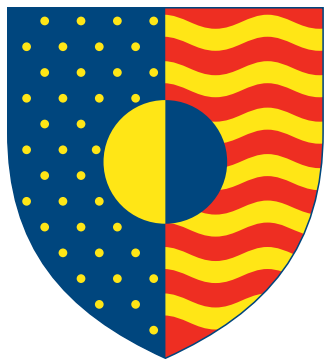


# School of Art

## 2025–2026



BULLETIN OF YALE UNIVERSITY

*Series 121   Number 4   June 30, 2025*

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# CALENDAR

The following dates are subject to change as the university makes decisions regarding the 2025–2026 academic year. Changes will be posted online on the School of Art website.

## FALL 2025

Aug. 18–22	M–F	Orientation for new and continuing students
Aug. 25	M	Advisement for all students Fall-term registration due
Aug. 27	W	Fall-term classes begin
Aug. 29	F	Friday classes do not meet; Monday classes meet instead
Sept. 1	M	Labor Day; classes do not meet
Sept. 10	W	Last day to add a course with permission of registrar
Oct. 14	T	October recess begins after last academic obligation
Oct. 20	M	Classes resume
Oct. 24	F	Midterm Last day to withdraw from a fall full-term course (with permission of registrar) without the course appearing on the transcript
Nov. 21	F	November recess begins after last academic obligation
Dec. 1	M	Classes resume
Dec. 5	F	Last day to withdraw from a course with permission of instructor and registrar Fall-term classes end Reading period begins
Dec. 11	TH	Critiques and examinations begin
Dec. 17	W	Critiques and examinations end Winter recess begins

## SPRING 2026

Jan. 7	W	Closing date for submission of online applications for admission in fall 2026
Jan. 8	TH	Spring-term registration due
Jan. 12	M	Spring-term classes begin
Jan. 19	M	Martin Luther King, Jr. Day; classes do not meet; offices closed
Jan. 23	F	Friday classes do not meet; Monday classes meet instead Last day to add a course with permission of registrar
Mar. 6	F	Midterm Last day to withdraw from a spring full-term course (with permission of registrar) without the course appearing on the transcript Spring recess begins after last academic obligation
Mar. 23	M	Classes resume
Apr. 24	F	Last day to withdraw from a course with permission of instructor and registrar Spring-term classes end Reading period begins
Apr. 30	TH	Critiques and examinations begin

May 6	W	Critiques and examinations end Summer recess begins
May 18	M	University Commencement



# THE PRESIDENT AND FELLOWS OF YALE UNIVERSITY

## **President**

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

## **Fellows**

Gina Rosselli Boswell, B.S., M.B.A., Columbus, Ohio (*June 2029*)

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

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

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

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

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

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

Carter Brooks Simonds, B.A., M.B.A., Greenwich, Connecticut (*June 2031*)

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

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

Jaime Brooks Teevan, B.S., S.M., Ph.D., Bellevue, Washington (*June 2031*)

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

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

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

His Excellency the Governor of Connecticut, *ex officio*

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

*Effective July 1, 2025*

# THE OFFICERS OF YALE UNIVERSITY

**President**

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

**Provost**

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

**Secretary and Vice President for University Life**

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

**Senior Vice President for Operations**

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

**Senior Vice President for Institutional Affairs and General Counsel**

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

**Vice President for Finance and Chief Financial Officer**

Stephen Charles Murphy, B.A.

**Vice President for Alumni Affairs and Development**

Joan Elizabeth O'Neill, B.A.

**Vice President for Human Resources**

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

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

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

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

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

**Vice President for Communications**

Jean Renee Kopkowski, B.A.

# SCHOOL OF ART ADMINISTRATION AND FACULTY

## EXECUTIVE OFFICERS

Maurie McInnis, Ph.D., President of the University

Scott A. Strobel, Ph.D., Provost

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

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

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

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

## FACULTY EMERITI

Sheila Levrant de Bretteville, M.F.A., Caroline M. Street Professor Emeritus of Art

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

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

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

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

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

## GRAPHIC DESIGN FACULTY

Nontsikelelo Mutiti, M.F.A., Assistant Professor and Director of Graduate Studies (on leave, fall 2025)

Alvin Ashiatey, M.F.A., Lecturer

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

Yeju Choi, M.F.A., Critic

Alice Chung, M.A., Senior Critic

Anna Craycroft, M.F.A., Critic

Nate Gibbons, B.A., Lecturer

Neil Goldberg, B.A., Critic

Riley Hooker, B.F.A., Critic

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

Bianca Ibarlucea, M.F.A., Lecturer

Shira Inbar, M.F.A., Lecturer

Nicole Kaack, M.A., Lecturer

Geoff Kaplan, M.F.A., Critic

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

Jesse Marsolais, B.A., Lecturer

Nina Stössinger, M.A., Critic

Andrea Trabucco-Campos, M.S., Critic

Henk van Assen, M.F.A., Senior Critic and Acting Director of Graduate Studies (fall 2025)

Andrew Walsh-Lister, M.F.A., Critic

Bryant Wells, M.F.A., Lecturer

## PAINTING/PRINTMAKING FACULTY

Meleko Mokgosi, M.F.A., Professor and Director of Graduate Studies

Erick Benitez, M.F.A., Lecturer  
 Vamba Bility, M.F.A., Lecturer  
 Yaminay Chaudhri, M.F.A., Critic  
 Zoila Coc-Chang, M.F.A., Lecturer  
 Rachelle Dang, M.F.A., Critic  
 Maria De Los Angeles, M.F.A., Critic and Assistant Director of Graduate Studies  
 Leslie Dick, B.A., Senior Critic  
 Anoka Faruquee, M.F.A., Associate Dean and Professor  
 Keltie Ferris, M.F.A., Critic  
 Rina Goldfield, M.F.A., Lecturer  
 Carmen Hermo, M.A., Critic  
 Jennifer Hirsh, Ph.D., Critic  
 Matthew Keegan, M.F.A., Senior Critic  
 Hasabie Kidanu, M.F.A., Lecturer  
 Byron Kim, B.A., Senior Critic  
 Marie Lorenz, M.F.A., Critic  
 Scott Malbourn, M.F.A., Critic  
 Irene Michnicki, M.A.T., Lecturer  
 Sophy Naess, M.F.A., Senior Critic  
 Jennifer Pranolo, Ph.D., Critic  
 Ronny Quevedo, M.F.A., Critic  
 Ryan Sluggett, M.F.A., Lecturer  
 Alexandria Smith, M.A., M.F.A., Assistant Professor and Director of Undergraduate Studies  
 Alexander Valentine, M.F.A., Senior Critic  
 Anahita Vossoughi, M.F.A., Critic  
 Matt Watson, M.F.A., Lecturer  
 Lachell Workman, M.F.A., Lecturer  
 Oscar yi Hou, B.A., Critic

## **PHOTOGRAPHY FACULTY**

Gregory Crewdson, M.F.A., Professor and Director of Graduate Studies  
 Sam Contis, M.F.A., Senior Critic  
 Vinson Cunningham, B.A., Critic  
 Benjamin Donaldson, M.F.A., Senior Critic  
 Lisa Kereszi, M.F.A., Senior Critic and Assistant Director of Graduate Studies  
 Tommy Kha, M.F.A., Critic  
 Lesley Martin, B.Ph., Critic  
 Eva O’Leary, M.F.A., Critic  
 Elle Pérez, M.F.A., Assistant Professor (on leave, 2025–2026)  
 John Pilson, M.F.A., Senior Critic

## **SCULPTURE FACULTY**

Aki Sasamoto, M.F.A., Professor and Director of Graduate Studies (on leave, spring 2026)  
 American Artist, M.F.A., Critic  
 Joseph Buckley, M.F.A., Critic  
 Sandra Burns, M.F.A., Senior Critic

Nathan Carter, M.F.A., Critic  
 Juliana Cerqueira Leite, M.A., M.F.A., Critic  
 Lili Chin, M.F.A., Lecturer  
 Leslie Dick, B.A., Senior Critic  
 Howard el-Yasin, M.F.A., M.A.L.S., Critic  
 Ben Hagari, M.F.A., Lecturer  
 Michael Joo, M.F.A., Senior Critic  
 Martin Kersels, M.F.A., Professor and Acting Director of Graduate Studies (spring 2026)  
 Autumn Knight, M.A., Critic  
 Leigh Ledare, M.F.A., Senior Critic  
 Gala Porras-Kim, M.F.A., Senior Critic  
 Kameelah Janan Rasheed, M.A., Critic  
 Rayyane Tabet, M.F.A., Critic

### **INTERDEPARTMENTAL/FILM/VIDEO FACULTY**

Jonathan Andrews, B.A., Lecturer  
 Elena Bertozzi, Ph.D., Lecturer  
 Sam Contis, M.F.A., Senior Critic  
 Leslie Dick, B.A., Senior Critic  
 Luchina Fisher, B.A., Dip., Lecturer  
 Ayham Ghraawi, M.F.A., Critic  
 Marta Kuzma, M.A., Professor  
 Sarah Oppenheimer, M.F.A., Professor in the Practice  
 Kymberly Pinder, Ph.D., Stavros Niarchos Foundation Dean  
 Mike Rader, M.F.A., Lecturer  
 A.L. Steiner, B.A., Senior Critic  
 Sarah Stevens-Morling, M.A., Critic

### **ADMINISTRATIVE STAFF**

Dannika Kemp Avent, M.S., M.A., Director of Sustainable Equity and Inclusion  
 Regina Bejnerowicz, M.B.A., Director of Finance and Administration  
 Isaac Brown, Photography Equipment Loan Technician  
 Emily Cappa, M.F.A., Registrar  
 Allyse Corbin, B.A., Senior Administrative Assistant, Photography and Sculpture  
 Sara Cronquist, B.F.A., Senior Administrative Assistant, Admission and Academic Affairs  
 Krista Dobson, M.A., L.P.C., Student Counselor (non-clinical)  
 Nicole Freeman, B.A., Director of Development  
 Larissa Hall, M.S., Senior Administrative Assistant, Graphic Design  
 John P. Hogan, M.F.A., Facilities Manager  
 Janna King, B.A., Program Coordinator, Office of Development  
 Elizabeth Landau, M.A., Assistant Director, Development and Alumni Relations  
 Annie Lin, Ed.M., Director of Community Engagement and Strategies  
 Lindsey Mancini, M.S., Assistant Director for Communications  
 Kris Mandelbaum, M.F.A., Senior Administrative Assistant, Painting/Printmaking  
 Julia Murray, M.F.A., Fabrication Shop Manager (Metal)  
 Catherine Nelson, M.F.A., M.B.A., Fabrication Shop Manager (Wood)

Maya Lwazi Rose B.S., Senior Administrative Assistant, Dean's Office

Robin Sarno, Financial Team Lead

Edgar Serrano, M.F.A., Equipment Loan and A/V Specialist

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

Sade Torres Pacheco, B.A., Senior Administrative Assistant, Undergraduate Studies

Anahita Vossoughi, M.F.A., Assistant Director of Digital Technology

Benjamin Weathers, M.F.A., Gallery and Exhibitions Manager

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

Denise Zaczek, Operations Manager

# A MESSAGE FROM THE DEAN

The Yale School of the Fine Arts opened in 1869 as the first art school connected with an institution of higher learning in the United States. As the leading M.F.A. program in the country, the Yale School of Art remains situated within the larger research university. We offer our artists many opportunities to engage with faculty, students, and resources from all areas of the campus. Students work closely with a renowned faculty and visiting critics composed of internationally recognized artists, designers, curators, and scholars to further develop their professional practice. Providing a compassionate learning environment for creativity and experimentation is the school's core mission. The school also prioritizes building a community of makers who support each other and their work.

This bulletin details the course requirements and policies of the M.F.A. program, taking into account that it extends beyond the school into a wider constellation of programming. The M.F.A. program strives to respond to the evolving interests of its students in areas and practices beyond those offered within the core curriculum. The School of Art recognizes that seeing and making are interrelational and transformative. To this end, Yale encourages cooperation across disciplines. We have relationships with the Schools of Architecture, Drama, and Music, as well as opportunities with the Schools of Environment, Law, Business and Engineering, the Beinecke Rare Book and Manuscript Library, and the Yale Farm to name only a few. The school sits on the edge of campus among the other renowned arts institutions such as the Yale University Art Gallery, the Yale Center for British Art, the Center for Collaborative Arts and Media, and the Yale Repertory Theatre, making access to these resources just steps away. Student exhibitions and the annual Open Studios event enable our artists to also contribute to New Haven's vibrant arts community.

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

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

# MISSION STATEMENT

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

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



# HISTORY OF THE SCHOOL

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

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

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

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

## DEANS OF THE YALE SCHOOL OF ART

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

# PROGRAM

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

Artists and designers of exceptional promise and strong motivation are provided an educational context in which they can explore the potential of their own talents in the midst of an intense critical dialogue. This dialogue is generated by their peers, by distinguished visitors, and by a faculty comprised of professional designers and artists of acknowledged accomplishment. The graduate student's primary educational experience at Yale is centered on the student's own studio activity. The school is devoted not only to the refinement of visual skills, but also to the cultivation of the mind. Students must bring creative force and imagination to their own development, for these qualities cannot be taught—they can only be stimulated and appreciated.

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

## MASTER OF FINE ARTS DEGREE

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

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

# AREAS OF STUDY

## Graphic Design

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

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

Although the School of Art provides digital lab facilities, all graphic design students are expected to have their own personal computer. Each student has a designated work space in the design studio loft and has access to equipment including bookbinding materials, wide-format printers, a RISO duplicator, Vandercook letterpress, and work spaces in the School of Art buildings. More resources supporting interdisciplinary projects including motion capture and VR are available at the nearby Center for Collaborative Arts and Media. In addition, students draw on the extraordinary resources of Yale University courses, conferences, films, lectures, and museums, and especially the extensive research and rare book collections of Sterling, Haas, and Beinecke libraries.

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

### CREDIT REQUIREMENTS

Students are required to successfully complete 48 credits in their area of concentration, including ART 9149, and 12 additional credits, including a minimum of 3 academic credits in courses outside the School of Art.

### TYPICAL PLAN OF STUDY

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

ART 2766	Graphic Design Histories	1
ART 7000	Preliminary Studio: Graphic Design	6

ART 7012	Prelim Typography	3
ART 7340	Individual Criticism: Graphic Design	3

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

ART 3769	Interactive Design and the Internet: Software for People	1
ART 7001	Preliminary Studio: Graphic Design	6
ART 7341	Individual Criticism: Graphic Design	3
	Advanced undergraduate-level graphic design elective	3

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

ART 7110	First-Year Graduate Studio: Graphic Design	3
ART 7342	Individual Criticism: Graphic Design	3
ART 9149	Critical & Professional Practices	3
	Graphic design elective	3
	Graphic design, studio, or academic elective	3

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

ART 7111	First-Year Graduate Studio: Graphic Design	3
ART 7123	Writing as Visual Practice	3
ART 7343	Individual Criticism: Graphic Design	3
	Graphic design elective	3
	Graphic design, studio, or academic elective	3

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

ART 7220	Second-Year Graduate Studio: Graphic Design	6
ART 7344	Individual Criticism: Graphic Design	3
	Graphic design elective	3
	Graphic design, studio, or academic elective	3

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

ART 7221	Second-Year Graduate Studio: Graphic Design	6
ART 7345	Individual Criticism: Graphic Design	3
	Graphic design elective	3
	Graphic design, studio, or academic elective	3

## **Painting/Printmaking**

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

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

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

## CREDIT REQUIREMENTS

Students are required to successfully complete 39 credits in their area of concentration, including ART 9149, and 21 additional credits, including a minimum of 3 academic credits in courses outside the School of Art.

## TYPICAL PLAN OF STUDY

### First Year, Minimum Fall-Term Credits

ART 5110	Round Trip: First-Year Crits	3
ART 5342	Individual Criticism: Painting/Printmaking	6
ART 9149	Critical & Professional Practices	3
Academic or studio elective		3

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

ART 5199	Pit Crit	3
ART 5343	Individual Criticism: Painting/Printmaking	6
Academic or studio electives		6

### Second Year, Minimum Fall-Term Credits

ART 5200	Pit Crit	3
ART 5295	Painting/Printmaking Thesis	1.5
ART 5344	Individual Criticism: Painting/Printmaking	6
Academic or studio electives		4.5

### Second Year, Minimum Spring-Term Credits

ART 5296	Painting/Printmaking Thesis	1.5
ART 5345	Individual Criticism: Painting/Printmaking	6
Academic or studio electives		7.5

## Photography

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

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

## CREDIT REQUIREMENTS

Students are required to successfully complete 48 credits in their area of concentration, including ART 9149, and 12 additional credits, including a minimum of 3 academic credits in courses outside the School of Art.

### TYPICAL PLAN OF STUDY

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

ART 8112	Practice and Production	3
ART 8306	This Means Something: Picture Makers Discuss Their Work and Practice	3
ART 8342	Critique Panel	6
ART 9149	Critical & Professional Practices	3

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

ART 8307	This Means Something: Picture Makers Discuss Their Work and Practice	3
ART 8343	Critique Panel	6
Academic or studio electives		6

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

ART 8308	This Means Something: Picture Makers Discuss Their Work and Practice	3
ART 8344	Critique Panel	6
Academic or studio electives		6

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

ART 8294	What Makes a Book Work?	3
ART 8295	Picture Show: Thesis in Photography	3
ART 8309	This Means Something: Picture Makers Discuss Their Work and Practice	3
ART 8345	Critique Panel	6

## Sculpture

The sculpture program offers students the opportunity to develop their work in a supportive environment consisting of critical feedback from a broad array of diverse voices. The field of sculpture includes a varied collection of working methods and outcomes, creating an energetic and experimental program that mirrors the world facing artists outside of the institution. One set of tools is not privileged over another, allowing participants to explore a variety of art-making processes. Students work independently in individual studios and use common areas for the critique of their work. 36 Edgewood houses the sculpture program and has a woodworking and metal shop, while additional resources such as digital production facilities and libraries are offered by the School of Art and the university at large. No ceramic or glass facilities are available.

The main focus of this program is to facilitate the development of conversation and constructive critique among students and faculty. Our aim is to articulate student work vis-à-vis its own trajectory and in relation to art history and ideas within the current moment. Our conversations are programmatically structured to take place in one-on-one visits with faculty, in small group courses, and within a larger group in our weekly departmental critique.

Approximately ten students are admitted each year.

## CREDIT REQUIREMENTS

Students must successfully complete 48 credits in their area of concentration, including ART 9149, and 12 additional credits, including a minimum of 3 academic credits in courses outside the School of Art.

## TYPICAL PLAN OF STUDY

### First Year, Minimum Fall-Term Credits

ART 6310	Sculpture Studio Seminar	3
ART 6336	X-Critique	3
ART 6342	Individual Criticism: Sculpture	6
ART 9149	Critical & Professional Practices	3

### First Year, Minimum Spring-Term Credits

ART 6311	Sculpture Studio Seminar	3
ART 6343	Individual Criticism: Sculpture	6
Academic or studio electives		6

### Second Year, Minimum Fall-Term Credits

ART 6295	Sculpture Thesis	1.5
ART 6312	Sculpture Studio Seminar	3
ART 6339	X-Critique	3
ART 6344	Individual Criticism: Sculpture	6
Academic or studio electives		1.5

### Second Year, Minimum Spring-Term Credits

ART 6296	Sculpture Thesis	1.5
ART 6313	Sculpture Studio Seminar	3
ART 6345	Individual Criticism: Sculpture	6
Academic or studio electives		4.5

## Lecture Program

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



## Exhibitions

The School of Art's galleries in Green Hall and 32 Edgewood Avenue provide a forum for the exhibition of work by students, faculty, and special guests in the four graduate areas of study of the school and the undergraduate program. Exhibitions in the Green Gallery are open to the Yale community Monday through Friday 11 a.m. to 6 p.m., and Saturday through Sunday 12 p.m. to 4 p.m. when exhibitions are scheduled. The galleries in 32 Edgewood Avenue are open during limited hours for specific exhibitions and events. For information, email [benjamin.weathers@yale.edu](mailto:benjamin.weathers@yale.edu).

# COURSE DESCRIPTIONS

Courses numbered 0001 through 0999 are offered only to first-year Yale College students. Courses numbered 1000 through 4999 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 5000 and above are offered only to graduate students of the School of Art, the graduate school, and the professional schools. Permission of the instructor is required for enrollment in all courses. In exceptional cases, qualified Yale College students may enroll in a graduate course *with the permission of both the instructor and the director of undergraduate studies*. Please refer to the section on Academic Regulations for further pertinent details. Faculty members teach on both the graduate and undergraduate levels, although the degree and the nature of contact may vary.

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

For the most up-to-date course information, please see <https://courses.yale.edu>.

## Graphic Design

### **\* ART 1732a or b, Introduction to Graphic Design** Staff

A studio introduction to visual communication, with emphasis on the visual organization of design elements as a means to transmit meaning and values. Topics include shape, color, visual hierarchy, word-image relationships, and typography. Development of a verbal and visual vocabulary to discuss and critique the designed world. HU RP

### **\* ART 1745b, Introduction to Digital Video** Neil Goldberg

Introduction to the formal principles and basic tools of digital video production. Experimental techniques taught alongside traditional HD camera operation and sound capture, using the Adobe production suite for editing and manipulation. Individual and collaborative assignments explore the visual language and conceptual framework for digital video. Emphasis on the spatial and visual aspects of the medium rather than the narrative. Screenings from video art, experimental film, and traditional cinema. RP

### **\* ART 1784a or b, 3D Modeling for Creative Practice** Staff

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

**ART 2743a, Introduction to Typeface Design** Nina Stoessinger

Procedure for building typeface designs on the basis of historical sources. Aesthetic issues presented by single letters and their interrelationships; principles of letterform rendering and spacing, optical mechanics, cultural signals. Use of the type-design program RoboFont to digitize letterforms on screen and turn them into usable fonts. No prerequisites, this course is explicitly for beginning type designers. More advanced students see ART 7443.

**\* ART 2764a, Typography!** Alice Chung

An intermediate graphic-design course in the fundamentals of typography, with emphasis on ways in which typographic form and visual arrangement create and support content. Focus on designing and making books, employing handwork, and computer technology. Typographic history and theory discussed in relation to course projects. Prerequisite: ART 1732. RP

**\* ART 2766a, Graphic Design Histories** Geoff Kaplan

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

**\* ART 3768b, Graphic Design Methodologies** Pamela Hovland

Various ways that design functions; how visual communication takes form and is recognized by an audience. Core issues inherent in design: word and image, structure, and sequence. Analysis and refinement of an individual design methodology. Attention to systematic procedures, techniques, and modes of inquiry that lead to a particular result. Prerequisites: ART 1732 and 2764, or permission of instructor. RP

**\* ART 3769a or b, Interactive Design and the Internet: Software for People** Staff

In this studio course, students create work within the web browser to explore where the internet comes from, where it is today, and where it’s going—recognizing that there is no singular history, present, or future, but many happening in parallel. The course in particular focuses on the internet’s impact on art—and vice versa—and how technological advance often coincides with artistic development. Students will learn foundational, front-end languages HTML, CSS, and JavaScript in order to develop unique graphic forms for the web that are considered alongside navigation, pacing, and adapting to variable screen sizes and devices. Open to Art majors. No prior programming experience required. Prerequisite: ART 1732 or permission of instructor.

RP

**ART 3770b, Motion Design: Communicating with Time, Motion, and Sound** Shira Inbar

A studio class that explores how the graphic designer's conventions of print typography and the dynamics of word-image relationship change with the introduction of time, motion, and sound. Projects focus on the controlled interaction of words and images to express an idea or tell a story. The extra dimensions of time-based communications; choreography of aural and visual images through selection, editing, and juxtaposition.

Prerequisite: ART 2765; ART 3768 recommended. RP

**\* ART 3794a, Text, Speech, and Moving Image** Neil Goldberg

This studio course explores the formal and expressive possibilities of language—both as visual text and spoken word—within video art. Through in-class prompts, students generate writing in various styles, including diaristic, free-associative, expository, and lyrical. This writing serves as a catalyst for video material, which in turn informs new writing, cultivating an iterative dialectic between the two. Readings are drawn from experimental memoir, fiction, poetry, and hybrid forms; screenings include single-channel video art, video installation, and experimental cinema. Students engage in regular critiques as they develop a series of short video works, culminating in a final project. Prerequisites: ART 145 or permission of instructor.

**ART 4768b, Advanced Graphic Design: Ad Hoc Series and Systems** Julian Bittiner

Much of the field of design concerns itself with devising systems in an attempt to create aesthetic coherence and reduce creative uncertainties, seeking efficiencies with respect to time, production and materials. However this strategy always comes up against each individual set of circumstances; the materials and content at hand, a particular cast of collaborators, a given timeframe. There is an element of the ad hoc in every piece of design; a need to improvise, interpret, adapt, make exceptions. A second thematic concern of this class is the exploration of medium-specificity and medium-porosity as they relate to such systems. The course is comprised of a series of interconnected prompts across distinct formats in print, motion, and interactive, at a wide variety of scales. A third and final thread is the cultivation of greater awareness of the evolving social and aesthetic functions of design processes, artifacts, and channels of engagement and distribution, within increasingly complex cultural contexts. Prerequisites: ART 2764 or 2765, and 3767 or 3768, or permission of instructor. RP

**ART 7000a and ART 7001b, Preliminary Studio: Graphic Design** Henk Van Assen

For students entering the three-year program. This preliminary-year studio offers an intensive course of study in the fundamentals of graphic design and visual communication. Emphasis is on developing a strong formal foundation and conceptual skills. Broad issues such as typography, color, composition, letterforms, interactive and motion graphics skills, and production technology are addressed through studio assignments. 6 Course cr per term

**ART 7012a, Prelim Typography** Andrew Walsh-Lister

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

**ART 7110a and ART 7111b, First-Year Graduate Studio: Graphic Design** Staff

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. 3 Course cr per term

**ART 7123b, Writing as Visual Practice** Andrew Walsh-Lister

This semester-long course supports first-year MFA graphic design students in developing an interconnected relationship between writing, research and practice. Through a combination of independent inquiry, writing prompts, group exercises, readings, guest lectures, workshops and acts of distribution, 'Writing as Visual Practice' approaches writing as a fundamental part of a practice. The course offers a space to actively consider the form of writing and to interrogate its role within a wider design practice, oscillating between the interiority of one's own work or position, and the exteriority of external audiences and sources. In doing so, the course seeks to set the groundwork for independent thesis writing that follows in the second year of the program, and for an ongoing interrogation of broader modes and possibilities of writing, publishing, editorial and design practices at large. 3 Course cr

**ART 7220a and ART 7221b, Second-Year Graduate Studio: Graphic Design** Staff

For second-year graduate students. This studio focuses simultaneously on the study of established design structures and personal interpretation of those structures. The program includes an advanced core class and seminar in the fall; independent project development, presentation, and individual meetings with advisers and editors who support the ongoing independent project research throughout the year. Other master classes, workshops, tutorials, and lectures augment studio work. The focus of the second year is the development of independent projects, and a significant proportion of the work is self-motivated and self-directed. 6 Course cr per term

**ART 7340a and ART 7341b, Individual Criticism: Graphic Design** Staff

Limited to M.F.A. graphic design students. 3 Course cr per term

**ART 7443b, Advanced Typeface Design** Staff

Like other art forms, typeface design responds to aesthetic ideas and currents, as well as functional, technological, and linguistic contexts and constraints. What does it mean to define a useful, original design brief for a typeface, and how can typefaces – understood as systems of recombinable letterforms and spaces – respond to design intent while honoring their intended functionality? This course explores articulating and evaluating design concepts for original type; researching, and working with, potential reference material; and bringing design ideas to life across a consistent and convincing set of original letterforms, while evaluating the work according to its intended usage. Aimed at intermediate typeface designers with some experience drawing and spacing type, the course focuses on building a consistent typeface design that responds to an original brief defined in consultation with the instructor. The course is taught using RoboFont, but is open to existing users of other font editors. 3 Course cr

**ART 7445a, T for Typographies** Julian Bittiner

Part methodological, part historical, part experimental, this studio course investigates contemporary Latin-based typography with an emphasis on craft and expression. Typography is not the dutiful application of a set of rules; however, both inherited and emerging conventions across various geographies and media are closely examined. Students learn to skillfully manipulate these conventions according to the conceptual, formal, and practical concerns of a given project. Supported by historical and contemporary writing and examples, assignments aim to develop observational and compositional skills across a variety of media, oscillating between micro- and macro-aesthetic concerns, from the design of individual letterforms to the setting of large texts, and everything in between. The course includes a short workshop in lettering, but the primary focus is on digitally generated typography and type design. Experimentation with nondigital processes is also encouraged. Students develop an increasingly refined and personal typographic vocabulary, customizing assignments according to their skills and interests. 3 Course cr

**ART 7450a, Localhosts** Bryant Wells

Through a series of workshops and projects, students in Localhosts will create a web server using a single-board computer and provide instructions for a browser using HTML, CSS, and JavaScript. Students are expected to develop a research and content strategy related to a topic of their choosing, culminating in unique and situated web-based works. You will be asked to consider the following: Where can a website go? What is a website made of, and how can it relate to its setting (the computer it lives on, the surface that renders it, its author, its viewer)? Prior coding experience/exposure is recommended, but not required. 3 Course cr

**ART 7454b, Code and Interfaces** Alvin Ashiatey

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

**ART 7462b, Exhibition Design** Staff

Students enrolled in this studio course have the opportunity to develop creative strategies that bridge physical and digital spaces, fostering dialogue, discovery, and new modes of audience engagement. Enrolled students have the opportunity to conceptualize and produce unifying visual concepts, visual direction, and communication methods, culminating in a final installation that embodies a multilayered exhibition approach. Technical workshops are offered in class introducing students to digital programs and tools that can integrate into both physical and digital

exhibitions. Assignments and prompts are given throughout the course, guiding students through the necessary process of bringing an exhibition to life. Engagements and visits to regional cultural institutions form part of the learning experience. This course is co-taught by two faculty members teaching a module each. 3 Course cr

**ART 7477a, Situated Scaffolds** Anna Craycroft

This course is a material interrogation of how to use, adapt and create structural supports for display. Over the course of the semester we will experiment with a range of methods and materials that situate graphic design within physical contexts. We will study models found in our daily lives, through exhibition visits, from visiting lectures. Students are expected to bring their own references for discussion and inspiration, each generating a sourcebook for ideas and techniques over the course of the semester. Together we will share ideas and resources, building towards collaboration when applicable. The coursework requires students to experiment with and apply the scaffolding methods using their own work and design practice. The semester is broken into three units of focus – each four classes in total. Each unit will include: examining models (either on site, with guest visitors, or in slides), & material experimentations in class, to culminate in final presentations and group critique. Students will work alone or in teams to problem solve material solutions for each thematic framework. 3 Course cr

## Painting/Printmaking

**\* ART 1111a or b, Visual Thinking** Staff

An introduction to the language of visual expression, using studio projects to explore the fundamental principles of visual art. Students acquire a working knowledge of visual syntax applicable to the study of art history, popular culture, and art. Projects address all four major concentrations (graphic design, printing/printmaking, photography, and sculpture). No prior drawing experience necessary. Open to all undergraduates. Required for Art majors. HU RP

**\* ART 1514a or b, Basic Drawing** Staff

An introduction to drawing, emphasizing articulation of space and pictorial syntax. Class work is based on observational study. Assigned projects address fundamental technical and conceptual problems suggested by historical and recent artistic practice. No prior drawing experience required. Open to all undergraduates. Required for Art majors. HU

**\* ART 1516a, Color Practice** Sophy Naess

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

**\* ART 1530a or b, Painting Basics** Staff

A broad formal introduction to basic painting issues, including the study of composition, value, color, and pictorial space. Emphasis on observational study. Course work introduces students to technical and historical issues central to the language of painting. Recommended for non-majors and art majors. HU RP

**\* ART 2525b, Adventures in Self-Publishing** Alexander Valentine

This course introduces students to a wide range of directions and legacies within arts publishing, including the development of fanzines, artists' books, small press comics, exhibition catalogues, "just in time" publications, and social media. Students are given

instruction in the Yale School of Art's Print Shop on various printing and binding methods leading to the production of their own publications both individually and in collaboration. Attention is paid to ways artists' publishing has been used to bypass traditional cultural and institutional gatekeepers, to foster community and activism, to increase visibility and representation, and to distribute independent ideas and narratives. Students explore the codex as it relates to contemporary concepts of labor, economics, archives, media forms, information technologies, as well as interdisciplinary and social art practices. Supplemental readings and visits to the Haas Arts Library, the Beinecke Rare Book and Manuscript Library, YUAG's prints and drawings study room, and the Odds and Ends Art Book Fair provide case studies and key examples for consideration. Prerequisite: ART 1111.

**\* ART 2545a, Digital Drawing** Anahita Vossoughi

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

**\* ART 3531b, Intermediate Painting** Maria De Los Angeles

Further exploration of concepts and techniques in painting, emphasizing the individuation of students' pictorial language. Various approaches to representational and abstract painting. Studio work is complemented by in-depth discussion of issues in historical and contemporary painting. Prerequisite: ART 1530, 2530, 2531, or permission of instructor. RP

**ART 3532a, Painting Time** Alexandria Smith

Painting techniques paired with conceptual ideas that explore how painting holds time both metaphorically and within the process of creating a work. Use of different Yale locations as subjects for observational on-site paintings. Prerequisite: ART 1530, 2530, or 2531, or with permission of instructor. HU RP

**\* ART 3555a, Silkscreen Printing** Alexander Valentine

Presentation of a range of techniques in silkscreen and photo-silkscreen, from hand-cut stencils to prints using four-color separation. Students create individual projects in a workshop environment. Prerequisite: ART 1514 or equivalent. HU

**ART 3556a, Printmaking I** Hasabie Kidanu

An introductory course on the historical, material, and collaborative nature of printmaking. Through studio projects, lectures, and critiques, we will explore both a personal and technological understanding of the print medium. Where and how does it share a commonality with literature, sculpture, photography and the moving image?

We will experiment with various techniques, including intaglio (dry-point etching, hard ground, aquatint), monotype, relief (linocut), and screen printing. Students will demonstrate critical thinking skills by engaging in a dialogue about their own work and the work of others. The themes of experimentation, reproducibility, storytelling, play, and patience will be particularly highlighted. Prerequisite: ART 1514 or equivalent. RP

**\* ART 3558a, Introduction to Intaglio Printmaking** Hasabie Kidanu

This studio course introduces students to the foundations of intaglio printmaking including drypoint, line-etch, and aquatint along with plate preparation, printing, and



registration. Intaglio, a 500-year old process offering a wide range of marks and tones, involves incising a surface to create a repeatable image matrix. Visiting artists, visits to Yale special collections, essays and lectures will supplement studio instruction. No previous printmaking experience necessary.

**\* ART 3559b, Introduction to Lithography** Irene Michnicki

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

**\* ART 3560b, Print Series** Hasabie Kidanu

The print series has been integral to printmaking since its earliest days, evolving alongside the medium. Through the making of a series we explore what is integral to the printmaking medium and the print shop: in-depth exploration/experimentation, patience, persistence, play, and editing. Students develop a cohesive print series that expresses both their personal and historical appreciation of the medium. Our first half of the semester is an overview of selected techniques—intaglio (dry-point, hard ground, aquatint), relief (linocut, woodcut), stencil (screenprint) printing. The second half of the semester is dedicated to students developing their own projects. Students work independently with guidance from the instructor, culminating in a final portfolio and presentation. Prerequisite: ART 3558, ART 4557, ART 3556, or instructor approval.

**ART 4514a, Advanced Drawing** Ryan Sluggett

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

**\* ART 4545b, Advanced Digital Drawing** Anahita Vossoughi

Examines digital processes as pathways to expand traditional practices such as drawing and painting. Through fluid transitions between digital and physical media, students investigate an array of approaches to producing artworks. Readings, discussions, and hands-on projects provide historical, critical, and practical perspectives on how digital tools intersect with material art practices. Group critiques foster collaborative insights and support individual exploration. This class is open to both undergraduate and graduate students. Prerequisite: ART 245, or equivalent; or with permission of instructor.

**ART 5110a, Round Trip: First-Year Crits** Matthew Keegan and Byron Kim

A course required of all incoming M.F.A. students in the painting/printmaking department to unpack, denaturalize, and slow down our making and speaking practices as a community. The course hopes to bridge the intensities characteristic of our program: the intensity of the private studio with the intensity of the semi-public critique. We ask crucial questions about the relationships between form and content, between intents and effects, between authorship, authority, and authenticity, between medium specificity and interdisciplinarity, and between risk and failure. How can our ideas and language be tested against the theories of the past and present? Existential,

spiritual, and market-based goals (both internal and instrumental motivations) for art making are explored. Meetings alternate between group critique and reading discussion, supplemented by a series of short writing exercises. Enrollment is limited to incoming students in the department, but readings and concepts are shared widely.

3 Course cr

**ART 5199b and ART 5200a, Pit Crit** Staff

Pit crits are the core of the program in painting/printmaking. The beginning of each weekly session is an all-community meeting with students, the DGS, graduate coordinator, and those faculty members attending the crit. Two-hour critiques follow in the Pit; the fall term is devoted to developing the work of second-year students and the spring term to first-year students. A core group of faculty members as well as a rotation of visiting critics are present to encourage but not dominate the conversation: the most lively and productive critiques happen when students engage fully with each other. Be prepared to listen and contribute. Note: Pit crits are for current Yale students, staff, and invited faculty and guests only; no outside guests or audio/video recording are permitted. 3 Course cr per term

**ART 5295a and ART 5296b, Painting/Printmaking Thesis** Maria De Los Angeles

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

**ART 5296b, Painting/Printmaking Thesis** Maria De Los Angeles

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

**ART 5342a and ART 5343b, Individual Criticism: Painting/Printmaking** Meleko Mokgosi

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

**ART 5414b, Colorspace** Anoka Faruquee

How can we “redesign a rainbow,” as Paul Thek suggests in his 1978 “Teaching Notes for the Fourth Dimension”? The psychophysical dimensions of color have been continually debated, reinvented, structured, codified, mystified, and systematized. The term “color space” refers to a range of color mapped by a system, such as RGB or CMYK. But long before these models were used to describe color on screen or paper, artists were utilizing systems to organize color in their work. Hue, value, saturation, and surface are all relative components artists use to structure color in specific ways. In this course we explore the space of color, from its visual and psychological qualities to its relationship to language and culture. Through assignments and critiques, students experiment with different approaches to using color in their own work. Readings and presentations examine principles of color interaction, as well as color’s expressive and symbolic potential. Open to all M.F.A. students. 3 Course cr

**ART 5452a, The Matrix: Textures and Densities of the Grid** Sophy Naess

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

**ART 5455a, On the Surface** Staff

A material-focused workshop for experimental and technical approaches to building surfaces. Together we explore our affinities to different surfaces. The weekly class time focuses on experiential exercises in making studies and more significant works, workshops from visiting artists, workshares, and studio visits. Working with a range of materials and techniques, from building our substrates out of found objects to traditional approaches, we aim to stay open and discover outcomes to processes that may be surprising or calculated. May we never take for granted what’s on the surface of the work we encounter. Open to all M.F.A. students. 3 Course cr

**ART 5470a, Ventriloquism, Performance, and Contemporary Art** Staff

This seminar invokes the art of ventriloquism as a lens through which to engage contemporary painting, sculpture, photography, printmaking, architecture, video, installation, and interdisciplinary practice. Engaging with issues of voice, embodiment, power, and projection, the case studies in this course both examine and enact ventriloquial practices, and do so as a means of interrogating and performatively bearing out contemporary conceptions of authorship, subjectivity, and performance. With historical roots in religious and spiritual practices dating to antiquity, ventriloquism became popular as a theatrical practice in the nineteenth century, with stage performers who gained notoriety for their ability to “throw” their voices onto the bodies of artificial dummies, puppets, and marionettes. Although theoretically outmoded by recording technologies that make possible more seamless practices of voice-throwing, dubbing, and other visual and sonic manipulations, ventriloquism remains alive and well as a strategy within contemporary art and art history, already having been highlighted by artists dating back to Paul Klee and Jasper Johns. The case studies in this contemporary

art seminar in oscillate seamlessly between art history, theory, and criticism through both analytical and performative means. This class shines light on what may seem an outdated practice, repositioning it as a conspicuous and meaningful trend within a range of artistic practices today. Artists to be examined include: Jennifer Allora and Guillermo Calzadilla, Candice Breitz, Janet Cardiff and George Bures Miller, Antoine Catala, Mel Chin, Anne Chu, Catherine Clover, Nina Elder, María Consuelo García, Gilbert and George, Guerilla Girls, Ann Hamilton, Sharon Hayes, Pablo Helguera, Pierre Huyghe, Christian Jankowski, Isaac Julien, Tadeusz Kantor, Mike Kelley, William Kentridge, Glenn Ligon, Kerry James Marshall, Courtney McClellan, Juan Muñoz, Bruce Nauman, Philippe Parreno, Wael Shawky, Lorna Simpson, Anna Deveare Smith, Henry Taylor, Kara Walker, Nora Wendl, Jordan Wolfson, and more. Finally, we will consider exhibitions that have literally and metaphorically invoked this theme, such as, for example, José Blondet's *Not I: Throwing Voices* (1500 BCE–2020CE), staged at LACMA in 2018 and Ingrid Schaffner's *Puppet Show* which toured in 2008 and beyond. Theoretical readings by Giorgio Agamben, Helene Cixous, Sigmund Freud, Jacques Lacan, Fred Moten, Gayatri Spivak, and other philosophers and critics will be paired with individual artists and subthemes as well. 3 Course cr

**ART 5497b, Fabric Lab** Sophy Naess and Vamba Bility

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

3 Course cr

## Photography

**\* ART 1836a or b, Black & White Photography Capturing Light** Staff

An introductory course in black-and-white photography concentrating on the use of 35mm cameras. Topics include the lensless techniques of photograms and pinhole photography; fundamental printing procedures; and the principles of film exposure and development. Assignments encourage the variety of picture-forms that 35mm cameras can uniquely generate. Student work is discussed in regular critiques. Readings examine the invention of photography and the flâneur tradition of small-camera photography as exemplified in the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and Garry Winogrand. HU RP

**\* ART 1838a or b, Digital Photography Seeing in Color** Staff

The focus of this class is the digital making of still color photographs with particular emphasis on the potential meaning of images in an overly photo-saturated world. Through picture-making, students develop a personal visual syntax using color for effect, meaning, and psychology. Students produce original work using a required digital SLR camera. Introduction to a range of tools including color correction, layers,

making selections, and fine inkjet printing. Assignments include regular critiques with active participation and a final project. HU RP

**\* ART 2836b, Picturing at the Peabody** Lisa Kereszi

A photography course that is taught both in the School of Art and also in the classrooms and Imaging Studio of the Peabody Museum, making use of the museum's collections for subject matter and inspiration. Students choose a specific subject, theme, or collection in the museum, research it, and investigate it photographically on site or in the studio to create an original body of work that directly relates to themes and objects found in the museum's collections. Students work collaboratively to curate a semi-public exhibition in the Peabody Museum building of their photographic artwork to put on view, as well as an exhibit of actual objects chosen in the course of their photography project research. The course studies other artists' archival exhibits and makes use of an existing exhibition of actual objects curated from the collections to learn the history of photography, as well as learn how an exhibition of archival material is researched, organized, and executed. Prerequisite: ART 1838 or permission of instructor.

**\* ART 2839a, Photographic Storytelling** Tommy Kha

An introductory course that explores the various elements of photographic storytelling, artistic styles, and practices of successful visual narratives. Students focus on creating original bodies of work with digital cameras. Topics include camera handling techniques, photo editing, sequencing, and photographic literacy. Student work is critiqued throughout the term, culminating in a final project. Through a series of lectures, readings and films, students are introduced to influential works in the global canon of photographic history as well as issues and topics by a multitude of voices in contemporary photography and the documentary tradition. Prerequisites: ART 1836 or 1838, or permission of the instructor.

**\* ART 3839a, Narrative Forms and Documentary Style In Photography after 1967**  
John Pilson

Artistic approaches to photography, ranging from documentary to studio, and appropriation as they converge on the current "digital" moment. Lectures, readings, and assignments are designed to develop and challenge critical, historical, and visual thought while providing creative inspiration for individual projects. Prerequisites: ART 1836, ART 1838, or equivalent. RP

**\* ART 3879b, Form For Content in Large Format** Benjamin Donaldson

A course for experienced photography students to become more deeply involved with the important technical and aesthetic aspects of the medium, including a concentrated study of operations and conceptual thinking required in the use of loaned analog view cameras, added lighting and advanced printing techniques. Scanning and archival printing of negatives are included. Student work is discussed in regular rigorous critiques. Review of significant historic photographic traditions is covered. Students are encouraged to employ any previous digital training although this class is black-and-white analog photography Prerequisite: ART 2837 or permission of instructor. RP

**\* ART 4803b, Picture Collection** Sam Contis

Since the invention of photography, artists have used picture collections as tools for reference and inspiration. Contemporary artists increasingly use such collections in ways that are foundational for their artistic practice. This course looks at artists'

use of picture collections to critique culture and society and to raise questions about subjectivity, value, and desire. Through site visits, artist lectures, research presentations, and class discussions, students consider how picture collections take shape and often come to be inadvertent recorders of our times. Students explore how these collections can serve as resources for their own artistic practice, with the aim of developing original work presented in critiques throughout the semester. Prerequisite: Permission of instructor.

**ART 8112a, Practice and Production** Benjamin Donaldson

For first-year photography students. Structured to give students a comprehensive working knowledge of the digital workflow, this course addresses everything from capture to process to print. Students explore procedures in film scanning and raw image processing, discuss the importance of color management, and address the versatility of inkjet printing. Working extensively with Photoshop, students use advanced methods in color correction and image processing, utilizing the medium as a means of refining and clarifying one's artistic language. Students are expected to incorporate these techniques when working on their evolving photography projects and are asked to bring work to class on a regular basis for discussion and review. 3 Course cr

**ART 8294b, What Makes a Book Work?** Lesley Martin and Matt Leifheit

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

**ART 8295b, Picture Show: Thesis in Photography** Lisa Kereszi

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

**ART 8306a and ART 8307b, This Means Something: Picture Makers Discuss Their Work and Practice** Gregory Crewdson

Each week, a guest artist working in a variety of disciplines addresses the cohort in whatever format they prefer—a round table discussion, conversation, or presentation—sharing experiences, insights, practice, and personal trajectory. The schedule of guest lecturers is student curated. 3 Course cr per term

**ART 8342a and ART 8343b, Critique Panel** Staff

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

**ART 8421a, Core Curriculum II** Sam Contis

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

3 Course cr

**ART 8423a, Critical Perspectives in Photography** Staff

For second-year photography students. This class is team-taught by curators and critics, who approach photography from a wide variety of vantage points, to examine critical issues in contemporary photography. The class is taught both in New Haven and New York at various museums and art institutions. The course is designed to help students formulate their thesis projects and exhibitions. 3 Course cr

**ART 8491a, Eye and Ear** Matt Leifheit and Vinson Cunningham

This seminar is designed to help M.F.A. students incorporate writing into their practice and find language fit to introduce their work to the wider world. Students read and discuss works by writers and artists like Chantal Ackerman, John Cage, Joan Didion, Annie Ernaux, Jenny Holzer, Donald Judd, Barbara Kruger, Glenn Ligon, Frank O'Hara, Georges Perec, Faith Ringgold, and Zadie Smith — all in service of exploring themes and techniques including description, portraiture, eulogy, argument, appropriation, public address, and personal narrative. Through a series of in-class prompts and take-home assignments, students also create, discuss, and refine writing projects of their own choosing. 3 Course cr

**ART 8492b, Experimental Narratives** John Pilson

A broad survey of narrative, documentary, and experimental film (and television) exploring influence and overlap within traditional visual art genres: sculpture, painting, performance, installation, etc. Screenings and discussions examining a variety of moving image histories, practices, and critical issues. The class also reserves time for screening student works in progress, with special consideration given to the presentation of installations and/or site-specific work. Weekly screenings may also be open to nonregistered students with permission of the instructor. 3 Course cr

## Sculpture

**\* ART 1610b, Sculpture Basics** Sandra Burns

Concepts of space, form, weight, mass, and design in sculpture are explored and applied through basic techniques of construction and material, including gluing and fastening, mass/weight distribution, hanging/mounting, and surface/finishing. Hands-on application of sculptural techniques and review of sculptural ideas, from sculpture as a unified object to sculpture as a fragmentary process. The shops and classroom studio are available during days and evenings throughout the week.

Enrollment limited to 12. Recommended to be taken before ART 1620–1625. HU RP

**ART 1620b, Introduction to Sculpture: Wood** Staff

Introduction to wood and woodworking technology through the use of hand tools and woodworking machines. The construction of singular objects; strategies for installing



those objects in order to heighten the aesthetic properties of each work. How an object works in space and how space works upon an object. HU

**ART 1621a, Introduction to Sculpture: Metal** Staff

*Introduction to Metal* emphasizes working with metal through the framework of artistic, architectural and cultural forms. This course features a comprehensive application of construction in relation to concept. We will examine the ways in which the meaning of a work derives from materials and the form those materials take. Instruction in welding and general metal fabrication techniques will be taught, facilitating the completion of artworks. HU

**\* ART 2611a, Sculpture as Object: Documentation, Preservation, Conservation**

Kameelah Rasheed

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. HU

**ART 3649b, Advanced Video Installation** Ben Hagari

This is an intensive project-based class exploring the production of video installations and the intersections of such mediums as performance, kinetic sculptures, video and sound. Students enhance their skills to create complex environments and sharpen their conceptual and logistical considerations when working with space and time. Prerequisite: ART 1622, prior experience in video or installation, or permission of instructor.

**ART 4645a, Advanced Sculpture Studio Practice I** Sandra Burns

Self-directed work in sculpture. Group discussion of student projects, with readings, slides, and videos that address current art practices. Regular individual and group critiques. Enrollment limited to 12. Prerequisite: ART 3645 or 3646 or equivalent, or permission of instructor. RP

**\* ART 4648b, Sculpture and Questions of Definition** Staff

What is sculpture? In addition to the conventional definition of sculpture being concerned with volume and mass in space, it seems that artwork falling out of any other category falls into sculpture. This studio seminar explores, through the work of the students in the class, how the conventional categories of sculpture, painting, graphic design, and photography as represented within the structure of the School of Art function to generate meaning. How art is responsive to its context and questions of authorship, process, and vulnerability are explored. Class time is spent in an effort to articulate students' work vis-a-vis these questions. In order to facilitate this effort, and to supplement three projects, various reading materials are discussed, and the work of other artists is considered. Open to art majors and graduate students from all areas of study with permission.

**ART 6295a and ART 6296b, Sculpture Thesis** Staff

The course supports the Sculpture Thesis projects. In the fall term, students develop programmatic contents through the production of a zine. This zine is published as a pdf file as the thesis exhibitions open. The class also focuses on making compelling and feasible proposals for the thesis exhibitions by closely examining spatial, logistical, and



technological aspects of individual projects. In the spring term, students continue to meet as a group to prepare for installation and documentation of the exhibitions. In April, the focus shifts to professional development. Enrollment is limited to the second-year students in the Sculpture Department. 1½ Course cr per term

**ART 6310a and ART 6311b, Sculpture Studio Seminar** Staff

Limited to M.F.A. sculpture students. Critique of sculpture, time-based media, and ungainly projects. Students present their work in several venues in the sculpture building. Throughout the year a full ensemble of the sculpture faculty and students meet weekly for critiques in which each student's work is reviewed at least once per term. During the spring term the format slightly changes to include evaluating work-in-progress, especially the thesis work of second-year students. 3 Course cr per term

**ART 6336a, X-Critique** Martin Kersels and Sandra Burns

Limited to M.F.A. sculpture students. A critique course focusing on time-based and other ungainly works. Students present their work during class time and have the opportunity for an in-depth critique and discussion about their pieces. There is no singular focus in this critique, as the balance of pragmatic and conceptual considerations surrounding the work is examined and discussed in a fluid way depending on the work at hand and the intent of the artist. 3 Course cr

**ART 6342a and ART 6343b, Individual Criticism: Sculpture** Staff

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

**ART 6404b, The Word is My Fourth Dimension** Kameelah Rasheed

The course title comes from the 2012 English translation of Clarice Lispector's *Água Viva* (1973). This course invites us to make work that engages with text and writing and explore the artists who push us to consider new relationships to language. Beyond the page, we explore text practices across various substrates and environments: the browser, the wall, the body, the sky, and the land. We consider legibility, translation, duration, embodiment, quantum physics, and pleasure in generating and studying text-based practices. Classes include opportunities for play, discussions, short lectures, and making. Assignments in this class include one presentation, one summative text-based work, one short essay, and active class participation. In the background of the course, we slowly read Lispector's *Água Viva* as a haunt in our study of those who attempt to wrangle language. 3 Course cr

**ART 6432b, Landscape Paradoxes** Staff

In this class we will explore nature in contemporary art and the historic world. Within and beyond the context of culture and society, we will consider paradoxes in wild and cultivated environments, and what that means for perceptual encounters. What possibilities can thrive in extreme circumstances? How do elemental forces impact behavior and attitudes? Readings, seminars, screenings and field trips will facilitate discussions around process-based and investigative projects. This course is driven by a sense of play and exploration with invisible forces to reimagine the familiar. 3 Course cr

**ART 6478a, Doing** Aki Sasamoto

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

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

## Interdepartmental/Film/Video

### \* ART 1942a or b / FILM 1620a or b, **Introductory Documentary Filmmaking** Staff

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

### ART 1985a, **Principles of Animation** Ben Hagari

The physics of movement in animated moving-image production. Focus on historical and theoretical developments in animation of the twentieth and twenty-first centuries as frameworks for the production of animated film and visual art. Classical animation and digital stop-motion; fundamental principles of animation and their relation to traditional and digital technologies. RP

### \* ART 2941a / FILM 1610a, **Introductory Film Writing and Directing** Sahraa Karimi

Problems and aesthetics of film studied in practice as well as in theory. In addition to exploring movement, image, montage, point of view, and narrative structure, students photograph and edit their own short videotapes. Emphasis on the writing and production of short dramatic scenes. Priority to majors in Art and in Film & Media Studies. RP

### ART 2943a / FILM 2940a, **Cinematography: History, Theory, Practice** Jonathan Andrews

This course serves to introduce students to the artistic practice of cinematography in the context of its history from the birth of cinema to the present. Readings, screenings, and discussions exploring film history are complemented by readings, workshops, and creative assignments exploring the tools, techniques, conventions, and scientific and psychological foundations of the cinematographer’s art.

### \* ART 2984b, **Technology and the Promise of Transformation** Sarah Oppenheimer

Inherent transformative qualities are embedded within technology; it transforms our lives, the way we perceive or make art, and conversely, art can reflect on these transformations. Students explore the implementation of technologies in their art making from pneumatic kinetics, bioengineering, AR, VR, and works assisted by artificial intelligence – modes of production that carry movement, degradation, and displacement of authorship. The student practice is supported by readings, independent research, and essays on diverse artists and designers who make use of technology in their work or, on the contrary, totally avoid it. This course is a curricular collaboration with The Center for Collaborative Arts and Media at Yale (CCAM).

**\* ART 2985b, Digital Animation** Michael Rader

Introduction to the principles, history, and practice of animation in visual art and film. Historical and theoretical developments in twentieth- and twenty-first-century animation used as a framework for making digital animation. Production focuses on digital stop-motion and compositing, as well as 2-D and 3-D computer-generated animation. Workshops in relevant software. Prerequisites: ART 1111, 1514, or 1745, and familiarity with Macintosh-based platforms.

**ART 3155a, Cave Paintings to Graffiti: History of Mural Painting** Kymberly Pinder

Murals have communicated religious, political and personal messages to communities for millennia. Muralists take risks when they commit to an art practice that is outside the museum or gallery. They must negotiate both multiple, unpredictable publics, their own privacy, and the socio-political 'publicness' of their work. Community-engaged artmaking provokes, mobilizes, and forever alters the spaces and audiences it encounters. Course topics include Michelangelo's Sistine Chapel, Mexican muralists and revolution, civic mural movements in the U.S., graffiti as a global phenomenon, and murals in the region, such as New Haven and New York City. This course includes art history through practice, creating a more integrated way of learning the history of mural making, from prehistory to the present, by collectively painting a mural in the Peabody Museum. Working with a local muralist, students learn how to navigate the process of creating a mural, from the proposal to the budget to the community programming and the execution. There are no artistic skills required. HU

**ART 3941b / FILM 3550b, Intermediate Film Writing and Directing** Jonathan

Andrews

In the first half of the term, students write three-scene short films and learn the tools and techniques of staging, lighting, and capturing and editing the dramatic scene. In the second half of the term, students work collaboratively to produce their films. Focus on using the tools of cinema to tell meaningful dramatic stories. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 2941. RP

**ART 3942b / FILM 3560b, Intermediate Documentary Filmmaking** A.L. Steiner

Students explore the storytelling potential of the film medium by making documentaries an art form. The class concentrates on finding and capturing intriguing, complex scenarios in the world and then adapting them to the film form. Questions of truth, objectivity, style, and the filmmaker's ethics are considered by using examples of students' work. Exercises in storytelling principles and screenings of a vast array of films mostly made by independent filmmakers from now to the beginning of the last century. Limited enrollment. Priority to majors in Art and in Film & Media Studies. Prerequisites: ART 1942 or 2941 HU RP

**\* ART 3995a or b, Junior Seminar** Ayham Ghraoui

Ongoing visual projects addressed in relation to historical and contemporary issues. Readings, slide presentations, critiques by School of Art faculty, and gallery and museum visits. Critiques address all four areas of study in the Art major. Prerequisite: at least four courses in Art. HU RP

**\* ART 4171a and ART 4172b, Independent Projects** Alexandria Smith

Independent work that would not ordinarily be accomplished within existing courses, designed by the student in conjunction with a School of Art faculty member. A course proposal must be submitted on the appropriate form for approval by the director

of undergraduate studies and the faculty adviser. Expectations of the course include regular meetings, end-of-term critiques, and a graded evaluation.

**\* ART 4942a and ART 4943b / FILM 4830a and FILM 4840b, Advanced Film Writing and Directing** Jonathan Andrews

A yearlong workshop designed primarily for majors in Art and in Film & Media Studies making senior projects. Each student writes and directs a short fiction film. The first term focuses on the screenplay, production schedule, storyboards, casting, budget, and locations. In the second term students rehearse, shoot, edit, and screen the film. Priority to majors in Art and in Film & Media Studies. Prerequisite: ART 3941.

**\* ART 4995a, Senior Project I** Alexandria Smith

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

**\* ART 4996b, Senior Project II** Alexandria Smith

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

**ART 9149a, Critical & Professional Practices** Staff

This course is required for all first-year graduate students in the School of Art. Students are enrolled in one of four thematic sections in their first term and will receive three credits for satisfactory completion. While all sections focus uniformly on tactile professional skill development, use of University research resources (libraries, museums, centers, other faculty, etc.), and introductions to theoretical and critical studies, they vary in thematic content and are not limited to distinct areas of study. Each inter-departmental section enrolls a blend of students from each area of study in the School. Guest lectures are a part of each section. This course culminates in a collaborative final project with all four sections of Critical Practice. 3 Course cr

**ART 9413b, Prototype** Sarah Oppenheimer

How do you build a system in real time? How do you design a technical assembly, an automation relay, a machine? This course will challenge students to develop complex systems using design tools that provide responsive feedback during the development process. Over the semester, each student will create a series of iterative prototypes, each exploring a key aspect of a larger project. Students will engage with both analog and digital circuits, sensor-driven networks, and mechanical systems, gaining hands-on experience with the material processes involved. Digital twins and simulations will be explored alongside physical models. Supplemental readings and discussion will review the evolution of prototyping in 20th and 21st century art and design. This course

is offered in collaboration with the Center for Engineering Innovation and Design (CEID). 3 Course cr

**ART 9435b, The Artist as Curator** Marta Kuzma

This course provides an overview of artists who as “curators” have lent or lend to the rethinking of conventional forms of exhibition making. Their artistic investigations constitute artist practice as a field of inquiry that extends beyond the production of objects of various media to interstitial approaches that reflect the artist’s engagement with art history, philosophy, anthropology, politics, activism – the world and universe at large. The Artist as Curator addresses the meta framework for the creation and artist experience in reclaiming research and life practices that are all too often deemed peripheral as to an artist’s process as legitimate to the consideration of the work of art. Since the development of curatorial studies graduate programs (M.A. Curating) in United States and international institutions in the late 1980s, the role of the curator has been professionalized as an external exhibition choreographer, conceptualizer, organizer, and interpreter of the artist’s process. This mediation has privileged this external curatorial voice and yet, it has side-tracked the relationship(s) the artist has to/with a particular set of conditions and communities. that makes art possible. This course encourages students to recognize the wider set of practices they defer to in an effort to convey a picture of what is it to “work” and “think” through one’s practice that recognizes ambivalence, investigation, options, fluctuation, divergence, and the engagement of other fields of knowledge to enrich one’s perspective and vocabulary with respect to practice. The course navigates through historical and contemporary cases and contexts to provide an overview of artists who engage and enlarge communities and audiences in tandem with generating alternative formats for the participatory experience. The course also addresses the changing institutional conditions that, over time, have contributed to the changing ways in which artists intervene as institutional actors/curators. The course takes a deep dive into exhibition through documents, visuals, readings, through artist studio and other location visits. Throughout the course, the students are encouraged to build their own curatorial projects forward for discussion. 3 Course cr

**ART 9456b, I’ll Be Your Witness: Toward Collaborative Futures** A.L. Steiner and Matthew Keegan

What happens when an institution turns over its programming to artists and collectives? How can this programming best engage a diverse public, to discuss and debate pressing current events? What leads an institution to reconsider its hierarchical structure? This discussion-driven seminar considers these questions, among others, to determine what are pressing topics that warrant extended and artist-led programmatic inquiry. Based on a direct case study of institutional experimentation, this co-taught class encompasses art history, design and interdisciplinary artmaking. Alternatives are rooted in his/her/historical models, and the sustainability and longevity of artists’ work, interconnected by community, as well as contemporary institutional structures and market forces. This course aims to explore the intersection of collaborative authorship, temporal and bureaucratic parameters, power-sharing and historically-rooted events. We will model collaboration through co-teaching, utilizing readings, site visits, guest speakers and dialogue, culminating in a publicly-shared collective class presentation. 3 Course cr

**ART 9475a or b, Interdepartmental Group Critique** Staff

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

## Yale College First-Year Seminars

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

**\* ART 0514b, Research in the Making** Ayham Ghraoui

Artistic research expands the research form to focus on haptic and tactile study of physical and historical objects. Through field trips to various special collections and libraries, including the Beinecke, the Yale Art Gallery, and the Map Collection, students respond to specific objects in the vast resources of Yale University. Group discussions, lectures, and critiques throughout the term help foster individual projects. Each student conducts research through the artistic mediums of drawing, photography, video, and audio, to slowly build an interconnected collection of research that is also an artwork. Enrollment limited to first-year students. HU

**\* ART 0517b, Spaces of Marginality** Yaminay Chaudhri

This class looks at "space" from the perspective of the outsider; it lingers in the margins, peripheries, and shadows of contemporary urban space to encourage a critical analysis of everyday experience. Each week we will unpack normative and dominant spaces by developing a keen understanding of the marginal and invisible spaces that hold them up. Sara Ahmad's book, *Queer Phenomenology*, and Bell Hooks' essay, *Choosing the Margin as a Space of Radical Openness*, provides the guiding framework for our inquiries as we move through various spatial formations. We scale our inquiries: from the orientation of our bodies in the classroom, to space-making walks in New Haven, to historical analysis of exclusionary zoning policies along coastal Connecticut. Throughout the semester, readings and artwork connect students to struggles for space in different parts of the world, highlighting invisible infrastructures, inequities, and voices of resistance. Classes center student discussions of weekly themes built up using a host of readings, art works, and urban typologies. Enrollment limited to first-year students. HU

**\* ART 0610a, Interdisciplinary Exploration For Making Fictional Worlds, Flying Machines, and Shaking Things Up** Nathan Carter

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

**\* ART 0615a, Sculpture, Irrational Collaborative Play and Channeling Creativity** Nathan Carter

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

**\* ART 0706a, Art of the Printed Word** Jesse Marsolais

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

**\* ART 0740b / ENGL 0440b, Writer as Designer, Designer as Writer** Rachel Kauder Nalebuff and Alice Chung

This seminar invites us to explore the boundaries between written and visual expression. Students with a background or interest in visual art learn to harness their voices as writers, and writers learn tools for how words take on new meaning through visual compositions. The course investigates the relationship between form and content through the creation of three projects—an interview, a manual, and an essay—each of which is written, designed, and physically produced using a variety of tools at our disposal. Through readings, in-class discussion and exercises, as well as workshops, we consider the ways language and ideas can be communicated to others through different media, and how that media in itself also carries meaning. The aim of the course is to playfully blur the categories of “writer” and “designer” so that we can be both at once: messengers. Previously ENGL 041. Enrollment limited to first-year students. This course does not count toward the Creative Writing Concentration for English majors.

HU



**\* ART 0907b, Art of the Game** Sarah Stevens-Morling

Introduction to interactive narrative through video game programming, computer animation, and virtual filmmaking. Topics include interactive storytelling, video game development and modification, animation, and virtual film production. Students produce a variety of works including web-based interactive narratives, collaboratively built video games, and short game-animated film production (machinima). Enrollment limited to first-year students.

## Yale College Art Major

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

Students in this major will develop an understanding of the visual arts through a studio-based curriculum, apply fundamentals of art across a variety of media and disciplines, relate the practice of making art to the fields of art history and theory, and gain a high level of proficiency in at least one artistic discipline. Courses at the 1000 level stress the fundamental aspects of visual formulation and articulation. Courses numbered 2000 through 4999 offer increasingly intensive study leading to greater specialization in one or more of the visual disciplines such as graphic design, painting/printmaking, photography, filmmaking, and sculpture/4-D. Interdisciplinary practice is supported.

The prerequisites for acceptance into the major are a sophomore review (occurring in the spring semester of sophomore year), which is an evaluation of work from studio courses taken at Yale School of Art, and five terms of introductory (1000-level) courses. Students should be enrolled in their fifth studio course by the time of the sophomore review. Visual Thinking (ART 1111) and Basic Drawing (ART 1514) are mandatory. In exceptional cases, arrangements for a special review during the junior year may be made with the DUS. Once matriculated at Yale College, prospective art majors should email [art.dus@yale.edu](mailto:art.dus@yale.edu) to join the mailing list for news about the major and forthcoming sophomore reviews.

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 1000 level (including Visual Thinking and Basic Drawing);
2. four 2000-level and above courses;
3. the Junior Seminar (ART 3995);
4. the two-credit Senior Project (ART 4995 and ART 4996); and



5. two courses in the history of art, film and media studies, or other electives related to visual culture.

Suggested program guidelines and specific requirements for the various areas of concentration are available from the DUS. A suggested program guideline is as follows:

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

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

Graduate courses, in some cases, may be elected by advanced undergraduate art majors *who have completed all undergraduate courses in a particular area of study* and who have permission of the DUS as well as the course instructor, but only when space is available.

Undergraduates are normally limited to credit for four terms of graduate- or professional-level courses (courses numbered 5000 and above). Please refer to the section on Academic Regulations in *Yale College Programs of Study* for further pertinent details.

# ENTRANCE REQUIREMENTS

Admission to the School of Art is on a highly selective and competitive basis; preparing an application requires 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 in light of the differences among educational structures and opportunities in the international art world today, the admissions committee may waive academic credential prerequisites if other proof of preparation and accomplishment is deemed a sufficient equivalent.

## Admission

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

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

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

## ADMISSION PROCEDURES FOR PRELIMINARY SELECTION

### *Instructions for All Applicants*

Applying to the School of Art requires forethought and planning. Review all of the application instructions carefully and follow guidelines to ensure that your application is given careful consideration.

The Yale School of Art application for the 2026–2027 academic year will be available October 2025 at <https://apply.art.yale.edu/apply>. For an explanation of specific requirements for each area of study, refer to those sections that follow.

**Application Deadline** Online applications for programs beginning in the 2026–2027 are due no later than 11:59 p.m. EST on Wednesday, January 7, 2026. Applications may not be submitted past the deadline, although recommendation letters and English Proficiency exam scores may follow shortly thereafter. Applicants should expect lengthier processing times to be experienced in the final hours of submission and should consider completing their application prior to the deadline day to avoid this.

**Application Materials** The following materials are required to complete an application for admission.

1. Online application: *Please note that the School of Art is not part of the Yale Graduate School of Arts and Sciences, and it is not possible to apply by using application materials found on the graduate school's website.*
2. Application fee: \$100 US, non-refundable as of January 8. In its commitment to equity and access Yale School of Art practices need-blind admission (candidate financial need or ability are unknown to the admissions committee during review of M.F.A. applications). For this reason graduate fee waivers are not available.
3. Statement: A one-page statement that addresses influences, interests, current work direction, lived experience (as it relates to art/design practice), and reasons for applying to graduate school at this time. Statements should be limited to one page or no more than 500 words.
4. References: From three individuals preferably practicing/teaching in the field or who know the applicant's practice well and can attest to their ability, competency, potential, etc. in Yale's M.F.A. program. *Note:* Request all letters with lead time.
5. Transcripts of academic record for the bachelor's degree and/or professional art schools attended. Student/unofficial copies may be uploaded to the application for the preliminary jury. Official transcripts will *only* be required for applicants invited to interview.
6. Portfolio of work: The portfolio should represent images of your best work, indicate your current direction, and demonstrate your ability. We recommend selecting work for the portfolio that was made within the last twelve to twenty-four months. Chronological order of year is embedded in our system; you will not be able to override it. The School of Art application system that requires applicants to designate one image from the portfolio as a "representative work." This selection is simply the default image for the cover page of each application file.

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

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

## *Portfolio Formatting*

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

**File Sizes and Types** The Yale School of Art application supports media files as large as 256 MB. Larger files, however, take longer to upload. It is recommended that still image files be no larger than 5 MB. Uploaded documents, such as transcripts, may contain no more than fifty pages. Do not format images in a presentation program

(e.g., PowerPoint, Keynote) or include composite images (more than one work per file). The application supports the following file formats:

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

**File Format for Videos and Moving Images** Video files should be no longer than two minutes long, and the size of video uploads is limited to 256 MB. Do not include titles or credits within the video files.

## *Graphic Design Portfolio Requirements*

**Portfolio Contents** Submit a total of twenty still images and/or moving image files that represent your strongest work. Please do not include only video in your portfolio; your portfolio should include both still and moving image examples of your work in design. When presenting book-related designs, show a cover and one representative spread in a single image file, at maximum. Alternatively, a short video showing a few spreads may be prepared. For websites, show just one still web page per image file, or prepare a short video showing three to four frames being clicked or scrolled. A complex, systems-related project should be edited to two or three of the strongest components. Three-dimensional works should show the surrounding space and context. Limit the use of detail images to situations where they are considered absolutely necessary. When presenting both still and moving images, please present them in two groups, with all still images followed by all moving images. Within these groups, place files in chronological order starting with the oldest and ending with the most recent work.

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

## *Painting/Printmaking Portfolio Requirements*

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

## *Photography Portfolio Requirements*

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

## *Sculpture Portfolio Requirements*

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

## *Application Status*

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

## FINAL SELECTION

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

**Applicants in Graphic Design** Applicants should prepare a portfolio of their work in any or all of these areas: graphic design print work, environmental design, broadcast/video graphics, letterform design, interactive media, and other related projects in the visual arts. Applicants are encouraged to present bodies of work that demonstrate special areas of interest. Academic or research papers may also be submitted in support of the application. For two year program applicants at least twelve examples of work and for the preliminary program at least ten examples of work will be presented at interview. Detailed instructions will be included in the invitation to interview.

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

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

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

during your interview. Detailed instructions will be included in the invitation to interview.

**Final Notification of Admission** Final notification of admission will be emailed in early March. Offers of admission are applicable only for the year in which they are made. The School of Art does not practice deferred admission. A Financial Aid package will be sent shortly after notification of admission for those who have completed their application filing and submission of required documents. No decisions relating to admission or financial aid will be given in person or over the telephone.

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

## International Students

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

### ENGLISH PROFICIENCY

In order to undertake graduate study, all applicants for whom English is not their first language must present evidence of English language proficiency. This may be done by taking the Test of English as a Foreign Language (TOEFL iBT), the International English Language Testing System (IELTS), or the Duolingo English Test. English proficiency testing is waived for applicants whose undergraduate degree was obtained at a four-year institution where curriculum was taught in English (non-ESL). When completing the application, you may self-report test type and scores, but it is your responsibility to request official score reporting be sent to Yale School of Art from the testing body.

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

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

*The Duolingo test* combines an English proficiency test with a brief video interview. Duolingo's technology and format allow applicants to complete the test at any time or place with Internet access by going to [englishtest.duolingo.com/applicants](http://englishtest.duolingo.com/applicants). Yale's most competitive applicants have Duolingo scores of at least 120.

### IMMIGRATION

In order to receive visa documentation, *admitted* international students must submit proof that income from all sources will be sufficient to meet expenses for two years of study. In 2025–2026, annual expenses (including tuition) will amount to \$77,192 for a single student. Evidence of funds may come from the following sources:

1. Affidavit from a bank;
2. Copy of a financial aid letter from the school, and/or an external entity's prize, fellowship, grant, government funding source, etc., stating the amount of financial assistance that has been offered;
3. Certification by parents of their ability and intention to provide the necessary funds;
4. Certification by employer of anticipated income.
5. International student Certification of Finances.

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 2025–2026 is \$48,500. The Corporation of Yale University reserves the right to revise tuition rates as necessary.

### TUITION REBATE AND REFUND POLICY

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

1. For purposes of determining the refund of Title IV funds, any student who withdraws from the School of Art for any reason during the first 60 percent of the term will be subject to a pro rata schedule that will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2025–2026, the last days for refunding Title IV funds will be November 8, 2025, in the fall term and March 28, 2026, in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
  - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 6, 2025, in the fall term and January 22, 2026, 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 21, 2025, in the fall term and February 6, 2026, 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, 2025, in the fall term and March 6, 2026, in the spring term).
  - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student will cancel charges for tuition as of the date of death, and the bursar will adjust the tuition on a pro rata basis.
4. If the student has received student loans or other forms of financial aid, funds will be returned in the order prescribed by federal regulations; namely, first to Federal Direct Unsubsidized Loans, if any; then to Federal Direct Graduate PLUS Loans; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Recipients of federal and/or institutional loans who withdraw are required to have an exit interview before leaving Yale. Students leaving Yale receive instructions on completing this process from Yale Student Financial Services.



## Fees

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

All students	\$3,422 hospitalization insurance, est. (single student)
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In addition, certain courses bear materials fees, and graduate art students enrolled in them will be billed. Refunds on course fees will not be made after the second week of classes each term. No partial refunds will be made on course fees.

## Student Accounts and Billing

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

### STUDENT ACCOUNT

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

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

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

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

The Office of Student Accounts will impose late fees of \$125 per month (up to a total of \$375 per term) if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. Students who have not paid their student account term charges by the due date will also be placed on Financial Hold. The hold will remain until the term charges have been paid in full. While on Financial Hold, the university will not provide diplomas and reserves the right to withhold registration or withdraw the student for financial reasons.

## PAYMENT OPTIONS

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

- Check, money order, or online eCheck payments must be in U.S. currency. International payment options via Flywire are available in YalePay.
- Yale does *not* accept credit or debit cards for Student Account payments.
- Payments made to a Student Account in excess of the balance due (net of pending financial aid credits) are not allowed on the Student Account. Yale reserves the right to return any overpayments.

### *Online Payments through YalePay*

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

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

Cash and check payments are also accepted at the Office of Student Accounts, located at 246 Church Street and open Monday through Friday from 8:30 a.m. to 4:30 p.m.

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

A processing charge of \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, for every returned ACH payment due to insufficient funds made through YalePay, Flywire will charge a penalty fee of \$30 per occurrence. Furthermore, the following penalties may apply if a payment is rejected:

1. If the payment was for a term bill, late fees of \$125 per month will be charged for the period the bill was unpaid, as noted above.
2. If the payment was for a term bill to permit registration, the student's registration may be revoked.

3. If the payment was to settle an unpaid balance for purposes of receiving a diploma, the university may refer the account to an attorney for collection.

### **YALE PAYMENT PLAN**

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

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

### **BILL PAYMENT AND PENDING MILITARY BENEFITS**

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

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

## **Interruption or Temporary Suspension of University Services or Programs**

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

# FINANCIAL AID

Financial aid is available in a combination of work-study, education loans, and scholarship to assist students in financing their education. In conformity with university policy, financial assistance is determined only after a student has been accepted for admission and is awarded solely on the basis of students' demonstrated financial need and available resources within the Yale School of Art. The school determines financial need in accordance with formulas established by federal and institutional methodologies.

New applicants are encouraged to submit documents before established deadlines to ensure access to funding. For the academic year 2024–2025, more than 80 percent of students in the School received some form of financial aid. There are no scholarships based on merit or any criteria other than financial need.

The fall 2026 financial aid priority deadline is March 1 for incoming students and April 30 for returning students. Individuals in default of a student loan will not be granted a financial aid award until clearance of such a default is provided to the school. Financial aid, whether in the form of loan, scholarship, or job, is authorized contingent upon the student's maintaining satisfactory academic progress.

## Required Financial Aid Data

### U.S. CITIZENS AND PERMANENT RESIDENTS

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

1. *FAFSA*. Complete the Free Application for Federal Student Aid (FAFSA) — *student section only* — online at [www.fafsa.gov](http://www.fafsa.gov). Note the Yale University federal school code is 001426. For FAFSA technical assistance, call 800.433.3243. Those who applied for federal financial aid during the previous academic year may complete a Renewal FAFSA online by using their FSA ID number. Those who have not yet created an FSA ID number and password can do so at <https://studentaid.gov/fsa-id/create-account/launch>. Those who do not remember their FSA ID number or password can retrieve them from the log-in page.
2. *CollegeBoard CSS Profile*. Complete the *student and parent* (and, if applicable, spouse) sections of the CSS Profile online at <https://cssprofile.collegeboard.org>. For general information and/or technical assistance, call 844.202.0524.
3. *2024 Federal Tax Returns*. Submit *signed* copies of 2024 federal tax returns, W-2s, and schedules for the applicant, spouse, and both parents — regardless of the age or dependency of the applicant — to Yale School of Art, Office of Financial Affairs, PO Box 208339, New Haven CT 06520-8339.

### INTERNATIONAL CITIZENS

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

1. *CollegeBoard CSS Profile*. Complete the *student and parent* (and, if applicable, spouse) sections of the CSS Profile online at <https://cssprofile.collegeboard.org>. For general information and/or technical assistance, call 212.299.0096.

2. *Documentation of 2024 income and tax data (U.S. and/or Home Country)* for the applicant, spouse, and both parents.

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

## FINANCIAL AID AWARDS

School of Art financial aid awards are based on financial need and the school's resources; it is for this reason that students are urged to plan their finances for each year with the utmost care. Students should be prepared to cover their anticipated need at the start of the program. The school cannot guarantee additional help once the financial aid award is determined.

A typical single student budget for the nine-month academic year totals \$77,192, comprising \$48,500 for tuition, \$22,896 for living expenses (including hospitalization insurance), and \$5,796 for books, art supplies, and academic fees.

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

## Anti-Drug Abuse Act Certification

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

the student may be subject to fine or imprisonment or both (20 U.S.C. 1091 and 50 U.S.C. App. 462).

## Veterans Administration Benefits

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

## Employment

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

## Assistantships

Appointments to course assistantships are made by the faculty of the School of Art and managed by the assistant dean for academic affairs. Course assistantships are usually assigned *only to second-year students*. A student may not apply for an assistantship because all appointments are based on individual merit and performance qualifications and *not* on financial need. A U.S. Social Security number is required in order to be paid as a course assistant. Course assistantships may be for one or two terms, and the compensation is made via monthly payments (rather than tuition remission).

# ART RESOURCES AND COLLECTIONS

## Digital Labs

The Digital Media Labs at the Yale School of Art (<http://www.art.yale.edu/DigLab>) consist of Mac-based facilities for undergraduate and graduate students enrolled in the School. Each area of graduate study has its own computer lab for graduate work, and there are labs available for all-school use as well.

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

Digital projectors, cameras, displays, audio recording, a black-box production studio, and other equipment are available for short-term loan during the academic year. All students who work in the digital labs are expected to have their own portable hard drive or cloud-based storage to store personal work.

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

## Center for Collaborative Arts and Media

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

## Center for Engineering Innovation and Design

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

of materials for members to use. Members have 24/7 access to the studio space, as well as to a state-of-the-art machine shop, wood shop, and wet lab during regular staffed hours.

## Ralph Mayer Learning Center

Through the generosity of the late Bena Mayer, a painter and the widow of Ralph Mayer, author of *The Artist's Handbook of Techniques and Materials*, *The Painter's Craft*, and *A Dictionary of Art Terms and Techniques*, archives related to her husband's research and writings have been given to the Yale School of Art for the establishment of the Ralph Mayer Learning Center. The purpose of the center is to support research and writing on the use of materials and for the study of artists' techniques in the field of drawing and painting. A course on materials and techniques, part of the curriculum of the Yale School of Art for more than fifty years, is augmented by the center.

Original Mayer manuscripts and memorabilia are included in the collection of the Haas Family Arts Library and are available on a noncirculating basis to members of the Yale community and the public. The School offers to answer in writing inquiries regarding the use of artists' materials. Requests for information about this service should be addressed to [art.school@yale.edu](mailto:art.school@yale.edu).

## Yale University Art Gallery

The Yale University Art Gallery was founded in 1832 as an art museum for Yale and the community. Today it is one of the largest museums in the country, holding nearly 300,000 objects and welcoming visitors from around the world. The museum's encyclopedic collection can engage every interest. Galleries showcase artworks from ancient times to the present, including vessels from Tang-dynasty China, early Italian paintings, textiles from Borneo, treasures of American art, masks from Western Africa, modern and contemporary art, ancient sculptures, masterworks by Degas, van Gogh, and Picasso, and more. Spanning one and a half city blocks and across three buildings, the museum features more than 4,000 works on display, multiple classrooms, a rooftop terrace, a sculpture garden, and dramatic views of New Haven and the Yale campus. The gallery's mission is to encourage an understanding of art and its role in society through direct engagement with original works of art. Programs include exhibition tours, lectures, and performances, all free and open to the public. For more information, please visit <https://artgallery.yale.edu>.

## Yale Center for British Art

The Yale Center for British Art (YCBA) houses the largest collection of British art outside the United Kingdom, encompassing works in a range of media from the fifteenth century to the present. The museum offers a vibrant program of exhibitions and events both in person and online. Presented to Yale University by the collector and philanthropist Paul Mellon '29, the YCBA first opened to the public in 1977. It is free and open to all. For more information, please visit <https://britishart.yale.edu>.



## Libraries

The Robert B. Haas Family Arts Library is part of Yale University Library, which contains fifteen million print and electronic volumes in more than a dozen libraries and locations. The Arts Library, linking the ground floors of Rudolph Hall and the Loria Center at 180 and 190 York Street, is devoted to the study of art, art history, architecture, and drama at Yale University. Roughly 150,000 of nearly 500,000 volumes are onsite and include catalogues raisonnés, exhibition catalogs, print journals, and magazines. You can also find a wide range of digital resources on art, architecture, and drama on the library's website.

Located on the lower level, Arts Library Special Collections features unique and rare materials related to art, architecture, and drama, such as eighteenth- and nineteenth-century works on artists and architecture, fine press, and artists' books. Featured collections include the Faber Birren Collection of Books on Color, the Arts of the Book Collection, and the Yale Bookplate Collection. ALSC also has archival holdings in book arts, graphic design, architecture, and drama. Rotating exhibits featuring works from the collection are on view in the William H. Wright Special Collections Exhibition Space. To learn more, visit <https://library.yale.edu/arts>.

# YALE NORFOLK SCHOOL OF ART

The Yale Norfolk School of Art, established in 1948, is an intensive six-week undergraduate summer residency program for twenty-six rising undergraduate seniors from institutions across the United States and internationally. The school is located on the Ellen Battell Stoeckel Estate in Norfolk, Connecticut, and is supported by the Ellen Battell Stoeckel Trust. Yale Norfolk 2026 will take place from May 16 through June 27.

Students follow a curriculum of three Yale College art courses and includes modules focused in a range of art and design disciplines. Students work in individual studio spaces and have access to digital printers, computers, traditional printmaking presses, and silkscreen facilities.

The resident faculty for Yale Norfolk 2025 was composed of co-directors Byron Kim and Lisa Sigal, Ayham Ghraawi, and four teaching fellows selected from graduates of Yale's M.F.A. program. In addition to the course curriculum, students investigated "Direction of Play," the theme of the summer's lecture series, with visiting scholars and artists who engaged the students in a wide range of topics.

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

# SUMMER COURSES IN ART

The Yale School of Art participates in the Yale Summer Session by offering five-week courses in drawing, graphic design, photography, sculpture, printing, and interactive design. Yale Summer Session offers undergraduate courses for Yale College credit. Classes meet two or three days a week on campus or online; additional studio time may also be available. Admission is open to Yale students as well as to undergraduates currently enrolled at other institutions, college graduates, and to qualified high school or precollege students who will have completed their junior year of high school before summer classes begin.

Additional information on courses, residency, tuition and financial assistance, important dates and deadlines, and the application may be found on the Yale Summer Session website at <http://summer.yale.edu>. Inquiries may be made by telephone at 203.432.2430 or by email to [summer.session@yale.edu](mailto:summer.session@yale.edu). Applications are reviewed on a rolling basis and students can expect an admissions decision within two to three weeks of submitting the application. Class size for each art course is limited depending upon the nature of the course. There is an application fee of \$80.

# GENERAL INFORMATION

## Academic Regulations

### REGISTRATION

Students may register for any term on the condition that they are making satisfactory progress toward the degree and have been cleared by the Office of Student Accounts to register. Students who are not compliant with Yale's vaccination requirements will not be allowed to register; see Required Immunizations under Health Services in the chapter Yale University Resources and Services.

### COURSE CHANGES

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

### GRADING SYSTEM

All graduate-level courses within the School of Art are graded Pass (P) or Fail (F). Credit will be given for any passing grade received for a Yale College course (A–C), graduate school course (H, HP, P), or other professional school course at Yale. No credit will be given for a grade of F or an incomplete. Arrangements to finish incompletes are to be determined between the student and the instructor, and the registrar should be made aware of the date to which the time to complete and submit coursework deliverables has been extended. Any incomplete that is not made up before the first day of classes of the next consecutive term will be recorded as an F on the transcript.

### PROGRESS REPORTS

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

## STUDENT CONDUCT AND ATTENDANCE

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

## ACADEMIC REVIEWS

The M.F.A. degree is awarded by the university on the recommendation of the faculty of the School of Art. Each area of study in the school facilitates official reviews of students' work at regular intervals. At the end of each periodic review, faculty may require a student to take a particular course or participate in a tutorial. This requirement supersedes the normal choice of electives. Students are considered to be in "good academic standing" as long as they maintain a grade level of Pass in all courses and studio work. No student can progress to a subsequent term with a failing grade in the student's core requirements within the area of study. Students are expected to attend and participate in all credit-bearing courses and critiques in order to receive passing grades. If the work under review is not considered by the faculty to be satisfactory and deserving of credit toward the degree, a letter of academic warning will be issued. Students who have been placed on academic warning during or at the end of any term will have to demonstrate a satisfactory level of quality and effort in their work by the next review period. If they fail to do this, they may not be advanced to the next level of program completion or may be asked to take a leave of absence. Disciplinary dismissal may take place at any time during the year for any student in the school. Exceptions to the regulations of the M.F.A. degree can be made only on the recommendation of the Academic Subcommittee, to which all applications on these matters must be addressed.

## *Financial Aid and Satisfactory Academic Progress*

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

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

## SATISFACTORY ACADEMIC PROGRESS

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

#### TIME FRAME

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

#### QUANTITATIVE AND QUALITATIVE MEASURES

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

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

#### SPECIAL GRADES

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

#### GRADE CHANGES

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

#### SAP REPORTING FREQUENCY, PROCEDURE, AND NOTICES

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

#### COUNSELING

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

## APPEAL PROCESS

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

## REGAINING SAP WITHOUT AN APPEAL

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

## COMMENCEMENT

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

Graphic Design	Thesis book and digital documentation
Painting/Printmaking	Digital thesis documentation
Photography	Thesis print portfolio and digital documentation
Sculpture	Digital thesis documentation

All degree requirements must be completed within three years of the student's scheduled graduation date in order to obtain the M.F.A. degree. Those who are unable to meet this deadline and wish to pursue their degree further must reapply for this consideration and pay a reregistration fee, which is 10 percent of the current tuition rate.

## LEAVE OF ABSENCE

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

1. Any student who is contemplating a leave of absence should see the assistant dean for academic affairs or the director of graduate studies to discuss the necessary application procedures.
2. All leaves of absence must be approved by the dean. Medical leaves also require the written recommendation of a Yale Health physician, as described below.
3. A student may be granted a leave of absence of one to two years. Any leave approved by the dean will be for a specified period.
4. International students who apply for a leave of absence must consult with OISS regarding their visa status. In most cases, interruption of study will temporarily suspend the SEVIS record, effective as of the final day of official enrollment, and the student will have to depart from the United States within 14 days.

5. A student on leave of absence may complete outstanding work in any course for which the student has been granted extensions. The student may not, however, fulfill any other degree requirements during the time on leave.
6. A student on leave of absence is ineligible for financial aid, including loans; and in most cases, student loans are not deferred during periods of non-enrollment.
7. A student on leave of absence is ineligible for the use of university facilities normally available to enrolled students.
8. A student on leave of absence may continue to be enrolled in Yale Health by purchasing affiliate coverage through the Student Affiliate Coverage plan. In order to secure continuous coverage from Yale Health, enrollment in this plan must be requested prior to the beginning of the term in which the student will be on leave or, if the leave commences during the term, within thirty days of the date when the leave is approved. Coverage is not automatic; enrollment forms are available from the Member Services department of Yale Health, 203.432.0246.
9. A student on leave of absence must notify the assistant dean for academic affairs in writing of the intention to return by a specified deadline set by the dean. In addition, a returning student who wishes to be considered for financial aid must submit appropriate financial aid applications to the school's financial aid office to determine eligibility.
10. A student on leave who does not return at the end of the approved leave, and does not request and receive an extension from the dean, will be considered withdrawn and automatically dismissed from the school.

### *Personal Leave of Absence*

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

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

### *Medical Leave of Absence*

A student who must interrupt study temporarily because of illness or injury may be granted a medical leave of absence with the approval of the dean, on the written recommendation of a physician on the staff of Yale Health. The general policies governing all leaves of absence are described above. A student who is making



satisfactory progress toward the degree requirements is eligible for a medical leave any time after matriculation. The final decision concerning a request for a medical leave of absence will be communicated in writing by the dean.

The School of Art reserves the right to place a student on a mandatory medical leave of absence when, on recommendation of the director of Yale Health or the chief of the Mental Health and Counseling department, the dean of the school determines that, because of a medical condition, the student is a danger to self or others, the student has seriously disrupted others in the student's residential or academic communities, or the student has refused to cooperate with efforts deemed necessary by Yale Health and the dean to make such determinations. Each case will be assessed individually based on all relevant factors, including, but not limited to, the level of risk presented and the availability of reasonable modifications. Reasonable modifications do not include fundamental alterations to the student's academic, residential, or other relevant communities or programs; in addition, reasonable modifications do not include those that unduly burden university resources.

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

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

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

### *Leave of Absence for Parental Responsibilities*

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

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

### **U.S. MILITARY LEAVE READMISSIONS POLICY**

Students who wish or need to interrupt their studies to perform U.S. military service are subject to a separate U.S. military leave readmissions policy. In the event a student withdraws or takes a leave of absence from Yale School of Art to serve in the U.S. military, the student will be entitled to guaranteed readmission under the following conditions:

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

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

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

In the case of a student who is not prepared to resume studies with the same academic status at the same point where the student left or who will not be able to complete the program of study, the school will undertake reasonable efforts to help the student become prepared. If after reasonable efforts, the school determines that the student remains unprepared or will be unable to complete the program, or after the school determines that there are no reasonable efforts it can take, the school may deny the student readmission.

## WITHDRAWAL

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

## General Regulations

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

## Emergency Suspension

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

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

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

## Freedom of Expression

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

# YALE UNIVERSITY RESOURCES AND SERVICES

## A Global University

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

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

Yale's engagement beyond the United States dates from its earliest years. The university remains committed to attracting the best and brightest from around the world by offering generous international financial aid packages, conducting programs that introduce and acclimate international students to Yale, and fostering a vibrant campus community.

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

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

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

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

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

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

## Cultural and Social Resources

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

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

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

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

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

The Payne Whitney Gymnasium, one of the most elaborate and extensive indoor athletic facilities in the world, is open to Yale undergraduates and graduate and professional school students at no charge throughout the year. Memberships at reasonable fees are available for faculty, employees, postdocs, visiting associates, alumni, and members of the New Haven community. During the year, various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Tennis Complex, the Yale Outdoor Education Center (OEC), and the Yale Golf Course. All members of the Yale community and their guests may participate at each of these venues for a modest fee. Information is available at <https://myrec.yale.edu>.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education (<https://recreation.yale.edu/club-sports>). Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities, including volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, ultimate, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-

year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available at <https://myrec.yale.edu>.

## Graduate and Professional Student Senate (GPSS)

The Graduate and Professional Student Senate (GPSS) is composed of student-elected representatives from each of the fourteen graduate and professional schools at Yale. Any student enrolled in these schools is eligible to run for a senate seat during fall elections. As a governing body, the GPSS advocates for student concerns and advancement within Yale, represents all graduate and professional students to the outside world, and facilitates interaction and collaboration among the schools through social gatherings, academic or professional events, and community service. GPSS meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. GPSS also oversees the management of the Gryphon, a graduate and professional student center, located at 204 York Street. The center provides office and event space for GPSS and other student organization activities, funds student groups, and houses Gryphon's Pub, open nightly. For more information, please visit <https://gpsenate.yale.edu>.

## Identification Cards

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

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

Members of the university community may be asked to show identification at various points during their time at Yale. This may include but not be limited to situations such as: where individuals are entering areas with access restrictions, for identification in emergency situations, to record attendance at a particular building or event, or for other academic or work-related reasons related to the safe and effective operation and functioning of Yale's on-campus spaces.

For some members of our community, based on the needs and culture of their program, department, and/or characteristics of their physical spaces, being asked to show an ID card is a regular, even daily, occurrence. However, for others it may be new or infrequent. For some, being asked to produce identification can be experienced negatively, as a contradiction to a sense of belonging or as an affront to dignity. Yale University is committed to enhancing diversity, supporting equity, and promoting an environment that is welcoming, inclusive, and respectful. University officials requesting

that a community member show their ID card should remain mindful that the request may raise questions and should be prepared to articulate the reasons for any specific request during the encounter. In addition, individuals requesting identification should also be prepared to present their own identification, if requested.

## Health Services

Yale Health operates a multispecialty group practice on campus through its state-of-the-art medical center, Yale Health Center, located at 55 Lock Street. Yale Health Center offers a wide variety of on-site health care services including primary care, specialty care, acute care, mental health and counseling, radiology, blood draw, pharmacy, eye care, infusion and medication administration center, and a seventeen-bed inpatient care unit. Nearly all care is provided by Yale Health staff; when a student's condition requires more specialized care or a hospitalization, there is an extensive network of specialists drawn largely from Yale School of Medicine or other in-network contracted providers. Yale Health's network hospital is Yale-New Haven Hospital. With Yale Health Hospitalization & Specialty Care Coverage, emergency care is covered anywhere in the world. Yale Health's services are detailed in *A Student's Guide to Yale Health*, available through the Yale Health Member Services Department, 203.432.0246, or online at <https://yalehealth.yale.edu/resource/student-guide-yale-health>.

### ELIGIBILITY FOR SERVICES

The university provides eligible degree-candidate student enrolled half-time or more with primary care services at the Yale Health Center through Yale Health Basic Student Health Services. These services are free and automatically provided; no enrollment or forms are required. For new students and newly eligible students, basic services are available on the date the student is required to be on campus for orientation and continue through July 31, providing they remain eligible. Basic Student Health Services includes preventive health, blood draw, and medical services in student health, gynecology, mental health and counseling, nutrition, acute care, and inpatient care. For returning students, access to Basic Student Health Services begins August 1 and ends July 31, providing they remain eligible. Please note that this is not an insurance plan. For full details, see Yale Health Basic Student Health Services at <https://yalehealth.yale.edu/topic/health-care-overview-students-yale-health>.

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

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



Most students meet the university requirement for hospitalization and insurance coverage by subscribing to Yale Health Hospitalization & Specialty Care Coverage, which provides coverage for all approved hospitalizations, specialty care services, and prescription medications. If you are an eligible degree-candidate student enrolled half-time or more, you are automatically enrolled in and billed for this coverage. Full-year coverage dates are identical to those for Yale Health Basic Student Health Services. However, Yale Health Hospitalization & Specialty Care Coverage may also be purchased for either the fall term only or spring term only. All students who remained enrolled in and do not waive Yale Health Hospitalization & Specialty Care Coverage (<https://yalehealth.yale.edu/student-coverage>) can use specialty and ancillary services at Yale Health Center. Upon referral, Yale Health will cover the cost, minus any applicable copayments, of specialty and ancillary services for these students. Students with an alternate insurance plan should seek specialty services from a non-Yale Health provider who accepts their alternate insurance.

## HEALTH COVERAGE ENROLLMENT

A student's status as an eligible Yale University undergraduate, graduate, or professional student automatically makes them eligible for Yale Health Basic Student Health Services. If they are eligible for Yale Health Basic Student Health Services, the university requires them to obtain adequate insurance coverage for hospitalization and specialty care. A student may purchase their hospitalization, specialty, and prescription coverage through Yale Health or through another insurer. Students may remain enrolled in Yale Health Hospitalization & Specialty Care Coverage or waive the plan if they have other hospitalization coverage, such as through a spouse or parent. The waiver must be renewed annually, and the student must confirm receipt of the waiver by the university's deadlines noted below.

### *Yale Health Hospitalization & Specialty Care Coverage*

For a detailed explanation of this plan, which includes coverage for prescriptions, see *A Student's Guide to Yale Health*, available at <https://yalehealth.yale.edu/resource/student-guide-yale-health>.

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health Hospitalization & Specialty Care 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 Care Coverage begins on the day the dormitories officially open or when orientation requires students to be on campus. 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 Care Coverage** Students are permitted to waive Yale Health Hospitalization & Specialty Care Coverage by completing an online waiver form at <https://yhpstudentwaiver.yale.edu> that demonstrates proof of alternate coverage. It is the student's responsibility to report any changes in alternate insurance coverage to the Member Services Department within thirty days. Students are encouraged to review their present coverage and compare its benefits to those

available under Yale Health. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

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

### *Yale Health Student Dependent Plans*

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

### *Yale Health Student Affiliate Coverage*

Students on leave of absence, on extended study, or enrolled per course per credit; students paying less than half tuition; students enrolled in the EMBA program; students enrolled in the Broad Center M.M.S. program; students enrolled in the PA Online program; students enrolled in the M.S.N. Nursing Online program; and students enrolled in the EMPH program may enroll in Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic Student Health Services and Yale Health Hospitalization & Specialty Care Coverage. Graduate and professional school students should use the Student Enrollment Change Application available from the Member Services Department or at <https://yalehealth.yale.edu/student-coverage>. It 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** Withdrawing from the university directly impacts a student's Yale Health Hospitalization & Specialty Care Coverage. The timing of the student's withdrawal can impact whether they can get a refund for their health coverage or be billed for health services they used. Note: Tuition and Yale Health coverage fees are billed separately and considered separately in the withdrawal policies. Students should Contact Yale Health Member Services (203.432.0246; [member.services@yale.edu](mailto:member.services@yale.edu)) or the student health care navigator ([yhstudentnavigator@yale.edu](mailto:yhstudentnavigator@yale.edu)) for guidance or questions about their specific situation.

For students who withdraw on or before the fifteenth day of classes:

- They will receive a full refund for the Yale Health Hospitalization & Specialty Care Coverage fee if they did not waive coverage; if they waived coverage, they would not get a refund since they were not billed for coverage.
- Their Yale Health membership will end retroactively to the start of the insurance term (fall or spring) in which they have withdrawn, as if they were never covered by Yale Health Hospitalization & Specialty Care Coverage or Basic Health Services.
- They will not be eligible for any Yale Health coverage and unable to access services moving forward.
- If they have already used health services, those services will be billed directly to the student by Yale Health.
- They cannot enroll in Student Affiliate Coverage to extend their insurance.

For students who withdraw more than fifteen days after the first day of classes:

- They will still have access to Yale Health services for thirty days after their withdrawal date.
- During those thirty days, the student will have access to the same services they had before withdrawing.
- If they waived coverage, then they will still have access to Yale Health Basic Health Services for thirty days.
- If they did not waive coverage, they will remain insured by Yale Health with Hospitalization & Specialty Care with prescription benefits.
- However, fees for Yale Health Hospitalization & Specialty Care Coverage won't be refunded nor prorated. Students are responsible for the semester charge on their student account, even if their tuition has been refunded.
- They cannot enroll in Student Affiliate Coverage to extend their insurance.

If a student is unsure about their options or how these policies apply to their situation, contact Yale Health Member Services ([member.services@yale.edu](mailto:member.services@yale.edu)) or the student health care navigator ([yhstudentnavigator@yale.edu](mailto:yhstudentnavigator@yale.edu)).

**Leaves of absence** Taking a leave of absence (LOA) from the university directly impacts a student's Yale Health Hospitalization & Specialty Care Coverage. The timing of a student's LOA can impact whether they can get a refund for their health coverage received or be billed for health services they used. Students granted a leave of absence (non-medical or medical) can purchase Student Affiliate Coverage. Note: Tuition and Yale Health coverage fees are billed separately and considered separately in the LOA policies. Students should contact Yale Health Member Services (203.432.0246; [member.services@yale.edu](mailto:member.services@yale.edu)) or Student Health Care Navigator ([yhstudentnavigator@yale.edu](mailto:yhstudentnavigator@yale.edu)) for guidance or questions about your specific situation.

If the registrar is notified of a student's LOA on or before the first day of classes:

- The student's Yale Health Hospitalization & Specialty Care Coverage will end retroactively to the start of the insurance term (fall or spring) in which they have taken a LOA, as if they were never covered by Yale Health Hospitalization & Specialty Care Coverage or Basic Student Health Services.

- The student will get a full refund for the Yale Health Hospitalization & Specialty Care Coverage fee if they did not waive coverage; if they waived coverage, they would not get a refund.
- The student may be eligible for Student Affiliate Coverage and have thirty days to enroll.
- If the student waived coverage and does not enroll in Student Affiliate Coverage, they will not be eligible for any Yale Health services and coverage moving forward, and if they have already used health services, those services will be billed directly to them by Yale Health.

If the registrar is notified of a student's LOA after the first day of classes:

- The student's Yale Health Hospitalization & Specialty Care Coverage ends on the day the registrar is notified of their LOA.
- If the student waived coverage, then their access to Yale Health Basic Health Services ends on this date, and if they have already used health services, those services will not be billed directly to them by Yale Health.
- If the student did not waive coverage, then their insurance, Yale Health Hospitalization & Specialty Care with prescription coverage, ends on this date. If they have already used health services, those services will not be billed directly to them by Yale Health. However, any fees for Yale Health Hospitalization & Specialty Care Coverage will not be refunded nor prorated.
- The student may be eligible for Student Affiliate Coverage and have thirty days to enroll.

To enroll in Student Affiliate Coverage (enrollment isn't automatic), a student will need to complete and submit the enrollment/change form available from the Member Services Department or at <https://yalehealth.yale.edu/student-coverage>.

- Fees that have already been paid for Yale Hospitalization & Specialty Coverage will be applied to the cost of Student Affiliate Coverage; the full fee will still be charged to the student's account; however, they will only be charged the difference in the fee.
- Regardless of what point in the semester the student enrolls, fees will not be prorated or refunded.

For more information, contact Yale Health Member Services ([member.services@yale.edu](mailto:member.services@yale.edu)) or the student health care navigator ([yhstudentnavigator@yale.edu](mailto:yhstudentnavigator@yale.edu)).

**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 Care 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 Care Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

**Per course per credit** Students who are enrolled per course per credit are not eligible for Yale Health Hospitalization & Specialty Care Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of per course per credit enrollment. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization & Specialty Care Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the website (<https://yalehealth.yale.edu/forms-and-guidelines>). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

## REQUIRED IMMUNIZATIONS

All new students are required to complete these requirements by August 1, 2025. Key information and a description of student health requirements may be found at <https://yalehealth.yale.edu/new-student-health-requirements>. This page may be periodically updated and should be considered the most up-to-date source of information. All requirements are to be completed through Health On Track (<https://healthontrack.yale.edu/s/>), Yale's portal for tracking health requirements. Specific requirements are outlined below.

### *Required for All Students*

Requirement	Description	Alternate
MMR: measles, mumps, and rubella	MMR vaccine for anyone born after 1/1/1957 without evidence of immunity. Two doses of MMR vaccine at least 28 days apart. Dose 1 on or after first birthday	Laboratory documentation of immunity to measles, mumps, and rubella
Varicella	Varicella vaccine: two doses (age 12–15 months and 4–6 years). Adolescent catch-up: 2 doses 4–8 weeks apart	Laboratory evidence of immunity or health care provider documentation of disease
Meningitis quadrivalent ACWY*	Menveo, Menactra, MenQuadfi and Nimenrix, Penbraya (single dose at or after age 16). Vaccine must be given within 5 years of matriculation	ACWY polysaccharide vaccine is acceptable if conjugate vaccine unavailable
Tdap	Single booster dose within the past 10 years	

TB screening questionnaire†	Complete the questionnaire. If identified as high risk, TB screening test must be submitted. If result is positive, a chest X-ray and record of any treatment must be submitted
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\* only for students residing in university housing

† only for non-health-care-profession students

*Additional Requirements for Health-Care-Profession Students*

Requirement	Description	Alternate
Influenza	Single dose of seasonal flu vaccine annually between August 1 and December 1	
TB screening	Quantiferon or T-spot blood test within past 6 months. Positive test requires documentation of asymptomatic status and chest X-ray result	
Hepatitis B vaccine and titer	Heplisav-B (2 doses), Energix B, Recombivax HB (3 doses). Completion of series and quantitative titer demonstrating immunity following vaccination	Twinrix (Hep A and B) at appropriate intervals

Student Accessibility Services

<https://sas.yale.edu>  
[sas@yale.edu](mailto:sas@yale.edu)  
203.432.2324

To ensure that all students have an equal opportunity to make the most of their Yale education, the Student Accessibility Services office (SAS) facilitates individual accommodations for students with disabilities. SAS promotes equitable access to education and student life for students with disabilities and fosters a campus environment of belonging, inclusion, and respect. Students requesting accommodations should complete an accommodation request form ([https://yale-accommodate.symplicity.com/public\\_accommodation](https://yale-accommodate.symplicity.com/public_accommodation)) to initiate the interactive

process. Students may upload supporting documentation regarding their condition and request for accommodations with their accommodation request form. Documentation guidelines are available on the SAS website at <https://sas.yale.edu/students/documentation-guidelines>.

Engagement with SAS is confidential. Faculty and staff are notified of approved accommodations on a need-to-know basis only, except when required by law for health and safety reasons. Generally, a student requiring reasonable accommodations needs to renew accommodations with SAS at the start of each term and should complete this step as soon as their schedule is finalized. At any time during a term, students with a newly diagnosed disability or recently sustained injury requiring accommodations should contact SAS to discuss accommodation options.

## Graduate Housing

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

The Yale Graduate Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single-occupancy and two-bedroom units of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to 254 and 276 Prospect Street and 272 Elm Street, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. Family housing is available in Whitehall and Esplanade Apartments. The graduate housing website is the venue for graduate housing information and includes dates, procedures, facility descriptions, floor plans, and rates. Applications for the new academic year are available beginning April 2 and can be submitted directly from the website with a Yale NetID. Room selection for paired roommates begins April 22. Room selection for all others begins April 23.

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

## Office of International Students and Scholars

<http://oiss.yale.edu>  
 203.432.2305

The Office of International Students and Scholars (OISS) coordinates services and support for more than 8,000 international students, faculty, staff, and their dependents at Yale. OISS assists international students and scholars with issues related to employment, immigration, personal and cultural adjustment, and serves as a source

of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS helps students and scholars obtain and maintain legal nonimmigrant status in the United States.

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

The OISS website provides useful information to students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. International students, scholars, and their families and partners can connect with OISS and the Yale international community virtually through Yale Connect, Facebook, and Instagram.

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

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

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

When you have concerns or questions related to discrimination, harassment, or sexual misconduct, you have a wide range of choices for support. You can reach out to a discrimination and harassment resource coordinator, deputy Title IX coordinator or others, such as a residential college dean, dean of student affairs, the Office of Institutional Equity and Accessibility, or the Title IX office.

### DISCRIMINATION AND HARASSMENT RESOURCE COORDINATORS

Office hours: 9 a.m.–5 p.m., M–F  
<https://oiea.yale.edu/contact-us/dhrc>

Discrimination and harassment resource coordinators (DHRCs) have been identified by the deans of Yale College, the Graduate School of Arts and Sciences, and the professional schools as community members with the responsibility to receive concerns and offer advice and guidance related to diversity and inclusion, discrimination



and harassment, and equal opportunity. Discrimination and harassment resource coordinators may also help facilitate informal resolution. This may be an individual's best "first stop" in discussing a concern related to discrimination, harassment, or retaliation, particularly as discrimination and harassment resource coordinators will be knowledgeable about resources specific to their school or college.

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

Office hours: 9 a.m.–5 p.m., M–F

203.432.0849

<https://oiea.yale.edu>

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

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

55 Lock Street, Lower Level

Appointments: 9 a.m.–5 p.m., M–F

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

<https://sharecenter.yale.edu>

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

If you wish to make use of SHARE's services, you can call the SHARE number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. Some legal and medical options are time-sensitive, so if you have experienced an assault, we encourage you to call SHARE and/or the Yale Police as soon as possible.

## **TITLE IX COORDINATORS**

203.432.6854

Office hours: 9 a.m.–5 p.m., M–F

<https://titleix.yale.edu>

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial

assistance. Sex discrimination includes sexual harassment, sexual assault, and other forms of sexual misconduct. The university is committed to providing an environment free from discrimination on the basis of sex or gender.

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated one or more deputy Title IX coordinators, who work closely with the university Title IX Office and university Title IX Coordinator, Elizabeth Conklin. Coordinators respond to and address concerns, provide information on available resources and options, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to sex-based discrimination and sexual misconduct within their respective schools. Coordinators also work with pregnant and parenting students to coordinate needed accommodations and to respond to instances of discrimination. Discussions with a deputy Title IX coordinator are private and information is only shared with other university officials on a need-to-know basis. In the case of imminent threat to an individual or the community, the coordinator may need to consult with other administrators or take action in the interest of safety. The coordinators also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

## UNIVERSITY-WIDE COMMITTEE ON SEXUAL MISCONDUCT

203.432.4449

Office hours: 9 a.m.–5 p.m., M–F

<https://uwc.yale.edu>

The University-Wide Committee on Sexual Misconduct (UWC) is an internal disciplinary board for complaints of sexual misconduct available to students, faculty, and staff across the university, as described in the committee's procedures. The UWC provides an accessible, representative, and trained body to fairly and expeditiously address formal complaints of sexual misconduct. UWC members can answer inquiries about procedures and the university sexual misconduct policy. The UWC is composed of faculty, senior administrators, and graduate and professional students drawn from throughout the university. UWC members are trained to observe strict confidentiality with respect to all information they receive about a case.

## YALE POLICE DEPARTMENT

101 Ashmun Street

24/7 hotline: 203.432.4400

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

The Yale Police Department (YPD) operates 24/7 and is composed of highly trained, professional officers. The YPD can provide information on available victims' assistance services and also has the capacity to perform full criminal investigations. If you wish to speak with the sensitive crimes and support coordinator, they can be reached at 203.432.9547. Informational sessions are available with the sensitive crimes and support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the university's Title IX Office, and various other departments within the university. Talking to the YPD does

not commit you to submitting evidence or pressing charges; with few exceptions, all decisions about how to proceed are up to you.

# VISITING ARTISTS AND SCHOLARS

In addition to the regular faculty, many visiting artists and scholars participate in the programs of the various departments offering individual critiques, workshop seminars, and formal lectures. The list of visiting artists and scholars from 2024–2025 includes:

Manal Abu-Shaheen  
Yuji Agematsu  
Farah Al Qasimi  
Eduardo Andres Alfonso  
Laylah Ali  
Majd Alloush  
Bráulio Amado  
Hangama Amiri  
Sinan Antoon  
Charles Aubin  
Nicole Awai  
Tristan Bagot  
Dina Benbrahim  
Dawoud Bey  
Elizabeth Bick  
Bong Joon Ho  
Julia Born  
Dannielle Bowman  
Ren Britton  
Drew Brown  
Chelsi Bullard  
Adrian Burrell  
Emily Cappa  
Dan Carey  
Tim Carpenter  
Matthew Carter  
Julien Ceccaldi  
Benjamin Chaffee  
Dominic Chambers  
Yuchen Chang  
Henry Chapman  
Howie Chen  
Earthen Clay  
Gaby Collins-Fernandez  
Tess Colwell  
Matt Connors  
Robert Andy Coombs  
Allyse Corbin  
Alexandria Couch  
Michael Cuadrado  
Ed Cutting

Sara Cwynar  
Arlene Dávila  
Jonathas de Andrade  
Pablo Delano  
Will Denton  
Leslie Diuguid  
Madison Donnelly  
Tarah Douglas  
Torkwase Dyson  
Small Editions  
John Edmonds  
Azza El Siddique  
Howard el-Yasin  
Awol Erizku  
Florencia Escudero  
Dan Estabrook  
Jes Fan  
David Fernandez  
Denise Ferreira da Silva  
Joanna Fiduccia  
Raque Ford  
Natalie Frank  
Andrea Fraser  
Mary Frey  
Chie Fueki  
Bettina Funcke  
John Gambell  
Tim Gambell  
Chitra Ganesh  
Sara Gates  
Daphne Geismar  
Mark Thomas Gibson  
Charles Gleberman  
James Goggin  
Ken Gonzales-Day  
Linda Goode Bryant  
Michelle Grabner  
Karl Haendel  
Gordon Hall  
Larissa Hall  
Josephine Halvorson  
Penny Hardy  
Thomas Allen Harris  
David Hartt  
Yusuf -Jahid Amir Hassan  
Dylan Hausthor  
Emily Hayes Campbell  
Kevin Peter He

Patrice Aphrodite Helmar  
Miquel Hervás Gómez  
Kristen Hileman  
Sidney Hirschman  
John Hogan  
Soren Hope  
Roni Horn  
Brook Hsu  
Tishan Hsu  
Eric Hu  
Every Ocean Hughes  
Claire Hungerford  
Mercedes Jelinek  
Caroline Kern  
Fiza Khatri  
Nicole Killian  
Cindy Ji Hye Kim  
Na Kim  
Clifford Prince King  
Anna Kipervaser  
Suzanne Kite  
Autumn Knight  
Kellie Konapelsky  
Shiv Kotecha  
David Kozak  
Joe Krempetz  
Prem Krishnamurthy  
Dafi Kühne  
Agnieszka Kurant  
Justine Kurland  
Latipa  
Ruth Lauer Manenti  
Deana Lawson  
An-My Lê  
Dionne Lee  
Sarah Leonard  
Simon Leung  
Dani Levine  
Daedalus Li  
Alan Lin  
Ming Lin  
Mengjie Liu  
Xin Liu  
Miguel Luciano  
Justine Ludwig  
Mev Luna  
Michael Lundgren  
Eric N. Mack

Jill Magid  
Magnetfilm  
Ares Maia  
Lindsey Mancini  
Kris Mandelbaum  
Roxana Marcoci  
Malerie Marder  
Paloma McGregor  
Seb McLauchlan  
Raymond Meeks  
Faride Mereb  
Ott Metusala  
Andrea Modica  
Naeem Mohaiemen  
Sohrab Mohebbi  
Adriana Monsalve  
Sebastian Morales  
Mariko Mori  
Adam Moss  
Eileen Myles  
Arjuna Neuman  
Tammy Nguyen  
Tin Nguyen  
Min Oh  
Paulina Olowaska  
Busayo Olupona  
Catherine Opie  
Juan Orrantia  
Arthur Ou  
Jennifer Packer  
Nina Paim  
Peaches  
Sasha Perera  
Bradley Peters  
Paul Pfeiffer  
Daniel Pizarro  
Paulina Pobocha  
Orlando Porras  
Wipawe Portfolio  
Sreshta Rit Premnath  
John Provencher  
Chris Pullman  
R. H. Quaytman  
Mike Quinn  
Shahana Rajani  
Farid Rakun  
Kari Rittenbach  
Legacy Russell

Ira Sachs  
Rose Salane  
Özge Samancı  
Victoria Sambunaris  
Zoé Samudzi  
Lucy Sante  
Jacolby Satterwhite  
Drew Sawyer  
Keisha Scarville  
Gersande Schellinx  
Jane Schoenbrun  
Collier Schorr  
Laurel Schwulst  
Shelter Serra  
Leila Seyedzadeh  
Fred Shallcrass  
Randi Shandroski  
Tiffany Sia  
Shahzia Sikander  
Stephanie Kim Simons  
Avery Singer  
Zachary Small  
Michael E. Smith  
Ksenia M. Soboleva  
Jordon Soper  
Sarah Stevens-Morling  
Jason Stopa  
Thomas Strong  
Matthew Stuart  
Jacob Stump  
Sur Rodney (Sur)  
Sarah Sze  
Monika Sziladi  
Rayyane Tabet  
Moffat Takadiwa  
Jo-ey Tang  
Chiffon Thomas  
Sally Thurer  
Sung Tieu  
Alexander Tochilovsky  
Eugenie Tsai  
Ka-Man Tse  
Terttu Uibopuu  
Peter van Agtmael  
Penelope Van Grinsven  
Sean Vegezzi  
David Velasco  
Ocean Vuong



Jasmine Wahi  
Betty Wang  
Xin Wang  
Nick Waplington  
Monica Weltyk  
Jennifer White-Johnson  
Kat Wiese  
Kyle Williams  
William Williams  
Sasha Wolf  
Katherine Wolkoff  
Caroline Woolard  
John Yau  
Damon Zucconi

# ANNUAL AWARDS

## FELLOWSHIPS

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

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

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

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

## PRIZES

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

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

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

*Blair Dickinson Memorial Prize* for an individual whose whole person demonstrates a developing consciousness, a personal vision, and a spirit of search

*H. Lee Hirsche Memorial Prize* for exemplary creativity and imagination

*Fannie B. Pardee Prize* for excellence in sculpture

*Charles Sawyer Prize* for distinction in graphic design

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

*Carol Schlosberg Memorial Prize* for excellence in painting

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

## HONORARY AWARDS

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

*Phelps Berdan Memorial Award* for distinction in painting/printmaking

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

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

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

*Rebecca Taylor Porter Award* for distinction in sculpture

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

*Ely Harwood Schless Award* for excellence in painting

*John Ferguson Weir Award* in recognition of an outstanding student in the school

*Susan H. Whedon Award* in recognition of an outstanding student in sculpture

*Helen Watson Winternitz Award* in recognition of an outstanding student in painting/printmaking

## AWARD RECIPIENTS, 2024

### *Fellowships*

*Dean's Travel Fellowships*, Fatima Al-Kuwari, Nic[o] Brierré Aziz, Brenda Barrios, Shiyun Deng, Helen Liene Dreifelds, Flores, Jesús Hilario-Reyes, Gozié Ojini, Haejin Park

*Alice Kimball English Traveling Fellowships*, Vani Bhushan, Taína Cruz, Jiaqian Dai, Luis Manuel Díaz, Katie Johnson

*Harvey Geiger Fellowship Fund*, Christopher Desanges, Leor Miller, Whitney Toutenhoofd

*Robert Schoelkopf Memorial Traveling Fellowship*, Hafsa Nouman

### *Prizes*

*Richard Benson Prize*, Pat Garcia

*Dean's Prize for the Class of 2024*, Earthen Clay, Eloise Hess, Siri Lee, Xinyi Liu, Marcelline Mandeng Nken, Andrew Ordonez, Tanner Pendleton, Mike Picos

*Blair Dickinson Memorial Prize*, Zoe Ann Cardinal Cire

*H. Lee Hirsche Memorial Prize*, Laura Camila Medina

*Fannie B. Pardee Prize*, Baxter Koziol

*Charles Sawyer Prize*, Claire Hungerford

*Schickle-Collingwood Prize*, Claire Chey

*Carol Schlosberg Memorial Prize*, Nadir Souirgi

*Ethel Childe Walker Prize*, Nathan Puleta

### *Honorary Awards*

*Phelps Berdan Memorial Award*, Sara Linnea Duell

*George R. Bunker Award*, Y. Malik Jalal

*Ward Cheney Memorial Award*, Darby Routtenberg

*Elizabeth Canfield Hicks Award*, Louise Mandumbwa

*Rebecca Taylor Porter Award*, Ka Ming Lee

*Robert Reed Award*, Lizzie Conklin

*Ely Harwood Schless Memorial Fund Award*, Haleigh H. Collins

*John Ferguson Weir Award*, Jarod Lew

*Susan H. Whedon Award*, Rachel Youn

*Helen W. Winternitz Award*, Creighton Baxter

## *Accolades*

*Center for Book Arts (CBA) x SoA Postgrad Fellowship*, Neeta Patel

*Dumfries House Residencies*, Bix Archer, Rosa Bozhkov, Claire Chey, Qiang Wang

*Fonderie Darling Montreal Residency*, Y. Malik Jalal

*Horse Island Residency*, Patricia Voulgaris

*Mahler-LeWitt Residency*, Christopher Paul Jordan

*MASS MoCA Residency*, Adam Amram

*Paul Mellon Centre Graduate Summer Programme*, Fatima Al-Kuwari, Purvai Rai, Yi Song

*Henry Moore Foundation Residency*, Purvai Rai

*Pasanella Program*, Bella Convertino, Frantz Patrick Henry

*Peabody Summer Art Fellowship*, Katharen Wiese

*Photography Teaching Fellowship*, Shelli Weiler

*Schneider Museum of Art VAST Residency*, Louise Mandumbwa

*Skowhegan School of Painting & Sculpture*, Marcelline Mandeng Nken, Louise Mandumbwa

*SOMA Summer*, Maria Paulina Moncada, Chaewon You

*STPI Apprenticeship Programme–Singapore*, Xiwen Zhang

*University of New Haven Teaching Fellowship*, Katharen Wiese

*Yale Pathways Teaching Fellowship*, Lauren Flaaen

*Yale Prison Education Initiative Teaching Fellowships*, Haleigh H. Collins, Claire Hungerford, Orlando Porras

## *Alumni Awards*

The following School of Art sponsorships were awarded to alumni in 2024.

*Climate Engagement through Art in Cities Fellowship*, Victoria Martinez (M.F.A. Painting/  
Printmaking 2020), Daniel Pizarro (M.F.A. Graphic Design 2012)

*Lagos G.A.S. Artist in Residency*, Avery Youngblood (M.F.A. Graphic Design 2023)

# DEGREES AND ENROLLMENT

## MASTER OF FINE ARTS DEGREES CONFERRED, 2024

Adam Corey Amram, Painting/Printmaking  
Creighton Paecht Baxter, Painting/Printmaking  
Torry D. Brown, Photography  
Sydney Dior Cain, Painting/Printmaking  
Simon Kweku Charwey, Graphic Design  
Zoe Ann Cardinal Cire, Painting/Printmaking  
Earthen Clay, Painting/Printmaking  
Haleigh H. Collins, Painting/Printmaking  
Julio Samuel Correa, Graphic Design  
Michael Gabriel Cuadrado Gonzalez, Painting/Printmaking  
Yiewi Dai, Graphic Design  
Ivana Dama, Sculpture  
Sara Linnea Duell, Graphic Design  
Justin Emmanuel Dumas, Painting/Printmaking  
Yacine Fall, Sculpture  
Elli Fotopoulou, Sculpture  
Ricardo Galvan, Painting/Printmaking  
Patrick David Garcia Jr., Photography  
Irisol Gonzalez-Vega, Painting/Printmaking  
Madeleine Gehring Gray, Painting/Printmaking  
Kayla Monae' Hawkins, Graphic Design  
Darnell Robert Henderson-Pereira, Graphic Design  
Frantz Patrick Henry, Sculpture  
Eloise Hess, Painting/Printmaking  
Junyan Hu, Graphic Design  
Claire Hungerford, Graphic Design  
Yasin Malik Jalal, Sculpture  
Mei Kazama, Painting/Printmaking  
Whitney Klare, Photography  
Lauren Klotzman, Painting/Printmaking  
Baxter Koziol, Sculpture  
Ka Ming Lee, Graphic Design  
Siri Zha Lee, Graphic Design  
Jarod Lew, Photography  
Daedalus Li, Graphic Design  
Lobbin Chenhao Liu, Graphic Design  
Xinyi Liu, Graphic Design  
Marcelline Mandeng Nken, Sculpture  
Louise Kenga Mandumbwa, Painting/Printmaking  
Laura Camila Medina Guerrero, Painting/Printmaking  
Andrew Joseph Ordonez, Sculpture  
Andina Marie Osorio, Photography  
Neeta Patel, Graphic Design  
Avion Amanda Pearce, Photography

Tanner Pendleton, Photography  
 Michael Joseph Picos, Painting/Printmaking  
 Orlando Perseo Porras, Graphic Design  
 Darby Routtenberg, Photography  
 Nadir Alexander Souirgi, Painting/Printmaking  
 Khalif Tahir Thompson, Painting/Printmaking  
 Rafael Villares Orellana, Sculpture  
 Patricia Voulgaris, Photography  
 Qiang Wang, Graphic Design  
 Shelli Weiler, Photography  
 Katharen Michelle Ariel Wiese, Painting/Printmaking  
 Vincent Weishuang Yeh, Painting/Printmaking  
 Rachel Youn, Sculpture  
 Lihua Yu, Graphic Design  
 Wenrui Zhao, Graphic Design

## ENROLLMENT, 2025–2026

### GRAPHIC DESIGN

Fatima Al-Kuwari  
 Aylin Alakbarli  
 Izza Alyssa  
 Gabriella N. Baez  
 Jaamal Benjamin  
 Denzel Boyd  
 Laura Capriles  
 Shagnik Chakraborty  
 Chuye Chen (JUICE)  
 Rebecca Cheng  
 Vanilla Haolin Chi  
 Christopher Cole  
 Jiaqian Dai  
 Shiyun Deng  
 Ellen Fabini  
 Amy Fang  
 Kseniia Filatova  
 Theo France-Haggins  
 Saskia Seraphima Globig  
 Camille Jen-Mei Gwise  
 Tomáš Hlava  
 Hana Jelovšek  
 Katie Johnson  
 David Wonsik Jung  
 Hasti Kasraei  
 Heejae Kim  
 Jeewon Kim  
 Wendy Li  
 Youngjin Park  
 Cierra Peters  
 Yixiao (Yi) Song

Michael Stevens  
Charitssa Stone  
Tom Tang  
Ningxin Yao  
Allison Yoon  
Chaewon You  
Priscilla Young  
Coco Shiya Yuan  
Peiran (Xing) Zhang  
Xiwen Zhang  
Hongting Zhu

PAINTING/PRINTMAKING

Ana Cláudia Almeida  
Aru Apaza  
Bix Archer  
Rosa Bozhkov  
Amy Chasse  
Claire (Won Jeong) Chey  
Yuna Cho  
Taína Cruz  
Anietié Ekanem  
Ian Faden  
Mar Figueroa  
Lauren Flaaen  
Flores  
Erol Scott Harris  
Kimberly Heard  
Diego León  
Rayer Ma  
Inkpa Mani  
Rose McBurney  
Paulina Moncada  
Ambrose Rhapsody Murray  
Z.T. Nguyen  
Hafsa Nouman  
Hazal Özgür  
Haejin Park  
Purvai Rai  
Vernando Reuben  
Kiki Serna  
Sok Song  
Leyla Tonak  
Yuwei Tu  
Alixé Turner  
Josh Vasquez  
Faye Wei Wei  
Jam Yoo  
Nadia Younes  
Wenqing Zhai



PHOTOGRAPHY

Christian Badach  
Vani Bhushan  
David Billet  
Chen Xiangyun  
Jasmine Clarke  
Bella Convertino  
Faith Couch  
Olivia Crumm  
Christopher Desanges  
Luis Manuel Diaz  
Jeremy Grier  
Leor Miller  
Atefe Mocini  
Christopher Postlewaite  
Olivia Reavey  
John (Jiguang) Shen  
Aliaksandra Tucha  
Em Wall  
Andrew Warner  
Yumeng Zhu

SCULPTURE

Nic[o] Brierré Aziz  
Brenda Barrios  
Taisha Carrington  
Cameron Patricia Downey  
Helen Liene Dreifelds  
Sam Frésquez  
Alice Gong Xiaowen  
Amanda Hansen  
Jesus Hilario Reyes  
Joy Li  
Andrew Luk  
Nabla Mohammad Yahya  
Gozié Ojini  
Josh Rabineau  
Rachel Rosheger  
Abenda Sohn  
Alix Vernet  
Amy Wang  
Omer Wasim  
Shellie Zhang

SUMMARY OF ENROLLMENT

Graduate students	119
Graphic Design	42
Painting/Printmaking	37
Photography	20
Sculpture	20
Preliminary-year students	7
First-year students	55
Second-year students	57

# THE WORK OF YALE UNIVERSITY

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

**Yale College** Est. 1701. Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please visit <https://admissions.yale.edu>, email [student.questions@yale.edu](mailto:student.questions@yale.edu), or call 203.432.9300. Postal correspondence should be directed to Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234.

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

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

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

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

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

For additional information, please visit <https://divinity.yale.edu>, email [div.admissions@yale.edu](mailto:div.admissions@yale.edu), or call the Admissions Office at 203.432.5360. Postal correspondence should be directed to Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511.

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

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences. For additional information, please visit <https://law.yale.edu>, email [gradpro.law@yale.edu](mailto:gradpro.law@yale.edu), or call the Graduate Programs Office at 203.432.1696. Postal correspondence should be directed to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

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

For additional information, please visit <https://seas.yale.edu>, email [grad.engineering@yale.edu](mailto:grad.engineering@yale.edu) ([grad.engineering @yale.edu](mailto:grad.engineering@yale.edu)), or call 203.432.4252. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208292, New Haven CT 06520-8292.

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

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

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

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

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

For additional information, please visit <https://environment.yale.edu>, email [admissions.yse@yale.edu](mailto:admissions.yse@yale.edu), or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of the Environment, 300 Prospect Street, New Haven CT 06511.

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

For additional information, please visit <https://publichealth.yale.edu>, email [ysph.admissions@yale.edu](mailto:ysph.admissions@yale.edu), or call the Admissions Office at 203.785.2844.

**School of Architecture** Est. 1916. Courses for college graduates. Professional and post-professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master

of Environmental Design (M.E.D.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://www.architecture.yale.edu>, email [gradarch.admissions@yale.edu](mailto:gradarch.admissions@yale.edu), or call 203.432.2296. Postal correspondence should be directed to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242.

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

For additional information, please visit <https://nursing.yale.edu> or call 203.785.2389. Postal correspondence should be directed to Yale School of Nursing, Yale University West Campus, PO Box 27399, West Haven CT 06516-0972.

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

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

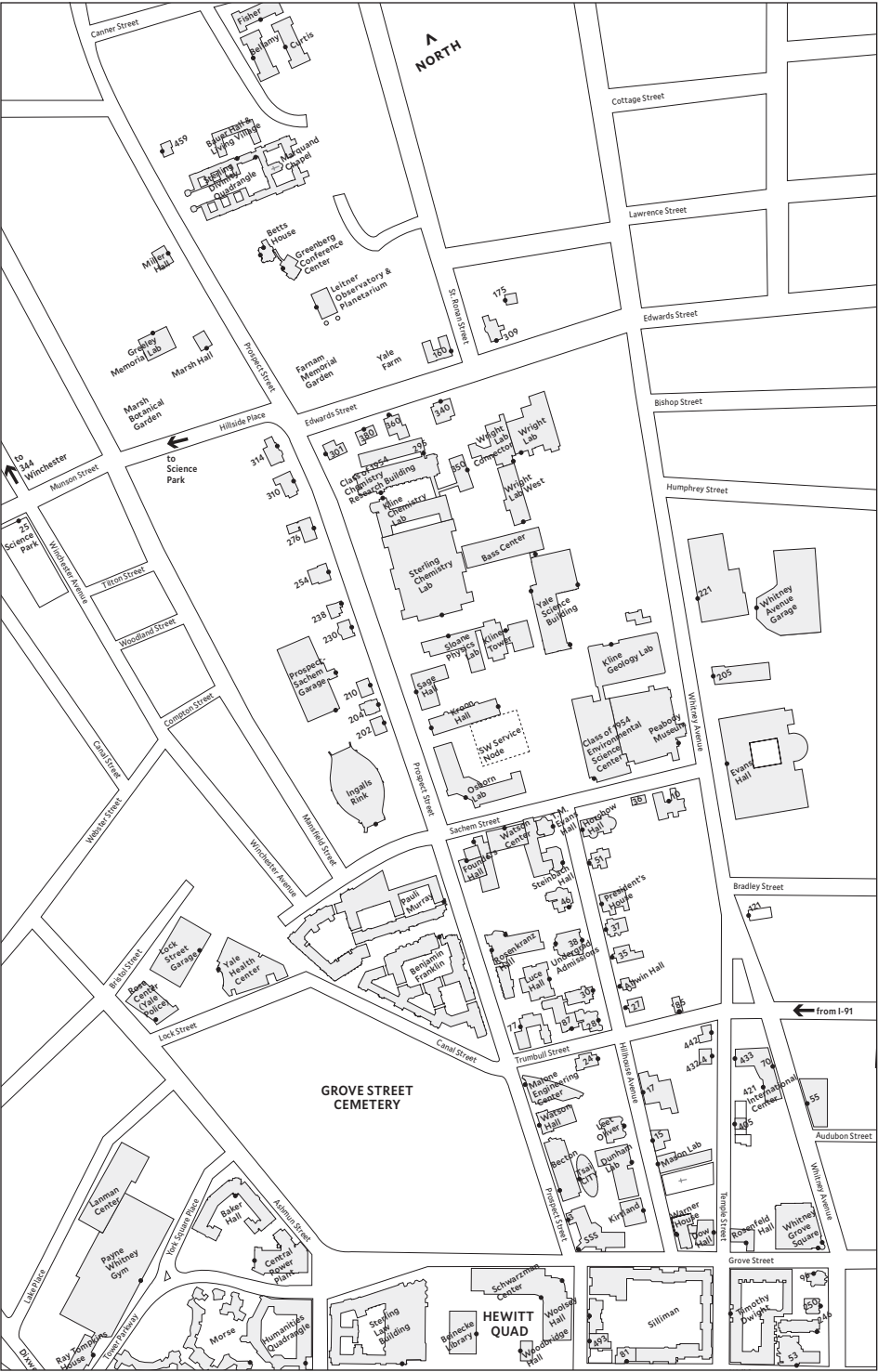
**School of Management** Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.), Master of Management Studies (M.M.S.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

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

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

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

YALE UNIVERSITY CAMPUS NORTH



Continued on next page

YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER







The university is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and seeks to attract to its faculty, staff, and student body qualified persons from a broad range of backgrounds and perspectives. Additionally, in accordance with Yale's Policy Against Discrimination and Harassment (<https://your.yale.edu/policies-procedures/policies/9000-yale-university-policy-against-discrimination-and-harassment>), Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex, sexual orientation, gender identity or expression, race, color, national or ethnic origin, religion, age, disability, status as a special disabled veteran, protected veteran status, or other protected classes as set forth in Connecticut and federal law.

Inquiries concerning this policy may be referred to the Office of Institutional Equity and Accessibility, 203.432.0849; [equity@yale.edu](mailto:equity@yale.edu). For additional information, please visit <https://oiea.yale.edu>.

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Questions regarding Title IX may be referred to the university's Title IX coordinator, Elizabeth Conklin, at 203.432.6854 or at [titleix@yale.edu](mailto:titleix@yale.edu), or to the U.S. Department of Education, Office for Civil Rights, 8th Floor, 5 Post Office Square, Boston MA 02109-3921; tel. 617.289.0111, TDD 800.877.8339, or [ocr.boston@ed.gov](mailto:ocr.boston@ed.gov). For additional information, including information on Yale's sexual misconduct policies and a list of resources available to Yale community members with concerns about sexual misconduct, please visit <https://titleix.yale.edu>.

In accordance with federal and state law, the university maintains information on security policies and procedures and prepares an annual campus security and fire safety report containing three years' worth of campus crime statistics and security policy statements, fire safety information, and a description of where students, faculty, and staff should go to report crimes. The fire safety section of the annual report contains information on current fire safety practices and any fires that occurred within on-campus student housing facilities. Upon request to the Yale Police Department at 203.432.4400, the university will provide this information to any applicant for admission, or to prospective students and employees. The report is also posted on Yale's Public Safety website; please visit <http://your.yale.edu/community/public-safety>.

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

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