will not be considered.* The portfolio should represent images of your best work, indicate your current direction, and demonstrate your ability. At least half of the images should represent work done within the last twelve months, and all should be from within the last three years. Chronological order of year is embedded in our system, and you will not be able to override it. One image from the portfolio should be designated as a "representative work." This selection will be printed for the application file as the piece you feel most strongly represents ideas central to your current body of work. Do not include more than one image on the screen, nor embed other pages of a publication or video within the images you place in your portfolio. Do not include detail photos of work in your portfolio unless you consider them absolutely necessary. Under no circumstance should more than two detail shots be included. Portfolio requirements differ depending upon area of concentration; be sure to follow the instructions for the area to which you are applying. We strongly recommend that you review your images on a Mac OS to be certain that they are accurately represented.

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

GRAPHIC DESIGN PORTFOLIO REQUIREMENTS

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

File format Portfolios are submitted online as part of the online application. The portfolio submission interface will allow you to label each image with a title, a date of completion, the materials used, and a brief description of the work. Please do not embed your name in the labels of your work and limit titles to thirty (30) characters. Digital files must adhere strictly to the specifications outlined below.

Portfolio contents Upload a total of twenty (20) still images and/or moving image files. A significant number of the images should represent work done within the last twelve months. Three-dimensional works should show the surrounding space and context. Do not put more than a single work into each of the twenty images. In order that details can be seen when your images are projected, please do not assemble a group of images on any one screen. For the presentation of books or magazines, do not group covers and spreads into a single image. For example, use one of your twenty images for the cover of your publication, another image for a single two-page spread, and a third image for a second two-page spread; or, insert a two-minute video turning the pages of your book or magazine. If your portfolio includes Web sites, consider a short QuickTime movie to demonstrate navigation. If you are presenting both still and moving images, please present them in two groups with all still images followed by all moving images. Within these groups, place all still and/or moving image files in chronological order starting with the oldest and ending with the most recent work. Chronological order of year is embedded in our system, and you will not be able to override it.

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

File format for videos and moving images Videos will be accepted in QuickTime (preferred), AVI, FLV, MP4, or WMV format. Video files should be no longer than two minutes in length, and the size of your video uploads is limited to 64 MB. If you upload a video that is longer than two minutes, it will automatically time out at two minutes. Please note that videos are considered as part of your selection of twenty files and should not be used as a method of showing examples of additional still images. Do not include titles or credits within the video files.

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

PAINTING/PRINTMAKING PORTFOLIO REQUIREMENTS

File format Portfolios are submitted online as part of the online application. The portfolio submission interface will allow you to label each image with a title, a date of completion, the materials used, and a brief description of the work. Please do not embed your name in the labels of your work and limit titles to thirty (30) characters. Digital files must adhere strictly to the specifications outlined below.

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

should be work made in the last twelve months. In the review process, the admissions committee is concerned with scale and the tactility of the work. For this reason, paintings, drawings, and prints must be photographed showing the edges of the work, i.e., the edges must not be digitally masked in black. Three-dimensional works should also show the surrounding space and context. Do not include detail photos of work in your portfolio unless you consider them absolutely necessary. Under no circumstance should more than two detail shots be included. If you are presenting both still and moving images, please present them in two groups with all still images followed by all moving images. Within these groups, place all still and/or moving image files in chronological order starting with the oldest and ending with the most recent work. Chronological order of year is embedded in our system, and you will not be able to override it.

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

PHOTOGRAPHY PORTFOLIO REQUIREMENTS

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Portfolio contents Upload a total of twenty (20) still images and/or moving image files. A significant number of the images should represent work done within the last twelve months. If you are presenting both still and moving images, please present them in two groups with all still images followed by all moving images. Within these groups, place all still and/or moving image files in chronological order starting with the oldest and ending with the most recent work. Chronological order of year is embedded in our system, and you will not be able to override it.

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File format for videos and moving images Videos will be accepted in QuickTime (preferred), AVI, FLV, MP4, or WMV format. Video files should be no longer than two minutes in length, and the size of your video uploads is limited to 64 MB. If you upload a video that is longer than two minutes, it will automatically time out at two minutes. Please note that videos are considered as part of your selection of twenty files and should not be used as a method of showing examples of additional still images. Do not include titles or credits within the video files.

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

SCULPTURE PORTFOLIO REQUIREMENTS

File format Portfolios are submitted online as part of the online application. The portfolio submission interface will allow you to label each image with a title, a date of completion, the materials used, and a brief description of the work. Please do not embed your name in the labels of your work and limit titles to thirty (30) characters. Digital files must adhere strictly to the specifications outlined below.

Portfolio contents Upload a total of twenty (20) still images and/or moving image files. A significant number of the images should represent work done within the last twelve months. Three-dimensional works should show the surrounding space and context. If you are presenting both still and moving images, please present them in two groups with all still images followed by all moving images. Within these groups, place all still and/or moving image files in chronological order starting with the oldest and ending with the most recent work. Chronological order of year is embedded in our system, and you will not be able to override it.

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

APPLICATION STATUS

Once an application has been submitted, applicants can track the status of their application and the receipt of required supporting materials (such as recommendations) online. Applicants are encouraged to check the status of their application materials and follow up as necessary.

Final Selection

Applicants who have passed the Preliminary Selection Jury will be notified in early February. At this time, applicants invited to interview are required to submit official transcripts and send or deliver original work to the School. Individual interviews will be scheduled in late February. The interview is an important component of the final selection process.

Applicants in Graphic Design Applicants should submit a portfolio of their work in any or all of these areas: graphic design print work, environmental design, broadcast/video graphics, letterform design, interactive media, and other related projects in the visual arts. Applicants are encouraged to present bodies of work that demonstrate special areas of interest. Academic or research papers may also be submitted in support of the application. At least twelve examples of tangible work may be submitted.

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

Applicants in Photography Applicants should submit a portfolio of twenty-five to thirty photographic prints.

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

All applicants All original works should be accompanied by a complete inventory, and each work should bear the applicant's name.

Final notification of admission will be e-mailed in early March. Offers of admission are good only for the year in which they are made. We do not practice deferred admission. The Financial Aid Award letter will be e-mailed shortly after notification of admission. No decisions will be given in person or over the telephone.

An individual's acceptance of admission to the School of Art must be received by April 1. All matriculating students must submit a transcript that certifies their undergraduate degree. Admission is not binding unless this certification is received.

Return of work Original work delivered by hand must be picked up on weekdays during the hours and dates specified. Any hand-delivered work not taken during the specified time will be sent to a commercial warehouse for storage at the applicant's expense unless other arrangements are made in advance.

Work shipped must be prepaid and must be accompanied by a prepaid return shipping label. If you send your work via United Parcel Service, you may purchase a "Call-Tag" for its return from UPS when you make your shipping arrangements. We cannot return or receive COD.

Every precaution will be taken to secure the safety of the works submitted for review. However, the School of Art assumes no responsibility for loss or damage to the works from any cause.

ADMISSIONS OPEN HOUSE

The School of Art does not offer individual interviews until the applicant has passed the Preliminary Selection Jury. Instead, there will be an open-house introduction to the School at which representative members of the faculty will discuss the programs and applicants will be given a guided tour of the facilities. All applicants are encouraged to attend this briefing. The Open House will be held at the School, 1156 Chapel Street, on Thursday, November 17, 2016, from 2 p.m. to 5 p.m. Those planning to attend should notify the Office of Academic Affairs in advance. Applicants should not bring examples of their work to this meeting.

PART-TIME STUDENTS

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

INTERNATIONAL STUDENTS

In order to undertake graduate study, international students and others for whom English is not their first language must present evidence of competence in the use of the English language. This may be done by taking the Internet-based Test of English as a Foreign Language (TOEFL iBT), which is administered by the Educational Testing Service, www.ets.org. *The TOEFL code number for the Yale School of Art is 3982.* Candidates for admission generally achieve a composite Internet-based score of at least 100, or a computer-based score of at least 250, with speaking and listening scores of at least 28. The TOEFL score may be waived if the undergraduate degree has been obtained from a four-year, English-speaking institution.

In order to receive visa documentation, *admitted* international students must submit proof that income from all sources will be sufficient to meet expenses for two years of study. In 2016–2017 annual expenses (including tuition) will amount to \$59,968 for a single student. Evidence of funds may come from the following sources:

1. Affidavit from a bank;
2. Copy of an award letter stating that financial assistance has been offered;
3. Certification by parents of their ability and intention to provide the necessary funds;
4. Certification by employer of anticipated income.

The School of Art can make no promise of financial aid to international students. Even when financial aid is awarded, however, in no case does a Yale scholarship cover the full financial need of an international student. There are no loans available to international students through the School of Art; however, international students may qualify for private bank loans.

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

Tuition and Fees

TUITION

The tuition fee for the academic year 2016–2017 is \$36,359. The Corporation of Yale University reserves the right to revise tuition rates as necessary.

Tuition Rebate and Refund Policy

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

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the School of Art for any reason during the first 60 percent of the term will be subject to a pro rata schedule that will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2016–2017, the last days for refunding federal student aid funds will be November 2 in the fall term and April 1 in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 9, 2016, in the fall term and January 27, 2017, in the spring term).
 - b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term (September 24, 2016, in the fall term and February 10, 2017, 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 24, 2016, in the fall term and March 7, 2017, 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 Perkins Loans; then to Federal Direct Graduate PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Recipients of federal and/or institutional loans who 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.

FEE S

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

All students	\$2,252 hospitalization insurance, est.
Undergraduate art majors	\$200 per term facilities access/user fee

In addition, certain undergraduate courses bear materials fees, and graduate art students enrolled in them will be billed. Refunds on course fees will not be made after the second week of classes each term. No partial refunds will be made on course fees.

STUDENT ACCOUNTS AND BILLS

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The office's Web site is <http://student-accounts.yale.edu>.

Bills

Yale University's official means of communicating monthly financial account statements is through the University's Internet-based system for electronic billing and payment, Yale University eBill-ePay. Yale does not mail paper bills.

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 p.m. Eastern Time on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay Web site (www.yale.edu/sis/ebep) are sent to all students at their official Yale e-mail addresses and to all student-designated authorized payers. From the eBill-ePay Web site, students can designate up to three authorized payers to access the eBill-ePay system in order to view the monthly student account statements and make online payments.

Bills for tuition, room, and board are available during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose late fees of \$125 per month (up to a total of \$375 per term) if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

No degrees will be conferred and no transcripts will be furnished until all bills due the University are paid in full. In addition, transcripts will not be furnished to any student or former student who is in default on the payment of a student loan.

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

Payments

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

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

Yale does *not* accept credit card payments.

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

1. If the payment was for a term bill, a \$125 late fee will be charged for the period the bill was unpaid.
2. If the payment was for a term bill to permit registration, the student's registration may be revoked.
3. If the payment was given to settle an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

Yale Payment Plan

The Yale Payment Plan (YPP) is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 25. Additional details concerning the Yale Payment Plan are available at <http://student-accounts.yale.edu/ypp>.

Financial Aid

Financial aid is available in a combination of work-study, education loans, and scholarship to assist students in financing their education. The financial aid application deadline is March 1 for incoming students and March 15 for returning students. Individuals in default of a student loan will not be granted a financial aid award until clearance of such a default is provided to the School. Financial aid, whether in the form of loan, scholarship, or job, is authorized contingent upon the student's maintaining satisfactory academic progress.

In conformity with University policy, financial assistance is determined *only* after a student has been accepted for admission and is awarded solely on the basis of financial need and available resources within the Yale School of Art. There are no scholarships based on merit or any criteria other than financial need. The School determines financial need in accordance with formulas established by federal and institutional methodologies. New applicants are encouraged to submit documents well before the admissions decision date to ensure the best possible funding.

REQUIRED FINANCIAL AID DATA

U.S. Citizens and Permanent Residents

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

1. *FAFSA*. Complete the Free Application for Federal Student Aid (FAFSA) – *student section only* – online at www.fafsa.gov. Note the Yale University federal school code is 001426. For FAFSA technical assistance, call 800.433.3243. Those who applied for federal financial aid during the previous academic year may complete a Renewal FAFSA online by using their FSA ID number. Those who have not yet created an FSA ID number and password can do so at www.studentaid.gov/fsaid. Those who do not remember their FSA ID number or password can retrieve them from the log-in page.
2. *Need Access*. Complete the *student and parent* (and, if applicable, spouse) sections of the Need Access Application online at www.needaccess.org. For general information and/or technical assistance, call 800.282.1550.
3. *2016 Federal Tax Returns*. Submit *signed* copies of 2016 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. *Need Access*. Complete the *student and parent* (and, if applicable, spouse) sections of the Need Access Application online at www.needaccess.org; convert your answers into U.S. Dollars. For general information and/or technical assistance, call 800.282.1550 or e-mail needaccess@accessgroup.org.
2. *International Student Certification of Finances*. Print form from the Web site <http://art.yale.edu/FinancialAid>

3. *Documentation of 2016 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 follows:

\$59,968 comprising	\$36,359	Tuition
	16,171	Living expenses
	2,252	Required hospitalization insurance, est.
	5,186	Books, art supplies, and academic fees
	<hr/>	
	\$59,968	

The following named scholarship funds provide financial aid for enrolled students: Benson Scholarship, Richard "Chip" Benson Endowed Scholarship Fund, John A. Carrafiell Scholarship Fund, Barry Cohen Scholarship Fund, CreativeFeed Design Scholarship, Blair Dickinson Scholarship, Alvin Eisenman Scholarship Fund, Alice Kimball English Scholarship, Fosburgh Scholarship, Leeds-Marwell Photography Scholarship, Lin Art/Architecture Scholarship Fund, Alfred L. McDougal and Nancy Lauter Endowed Scholarship 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, Robert Reed Scholarship Fund, Andrea Frank Foundation Sanyu Scholarship Fund, Charles Sawyer Scholarship and Prize in Graphic Design, Barry Schactman Scholarship Fund, Schickle Collingwood Prize, Carol Schlosberg Scholarship, Robert Schoelkopf Scholarship, School of Art Endowment Fund for Financial Aid, School of Art Scholarship Fund, Amy Tatro Scholarship Fund, Bradbury Thompson Scholarship, Leopoldo Villareal III Scholarship, Richard Welling Scholarship Fund, and Herbert Zohn Scholarship Fund.

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

To receive Title IV funds (Federal Direct, Perkins Loans, or Federal Work-Study [FWS]) a student must complete a Statement of Educational Purpose that certifies whether or not there is a record of the possession or sale of illegal drugs for an offense that occurred while that student was receiving federal student aid (section 5301 of P.L. 100-690). This

statement also confirms that the individual has registered for Selective Service (if male) or states the reason why he is not required to do so. If required to do so, a student must be registered with Selective Service. If false information is purposely given on this form, the student may be subject to fine or imprisonment or both (20 U.S.C. 1091 and 50 U.S.C. App. 462).

VETERANS ADMINISTRATION BENEFITS

Eligible students are strongly encouraged to seek specific information about Veterans Administration Benefits from their local Veterans Administration office or by calling 1.888.442.4551 or visiting www.gibill.va.gov. The School of Art will be happy to assist students with claims once they are enrolled.

EMPLOYMENT

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

ASSISTANTSHIPS

Appointments to teaching assistantships are made by the dean and faculty of the School of Art and are usually given *only to second-year students*. A student may not apply for an assistantship because all appointments are based on individual merit and performance qualifications and *not* on financial need. A U.S. Social Security number is required in order to be paid as a teaching assistant. Teaching assistantships may be for one or two terms and the gross monthly payments generally range between \$500 and \$700.

Art Resources and Collections

DIGITAL LAB

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

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

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

Digital projectors, cameras, displays, and other equipment are available for short-term loan. All students who work digitally are expected to have their own portable FireWire hard drive to store personal work.

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

DIGITAL MEDIA CENTER FOR THE ARTS

The Digital Media Center for the Arts (DMCA) at 149 York Street is a multimedia facility that was created in 1998 to serve the several arts departments and programs at Yale. As a resource to promote interdisciplinary arts collaborations and hands-on learning, the DMCA provides studio laboratory facilities, instructional support, and production tools that enable faculty and students in all arts disciplines to discover and create in the diverse fields of electronic media. Advanced technologies, staff expertise, and interdisciplinary approaches make the DMCA an ideal auxiliary for Yale's arts community.

RALPH MAYER LEARNING CENTER

Through the generosity of the late Bena Mayer, a painter and the widow of Ralph Mayer, author of *The Artist's Handbook of Techniques and Materials*, *The Painter's Craft*, and *A Dictionary of Art Terms and Techniques*, archives related to her husband's research and writings have been given to the Yale School of Art for the establishment of the Ralph Mayer Learning Center. The purpose of the center is to support research and writing on the use of materials, and for the study of artists' techniques in the field of drawing and painting. A 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 Samuel Messer, Associate Dean, Yale School of Art, Ralph Mayer Learning Center, PO Box 208339, New Haven CT 06520-8339.

YALE UNIVERSITY ART GALLERY

The Yale University Art Gallery at 1111 Chapel Street is the oldest college art museum in the United States, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale College. Since then its collections have grown to more than 200,000 objects ranging in date from ancient times to the present. In addition to its world-renowned collections of American paintings and decorative arts, the gallery is noted for outstanding collections of Greek and Roman art, including artifacts from the ancient Roman city of Dura-Europos; collections of early Italian paintings; the Société Anonyme Collection of twentieth-century European and American art; modern and contemporary art and design; Asian art; African art; art of the ancient Americas; and Indo-Pacific art.

In December 2012 the gallery completed a comprehensive expansion and renovation project. The expanded museum unites all three buildings—the landmark Louis Kahn building (1953), the Old Yale Art Gallery (1928), and Street Hall (1866)—into a cohesive whole with a rooftop addition by Ennead Architects (2012).

The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for Yale faculty, staff, and students, as well as for the general public. For more information, please visit <http://artgallery.yale.edu>.

YALE CENTER FOR BRITISH ART

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

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

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

The center reopened in spring 2016 with newly installed galleries and updated facilities, upon completion of the third phase of its building conservation project. For more information, feature stories, videos, and news of ongoing and upcoming programs and events, please visit <http://britishart.yale.edu>.

LIBRARIES

The Robert B. Haas Family Arts Library is part of the Yale University Library, one of the world's leading research libraries, holding more than fifteen million volumes and information in all media, ranging from ancient papyri to early printed books to electronic databases. The Arts Library, linking the ground floors of Rudolph Hall and the Loria Center at 180 and 190 York Street, serves as the primary collection for the study of art, architecture, and drama at Yale. The Arts Library contains approximately 150,000 on-site volumes including important reference works, monographs, exhibition catalogs, and print periodicals, and a growing complement of digital resources, including online periodicals, article indexes, and databases. It also includes Arts Library Special Collections, which features artists' books and volumes on the book arts, fine printing, typography, and illustration, as well as archival materials and thesis projects from the Schools of Art, Architecture, and Drama. The Arts Library's digital collections contain more than 370,000 images to support teaching and research across a range of disciplines in the arts and humanities. In addition, more than 200,000 visual arts titles are available for delivery to Haas, or any other Yale library, from the Library Shelving Facility (LSF). More than 100,000 titles are housed at Sterling Memorial Library, the Classics Library, and Beinecke Rare Book and Manuscript Library. The Yale University Library system makes related collections in archaeology, anthropology, fashion, film, history, and literature readily accessible to arts scholars and practitioners. To learn more, visit <http://web.library.yale.edu/arts>.

Yale University Summer School of Music and Art

NORFOLK, CONNECTICUT

May 16–June 27, 2017

The art division offers a six-week session for academic credit as a special summer program. The School is located on the Stoeckel estate and is supported by the Ellen Battell Stoeckel Trust.

Through the generosity of this trust, the full expenses of tuition, room, and board are covered by a fellowship grant to each student approved for admission. Selected colleges, universities, and professional art schools across the country and abroad are invited to nominate for these fellowships two candidates who are currently enrolled as juniors in their programs. There is an application fee of \$20 and a registration fee of \$1,500.

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

Distinguished artists are on both the resident and the visiting faculty. The visiting faculty provide workshops, lectures, and individual criticism. The resident faculty in 2015 includes Colleen Asper, Sarah Anne Johnson, Martin Kersels, Samuel Messer (Director), and Didier William.

Information about the program may be obtained in late January from the schools that have been invited to participate. The application deadline is in March. Persons interested in being considered for nomination should so inform their department heads. Individuals may not apply directly to the Norfolk program.

Summer Courses in Art

NEW HAVEN, CONNECTICUT

July 4–August 5, 2017

The Yale School of Art participates in the Yale Summer Session by offering five-week courses in drawing, graphic design, photography, sculpture, animation, and painting. Yale Summer Session offers undergraduate courses for credit and awards three term-hours' credit for each course successfully completed. Classes are held two times a week on campus; additional studio time may also be available. Admission is not limited to Yale students but is open also to undergraduates who wish to study in an environment different from that of their home institution, to college graduates who wish to explore other fields of study, and to qualified high school or precollege students who will have completed their junior year of high school before summer classes begin.

Further information on residency, scholarships, and application forms may be found on the Yale Summer Session Web site at <http://summer.yale.edu>. Inquiries may be made by telephone at 203.432.2430 or by e-mail to summer.session@yale.edu. Applications are considered as they are received, with a decision concerning admission following shortly thereafter. Class size for each art course is limited depending upon the nature of the course. There is an application fee of \$75. Tuition is \$3,950 per course. All U.S. students must submit applications and application fees by June 13 (May 23 for international students), and all students must pay tuition and any housing fees in full by June 20. No portfolio is required for application.

General Information

ACADEMIC REGULATIONS

Registration

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

Course Changes

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

Grading System

All courses within the School of Art are graded Pass (P) or Fail (F). Letter grades are given for most courses taken outside the School, either in Yale College, the Graduate School, or any of the other professional schools at the University. Credit will be given for any passing grade (A–D). No credit will be given for a grade of F or an incomplete. Arrangements to finish incompletes are to be determined between the student and his or her instructor. Any incomplete that is not made up by registration in the next consecutive term will be recorded as an F on the transcript. Academic courses may also be elected under a Pass/Fail option whereby the registrar will interpret letter grades from them onto the transcript as Pass or Fail.

Progress Reports

Within one week following registration in any given term, students will be issued a copy of their course schedule that lists the courses for which they have registered. At the end of the academic year, each student will be issued a copy of his or her transcript indicating grades earned, which will serve as a progress report. Prior to issuance of this progress report, grades earned in the fall term will be available on request.

Student Conduct and Attendance

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

Reviews and Awards

The M.F.A. degree is awarded by the University on the recommendation of the faculty of the School of Art. Each department in the School holds its own reviews of students' work at regular intervals. At the end of each review, faculty may require a student to take a particular course or participate in a tutorial. This requirement supersedes the normal choice of electives. A student is considered to be in "Good Academic Standing" so long as he or she maintains a grade level of Pass in all courses and studio work. No student can progress to a subsequent term with a failing grade in his or her major field of study. Students are expected to attend and participate in all courses taken for credit in order to receive passing grades. If the work under review is not considered by the faculty to be satisfactory and deserving of credit toward the degree, the student will receive an academic warning. Students who have received such a warning during or at the end of any term will have to demonstrate a satisfactory level of quality and effort in their work by the next review period. If they fail to do this, they may not be invited back to complete the program or may be asked to take a leave of absence. Disciplinary dismissal may take place at any time during the year for any student in the School. Exceptions to the regulations of the M.F.A. degree can be made only on the recommendation of the Academic Subcommittee, to which all applications on these matters must be addressed.

FINANCIAL AID AND SATISFACTORY ACADEMIC PROGRESS

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

Commencement

Attendance is required at Commencement exercises for all M.F.A. candidates. Special permission to be excused must be obtained from the dean. In addition to the completion of degree requirements, satisfactory final review of the student's work, and a thesis exhibition, submission of the following is required in order to graduate:

<i>Graphic Design</i>	Catalog raisonné
<i>Painting/Printmaking</i>	CD portfolio
<i>Photography</i>	Print portfolio
<i>Sculpture</i>	CD portfolio

All degree requirements must be completed within three years of the student's scheduled graduation date in order to obtain the M.F.A. degree. Those who are unable to meet this

deadline and wish to pursue their degree further must reapply for this consideration and pay a reregistration fee, which is 10 percent of the current tuition rate.

Leave of Absence

Students are expected to follow a continuous course of study at the School of Art. However, a student who wishes or needs to interrupt his or her study temporarily may request a leave of absence. There are three types of leave – personal, medical, and parental – all of which are described below. The general policies that apply to all types of leave are:

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

PERSONAL LEAVE OF ABSENCE

A student who wishes or needs to interrupt study temporarily because of personal exigencies may request a personal leave of absence. The general policies governing all leaves of absence are described above. A student who is current with his or her degree requirements is eligible for a personal leave after satisfactory completion of at least one term of

study. Personal leaves cannot be granted retroactively and normally will not be approved after the tenth day of a term.

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

MEDICAL LEAVE OF ABSENCE

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

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

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

LEAVE OF ABSENCE FOR PARENTAL RESPONSIBILITIES

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

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

U.S. Military Leave Readmissions Policy

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

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

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

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

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

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

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

Withdrawal

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

GENERAL REGULATIONS

1. Students are expected to conform to the regulations established by the School of Art. *The School of Art Handbook*, which contains more detailed rules and regulations, will be given to each student upon registration.
2. It is expected that students will attend all classes regularly. Students must reside in New Haven or nearby, as commuting more than a few miles is not possible due to the 24/7 nature of the studio program.
3. The School of Art reserves the right to require the withdrawal of any student whose educational development is unsatisfactory or whose conduct is deemed harmful to the School. Please refer to the policy on Student Grievances at www.yale.edu/equalopportunity/grievance.

PLACEMENT

The School of Art maintains a placement service in the Office of Academic Affairs. Job notices are collected through faculty contacts and mailings and posted in a Job Book. Subscriptions are held to the College Art Association publications, *Current Jobs in Art*, *Jobline*, *National Arts Jobbank*, *National Arts Placement*, *Sculptors International*, and *Society for Photographic Education Newsletter*. Information on grants and fellowships is maintained, and an annual Career Workshop for second-year students takes place each fall. The above resources are available to our current students, alumni, and artists in the community. At the student's request, the Office of Academic Affairs will maintain and send references and/or transcripts to prospective employers for a mailing fee. This service is free for all currently enrolled students.

Yale University Resources and Services

A GLOBAL UNIVERSITY

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

This year, Yale welcomed the largest number of international students and scholars in its history. The current enrollment of approximately 2,500 international students from more than 115 countries comprises 20 percent of the student body. Yale is committed to attracting the best and brightest from around the world by offering generous international financial aid packages, conducting programs that introduce and acclimate international students to Yale, and fostering a vibrant campus community. The number of international scholars (visiting faculty, researchers, and postdoctoral fellows) has also grown to nearly 2,500 each year.

Yale's globalization is guided by three overarching goals: prepare students for leadership and service in an increasingly interdependent world, attract the most talented students and scholars to Yale from around the world, and position Yale as a global university of consequence. These efforts are coordinated by several University-wide organizations, in addition to the work being done within the individual schools and programs.

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

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

The Office of International Affairs (<http://world.yale.edu/oia>) provides administrative support for the international activities of all schools, departments, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale's international activities around the globe.

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

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

The Association of Yale Alumni (<http://aya.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" Web site (<http://world.yale.edu>), including resources for those conducting international activities abroad and links to international initiatives across the University.

CULTURAL AND SOCIAL RESOURCES

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

The collections of the Yale Peabody Museum of Natural History, which celebrates the 150th anniversary of its founding in 2016, comprise more than thirteen million specimens and artifacts in ten curatorial divisions: anthropology, botany, entomology, historical scientific instruments, invertebrate paleontology, invertebrate zoology, mineralogy and meteoritics, paleobotany, vertebrate paleontology, and vertebrate zoology. About 5,000 objects are on public display, and the collections are invaluable to researchers at Yale and around the globe, offering a remarkable record of Earth, its life, and its cultures.

There are more than eighty endowed lecture series held at Yale each year on subjects ranging from anatomy to theology, and including virtually all disciplines.

More than five hundred musical events take place at the University during the academic year. In addition to recitals by graduate students and faculty artists, the School of Music presents the Yale Philharmonia Orchestra, the Onepo Chamber Music Series, the Duke Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, and concerts at the Yale Collection of Musical Instruments, as well as performances by the Yale Choral Artists. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop Chamber Choir and Conducting Workshop, along with its six-week Chamber Music Session. Many of these concerts stream live on the School's Web site (<http://music.yale.edu>), the Norfolk Web site (<http://norfolk.yale.edu>), and the Collection of Musical Instruments Web site (<http://collection.yale.edu>). Additionally, the School presents the Iseman Broadcasts of the Metropolitan Opera Live in HD free to members of the Yale community. Undergraduate organizations include the Yale Concert Band, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and many other special events.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at the University Theatre, Yale Repertory Theatre, Yale School of Drama, Yale Cabaret, Long Wharf Theatre, and Shubert Performing Arts Center.

The Graduate and Professional Student Senate (GPSS or "Yale Senate") is composed of student-elected representatives from each of the thirteen graduate and professional schools. Any student enrolled in these schools is eligible to run for a senate seat during fall elections. Senate meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. The senate advocates for student concerns and advancement by serving as a liaison between students and Yale administration, faculty, and officers. It also facilitates social interaction among graduate and professional students, works with local groups and initiatives to provide opportunities for students to give back to the community, and provides funding for student groups and organizations. The senate supervises

the Graduate and Professional Student Center at Yale (GPSCY), at 204 York Street, which provides meeting space for student organizations and is home to Gryphon's Pub. For more information, please visit <http://gps.yale.edu>.

The McDougal Graduate Student Center in the Hall of Graduate Studies provides space, endowed funding, and resources for building intellectual, cultural, and social community among graduate students, and for enhancing professional development activities across the departments of the Graduate School. The McDougal Center houses the Graduate Student Life Office and the Office of Diversity and Equal Opportunity. Cooperating partners who share McDougal Center spaces and funding are the Office of Career Strategy (<http://ocs.yale.edu>) and the Yale Center for Teaching and Learning's Teaching Center and Graduate Writing Center, which provide individual advising, programs, and resources to assist Graduate School students and alumni/ae (<http://ctl.yale.edu>). In the Graduate Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials; public service activities; arts, music, and cultural events; sports and wellness activities; religious life events; and events for international students and graduate students with children. The McDougal Center facilities welcome the participation of postdoctoral fellows, alumni/ae of the Graduate School, students from other Yale professional schools, and members of the larger Yale community. The center has a large common room with comfortable furnishings for study or lounging, an e-mail kiosk, WiFi, newspapers and magazines, and the student-run Blue Dog Café, which serves coffee and light foods. Other resources include a large meeting room with AV equipment, a small meeting room, a music practice room, a lactation room, and an ITS print station. The McDougal Center is open weekdays, weeknights, and weekends during the academic year, with reduced hours during recesses and summer. For more information or to sign up for various e-mail notes, please see <http://gs.yale.edu/life-yale/mcdougal-graduate-student-center>; tel., 203.432.BLUE; e-mail, mcdougal.center@yale.edu.

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

ATHLETIC FACILITIES

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool;

the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance (ballet, modern, and ballroom, among others), martial arts, zumba, yoga, pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses. Additional information is available online at <http://sportsandrecreation.yale.edu>.

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date information on programs, hours, and specific costs is available online at <http://sportsandrecreation.yale.edu>.

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

Throughout the year, Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, ultimate, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available from the Intramurals Office in Payne Whitney Gymnasium, 203.432.2487, or online at <http://sportsandrecreation.yale.edu>.

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 medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a seventeen-bed inpatient care unit, a round-the-clock acute care clinic, and specialty services such as allergy, dermatology, orthopedics, and a travel clinic. Yale Health coordinates and provides payment for the services provided at the Yale Health Center, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. Yale Health's services are detailed in the *Yale Health Student Handbook*, available through the Yale Health Member Services Department, 203.432.0246, or online at <http://yalehealth.yale.edu/understand-your-coverage>.

Eligibility for Services

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

Students on leave of absence or on extended study and paying less than half tuition are not eligible for Yale Health Basic Coverage but may enroll in Yale Health Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for Yale Health Basic Coverage but may enroll in the Yale Health Billed Associates Plan and pay a monthly fee. Associates must register for a minimum of one term within the first thirty days of affiliation with the University.

Students not eligible for Yale Health Basic Coverage may also use the services on a fee-for-service basis. Students who wish to be seen fee-for-service must register with the Member Services Department. Enrollment applications for the Yale Health Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the Member Services Department.

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

Health Coverage Enrollment

The University also requires all students eligible for Yale Health Basic Coverage to have adequate hospital insurance coverage. Students may choose Yale Health Hospitalization/Specialty Coverage or elect to waive the plan if they have other hospitalization coverage, such as coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver by the University's deadlines noted below.

YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at <http://yalehealth.yale.edu/understand-your-coverage>.

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health Hospitalization/Specialty Coverage. Students with no break in coverage who are enrolled during both the fall and spring terms are billed each term and are covered from August 1 through July 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, Yale Health Hospitalization/Specialty Coverage begins on the day the dormitories officially open. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through July 31.

Waiving Yale Health Hospitalization/Specialty Coverage Students are permitted to waive Yale Health Hospitalization/Specialty Coverage by completing an online waiver form at <https://www.yhpstudentwaiver.yale.edu> that demonstrates proof of alternate coverage. It is the student's responsibility to report any changes in alternate insurance coverage to the Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under Yale Health. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

Revoking the waiver Students who waive Yale Health Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the Member Services Department by September 15 for the full year or fall term, or by January 31 for the spring term only. Students who wish to revoke their waiver during the term may do so, provided they show proof of loss of the alternate insurance plan and enroll within thirty days of the loss of this coverage. Yale Health fees will not be prorated.

YALE HEALTH STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the Web site (<http://yalehealth.yale.edu>) and must be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YALE HEALTH STUDENT AFFILIATE COVERAGE

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

Eligibility Changes

Withdrawal A student who withdraws from the University during the first fifteen days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. Assistance with identifying and locating alternative sources of medical care may be available from the Care Management Department at Yale Health. At all other times, a student who withdraws from the University will be covered by Yale Health for thirty days following the date of withdrawal. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage. Regardless of enrollment in Yale Health Hospitalization/Specialty Coverage, students who withdraw will have access to services available under Yale Health Basic Coverage (including Student Health, Athletic Medicine, Mental Health & Counseling, and Care Management) during these thirty days to the extent necessary for a coordinated transition of care.

Leaves of absence Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, Yale Health Hospitalization/Specialty Coverage will end on the date the leave is granted, and students may enroll in Yale Health Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. 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 Web site (<http://yalehealth.yale.edu>). 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 Web site (<http://yalehealth.yale.edu>). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

For a full description of the services and benefits provided by Yale Health, please refer to the *Yale Health Student Handbook*, available from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Please access the Incoming Student Vaccination Form for graduate and professional students at <http://yalehealth.yale.edu/forms>. Connecticut state law requires that this form

be completed and signed, for each student, by a physician, nurse practitioner, or physician's assistant. The deadline date for submission may be found on the form.

Measles, mumps, rubella, and varicella All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), mumps, German measles (rubella), and varicella. Connecticut state law requires two doses of measles vaccine, two doses of mumps vaccine, two doses of rubella vaccine, and two doses of varicella vaccine. The first dose must have been given on or after January 1, 1980, and after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. If dates of vaccination are not available, titer results (blood test) demonstrating immunity may be substituted for proof of vaccination. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Students who are not compliant with this state law will not be permitted to register for classes or move into the dormitories for the fall term, 2016.

Quadrivalent meningitis All students living in on-campus dormitory facilities must be vaccinated against meningitis. The only vaccines that will be accepted in satisfaction of the meningitis vaccination requirement are ACWY Vax, Menveo, Nimenrix, Menactra, Mencevax, and Menomune. The vaccine must have been received after January 1, 2012. Students who are not compliant with this state law will not be permitted to register for classes or move into the dormitories for the fall term, 2016. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

TB screening The University strongly recommends tuberculosis screening for all incoming students who have lived or traveled outside of the United States.

HOUSING AND DINING

The Yale Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single occupancy of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to the Hall of Graduate Studies and Helen Hadley Hall, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. The office's Web site (<http://housing.yale.edu>) is the venue for graduate housing information and includes 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 Web site.

The Yale Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.432.9756), which is the exclusive Yale service for providing off-campus rental and sales listings. This secure system allows members of the Yale community to search rental listings, review landlord/property ratings, and search for a roommate in the New Haven area. On-campus housing is limited, and members of the

community should consider off-campus options. Yale University discourages the use of Craigslist and other third-party nonsecure Web sites for off-campus housing searches.

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

Yale Hospitality has tailored its services to meet the particular needs of graduate and professional school students by offering meal plan options that allow flexibility and value. The HGS 150 Plan is a block meal plan that gives graduate and professional school students 150 meals to use anytime during the term. The plan is required for all Hall of Graduate Studies residents as a minimum meal plan; it is one of several optional meal plans available to students who live off-campus. For up-to-date information on all options, costs, and residential and retail dining locations, visit <http://hospitality.yale.edu>. Inquiries concerning food services should be addressed to Yale Hospitality, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; e-mail: yale.dining@yale.edu; tel, 203.432.0420.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's 5,000 international students, faculty, staff, and their dependents. OISS staff offers assistance with issues related to employment, immigration, and personal and cultural adjustment, as well as serves as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS provides assistance to students, faculty, and staff on how to obtain and maintain legal nonimmigrant status in the United States. All international students and scholars must register with OISS as soon as they arrive at Yale; see <http://oiss.yale.edu/coming>.

OISS programs, like the Community Friends hosting program, daily English conversation groups, U.S. culture workshops and discussions, bus trips, and social events, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. Spouses and partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY), which organizes a variety of programs.

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

OISS is housed in the International Center for Yale Students and Scholars, which serves as a welcoming venue for students and scholars who want to peruse resource materials, check their e-mail, and meet up with a friend or colleague. Open until 9 p.m. on weekdays during the academic year, the center—located at 421 Temple Street, across the street from Helen Hadley Hall—also provides meeting space for student groups and a venue for events organized by both student groups and University departments. For more information about reserving space at the center, go to <http://oiss.yale.edu/about/the-international-center/international-center-room-reservations>. For information about the center, visit <http://oiss.yale.edu/about/international-center>.

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related course accommodations at Yale University contact the Resource Office by June 15. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located at 35 Broadway (rear entrance), Room 222. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; fax at 203.432.8250. The Resource Office may also be reached by e-mail (anthony.kulikowski@yale.edu) or through its Web site (<https://rod.ys.yale.edu>).

RESOURCES ON SEXUAL MISCONDUCT

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

Sexual misconduct incorporates a range of behaviors including sexual assault, sexual harassment, intimate partner violence, stalking, voyeurism, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening, intimidating, or coercing a person. Violations of Yale's Policy on Teacher-Student Consensual Relations also constitute sexual misconduct. Sexual activity requires consent, which is defined as positive, unambiguous, and voluntary agreement to engage in specific sexual activity throughout a sexual encounter.

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

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level
 Office hours: 9 a.m.–5 p.m., M–F
 24/7 hotline: 203.432.2000
<http://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available 24/7, including holidays. SHARE is available to members of the Yale community who wish to discuss any 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 students to the hospital), as well as advice and assistance with contacting police and/or initiating a formal or informal complaint, and it offers ongoing counseling and support. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX coordinators, the Yale Police Department, and other campus resources.

If you wish to make use of SHARE's services, you can call the SHARE number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. You may also drop in on weekdays during regular business hours. Some legal and medical options are time-sensitive, so if you have been assaulted, we encourage you to call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the telephone or meet you in person at Acute Care in the Yale Health Center or at the Yale–New Haven Emergency Room. If it is not an acute situation and you would like to contact the SHARE staff during regular business hours, you can contact Carole Goldberg, the director of SHARE (203.432.0310, carole.goldberg@yale.edu), Jennifer Czincz, assistant director (203.432.2610, jennifer.czincz@yale.edu), Amy Myers (203.436.8217, amy.myers@yale.edu), or John Criscuolo (203.494.6247, john.criscuolo@yale.edu).

Title IX Coordinators

203.432.4446
 Office hours: 9 a.m.–5 p.m., M–F
<http://provost.yale.edu/title-ix>

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

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated a senior administrator or faculty member to serve as a deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University Title IX Coordinator. Coordinators respond to and address specific complaints, provide information on and coordinate with the available resources, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to gender-based

discrimination and sexual misconduct within their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. Discussions with a Title IX coordinator are confidential; at times, 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

<http://provost.yale.edu/uwc>

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

Yale Police Department

101 Ashmun Street

24/7 hotline: 203.432.4400

<http://publicsafety.yale.edu/police/sensitive-crimes-support>

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

Visiting Artists and Scholars

In addition to the regular faculty, many visiting artists and scholars participate in the programs of the various departments offering individual critiques, workshop seminars, and formal lectures. The list of visiting artists and scholars from 2014–2015 includes:

Mike Abbink	Daphne Geismar	Cameron Martin
Rodney Abbot	Rob Giampietro	Rachel Mason
Hilton Als	Neil Goldberg	Marlene McCarty
Joe Amrhein	Bryan Graf	Michael McKean
Elena Bertozzi	Francesca Grassi	Ken Meier
Lucas Blalock	Joanne Greenbaum	Susan Meiselas
Anna Bokov	Gregory Halpern	Arnold Mesches
Matthew Booth	Josephine Halvorson	Jennifer Miller
Daniel Bozhkov	Geoff Han	Robert Modafferi
Adam Broomberg	Julian Fraser Harris	Joseph Montgomery
Christopher Capozziello	Berton Hasebe	Joshua Mosley
Oliver Chanarin	Marc Herbst	Rory Mulligan
Jeremy Chandler	Gregory Hindy	Catherine Murphy
Olga Chernysheva	Jacqueline Humphries	Nontsikelelo Mutiti
Yoonjai Choi	Ricky Jay	Wangechi Mutu
Sulki Choi	Natasha Jen	Julie Atlas Muz
Chris Clavin	Christopher Johnson	Dona Nelson
Mike Cloud	Leon Johnson	Karyn Olivier
Martha Colburn	Kellie Jones	Gilles Peress
Keren Cytter	Richard Joon Yoo	Pete Pin
Stephanie Davidson	Pamela Joseph	Janine Polak
Chris Daze Ellis	Jesper Just	Yvonne Rainer
Mark Dery	Jennifer Kabat	Aaron Raines
Abigail DeVille	Titus Kaphar	Adriana Ramić
Jane Dickson	Zachary Kaplan	David Reinfurt
Michael Dominick	Hilla Katki	Todd Robbins
Dru Donovan	Arnold Kemp	Marie Roberts
Angela Dufresne	Hong Ko	Sasha Rudensky
Carroll Dunham	Azusa Kobayashi	Christian Ruggiero
Thomas Eggerer	Vitaly Komar	Kathleen Ryan
Nicole Eisenman	Oleg Kulik	Karen Salsgiver-Coveney
Exit Players	Deana Lawson	A.O. Scott
Johnny Fox	An-My Lê	Emily Segal
Matt Fraser	Riva Lehrer	Priscilla Selby
The Great Fredini	Patrick Li	Mark Setteducati
Andrew Freear	Tracy Ma	Justin Sider
Ben Fry	Tala Madani	Taryn Simon
Coco Fusco	Kathleen Maher	Adam Simon
Peter Galassi	Tamara Maletic	Chris Sleboda

Michael E. Smith
Dean Snyder
Federico Solmi
Carol Squiers
Oana Stanescu
Lauren Beth Stein
Nicholas Steindorf
Mark Steinmetz
Elaine Stocki
Angela Strassheim
David Levi Strauss
Tom Strong

Amber Swanson
Julianne Swartz
Lanka Tattersall
James Taylor
Richard The
Thu Tran
Patricia Treib
Richard Turley
Johannes VanDerBeek
Ghazaal Vojdani
Mary Voorhees Meehan
Ryan Weafer

Mary Weatherford
Meg Webster
Matthew Weiner
Jil Sue Weinstock
James Welling
Jan Wilker
Fred Wilson
Eric Wrenn
Dena Yago
Dick Zigun
Peter Zuspan

Faculty Profiles

Keira Alexandra Graphic designer. Ms. Alexandra graduated from the Rhode Island School of Design in 1990 with a B.F.A. in graphic design. She then worked for some of New York's most notable design firms including M&Co., Bureau, and Number 17. In 1999 she moved into the field of broadcast, first as an on-air designer/director at MTV, followed by a post as creative director of Sundance Channel. She currently mans her own mobile creative services shop, Employee Number 1. Ms. Alexandra's work has been included in the 100 Show, the Art Directors Club, Creativity 30, AIGA 365, and the BDA Design Awards and featured in *ID*, *Metropolis*, *Eye*, *Bust*, *Print*, and *Dwell* magazines. Ms. Alexandra has worked as a lecturer and part-time critic at Yale on and off since 2000.

Jonathan Andrews Filmmaker. Mr. Andrews received his B.A. in film studies from Yale University in 1996. He is a two-time nominee for the Student Academy Award, which he received in 1996 for his Yale thesis film, *Short Change*. In 2003 he wrote, produced, and directed *Pursuing Happiness*. From 2007 to 2009 Mr. Andrews was the cofounder and CEO of Sharonimo, an early – and ultimately unsuccessful – innovator in Web-based personal resource sharing. He is cofounder and board member of the Vermont Media Alliance and an adviser to Vermont's Office of the Creative Economy. Mr. Andrews was appointed lecturer in 2003.

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

Doug Ashford Painter. Mr. Ashford is associate professor at Cooper Union in New York, where he has taught design, sculpture, and theory since 1989. He received a B.F.A. there in 1981. His principle art practice from 1982 to 1996 was as a member of the artists' collaborative Group Material. Since then he has gone on to make paintings, write, and produce independent public projects. His most recent publication is *Who Cares* (2006), a book project built from a series of conversations among cultural practitioners on public expression, beauty, and ethics. His paintings were recently included in the Sharjah Biennial 10 (2011) and *Abstract Possible* at the Malmö Konsthall, Museo Tamayo, and other locations (2010–11). Mr. Ashford was appointed visiting associate professor of painting/printmaking in 2011.

Colleen Asper Artist and writer. Ms. Asper received her B.F.A. from the Maryland Institute College of Art in 2002 and her M.F.A. from Yale University in 2004. She also attended Skowhegan School of Painting and Sculpture in the summer of 2006. Her work has been shown internationally, with a recent two-person show at APF Lab in New York and a recent curatorial project at the Suburban in Chicago. In addition to having been reviewed in publications such as *The New York Times*, *The New Yorker*, *Time Out New York*, and *Modern Painters*, she has contributed to publications that include *The Believer*, *Art in America*, and *The Brooklyn Rail*. She is the cofounder of Ad Hoc Vox, a roving series of panel discussions and events that have been hosted by galleries, nonprofits, and museums such as the Drawing Center and Andrea Rosen Gallery in New York. Ms. Asper has taught and lectured at schools that include Cooper Union; Parsons; Pratt Institute; Queens College; Brooklyn College; Maryland Institute College of Art; School of the Museum of Fine Arts, Boston; Massachusetts College of Art and Design; University of California, San Diego; and San Francisco Art Institute. She was appointed critic in painting at Yale in 2011.

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

Pedro Barbeito Painter and printmaker. Mr. Barbeito received a B.A. from Brandeis University in 1992, attended Skowhegan School of Painting and Sculpture in 1993, and received an M.F.A. from Yale in 1996. He has exhibited his work internationally for the past seventeen years. Solo exhibition venues include 101/Exhibit in Los Angeles, Aldrich Contemporary Art Museum in Connecticut, Basilico Fine Arts and Lehmann Maupin Gallery in New York, Mario Diacono Gallery in Boston, Parra & Romero in Madrid, Charest-Weinberg in Miami, and Galerie Richard in Paris. He has participated in group exhibitions at the Rose Art Museum in Massachusetts, Museum Arnhem in the Netherlands, Palm Beach Institute of Contemporary Art in Florida, Museo Rufino Tamayo in Mexico City, Salon 94 in New York, ACME Gallery in Los Angeles, and Whitechapel Gallery in London, among others. His exhibits have been reviewed in *The New York Times*, *Art in America*, *Art on Paper*, *The Village Voice*, *Artpulse*, *Frieze*, *Art/Text*, *ArtNexus*, *Examiner.com*, and other publications in the United States and Europe, and his work is in numerous public and private collections. Mr. Barbeito has taught at Queens College, Suffolk College, Cornell University, Purchase College, and Ursinus College. He lives and works in Brooklyn, N.Y., and was appointed lecturer in painting/printmaking in 2015.

Anna Betbeze Painter. Ms. Betbeze grew up in Georgia and currently lives and works in New York City. She received a B.F.A. from the University of Georgia in 2003 and an M.F.A. in painting/printmaking from Yale in 2006. She has held solo exhibitions at Kate Werble Gallery, New York; Massachusetts Museum of Contemporary Art, North Adams; Lüttgenmeijer, Berlin; and François Ghebaly Gallery, Los Angeles. Her work has also been exhibited at such venues as Musée d'Art Moderne de la Ville de Paris; Power Station of Art, Shanghai; MoMA PS1; Johnson Museum of Art at Cornell University, Ithaca, N.Y.; Galerie Perrotin, Paris; Mitchell-Innes & Nash, New York; Tanya Bonakdar Gallery, New York; and Ramiken Crucible, New York. Ms. Betbeze was a recipient of the 2013–14 Rome Prize and a 2014 New York Foundation for the Arts fellowship. She was appointed lecturer in painting/printmaking in 2009 and is currently senior critic.

Michael Bierut Graphic designer. Michael Bierut studied graphic design at the University of Cincinnati's College of Design, Architecture, Art, and Planning. Prior to joining the international design consultancy Pentagram as a partner in 1990, he was vice president of graphic design at Vignelli Associates. His work is represented in the permanent collections of the Museum of Modern Art and the Metropolitan Museum of Art in New York and the Musée des Arts Décoratifs in Montreal. He has served as president of the American Institute of Graphic Arts (AIGA) and as a director of the Architectural League of New York, and is a member of the Art Directors Club Hall of Fame. He is a co-editor of the *Looking Closer* series of design criticism anthologies, a founding contributor to the online journal *DesignObserver.com*, and the author of *Seventy-Nine Short Essays on Design* (Princeton Architectural Press, 2007). In 2008 he received the Design Mind award from the Cooper-Hewitt National Design Museum. He was appointed lecturer in graphic design in 1993 and is currently senior critic.

Julian Bittiner Graphic designer. Mr. Bittiner is an independent designer originally from Geneva, Switzerland. He received a B.F.A. in fine art from Art Center College of Design in 1995 and an M.F.A. in graphic design from Yale in 2008. He worked variously as a designer and art director at MetaDesign, Wolff Olins, and Apple Inc., establishing an independent practice in 2004 focused primarily on the cultural sector. His work has appeared in books including *Language, Culture, Type: International Type Design in the Age of Unicode*; *Regular: Graphic Design Today*; and *Grown in California*; and the magazines *ID* and *Creative Review*; and his writing has been published in the journal *Visual Communication*. In 2008 he organized the first Yale M.F.A. Graphic Design traveling exhibition, *Dawdle & Gape*. Mr. Bittiner was appointed to the Yale faculty in 2008 and is currently senior critic in graphic design.

Nayland Blake Artist, writer, and curator. Mr. Blake received a B.A. in sculpture from Bard College in 1982 and an M.F.A. in 1984 from California Institute of the Arts. He is represented by Matthew Marks Gallery, New York; Fred, London; and Gallery Paule Anglim, San Francisco. His work is included in the collections of the Museum of Modern Art; the Whitney Museum of American Art; the Studio Museum of Harlem; the Museum of Contemporary Art, Los Angeles; the Museum of Fine Arts, Boston; the San Francisco Museum of Modern Art; and the de Young Museum; among others. He has exhibited

throughout the United States and Europe. He has written for *Interview Magazine*, *Artforum*, *Out*, and *OutLook*, and he is the author of numerous catalog essays. In 1994 he co-curated, with Lawrence Rinder, *In a Different Light*, the first major museum exhibition to examine the impact of queer artists on contemporary art. Mr. Blake is chair of the ICP-Bard M.F.A. program at the International Center of Photography. He was appointed visiting professor of painting at Yale in 2011 and critic in sculpture in 2015.

Irma Boom Graphic designer. Ms. Boom is an Amsterdam-based graphic designer who specializes in making books. After earning her B.F.A. in graphic design from the AKI Art Academy in Enschedé, she worked for five years at the Dutch government publishing and printing office in The Hague. In 1991 she founded Irma Boom Office, which works nationally and internationally in both the cultural and commercial sectors. Clients include the Rijksmuseum Amsterdam, Aga Khan Foundation for Architects, the Museum of Modern Art, Prince Claus Fund, Koninklijke Tichelaar Makkum, Camper, Mallorca, Ferrari, Vitra International, the United Nations, and OMA/Rem Koolhaas. For five years she worked (editing and concept/design) on the 2,136-page *SHV Think Book 1996–1896*, commissioned by SHV Holdings in Utrecht and published in English and Chinese. Ms. Boom has been the recipient of many awards for her book designs and was the youngest ever laureate to receive the prestigious Gutenberg prize for her complete oeuvre. The University of Amsterdam manages the Irma Boom Archive, and the Museum of Modern Art in New York has acquired her work for the permanent collection in the Design and Architecture Department. She was appointed to the Yale faculty in 1992 and is currently senior critic in graphic design.

Matthew Carter Type designer. Mr. Carter began his career by studying punch cutting at the Enschedé printing house in Holland. After working as a lettering designer in London, he moved to New York City in 1965 to join the Mergenthaler Linotype Company as staff type designer. There he designed several typefaces including Cascade, Snell Roundhand, Helvetica Compressed, and Olympian, and faces for the Greek and Korean scripts. In 1971 Mr. Carter returned to London to work in continued association with the Linotype companies on faces for Hebrew and Devanagari, and on ITC Galliard, a series of classical romans and italics in four weights released in 1982. He designed Bell Centennial, the typeface currently used for telephone directories. He worked for ten years at Bitstream, Inc., the digital typefoundry of which he was one of the founders, where he designed Bitstream Charter. He is now a principal of Carter & Cone Type, Inc., in Cambridge, Massachusetts, a company that produces new typeface designs. Among those typefaces is Yale, designed for use in the University's print and Web publications. Mr. Carter is a Royal Designer for Industry. He has received a Chrysler Award for Innovation in Design and medals from AIGA and the Type Directors Club. He has been senior critic at Yale since 1976.

Yeju Choi Graphic designer. Ms. Choi makes printed matter, environmental graphics, identities, Web sites, and motion graphics. She received a B.F.A in graphic design from Seoul National University in 2005 and an M.F.A. in 2009 from Yale University, where she was awarded the Norman Joondeph Prize and Phelps Berdan Memorial Award. Her work

has been recognized and published internationally by the Type Directors Club, *Communication Arts*, :output award, *CMYK Magazine*, *Page, étapes*, and others. In 2009 she was selected as one of the Next Generation Design Leaders by the Korean Institute of Design Promotion and the Ministry of Knowledge Economy. Most recently, she worked as art director at Barneys New York and has been teaching exhibition design and typography/layout at Stern College for Women at Yeshiva University. Ms. Choi was appointed lecturer in graphic design at Yale in 2012.

Alice Chung Graphic designer. Ms. Chung is a founding partner at Omnivore. She studied at Johns Hopkins University, where she received a B.A. in biology in 1992, and at Harvard University, where she received an M.A. in health and social behavior in 1995. Her graduate work led her to pursue design studies at the Rhode Island School of Design, where she received a B.F.A. and B.G.D. in 1998. Before founding Omnivore, she worked at 2x4 in New York. Ms. Chung was appointed senior critic in graphic design in 2004.

Gregory Crewdson Photographer. Mr. Crewdson received a B.A. from the State University of New York at Purchase in 1985 and an M.F.A. in photography from Yale in 1988. His work has been exhibited widely in the United States and Europe and is in many public collections, including the Museum of Modern Art, Metropolitan Museum of Art, Whitney Museum of American Art, Brooklyn Museum, Los Angeles County Museum of Art, and San Francisco Museum of Modern Art. A retrospective of Mr. Crewdson's work produced between 1985 and 2005 toured European museums from 2005 to 2008 and was accompanied by a fully illustrated book published by Hatje Cantz. The survey *In a Lonely Place* traveled to galleries and museums across Europe, Scandinavia, Australia, and New Zealand in 2013. The major monograph *Gregory Crewdson* was published by Rizzoli International the same year. Mr. Crewdson's awards include the Skowhegan Medal for Photography, the National Endowment for the Arts Visual Artists Fellowship, and the Aaron Siskind Fellowship. His other books include *Hover* (Artspace Books), *Dream of Life* (University of Salamanca, Spain), *Twilight* (Harry N. Abrams), *Beneath the Roses* (Harry N. Abrams), *Sanctuary* (Harry N. Abrams), and, most recently, *Cathedral of the Pines* (Aperture). He was appointed to the Yale faculty in 1993 and is associate professor and director of graduate studies in photography.

Sheila Levrant de Bretteville Graphic designer and public artist. Ms. de Bretteville received a B.A. in art history from Barnard College in 1962, an M.F.A. from Yale University in 1964, and honorary degrees from the Maryland Institute College of Art, California College of the Arts, Moore College of Art, and Otis College of Art and Design. The AIGA designated her a Design Legend in 2006. Before opening the Sheila Studio in 1970 she worked as a designer for Chanticleer Press, Yale University Press, and Olivetti Pubblicità in Milan. In 1971 at the California Institute of the Arts, she created the first women's design program and, in 1973, founded the Woman's Building and its Women's Graphic Center in Los Angeles. In 1981 she initiated and chaired the Department of Communication Design at Otis/Parsons. Her design work in books, magazines, and newspapers includes *The Motown Album*, the redesign of the *Los Angeles Times*, and special issues of the *Aspen Times*, *Everywoman*, *American Cinematographer*, and *Arts in*

Society. Her work has been exhibited in *Graphic Design in America: A Visual Language History* at the Walker Art Center; in *Now Dig This! Art and Black Los Angeles 1960–1980* at the Hammer Museum and P.S. 1; and in *WACK! Art and the Feminist Revolution* at the Museum of Contemporary Art, Los Angeles. Her posters and fine press editions are in the special collections of the Museum of Modern Art, the Victoria and Albert Museum in London, Centre Pompidou in Paris, and numerous university and public libraries. Her site-specific public artwork includes *Biddy Mason: Time and Place* and *Omoide no Shotokyo* in Los Angeles; *Search: Literature* in Flushing, New York; *At the start... , At long last...* in New York City's Inwood A train station; *Path of Stars* and *HILLHOUSE* in New Haven; and *Step(pe)* in Yekaterinburg, Russia. Ms. de Bretteville joined the Yale School of Art faculty as its first tenured woman in 1990, when she was appointed professor and director of graduate studies in graphic design. In 2010 she was named the Caroline M. Street Professor of Graphic Design.

Mark Dery Cultural critic. Mr. Dery received a B.A. in English from Occidental College in 1982. He is associated with the concept of “culture jamming,” the guerrilla media movement he popularized in a 1993 essay of the same name, and is known as a theorist of “Afrofuturism,” a term he coined in the essay “Black to the Future” in the 1994 anthology *Flame Wars: The Discourse of Cyberculture*. His books include *The Pyrotechnic Insanitarium: American Culture on the Brink*; *Escape Velocity: Cyberculture at the End of the Century*, which was translated into eight languages; and, most recently, *I Must Not Think Bad Thoughts: Drive-by Essays on American Dread, American Dreams*. He is at work on a biography, to be published in 2017 by Little, Brown, of the author, illustrator, and legendary eccentric Edward Gorey. Mr. Dery has been a professor of journalism at New York University; a Chancellor's Distinguished Fellow at University of California, Irvine; a Hertog author in Columbia University's Hertog Fellowship program; and a visiting scholar at the American Academy in Rome. He has lectured widely at academic and arts institutions throughout the United States and has been a contributor to such publications *The New York Times Magazine*, *Cabinet*, *Bookforum*, *Rolling Stone*, *Elle*, and *Wired*. Mr. Dery was appointed lecturer at Yale in 2016.

Johannes DeYoung Animator. Johannes DeYoung is an artist working primarily in computer animation, moving-image, and printed media. He received his B.F.A. from the University of Louisville in 2004 and M.F.A. from the Cranbrook Academy of Art in 2006. Recent exhibitions of his work have been held at Robert Miller Gallery, Jeff Bailey Gallery, and Eyebeam, all in New York; Pallas Projects, Dublin, Ireland; and Hell Gallery, Melbourne, Australia. He has served on the New Foundations Board of Study for time-based media at Purchase College, State University of New York; and the Lyme Academy College of Fine Arts Contemporary Art Council; and as a digital literacy consultant at the Pennsylvania Academy of the Fine Arts. A lecturer in design at Yale School of Drama, he serves on the Computing and the Arts Advisory Committee and the Digital Humanities Working Group. He was appointed critic and director of digital technology at Yale School of Art in 2008 and currently serves as senior critic and as faculty director for the Yale Digital Media Center for the Arts.

Liz Deschenes Photographer. Ms. Deschenes received a B.F.A. in 1988 from the Rhode Island School of Design. She has exhibited widely, including at the Walker Art Center; Campoli Presti, London and Paris; Secession Vienna; and Sutton Lane (Brussels, London, and Paris). She is represented by Miguel Abreu Gallery, New York. Ms. Deschenes was appointed critic at Yale in 2013.

Leslie Dick Artist and writer. Transplanted to London from her native New York at the age of ten, Ms. Dick received a B.A. in English literature from the University of Sussex in 1977 before beginning her work as a teacher and writer. She published two novels, *Without Falling* (1987) and *Kicking* (1992), and a book of short pieces, *The Skull of Charlotte Corday and Other Stories* (1995). She currently writes about art for various magazines, most recently *X-TRA* and *East of Borneo*. She has taught in the art program at California Institute of the Arts since 1992 and is deeply engaged in the discourse around contemporary art and culture. In 2008 she collaborated with artist Martin Kersels on a video installation, *Ripcord*, which was shown at Acme Gallery, Los Angeles. In 2010 she participated in the Whitney Biennial in New York, presenting a performance of psychoanalyst Jacques Lacan's essay on the mirror stage, with projections of still and moving images, and a live performance by Das Racist. Also in 2010 she took part in the exhibition *Separation Anxiety* at the Wignall Museum of Contemporary Art, Rancho Cucamonga, California, presenting a photographic work and a performance called *Boundary Lines*, on the subject of maternal idealization of the body of the child. The exhibition subsequently traveled to Pelham, New York. In 2011 Ms. Dick gave two presentations: one on feminism at the Royal College of Art and another on her own work at Goldsmiths, University of London. In 2012 she participated in On Perfection, a conference at the Whitechapel Gallery in London. A book based on the conference was published the following year. Ms. Dick was appointed critic in sculpture in 2012 and senior critic in 2016.

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

Torkwase Dyson Artist. Ms. Dyson received a B.F.A. from Virginia Commonwealth University in 1999 and an M.F.A. in painting/printmaking from Yale University in 2003. She merges ideas such as site and built environments, nature, and culture under the rubric of environmentalism. Her work has been exhibited at Franconia Sculpture Park, the Whitney Museum of American Art, the Corcoran College of Art and Design, the Schuylkill Center for Environmental Education, and the Smithsonian National Museum of African Art. She has been awarded a Nancy Graves Grant for Visual Artists, Spelman College Art Fellowship, Brooklyn Arts Council grant, Yale University Paul Harper Residency at Vermont Studio Center, Culture Push Fellowship for Utopian Practice, FSP/Jerome

Fellowship, and Yaddo residency. Ms. Dyson's work has also been supported by the Eye-beam Art and Technology Center, the Laundromat Project, the Green Festival of New York, Obsidian Arts and public funds of the City of Minneapolis, Mural Arts Program of Philadelphia, the Kitchen, and Dorchester Projects (Chicago). Ms. Dyson is based in Brooklyn, New York. She was appointed lecturer in painting/printmaking at Yale in 2015.

Paul Elliman Graphic designer. Mr. Elliman is a London-based designer. His work explores the mutual impact of technology and language in ways that combine research and historical scholarship with a range of resources from typography to the human voice. Mr. Elliman's work has been exhibited at London's Tate Modern, New York's New Museum of Contemporary Art, and the Kunsthalle Basel, and is included in collections at the Victoria and Albert Museum (London) and the Anyang Public Art Project (Korea). He has contributed essays to many international journals and magazines as well as catalogs and monographs for other artists. Mr. Elliman is also a thesis supervisor for Werkplaats Typografie, a graphic design program in Arnhem, the Netherlands. He was appointed to the Yale faculty in 1997 and is currently senior critic in graphic design.

Roe Ethridge Photographer. Mr. Ethridge received a B.F.A. in photography in 1995 from the College of Art, Atlanta. He works in both editorial and fine art photography. His work has been shown extensively around the world, including at MoMA PS1 (2000), Barbican Centre, London (2001), Carnegie Museum of Art (2002), Institute of Contemporary Art, Boston (2005), the Whitney Biennial (2008), Museum of Modern Art, New York (2010), and Les Recontres D'Arles, France (2011). Solo exhibitions have been held at the Institute of Contemporary Art, Boston; Garage, Moscow; and Le Consortium, Dijon, France (curated by Anne Pontégnie). In 2011 he was shortlisted for the Deutsche Börse Photography Prize. Mr. Ethridge was appointed critic in photography at Yale in 2004 and again in 2015.

Anoka Faruqee Painter. Ms. Faruqee received a B.A. from Yale University in 1994 and an M.F.A. from Tyler School of Art in 1997. She has exhibited her work in the United States, Asia, and the Middle East at such venues as Max Protetch and Monya Rowe galleries (New York), P.S.1 Contemporary Art Center (Queens), Albright-Knox Gallery (Buffalo), Angles Gallery (Los Angeles), Carl Berg Gallery (Los Angeles), Chicago Cultural Center, Zolla/Lieberman Gallery (Chicago), and Hosfelt Gallery (San Francisco and New York). She attended the Whitney Independent Study Program, the Skowhegan School of Art, and the P.S.1 National Studio Program. Grants include the Pollock-Krasner Foundation and Artadia. Ms. Faruqee has also taught at the School of the Art Institute of Chicago and California Institute of the Arts, where she was codirector of the art program. She was appointed associate professor of painting/printmaking in 2011 and director of graduate studies in painting/printmaking in 2015.

Rochelle Feinstein Painter and printmaker. Ms. Feinstein received a B.F.A. from Pratt Institute in 1975 and an M.F.A. from the University of Minnesota in 1978. She lives and works in New York City. Her work is exhibited widely in solo and group exhibitions in galleries and museums in the United States and Europe, and is included in numerous public and private collections. Among recent awards and grants she has received are a

Guggenheim Fellowship, a Louis Comfort Tiffany Foundation Fellowship, a Joan Mitchell Foundation grant, and a Foundation for Contemporary Arts grant. In 2012 she was an artist in residence at the Foundation for Contemporary Arts in Accra, Ghana, under the auspices of the U.S. State Department Bureau of Educational and Cultural Affairs and the Bronx Museum. During the 2012–2013 academic year while on leave from Yale, she was a fellow at the Radcliffe Institute for Advanced Study at Harvard University. A major survey of her work was held in early 2016 at Centre d'Art Contemporain, Geneva, Switzerland; a second opens at Lenbachhaus, Munich, Germany, in June 2016. Ms. Feinstein was appointed to the Yale faculty in 1994 and is professor of painting/printmaking.

Tobias Frere-Jones Type designer. Mr. Frere-Jones received his B.F.A. from Rhode Island School of Design in 1992. In 2000 he began work with Jonathan Hoefler in New York. He has designed more than 500 typefaces for retail publication, custom clients, and experimental purposes. His clients include *Martha Stewart Living*, *GQ*, *Wired*, Nike, Hewlett-Packard, *The New York Times*, *The Wall Street Journal*, the Cooper-Hewitt National Design Museum, the Whitney Museum of American Art, Grand Central Terminal, the U.S. Census Bureau, Tibor Kalman, and Neville Brody. He has lectured throughout North America, Europe, and Australia, and his work has been featured in *How*, *I.D.*, *Page*, *Print*, *Communication Arts*, *Metropolis*, *Esquire*, and *Time*. In 2006 he became the first American to receive the Gerrit Noordzij Award, presented by the Royal Academy of The Hague in honor of his special contributions to typography. He was appointed critic in graphic design in 1996.

Munro Galloway Artist. Mr. Galloway received a B.A. in art semiotics from Brown University and an M.F.A. in painting from Bard College in 2006. He has exhibited in the United States and Europe, including solo exhibitions at Murray Guy and Soloway in New York. He has worked as a critic, translator, and assistant editor at *Art Press* magazine in Paris and as a production designer at *The New York Times Magazine*. Mr. Galloway has taught at Brooklyn College, the Cooper Union, Princeton University, and the School of Visual Arts. He was appointed lecturer in painting/printmaking in 2013.

John Gambell Graphic designer. Mr. Gambell received a B.A. in English from Middlebury College in 1971. From 1977 to 1979 he studied printmaking and graphic design at Wesleyan University and worked on a range of photographic printing projects under the direction of Richard Benson in Newport, Rhode Island. After receiving his M.F.A. from Yale University in 1981, he served as graphic designer at the Yale University Printing Service. In 1987 he established a design studio in New Haven that produced a range of print publications and museum exhibition catalogs, as well as signage and packaging. He has been teaching graphic design since 1983 and was appointed senior critic in 1998. Mr. Gambell is the Yale University Printer.

Barbara Glauber Graphic designer. Ms. Glauber received her B.F.A. from SUNY, Purchase, in 1984 and her M.F.A. from the California Institute of the Arts in 1990. She runs her New York-based studio, Heavy Meta, focusing on the design of publications, information graphics, and other materials for clients in the arts, education, and entertainment industries. She curated the 1993 exhibition *Lift and Separate: Graphic Design and the Quote*

Unquote Vernacular at Cooper Union, and she edited its accompanying publication. She also served as chair for the eighteenth annual American Center for Design 100 Show. She was appointed to the Yale faculty in 1995 and is currently critic in graphic design.

Neil Goldberg Artist. Mr. Goldberg received a B.A. in history and computer science from Brown University in 1985. He makes video, photographic, mixed media, and performance work, which he has exhibited over the past two decades at venues that include the Museum of Modern Art (permanent collection), the New Museum of Contemporary Art, the Aldrich Contemporary Art Museum, the Hammer Museum, the Kitchen, the Museum of the City of New York, and Participant Inc. He has received support from the Guggenheim Foundation, the New York State Council on the Arts, Harpo Foundation, the Experimental Television Center, the Lower Manhattan Cultural Council, Yaddo, and the MacDowell Colony. Mr. Goldberg has served as a visiting artist at Cooper Union, the School of Visual Arts, New York University, Rhode Island School of Design, the MIT Media Lab, and UCLA, among others. He was appointed critic in graphic design at Yale in 2013.

Kate Greene Photographer. Ms. Greene received a B.F.A. in photography from Massachusetts College of Art and Design in 2008 and an M.F.A. in photography in 2010 from Yale, where she was the recipient of the Tierney Fellowship. During her graduate years she worked as a Wurtele Gallery Teacher at the Yale University Art Gallery and went on to serve as interim assistant curator of public education there in 2011–12. Her work has been exhibited nationally and internationally and was most recently included in *Terra Cognita* at the Museum Dr8888 (Drachten) in the Netherlands as well as *Looking at the Land* at the RISD Museum in Providence, Rhode Island. She was appointed lecturer in photography at Yale in 2013.

Josephine Halvorson Artist. Ms. Halvorson received a B.F.A. from the Cooper Union in 2003 and an M.F.A. from Columbia University in 2007, and she attended the Art Division of the Yale Summer School of Music and Art in 2002. She is the recipient of a Fulbright Fellowship to Vienna, Austria (2003–4), a Tiffany Foundation Award (2009), and an NYFA Fellowship in Painting (2010). Ms. Halvorson has enjoyed yearlong residencies in Paris as a Harriet Hale Woolley Scholar at the Fondation des États-Unis (2007–8), and in Brooklyn at the Marie Walsh Sharpe Space Program (2009–10). Her work is represented by Sikkema Jenkins & Co., New York. She has taught at Columbia University and been a visiting artist at Rutgers University; the School of the Museum of Fine Arts, Boston; Vassar College; Massachusetts College of Art and Design; and Yale Summer School of Music and Art. She was appointed critic in painting/printmaking at Yale in 2010 and is currently senior critic.

Melissa Harris Editor and curator. Ms. Harris received a B.A. from Yale University in 1982. She is the editor-in-chief of Aperture Foundation. She has also edited numerous publications and has curated and co-curated photography exhibitions throughout the United States and Europe at venues that include Aperture Gallery in New York; Visa Pour l'Image in Perpignan, France; the Philadelphia Museum of Art and the Institute of Contemporary Art in Philadelphia; DiverseWorks in Houston; Villa Pignatelli in Naples; the

Peggy Guggenheim Collection in Venice; and the Milano Triennale in Milan. She is also a contributing editor to *Interview Magazine* and occasionally guest curates, guest lectures, and writes for numerous arts publications. Before *Aperture*, she worked at *Artforum*. She served on Community Board Five in New York City for four years, is a member of the board of Michael “Nick” Nichols’s LOOK3: Festival of the Photograph, and a trustee of the John Cage Trust. She teaches at Columbia University Graduate School of Journalism and at New York University’s Tisch School of the Arts in the photography and imaging department. Ms. Harris was appointed critic in photography in 2011.

Thomas Allen Harris Filmmaker. Mr. Harris received an A.B. in biology in 1984 from Harvard University. He lectures widely on the use of media as a tool for social change and is the founder and president of Chimpanzee Productions, a company dedicated to producing unique audiovisual experiences that illuminate the human condition and the search for identity, family, and spirituality. Chimpanzee’s award-winning documentary films have received critical acclaim at international film festivals such as Sundance, Berlin, Toronto, FESPACO, Outfest, Flaherty, and Cape Town and have been broadcast on PBS, the Sundance Channel, ARTE, CBC, Swedish Broadcasting Network, and New Zealand Television. Mr. Harris’s experimental videos and installations have been featured at museums and galleries including the Museum of Modern Art; Whitney Biennial; Corcoran Gallery; Reina Sofia; Institute of Contemporary Arts, London; and Long Beach Museum of Art. His latest film, *Through a Lens Darkly: Black Photographers and the Emergence of a People*, was awarded the 2015 NAACP Image Award for Outstanding Documentary Film, an Africa Movie Academy Award for Best Diaspora Documentary, and the Fund for Santa Barbara Social Justice Award. In 2009 Mr. Harris and his team launched the transmedia community engagement project Digital Diaspora Family Reunion (DDFR), a touring roadshow and virtual gathering space where individuals are invited to explore the narratives found within their own family photo albums. He is currently working on a new film, *Remember Me: The Family Album Project*. Mr. Harris’s numerous awards and fellowships include an upcoming Montgomery Fellowship at Dartmouth University, United States Artists Fellowship, Guggenheim Fellowship, and CPB/PBS and Sundance Directors Fellowships. He has served on a variety of juries including the Independent Spirit Awards, the Tribeca Film Festival’s Storyscapes, and the Full Frame Documentary Film Festival. Mr. Harris has taught at the University of California, San Diego, and has been a visiting artist at the International Center of Photography. He was appointed critic at Yale in 2016.

Jessica Helfand Graphic designer and writer. Jessica Helfand received both a B.A. in graphic design and architectural theory in 1982 and an M.F.A. in graphic design in 1989 from Yale University. She is a founding editor of *Design Observer* and the author of a number of books on visual and cultural criticism, including *Screen: Essays on Graphic Design, New Media, and Visual Culture* (2001), *Reinventing the Wheel* (2002), and *Scrapbooks: An American History* (2008). Her next book, *Design: The Invention of Desire*, will be published in 2016 by Yale University Press. Named the first Henry Wolf Resident in Design at the American Academy in Rome in 2010, Ms. Helfand is a member of Alliance Graphique Internationale (AGI) and the Art Director’s Hall of Fame. In 2013 she won the AIGA medal, the design profession’s highest honor. She was appointed to the Yale

faculty in 1994 and is currently senior critic in graphic design, lecturer in Yale College, and artist in residence at Yale's Institute for Network Science.

Elana Herzog Artist. Ms. Herzog received a B.A. from Bennington College in 1976 and an M.F.A. from Alfred University in 1979. She has recently mounted a major project, *Valence*, at the Boiler (Pierogi) in Brooklyn and is currently preparing for a solo show at Studio 10, also in Brooklyn. Other solo exhibitions include *Plumb Pulp* (2014) and *Into the Fray* (2011) at LMAKprojects in New York. In 2014 she was awarded a residency at the Josef and Anni Albers Foundation in Bethany, Connecticut, and she was in residence in 2013 at Gertrude Contemporary in Melbourne, Australia. *Dewarped and Unweft*, a survey of her work since 1993, was at the Daum Museum of Contemporary Art in Missouri in 2009. Other exhibitions of her work have been held at the Aldrich Museum of Contemporary Art in Connecticut, Smack Mellon and the Herbert F. Johnson Museum of Art at Cornell University, and Morgan Lehman Gallery and PPOW Gallery in New York. Ms. Herzog was the 2012 Fellow of the Saint-Gaudens Memorial in Cornish, New Hampshire, which mounted an exhibition of her work. She is the recipient of a 2009 Anonymous Was A Woman Award, a 2007 Louis Comfort Tiffany Award, and 2007 and 1999 NYFA Artists' Fellowships. She was the recipient of residencies from the Farpath Foundation in Dijon, France, in 2010 and from the Marie Walsh Sharpe Art Foundation in New York in 2011–12. Ms. Herzog is represented by LMAKprojects. She was appointed lecturer in sculpture in 2011.

Leslie Hewitt Sculptor. Ms. Hewitt studied at the Cooper Union, where she obtained a B.F.A. in 2000, and at New York University, where she was a Clark Fellow in the Africana and Visual Culture Studies program. She received an M.F.A. in sculpture from Yale University in 2004. She was included in the 2008 Whitney Biennial and was the recipient of a 2008 Art Matters research grant to the Netherlands. A selection of recent and forthcoming exhibitions include the Museum of Modern Art in New York; the Studio Museum in Harlem; Artists Space in New York; Project Row Houses in Houston; and LA><ART in Los Angeles. Ms. Hewitt has held residencies at the Studio Museum; the Museum of Fine Arts, Houston; the Radcliffe Institute for Advanced Study at Harvard University; and the American Academy in Berlin; among others. She was appointed critic in sculpture at Yale in 2014.

Jim Hodges Installation artist. Mr. Hodges received a B.F.A. in 1980 from Fort Wright College and an M.F.A. in 1986 from Pratt Institute. His works frequently deploy different materials and techniques from ready-made objects to traditional media, such as graphite and ink. He has been the subject of many solo exhibitions in the United States and Europe and has been included in numerous group exhibitions, including the 2004 Whitney Biennial. He was appointed senior critic in sculpture in 2011.

Allen Hori Graphic designer. Mr. Hori received a B.F.A. in photography from the University of Hawaii and earned an M.F.A. in design from Cranbrook Academy of Art, after which he received a Fulbright Grant to study in the Netherlands. Mr. Hori is principal at Bates Hori, New York, a graphic design and visual research studio. The studio's work has been recognized by the Type Directors Club, American Center for Design, AIGA, and

I.D. magazine and published in *Emigre*, *Eye*, *IDEA*, *Studio Voice*, and *+81*, as well as the books *Cranbrook Design: The New Discourse*, *Typography Now*, *The Graphic Edge*, *Mixing Messages*, *Typography Now Two*, *Graphic Design New York 2*, *Dutch Posters 1960–1996*, and *Studio Dumbar: Behind the Seen*. Mr. Hori has lectured widely at various design schools and professional symposia, including “Designer as Editor” at the Design Institute in Amsterdam and “Displaced Voices” at Gallery DDD in Osaka. Bates Hori has been named as one of *I.D.*’s Top Forty Influential Designers. Mr. Hori was appointed to the Yale faculty in 2000 and is currently critic in graphic design.

Pamela Hovland Graphic designer. Ms. Hovland received a B.S. in design and communications from Bemidji State University in 1983 and an M.F.A. from Yale University in 1993. She has worked extensively in the areas of identity and print communications and Web design for corporations, nonprofit organizations, and cultural institutions. Her work has been recognized by the AIGA, the Type Directors Club, *Emigre*, *Print*, *I.D.*, and *Eye*, among others, and has been included in many exhibitions. She is a founding member of Class Action, the art collective that uses design to effect social change. She was the recipient of the Rome Prize Fellowship in design in 2005–6. Ms. Hovland was appointed to the Yale faculty in 1993 and is currently senior critic in graphic design.

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

David Israel Graphic designer. Mr. Israel received a B.A. from Connecticut College in 1992 and an M.F.A. in graphic design from Yale University in 1995. He is currently the executive director of brand strategy and design at AR New York. Prior to that he led the creative department at Desgrippes Gobé, New York, and was a creative director for the Brand Integration Group at Ogilvy & Mather, where his projects included work for American Express, Coca-Cola, Goldman Sachs, Unilever, AT&T Wireless, Kraft, and Jaguar. Mr. Israel has also held positions at two of the leading New York design studios, Number Seventeen and 2x4. His work has been recognized at the National Magazine Awards and featured in the *Young Guns* New York show and *Mixing Messages* at the Cooper-Hewitt National Design Museum, as well as published in *Print*, *Emigre*, *Graphics International*, and *Eye*. His work has received two pencils from the One Club and has been featured in numerous design annuals. Mr. Israel was appointed critic in graphic design in 2004.

Jennie C. Jones Artist. Ms. Jones earned a B.F.A. from the School of the Art Institute of Chicago in 1991 and an M.F.A. in 1996 from Rutgers University, Mason Gross School of the Arts. Her awards include a Pollock-Krasner Grant in 2000 and a Creative Capital grant in 2008. She received the William H. Johnson Prize in 2008 and the Studio Museum in Harlem’s Wein Prize in 2012. She has lectured at the Whitney Museum of American Art

and the High Museum of Art in Atlanta. Ms. Jones's work has been exhibited at major art institutions including the Studio Museum in Harlem, the Atlanta Contemporary Art Center, Yerba Buena Center for the Arts in San Francisco, and Urbis Art Center in Manchester, U.K., among others. Her solo exhibition *Higher Resonance* was presented at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., in 2013; and *Compilation* opened at the Contemporary Arts Museum Houston in December 2015. Ms. Jones has participated in numerous artists residency and fellowship programs, including Skowhegan School of Painting and Sculpture (1996), the Lower Manhattan Cultural Council Residency at the World Trade Center (1999), Cité Internationale des Arts in Paris (2002–3), the Liguria Study Center for the Arts and Humanities in Genoa, Italy (2004), and the Rauschenberg Foundation Residency in Captiva, Florida (2014). In 2008 she was a fellow at the Rockefeller Foundation's Bellagio Study Center as well as a visiting artist at the American Academy in Rome. She has works in the Deutsche Bank Collection, Los Angeles County Museum of Art, the Studio Museum in Harlem, the Museum of Modern Art, the Hirshhorn Museum and Sculpture Garden, and the Solomin R. Guggenheim Museum in New York, among others. Ms. Jones was appointed critic in sculpture at Yale in 2015.

Jenn Joy Performance artist. Ms. Joy cofounded collective address with Kelly Kivland as a choreographic research space in Brooklyn. She is the author of *The Choreographic* (MIT Press, 2014); co-editor, with André Lepecki, of *Planes of Composition: Dance, Theory, and the Global* (Seagull Press, 2009); and a contributing editor in performance for *BOMB Magazine*. Other writing has been published in *DANSE: An Anthology* (Les Presses du Réel, 2014), *DANCE* (Whitechapel/MIT Press, 2012), *BOMB Magazine*, *BOMBlog*, *Movement Research Performance Journal*, *Studies in Gender and Sexuality*, *Dance Theatre Journal*, *Women & Performance*, and *Contemporary*. She was scholar in residence at Danspace Project at St. Mark's Church in New York City, where she co-edited the catalogs *Diary of an Image* and *JUDSONOW* and curated *Conversations without Walls* with Judy Hussie-Taylor, a series of conversations around issues in contemporary choreography. She received a B.A. in art history from Tufts University, a B.F.A. from the School of the Museum of Fine Arts in 1997, and a Ph.D. in performance studies from New York University in 2003. Ms. Joy teaches in the sculpture department at Rhode Island School of Design and was appointed critic in sculpture at Yale in 2015.

Vincent Katz Poet, translator, critic, and curator. Mr. Katz received a B.A. from the University of Chicago in 1982 and a B.A. and M.A. from the University of Oxford in 1985. He curated the exhibition *Black Mountain College: Una aventura americana* for the Reina Sofia Museum in Madrid in 2002 and was the editor of *Black Mountain College: Experiment in Art*, published by MIT Press in 2002 and reprinted in 2013. He curated exhibitions on the photographer Rudy Burckhardt for IVAM in Valencia, Spain, and for the Museum of the City of New York. Mr. Katz has published reviews, articles, and essays on a wide range of visual artists, including Ghada Amer and Reza Farkhondeh, Jennifer Bartlett, Janet Fish, Nabil Nahas, Kiki Smith, Beat Streuli, and Cy Twombly; and he has collaborated with Polly Apfelbaum, Rudy Burckhardt, Francesco Clemente, Jim Dine, Wayne Gonzales, Alex Katz, and Juan Uslé. His publications include *4x5*, an artist's book collaboration

(2012), and *Swimming Home*, a book of his poems (2015). He edited and wrote the introduction to *Poems to Work On: The Collected Poems of Jim Dine* (2015) and is the author of a book of translations, *The Complete Elegies of Sextus Propertius* (2004), which won the National Translation Award from the American Literary Translators Association in 2005. Mr. Katz curates the Readings in Contemporary Poetry series at Dia Art Foundation, New York. He has taught at the School of Visual Arts, New York, and the University of Campinas, Brazil, among other places, and was appointed critic at Yale in 2015.

Lisa Kereszi Photographer. Ms. Kereszi graduated from Bard College with a B.A. in photography and a minor in literature/creative writing in 1995. In 2000 she received an M.F.A. in photography from Yale. Her work is in many private and public collections including the Whitney Museum of American Art, the New Museum of Contemporary Art, the Brooklyn Museum of Art, the Study Collection of the Museum of Modern Art, the Berkeley Art Museum, and the Yale University Art Gallery. She is represented by Yancey Richardson Gallery in New York, where she has had numerous solo exhibitions. Other recent solo shows were held at Drew University in Madison, New Jersey, and at Robert Morat Galerie in Berlin in 2013. She was commissioned in 2003 to photograph Governor's Island by the Public Art Fund, a project that culminated in shows at the Urban Center Gallery and the Mayor's Office at City Hall and a catalog. She has three other books in print, *Fantasies* (2008), *Fun and Games* (2009), *Joe's Junk Yard* (2012); as well as the artist's book *The More I Learn About Women* (2014). Ms. Kereszi has been a visiting artist/critic at many schools and universities. She was appointed lecturer in photography at Yale in 2004 and critic and director of undergraduate studies in art in 2013.

Martin Kersels Sculptor. Mr. Kersels was born in Los Angeles and attended UCLA, receiving a B.A. in art in 1984 and an M.F.A. in 1995. His body of work ranges from collaborative performances with the group SHRIMPS (1984–93) to large-scale sculptures such as *Tumble Room* (2001). Since 1994, Mr. Kersels's objects and projects have been exhibited at museums both nationally and internationally, including the 1997 Whitney Biennial, the Centre Pompidou, MOCA Los Angeles, the Museum Tinguely, Kunsthalle Bern, and the J. Paul Getty Museum. A survey of his work, *Heavyweight Champion*, was organized and exhibited by the Tang Museum in 2007 and the Santa Monica Museum of Art in 2008. His room-sized sculpture *5 Songs*, and an accompanying performance series, *Live on 5 Songs*, was on view in the 2010 Whitney Biennial. Before joining the faculty at Yale he was a faculty member and co-director of the art program at the California Institute of the Arts. Mr. Kersels was appointed associate professor and director of graduate studies in sculpture in 2012 and professor in 2015.

Patrick Killoran Sculptor. Mr. Killoran received a B.F.A. in 1995 from Tyler School of Art. He has presented solo projects at the Wadsworth Atheneum in Hartford, Connecticut; Ikon in Birmingham, United Kingdom; SculptureCenter in New York; and Samuel Freeman Gallery in Los Angeles. Mr. Killoran has been included in numerous international exhibitions, including *Every Day*, the 1998 Biennale of Sydney; *Wanås 2000* at the Wanås Foundation in Sweden; *All About Laughter* at the Mori Art Museum in Tokyo; *Behind the Green Door* at Harris Lieberman Gallery in New York; and *The Part of the Story*

at With de Witte in Rotterdam. In 2015 his solo exhibition, *Exeunt Angels*, was presented at Studio 10 in Brooklyn. He has attended residencies at the Skowhegan School of Painting and Sculpture, Art in General's Eastern European Residency Exchange at the Jeleni Studio Program in the Czech Republic, and Civitella Ranieri in Umbertide, Italy. Grants received include Rema Hort Mann Foundation and Penny McCall Foundation. Fellowships include the Alice Kaplan Institute for the Humanities at Northwestern University in 2010 and the Department of Fine Arts at George Washington University in 2013. Since 2014 he has been artist in residence at the Rapid Design Pivot at University of Texas at Austin. He was appointed critic in sculpture in 2012.

Byron Kim Painter. Mr. Kim received a B.A. from Yale University in 1983 and attended Skowhegan School of Painting and Sculpture in 1986. He has received numerous awards including the Alpert Award, a Ucross Foundation fellowship, and a Joan Mitchell Foundation Grant. He has been exhibiting in solo and two-person shows since 1992 and has shown with artists such as Kiki Smith and Glenn Ligon. Mr. Kim has participated in group exhibition across the United States and in Korea, Poland, Spain, the United Kingdom, Germany, and Canada. His work is in the permanent collections of the Albright-Knox Art Gallery, Buffalo; the Art Institute of Chicago; the Berkeley Art Museum; the Blanton Museum of Art, Austin; the Hirshhorn Museum, Washington, D.C.; the Museum of Contemporary Art, La Jolla; the National Gallery of Art, Washington, D.C.; the Norton Family Collection, Santa Monica; the Wadsworth Atheneum, Hartford; the Walker Art Center, Minneapolis; the Whitney Museum of American Art; and the Worcester Art Museum. It has been reviewed in *The New York Times*, *Artforum*, *NY Arts*, *The New Yorker*, *The Washington Post*, *Art in America*, *Newsweek*, *The Los Angeles Times*, *The Washington Post*, *New York Magazine*, *Frieze*, *Time Magazine*, and the *Village Voice*. Mr. Kim lives and works in New York and is represented by James Cohan Gallery. He was appointed senior critic in painting/printmaking in 2009 and again in 2012.

Marta Kuzma Curator and theorist. Ms. Kuzma received a B.A. in art history and political economics from Barnard College (Columbia University) in 1986 and an M.A. in aesthetics and art theory in 2002 from the Centre for Research in Modern European Philosophy, Middlesex University, London. In 2014 she was named rector of the Royal Institute of Art in Stockholm, Sweden, where she initiated the courses Philosophy in the Context of Art and Critical Habitats and the public lecture series Domain of the Great Bear. Earlier, as director of the Office for Contemporary Art Norway for eight years, she established the OCA Semesterplan as an internationally recognized, research-based program of exhibitions, lectures, seminars, and projects, including *On Négritude: A Series of Lectures on the Politics of Art Production in Africa (2012–13)*, *Whatever Happened to Sex in Scandinavia?* (2008–9), *The Grammar of Forms: On Art Criticism, Writing, Publishing and Distribution (2009–10)*, *Nasreen Mohamedi: The Legacy of Indian Abstraction (2009)*, *Film as a Critical Practice (2007)*, and *ISMS: Recuperating Political Radicality in Contemporary Art (2006)*. Ms. Kuzma curated OCA's representation at the Venice Biennale with the projects *The Collectors: Elmgreen & Dragset (2009)*, *The State of Things (2011)*, and *Beware of the Holy Whore: Edvard Munch, Lene Berg, and the Dilemma of Emancipation (2013)*. She was the founding director of the Soros Center

for Contemporary Art in Kiev, Ukraine; artistic director of the Washington Project for the Arts in Washington, D.C.; and head of the international exhibitions program at the International Center of Photography in New York City. A member of the curatorial team for Documenta 13, Ms. Kuzma has extensive experience curating international exhibitions, research projects, and conferences, and she has edited and authored many publications including the Verksted series and contributed to journals such as *Radical Philosophy*, *Afterall*, and *Artforum*. She is a visiting professor in art theory in the Graduate Programme of Visual Arts at the Università Iuav di Venezia (IUAV) and at Università Bocconi in Milan. Ms. Kuzma was appointed professor and dean of the Yale School of Art in 2016, the first woman to hold that position.

Sarah Lasley Artist and filmmaker. Ms. Lasley received a B.F.A. in 2005 from the University of Louisville in Kentucky and an M.F.A. in painting from Yale University in 2008. She teaches video art at Vassar College, Pratt Institute, and the Shintaro Akatsu School of Design and leads video production workshops with the New York Theatre Network. Her recent professional credits include visual effects for *Stand Clear of the Closing Doors* (2013, Tribeca Film Festival special jury prize), *Loitering with Intent* (2014), Panda Bear's *Come to Your Senses* music video, MGMT's *Alien Days* music video, and commercials for Intel and House of Marley. She was the videographer for Amanda Palmer and the Grand Theft Orchestra's 2012 world tour and has done video production for *Martha Stewart Living* magazine, *Naked in a Fishbowl* (Cherry Lane Theatre), and *STREB: Kiss the Air!* (Park Avenue Armory). Ms. Lasley taught at Yale from 2008 to 2010 and was most recently appointed lecturer in 2012.

Urs Lehni Graphic designer. Mr. Lehni graduated from the Lucerne University of Applied Sciences and Arts with a diploma in graphic design in 1999 and attended the post-academic research program at the Jan van Eyck Academie in Maastricht in 2006. He runs the small graphic design studio Lehni-Trüb, founded in 2005, with partner Lex Trüb. In addition to working for clients mainly in the field of art and culture, Mr. Lehni often follows self-initiated projects, such as Vectorama.org (with Jürg Lehni and Rafael Koch, 2000), *Our Magazine* (with Melanie Hofmann and Nick Widmer, 2002), and, more recently, the printing and publishing venture Rollo-Press (2008). In 2008 he co-initiated Corner College, a noncommercial project space focusing on pseudo-academic happenings such as lectures, presentations, workshops, and movie screenings. He lectures regularly at the Bern University of Applied Sciences and the Lucerne University of Applied Sciences and Arts, as well as occasionally at other national schools and abroad, and is a professor at the Karlsruhe University of Arts and Design. He was appointed critic in graphic design at Yale in 2013.

Barbara London Curator and writer. Ms. London received a B.A. from Hiram College in 1968 and an M.A. from the Institute of Fine Arts, NYU, in 1972. She founded the video exhibition and collection programs at the Museum of Modern Art, where she was a curator between 1973 and 2013. The exhibitions she organized include one-person shows featuring early mavericks Nam June Paik, Bill Viola, Steina Vasulka, Joan Jonas, Shigeko Kubota, Peter Campus, Gary Hill, Valie Export, and Laurie Anderson. She was the first

curator in the United States to showcase the work of Asian artists Song Dong, Teiji Furuhashi, Feng Mengbo, and Yang Fudong. Her thematic projects have included *Video from Tokyo to Fukui and Kyoto*; *New Video from China*; *Anime!*; *Stillness (Michael Snow/Sam Taylor-Wood)*; *Automatic Update*; *Looking at Music*, parts 1–3; *Through the Weeping Glass: On Consolations of Life Everlasting (Limbos & Afterbreezes in the Mütter Museum)* with the Quay Brothers; and most recently, *Soundings: A Contemporary Score* at MoMA. Ms. London was the first to integrate the Internet as part of curatorial practice, putting daily dispatches online for such projects as *Stir-fry* (1994), *Internyet* (1998), and *dot.jp* (1999). Ms. London has taught at NYU and the School of Visual Arts, and her writings have appeared in such publications as *Artforum*, *Yishu*, *Leonardo*, *ArtAsiaPacific*, *Art in America*, *Modern Painters*, and *Image Forum*. She received a Gertrude Contemporary Visiting Curator Residency, Melbourne (2012) and a Dora Maar House Residency, Ménerbes (2010). Through a CEC ArtsLink award (summer 2003) she investigated media art in Warsaw, Kraków, and Gdańsk. She received a Japanese government Bunkacho Fellowship (winter 1992–93) and a National Endowment for the Arts Fellowship (winter 1988–89) to further professional development and investigate new trends in electronic technologies and the effects on the creation and distribution of the arts in Japan. Ms. London was appointed critic at Yale in 2013.

Sandra Luckow Filmmaker. Ms. Luckow is an award-winning documentarian who teaches film production for the School of Art and Barnard College. As a Yale undergraduate, she made her first documentary, *Sharp Edges*, which won the Louis Sudler Prize in the Performing and Creative Arts. Portions of the film appeared on the CBS program *60 Minutes* eight years later. She received an M.F.A. from New York University's Tisch School of the Arts. Her documentary film *Belly Talkers*, a cross-country road trip that explored the art of ventriloquism, premiered in competition at the 1996 Sundance Film Festival. She has also worked as an associate director on ABC's *One Life to Live*. She is a member of the International Documentary Association and the Directors Guild of America. She founded Ojeda Films, Inc., as an independent film company devoted to the development and execution of documentary art. Ms. Luckow recently completed her first feature-length screenplay, "Blind Man's Bluff," based on a World War II Dutch memoir. She was appointed critic in film production in 1998 and is the director of production of the Yale Summer Film Institute.

Roxana Marcoci Curator. Ms. Marcoci received a Ph.D. in art history, theory, and criticism from the Institute of Fine Arts, New York University, in 1998. She is senior curator of photography at the Museum of Modern Art, where her most recent exhibitions are *The Shaping of New Visions: Photography, Film, Photobook*; and *Taryn Simon: A Living Man Declared Dead and Other Chapters I–XVIII* (both 2012). In 2011 she was a fellow at the Center for Curatorial Leadership. Other MoMA exhibitions accompanied by major publications include the retrospective *Sanja Iveković: Sweet Violence* (2011); *The Original Copy: Photography of Sculpture, 1839 to Today* (2010); *Pictures by Women: A History of Modern Photography* (2010); *Jan De Cock: Denkmal 11* (2008); the retrospective *Take Your Time: Olafur Eliasson* (2008); *Comic Abstraction: Image-Breaking, Image-Making* (2007);

the retrospective *Thomas Demand* (2005); and *Counter-Monuments and Memory* (2000). Ms. Marcoci also curated numerous exhibitions focused on contemporary artists, such as *Staging Action: Performance in Photography Since 1960* (2011); *New Photography 2010; Geometry of Motion 1920s/1970s* (2008); and *New Photography 2008*. Recent exhibitions include the retrospective *Christopher Williams: The Production Line of Happiness* (2014) and *From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola* (2015). She has lectured and published extensively on issues of modern and contemporary art. Her most recent essays include “The Age of the Image” in *Mutations* (2011) and “From Face to Mask: Collage, Montage, and Assemblage in Contemporary Portraiture” in *Modern Women: Women Artists at The Museum of Modern Art* (2010). Her book *The Original Copy: Photography of Sculpture, 1839 to Today* (MoMA, 2010) and its German edition published by Hatje Cantz (with contributions by Geoffrey Batchen and Tobia Bezzola) received the Outstanding Catalogue Based on an Exhibition award from the Association of Art Museum Curators. Ms. Marcoci was appointed critic in photography in 2012.

Karel Martens Graphic designer. Mr. Martens completed his education at the Arnhem Academy of Art and Industrial Arts (Holland) in 1961. Since then he has worked as a freelance graphic designer, specializing in typography. In addition to commissioned work, he has always made prints and three-dimensional work. Among his clients have been the publishers Van Loghum Slaterus in Arnhem in the 1960s, and the SUN (Socialistische Uitgeverij Nijmegen) in the years 1975–81. As well as designing books and printed matter, he has designed stamps and telephone cards (for the Dutch PTT). He has also designed signs and typographic facades for a number of buildings. In 2005 he designed the glass facades of the new part of the building for the Philharmonie in Haarlem; this design was based on a music score by Louis Andriessen. Among his awards have been the H.N. Werkman Prize (1993) for the design of the architectural journal *Oase*, and the Dr. A.H. Heineken Prize for the Arts (1996). A monograph about his work, *Karel Martens: Printed Matter*, was published as part of the Heineken Prize. Mr. Martens has taught graphic design since 1977, first at the Arnhem Academy and later (1994–97) at the Jan van Eyck Academie in Maastricht. In 1997, with Wigger Bierma, he founded the Typography Workshop within the Arnhem Academy of Art, where he shares the artistic supervision of students with Armand Mevis. Mr. Martens was appointed to the Yale faculty in 1997 and is currently senior critic in graphic design.

Lesley Martin Publisher. Ms. Martin received her B.Ph. from Miami University in Oxford, Ohio, in 1991. She is the publisher of the book program at Aperture Foundation and of *The PhotoBook Review*, a biannual newsprint journal. Her writing on photography has been published in *Aperture*, *Foam*, *Lay Flat*, and *Ojo de Pez*, among other publications, and she has edited numerous books of photography, including *My Life in Politics* by Tim Davis; *Tod Papageorge: American Sports, 1970*; *Illuminance* by Rinko Kawauchi; *The Enclave* by Richard Mosse; *LaToya Ruby Frazier: The Notion of Family*; and *An-My Lê: Events Ashore*. She has curated several exhibitions of photography, including *The Ubiquitous Image* (2008), *New York Times Magazine Photographs*, co-curated with Kathy Ryan (2011), and the commission-based exhibition *Aperture Remix* (2012). In 2011 she

launched *The PhotoBook Review* and cofounded the Paris Photo–Aperture Foundation PhotoBook Awards, celebrating the contribution of the book to the evolving narrative of photography. She was appointed critic in photography at Yale in 2014.

Dave McKenzie Artist. Mr. McKenzie received a B.F.A. in printmaking in 2000 from the University of the Arts in Philadelphia and also attended the Skowhegan School of Painting and Sculpture. His recent solo exhibitions include *Pants full of hope, pockets full of adventure, or...don't call me Cheesusz*, Barbara Wien Galerie, Berlin (2015); *Where the Good Lord Split You*, Susanne Vielmetter Los Angeles Projects, Culver City, California (2013); *Citizen*, Barbara Wien Galerie, Berlin (2011); and *Dave McKenzie*, Aspen Art Museum, Colorado (2010). Group exhibitions include the Whitney Biennial (2014); *The Ungovernables*, New Museum Triennial, New York (2012); *30 Seconds off an Inch*, Studio Museum in Harlem (2009–10); *Black Is, Black Ain't*, Renaissance Society at the University of Chicago (2008); and *Museum as Hub: Six Degrees*, New Museum, New York (2008). Mr. McKenzie was appointed critic in sculpture at Yale in 2013.

Samuel Messer Painter. Mr. Messer received a B.F.A. from Cooper Union in 1976 and an M.F.A. from Yale University in 1981. He is represented by Nielsen Gallery, Boston, and Garth Greenan Gallery, New York. His work may be found in public collections including the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Fine Arts, Boston, Museum of Fine Arts, Houston, Art Institute of Chicago, and Yale University Art Gallery. Mr. Messer has received awards including a Louis Comfort Tiffany Foundation grant in 1984, the Engelhard Award in 1985, a Pollock-Krasner Foundation grant in 1993, and a Guggenheim Fellowship in 1996. He collaborated with Paul Auster on *The Story of My Typewriter*, and with Denis Johnson and Jonathan Safran Foer. In 2012 he designed the Watcher creatures for Darren Aronofsky's film *Noah*. He was appointed senior critic at Yale in 1994 and in 2005 was appointed associate dean and professor (adjunct). He also serves as director of the art division of the Yale Summer School of Music and Art in Norfolk.

Dan Michaelson Graphic designer. Mr. Michaelson received a B.A. in history from Columbia University in 1997 and an M.F.A. in graphic design from Yale University in 2002. He has worked as a designer at Pentagram and at 2x4 in New York. He is a partner in the design practice Linked By Air. In 2004 he was awarded a Charles Nypels grant for research on embedded digital sign systems. Mr. Michaelson was appointed lecturer in graphic design in 2005 and senior critic in 2012.

Manuel Miranda Graphic designer. Mr. Miranda received a B.A. from the Evergreen State College in Olympia, Washington, in 1996, and an M.F.A. in graphic design from Yale University in 2005. His current projects include exhibition design for the Sheila C. Johnson Design Center at Parsons, institutional identity for Van Alen Institute, citywide campaigns for NYC & Company, and publication design for the Center for Urban Pedagogy. Prior to establishing his own studio, he was a designer at Brand Integration Group at Ogilvy & Mather and an art director at 2x4, where he designed and led projects for New York City Opera, Tiffany & Co., and the Cooper-Hewitt, National Design Museum.

His work has been cited in *The Advocate*, *Art21*, *Design Observer*, *Gothamist*, *New York Magazine*, and *Urban Omnibus*, and exhibited at the Art Directors Club and the Center for Architecture. Mr. Miranda was appointed critic in graphic design in 2011.

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

Rick Moody Novelist. Mr. Moody graduated from Brown University in 1983 and received an M.F.A. from Columbia University in 1986. His first novel, *Garden State*, was the winner of the 1991 Editors' Book Award from the Pushcart Press and was published in 1992. *The Ice Storm* was published in May 1994 by Little, Brown & Co. Foreign editions have been published in twenty countries. (A film version, directed by Ang Lee, was released by Fox Searchlight Pictures in 1997.) A collection of short fiction, *The Ring of Brightest Angels Around Heaven*, was published by Little, Brown & Co. in August 1995; the title story was the winner of the 1994 Aga Khan Prize from *The Paris Review*. Mr. Moody's third novel, *Purple America*, was published in April 1997. In 1998 he received the Addison M. Metcalf Award from the American Academy of Arts and Letters. In 2000 he received a Guggenheim fellowship. In 2000 he published a collection of short fiction, *Demonology*, also published in Spain, France, Brazil, Germany, the Netherlands, Portugal, Italy, the United Kingdom, and elsewhere. In May 2002 Little, Brown & Co. issued *The Black Veil: A Memoir with Digressions*, which won the PEN/Martha Albrand Award for the Art of the Memoir in 2003 and was a NAMI-NYC Metro recommended book. Since that time he has published two novels, *The Diviners* and *The Four Fingers of Death*, and a volume of essays, *On Celestial Music*. His short fiction and journalism have been anthologized in *Best American Short Stories 2001*, *Best American Essays 2004*, *Year's Best Science Fiction #9*, and in *Pushcart Prize* anthologies. He has taught at SUNY Purchase and New York University and was appointed critic in photography at Yale in 2011.

Shirin Neshat Photographer and filmmaker. Born in Qazvin, Iran, Ms. Neshat moved to the United States in 1974 and earned B.F.A. and M.F.A. degrees from the University of California, Berkeley. She has had solo exhibitions at the Museo de Arte Moderno, Mexico City; Contemporary Arts Museum Houston; Walker Art Center, Minneapolis; Castello di Rivoli, Turin; Wexner Center for the Arts, Columbus; the Art Institute of Chicago; Serpentine Gallery, London; Museo de Arte Contemporáneo de Castilla y León (Spain); and the Hamburger Bahnhof, Berlin. She has also been included in major group shows internationally, including Prospect.1 in New Orleans in 2008, Documenta XI in Kassel in 2002, the 2000 Whitney Biennial, and the 1999 Venice Biennale. Among her many awards are the Lillian Gish Prize (2006), the Hiroshima Freedom Prize (2005), and the First International Award at the Venice Biennale (1999). Her first feature-length film, *Women without Men*, received the Silver Lion for best director at the Venice International Film Festival in 2009. Ms. Neshat was appointed critic in photography in 2013.

Gisela Noack Bookbinder/Conservator. Ms. Noack graduated from Chemieschule Ehlhard in Munich, Germany. She studied bookbinding and restoration with Jane Greenfield and worked as a conservation bookbinder in the conservation department of Yale University Library from 1976 through 2007. In 1983 she was appointed chief conservator and head of conservation; Ms. Noack retired from this position in 2007. She continues to teach bookbinding and conservation classes at the Creative Arts Workshop in New Haven. Ms. Noack was appointed lecturer in bookbinding in the graphic design program at Yale in 1989.

Eddie Opara Graphic designer. Mr. Opara studied graphic design at the London College of Printing and Yale University, from which he received an M.F.A. in graphic design in 1997. He began his career as a designer at ATG and Imaginary Forces and worked as an art director at 2x4 before establishing his own studio, the Map Office, in 2005. He joined Pentagram's New York office as partner in 2010. Mr. Opara's work encompasses strategy, design, and technology. His projects have included the design of brand identity, publications, packaging, environments, exhibitions, interactive installations, Web sites, user interfaces, and software, with many of his projects ranging across multiple media. His clients have included the Menil Foundation, the Studio Museum in Harlem, Jazz at Lincoln Center, the Queens Museum of Art, the Mori Art Museum, JWT, Vitra, Prada, St. Regis Hotels, the Corcoran Group, Morgan Stanley, New York University, UCLA, Grimshaw Architects, (ARO) Architecture Research Office, Harry N. Abrams, and Princeton Architectural Press. At Map, he developed the MiG, a content management system that allows clients to manage and publish their own content online. Mr. Opara has won numerous awards including a Gold Cube from the Art Directors Club and honors from the AIGA and *I.D.* magazine. His work is in the permanent collection of the Museum of Modern Art and has appeared in publications such as *Archis*, *Surface*, *Graphis*, and *I.D.* He currently serves on the board of the New York chapter of AIGA. Mr. Opara teaches narrative design at the University of the Arts, Philadelphia, and has taught at the Rhode Island School of Design and the Columbia University School of Architecture. He was appointed critic in graphic design at Yale in 2010.

Sarah Oppenheimer Artist. Sarah Oppenheimer received a B.A. from Brown University in 1995 and an M.F.A. in painting from Yale University in 1999. Upcoming solo projects include exhibitions at MUDAM Luxembourg, the Pérez Art Museum Miami, the Wexner Center for the Arts, and MASS MoCA. Recent projects include *33-D*, a double threshold at Kunsthaus Baselland; and *W-12302*, an architecturally embedded permanent commission at the Baltimore Museum of Art (2012). Her work has been exhibited at such venues as the Andy Warhol Museum (2012); the Museum of Contemporary Art San Diego (2009); Art Unlimited, Art Basel (2009); Skulpturens Hus (Stockholm); the Saint Louis Art Museum; the Mattress Factory; the Drawing Center; and the Sculpture Center. She is the recipient of a Rome Prize Fellowship (2011–12), a Louis Comfort Tiffany Foundation Fellowship (2009), a Guggenheim Foundation Fellowship (2007), an American Academy of Arts and Letters Award in Art (2007), and a Rema Hort Mann Foundation Fellowship (2003). Ms. Oppenheimer joined the Yale faculty in 2003 and is currently senior critic in painting/printmaking.

Ted Partin Photographer. Mr. Partin received a B.A. in 2000 from Fordham College at Lincoln Center and an M.F.A. in photography in 2004 from Yale University. His work has been exhibited in New York, San Francisco, Madrid, Paris, Düsseldorf, and Tokyo. In 2005 he was selected to participate in *reGeneration: 50 Photographers of Tomorrow*, an exhibition at the Musée de l'Elysée, Lausanne, Switzerland. In 2010 he had his first solo museum exhibition, *Eyes Look Through You*, at the Kunstmuseen Krefeld Museum Haus Esters in Krefeld, Germany. His work is held in the collections of the Yale University Art Gallery and the Fondation Cartier pour l'art contemporain. Mr. Partin was appointed lecturer in photography at Yale in 2016.

Dushko Petrovich Painter. Mr. Petrovich was born in Quito, Ecuador, and raised in northern Ohio. After graduating from Yale College in 1997, he was awarded the Hays-Brandeis traveling fellowship and moved to Italy and Denmark for a number of years before returning to the United States. Upon completing his M.F.A. at Boston University in 2006, he served as the Starr Scholar at the Royal Academy of Arts in London. He has exhibited his paintings at Soloway, Vogt, and the Rachel Uffner Gallery in New York, and at the Suburban in Chicago. In addition to writing about art for *Slate*, *Modern Painters*, and *The Boston Globe*, he is a cofounder of *Paper Monument*, which recently published *I Like Your Work: Art and Etiquette* and *Draw It with Your Eyes Closed: The Art of the Art Assignment*. He teaches at Boston University and Rhode Island School of Design and was appointed lecturer in painting/printmaking at Yale in 2012.

Jack Pierson Photographer. Mr. Pierson received a B.F.A. in interrelated media from Massachusetts College of Art in 1984. As part of an exchange program, he spent one year at Cooper Union studying photography under Christine Osinski. He is a former fellow of the Fine Arts Work Center in Provincetown, Massachusetts, as well as the Robert Rauschenberg Residency in Captiva, Florida. He began exhibiting work in 1990 at the Simon Watson Gallery in New York and since that time has exhibited his photographs as well as work in an extensive array of media in many galleries and museums throughout the world. His work has been included in three Whitney Biennials and has been the

subject of two survey exhibitions, one curated by Bonnie Clearwater at the Museum of Contemporary Art North Miami and the other by Richard Marshall at the Irish Museum of Modern Art, Dublin. He has work in most major American museums, and he is represented by Cheim & Read, NY; Regen Projects, Los Angeles; Galerie Thaddaeus Ropac, Paris; and Galleria Christian Stein, Milan. He has been a visiting critic/artist at Cooper Union and New York University and was appointed critic in photography at Yale in 2012.

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

Richard Prince Artist. Mr. Prince attended Nasson College in Maine. His work has been the subject of major survey exhibitions at such institutions as the Whitney Museum of American Art (1992); San Francisco Museum of Modern Art (1993); Museum Boijmans van Beuningen, Rotterdam (1993); Museum für Gegenwartskunst, Basel (2001, traveled to Kunsthalle Zürich and Kunstmuseum Wolfsburg); and Serpentine Gallery, London (2008). The retrospective *Richard Prince: Spiritual America* opened at the Solomon R. Guggenheim Museum in 2007 and traveled to the Walker Art Center, Minneapolis, in 2008. *Richard Prince: American Prayer*, an exhibition of American literature and ephemera from the artist's collection, was on view at the Bibliothèque nationale de France, Paris, in 2011. He was appointed senior critic in photography in 2011.

Christopher Pullman Graphic designer. Mr. Pullman received a B.A. in history from Princeton University in 1963, enrolling the same year in the three-year graduate program in graphic design at Yale School of Art. Upon obtaining his M.F.A. in 1966, he began teaching in the design program at Yale, an affiliation he continues as senior critic. For several years he was a typographer and letterpress printer for Universal Limited Art Editions on Long Island, and from 1968 to 1972 he was a consultant designer for the office of George Nelson in New York City. During this period, he also served on the original design faculty of the State University of New York at Purchase. In 1973 Mr. Pullman joined public broadcasting station WGBH, Boston, where he was vice president for design for thirty-five years. In 1986 WGBH received the Design Leadership Award from the AIGA for design of the highest standards as a matter of policy. Mr. Pullman has lectured widely and published articles on design and television that have appeared in *Communication Arts Magazine*, *Design Quarterly*, *Critique*, *Design Observer*, and several anthologies. He has served on the board of the Design Management Institute and the Corporate Design Foundation, reflecting his interest in the relation between design and business. He has also been a member of the national board of the AIGA and the American

Center for Design. In 2002 Mr. Pullman received the AIGA Medal for his contributions to the field as a designer and teacher. From 2002 to 2007 he served as design client for the creation of WGBH's new headquarters and studios in Boston and formulated the editorial and design policy for the large LED mural on the building's facade. He left WGBH in 2008 to pursue his long personal interest in painting.

Eva Respini Curator. Eva Respini is the Barbara Lee Chief Curator at ICA/Boston. Prior to assuming that position, she served as a curator at the Museum of Modern Art, New York, where she organized solo exhibitions with artists Cindy Sherman, Robert Heineken, Akram Zaatari, Vik Muniz, Klara Lidén, and Boris Mikhailov, and group exhibitions with artists as diverse as Sara VanDerBeek, Ai Weiwei, Michele Abeles, Philip-Lorca diCorcia, Katy Grannan, Lewis Baltz, Sterling Ruby, Roni Horn, Nan Goldin, and Walead Beshty. Most recently she curated the first American mid-career retrospective of the Lebanese artist Walid Raad, which opened at MoMA in 2015 and traveled to the ICA in 2016. She earned a B.A. in art history and an M.A. in modern art and critical theory, both from Columbia University. Her writing has appeared in many museum publications and periodicals. Ms. Respini has been a visiting critic at Columbia's M.F.A. program in the Visual Arts. She was appointed to the Yale faculty in 2015 as critic in photography.

Melinda Ring Performance Artist. Ms. Ring received a B.A. in dance from the University of California, Los Angeles, in 1982 and an M.F.A. from Bennington College in 2001. She founded the performance company Special Projects in 2004. Recently, Ms. Ring's work has been commissioned and presented by Headlands Center for the Arts, Danspace Project, the Kitchen, MASS MoCA, the Tang Teaching Museum and Art Gallery at Skidmore College, the Whitney Biennial, Mount Tremper Arts, and the Santa Monica Museum of Art. In 2012–13 she was an artist-in-residence at Headlands Center for the Arts, Gibney Dance Center, and the Lower Manhattan Cultural Council's Swing Space. She was the curator for Danspace Project's spring 2011 Platform, *Susan Rethorst: Retro(intro)spective*, and its fall 2012 *Judson Now* Platform program, *Dance by Default*. As a performer she has worked for artist Paul McCarthy on numerous projects, beginning in 1997 with *Santa Chocolate Shop* and continuing to the present. Ms. Ring's project *Forgetful Snow*, a triptych comprised of two durational performances and an evening-length dance, was shown at the Kitchen, New York, in May 2014 and the Box, Los Angeles, in July 2014. She was appointed critic in sculpture at Yale in 2014.

Michael Rock Graphic designer. Mr. Rock received a B.A. in humanities from Union College in 1981 and an M.F.A. in graphic design from the Rhode Island School of Design in 1983. From 1984 to 1991 he served on the graphic design faculty at the Rhode Island School of Design. He is currently a partner in the graphic design studio 2x4. His articles and essays on design and visual culture appear in magazines and journals internationally. In 1999 he received the Rome Prize in design from the American Academy in Rome. 2x4 was the subject of a solo exhibition at the San Francisco Museum of Modern Art in 2005 and the recipient of the 2006 National Design Award. A selection of 2x4's work was on display at the Architecture and Design Gallery at the Museum of Modern Art in New York throughout 2008. Mr. Rock was appointed to the graphic design faculty in 1991 and currently holds the rank of professor (adjunct).

Halsey Rodman Artist. Mr. Rodman is a visual artist who lives and works in New York City. He received a B.A. in sculpture in 1995 from the College of Creative Studies at University of California, Santa Barbara, and an M.F.A. in 2003 from Columbia University. He has exhibited both nationally and internationally at venues including Guild & Greyskul in New York, the Institute of Contemporary Art at Maine College of Art, and, in collaboration with the SFBC, at Los Angeles Contemporary Exhibitions (LACE). Recent shows include solo presentations at Portugal Arte 10 in Lisbon and Soloway in Brooklyn, as well as group exhibitions at Laurel Gitlen and Sue Scott Gallery, both in New York. A commission from Art in General in collaboration with High Desert Test Sites in Joshua Tree, California, resulted in the 2014–15 installation *Gradually/We Become Aware/Of a Hum in the Room*. Mr. Rodman was appointed critic in painting/printmaking at Yale in 2013.

Michael Roemer Filmmaker. Mr. Roemer, born in Germany, received his B.A. in 1949 from Harvard University, where he wrote and directed the first feature film produced at an American college. He has since worked on films with Robert Young, and he produced, directed, and wrote a series of twelve films for the Ford Foundation. With a Guggenheim Fellowship, he wrote *Stone My Heart*. His film *Nothing but a Man* was shown at the London and New York film festivals and was a double prize winner at the Venice Film Festival. Other films include *Pilgrim Farewell* and *Dying*, the latter having been nominated by the Television Critics Circle as the best documentary film of 1976. His film *Vengeance Is Mine* premiered at the Berlin Film Festival in 1984. His 1970 film *The Plot Against Harry* was shown at the 1989 New York, Cannes, and Toronto film festivals and opened in theaters in 1990. He has published a book on plot, *Telling Stories*, and two volumes of his screenplays, *Film Stories*. Mr. Roemer has taught film theory and practice at Yale School of Drama and is currently professor (adjunct) of American studies and of film at Yale School of Art.

Richard Rose Artist and printer. Mr. Rose attended the University of North Carolina School of the Arts, Pratt Institute, and Virginia Commonwealth University, from which he received a B.F.A. in 1975. He studied architecture and design at the University of California, Berkeley, College of Environmental Design, from which he received an M.A. in visual studies in 1980. He has been the recipient of awards from the National Endowment for the Arts, South Carolina Arts Commission, and UC Berkeley. His work has appeared in a variety of publications including *Inquiry* magazine, *Design Issues*, *Landscape*, and *Studio International*. He has taught design, drawing, and letterpress printing at UC Berkeley, University of Oregon, University of South Carolina, and SUNY Purchase. Mr. Rose is adviser to the Jonathan Edwards College Press. He began teaching at Yale in 2004 and was appointed lecturer in graphic design in 2014.

Carolyn Salas Sculptor. Ms. Salas received her B.F.A. from the College of Santa Fe in 1999 and her M.F.A. from Hunter College in 2005. She has exhibited works widely in the United States as well as internationally at Urbis, Manchester (2009); Galerie Nordine Zidoun, Luxembourg (2009); Priska Juschka Fine Art, New York (2007); Artspace, New Haven (2009); Silly Thing Gallery, Hong Kong (2008); the Hudson Valley Center for Contemporary Art, New York (2008); Parisian Laundry, Montreal (2009); the Berkshire

Museum, Pittsfield, Massachusetts (2009); and the Elizabeth Foundation for the Arts Gallery, New York (2011). Ms. Salas has attended the Vermont Studio Center, Santa Fe Art Institute, Blue Mountain Center, Jentel Artist Residency, and Djerassi Resident Artists Program, and she was a two-year recipient of the Chashama Studio Program. She was an artist in residence at Franconia Sculpture Park, Minnesota (2011), and a recipient of the studio residency program at the Elizabeth Foundation for the Arts in New York (2011–13) and the Abrons AIRspace residency program (2011–12). In 2011 and 2013 she was a Rema Hort Mann Foundation grant nominee. Her work has been included in several group exhibitions, including *The Unseen* at the Torrance Art Museum, California (2011). She was appointed lecturer in sculpture in 2011.

Collier Schorr Photographer. Ms. Schorr received a B.F.A. from the School of Visual Arts in 1985. She has exhibited widely in the United States and Europe and is represented by 303 Gallery in New York, Modern Art in London, and Galerie Barbara Weiss in Berlin. Ms. Schorr's work is represented in many public collections including the Museum of Modern Art, the Whitney Museum of American Art, the Jewish Museum, and the Walker Art Center. Her commercial photography is represented by Art+Commerce. Currently, she is the editor-at-large for the British art magazine *Frieze*, and she has been a contributor to *Artforum* and *Parkett*. Her essays have also appeared in catalogs for the Guggenheim Museum and the Boston ICA. She has taught at Columbia University, the School of Visual Arts, and Sarah Lawrence College. Ms. Schorr was appointed to the Yale faculty in 2003 and is currently senior critic in photography.

Laurel Schwulst Graphic designer. Ms. Schwulst received a B.F.A. in graphic design from the Rhode Island School of Design in 2010. She lives in New York City, where she works as a designer and programmer at the design practice Linked by Air. She is interested in the intersection of art, nature, and the Internet. Her work has been exhibited online and internationally in London, Dublin, Düsseldorf, and Monterrey. Ms. Schwulst was appointed lecturer in graphic design at Yale in 2012.

Douglass Scott Graphic designer. Mr. Scott received a B.Arch. from the University of Nebraska in 1971 and an M.F.A. in graphic design from Yale University in 1974. He is a design director at the WGBH public broadcasting station in Boston, a freelance book and exhibition designer, art director of educational publisher Davis Publications, and a collage artist. Mr. Scott is on the faculty of the Rhode Island School of Design, has taught at Harvard University, Maine College of Art, and the Boston Architectural Center, and has been a visiting instructor/critic at a number of schools. He was curator of the 1987 Boston exhibition *The Roots of Modern American Graphic Design* and a curator of the history of American typography section of the exhibition *Graphic Design in America*, organized by the Walker Art Center in Minneapolis in 1989. Since 1978 he has given more than 140 lectures on the history of design and typography at various schools, museums, and symposia. Mr. Scott was appointed visiting lecturer in graphic design in 1984 and is currently senior critic in graphic design.

Susan Sellers Graphic designer. Ms. Sellers received a B.F.A. in graphic design from the Rhode Island School of Design in 1989. She went on to earn an M.A. in American Studies from Yale University, where her work explored mid-nineteenth-century labor practices in craft industries of printing and typesetting and the emergence of professionalized design practices. She has taught and lectured widely, and her articles have appeared in a number of journals including *Eye*, *Design Issues*, and *Visible Language*. She has held positions in several studios including Total Design and UNA in Amsterdam. Ms. Sellers is a founding partner at the design studio 2x4 in New York City. She was appointed to the faculty in 1997 and is currently senior critic in graphic design.

Adam Reid Sexton Editor. Mr. Sexton received a B.A. from the University of Pennsylvania in 1984 and an M.F.A. from Columbia University School of the Arts in 1993. He has taught writing and literature at Columbia, New York University, and Parsons School of Design. Since 2013 he has been a lecturer in the English department at Yale, where he has also been a Bass Writing Tutor since 2014. Mr. Sexton's features and reviews have been published in *The New York Times*, *The Village Voice*, *The Boston Phoenix*, and other publications, as well as on various Web sites. His books include *Master Class in Fiction Writing: Techniques from Austen, Hemingway, and Other Greats* (2005); and the anthology *Rap on Rap* (1995). With a team of visual artists Sexton adapted four of Shakespeare's tragedies as manga (Japanese-style graphic novels). He was appointed critic in graphic design in 2016 to assist second-year graphic design students with thesis development and writing.

Laurie Simmons Artist. Ms. Simmons received a B.F.A. in 1971 from Tyler School of Art. Her photographic-based works are collected by many museums, including the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, and the Guggenheim, as well as the Museum of Contemporary Art in Los Angeles, the Walker Art Center, and the Hara Museum in Tokyo. In 2006 she produced and directed her first film, *The Music of Regret*, starring Meryl Streep, Adam Guettel, and the Alvin Ailey II dancers with cinematography by Edward Lachman. The film premiered at the Museum of Modern Art, New York, and has been screened at many international museums and film festivals, including the Whitney Museum. Ms. Simmons was featured in season four of the PBS series *Art 21: Art in the Twenty-First Century*. Her most recent exhibition is *Laurie Simmons: How We See* at the Jewish Museum, New York (2015). Ms. Simmons published the book *The Love Doll* in 2012. She lives and works in New York City and Cornwall, Connecticut, with her husband, the painter Carroll Dunham. She was appointed critic in photography in 2012.

Elizabeth Sledge Editor. Ms. Sledge received an M.A. from the University of North Carolina in 1969 and a C.A.S. from Wesleyan University in 1995. Since 1979 she has served as a writing tutor for undergraduates in Yale College, and since 2007 she has tutored for Directed Studies. Ms. Sledge has taught writing as a member of the Yale English department and in Yale's summer programs. She was appointed to the design faculty in 1985 to assist second-year graphic design students with thesis development and writing.

Nancy Spector Curator. Ms. Spector received a B.A. from Sarah Lawrence College in 1981, an M.A. in art history from Williams College in 1984, and an M.Phil. in art history from City University of New York in 1997. She is deputy director and chief curator

of the Solomon R. Guggenheim Foundation, for which she has organized exhibitions on conceptual photography, Felix Gonzalez-Torres, Matthew Barney's *Cremaster* cycle, Richard Prince, Louise Bourgeois, Marina Abramović, and Tino Sehgal. She also organized the group exhibitions *Moving Pictures; Singular Forms (Sometimes Repeated)*; and *theynyspacewhatever*. She was one of the curators of *Monument to Now*, an exhibition of the Dakis Joannou Collection, which premiered in Athens as part of the Olympics program. She was adjunct curator of the 1997 Venice Biennale and co-organizer of the first Berlin Biennial in 1998. Under the auspices of the Deutsche Guggenheim Berlin, she has initiated special commissions by Andreas Slominski, Hiroshi Sugimoto, and Lawrence Weiner as well as a special exhibition on the work of Joseph Beuys and Matthew Barney. She has contributed to numerous books on contemporary visual culture with essays on artists such as Maurizio Cattelan, Luc Tuymans, Douglas Gordon, Tino Sehgal, and Anna Gaskell. In 2007 she was the U.S. commissioner for the Venice Biennale, where she presented an exhibition of work by Felix Gonzalez-Torres. Ms. Spector is a recipient of the Peter Norton Family Foundation Curator's Grant and five International Art Critics Association awards. She has been teaching at Yale intermittently since 1994 and is currently a critic in photography.

Robert Storr Artist, critic, and curator. Mr. Storr received a B.A. from Swarthmore College in 1972 and an M.F.A. from the School of the Art Institute of Chicago in 1978. He was curator and then senior curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York, from 1990 to 2002, where he organized thematic exhibitions such as *Dislocations* and *Modern Art Despite Modernism* as well as monographic shows on Elizabeth Murray, Gerhard Richter, Max Beckmann, Tony Smith, and Robert Ryman. In addition, he coordinated the Projects series from 1990 to 2000, mounting exhibitions with Art Spiegelman, Ann Hamilton, and Franz West, among others. In 2002 he was named the first Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University. Mr. Storr has also taught at the CUNY graduate center and the Bard Center for Curatorial Studies as well as the Rhode Island School of Design, Tyler School of Art, New York Studio School, and Harvard University, and has been a frequent lecturer in this country and abroad. He has been a contributing editor at *Art in America* since 1981 and writes frequently for *Artforum*, *Parkett*, *Art Press* (Paris), *Frieze* (London), and *Corriere della Serra* (Milan). He has also written numerous catalogs, articles, and books, including *Philip Guston* (Abbeville, 1986), *Chuck Close* (with Lisa Lyons, Rizzoli, 1987), and the forthcoming "Intimate Geometries: The Work and Life of Louise Bourgeois." Among his many honors he has received a Penny McCall Foundation Grant for painting, a Norton Family Foundation Curator Grant, and honorary doctorates from the School of the Art Institute of Chicago and the Maine College of Art, as well as awards from the American Chapter of the International Association of Art Critics, a special AICA award for Distinguished Contribution to the Field of Art Criticism, an ICI Agnes Gund Curatorial Award, and the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History from the Smithsonian Institution's Archives of American Art. In 2000 the French Ministry of Culture presented him with the medal of Chevalier des Arts et des Lettres and subsequently awarded him the status of Officier in the same order. From 2005 to 2007 he was visual arts director of the Venice Biennale, the first

American invited to assume that position. Mr. Storr was appointed professor of painting/printmaking in 2006 and served as dean of the School of Art from 2006 to 2016.

Scott Stowell Graphic designer. Mr. Stowell received a B.F.A. in graphic design from the Rhode Island School of Design in 1990. He is the proprietor of Open, an independent design studio that creates rewarding experiences for people who look, read, and think. Open projects include the visual identity for the National Multiple Sclerosis Society; the editorial design of *Good* magazine; redesigns of the television networks Bravo, Nick at Nite, and Trio; and signage systems for the Brown University Friedman Study Center and the Yale University Art Gallery. Previously he was a senior designer at M&Co and art director of Benetton's *Colors* magazine in Rome. His work has been recognized by the AIGA, the Art Directors Club of New York, the Association for Independent Music, *Critique*, *Communication Arts*, *I.D.*, *Print*, the Society of Publication Designers, STEP Inside Design, the Tokyo Typedirectors Club, and the *Utne Reader* Alternative Press Awards. A former vice president of the New York chapter of the AIGA, he has also taught at Purchase College and the School of Visual Arts. Mr. Stowell was appointed to the Yale faculty in 2000 and is currently critic in graphic design.

Lex Trüb Graphic designer. Mr. Trüb studied graphic design at Zurich University of the Arts, Switzerland. Together with Urs Lehni he is currently working on the identity of *Skulptur Projekte*, which will take place in Muenster, Germany, in 2017. He was appointed critic in graphic design at Yale in 2016.

Ka-Man Tse Photographer. Ms. Tse is a New York-based photographer and video artist. She received a B.A. from Bard College in 2003 and an M.F.A. from Yale University in 2009. She has exhibited at the Museum of Chinese in America (New York City), the Bronx Museum of the Arts, Cornell University, the Palm Springs Art Museum, Capricious, the Philadelphia Photo Arts Center, Gallery 339 in Philadelphia, and the Eighth Veil in Los Angeles. In 2012 she was a SPARC Artist-in-Residence through the New York City Department of Cultural Affairs, and she completed the Artist in the Marketplace program through the Bronx Museum of the Arts. She is the recipient of the 2014–2015 Robert Giard Fellowship. Ms. Tse was appointed lecturer in photography at Yale in 2013.

Masamichi Udagawa Graphic designer. Mr. Udagawa is a partner at Antenna Design New York Inc., which he co-founded with Sigi Moeslinger in 1997. Antenna's design projects range from public and commercial to experimental and artistic, typically spanning object, interface, and environment. Among Antenna's best-known projects are the design of New York City subway cars and ticket vending machines, JetBlue check-in kiosks, Bloomberg displays, and interactive environments, such as Power Flower, an installation in the windows of Bloomingdale's activated by passersby. Antenna's work has won numerous awards, including recognition from *Business Week/IDSA*, *I.D.*, *Fast Company*, and *Wired* magazines. In 2006 Mr. Udagawa and Ms. Moeslinger were named United States Artists Target Fellows in the Architecture and Design category. In 2008 Antenna won the National Design Award in Product Design from the Cooper-Hewitt National Design Museum. Before forming Antenna, Mr. Udagawa ran a New York

satellite studio of IDEO Product Development. Prior to that, he was a senior designer at Apple Computer Industrial Design Group in Cupertino, California, where he designed a number of products such as the PowerBook 5300/3400 series. Before that, he worked at Emilio Ambasz Design Group in New York. Before coming to the United States, Mr. Udagawa worked at the Yamaha Product Design Laboratory in Japan, where he designed electronic musical instruments, including the award-winning YS200 synthesizer. He holds a master's degree in industrial design from Cranbrook Academy of Art and a B.E. in industrial design from Chiba University in Japan. He joined the Yale faculty in 2005 and is currently senior critic in graphic design.

Henk van Assen Graphic designer. Mr. van Assen graduated from the Royal Academy of Fine Arts (Department of Graphic Design and Typography) in The Hague, The Netherlands, in 1989. After working several years as a graphic designer in Amsterdam, he came to the United States, where he received his M.F.A. in 1993 from Yale University. Mr. van Assen has since worked on many projects in print, environmental, and screen-based media, ranging from book design to identity programs to Web design and signage systems. Clients include Abrams, New York; Rizzoli, New York; Malba, Buenos Aires; the GeGo Foundation, Caracas; the Guggenheim Museum, New York; the Museum of the City of New York; the Museum of Fine Arts, Houston; FotoFest, Houston; the New York Public Library; and the Museum of Arts and Design, New York. He coauthored, with Daniel M. Olsen, *Ranch Gates of the Southwest* (Trinity Press, 2009). He has taught design at the College of Fine Arts at the University of Texas, at the School of Visual Arts in New York, and at the University of the Arts in Philadelphia. Additionally, he has lectured internationally, most recently in Mexico, China, and Canada. He was awarded the 1999, 2000, 2004, and 2005 AIGA 50 Best Books award, the 2000 and 2002 AAUP Best Book award, and the 2005 New York Book Show award. Currently, he is a principal of HvAD, a design studio in New York City. Mr. van Assen was appointed lecturer in graphic design in 1999 and is currently senior critic in graphic design.

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

William Villalongo Painter. Mr. Villalongo is a Brooklyn-based artist born in Hollywood, Florida, and raised in the town of Bridgeton, New Jersey. He received a B.F.A. in 1999 from Cooper Union and an M.F.A. in painting in 2001 from Tyler School of Art. Mr. Villalongo's work was first introduced to the public through his residency at the Studio Museum in Harlem in 2004 and P.S.1 Contemporary Art Center's *Greater New York 2005* exhibition. His work has also been exhibited in the Studio Museum in Harlem's *Frequency* exhibition in 2005 and El Museo del Barrio's fifth biennial, *The (S) Files 2007*. He is a recipient of both a Louis Comfort Tiffany Award and a Joan Mitchell Foundation Grant. His work is included in several notable collections including the Studio Museum in Harlem, El Museo del Barrio, and Princeton University Art Museum. Mr. Villalongo was appointed lecturer in painting/printmaking in 2010.

Jonathan Weinberg Painter and art historian. Mr. Weinberg received a B.A. in 1978 from Yale and a Ph.D. in 1990 from Harvard University. He is the author of *Male Desire: The Homoerotic in American Art*; *Ambition and Love in Modern American Art*; and *Speaking for Vice: Homosexuality in the Art of Charles Demuth, Marsden Hartley, and the First-American Avant-Garde*. In 2011 he co-curated the exhibition *Shared Intelligence: American Painting and the Photograph* for the Georgia O'Keeffe Museum; and in 2012 he curated the exhibition *The Piers: Art and Sex along the New York Waterfront* for the Leslie-Lohman Museum of Gay and Lesbian Art. Mr. Weinberg has taught at Brown University, the Rhode Island School of Design, and Yale University. He has been an artist in residence at the Getty Research Institute and the Addison Gallery of American Art and has been a recipient of many fellowships including a 2002 Guggenheim. A mid-career retrospective of Mr. Weinberg's paintings was held at the Leslie-Lohman Museum in 2010. He was appointed critic at the School of Art in 2009.

Robert Wiesenberger Art historian. Mr. Wiesenberger is a doctoral candidate in the Department of Art History and Archaeology at Columbia University, focused on twentieth-century architecture, design, and media. Together with David Reinfurt he organized an exhibition on the graphic designer Muriel Cooper, which opened at Columbia's Arthur Ross Architecture Gallery in February 2014. He received a B.A. in history and Germanic studies in 2007 from the University of Chicago. Mr. Wiesenberger has also worked at MetaDesign, Ammunition, and the Museum of Modern Art. He was appointed critic in graphic design at Yale in 2013.

Forest Young Graphic designer. Mr. Young received a B.S. in 2000 from Cornell University and an M.F.A. in graphic design in 2006 from Yale University, where he was awarded the Mark Whistler Prize. He is the executive creative director in West's SoHo studio, leading design across a portfolio of early stage companies. Prior to joining West, he led design at Interbrand, supporting the tech accounts for AT&T, YP, Vine, Google, and Microsoft. He is a board member of AIGA NY, and his work has been exhibited at the Museum of Modern Art, the Royal Ontario Museum, the Yerba Buena Center for the Arts, and at numerous international biennials. He is the recipient of numerous design accolades including the Cannes Gold Design Lion and the ADC Black Cube. Mr. Young was appointed critic in graphic design in 2013.

Molly Zuckerman-Hartung Painter and writer. Ms. Zuckerman-Hartung lives and works in New York. She received a B.A. from the Evergreen State College in 1998 and an M.F.A. from the School of the Art Institute of Chicago in 2007. She has exhibited internationally and is represented by Corbett vs. Dempsey in Chicago. She was included in the group show *Painter Painter* at the Walker Art Center in Minneapolis (2013) and in the 2014 Whitney Biennial, and she has had solo shows at John Connelly in New York, the Museum of Contemporary Art Chicago, Galerie Kadel Willborn in Karlsruhe, Diana Lowenstein Gallery in Miami, and Rowley Kennerk in Chicago. Ms. Zuckerman-Hartung is a 2013 recipient of the Louis Comfort Tiffany Grant. She cofounded the artist-run Julius Caesar project space in Chicago in 2007, and she was one of the founding organizers of Ladyfest 2000, a feminist conference and performance showcase that has been revived around the world since. She has written essays on Susan Sontag, Michelle Grabner, Carrie Schneider, and Magalie Guerin, and in 2012 she wrote “The 95 Theses on Painting.” Ms. Zuckerman-Hartung teaches in the Low-Residency M.F.A. program at the School of the Art Institute of Chicago. She was appointed critic in painting/print-making at Yale in 2015.

Annual Awards

FELLOWSHIPS

The *Alice Kimball English Traveling Fellowships*, the School's oldest and largest endowed fellowships, established in 1893, are awarded annually for travel and study. In 2015 the following students were nominated for this honor: Graphic Design – Allyn Katherine Hughes, Mazyar Pahlevan; Painting/Printmaking – Erin Elizabeth Ikeler, Tomashi Jackson; Photography – Monique S. Atherton, John Edmonds; Sculpture – Virginia Lee Montgomery, Mariya Vlasova.

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

PRIZES

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

Richard Benson Prize for excellence in photography

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

Gloucester Landscape Painting Prize for excellence in landscape painting

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

Ralph Mayer Prize for proficiency in materials and techniques

Fannie B. Pardee Prize for excellence in sculpture

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

Carol Schlosberg Memorial Prize for excellence in painting

Bradbury Thompson Memorial Prize for consistent excellence in graphic design

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

HONORARY AWARDS

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

Phelps Berdan Memorial Award for distinction in painting/printmaking

George R. Bunker Award in recognition of an outstanding student in painting/printmaking

Ward Cheney Memorial Award in recognition of outstanding achievement in performance and composition

Elizabeth Canfield Hicks Award for outstanding achievement in drawing or painting from nature

Rebecca Taylor Porter Award for distinction in sculpture

Ely Harwood Schless Award for excellence in painting

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

Susan H. Whedon Award in recognition of an outstanding student in sculpture
Helen Watson Winternitz Award in recognition of an outstanding student in painting/
 printmaking

AWARD RECIPIENTS, 2015

Fellowships

Alice Kimball English Traveling Fellowships, John Edmonds, Allyn Katherine Hughes,
 Tomashi Jackson, Mariya Vlasova
Robert Schoelkopf Memorial Traveling Fellowship, Christina Elizabeth Quarles

Prizes

Richard Benson Prize, Ilona Anna Szwarc
Blair Dickinson Memorial Prize, Maria de Los Angeles
Gloucester Landscape Painting Prize, Keiran James Brennan Hinton
Al Held Prizes, Jody Lynn Joyner, Zoe C. Walsh
Ralph Mayer Prize, Kyle Robert Williams
Fannie B. Pardee Prize, Daniel Klaas Beckwith
Schickle-Collingwood Prize, Alexander Paul Stevens
Carol Schlosberg Memorial Prize, Camille Talia Hoffman
Bradbury Thompson Memorial Prize, Timothy Fleming Ripper
Ethel Childe Walker Prize, Andrew Jacob Wagner

Honorary awards

Phelps Berdan Memorial Award, Hyoung Kee Kim
George R. Bunker Award, Margaret Christine Bennett
Ward Cheney Memorial Award, Zakary D. Arctander
Elizabeth Canfield Hicks Award, Henry Chapman
Rebecca Taylor Porter Award, Loide Bochaber Marwanga
Ely Harwood Schless Memorial Fund Award, Brandon Coley Cox
John Ferguson Weir Award, Bryson Dowell Rand
Susan H. Whedon Award, Constanza Alarcón Tennen
Helen W. Winternitz Award, Samantha Elyse Vernon

Accolades

Dumphries House Residencies, Alteronce Gumby, Danielle Rose Levine
Gamblin Paint Prize, Lauren R. Faigeles
Toby Devan Lewis Fellowship, Nejc Prah
Harriet Hale Woolley Residency in Paris, Luke Taylor Rogers

Alumni awards

The following distinguished awards were made to School of Art alumni in 2015:

American Academy of Arts and Letters Award, Stanley Lewis (M.F.A. Painting/
 Printmaking 1967)
Anonymous Was a Woman Foundation Grant, Lisa Sigal (M.F.A. Painting/Printmaking
 1989)
John Simon Guggenheim Memorial Foundation Fellowships, Susan Lipper (M.F.A.
 Photography 1983), Kyle Staver (M.F.A. Painting/Printmaking 1987)

National Medal of Arts, Ann Hamilton (M.F.A. Sculpture 1985)

New Jersey State Council on the Arts Fellowship, Shoshanna Weinberger (M.F.A. Painting/Printmaking 2003)

Pollock Krasner Grants, Louisa Chase (M.F.A. Painting/Printmaking 1975), Jenny Dubnau (M.F.A. Painting/Printmaking 1996), Tamar Ettun (M.F.A. Sculpture 2010), Ann Toebbe (M.F.A. Painting/Printmaking 2004)

Queer Art Mentorship Fellowships, Caroline Wells Chandler (M.F.A. Painting/Printmaking 2011), Doron Langberg (M.F.A. Painting/Printmaking 2012)

Sharpe-Walentas Studio Residency Awards, Julia Bland (M.F.A. Painting/Printmaking 2012), Mike Cloud (M.F.A. Painting/Printmaking 2003), Norm Paris (M.F.A. Painting/Printmaking 2002), Tomas Vu (M.F.A. Painting/Printmaking 1990)

Carl and Marilyn Thoma Art Foundation Fellowship, Jon Ippolito (M.F.A. Painting/Printmaking 1991)

United States Artists Fellows, Dawoud Bey (M.F.A. Photography 1993), Mickalene Thomas (M.F.A. Painting/Printmaking 2002)

Joyce Alexander Wein Artist Prize, Njideka Akunyili Crosby (M.F.A. Painting/Printmaking 2011)

Degrees and Enrollment

MASTER OF FINE ARTS DEGREES CONFERRED, 2015

Constanza Alarcón Tennen, Sculpture
David Osawindawen Alekhuogie, Photography
Zakary D. Arctander, Photography
Daniel Klaas Beckwith, Sculpture
Margaret Christine Bennett, Sculpture
Joseph Samuel Buckley, Sculpture
Shahrzad Changalvae, Sculpture
Henry Chapman, Painting/Printmaking
Seung Eun Chung, Graphic Design
Brandon Coley Cox, Painting/Printmaking
Katherine Ellen Davis, Painting/Printmaking
Marvin de Jong, Graphic Design
Maria de Los Angeles, Painting/Printmaking
Elizabeth Cabrina De Vita, Sculpture
Richard Daniel Espinosa III, Graphic Design
Sarah Mae Faux, Painting/Printmaking
Sean Robert Fitzgerald, Painting/Printmaking
Marcela Flórido, Painting/Printmaking
Danielle Heather Friedman, Painting/Printmaking
Quinn Ward Gorbutt, Photography
Jonathan Gorman, Graphic Design
Patrick Timothy Groth, Painting/Printmaking
Yotam M. Hadar, Graphic Design
Andrew James Hawkes, Sculpture
Camille Talia Hoffman, Painting/Printmaking
Anthony Lee Hope, Sculpture
Jenny Hung, Graphic Design
Fox Hysen, Painting/Printmaking
Yuanchen Jiang, Graphic Design
Hyoung Kee Kim, Graphic Design
Jiyoni Kim, Graphic Design
Erin Knutson, Graphic Design
Isabel Magowan, Photography
Marisa Anna Manso, Painting/Printmaking
Loide Bochaberi Marwanga, Graphic Design
Sarah Meyohas, Photography
Jonathan Sol Mildenberg, Sculpture
Ryan Gerald Eisenmenger Nelson, Graphic Design
Eric Theodore Nylund, Graphic Design
Elena Pérez, Photography
Johanna Povirk-Znoy, Painting/Printmaking

Michela Povoleri, Graphic Design
 Nejc Prah, Graphic Design
 Bryson Dowell Rand, Photography
 Timothy Fleming Ripper, Graphic Design
 Ria Lenore Roberts, Graphic Design
 Luke Taylor Rogers, Painting/Printmaking
 Hans-Jacob Schmidt, Sculpture
 Tschabalala Self, Painting/Printmaking
 David Mellor Soffa, Photography
 Ilona Anna Szwarc, Photography
 Anne Chapman Thornton, Photography
 Martha Shao Mei Tuttle, Painting/Printmaking
 Livia Ungur, Sculpture
 Samantha Elyse Vernon, Painting/Printmaking
 David Francis Walsh, Painting/Printmaking
 William Howard Warden, Jr., Painting/Printmaking
 Kyle Robert Williams, Painting/Printmaking
 John Paul Wolforth, Graphic Design
 Luyi Xu, Painting/Printmaking

ENROLLMENT, 2015–2016

Graphic Design

Martin Bek (B.A. Royal Acad. of Fine Arts [Denmark] 2013), Hillerod, Denmark
 Megan Zoe Billman (B.A. Brown Univ. 2009), Brookline, Mass.
 Chase Thomas Booker (B.A. New York Univ. 2009), San Antonio, Tex.
 Michael Carr Chadwick (A.B. Univ. Georgia [Greece] 2008), Oxford, Miss.
 Ingrid Chuen-Neng Chen (B.A. Brown Univ. 2015), San Diego, Calif.
 Seokhoon Choi (B.F.A. Rhode Island School of Design 2012), Seoul, Republic of Korea
 Laura Ann Coombs (B.Arch. Cornell Univ. 2008), Spring, Tex.
 Ouliana Yurievna Ermolova (B.F.A. Coll. of Saint Rose), Brooklyn, N.Y.
 Laura J. Foxgrover (B.A. Carleton Coll. 2009), Brooklyn, N.Y.
 Erik Matthias Freer (B.F.A. Parsons School of Design 2013), Madison, Wis.
 Marta Galaz Cancio (B.F.A. Rhode Island School of Design 2012), New York, N.Y.
 Benjamin Michael Ganz (Dip. Fachklasse Grafik Lucerne [Switzerland] 2012), Berlin,
 Germany
 Muxi Gao (B.A. Tsinghua Univ. [China] 2014), Chengdu City, China
 Ayham Taysier Ghraoui (B.F.A. Univ. Texas [Austin] 2011), Portland, Tex.
 Vanessa Dora Godfrey (B.F.A. Nanyang Tech. Univ. [Singapore] 2013), Singapore
 Joshua Everett Graver (B.F.A. James Madison Univ. 2004), Brooklyn, N.Y.
 Jerome William Harris (B.A. Temple Univ. 2009), Hamden, Conn.
 Pianpian He (B.A. Hunan Univ. [China] 2015), Changsha, China
 Ying Hou (B.A. Hefei Univ. of Technology [China] 2006), Beijing, China
 Jacob Hoving (B.Des. ArtEZ Univ. of the Arts [The Netherlands] 2013), Amsterdam,
 The Netherlands

- Allyn Katherine Hughes (B.A. Virginia Polytechnic Inst. 2011), Roanoke, Va.
 Moonsik Kang (B.A. Gerrit Rietveld Acad. [The Netherlands] 2012), Seoul, Republic of Korea
 Biba Kosmerl (B.F.A. Univ. Ljubljani [Slovenia] 2013), Slovenia
 Benjamin D. Lee (B.F.A. Art Center Coll. of Design 2013), Pasadena, Calif.
 Qiong Li (B.A. Zhejiang Univ. [China] 2011), Zhoushan, China
 Theodore Anderson Mathias (B.A. Dartmouth Coll. 2009), Chicago, Ill.
 Maziyar Pahlevan (B.A. Royal Acad. of Art [The Hague] 2012), Berlin, Germany
 Anastasia Palamarchuk (B.F.A. California State Univ. [Long Beach] 2015), Long Beach, Calif.
 Asad Ali Pervaiz (B.F.A. Rhode Island School of Design 2006), Pasadena, Calif.
 Ana Heloisa Pinto (B.Arch. Univ. São Paulo [Brazil] 2009), São Paulo, Brazil
 Alexandra Rachel Portis (B.F.A. Wesleyan Univ. 2009), Studio City, Calif.
 Caroline Jennings Potter (B.F.A. New York Univ. 2012), East Hampton, N.Y.
 Jonathan Paul Rennie (B.D.S.N. Ontario Coll. Art & Design 2012), Ontario, Canada
 David Michael Rudnick (B.A. Yale Univ. 2009), Hertfordshire, U.K.
 Christopher Michael Rypkema (B.F.A. Rutgers Univ. 2010), Brooklyn, N.Y.
 Anton Sovetov (B.A. Royal Acad. of Art [The Hague] 2013), The Netherlands
 Rosen Chavdarov Tomov (B.A. Gerrit Rietveld Acad. [The Netherlands] 2014), Amsterdam, The Netherlands
 Polina Vasilyeva (B.A. Gerrit Rietveld Acad. [The Netherlands] 2015), Amsterdam, The Netherlands
 Franziska Fabiane Virgili Lasheras (B.A. Univ. of Applied Sciences [Düsseldorf, Germany]), Düsseldorf, Germany
 Matthew Taylor Wolff (B.A. Goucher Coll. 2014), Baltimore, Md.
 Christine Fae Zavesky (B.Arch. Rhode Island School of Design 2008), Miami, Fla.
 Ziwei Zhang (B.A. Mount Holyoke Coll. 2013), Shanghai, China
- Painting/Printmaking**
- Olaoluwatunji Olumoroti Adeniyi-Jones (B.F.A. Univ. Oxford [England] 2014), London, U.K.
 Mohammad Hussain AlMohsin (B.F.A. Univ. Oregon 2015), Saudi Arabia
 Eddie Rodolfo Aparicio (B.A. Bard Coll. 2012), Los Angeles, Calif.
 Alisa Mohrgan Bones (B.A. Reed Coll. 2013), Portland, Ore.
 Keiran James Brennan Hinton (B.F.A. Pratt Inst. 2014), Ontario, Canada
 Lauren Marie Britton (B.F.A. State Univ. New York [Purchase] 2014), Fairport, N.Y.
 Coady Garland Brown (B.F.A. Tyler School of Art [Temple Univ.] 2012), Baltimore, Md.
 George Rondell Carr (B.F.A. Ringling School of Art & Design 2012), Howey-in-the-Hills, Fla.
 Lauren Kyung-Mee Chun (B.F.A. New York Univ. 2013), Ridgewood, N.Y.
 Sara Alice Coffin (B.F.A. School of the Art Inst. of Chicago 2007), Redmond, Wash.
 Mauricio Cortes Ortega (B.F.A. Cooper Union 2012), New York, N.Y.
 Charlotte Magdeleine de Larminat (Cert. New York Studio School 2014), Brooklyn, N.Y.
 Christie Grace DeNizio (B.A. Swarthmore Coll. 2012), San Clemente, Calif.

Tirhaga Salah Elsiddique (B.F.A. Nova Scotia School of Art & Design 2013), Ontario, Canada

Lauren R. Faigeles (B.F.A. Carnegie Mellon Univ. 2013), Laguna Woods, Calif.

Nathaniel Rickert Flagg (B.A. Reed Coll. 2011), Cornwall, Conn.

Kyle Goldbach (B.F.A. Tyler School of Art [Temple Univ] 2013), Philadelphia, Pa.

Stephanie Gonzalez-Turner (B.A. Univ. Pennsylvania 2006), Brooklyn, N.Y.

Alteronce Gumby (B.F.A. Hunter Coll. [CUNY] 2013), Brooklyn, N.Y.

Sarah Esme Harrison (B.F.A. Rhode Island School of Design 2013), Brooklyn, N.Y.

Isaac Soh Howell (B.F.A. Washington Univ. 2015), Brookline, Mass.

Joseph Bouldin Hoyt (B.F.A. Maryland Inst. Coll. of Art 2004), Geneva, N.Y.

Brook Helene Hsu (B.F.A. Kanasa City Art Inst. 2010), Ridgewood, N.Y.

Erin Elizabeth Ikeler (B.F.A. Cooper Union 2008), Phoenix, Ariz.

Alexander Steven Jackson (B.F.A. Univ. Wisconsin [Madison] 2015), Kenosha, Wis.

Tomashi Jackson (B.F.A. Cooper Union 2009, M.S.A. Massachusetts Inst. of Technology 2012), Cambridge, Mass.

Jody Lynn Joyner (B.A. Colorado Coll. 2010), Brooklyn, N.Y.

Georgia Dare Kennedy (B.F.A. Univ. North Carolina [Greensboro] 2008), Greensboro, N.C.

Hasabie Kidanu (B.A. Univ. North Carolina [Chapel Hill] 2013), New York, N.Y.

Ji Hye Kim (B.F.A. Rhode Island School of Design 2013), Ontario, Canada

Jong Hyek (Simon) Ko (B.F.A. Cooper Union 2011), Little Neck, N.Y.

Abraham James Lampert (B.F.A. School of the Art Inst. of Chicago 2014), Alexandria, Va.

Wesley Fernando Larios (B.F.A. San Francisco Art Inst. 2014), Montebello, Calif.

Danielle Rose Levine (B.F.A. Rhode Island School of Design 2012), Coral Gables, Fla.

Nicholas Mayer (B.F.A. Maryland Inst. Coll. of Art 2004), Hauppauge, N.Y.

Josephine Lyons Messer (B.F.A. Cooper Union 2014), Brooklyn, N.Y.

Iman Mottaghi Raad (B.E. Univ. Sistan and Baluchestan [Iran] 2004), New Haven, Conn.

Christina Elizabeth Quarles (B.A. Hampshire Coll. 2007), Houston, Tex.

Katherine Thackeray Ruggeri (B.A. School of the Art Inst. of Chicago 2010), Chicago, Ill.

Gerald Sheffield (B.F.A. School of Visual Arts 2015), Brooklyn, N.Y.

Edwin Allen Smalling (B.F.A. School of the Art Inst. of Chicago 1999), Brooklyn, N.Y.

Vincent Carmelo Stracquadanio (B.A. Fordham Univ. 2011), Floral Park, N.Y.

Zoe C. Walsh (B.A. Occidental Coll. 2011), Los Angeles, Calif.

Photography

Farah Fahim Al-Qasimi (B.A. Yale Univ. 2012), Abu Dhabi, United Arab Emirates

Rebekah Dawn Andersen (B.F.A. Art Inst. of Boston 2012), New York, N.Y.

Monique S. Atherton (B.A. San Francisco Art Inst. 2005), West Haven, Conn.

Lance Douglas Brewer (B.F.A. California Coll. of Arts & Crafts 2009), San Diego, Calif.

Andrew Hundley Brown (B.S. Univ. Southern California 2005), Atlanta, Ga.

Sarah Jayne Anderssen Cwynar (B.A. York Univ. 2010), Quebec, Canada

John Eli Durst (B.A. Wesleyan Univ. 2011), Austin, Tex.
 John Edmonds (B.F.A. Corcoran School of Art 2012), Upper Marlboro, Md.
 Harry John Griffin (B.F.A. California Coll. of Arts & Crafts 2011), Brooklyn, N.Y.
 Cole Don Kelley (B.F.A. School of the Art Inst. of Chicago 2012), Paris, Tex.
 Ye Weon Kim (B.A. Sarah Lawrence Coll. 2012), Bronxville, N.Y.
 Matthew Thomas Leifheit (B.F.A. Rhode Island School of Design 2011), Brooklyn, N.Y.
 Robin M. Myers (B.F.A. Massachusetts Coll. of Art 2012), Jamaica Plain, Mass.
 Eva Kathleen O'Leary (B.F.A. California Coll. of Arts & Crafts 2012), Brooklyn, N.Y.
 Walker Olesen (B.A. Univ. California [Los Angeles] 2014), Berkeley, Calif.
 Adam Russell Pape (B.F.A. Maryland Inst. Coll. of Art 2006), Brooklyn, N.Y.
 Julia Res (B.A. Smith Coll. 2008), Brooklyn, N.Y.
 Anna Klara Shimshak (B.A. Wesleyan Univ. 2013), Mequon, Wis.
 Danna Singer (B.F.A. Pratt Inst. 2010), Seattle, Wash.
 Vi Mai Chau Tran (B.A. Hampshire Coll. 2014), Hanoi, Vietnam

Sculpture

Maria de la Selva Aparicio Altuna (B.F.A. School of the Art Inst. of Chicago 2015),
 Barcelona, Spain
 Bianca Joannine Boragi (B.F.A. École nationale supérieure des Beaux-Arts de Paris
 [France] 2009), Brooklyn, N.Y.
 Alexis Marie Brown (B.A. Princeton Univ. 2012), Great Falls, Va.
 Thomas Cahill Coleman (B.F.A. Cooper Union 2009), Jupiter, Fla.
 Samuel Cooper Davis (B.F.A. School of the Art Inst. of Chicago 2011), Los Angeles,
 Calif.
 Michael Jevon Demps (B.F.A. California Inst. of the Arts 2015), Ypsilanti, Mich.
 Michael James Eckblad (B.S. Univ. Wisconsin [Madison] 2006), Brooklyn, N.Y.
 Tim Sander Enthoven (B.D.S.N. Design Acad. Eindhoven [The Netherlands] 2009),
 Gouda, The Netherlands
 Branch Ashton Hudgins (B.F.A. Virginia Commonwealth Univ. 2012), Suffolk, Va.
 Raza Abbas Kazmi (B.F.A. Univ. Hartford 2013), Springfield, Mass.
 Young Joo Lee (B.F.A. Hongik Univ. [Republic of Korea] 2009), Kyonggi-Do,
 Republic of Korea
 Lucy Lindsey (B.A. Harvard Univ. 2007), Cambridge, Mass.
 Tammy Kiku Logan (B.F.A. Purchase Coll. [SUNY] 2004), Brooklyn, N.Y.
 Virginia Lee Montgomery (B.F.A. Univ. Texas [Austin] 2008), New York, N.Y.
 Douglas W. Rieger, Jr. (B.F.A. Virginia Commonwealth Univ. 2008), Bethel Park, Pa.
 Alexander Paul Stevens (B.F.A. Univ. Utah 2011), Murray, Utah
 Constance Alexandra Tenvik (B.F.A. Oslo Acad. of the Arts [Norway] 2014), Oslo,
 Norway
 Mariya Vlasova (B.F.A. Cooper Union 2011), Brooklyn, N.Y.
 Ye Wang (B.A. Central Acad. of Fine Arts [China] 2013), Hunan, China
 Erica Peters Wessmann (B.F.A. Cooper Union 2007), Boston, Mass.
 William Dorsey Wheeler (B.A. Vassar Coll. 2014), New York, N.Y.
 Jayeon Yi (B.F.A. Ewha Womans Univ. [Seoul] 2011), Seoul, Republic of Korea

SUMMARY OF ENROLLMENT

General Summary

ADMISSIONS INFORMATION, FALL TERM 2015

Applicants	1,008
Applicants admitted	66
Matriculants	60

STUDENT PROFILE

Graduate students	127
Graphic Design	42
Painting/Printmaking	43
Photography	20
Sculpture	22
Preliminary-year students	6
First-year students	60
Second-year students	61
Female students	65
Male students	62
Age range of students	22–44
Average age of students	28
Mean age of students	25
Undergraduate degrees in fine art	109
Undergraduate degrees in other areas, e.g., anthropology, architecture, history of art	18
Institutions represented	84
States represented	19
Foreign countries represented	15

Institutions Represented

One student from each institution unless otherwise indicated.

Art Center College of Design	College of Saint Rose
Art Institute of Boston	Colorado College
ArtEZ University of the Arts [The Netherlands]	Cooper Union (8)
Bard College	Corcoran College of Art
Brown University (2)	Cornell University
California College of Arts & Crafts (3)	Dartmouth College
California Institute of the Arts	Design Academy [The Netherlands]
California State University [Long Beach]	École nationale supérieure des Beaux- Arts de Paris [France]
Carleton College	Ewha Womans University [Republic of Korea] (2)
Carnegie Mellon University	Fachklasse Grafik [Switzerland]
Central Academy of Fine Arts [China]	

- Fordham University
 Gerrit Rietveld Academie
 [The Netherlands] (3)
 Goucher College
 Hampshire College (2)
 Harvard University
 Hefei University [China]
 Hong Ik University [China]
 Hunan University [China]
 Hunter College [CUNY] (2)
 James Madison University
 Kansas City Art Institute
 Maryland Institute [College of Art] (3)
 Massachusetts College of Art & Design
 Massachusetts Institute of Technology
 Mount Holyoke College
 Nanyang Technology University
 [Singapore]
 New York Studio School
 New York University (3)
 Nova Scotia College of Art & Design
 Occidental College
 Ontario College of Art & Design
 [Canada]
 Oslo Academy of Art [Norway]
 Parsons School of Design
 Pratt Institute (2)
 Princeton University
 Reed College (2)
 Rhode Island School of Design (8)
 Ringling School of Art & Design
 Royal Academy of Fine Arts
 [Denmark] (3)
 Rutgers University
 San Francisco Art Institute (2)
 Sarah Lawrence College
 School of the Art Institute of Chicago (7)
- School of Visual Arts
 Smith College
 State University of New York
 [Purchase] (2)
 Swarthmore College
 Temple University
 [Tyler School of Art] (3)
 Tsinghua University [China]
 Universidade de São Paulo [Brazil]
 University of Applied Sciences
 [Düsseldorf, Germany]
 University of California [Los Angeles]
 University of Georgia [Greece]
 University of Hartford
 University of Ljubljana [Slovenia]
 University of North Carolina
 [Chapel Hill]
 University of North Carolina
 [Greensboro]
 University of Oregon
 University of Oxford [England]
 University of Pennsylvania
 University of Sistan and Baluchestan
 [Iran]
 University of Southern California
 University of Texas [Austin] (2)
 University of Utah
 University of Wisconsin [Madison] (2)
 Vassar College
 Virginia Commonwealth University (2)
 Virginia Polytechnic Institute
 Washington University
 Wesleyan University (3)
 Yale University (2)
 York University
 Zhejiang University [China]
- Institutions represented, 84*

Geographical Distribution

One student from each state or country unless otherwise indicated.

UNITED STATES

Arizona	New York (36)
California (13)	North Carolina
Connecticut (4)	Oregon
Florida (4)	Pennsylvania (2)
Georgia	Texas (6)
Illinois (2)	Utah
Maryland (3)	Virginia (4)
Massachusetts (7)	Washington (2)
Michigan	Wisconsin (3)
Mississippi	

States represented, 19

FOREIGN COUNTRIES

Brazil	Norway
Canada (5)	Saudi Arabia
China (6)	Singapore
Denmark	Slovenia
England (2)	Spain
Germany (3)	United Arab Emirates
Korea, Republic of (4)	Vietnam
The Netherlands (5)	

Foreign countries represented, 15

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

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

For additional information, please visit <http://gsas.yale.edu>, e-mail graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323.

School of Medicine Est. 1810. Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Post-graduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

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

Divinity School Est. 1822. Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please visit <http://divinity.yale.edu>, e-mail divinity.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 www.law.yale.edu, e-mail admissions.law@yale.edu, or call the Admissions Office at 203.432.4995. Postal correspondence should be directed to Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

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

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

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

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

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

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

School of Music Est. 1894. Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma (A.D.), Doctor of Musical Arts (D.M.A.).

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

School of Forestry & Environmental Studies Est. 1900. Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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

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

For additional information, please visit <http://publichealth.yale.edu>, e-mail ysph.admissions@yale.edu, or call the Admissions Office at 203.785.2844.

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

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

For additional information, please visit <http://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 06516-7399.

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

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

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

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

Travel Directions

to Yale School of Art Administrative Offices
Holcombe T. Green, Jr. Hall, 1156 Chapel Street

BY AIR

Tweed–New Haven Airport is the closest airport and is approximately four miles from the Yale campus. It is serviced by USAirways (800.428.4322). Local taxi service, Metro Cab (203.777.7777), is available at the airport. Connecticut Limousine Service (800.472.5466) and Go Airport Shuttle (www.2theairport.com) provide service between New Haven and Kennedy International Airport (New York), La Guardia Airport (New York), Newark International Airport (Newark, New Jersey), and Bradley International Airport (Windsor Locks, Connecticut, near Hartford).

BY TRAIN

There is hourly Metro-North (800.638.7646) service to New Haven from Grand Central Station in New York every day of the week. Amtrak (800.872.7245) service is scheduled daily from Boston, Washington, D.C., or New York (Penn Station). From the New Haven train station take a taxi to 1156 Chapel Street.

BY CAR

Interstate 95 (from New York or Boston) Take Downtown New Haven Exit 47 (Route 34). At the second traffic light turn right onto York Street. Proceed three blocks to Chapel Street. Turn left onto Chapel Street. The School of Art building is on the left on Chapel, midway between York and Park streets. Metered parking is available on local streets. City parking garages are also available on York Street.

Interstate 91 (from points north or west) Take Downtown New Haven Exit 1 (Route 34). Continue as above.

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

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

Inquiries concerning these policies may be referred to Valarie Stanley, Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 3rd Floor, 203.432.0849. For additional information, see www.yale.edu/equalopportunity.

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

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

In accordance with federal law, the University prepares an annual report on participation rates, financial support, and other information regarding men's and women's intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.1414, the University will provide its annual report to any student or prospective student. The Equity in Athletics Disclosure Act (EADA) report is also available online at <http://ope.ed.gov/athletics>.

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

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