



NEW YORK
ACADEMY
OF ART

STUDENT HANDBOOK

Effective September 2012

Traditional Skills + Contemporary Discourse



MISSION

The New York Academy of Art is a graduate school that combines intensive technical training in the fine arts with active critical discourse. We believe that rigorously trained artists are best able to realize their artistic vision. Therefore, Academy students are taught traditional methods and techniques and encouraged to use these skills to make vital contemporary art. As such, the Academy serves as a creative and intellectual center for all artists dedicated to highly skilled, conceptually aware figurative and representational art.

ACCREDITATION

The New York Academy of Art was granted an Absolute Charter on June 24, 1994, by the Board of Regents of The University of the State of New York, for and on behalf of the State Education Department, and executed under the seal of said University and recorded as Number 21,661.

The purposes for which such corporation is to be formed are:

To conduct studio art education programs (painting, drawing, and sculpture) leading to the Master of Fine Arts degree, which offer college graduates intensive advanced education in the classical tradition of figurative art, and to assure that such academically trained artists will continue to be available in sufficient numbers to our schools and the society at large.

The Academy is institutionally accredited by the Board of Regents and the Commissioner of Education acting under their standing as a nationally recognized accrediting agency.

Office of College and University Evaluation

Attention: Accreditation

State Education Department

89 Washington Avenue, 5 North Mezzanine

Albany, NY 12234

p: 518.474.1551

f: 518.486.2779

HIGHER EDUCATION GENERAL INFORMATION SURVEY CODE:

HEGIS code: 1002.00

HEGIS Title: Art (Painting, Drawing, Sculpture)

CLASSIFICATION OF INSTRUCTIONAL PROGRAMS:

CIP Code: 50.0799

CIP Title: Fine Arts and Art Studies, Other

TABLE OF CONTENTS

Academic Calendar 2012-2013	4
Introduction	5
Facilities and Resources	6
Master of Fine Arts Degree Program	7
Grading and Scholastic Standards	8
Master of Fine Arts Curriculum	11
Course Descriptions	17
Master of Fine Arts Thesis	25
Master Classes, Lecture Series and Visiting Critics	27
Senior Critics and Master of Fine Arts Faculty	28
International Students	36
Tuition and Fees	37
Scholarship Programs	41
Federal Aid Programs	45
Satisfactory Academy Progress Policy	48
Student Services	49
Constitution Of The Student Artist Council	51
Institutional Policies	52
Facilities Policies	58
Governance	62

ACADEMIC CALENDAR 2012-2013

FALL 2012

Sept. 10	Mon.	First day of fall semester; Orientation (1-2pm, 5-6pm)
Sept. 12-13	Wed-Thurs.	Library Orientation (Time TBA)
Sept. 24	Mon.	Add/drop deadline for fall classes
Oct. 18	Thurs.	"Take Home a Nude" auction
Oct. 26	Fri.	Semester midterm grades due
Nov. 21	Wed.	No MFA classes 2:00pm-9:00pm*
Nov. 22-25	Thurs.-Sun.	Thanksgiving recess (building closed)*
Dec. 7	Fri.	"Deck the Walls" event (6:30pm-9:30pm)
Dec. 15-16	Sat.-Sun	MFA Thesis I critiques
Dec. 21	Fri.	Last day of fall MFA classes
Dec. 22-Jan. 2		Winter recess (Building closed)

* Instructors for Wednesday (afternoon & evening), Thursday and Friday classes must schedule one make-up during the semester.

SPRING 2013

Jan. 21	Mon.	Martin Luther King, Jr. Day (building closed)
Jan. 22	Tues.	First day of spring semester
Feb. 5	Tues.	Add/drop deadline for spring classes
Mar. 6	Wed.	MFA Thesis II critiques; thesis papers due
Mar. 8	Fri.	Semester midterm grade due
Mar. 11-15	Mon.-Fri.	Spring recess (reduced building hours; library closed)
Mar. 31	Sun.	Easter (building closed)
May 3	Fri.	No MFA classes
May 3-5	Fri.-Sun.	MFA Thesis II final critiques
May 8	Wed.	MFA Thesis artwork selected for exhibition
May 9	Thurs.	MFA Thesis Exhibition drop off
May 13	Mon.	Monday classes meet (make-up)
May 14	Tues.	Tuesday classes meet (make-up)*
May 14	Tues.	MFA Thesis Exhibition Opening (6pm)
May 15	Wed.	Friday classes meet (make-up)
May 16	Mon.	Monday classes meet (make-up)*; Last day of spring classes
May 22	Wed.	Commencement rehearsal (4pm)
May 24	Fri.	2013 Commencement (3pm)
May 27	Mon.	Memorial Day (building closed)
May 31	Fri.	MFA Thesis Exhibition closes
June 1	Sat.	Move out of studios; MFA exhibition work pick-up

* Make-up days for Tribeca Ball (date and time TBA)

During the summer, the building will be open for reduced hours, which will be posted. Access to the building, including use of the Library, will be limited to students enrolled in summer MFA or Continuing Education classes, and to those who are renting studio space.

INTRODUCTION

Central to the curriculum of the Academy is the study of the human figure and the reinterpretation of traditional methods of art instruction for the contemporary artist. The courses offered at the Academy focus on the complex nature of the human form and its relationship to the creation of vital contemporary art. The school's unique curriculum combines courses in figurative drawing, painting and sculpture with courses in cast drawing, anatomical study and art history. It is the school's goal to provide students with sufficient knowledge of anatomy, perspective, composition and the effects of light on form to render the human figure from the imagination as well as from life.

The New York Academy of Art was founded in 1982 by artists, scholars and patrons of the arts, including Andy Warhol, who were interested in fostering the resurgence of figurative and representational art. In 1993 the Academy purchased its current facility at 111 Franklin Street, a renovated five-story, 42,000 square foot landmark building, which was constructed in 1861 in the heart of Tribeca.

The Academy educates students in the rendering of the human figure with an understanding of the intrinsic structures that allow it to serve as a powerful vehicle for meaning. Here, developing artists acquire the tools necessary to invest their work with sound draftsmanship, convincing technique and visual authority. They also engage in high-level discourse about the nature of contemporary figurative art within a curriculum and a campus that embraces the energetic and culturally diverse milieu of the New York art community.

The course of instruction is rigorously structured. Issues of rendering are addressed from the perspectives of different media and modes of expression. Studio courses, unique elective courses and master classes provide graduate level study in practice, art history and contemporary theory. The history of art, ideas and technique is explored, creating a foundation upon which the Academy's graduates can build a lifetime of artistic production.

FACILITIES AND RESOURCES

The Academy occupies two (2) renovated five-story landmark buildings. During their course of study, all students are provided with either communal or private studio space as dictated by their program track and progress in the course. Drawing and painting classrooms are located on the fifth floor. Studios for second year painting and drawing students are on the fourth floor. The third floor contains the primary sculpture classroom, shared and private studio spaces for first and second year sculptors, and some first and second year painting and drawing studios. The second floor contains private and shared studios and a multi-purpose classroom. Wilkinson Hall and a multi-purpose classroom are on the first floor. Wilkinson Hall is used for public lectures, special programs and exhibitions. A drawing/anatomy resource room (containing casts, reference diagrams and anatomical models) and the Library are located on the first floor of our adjoining building. The print shop, tool shop, a classroom, and communal studio space for first year students occupy the garden level. Student and faculty lockers for personal storage are located throughout the building.

CAST COLLECTION

The cast collection on display consists of 19th Century plaster casts of Classical, Renaissance and later European sculpture, most on extended loan from the Metropolitan Museum of Art, Cornell University and Amherst College. An extensive four-year restoration of the collection was completed in 2006.

LIBRARY

The NYAA Library provides written, visual, and electronic resources to meet the intellectual and creative needs of the Academy's community of artists. Through specialized collections, bibliographic instruction, and outstanding services, the Library is a space for technical study, critical exploration, and idea generation, and equips students with the skills necessary to embark on a lifetime of learning and artistic growth.

The Library collects in the areas of the visual arts and includes titles specifically selected to support the MFA curriculum.

THE PRINT COLLECTION CURRENTLY FEATURES:

- » Over 7,000 books with a focus on the work of figurative artists, art history, art criticism, and anatomical studies, as well as the historical periods in which figurative art flourished: ancient Greece and Rome, the Renaissance, Baroque, and Neo-Classical periods. The media of painting, sculpture, and drawing are emphasized, with additional collections in the areas of printmaking, photography, religion, philosophy, and sciences.
- » Over 250 videotapes and DVDs including lectures, movies, and documentaries
- » Periodical subscriptions covering contemporary art, culture, and literature
- » Oversize books and prints
- » A lending Library of fiction and philosophy

OTHER LIBRARY FEATURES INCLUDE:

- » Mac and PC computers with software including Photoshop, Illustrator, Maya, and Poser
- » Scanners
- » Internet access in the Library and WiFi throughout the building
- » Large-format color printer
- » Color printer and copier
- » Electronic Resources including subscriptions to ARTstor digital image library (available throughout the building), and Gale InfoTrac Databases (including Academic One File)
- » Faculty and alumni artist files
- » The Academy's institutional archives and rare books collection (restricted access)
- » Audio/ visual equipment including digital projectors, tripods, video equipment, and laptop computers.

The Library is open to students, faculty, and alumni of the New York Academy of Art and is located on the first floor of 105 Franklin Street. Library hours are Monday-Friday 9:00 a.m. to 9:30 p.m. and Saturday-Sunday 12:00 p.m. to 5:00 p.m. while classes are in session.

INSTRUCTION

Library orientation sessions are held at the start of each academic year to provide bibliographic instruction and introduce library resources and policies. Incoming students are required to attend one session. A separate information session held later in the Fall is aimed toward second year students beginning their thesis research. The librarian is available throughout the year for one-on-one instruction with research tools and strategies.

ACADEMY WRITING CENTER

In addition to research guidance, the Academy Writing Center assists students with planning, organizing, writing, and citing research papers in the visual arts. This includes the Quick Reference Page, a handy guide for citation rules and paper requirements.

To contact the Librarian please call 212.966.0300, ext. 964 or send e-mail to hfrisbee@nyaa.edu.

MASTER OF FINE ARTS DEGREE PROGRAM

DEGREE REQUIREMENTS

The Academy offers a two-year, four-semester program leading to the Master of Fine Arts degree. The program requires full-time enrollment. Candidates for the MFA degree must complete a total of 60 credits. A grade of "C" or above is required in all courses for graduation. Students must earn at least 12 credits per semester to maintain matriculation status and can earn no more than 18 credits in any semester. Additionally, each student is required to complete a final MFA Thesis Project for exhibition, supported by a written description of goals and methods. Though trained to work in drawing, painting and sculpture, students select one of these media for concentration.

ENROLLMENT GUIDELINES

Students in the MFA degree program must adhere to the guidelines regarding required courses and distribution of credits. The number of credits, instructed sessions and studio sessions varies by course. Courses must be taken in the sequence indicated on the curriculum chart (page 11).

CREDIT HOUR ASSIGNMENT

Credit hour assignments are established in departmental subcommittees to meet the rigorous academic standards of the Academy and to be consistent with the credit hour policies of the Academy and its accreditors. Transparency and accuracy of credit hour assignments are ensured through a continuous dialogue between full-time faculty, the adjunct corps and the administration. Accurate and reliable application of credit hour policies is ensured through the publication of course requirements in the Student Handbook, the online Student Services website and in all syllabi. Curricular Charts published in the Student Handbook and on the Academy website clearly define credit hour requirements and course-load expectations.

Credit is awarded in accordance with the published credit policies of the Academy and in compliance with Regents standards. One semester hour of credit is equivalent to three hours of work per week. A three-credit studio course represents nine hours of work per week: three hours of instructed time with the model, three hours of uninstructed time - also with the model - and three hours of work completed outside of the classroom. The only six-credit class at the Academy is MFA Thesis II. This capstone course requires each student to meet with Faculty Advisors or Visiting Critics and to be actively engaged in the production of the Thesis Project for a minimum of eighteen hours each week. It is the nature of MFA Thesis II to be studio-intensive while still being guided by advisory contact with faculty and Visiting Critics. Each second-year student is required to have at least eight critiques per semester with both full-time faculty and Visiting Critics. A Critique Sheet signed by faculty and Visiting Critics is required to graduate from the Academy. In lecture/discussion courses requiring outside preparation, one hour of credit is equivalent to one hour of class work per week and two hours of work per week outside of class. A three-credit Art & Culture class, for example, represents three hours each week in class or attending lectures and six hours of preparation/reading outside of class. The Academy does not offer courses or programs for abbreviated periods of time nor does it use a clock-hour system.

TRANSFER CREDIT

Because of the Academy's uniquely structured two-year curriculum, the presentation of a satisfactory transcript from a collegiate institution accredited by an agency or association recognized by the U.S. Secretary of Education is not on its own sufficient for the transfer of credits into the Academy's MFA program. This is due to the unique, designated order in which the Academy's curriculum is structured to carry out its mission of presenting a rigorous, specific, traditional skill set in the first

year of study. The Academy rarely accepts the transfer of credits from other institutions. It is the nature of the Academy's program that the sequencing and the content of courses are so specific as to make the transfer of credits virtually impossible. In the rare instances when the Academy has accepted the transfer of credits from other institutions, the faculty and administration have maintained strict policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student completing all of his or her work at the Academy. These policies include a rigorous examination of the incoming portfolio to determine the student's potential to achieve amongst peers who entered the program through the normal admission cycle and successfully completed technical skill-based coursework, as well as developing a thorough knowledge of the program from which the transferring student wishes to leave. Transfer credit is granted for courses taken at another institution only when the coursework involved and the level of the transfer applicant's achievement permit the student to complete the remaining Academy coursework successfully. This is possible only if the coursework being considered meets the published standards of the Academy and passes the rigorous examination of the Academy's Admissions Committee by a majority vote.

LENGTH OF STUDY

The highly integrated and sequential character of the MFA program requires that students maintain satisfactory progress toward the degree. Students are required to complete the program in two years.

LEAVE OF ABSENCE

A leave of absence may be granted for a period up to one (1) year. Requests for non-medical leave (that is, for personal or professional matters) must be submitted to the Registrar before the end of the semester preceding that of the intended leave and approved by the Faculty Committee. A formal notice of return must be received by the Registrar before the end of the semester immediately preceding return to the Academy. Students on a personal leave of absence are not eligible for financial aid, including loans, and are not permitted use of Academy facilities. Students who must interrupt study because of illness may be granted a medical leave of absence with the approval of the Faculty Committee, at the written recommendation of a physician, which must be submitted to the Registrar. Students on a medical leave are not eligible for financial aid, including loans, and are not permitted use of Academy facilities. Before returning, a student on medical leave must secure written permission to return from a physician who can vouch to the student's ability to resume studies in the Academy setting.

GRADING AND SCHOLASTIC STANDARDS

The Academy's grading system is the primary means for gauging students' academic progress. Permanent academic records are kept on every student and are designed to log each student's achievement. The grading system reflects the national norm in academic grading on a graduate level. Students studying at the Academy have sufficiently demonstrated to the faculty at the time of admission an aptitude for advanced study in a professional graduate program. Hence, submitted assignments and class participation are expected to be "very good" and indicative of better-than-average ability. Students whose work falls below this acceptable level at any point during the course of study will be counseled concerning continued study at the graduate level.

Students are provided with syllabi for each course in which they are registered. Syllabi list the aims of the course, outline student performance expectations, and note the relative marking weight of assignments and other pertinent marking procedures. In addition, faculty members discuss grading criteria with students at the beginning of the semester and reiterate course objectives throughout the semester to insure that students remain focused on goals. Course syllabi are kept on file as reference in the Academy Library and posted on the Academy website.

ASSESSMENT CRITERIA

Final course grades are determined by faculty members for class work completed under their instruction and are given at the end of each semester. Studio course grades document conceptual ability, technical facility, execution in meeting specific demands of the course and overall progress. Seminar class grades reflect research and writing assignments and class participation.

GRADING SCALE

Students may be awarded the following grades at the end of each semester:

A	Work of the highest quality.
A-	Work of high quality.
B+	Very good work, indicating better than average ability.
B	Good work, satisfying course requirements.
B-	Below average work.
C	Well below average work, lowest passing grade.
F	Failure.
W	Withdrawal, requiring permission. No penalty on record.
UW	Unofficial Withdrawal. Equivalent to "F" in calculating GPA; no credit earned.
I	Incomplete.

GRADE POINT AVERAGE

The grade point average is determined at the end of each semester by multiplying the number of credits earned by the numerical values attributed to those grades, and dividing the total by the number of credits completed, including failed courses, if any. The numerical values of the grades are as follows:

A	(4.0)
A-	(3.7)
B+	(3.3)
B	(3.0)
B-	(2.7)
C	(2.0)
F	(0)

The grade point average for each semester is used to determine probationary status and all other matters concerning academic status. The cumulative grade point average is used to determine eligibility for financial aid and honors. Credits transferred from another institution are not included in the cumulative grade point average.

GRADES OF INCOMPLETE

The grade of "I" (Incomplete) is given to indicate the temporary deferment of a regular grade. Although a faculty member is under no obligation to assign an Incomplete, it may be granted when course work is delayed for legitimate reasons.

It is the responsibility of the faculty member to determine when a grade of Incomplete is appropriate. In making this determination, he or she may request in writing from the student an explanation of why course work was not completed, along with documents that serve to verify the nature of the problem. If a grade of Incomplete is assigned, the faculty member must communicate clearly to the student what is required for completion of the course and the date by which it must be done, no later than three weeks after the start of the following semester. Incomplete grades that are not changed by that time will appear as "UW" (Unofficial Withdrawal) on the permanent transcript and factored in as an "F" in calculating the grade point average. A student may not receive more than two (2) grades of Incomplete in one semester.

GRADE CHANGES

Students may only request a change of final grade within one week of the end of the semester in which the course was completed. Such changes should be addressed to the faculty member and must be approved by the Faculty Chair.

GRADE APPEALS

Students whose request for a grade change has been declined by the instructor may submit a written statement to the Faculty Chair explaining why they consider the grade inappropriate, and may request a review by the Faculty Committee. All decisions made by the Faculty Committee are final. The Faculty Chair must receive appeals for grade changes immediately after the original request has been denied.

ATTENDANCE

Due to the instructional rigor invested in many of its courses, the Academy has specific attendance requirements for both instructed and uninstructed sessions (studio sessions).

INSTRUCTED SESSIONS

Attendance at instructed sessions is mandatory. The individual instructor is responsible for taking attendance and may fail any student who has missed four (4) or more instructed classes. Students must notify the instructor in writing if they know in advance that they will be absent from a particular class, and must ask the instructor to specify what course content (readings, and assignments) will be covered during their absence. Students are responsible for making up class work during all periods of absence and may request permission to perform comparable study, which may be granted at the discretion of the instructor. Each instructor may augment the Academy's attendance policy with additional expectations.

UNINSTRUCTED SESSIONS

Attendance at both instructed and uninstructed sessions is mandatory for the courses listed below.

- » Structural Anatomy
- » Figure Drawing I
- » Figure Drawing II
- » Painting II: Indirect Painting
- » Sculpture II: Perceptual Modeling

After four (4) absences the instructor may fail the student. Excessive tardiness, unexcused tardiness or early departures from class will be counted as absences.

EXAMS AND DEADLINES

Students must complete all assignments by their expected due dates, attend all examinations, and otherwise meet all deadlines imposed by the faculty and administration, unless excused in advance. Failure to meet such obligations may result in reduced grades or loss of credit.

DISMISSAL

Because the curriculum is structured in a sequential manner, failure in some courses may prohibit the student from progressing to the following semester because the prerequisites will not have been met. A student who receives a grade of "F" in one of the prerequisite courses will be asked to withdraw from the institution and may elect to re-enroll for the coming year or when the failed course can be repeated. A student dismissed because of poor performance may be readmitted to the school if it is determined by the Faculty Committee that the student has removed the obstacles to progress. Appeals of dismissals on academic grounds are permitted. In such cases, the student must request a hearing before the Faculty Committee in writing within two (2) weeks of the date of notification of dismissal.

Students who feel they are having difficulty in a course should seek to remedy the issue during the semester itself. In certain cases (see above), a student can petition the faculty member for a grade of "I" (Incomplete) in the problematic course(s). In addition, each student receives unofficial Midterm grades as a way to benchmark progress, and should these grades be unsatisfactory, it is incumbent upon the student to approach the faculty member(s) and discuss ways to improve performance before the final grades are issued at the end of the semester.

MASTER OF FINE ARTS CURRICULUM

TEACHING AT THE ACADEMY

At the forefront of the Academy's teaching strategy is a desire to create a challenging and supportive learning environment. The delivery of the program relies on a range of teaching methods, including lectures, seminars, practical classes and group tutorials. The majority of teaching carried out in the first year is in the form of instructed practical classes. In the second year, one-to-one tutorials are the mode of instruction to support the MFA Thesis.

The curriculum is organized to enable students to assimilate a large body of knowledge and put it to practical use. Studio work offers an opportunity to gain practical experience in project management, involving design, planning, execution and calculation of the cost of a project during the second year. Essay writing is designed to develop written communication skills and the independent use of Library resources. Students are encouraged to spend a considerable amount of time engaged in self-directed learning, which for a fine artist includes time spent in the studio, Library, at museums and galleries, and developing and shaping a personal body of work.

REGISTRATION

Students register for course sections in writing or online during the registration period that precedes each semester. Those who fail to register at this time run the risk of forfeiting a place in their requested section due to enrollment capacity.

No student may attend classes until all registration procedures are complete, including payment of tuition and fees.

Registration includes the following steps:

1. Completion of financial aid forms, if any
2. Completion of registration form
3. Full tuition (less guaranteed student loans) payment, or signed tuition payment plan agreement

CHANGE OF CLASSES/WITHDRAWALS

Changing sections, adding electives and dropping classes are only permitted during the first two (2) weeks of the semester. Such changes are subject to course availability, prerequisites and class enrollment.

Classes dropped during the approved period will not appear on the student's transcript. Students may withdraw from a class after the second week of the semester, and only with the approval of the Faculty Chair. Students who do not receive approval for withdrawing from a class will receive a grade of "UW" for the course, which will be factored in as an "F" in calculating the grade point average.

AUDITING CLASSES

Auditing will only be permitted in classes that are not fully enrolled at the start of the semester. Students who choose to audit a class will only be allowed to enroll up until the point that the maximum number of students allowed for the class has been achieved. Students must have the permission of the Faculty Chair to audit a class.

ACADEMIC ADVISEMENT

The Registrar is available for advising with regard to the curriculum, scheduling and course requirements for graduation. Students who wish to discuss their academic progress or difficulties, grades or issues affecting their classroom performance in a specific course may request an appointment with the course instructor. Students with issues extending beyond a single course, or who require advice to help them perform better in the program as a whole are encouraged to make an appointment with the Faculty Chair.

All incoming students are automatically assigned a faculty advisor from among the full-time faculty. Students are encouraged to make an appointment to meet with their advisor at the start of the semester as a way to acquaint themselves with the faculty and the program, and to address questions that may arise during the initial stages of study. Faculty advisors will be available by appointment throughout the course of the year to assist with programmatic issues. At the beginning of the second year, students will be assigned faculty advisors for the MFA Thesis based on their area of concentration, as outlined in the section on the MFA Thesis.

CURRICULUM

The curriculum is organized into a sequence of courses that build upon each other while still allowing choice and flexibility so that students may tailor their programs of study to particular artistic goals. Students choose a concentration in either drawing, painting or sculpture, any of which may be combined with special tracks in printmaking and/or anatomy.

The Drawing Concentration provides an intensive sequence of figure drawing challenges culminating in advanced problems in multi-figure composition, life-scale and synthetic approaches. Special subjects in drawing include linear perspective and cast drawing.

SPECIAL REQUIREMENTS IN THE DRAWING CONCENTRATION

Figure Drawing Intensive, Figure Drawing II, III, and IV, Perspective, and Cast Drawing. Anatomy requirement: Structural Anatomy, Anatomical Drawing.

The Painting Concentration immerses students in the variety of languages in which the human form is represented in oil. Direct painting examines opaque perceptual description; indirect painting addresses mixing of color through layering; and second year courses investigate problems of integrating disparate sources, including multiple figures, into coherent compositions.

SPECIAL REQUIREMENTS IN THE PAINTING CONCENTRATION

Painting I: Direct Painting Intensive, Painting II, III, and IV. Anatomy requirement: Structural Anatomy and Anatomical Drawing.

The Sculpture Concentration is dedicated to the tradition of hand-modeling the human figure. The sequence begins with an emphasis on skill development in perceptual modeling while providing opportunity for and critical response to self-directed projects. In the second year, students address problems of life-scale sculpting, contextualizing sculpture and integrating multiple elements into compositions.

SPECIAL REQUIREMENTS IN THE SCULPTURE CONCENTRATION

Sculpture I Intensive, Sculpture II, III, IV, History of Sculpture Composition and Technique. Anatomy requirement: Structural Anatomy and Ecorche Intensive A & B.

ANATOMY TRACK

The Anatomy Track comprises a set of courses that provides students with educational depth in artistic anatomy for application not only to their own work, but also to college-level teaching. The Anatomy Track may be taken in addition to the required concentration in drawing, painting or sculpture. It requires a minimum of four (4) courses in anatomy over the two-year program.

PRINTMAKING TRACK

The Printmaking Track is a set of courses providing students with educational depth in lithography, intaglio, relief, and/or monotype for application to one's own work as well as the challenges of college-level teaching. The Printmaking Track may be taken in addition to the required concentration in drawing, painting or sculpture. It requires a minimum of three (3) courses in Printmaking over the two-year program.

DRAWING CURRICULUM

REQUIRED

YEAR ONE: FALL SEMESTER

Figure Drawing Intensive	Credits	3
Artistic Anatomy I: Structural Anatomy		3
Art and Culture Seminar I		3
History and Theory of Composition		3
Cast Drawing		3
FALL SEMESTER TOTAL		15

YEAR ONE: SPRING SEMESTER

Figure Drawing II		3
Theory and Practice of Composition		3
Perspective		3
Artistic Anatomy II: Anatomical Drawing		3
Select one of the spring electives		3
SPRING SEMESTER TOTAL		15

YEAR TWO: FALL SEMESTER

Figure Drawing III		3
Art and Culture Seminar II		3
MFA Thesis Project I		3
Select two of the spring electives		6
FALL SEMESTER TOTAL		15

YEAR TWO: SPRING SEMESTER

Figure Drawing IV		3
MFA Thesis Project II		6
Select two of the spring electives		6
SPRING SEMESTER TOTAL		15

MFA DEGREE TOTAL CREDITS **60**

ELECTIVES

History of Drawing Technique (Fall)
Painting Flesh (Fall)
History of Sculpture Composition and Technique (Fall)
Artistic Anatomy IV Écorché II (Fall)
Figure in Lithography (Fall)
Printmaking Seminar (Fall)
Professional Practices (Fall)
History of Painting Technique (Fall/Spring)
Artistic Anatomy III: Écorché I (Fall/Spring)
Comparative Anatomy (Fall/Spring)
Narrative Drawing (Spring)
Drawing/Painting Long Pose (Spring)
Painting Color Theory (Spring)
Painting from the imagination (Spring)
Painting Long Pose (Spring)
Painting/Drawing at the MET (Spring)
Sculpture Relief (Spring)
Intaglio (Spring)
Printmaking: Multi-Media (Spring)
Mixed Media Animation (Spring)

PAINTING CURRICULUM

REQUIRED

YEAR ONE: FALL SEMESTER

	<i>Credits</i>
Painting I: Direct Painting Intensive	3
Artistic Anatomy I: Structural Anatomy	3
Figure Drawing I	3
Art and Culture Seminar I	3
History and Theory of Composition	3
FALL SEMESTER TOTAL	15

YEAR ONE: SPRING SEMESTER

Figure Drawing II	3
Painting II: Indirect Painting	3
Theory and Practice of Composition	3
Artistic Anatomy II: Anatomical Drawing	3
Select one of the spring electives	3
SPRING SEMESTER TOTAL	15

YEAR TWO: FALL SEMESTER

Painting III: Synthetic Painting	3
Art and Culture Seminar II	3
MFA Thesis Project I	3
Select two of the fall electives	6
FALL SEMESTER TOTAL	15

YEAR TWO: SPRING SEMESTER

Painting IV	3
MFA Thesis Project II	6
Select two of the spring electives	6
SPRING SEMESTER TOTAL	15

MFA DEGREE TOTAL CREDITS **60**

ELECTIVES

History of Drawing Technique (Fall)
Painting Flesh (Fall)
History of Sculpture Composition and Technique (Fall)
Artistic Anatomy IV Écorché II (Fall)
Figure in Lithography (Fall)
Printmaking Seminar (Fall)
Professional Practices (Fall)
History of Painting Technique (Fall/Spring)
Artistic Anatomy III: Écorché I (Fall/Spring)
Comparative Anatomy (Fall/Spring)
Narrative Drawing (Spring)
Drawing/Painting Long Pose (Spring)
Painting Color Theory (Spring)
Painting from the imagination (Spring)
Painting Long Pose (Spring)
Painting/Drawing at the MET (Spring)
Sculpture Relief (Spring)
Intaglio (Spring)
Printmaking: Multi-Media (Spring)
Mixed Media Animation (Spring)

SCULPTURE CURRICULUM

REQUIRED

YEAR ONE: FALL SEMESTER

	Credits
Sculpture I Intensive	3
Écorché Intensive A	3
Figure Drawing I	3
Art and Culture Seminar I	3
History and Theory of Composition	3
Fall Semester Total	15

YEAR ONE: SPRING SEMESTER

Sculpture II	3
Écorché Intensive B	3
History of Sculpture & Composition and Technique	3
Artistic Anatomy II: Anatomical Drawing	3
Select one of the spring electives	3
Spring Semester Total	15

YEAR TWO: FALL SEMESTER

Sculpture III	3
Art and Culture Seminar II	3
MFA Thesis Project I	3
Select two of the Fall electives	6
Fall Semester Total	15

YEAR TWO: SPRING SEMESTER

Sculpture IV	3
MFA Thesis Project II	6
Select two of the spring electives	6
Spring Semester Total	15

MFA DEGREE TOTAL CREDITS **60**

ELECTIVES

History of Drawing Technique (Fall)
Painting Flesh (Fall)
History of Sculpture Composition and Technique (Fall)
Artistic Anatomy IV Écorché II (Fall)
Figure in Lithography (Fall)
Printmaking Seminar (Fall)
Professional Practices (Fall)
History of Painting Technique (Fall/Spring)
Artistic Anatomy III: Écorché I (Fall/Spring)
Comparative Anatomy (Fall/Spring)
Narrative Drawing (Spring)
Drawing/Painting Long Pose (Spring)
Painting Color Theory (Spring)
Painting from the imagination (Spring)
Painting Long Pose (Spring)
Painting/Drawing at the MET (Spring)
Sculpture Relief (Spring)
Intaglio (Spring)
Printmaking: Multi-Media (Spring)
Mixed Media Animation (Spring)

ANATOMY TRACK

REQUIRED (Four courses required to complete Anatomy Track)

YEAR ONE: FALL SEMESTER	<i>Credits</i>
Écorché Intensive A or Artistic Anatomy I: Structural Anatomy	3
Fall Semester Total	3

YEAR ONE: SPRING SEMESTER	
Écorché Intensive B	3
Artistic Anatomy II: Anatomical Drawing	3
Artistic Anatomy III: Écorché I	3
Spring Semester Total	6

YEAR TWO: FALL SEMESTER	
Artistic Anatomy IV: Écorché II	3
Fall Semester Total	3

YEAR TWO: SPRING SEMESTER	
Artistic Anatomy Elective/Comparative Anatomy (optional if 4 courses in Anatomy have been taken)	3
Spring Semester Total	3

ANATOMY TRACK TOTAL CREDITS 12

PRINTMAKING TRACK

REQUIRED (Three courses required to complete Printmaking Track)

YEAR ONE: FALL SEMESTER	<i>Credits</i>
Figure in Lithography	3
Printmaking Seminar	3
Fall Semester Total	3-6

YEAR ONE: SPRING SEMESTER	
Intaglio and/or Printmaking Seminar	3
Spring Semester Total	3-6

YEAR TWO: FALL SEMESTER	
Figure in Lithography	3
Printmaking Seminar	3
Fall Semester Total	3-6

YEAR TWO: SPRING SEMESTER	
Intaglio Printmaking or Printmaking Seminar (if needed to fulfill 9 credit requirement)	3

PRINTMAKING TRACK TOTAL 9

COURSE DESCRIPTIONS

DRAWING COURSES

Figure Drawing I (required for Painting and Sculpture Concentrations)

D501

This course begins the process of developing the student's ability to represent the human figure in pictorial space, clearly situated on a perspective ground plane. Emphasis is placed on gaining an in-depth understanding of the body's underlying geometry and anatomical structure. A conceptual model of the figure is developed by correlating drawing from the live model with the study of Old Master drawings and diagrams that present the body as a series of interlocking volumes governed by hierarchical principles. Each session emphasizes a different body part or connective joint. Students learn about the characteristic contours of muscles and how body parts move in relation to one another and to the picture plane.

3 credits

Figure Drawing II (required for all Concentrations)

D502

This course emphasizes proportional accuracy, foreshortening, detail-mass relationships and the use of light and shadow to draw the figure as a convincing volumetric and spatial form. It integrates the conceptual geometricized model presented in Figure Drawing I (D101) with the perceptual, naturalistic concerns presented by the live model. Long poses allow the student to develop drawings that reflect a more complete realization of the human form.

3 credits

Figure Drawing Intensive (required for Drawing Concentration)

D503

This course is designed to provide students concentrating in drawing an experience ranging from thoughtful observation of the posed model, to the exploration of sculptural plastic form of casts, to self-directed compositional drawings as vigorous independent works of art. Figure Drawing Intensive addresses drawing principles related to representing and composing the figure in pictorial space, clearly situated on a foreshortened ground plane. Emphasis is placed on the body's underlying geometry and anatomical structure. Students will also draw from casts in the Academy's collection to reinforce drawing comprehension and skills. Instruction will stress the integration of the lessons from cast drawing and life drawing. As an essential part of this course, students will be engaged throughout the semester on independent work to explore and extend the forms, techniques, content and possibilities of drawing. Regular critique sessions are designed to inform and provide positive support to this self-directed work.

3 credits

Figure Drawing III (required for Drawing Concentration)

D603

The emphasis of this course is on the composition of figures in pictorial space from the imagination. Gesture studies, memory, imagination and class poses are used as sources for figures, which are developed and/or modified for formal and expressive reasons. The single figure is treated as the primary compositional element. Methods of organizing volumetrically conceived bodies in space are explored by studying the drawings of past masters. Students learn to modify existing lighting conditions, as well as to invent imaginary light sources.

3 credits

Figure Drawing IV (required for Drawing Concentration)

D604

This course offers students an opportunity to create large-scale figure drawings from the model, working half, three-quarter and life size. The course will be devoted to long-pose sessions using single and double model arrangements. Though working directly from the life model is the primary concern of the course, students will be encouraged to work creatively, incorporating memory work, invention, transformation, narrative content and composition. Research projects will involve an exploration of suitable drawing techniques and materials as well as a consideration of those problems and challenges unique to large-scale work.

3 credits

Cast Drawing (required for Drawing Concentration)

D504

Drawing from casts represents a quintessential practice within the academic curriculum. The Academy's cast collection is a treasured repository of sculptural forms from Classical Antiquity and the Renaissance. As examples of great sculptural art, the casts reward close study with insights into how reality is abstracted, simplified, clarified and translated into artistic form. In addition to careful study of the full-size casts, particular attention is directed toward heads, facial features, hands, feet and drapery. Artistic theories of light and shade are presented. Both linear and dimensional depictions of sculptural form are extensively explored.

3 credits

Perspective (required for Drawing Concentration)

D505

This course addresses theoretical and applied perspective in order to build spatial environments within artworks. Artificial perspective is applied in both one-point and two-point modes. Observational tactics of sighting are applied to on-site perspective problems, including shadows and reflections. Additionally, historical theories on perspective are addressed with a particular focus on methods of representation and visual phenomena. Students are encouraged to examine issues and methods of perspective in the context of their own pictorial concerns.

3 credits

History of Drawing Technique (open elective, fall)

EH603

This is a unique course in the relationship of technique to content in drawing traditions up to the present day. Students gain both practical experience and a historical perspective on the use of materials and technique employed by draftsmen in a number of historical periods. Wet and dry media on various supports are explored in a studio format. Students prepare paper with grounds for use with metal-point, tempera, inks applied with pen and brush, both natural and fabricated chalks, and various forms of charcoal. Through readings, lectures, discussion and museum visits, the development and application of drawing technique are studied as both a reflection of and impetus for the artist's ongoing search for form and meaning.

3 credits

Narrative Drawing (open elective, spring)

ED601

This course focuses on teaching students how to bring back the narrative to realist art. Through discussions and examples, the artist will explore how the narrative was used in the past and how it can be used today in dynamic ways. The drawing should depict the times we are living in without artistic dogma. The subject matter will be a figure or figures placed in a detailed environment. The artist will explain his working method and materials, which include using photography correctly and working from life.

3 credits

Drawing/Painting Long Pose (open elective, spring)

EPD602

This is a course in strategy. With the myriad of interrelated technical challenges in drawing or painting the human figure from direct observation, this course offers one theory: a single, grand approach (comprised of principles which themselves are open to personalized interpretation) which is intended as one of many blueprints, for weaving a host of tools in the skill set of the visual artist into a complementary result. Students will create a resilient long pose piece to accompany and articulate the lessons of the course, layering such issues into a complex conclusion. Additional work will be assigned in order to support the course content, allowing students to focus on a personal strategy through their own theoretical approaches to the themes of the course.

3 credits

PAINTING COURSES

Painting I: Direct Painting Intensive (required for Painting Concentration)

P501

This course examines the language and techniques of direct painting from the figure, still life and plaster casts. Students will paint using a variety of strategies derived from current and historical practice. Direct painting has been the method of choice for figurative painting in the modern era, but other techniques are encountered in the history of western art, often as foundations or reference studies for more layered development. Theoretical approaches to tonal structure and color theory will be addressed in depth. While emphasis in this course is on analytical seeing/interpreting, self-directed work plays a significant role. By providing a classroom structure for the review of independent work, the course achieves a vital dialogue between the method of direct painting and the myriad intentions of the artist.

3 credits

Painting II: Indirect Painting (required for Painting Concentration)

P502

This is a course in optical mixing of color through layering, the common painting method in pre-modern times and gaining in acceptance among contemporary artists. Students paint using underpainting (imprimatura), glazing and scumbling techniques. Through this method of episodically building up a painting, students are able to address a variety of problems in sequential fashion and indirect painting becomes a valuable resource for students' independent studio work. Projects in this course include self-directed assignments and instructed classroom figure painting.

3 credits

Painting III: Synthetic Painting (required for Painting Concentration)

P603

Building upon Painting I and II, this course addresses the problems of composing and executing multi-figure paintings. The course examines strategies for the continued development of technique and its relationship to content and image making. Issues of transposing figures to imagined or constructed spaces and general pictorial compositional development will be addressed. Lectures and demonstrations may also be given and examples of multi-figure composition throughout history will be discussed.

3 credits

Painting IV (required for Painting Concentration)

P604

The instructor presents a series of advanced problems in painting and theory. The challenges may range from a tableau vivant, requiring students to paint directly from a multi-figure setup, to a more conceptually driven work that develops from wide-ranging references. Individual criticism, group critiques and self-directed projects are crucial aspects of this studio class.

3 credits

History of Painting Technique (open elective, fall/spring)

EH601

This course explores basic principles of the layered painting techniques that developed and flourished in Europe in the 15th, 16th and 17th centuries, and examines how varying approaches to illusion, form, color and content are intrinsic to the expressive aims of painting. While the context of the class is historical, emphasis is placed on the practical application of technique to the student's own painting. Instruction will be given in the use of toned grounds, underpainting and grisaille. Various forms of paint application will be explained and examined: alla prima, velatura, glazing, etc., with specific attention to the optical effects of paint and color perception. A variety of palettes and mediums will be examined in terms of their historical applications. Discussions of technique and its relationship to content will be strongly encouraged. Students gain practical experience as well as insight into past technical developments.

3 credits

Painting Color Theory (open elective, spring)

EP601

This course will explore the mystery and magic of color interaction, and discover how to use color purposefully in your painting. The principles of "color theory" observed by Josef Albers are sometimes thought of as being modernist, but these principles were understood and employed by the old masters. Artists such as Vermeer, Hopper and Monet understood the secrets of color—how to adjust and manipulate color relationships to intensify the portrayal of light and material, to strengthen a composition, or to create spatial effects.

3 credits

Painting from the imagination (open elective, spring)

EP602

By using observation and analysis, students will explore using their visual memory as a basic for the creation of space and form. While traditionally trained artists have always utilized observation, the fully formed artist must know how to paint beyond what they see if they are to transcend the limitations of direct observation. "What is" is not always as compelling as "what can be." This class will push students to take what they know, what they see, and what they can visually codify and corral it all into the service of what has never been seen before. Working from life and observation, students will internalize the optical phenomena of the visual world in order to recreate the "system" of the thing within imaginary spatial and luminance models. Both the figure and direct observation will be used, but only as a means to document material phenomena that will be reproduced from imagination in subsequent compositions.

3 credits

Painting Flesh (open elective, fall)

EP603

This painting course will examine the subtleties of flesh, exploring the variations of skin ranging from humans and other animals to fruits and vegetables. Working from life, photographs, and imagination, we will investigate a variety of options in underpaintings, glazes and color systems that will amplify texture, reflections and depth of flesh. Students will discover painting techniques to capture subtleties of color and translucency in the skin, making their subjects vibrate with life.

3 credits

Painting Long Pose (open elective, spring)

EP605

The focus of this class is to develop a thinking eye through the selective pursuit of form and color. Painting from life affords the opportunity for selectivity through the observation of changes that develop from moment to moment. Students must be aware of the variety of subtle changes observed in class, from the slightest shift of the model's pose, to a change of color and tone due to a reflected light. All the variety of changes that occur informs a painting and becomes in some way a remnant of that experience. The process in representing those experiences as a unified whole is the challenge of painting. Student's perceptual skills are conceptual concerns that give meaning and allow expressive direction to painting.

3 credits

Painting/Drawing at the Met (open elective, spring)

EPD602

This course provides students with the unique opportunity to copy paintings directly from originals in the galleries of the Metropolitan Museum of Art. This long-established practice has been crucial in the education of many of the greatest painters in history. It is interesting that so many of the most creative and original artists (Rubens, Poussin, Blake, Van Gogh, Cezanne, Picasso, Manet, Degas...) strongly believed in the value of copying.

3 credits

SCULPTURE COURSES

Sculpture I: Perceptual Modeling I Intensive (required for Sculpture Concentration)

S501

This course addresses the challenge of sculpting the human figure from observation, in combination with a systematic study of the largely invisible underlying structure of the figure. Initial instruction promotes analytical seeing and interpretation. Exploration of linear and volumetric systems of proportion supports architectonic organization in the realization of the figure through the process of modeling. As the semester progresses, students pursue independent work that combines the substance of the studio instruction with their form sensibility and ideas.

3 credits

Sculpture II: Perceptual Modeling II (required for Sculpture Concentration)

S502

This course is designed to give the student the theoretical and formal basis for subsequent independent work on a large scale. It continues the process of developing the student's perceptual abilities through direct observation of the model, and expands upon the structural material introduced in Sculpture I. During this course, students produce two figures of medium to large scale. Anatomical analysis will support the abstract content of sculptural mass and composition.

3 credits

Sculpture III (required for Sculpture Concentration)

S603

The composition of figure groups in relief and in the round is addressed in this course through classroom setups employing multiple models. The relationship between form and idea is discussed in connection with narrative, allegory, social critique and other approaches to subject matter. The analytical skills developed in Sculpture I and II are further applied to the conceptual knowledge of the figure gained from the anatomy sequence. This course provides a critical forum for addressing the various problems faced by sculpture students in the early stages of the MFA Thesis.

3 credits

Sculpture IV (required for Sculpture Concentration)

S604

This course allows great latitude for self-directed work, while also requiring the student to demonstrate an assimilation of the content of the previous sculpture sequence. At the outset of the term, the student will be asked to present a written proposal for a single project that will occupy the entire semester. Instruction will be specific to each proposal and adjusted to the needs of the individual student. Every five weeks, the instructor will discuss the work in a group critique that includes student peer review.

3 credits

History of Sculpture Composition and Technique (open elective, fall)

EH602

This course employs lectures, reading and the rigorous discipline of classroom exercises to investigate several key figures in the history of Western sculpture, focusing on the relationship between technique and broader cultural issues in the associated period. Following Rudolph Wittkower's seminal thesis entitled *Sculpture: Processes and Principles*, class lectures will retrace different trajectories of carved and modeled figure sculpture up to the threshold of Modernism, studying the connection between methods of execution and evolving concept of form. The studio component of the course emphasizes the emergence of the clay sketch model, or maquette, as a tool for expanding the formal and iconographic vocabulary of monumental sculpture. The evolution of technique is further studied through a sequence of studio exercises in which models are posed for reference while students emulate the characteristic methodology of a specific artist or historical periods in the realization of a new sculptural composition. Collectively, the exercises promote a comparative historical analysis that elucidates the changing metaphoric content of technique itself, and provides a theoretic foundation for the student's personal segue into contemporary practice.

3 credits

Sculpture Relief (open elective, spring)

ES601

The purpose of the course is to introduce students to a variety of techniques and approaches not covered in the standard curriculum such as: working with wax, the clothed figure, relief and the depiction of motion.

3 credits

ANATOMY COURSES

Artistic Anatomy: Ecorche Intensive A and B (required for Sculpture Concentration)

A505 and A506

This intensive course is primarily designed for sculpture students who are required to study Ecorche. It is also open to second year students as an elective course. The course is presented sequentially over the fall and spring semesters of the first academic year. The content of the course will begin with the development of a proportionally accurate, highly detailed representation of the complete skeleton at 36 inches. During the remainder of the fall semester muscular structures and their groupings will be modeled, in sequence, from the most inferior to the more superior. Both the fall and spring semesters will include three-hour weekly detailed lectures and hands on instruction. The spring semester will continue with the further development of the most superior muscular structures, their groupings, description of kinesthetic function and its effect upon surface form. During the spring semester, concurrent with the final development of the structural representations presented by the Ecorche; a perceptually developed sculpture, at 36 inches, from the live model, in the same pose as the Ecorche, will be completed. This will allow the student to understand the effect of the empirically studied structure of the body, and its applications to perceived surface tension and its transference into sculptural form.

6 credits

Artistic Anatomy I: Structural Anatomy (required for Painting and Drawing Concentrations)

A501

This course provides instruction in the perceptual and conceptual means needed to construct the human figure in two or three dimensions from the model or from memory. It begins by examining the body's structure through the study of the mechanics of motion, surface form and human anatomy. The instructor emphasizes the proportions of the skeleton, the major body masses and the movement potential in the joints. Students construct simplified male and female figures in plastilene, first conceived as a series of blocks and then refined into more realistic forms.

3 credits

Artistic Anatomy II: Anatomical Drawing (required for all Concentrations)

A502

The goal of this course is to improve the student's powers of observation by providing a basic understanding of the human body's underlying structures and to delineate strategies for representing those forms two-dimensionally. Emphasis is placed on anatomy (skeletal structure, muscular origins and insertions, and surface forms) and proportion. Ample time is given to students to work directly from the model. Focus is also placed upon the variety of the human form as represented by artists both historical and contemporary.

3 credits

Artistic Anatomy III: Écorché I (open elective, fall/spring, required for Anatomy Track)

EA601

This course provides a thorough analysis of human anatomy through the construction of an écorché (an anatomical sculpture of a flayed figure). Each student begins by sculpting a skeleton out of plastilene, onto which is attached first the deep and then the superficial muscles of the body. Relying on Old Master drawings, diagrams, specially prepared dissection casts and the live model, the instructor demonstrates how the forms of the bones, muscles and tendons are transferred to the écorché.

3 credits

Artistic Anatomy IV: Écorché II (open elective, fall, required for Anatomy Track)

EA602

This course offers in-depth analysis of the bones and musculature of the head, neck, arm, and hand, with frequent reference to the effect on surface form of the live model and an on-going review of proportional and mass relationships. It also includes reference to the application of this knowledge in works of art.

3 credits

Comparative Anatomy (open elective, fall/spring)

EA603

This course is designed as an elective for all students interested in comparative anatomy to enlarge their repertory on the subject of Artistic Anatomy. It would be helpful if students in this course have already taken Structural Anatomy I so that they could make skeletal comparisons with animals. Students taking this class should also have a general working knowledge of the human muscular system for comparisons with animals.

3 credits

PRINTMAKING COURSES

Intaglio (open elective, spring)

EPR601

This course expands the drawing process to explore the narrative realms and sensory rich properties of intaglio printmaking. It is augmented by regular technique demonstrations for those unfamiliar with the methods. Unlike most printmaking courses, this one focuses on the particular techniques and languages that are best suited for creating the volumes and light effects in figurative representation. The processes include, but are not limited to, line etching, engraving, drypoint and mezzotint. Students work from a live model on certain projects but are expected to complete a print or suite of prints based on a self-directed concept or theme.

3 credits

Figure in Lithography (open elective, fall)

EPR602

Since Alois Senefelder invented lithography more than 210 years ago, the human figure has played a major role as subject and vehicle for expression in the medium. This course addresses both basic and unique technical problems faced when working with the figure and pictorial space in lithography. Students will work from the live model on stone and aluminum plates as well as pursue a suite of self-directed prints. No printmaking experience is necessary.

3 credits

Printmaking Seminar (open elective, fall)

EPR603

Printmaking Seminar addresses a different theme every semester. Each student develops a suite of prints, printfolio, installation or other format of printmaking. Dialogue with ongoing thesis work is encouraged. The seminar is designed to offer a uniquely printmaking-focused forum and medium for exploring one's imagery. Consistent with the mission of the Academy, the problems of figurative representation and its application in a contemporary milieu remain at the center of printmaking seminar's criteria despite the diverse themes it addresses. Enrollment is limited to students with printmaking experience. Demonstrations and lectures are given on techniques and topics germane to the semester theme. Previous and current themes: Fall 2010 Narrative Printmaking, Spring 2011 The Paper Museum, Fall 2011 Site Specific Printmaking

3 credits

Printmaking: Multi-Media (open elective, spring)

EPR604

Students explore traditional and new printmaking techniques in series of related prints, unique objects, and explore their relevancy to contemporary art. The class is a seminar/workshop in which Directed research and practice in printmaking for individualized development of content and technique. Emphasis is placed on exploration and growth in the intellectual, conceptual and expressive aspects of the printmaking process.

3 credits

VISUAL CULTURE COURSES

Art and Culture Seminar I and II

The “Art and Culture” seminar program offers a challenging and advanced scheme of study, which explores a range of theoretical perspectives that shape attitudes towards visual art and reflect on the human figure’s enduring role. Invigorated by current research, with lectures by practicing artists/historians and critics, the two-semester program encourages students to explore conceptually and creatively the ways in which contemporary artistic practice and critical theory inter-relate. It aims to expand the students’ knowledge of contemporary artistic developments as well as to deepen understanding of the interdisciplinary nature of academic discourses on visual art. The series draws upon the fields of art history, philosophy, museology, literary theory, post-colonial studies and cultural studies in addressing the critical challenges posed by artistic practice. These seminars/lectures prepare the student to engage in studio practice within a broader context and allows them to fully engage in an ongoing cultural discourse.

3 credits

Art and Culture I - The Shaping of Contemporary Art 1900-1960 (required for all Concentrations)

H501

Students will study the theory that surrounds critical movements of early Modernism through Minimalism and conceptual art of the 1960’s. The role of representation, figuration, and abstraction within the attendant cultural arena will allow students a broad base for understanding the relationship of recent history to contemporary concerns in art.

3 credits

Art and Culture II - Postmodernism and Art after the Anti-Aesthetic 1960-Today (required for all Concentrations)

H602

Seminar II addresses critical theory, modernist paradigms and the contemporary environment. A research paper that will be developed and graded as a component of the MFA Thesis II course is required. The paper should make a convincing argument for the MFA Thesis by citing relevant sources in philosophy, culture and artworks, and stand as a verbal study of an argument for the MFA Thesis. Individual reasoning, analysis and perceptions should inform this endeavor as they do the visual work.

3 credits

History and Theory of Composition I (required for all Concentrations)

H503

This course investigates historical modalities and methods of compositional construction in Western figurative art from Classicism to early Modernism. The essential topics covered are: forms of spatial construction and illusion, the relationship of content to image, and the relationship of image construction to form and compositional content in various social and historical contexts. The aim is to give students an understanding of the possibilities and strategies of compositional realization, and instruction in the application of these strategies to their own ideas through studio work and class assignments.

3 credits

Theory and Practice of Composition II (required for all Concentrations)

H504

This course begins where History of Composition and Design I ends. Beginning with the birth of Modernism, it takes students through the various strategies of representing form and content from the end of the 19th century to the beginning of the 21st century, covering such movements as Modernism, post-Modernism, Surrealism, Conceptual Art, Pop Art, Expressionism and Realism. Formal aspects and compositional strategies will be considered and evaluated in their social and political contexts. Relationships of past art to the development of contemporary figurative art will be addressed.

3 credits

ADDITIONAL ELECTIVE COURSES

Special elective courses are offered every semester. They are taught by art-world professionals outside of the normal teaching faculty at the invitation of the Faculty Committee. The instructor is generally permitted a wide latitude in the design and implementation of the course.

Professional Practices (open elective, fall)

EPP601

The Professional Practice program, which runs in the fall and spring semesters, effectively and efficiently prepares students for the practical realities of operating in the art world. The aim of the program is to develop students' awareness of career opportunities and skills for navigating the professional world. Workshop sessions expose students to the worlds of private studios, galleries, museums, higher education, grants and residencies, and related careers. Considered are: practical and legal issues of finding studio space and gallery representation; presentation, documentation, promotion and pricing of work; writing artists' statements and resumes; researching granting and residency opportunities and writing applications; researching job opportunities and writing letters of application. Students should gain an understanding of the structure of the art world and strategies for identifying and planning a career strategy.

3 credits

Mixed Media Animation (open elective, spring)

EMM601

This class provides an overview of the basics of stop motion animation, and explores diverse approaches to animation. Topics covered include: storyboarding, paper cut-outs and Claymation; building characters sets and armatures; lighting, camera setup, software, importing footage, timing, and editing. Developing an understanding of traditional, hands-on animation practices is very important, especially in our contemporary world where technology is so prevalent. Through an exploration of various materials—acrylics, inks, oils, additives, wire, fabrics, clay, silicone, foam and mixed media—students will create exciting combinations and discover inventive approaches to animation that will bring painting, drawing and sculpture to life—creating the illusion of movement.

3 credits

Independent Study (open elective, fall/spring)

EI601

Except under specially approved circumstances, only second-year students have the option of applying for an Independent Study in the fall or spring semester. An Independent Study may only replace an elective and cannot be used to replace any required courses. An Independent Study course may only be taken once during a student's MFA studies and requires a written proposal from the student no later than the first day of classes for the semester during which the Independent Study would be conducted. The written proposal must be approved by the student's primary faculty advisor and the Faculty Committee, who determine if the student is prepared for a self-directed course of study.

3 credits

THE MFA THESIS

OVERVIEW

The MFA Thesis is the Academy's final graduate project. It constitutes a body of work and a related research paper (please see the description under Art and Culture II) intended to showcase the MFA candidate's professionalism, mastery of skills and conceptual aptitude. The MFA Thesis aims to involve students in the professional considerations of research and making artwork intended for exhibition. Each student is expected to develop at least three resolved artworks as the MFA Thesis, or, in the case of sculpture, plans, maquettes, and a single finished piece. The Faculty Committee, in consultation with the individual student, selects one piece for exhibition in the culminating MFA Thesis exhibition. The MFA Thesis works can be executed as drawings, prints, paintings or sculpture. The body of work represents a synthesis of the various skills honed at the Academy and the student's personal vision. Pieces to be considered for the MFA Thesis exhibition must be no greater than five (5) feet in width unless written permission is requested from and granted by the Faculty Committee.

COURSE DESCRIPTIONS

MFA Thesis I (required for all Concentrations)

1601

In the first semester of the MFA Thesis, the emphasis is placed on developing individual direction through the exploration of ideas resulting in the execution of artwork. These ideas may first be outlined in maquettes, studies and compositional plans that clarify, refine and consolidate the developing work. Photographs and other material not hand-crafted by the artist may serve as valuable references but do not qualify as gradable material in this context. The MFA Thesis I works are presented in-progress during the mid-semester critique and should show significant development as coherent artworks for the end-of-semester critique.

3 credits

MFA Thesis II (required for all Concentrations)

1602

In this course, students continue building on the body of work and themes addressed in MFA Thesis I. In addition to completing paintings, drawings or sculpture over the semester, students are required to refine their research paper that began in the fall semester in Art and Culture II. (See paper description above.)

6 credits

SUPERVISION AND ADVISEMENT

At the beginning of the third semester, students are assigned a primary MFA Thesis advisor in their area of concentration. The primary advisor is responsible for tracking the progress of the student's MFA Thesis over the course of two semesters and providing written evaluations and grades. To review progress on the work and receive constructive feedback, students must sign up for a total of at least eight (8) advisement sessions each semester, with at least four (4) of these being with the primary advisor. Students must have a MFA Thesis advisement form, which documents each session and is signed by the faculty member giving that particular advisement session. The student returns this form to the primary advisor. All students are encouraged to sign up for tutorials with all advising faculty to solicit a range of critical viewpoints and constructive feedback. It is expected that these meetings will be strategically scheduled by the student and advising faculty to take place at points during the project's development when such meetings will be most useful. Each Thesis section is also required to meet as a section three times during the course of the semester.

In addition to the systematic one-on-one support of advisement, each student is provided with additional feedback through four (4) group critique sessions. These critiques are open to the entire Academy and take place at mid-semester and at the end of the semester in both MFA Thesis I and II. The mid-semester critiques enable students to present their works in-progress, argue their case, and respond to critical comment. The final critique occurs one (1) week prior to the submission deadline for the MFA Thesis exhibition. The Studio component of the MFA thesis grade is given immediately following these critiques after the final marking is complete.

MFA THESIS GRADING PROCEDURE

All students will be required to submit MFA Thesis artworks and research papers on time and in their completed state in order to graduate. Sculpture students should take note of the time-consuming technical requirements necessary for completion of the sculpture MFA Thesis (casting, etc.) and should plan their time accordingly. Students are required to have developing works on-site for advisement sessions and group critiques unless, for technical reasons, they have petitioned and received permission from the Faculty Committee to work off-site. This provides access to the work's progress for advising faculty and fellow students. Students must receive a satisfactory evaluation at all points in order to continue their projects, receive a final grade and participate in the final exhibition.

MFA THESIS I

Students will be evaluated at mid-semester in a written evaluation prepared by the primary advisor and an unofficial midterm grade will be awarded jointly by the primary advisor and one other advising faculty member. The evaluation and the grade result from the mid-semester group critique. Students will be evaluated at the end of the semester in a written statement prepared by the primary advisor and a final grade will be issued by the primary advisor following the MFA Thesis I critique. The following benchmark items are addressed in the evaluation and the grading process:

REPORT 1: MIDTERM

Student demonstrates significant evidence of having been engaged in research activities by providing preliminary plans, drawings, notes, historical examples, and making steady advances in the realization of an idea.

REPORT 2: FINAL REVIEW

Student demonstrates significant thematic development and technical accomplishment. Items to be evaluated: models, working drawings and compositional sketches, and completed work(s). Students receiving an unacceptable final review will not be permitted to register for MFA Thesis II.

MFA THESIS II

As with MFA Thesis I, students will be evaluated at mid-semester in a written statement prepared by the primary advisor. The evaluation and the grade result from the mid-semester critique conducted by the primary advisor and one other faculty member. At this time, the final draft of the research paper is submitted for grading.

REPORT 3: MIDTERM

Student demonstrates significant progress on developing concepts and themes begun in MFA Thesis I. For painting and drawing concentrations, the final compositions are substantially realized and painting and/or drawing issues are significantly resolved. For sculpture students, the wet clay model is nearing completion and preparation for final casting is evident. The final draft of the MFA Thesis research paper is submitted at this time.

REPORT 4: FINAL REVIEW

Student has brought all MFA Thesis II work to a finish and presents an oral argument in support of the work. For painting and drawing concentrations, the final compositions are complete and painting and/or drawing issues are fully resolved in each piece. For sculpture students, final casting and the application of any desired patinas are finished.

The final grade for MFA Thesis II is calculated as follows:

RESEARCH PAPER 10%

The completed research paper will be graded at midterm by the student's faculty advisor.

MFA THESIS ARTWORK 90%

The MFA Thesis artwork is graded immediately following the final critiques by the MFA Thesis II Grading Committee made up of the full-time faculty and an adjunct representative. Grades are determined by averaging the grades submitted by the Committee members. The Dean will review the MFA Thesis artwork grades prior to submitting them to the Registrar where they will be combined with the research paper grades.

GRADE APPEAL

Students wishing to contest their grade must do so in writing to the Dean within three (3) days of receipt of the final grade. The Dean will review the grade with the Faculty Committee, and if a sufficient doubt arises as to the appropriateness of the final grade, the Dean may recommend that the Committee review the grade.

MASTER CLASSES, LECTURE SERIES AND VISITING CRITICS

MASTER CLASSES

The master class is a highly condensed version of an apprenticeship and as such is best suited as a teaching method for graduate students who have a good conceptual and technical grasp of their subject.

The aims of exposing students to artists' opinions within the formalized setting of a master class are: to provide a research/atelier setting for students in which they are exposed to the artists' motivations and working methods; for the "master" to pass on ideas and personal views about what it means to be an artist; and for students to gain insight into how a successful artist approaches the making of art and responds to the work of others.

The Academy offers all students the opportunity to enroll in at least one (1) master class during the MFA program. Each invited artist determines the overall design of the master class. Some may follow a traditional model, constructing a concentrated period of drawing directly from the model; others may organize gallery and studio visits along with seminars and/or lectures. The sole directive to each master artist is that a group critique be held at the end of the class.

LECTURE SERIES

Each fall, in coordination with the Art and Culture Seminars, the Academy hosts an ambitious speaker program featuring prominent figures working in the arts and within a broad array of cultural contexts. To date the Academy has invited prominent visual artists, celebrated authors, seasoned critics as well as noted scholars to speak on issues that relate to contemporary culture. The goal is to expose our student and faculty body to a wide range of ideas and topics that will enrich the day-to-day academic discourse in the classroom and impact on the contextual decisions shaping each student's studio practice and professional research.

VISITING CRITICS

Over the course of the academic year artists, professors, gallerists and critics from across the United States are invited to meet with Academy students in their studios. Students gain valuable exposure to professionals from outside of the Academy. The exchange that occurs in these critiques provides a valuable complement to the curriculum.

SENIOR CRITICS AND MASTER OF FINE ARTS FACULTY

SENIOR CRITICS

Senior Critics, selected from among outstanding artists and distinguished arts professionals, serve mainly to critique student work on an occasional basis. They may also deliver lectures and lead Master Classes.

Steven Assael, Senior Critic

Assael attended Pratt Institute. He has taught at Pratt Institute and the School of Visual Arts and is a recipient of an Elizabeth Greenshields Foundation Grant, Charles Roman Award and ED Foundation Grant. His work has been exhibited throughout the US and reviewed extensively. He has had solo exhibitions at Forum Gallery, New York, and has been included in group shows at the Arkansas Arts Center in Little Rock, the Flint Institute of Art in Michigan, the Kemper Museum in Kansas City, Missouri, the Yale University Art Gallery, the Queens Museum of Art, the New York State Museum in Albany, and the Ann Nathan Gallery in Chicago. He had a ten-year retrospective at the Frye Museum in Seattle, Washington and he is currently represented by the Forum Gallery. His work was the focus of a segment on the CBS Sunday Morning television show. Lindenhill Books has published a book on his drawings, and articles on his work have appeared in ARTnews and Art in America.

Will Cotton, Senior Critic

Cotton studied at the École des Beaux Arts, Rouen, France, received his BFA from Cooper Union and studied with Ted Seth Jacobs at the New York Academy of Art following his graduation. He has been included in numerous national and international exhibitions including solo shows at Mary Boone gallery, New York, Mario Diacono Gallery, Boston, Jablonka Galerie, Cologne, Germany, Galerie Templon, Paris and Michael Kohn Gallery, Los Angeles. His work is also owned by the Seattle Art Museum. His paintings have been reviewed in Art in America, Modern Painters, Flash Art, The New York Times and the Los Angeles Times, among other publications. The public television production of "Egg: The Arts Show," featured his work in the premiere production in September 2002. He is represented in New York by the Mary Boone Gallery.

Vincent Desiderio, Senior Critic

received a BA in fine art and art history from Haverford College. He subsequently studied for one year at the Accademia di Belle Arti in Florence, Italy, and for four years at the Pennsylvania Academy of the Fine Arts. His paintings and drawings have been exhibited widely, most recently in solo exhibitions at the Marlborough Gallery in New York. He is a recipient of a Pollock-Krasner Foundation Grant, two National Endowment for the Arts grants, the Everson Museum of Art Purchase Prize, a Rome Grant from the Creative Artists Network and a Cresson Traveling Scholarship from the Pennsylvania Academy of the Fine Arts. In 1996, he became the first American artist to receive the International Contemporary Art Prize awarded by the Prince Pierre Foundation of the Principality of Monaco. His works are included in the collections of the Metropolitan Museum of Art, the Denver Art Museum, the Everson Museum of Art in Syracuse, New York, Galerie Sammlung Ludwig in Aachen, Germany, the Greenville County Museum of Art in South Carolina and the Indiana University Museum of Art.

Eric Fischl, Senior Critic

Fischl received a BFA from the California Institute of the Arts, Valencia, California. He taught painting at the Nova Scotia College of Art and Design and in 1978 moved to New York and he had his first solo show there at the Edward Thorp Gallery. Since then, he has shown extensively throughout the world and has received many critical reviews of his work in such publications as The New York Times, Artforum, Art in America, BOMB, ARTnews, and Interview. Recent solo exhibitions include: Making Meaning: Eric Fischl, Paintings and Drawings 1979-2001, Kunstmuseum Wolfsburg, Germany, 2003, Fondazione Cassa di Risparmio, Bologna, Italy, 2004, Eric Fischl: Mary Boone Gallery, New York, 2005, Eric Fischl, New Painting, Jablonka Gallery, Cologne, Germany, 2005, Eric Fischl: Sculpture and Watercolor, Yoshii Gallery, New York, 2006. He is represented in New York by Mary Boone Gallery.

Jenny Saville, Senior Critic

Saville received her degree at Glasgow School of Art and was subsequently awarded a six month scholarship to the University of Cincinnati. She then studied at the Slade School of Art. Her work has been reviewed and discussed in major publications including The New York Times, Artforum, Art in America, Flashart and ARTnews. Since her debut in 1992, her focus has remained on the body. Her published sketches and documents include surgical photographs of liposuction, trauma victims, deformity correction, disease states and transgender patients (Saville by Simon Schama, 2005). In 2002, she collaborated with photographer Glen Luchford to produce a series of large scale polaroids. Major exhibitions include: Cooling Gallery, London, 1993, the Sensation exhibition at the Royal Academy of Art 1997, Museum of Contemporary Art San Diego - MCASD Downtown, San Diego, California, Rotunda: County Hall, London, Jenny Saville -Migrants, Gagosian Gallery, New York, The Saatchi Gallery, London, 2003, International Biennial Exhibition, Site Santa Fe, Santa Fe, New Mexico, 2004, The Figure in and out of Space, Gagosian Gallery, New York, MACRO - Museo d'Arte Contemporanea Roma, Rome, 2005, Damien Hirst David Salle Jenny Saville, The Bilotti Chapel, Rome, 2006.

FACULTY

The full-time faculty are responsible for safeguarding the integrity of the MFA curriculum and insuring its proper delivery. Adjunct faculty teach on an “as needed” basis given the curricular demands of the Academy and their own professional commitments.

Lisa A. Bartolozzi, Adjunct faculty, Painting.

Bartolozzi received her Bachelor of Fine Arts degree from the University of Delaware, and her Masters in Fine Arts degree from Washington University in St. Louis under a Jacob K. Javits Fellowship. *Bartolozzi* is represented by The Forum Gallery, Inc. in New York City. She is a contemporary realist who works with the human figure in narrative and allegorical themes. She has served as a Visiting Artist for Horizons in Williamsburg, Massachusetts, and Horizons to Go travel programs in Europe and Mexico. She has been Adjunct Faculty at Indiana University, in Indianapolis, Indiana, The University of Delaware in Newark, Delaware, and the National Academy of Art in New York, New York.

One-person exhibitions of her work have been presented by Forum Gallery in New York in 2008, the Biggs Museum of American Art in Dover Delaware under the Masters Fellowship in the Arts Grant in 2005, the Delaware Division of the Arts under an Individual Artist Fellowship in 1992, the Samuel S. Fleisher Art Memorial in Philadelphia, Pennsylvania in 1984, and the Delaware Art Museum in Wilmington, Delaware in 1997. She has also exhibited her work in group exhibitions at the Saint Anselm College in Manchester, New Hampshire, Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, the Arnot Art Museum in Elmira, New York, the Philadelphia Museum of Art in Philadelphia, Pennsylvania, Spruill Center for the Arts in Atlanta, Georgia, The Arkansas Art Center in Little Rock, and The Kitchen and Knoedler & Company in New York City. Her work has been included in exhibitions abroad with the Gruppo Donatello in Florence, Italy, the Vonderau Museum in Fulda, Germany, and the Kalmar Lans Museum in Kalmar, Sweden. Her work is included in private and museum collections.

Margaret Bowland, Adjunct faculty, Painting

Bowland studied at the University of North Carolina at Chapel Hill. She has had a twelve-year career as a portrait painter while continuing a personal examination of this genre in her studio work. Among her many collectors are acclaimed writer/critic Thomas Bolt and actor John Turturro. She has exhibited at Tatistcheff Gallery, New York City, and Klaudia Marr Gallery in Santa Fe, New Mexico.

Noah Buchanan, Adjunct faculty, Anatomy

Buchanan was born in 1976, raised in Southern California. In 1994, he began his artistic studies at the Pennsylvania Academy of the Fine Arts where he studied classical painting and drawing as well as extensive studies in human anatomy. He received a Bachelor of Arts in 2000 from University of California, Santa Cruz where he studied closely under Frank Galuszka. In 2002, he received a Masters of Fine Arts from the New York Academy of Art where he studied with Martha Erlebacher, Steven Assael and Vincent Desiderio.

Noah has received a number of awards and 4 Individual Artist Grants; the Stobart Foundation Grant, The Posey Foundation Award, The Stacey Award as well as the Sugarman Award. Other noteworthy awards include The Congressional Art Award and the Chancellor's Award, University of California at Santa Cruz.

Noah Buchanan has participated in exhibitions in New York, Pennsylvania and California. He has exhibited internationally in London and Aberdeen, Scotland. His paintings and drawings are featured in private and public collections throughout the United States. The artist shows with John Pence Gallery in San Francisco and Artists' House Gallery in Philadelphia. He teaches painting and drawing at colleges in the San Francisco Bay Area as well as in New York City. He currently lives in Manhattan where he teaches at the New York Academy of Art. His work is based in the academic tradition of the figure, and favors themes of the mythic, symbolic and heroic. He is primarily interested in depicting the human figure as an anatomical event, which houses the spirit of the human condition.

www.noahbuchananart.com

Harvey Citron, Sculpture Coordinator, Full-time faculty, Sculpture and Drawing

Citron received a BFA from Pratt Institute, and a Diploma of Sculpture from the Academia di Belli Arti, Rome Italy, where he was awarded the Gold Medal for Anatomical Studies for a Foreign Student. He currently serves also as an Adjunct Professor on the sculpture faculty at the University of the Arts, where he has taught since 1981. In 1984, 1991, 1998, and 2007 he was awarded the Mellon Venture Fund Grants by the University of the Arts. From 1994 to 1996, and from 2000 to 2003, he served as Faculty Chair at the New York Academy of Art. His work has been exhibited in New York, Philadelphia, and Chicago, and was included in “Figurative Art 1960 – 80”, an exhibition that traveled throughout the US and Europe, and in “Derrière Guard” a 1997 exhibition at the Kitchen in New York. He has been in exhibitions to the present. He has lectured as a visiting artist at American University, the Medical College of Pennsylvania, the Philadelphia College of Art (presently the University of the Arts), Yale University, University of Michigan, and The Parnell School of Drama of Carnegie Mellon University.

Patrick Connors, Adjunct faculty, Drawing

Connors is a 1980 graduate of the Pennsylvania Academy of the Fine Arts and 1982 graduate of the University of Pennsylvania. His work is exhibited internationally and is included in both private and public collections. In the past decade, he exhibited at the Hirschl & Adler Galleries, Butler Institute of American Art, Arcadia Gallery, and National Academy of Design. Connors teaches at the Graduate School of the New York Academy of Art, and the Pennsylvania Academy of the Fine Arts. He has lectured at Yale University Art Gallery, Drexel School of Medicine, and the Philadelphia Museum of Art. His published articles include: "Through the Picture Plane: The Poetry in the Pictorial Space of Thomas Eakins"; "Chiaroscuro and the Ambiguity of Gloom"; and "The Legacy of the Pennsylvania Academy of the Fine Arts." In 2002, Connors was awarded an Oxford University Summer Residency Fellowship in painting and anatomy. In 1998 he was awarded a Pollock Krasner Foundation Grant for painting. He was the select alternate for a Senior Research Fulbright Scholarship for Italy in 1999. Connors has completed numerous private and public commissions for portrait, figure, landscape, still life, and mural.

Monica Cook, Adjunct Faculty, Painting

Cook is an artist originally from Dalton, GA, graduated from Savannah College of Art and Design 1996. A residency at the School of Visual Arts brought her to New York in 2004, where she currently lives and works. Her work has been exhibited and collected throughout the United States and abroad. Selected exhibitions include 'Eat Me!', Postmasters Gallery, New York, 2010/2011 (curated by Paulina Bebecka), 'YouTube Play Biennial', Guggenheim, New York, Bilbao, Berlin and Venice, 2010, 'Seeded and Soiled', Marcia Wood Gallery, Atlanta, GA, 2009 (solo), '7th Biennial', AIR Gallery, New York, 2007 (curated by Connie Butler), 'The King Bridge Biennial', Columbus Museum, Columbus, GA, 2005 (curated by Erica Mohar) and 'Art Link', Sotheby's in New York, Amsterdam and Tel Aviv, 2003.

Cynthia Eardley, Adjunct faculty, Sculpture and Anatomy, earned her BA from Rutgers University

Her figurative sculptures have been shown in solo and group exhibitions in galleries and museums nationwide, including the Monique Knowlton Gallery, Museum of South Texas, Huntsville Museum, New Museum of Contemporary Art, and most recently, Sideshow, Ceres, and Rhonda Schaller galleries (New York). Her work has been discussed in numerous publications, including The New York Times, Sculpture, The Village Voice, The Nation, Sculpture Review, and ARTnews magazine, where her figurative sculpture was featured in "The New Realism." Former co-founder and co-director of the architecture/public arts group SITE, Inc, her trompe-l'oeil design for Best Products in Richmond, Va., the "Peeling Project," was the first in a series by SITE that was reviewed and exhibited worldwide, including the Museum of Modern Art (NYC). A 2005 monograph (SITE: Identity in Density, Images Publishing, Melbourne) features several examples of her early architectural work. She teaches sculpture, anatomy, and art history at the New York Academy of Art Graduate School of Figurative Art. She has also taught at Pratt Institute, the University of the Arts, and the Newark Museum School and participated in numerous lectures and arts conferences nationwide. Her writings on art have been published in Bomb magazine, the Women's Caucus on Art National Update, and most recently, The Brooklyn Rail.

Daniel Edwards, Adjunct faculty, Sculpture

Edwards received his BFA from the Herron School of Art in 1994 and his MFA in sculpture from the New York Academy of Art in 1997. He has taught at the Lyme Academy of Fine Art and the Herron School of Art. His work is held by many collections, both private and public, including those of Dr. Henry Kissinger, the State of Indiana and the Las Vegas Art Museum among others. His sculpture addresses celebrity and popular culture in ways that have often stirred controversy. Often vilified for his use of celebrity, he has been called "Shock Artist" by the New York Post and "prankish and frolicsome" by The New York Times, while winning such dubious honors as Sports Illustrated's "This Week's Sign of The Apocalypse," and The Art Newspaper's Bartlebooth Award. He is represented by Capla Kesting Fine Art in New York City.

Stephen Ellis, Adjunct Faculty, Art and Culture

Ellis received a B.F.A. from Cornell University in 1973 and furthered his studies at the New York Studio School. For more than twenty years, Ellis has exhibited in galleries and museums throughout Europe and the United States. His work has recently been included in exhibitions at the Reina Sophia, Madrid; the Musée d'Art Moderne, Saint Etienne; and P.S.1, New York. A monograph of paintings executed from 1989 - 2001 was recently published by Verlag Robert Gessler. Ellis's work is included in public collections including The Brooklyn Museum, The Fogg Museum, The Ashmolean Museum and The National Fund for Contemporary Art, Paris. He has received the Purchase Prize from the American Academy of Arts and Letters (2004) and grants from the National Endowment for the Arts (1991) and CAPS (now New York Foundation for the Arts, 1986). Ellis has written extensively on contemporary art for European and American publications including, Parkett, Tema Celeste, and Art in America. He has been an Associate and Contributing Editor of Art in America and edited for Artforum and Parkett Magazine (Switzerland). He is represented in New York by Von Lintel Gallery.

Judy Fox, Adjunct Faculty, Sculpture

Fox is a sculptor working in New York. As an undergraduate she studied sculpture at Yale and Skowhegan, and received a Masters in Art History and Conservation from the Institute of Fine Arts, NYU.

Ms. Fox started showing in the East Village in 1985, pioneering contemporary figuration with her painted nude children. Since then has participated in numerous private and public exhibitions around the US, and Europe, including shows at: the American Academy of Arts and Letters, NY; The Contemporary Museum, Honolulu; National Museum, Gdansk, Poland; University of Virginia Art Museum, Charlottesville; Sammlung Essl, Vienna; Tate, Liverpool; Fine Arts Center, University of Rhode Island; Exit Art; Kunst Werke Berlin; Venice Biennale; Liestal Kunsthalle im Palazzo, Switzerland; Yerba Buena Center For the Arts, SF; Chicago Museum of Contemporary Art; Salzburg Rupertinum; and solo shows at PPOW, NYC; ACE Gallery, Beverly Hills; Traklhaus Gallery, Salzburg; and Galerie Thaddaeus Ropac, Paris. Her shows have been written up in such publications as the NY Times, ARTnews, Der Standard, Flashart, Kunstforum International, Artforum, Artnet, American Ceramics, Sculpture Magazine, and Art in America.

Judy Fox has been awarded 5 residencies at the MacDowell Colony, and one at Yaddo. She has received many awards, including two NEA grants, and awards from the "Anonymous Was a Woman" foundation and the American Academy of Arts and Letters. She is a 2006 fellow of the John Simon Guggenheim Memorial Foundation and a 2009 fellow of the New York Foundation for the Arts. She teaches regularly at the Summer Academy in Salzburg, Austria. www.judyfox.net

Laura Frazure, Adjunct faculty, Anatomy

Frazure received a BFA in sculpture from the University of the Arts, and an MFA from the University of Pennsylvania. Recently, she has shown at the Borowsky, Goldie Paley and Rosenwald Wolf galleries in Philadelphia. She was a finalist for the Pew Fellowships in the Arts and is a two-time Mellon Foundation Venture Fund grant recipient. Her professional experience ranges from creating figurative sculpture to production design for theater and film. She also teaches at the University of the Arts, Moore College of Art and Design, and Drexel University.

Thomas Germano, Adjunct faculty, Painting

Germano received an Associate's Degree in Art from Nassau Community College, a BFA from Cornell University and an MFA in painting from Yale University where he had a scholarship to study with William Bailey and Bernard Chaet. He has taught at Long Island University C.W. Post Campus, Nassau Community College and Suffolk Community College, and currently teaches painting, drawing and art history at the State University of New York at Farmingdale. He conducts frequent art lectures throughout the New York area, has traveled extensively throughout Europe and teaches an annual class in Renaissance art history that tours major centers including Florence and Venice. His work is held in numerous public and private collections including Arthur Andersen International Headquarters, St. Paul, Illinois, Brown and Forman, Louisville, Kentucky, American Postal Workers Union in Washington, DC, and the George Meany Center, Silver Springs, Maryland, and he has exhibited across the US and abroad, most recently holding a solo show at George Billis Gallery, New York.

Debra Goertz, Adjunct faculty, Drawing and Anatomy

Goertz received her BS from Texas A&M and her MFA from the New York Academy of Art. She is an assistant professor at Parsons School of Design and has taught in the painting department at the Lyme Academy College of Fine Art. She is represented by Stricoff Fine Art in New York, where she has had numerous solo and group exhibitions, the most recent in March 2010. Her paintings were recently exhibited by Vagabond Schmarotzer Gallery at Bridge Art Fairs in Berlin, Amsterdam and Miami. After a two-month long residency at the Pouch Cove Foundation in Newfoundland in 2007, the foundation hosted a solo exhibition of the work she completed there.

Laurence Hegarty, Adjunct Faculty, Art & Culture

Hegarty originally from London, he has lived in New York for more than two decades. Initially trained as an artist, Hegarty's interests have wandered over the years leading him to pursue film studies and psychoanalysis as partners in the conversation that shapes his studio practice. Hegarty has trained as a psychotherapist and he now maintains a private practice in New York City. Though the two disciplines—studio art and psychoanalysis—are not integrated in any way, it is the overlaps and collisions between them that shape Hegarty's art making. Often staged as parades or processions his installations employ found objects jostling for space alongside figures hoisting flags, batteries of rubber cameras, weapons, carriages and sundry domestic objects. Frequently used are photographs and fragments of writing plundered from poems, psychoanalytical texts, European art cinema, and liquor commercials. The general tone is theatrical, the loose organizing principal narrative while the references trade in allusions to popular culture, political turmoil, clinical horror and drunken reverie. Hegarty is also a writer and teacher. For more than a decade he has taught both BFA and MFA classes in studio art and cultural studies at Parsons The New School. Images of his work can be found at <http://laurencehegarty.com>.

John Horn, Adjunct faculty, Anatomy and Sculpture

Horn earned his BFA in sculpture from the Philadelphia College of Art and his MFA from Queens College. He also studied drawing at studio Simi in Florence and completed an apprenticeship at Henreau Marble Studios in Carrara, Italy. He has taught sculpture and drawing at Queens College and techniques of stone carving and restoration at Trinity College in Rome, Italy. In addition to teaching, he has worked on numerous sculpture commissions, on several major historical conservation projects in Italy under the aegis of the Soprintendenza di Belle Arti of Rome, including the Arch of Constantine, and on cast collections at the Metropolitan Museum of Art in New York, the Capitolini Museum and the Roman Forum in Rome, Italy, the Kunstmuseum in Bonn, Germany, and the New York Academy of Art.

James Hoston, Adjunct faculty, Anatomy

Hoston was born in Freeport, Long Island and showed artistic talent as a youth. He is a graduate of S.U.N.Y. @ Farmingdale, Pratt Institute, and the New York Academy of Art respectively. While at the Academy, he was an Andy Warhol scholarship recipient both years that he attended. A few of the noted professors that Jim studied with are Ted Schmidt, Walter Erlebacher, Xavier DeCallaty, and realist painter Jack Beal. In June of 2002, Jim was included in the well-received Black Romantic Exhibition at the Studio Museum in Harlem and in September had a Solo Exhibition in Newton, MA. In 2003 he has exhibited in Beverly Hills, CA, East Hampton, NY, The African American Museum in Hempstead, NY, and the Salmagundi Club in Manhattan for two different juried exhibitions respectively. In 2005, Jim illustrated the Children's book titled Shop Talk, for Scholastic, Inc., and in 2006 an early reader picture book titled John Henry. His work is included the "You Must Have Been a Beautiful Baby" traveling exhibition starting out also at the Museum of American Illustration. Currently he is a full-time Associate Professor at the Art Institute of Boston at Lesley University and maintains a studio with his wife in Brooklyn, N.Y.

Catherine Howe, Faculty Chair, Art & Culture Coordinator

Howe received her MFA in painting from the State University of New York at Buffalo. Catherine Howe had her first exhibition in New York at White Columns in 1987. While in Buffalo for graduate school (SUNY, MFA), she served as Curator at Hallwalls (1984-88), a legendary artists- run space started by Cindy Sherman and Robert Longo. She left Buffalo for a New York studio in the Meatpacking District in 1989, and became Associate Director of White Columns until 1995. She emerged as an artist while in this creative non-profit milieu in the early 90's along with artists such as John Currin and Lisa Yuskavage; artists also interested in painting a new figuration (see Art in America "Picturehood is Powerful, Barry Schwabsky, 1999.)

She is currently on the Graduate Painting Faculty at the New York Academy of Art, where she leads a seminar on contemporary art. Her work has been discussed in numerous publications including The New York Times, Artforum, Art in America, Flash Art, the New Art Examiner, and The Los Angeles Times. Her paintings have been exhibited extensively in New York, including solo exhibitions at Claire Oliver, Casey Kaplan, Liz Koury, Littlejohn Contemporary, Bill Maynes Gallery. Exhibitions abroad include Yukiko Kawase, Paris, and Thomas von Lintel, Munich.

John Jacobsmeyer, Printmaking Coordinator, Full time faculty, Painting, Drawing, and Printmaking

Jacobsmeyer earned his BFA from the University of New Hampshire and an MFA in painting and printmaking from Yale University. He additionally studied at the Tamarind Institute and the School of the Nude, Florence, Italy. He has taught at the University of New Hampshire, New Hampshire Institute of Art, Brandeis University, College of Charleston, Savannah College of Art and Design, Rhode Island School of Design, Montserrat College of Art and Hofstra University. He received artist residencies at the Ragdale Foundation, MacDowell Colony and Roswell Artist-in-Residence Program. Awards include two fellowships from the New Hampshire State Council on the Arts, the 1994 Basil Alkazzi Award, a Fulbright Fellowship to Italy, a Pollack-Krasner Grant and a New York Foundation for the Arts Artist Fellowship. He has had recent solo exhibitions in New York and Washington, DC. Currently, his work is available through DFN Gallery, New York City; Jack the Pelican Presents, Brooklyn; and McGowan Fine Art, Concord, New Hampshire. His work is housed in the permanent collections of the Anderson Museum of Contemporary Art, New Mexico, the Springfield Museum of Art, Ohio, the States of New Hampshire and South Carolina, and the City of Seattle. Jacobsmeyer is a member of the New York Foundation for the Arts Artist Advisory Council.

Edgar Jerins, Adjunct Faculty, Drawing

Jerins was the recipient of a full scholarship from Scholastic Art Awards to attend the Pennsylvania Academy of the Fine Arts graduating with a four-year certificate. That year, he was awarded an Elizabeth Greenshields Foundation Grant. Subsequent grants: The Pollock-Krasner Foundation Grant, New York Foundation for the Arts, Fellowship in Printmaking/ Drawing/Artists Books, The Elizabeth Foundation for the Arts Grant, George Sugarman Foundation Grant (twice), and the E.D. Foundation Grant. He has had solo exhibitions at the Latvian Foreign Art Museum, Riga, Latvia, Museum of Nebraska Art, Payne Gallery at Moravian Collage, and two New York City exhibitions at Tatistsheff Gallery. His drawings have been widely exhibited in catalogue-supported shows across the US. Reviews include The New York Times, Philadelphia Inquirer, and American Arts Quarterly. A feature article "Uomimi in mezzo ai guair" by Lorena Cerbini appeared in Italy's Arte Magazine. His public collections are the Arkansas Art Center, Museum of Nebraska Art, and Moravian College. He is represented by ACA Galleries in New York City. www.jerins.com

David Klass, Adjunct Faculty, Anatomy

Klass is a sculptor and anatomist who has taught at the University of the Arts, Pratt Institute, Parsons School of Design, Bennington College, New York University and the New York Studio School. He received a B.F.A. from Pratt Institute and also studied anatomy at Columbia College of Physicians and Surgeons. A recipient of the National Academy of Design Helen Foster Barnett Prize, his work is in The Metropolitan Museum of Art, the Jewish Museum and numerous private collections.

Andrew Lenaghan, Adjunct faculty, Painting

Lenaghan received a BFA from Cornell University and an MFA from Brooklyn College. He has shown his work in Europe and the US, at venues including Montpelier Sandelson Gallery, London, Bruce Museum, Greenwich, Connecticut, M.A. Doran Gallery, Tulsa, Oklahoma, Art Museum of West Virginia Roanoke, Gettysburg College and Muhlenberg College in Pennsylvania, Jenkins-Johnson Gallery, San Francisco, Ogunquit Museum of Art, Maine, Hunter Museum of American Art, Chattanooga, Tennessee, Memorial Art Gallery University of Rochester, New York, University Art Museum at Albany, First Street Gallery, New York, George Billis Gallery, New York, and has had numerous solo shows at George Adams Gallery New York, by which he is represented. Among the public collections holding his paintings are the Yale University Art Gallery, Flint Institute of Arts, Michigan, Greenville County Museum of Art, South Carolina, Ballard Management, Tulsa, Oklahoma, GUC Collection, Illinois, Patterson, Bellknap, Webb & Tyler, New York and General Electric Corporation, New York. As a member of the Dreamland Artist Club, he participated in the commissioned renewal of Coney Island signage. His work has been published in Harper's Magazine and reviewed by The New York Times.

Leonid Lerman, Adjunct faculty, Drawing and Sculpture, studied as an undergraduate at the Odessa School of Art and the Professional School of Mosaics and Woodcarving. He received an M.F.A. from the Moukhina College of Art and Design in St. Petersburg, and has taught in the U.S. at the University of the Arts, New York University, Brooklyn College, the Fashion Institute of Technology, the Art Students League and the Sculpture Center. He has completed a number of sculptures in public parks and gardens in Odessa, a monumental war memorial in Kazakhstan and many commissions for the Metropolitan Museum of Art. A recipient of the James Wilburt Johnston Sculpture Award, his work has appeared in numerous exhibitions, including a solo exhibition at the Duke University Museum of Art, the Riskin-Sinow Gallery in San Francisco and the McKee Gallery in New York City, where he is represented.

Nina Levent, Adjunct faculty, Art History

Levent is an art historian with an interest in the representation of the body, the nude, Russian and German art. She received her MA from Moscow State Lomonosov University and PhD from the Humbolt University in Berlin. Dr. Levent has worked in museums and galleries on both sides of the Atlantic, including the Pushkin Museum of Fine Arts, Moscow, and the Solomon R. Guggenheim Museum, New York. Also, she has been a visiting scholar at Eberhard Karls Universität, Tübingen, Germany, and at Columbia University. She edited *Art Beyond Sight* (AFB Press, 2003) and is currently editing a multi-volume art history series, *Art History through Touch and Sound*. Her book on the representation of the athlete's body in Soviet art will be published by Peter Lang.

Sharon Loudon, Adjunct faculty

Loudon graduated with a B.F.A. from the School of the Art Institute of Chicago and an MFA from Yale University, School of Art. Her work has been exhibited in numerous venues including the Aldrich Museum of Contemporary Art, the Drawing Center, Carnegie Mellon University and Kemper Museum of Contemporary Art. Loudon's work is held in major public and private collections throughout the United States, Asia and Europe, including the Neuberger Museum of Art, Whitney Museum of American Art, National Gallery of Art, Arkansas Arts Center, Yale University Art Gallery, Weatherspoon Art Museum, and the Museum of Fine Arts, Houston, among others. Loudon's work has been written about in the New York Times, *Art in America*, *Washington Post*, *Sculpture Magazine* and most recently the *Philadelphia Inquirer*, as well as other publications. She has received a grant from the Elizabeth Foundation and has participated in residencies at Tamarind Institute, Urban Glass and Art Omi. Recent exhibitions include a solo exhibition of sculpture, paintings, and animation at the Birmingham Museum of Art in Birmingham, AL that traveled to the Weatherspoon Art Museum in Greensboro, North Carolina.

Margaret McCann, Adjunct faculty

McCann received her BFA Washington University in St. Louis, MFA Yale University; studied at Yale/Norfolk and the New York Studio School. She taught full-time 12 years at Syracuse University, Boston University, UNH, and now teaches at Stockton College in NJ. Adjunct teaching includes the International School in Umbria; 8 years in Rome at RISD EHP, Saint Mary's College, Trinity College, John Cabot University, University of Loyola Chicago. Solo exhibitions include Antonia Jannone Disegni di Architettura in Milan, The Painting Center, ARC and Artemesia in Chicago, BU Sherman Gallery; she is a member of the Zeuxis Still Life Association. Artists residencies at Cite Internationale des Arts in Paris, Millay and Ragdale colonies; grants include Blanche E. Coleman, Ingram-Merrill, Fulbright-Hays to Italy. Collections include Alan Shestack, Deputy Director National Gallery of Art, Donald and Allison Innes. Portrait commissions include Franco Citti, Giorgio Bassani. She has been a Visiting Artist at Yale, UPenn, Indiana University, Brooklyn College, UNCG Greensboro, Wright State University and others. McCann has written art reviews for *Art New England*. www.margaretmccann.com

Randolph L. McIver, Adjunct faculty, Anatomy

McIver earned a BA in Art Education from the University of Texas at El Paso, a BFA in Painting from the Art Center College of Design in Pasadena, and an MFA from the New York Academy of Art. He has taught at the Barrett Art Center in Poughkeepsie, New York, and the Guild Hall in East Hampton, New York. A recipient of a New Jersey State Council on the Arts Fellowship, he has participated in numerous group exhibitions throughout the US.

Mark Mennin, Adjunct faculty, Sculpture

Mennin received his BA from Princeton University and has completed several large-scale public commissions in stone, most recently the fountain and entrances at the Chelsea Market in New York, the Millennium Sundial in Connecticut, a cliff face in Le Muy, France, and three large pieces currently at the DeCordova Museum outside Boston. His recent one-person shows include exhibits at Miller-Geisler gallery and Marisa Del Re in New York, Enrico Navarra in Paris, and Thomas Von Lintel in Munich. His work has been featured in The New York Times, Artforum, Art in America, ARTnews, and on the cover of Sculpture magazine.

Jean-Pierre Roy, Adjunct faculty, Painting

Roy was born in Santa Monica, California, in 1974. Graduating with a BFA in Film from Loyola Marymount University, Jean-Pierre worked as an Art Director for DreamWorks Interactive while beginning his studio practice of painting and drawing. After working as an Art Director and Lead Matte Painter for numerous effects heavy films, Roy moved to New York City to get his MFA in painting from the New York Academy of Art. Receiving a one-year fellowship from the NYAA, Jean-Pierre studied anatomy at Teddy Hall College, Oxford, England. Since returning to New York, Roy has exhibited across the United States and is currently represented by Rare Gallery in New York City. He has exhibited internationally and has participated in a number of museum shows, including a solo museum show in the fall of 2009 at the Torrence Museum of Art in Los Angeles. His work is held in a number of international collections and he has been reviewed in Art in America, The New York Times and New American Paintings.

Judith Schaechter, Adjunct Faculty, Painting and Art & Culture

Schaechter has lived and worked in Philadelphia since graduating in 1983 with a BFA from the Rhode Island School of Design Glass Program. She has exhibited widely, including in New York, Los Angeles and Philadelphia. She is the recipient of many grants, including the Guggenheim Fellowship, two National Endowment for the Arts Fellowships in Crafts, The Louis Comfort Tiffany Award, The Joan Mitchell Award, two Pennsylvania Council on the Arts awards, The Pew Fellowship in the Arts and a Leeway Foundation grant. Her work is in the collection of the Victoria and Albert Museum in London, the Philadelphia Museum of Art, The Corning Museum of Glass, The Renwick Gallery of the Smithsonian Institution and numerous other collections. Judith has taught at The Pilchuck Glass School in Seattle, The Penland School of Crafts, Toyama Institute of Glass (Toyama, Japan), Rhode Island School of Design, The Pennsylvania Academy, the New York Academy of Art and at The University of the Arts. Judith's work was included in the 2002 Whitney Biennial and she is a 2008 USA Artists Rockefeller Fellow. www.judithschaechter.com

Edward Schmidt, Drawing Coordinator, Full-time faculty, Drawing and Painting

Schmidt and a founding teacher at the New York Academy of Art, earned a BFA from Pratt Institute and an MFA from Brooklyn College. He also studied drawing and painting at the Ecole des Beaux Arts in Paris. He is a Prix de Rome recipient from the American Academy in Rome, and has received painting grants from the National Endowment for the Arts, and the Ingram Merrill, Elizabeth Greenshields, and Adolph Gottlieb Foundations. He has been awarded the Classical America Arthur B. Ross Award for painting and won, with Michael Graves, the San Francisco Museum of Modern Art Clos Pegase Competition. His work has been included in numerous museum exhibitions, including shows at the Albright-Knox Art Gallery, Buffalo, New York, the Arnot Museum, Elmira, New York, the Bayly Museum at the University of Virginia, the Brooklyn Museum, the Gibbs Museum, St. Paul, Minneapolis, and the San Francisco Museum of Modern Art. Museum shows in Europe include the Centre Georges Pompidou and Musée de la Grande Combe in France. He is represented by the More Gallery in Philadelphia, the Salander-O'Reilly Galleries in New York, and the Hackett Freedman Gallery in San Francisco. He recently had a solo exhibition at Marguerite Oestreicher Fine Arts, New Orleans.

Wade Schuman, Painting Coordinator, Full-time faculty, Painting and Drawing

Schuman studied at the Rhode Island School of Design and at the Pennsylvania Academy of the Fine Arts, and traveled extensively in Europe on a Schiedt Travel Grant for Study from the Pennsylvania Academy of the Fine Arts. He has taught painting and drawing privately for over fifteen years and at various institutions including the Pennsylvania Academy of the Fine Arts and the Academy of Natural Sciences in Philadelphia. He has received many awards, including three Visual Arts Fellowship Grants for Painting from the Pennsylvania Council on the Arts. He has also received an Award of Excellence from the Philadelphia Museum of Art and was a National Endowment for the Arts Mid-Atlantic Regional Fellowship Finalist. He has had numerous one-person shows in New York and Philadelphia, and has shown extensively in many museums in the eastern and southern US. His work has been shown in many publications including The New York Times, the New Yorker, the Philadelphia Inquirer, Art in America, Slate, and The Sciences magazine. He is represented by Forum Gallery, New York and More Gallery, Philadelphia.

Robert Simon, Adjunct faculty, Sculpture

Simon graduated from Washington University, St. Louis, with a BA in Art History. Subsequent to graduation, Mr. Simon continued his studio training at the Pennsylvania Academy of the Fine Arts where he earned the four-year certificate. During this course of study, he was awarded several prizes, including the Stimson Competition (first place), Stewardson competition (second place), Dutrow award, the Mary Butler Award, the PAFA Fellowship Purchase Prize and the Cresson Traveling Scholarship for study in Europe. He has executed both public and private commissions, and has participated in numerous group shows. He had solo debut exhibition at Gross-McCleaf Gallery in Philadelphia in December 2003.

Robert Taplin, Adjunct faculty, Sculpture

Taplin received a BA in Medieval Studies from Pomona College in 1973. He has exhibited throughout the US, most recently at Winston Wachter Fine Arts, New York and MASSMOCA, North Adams, MA. He has executed Public Commissions for the State of Connecticut and the New York MTA and received grants from the Connecticut Commission on the Arts, the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation. His work has been featured in publications such as ARTnews, Art in America, Sculpture magazine and The New York Times. He has also written extensively on sculpture, most prominently for Art in America, and published a number of articles and dozens of individual reviews. He is represented by Winston Wachter Fine Arts, New York.

Dan Thompson, Adjunct faculty, Painting and Drawing

Thompson received his BFA from the Corcoran School of Art and his MFA from the New York Academy of Art, and also studied at the Water Street Atelier and the Art Students League. He has received numerous awards including the Grand Prize for Best of Show at the American Society of Portrait Artists' International Competition, 2001, Honors Award, Portrait Society of America, 2000, Walter Erlebacher Award, New York Academy of Art, 1999, and the Elizabeth Greenshields Foundation Grant, 1997 and 2001. He has exhibited widely and is currently represented by the Eleanor Ettinger Gallery, New York, Century Gallery, Alexandria, Virginia, and the Morseburg Galleries, Los Angeles.

Patricia Watwood, Adjunct faculty, Drawing

Watwood is an artist in the emerging school of New York Classicists, a group committed to creating beautiful representational paintings that will add our contemporary experience to the tradition of painting. Watwood paints nudes, figures, and portraits. Her paintings draw on allegorical, mythological, and narrative themes. The recurring theme in her paintings is the spiritual human presence. Watwood states, "Formal training is the indispensable underpinning of my practice. I seek to follow and build upon the artistic intelligence and traditions of the past, and bring them anew to my own generation."

Watwood studied painting at the Water Street Atelier, under Jacob Collins, and at Ted Seth Jacobs' atelier in France. She earned her MFA with honors from New York Academy of Art. Watwood has exhibited in group and solo shows in New York, Paris, Houston, San Francisco and Long Island. Her work is represented by John Pence Gallery in San Francisco. Her figurative paintings have been included in several museum shows, including "Enchantment" at the Hartford Art School, "Slow Painting," at the Oglethorpe Museum; "The Great American Nude," at the Bruce Museum of Arts and Sciences; and in "Representing Representation VI," at the Arnot Museum. Her work has been featured in numerous art publications including International Artist, and a recent cover article in American Artist magazine. Watwood also does portrait commissions, and is represented by Portraits, Inc. She lives and paints in Brooklyn, NY. www.patriciawatwood.com

John Wellington, Adjunct faculty, Painting

Wellington received his BFA from the Rhode Island School of Design and his MFA from the New York Academy of Art. He has exhibited in numerous shows in New York, California and France. His work has also been shown at the Centre Georges Pompidou in Paris and the Arnot Museum in Elmira, New York. Articles on his work have appeared in American Artist, New York Magazine, and The New York Times.

John Zinsser, Adjunct Faculty, Art & Culture

Zinsser is a Brooklyn-based painter. John Zinsser received a BA from Yale University, where he studied American Studies and Art History. A veteran of more than 30 solo shows in the US and Europe, he has used process and material-specific methods in response to the post-war American legacy of abstract expressionism, minimalism and pop. He also makes conceptual drawings that "map" the meanings of this shared generational lineage. In 1987, he co-founded Journal of Contemporary Art, a magazine devoted solely to interviews with artists. He has written extensively for such publications and websites as Art in America, FlashArt, ArtNet and Artcritical. He is currently represented by James Graham and Sons gallery, in New York, where he will be showing new works in November 2010. A 10-year survey will be presented at Larry Becker Contemporary Art, Philadelphia, at the same time. Zinsser teaches a lecture class at The New School University devoted to exhibitions in New York City museums and galleries, which includes visits from the featured artists.

INTERNATIONAL STUDENTS

Upon arrival in the United States, please contact the Office of Admissions, to which copies of the I-94 and I-20 ID must be submitted.

VISA REGULATIONS

- » Matriculation Status
- » Students holding an F-1 Visa are required by US Citizenship and Immigration Services (USCIS) to maintain a full-time credit load as required by the course of study. A full-time course of study is defined as 12 or more credits a semester.

TRAVEL OUTSIDE THE UNITED STATES AND RE-ENTRY

To travel outside the United States and re-enter to continue studies following a temporary absence, the following items are required:

- » A valid passport
- » A valid F-1 Visa
- » Form I-20 endorsed by designated school official. The I-20 must be endorsed upon leaving the United States. To insure that a signature can be obtained, make requests at least two weeks before travel.
- » A valid I-94 card (departure record attached to passport)

EMPLOYMENT

Off-campus Employment

Students applying for admission are required to show evidence that they have sufficient funds for tuition and living expenses for at least one year, and to provide reasonable assurance of continued adequate financial support for the duration of studies in the United States. USCIS will not authorize work permission during the first year of study.

After the first year of study, work permission is very difficult to obtain even if an unexpected change in finances justifies an application. A student seeking permission to work must demonstrate severe economic hardship and show that undertaking work will not interfere with a full course of study. Students granted work permission can work for no more than 20 hours per week and must maintain full-time matriculated status.

On-campus Employment

International students may accept a job on-campus, either part-time work during the academic year, or full-time work during the summer, without notifying USCIS. Students must obtain a social security number or tax identification number to receive compensation.

Practical Training and Extension of Stay

International students may apply for a one-time, one-year extension for off-campus work in employment related to the students' course of study. Only students who have completed their studies and all degree requirements are eligible to apply for practical training.

Duration of Stay

When a student first enters the United States on an F-1 visa, a border official makes the notation "until D/S" on the Form I-20 AB. D/S means duration of stay. USCIS defines the term as the period during which a student pursues a full course of study, including any period of practical training, plus 60 days in which to depart from the United States after completion of study.

TUITION AND FEES

SECOND YEAR, 2011-2012:

Per semester: \$15,100*

Fees: \$350 per semester**

Annual Total: \$30,200

FIRST YEAR, 2011-2012:

Per semester: \$15,300*

Fees: \$350 per semester**

Annual Total: \$30,600

*Please note that tuition and fees are subject to annual increases.

**Fee includes administrative and certain studio costs. Additional fees may be required for anatomy, sculpture and printmaking courses. (Please refer to course descriptions.)

TUITION RATE

The Academy charges a flat tuition rate for each semester of full-time study. Students may enroll up to the credit limit outlined in their respective curriculum charts and be charged the flat rate. Additional credits taken beyond those needed to fulfill degree requirements will be charged at the prevailing per credit charge.

ABILITY TO PAY

Students must demonstrate sufficient income sources to meet one academic year's expenses. Tuition and fees are outlined below; living expenses are outlined under Cost of Living in New York City. Currently the 2010-2011 academic year cost, which includes living expenses for twelve months in addition to tuition and fees, is \$50,000.

TUITION PAYMENT

The institution expects students to keep their financial accounts current. Students are billed on a semester-to-semester basis and receive an account statement of tuition and fees. Full payment is due no later than the first day of class each semester. No student may attend semester classes until the full semester's tuition has been paid either by check, money order, credit card or guaranteed student loan payment. Students in default of bursar payments may not pre-register, enroll or attend spring semester classes. Students dependent on government sponsored financial aid programs (both domestic and foreign), supplemental bank loans or bank financed tuition payment plans are advised to adhere to application deadlines to insure that their funds arrive at the school in a timely manner.

For the fall and spring semesters, the add/drop period is held during the first two weeks of each semester. Students leaving school for any reason are entitled to a refund according to the schedule indicated below.

TUITION REFUNDS

Fall and spring semester refund policy for students who withdraw before the end of the:

- First Week of Class – 100% of tuition
- Second Week of Class – 90% of tuition
- Third Week of Class – 70% of tuition
- Fourth Week of Class – 60% of tuition
- Fifth Week of Class – 50% of tuition
- After the Sixth week – 0% of tuition

According to the provisions of the Higher Education Amendments of 1998, the refund calculation for students receiving Title IV funds are based on the number of days attended during the term. The portion of federal loans and grants student earned is calculated on a percentage basis comparing the total number of calendar days in the semester to the number of days completed before the withdrawal. Once the 60% point of the enrollment period has lapsed, the student has earned 100% of the Title IV aid. The return of these funds may result in a balance due to the Academy and/or the federal government. Registration and materials/service fees are not refundable.

FEDERAL RETURN OF TITLE IV FUNDS POLICY

- » Title IV recipients who withdraw completely before completing 60% of the term for which the student has been charged, will be required to return a portion of the Title IV funds they received. The return amount will be calculated using the number of days the student attended in the given term and the total number of days in the given term.

RETURN OF OVERPAYMENT

- » Title IV financial aid recipients who withdraw from all classes, or who are administratively withdrawn from all classes may be required to return a portion of the financial aid they received. Calculations are done to determine the percent of financial aid earned and unearned for the given term.
- » Title IV financial aid recipients who receive an overpayment resulting from changes in enrollment, cost of attendance, general eligibility, and additional financial aid award(s) will be required to return funds in the amount necessary to eliminate the overpayment.
- » The student will be notified if a Return of Title IV funds is due. Failure to return Title IV funds will result in the loss of eligibility for financial aid.

ORDER OF RETURN OF TITLE IV FUNDS

- » All returns will be distributed to the student financial assistance programs in the order below:
- » Federal Unsubsidized Stafford Loan
- » Federal Stafford Loan
- » Other Federal and State Programs
- » Institutional or Agency Programs
- » Tuition and fee policies are subject to change at the beginning of each term.

TUITION & COST OF ATTENDANCE 2012–2013

The bulk of affordable housing in New York City exists in the boroughs adjacent to Manhattan—Brooklyn, Queens, Staten Island and the Bronx. In these boroughs are located former working class neighborhoods that are now populated with young people and artists in need of large spaces and affordable rents. These neighborhoods are an easy commute from Manhattan by mass transit, and students can expect traveling times between 20 and 40 minutes.

Students sharing an apartment located in an adjacent borough can expect to pay approximately \$1,200 per month each for rent. The cost of utilities might add an additional \$75 per person per month.

FIRST YEAR

Per Semester:	\$14,500*
Semester Fees:	\$750**
Annual Total:	\$30,600

*Please note that tuition and fees are subject to annual increases.

**Includes registration, commencement, model, materials and technology fees.

TUITION RATES

The Academy charges a flat tuition rate for each semester of full-time study. Students may enroll up to the credit limit outlined in their respective curriculum charts. Additional credits taken beyond those required will be charged at the prevailing per credit charge.

ABILITY TO PAY

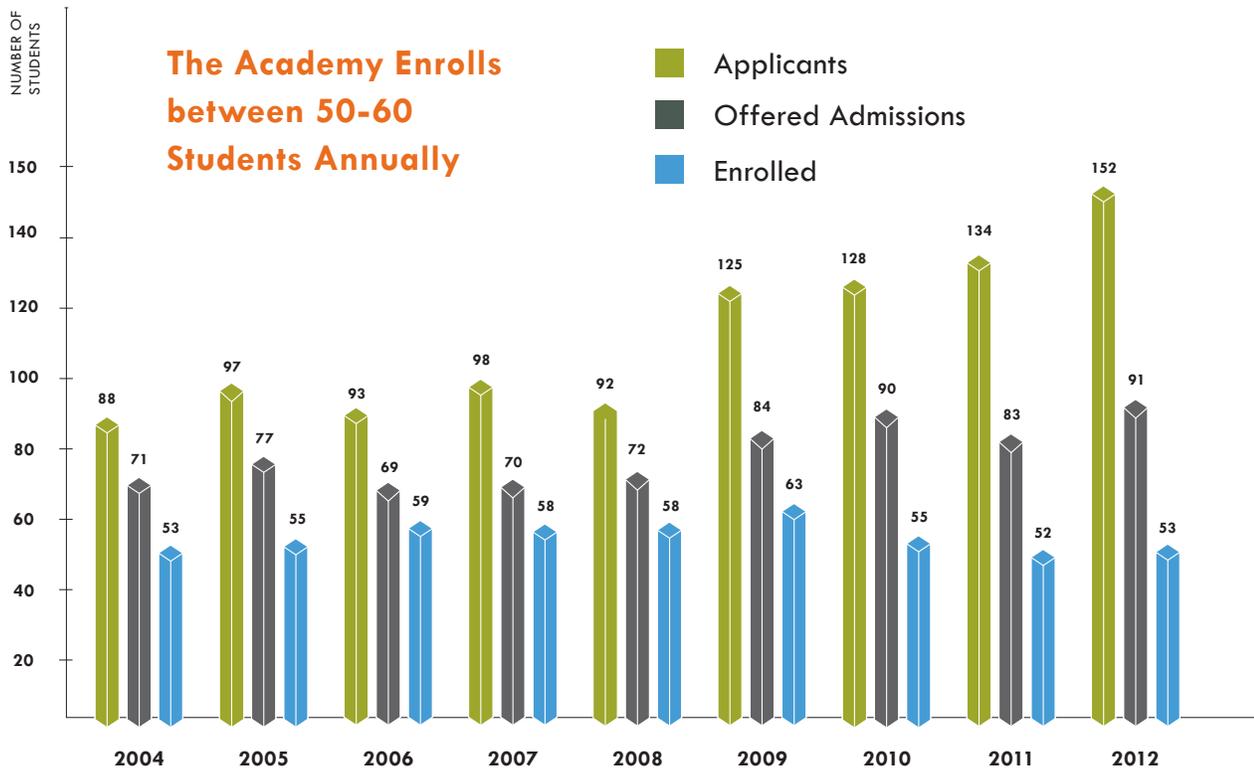
The budget below reflects above average annual estimated expenses

	ANNUAL	PER MONTH
Tuition and Fees	\$30,600	
Rent	\$14,400	\$1,200
Utilities	\$2,400	\$200
Food/Clothing	\$6,400	\$533
Health Insurance	\$2,600	\$217
Additional Art Supplies/Materials	\$3,200	\$267
Transportation	\$1,300	\$108

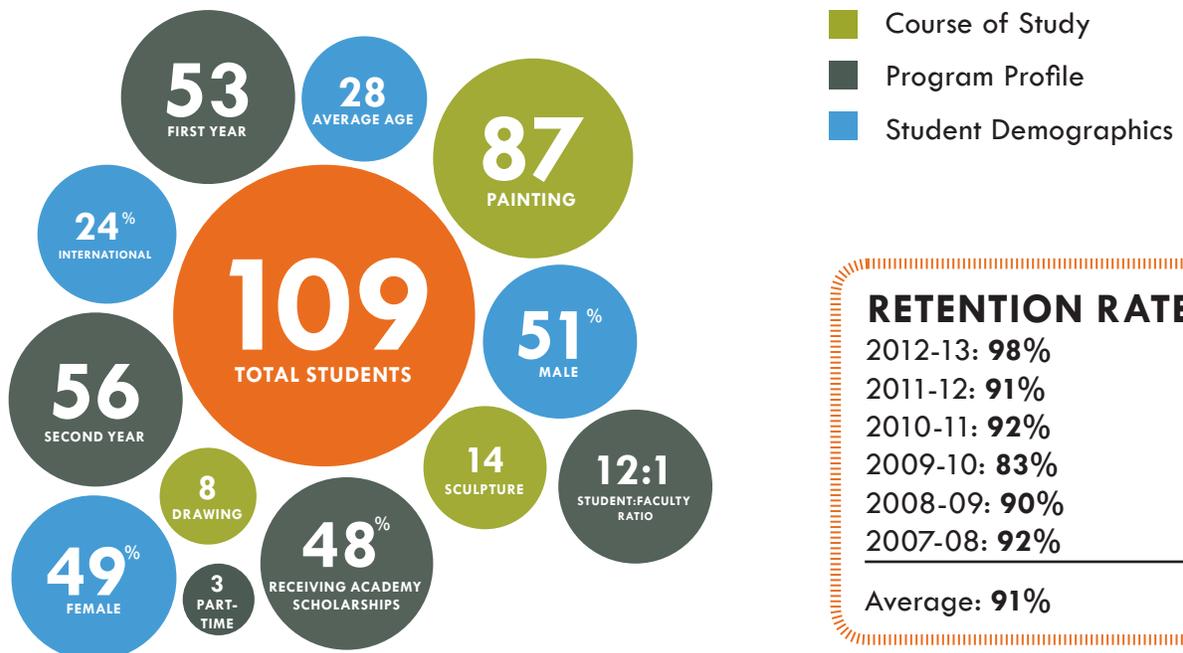
OVERALL ESTIMATE OF ATTENDANCE

Students must demonstrate sufficient income sources to meet one academic year's expenses. Tuition and fees are outlined above. Currently the 2012-2013 academic year cost, which includes living expenses for 12 months in addition to tuition and fees, is \$60,900.

PROFILE OF ADMISSIONS



PROFILE OF 2013-2013 MFA STUDENTS



SCHOLARSHIP PROGRAMS

ACADEMY SCHOLARSHIPS

In its distribution of scholarships, the Academy does not discriminate on the basis of gender, age, race, color, religion, sexual orientation, ethnic or national origin or physical handicap.

New York Academy of Art scholarships are highly competitive. Please take the time to submit application materials that represent your accomplishments. To receive fullest consideration for scholarships:

- » US citizens/permanent residents must complete your FAFSA by February 15th.
- » International Students must submit the International Need Assessment form by February 15th.
- » Notification and application deadlines vary for each award. Please read scholarship requirements and deadlines carefully. If you have additional questions, please EMAIL admissions@nyaa.edu.

PRESIDENT'S SCHOLARS

The President's Scholars Program is the highest award for entering MFA candidates. President Scholar's receive a \$20,000 award in the form of tuition reduction & Dean Scholars receive a \$12,000 award in the form of tuition reduction; the award is for the first year of study. The student or students selected provide assistance with MFA Open Houses, Academy tours, and coverage for the Library & Special Events on an "as needed basis."

APPLICATION & DEADLINES

- » MFA Application must be submitted by February 1st. All February 1st applicants will be considered for the scholarship program. Those who demonstrate a compelling case for financial aid and meet application standards will qualify for consideration for the scholarship.
- » Finalists will be contacted for an in-person or phone interview between February 8th and February 20th.
- » The Academy reserves the right to award 0-2 awards annually.

NOTIFICATION: MARCH 1st

ACADEMY SCHOLARS

Students demonstrating merit may receive annual scholarship awards ranging from \$3,000 to \$10,000. Completed admission applications are reviewed, graded and ranked by the Scholarship Committee. Award amounts are deducted from the student's tuition bill. Awards are for one year. Approximately 25-30% of applicants are offered Academy Scholars awards.

Decisions to renew or upgrade existing awards or grant new awards to continuing students not formerly awarded are made by the Scholarship Committee during the spring semester. The Academy reserves the right to adjust scholarship in the event you are awarded any other substantial scholarship support.

APPLICATION & DEADLINES

All MFA applicants for February 1st or April 15th deadlines are considered. All application materials must be complete and postmarked by application deadline.

NOTIFICATION: APPLICANTS ARE NOTIFIED OF AWARD IN A LETTER OF ACCEPTANCE

ACADEMY SERVICE SCHOLARSHIP

Students entering their second year of study are eligible to apply for this award of \$15,000. This scholarship will be awarded on the basis of academic excellence as demonstrated by first-year performance at the Academy, financial need and vested interest in the public programs of the Academy. Application information is available through the Office of Admissions & Financial Aid in February.

APPLICATION & DEADLINES

Application Deadline: April 15

NOTIFICATION: AUGUST 15

PORTRAIT SCHOLARS

Portrait Scholars awards are sponsored by Friends of the Academy. Students selected will receive \$10,000 from a sponsor. Selected students will create one (1) piece of artwork in collaboration with the sponsor.

APPLICATION & DEADLINES

All enrolled MFA candidates are considered. Preference is given to students in their second year of study.

NOTIFICATION: YEAR ROUND

ACADEMY BASED AWARDS

LCU FOUNDATION AWARDS

Through a grant from the LCU Foundation, the Academy is able to provide up to four (4) housing stipends for a select number of female students each year. Criteria for consideration are excellence in academic and studio performance and financial need.

SPECIAL AWARDS

At graduation, awards ranging from \$500 to \$15,000 are made, many to support travel. Among the awards are 10 fellowships provided for two-week residencies.

SELECTION PROTOCOLS

COMMENCEMENT AWARDS

The Faculty Committee, made up of all full-time faculty and adjunct representatives, meets in April to select the recipients of Commencement awards. The process begins with a list of all students scheduled to graduate. The list is in order of studio grade point average, compiled from a 2nd Year studio tour that happens in early April (academic grade point averages are also on the list). Each name is called out in consideration for an award. Faculty are asked to speak up when they hear a name they would like to nominate. There is no limit on how many people are nominated. Once the nominees have been recorded, this makes up a short list that the committee reviews. If the list is very long then there will be a vote for the strongest candidates among the group. The top 10 are then discussed individually for their suitability for the various awards. After discussing each finalist, each Committee member makes a recommendation for each award. Awards are recommended by the Committee based on majority vote. These recommendations are then submitted to the Dean, President and sometimes the award's benefactor for approval. The names of the recipients are then announced via email to the student body and posted on the public bulletin board.

RESIDENCIES

A residency selection committee made up of all full-time faculty, an adjunct representative and sometimes the director of the specific residency program meets in April to select the recipients of the residencies. The process begins with a list of all students, with the exception of those who opt out, in a poll conducted prior to the Committee convening. The list is in order of studio grade point average. This is averaged from the studio tours that happen in the spring (academic grade point averages are also on the list). Each name is called out in consideration for a residency. Faculty are asked to speak up when they hear a name they would like to nominate. There is no limit on how many people are nominated. Once the nominees have been recorded, this makes up a short list that the committee reviews. If the list is very long then there will be a vote for the strongest candidates among the group. The top 10-15 are then discussed individually for their suitability for the various residencies. After discussing each finalist, each Committee member makes a recommendation for each available opening. Committee members are invited to recommend people who they feel were overlooked in the first round. An argument for their renewed consideration is then put to a vote. Residencies are recommended by the Committee based on majority vote. These recommendations are then submitted to the dean and president and sometimes the residency's benefactor for approval. The names of the recipients are then announced via email to the student body and posted on the public bulletin board.

POSTGRADUATE FELLOWS

The Academy offers three fellowships to sponsor a post-graduate year in residence at the Academy.

The Fellowship Committee is appointed by the President and is usually made up of all full-time faculty and an adjunct representative. The Committee meets several times in March and April to select the recipients of the post-graduate fellowships. The process begins with the reading of the application materials. Having read each application, the Committee members meet to review the artwork submitted. As the slides are reviewed the applicant's proposal and suitability for the fellowship is briefly discussed. Each applicant is given a grade. The grades are then averaged from all Committee members. 10 finalists are chosen from the top of the grading curve. These names are read out to the Committee and the meeting is adjourned. At the next meeting, the Committee discusses each of the finalists. Each Committee member votes for their top six (6) from the full list of finalists. These are averaged in order to identify the top six (6) candidates. At this point faculty are welcome to object to the selection based on the stronger attributes of someone further down on the list. After discussion a new vote is taken to determine if anything has changed. At this point, a list of the top six (6) applicants are delivered to the President's Fellowship Committee for final selection. Each application is accompanied by the Fellowship Committee's summary of the applicant's strengths. The President selects this Committee for the sole purpose of choosing the three (3) post-graduate fellows. The President's Fellowship Committee follows a similar procedure as the regular Fellowship Committee. If no one objects then the three (3) top candidates are submitted to the Board of Trustees for approval. Once approved, the names of the recipients are then announced via email to the student body and posted on the public bulletin board.

The Fellowships include:

- » Assistant teaching and/or administrative assignment
- » Studio accommodation
- » Tutorial support
- » Annual stipend
- » Exhibition opportunity

Successful candidates are selected based on the following criteria:

- » Past academic performance
- » MFA Thesis quality
- » Strength of research proposal as it relates to the mission of the Academy, the advancement of art education and quality studio practice.

TEACHING ASSISTANT PROGRAM

POST GRADUATE TEACHING ASSISTANT PROGRAM (PGTA)

The Post-Graduate Teaching Assistant ("PGTA") program provides unpaid teaching internships to NYAA alumni and Fellows. Alumni are matched with Academy instructors and gain valuable teaching experience at the graduate level. In turn, Academy instructors are provided with a teaching assistant who strengthens the tutorial component of the curriculum (excluding Continuing Education courses). The position of PGTA is unpaid and voluntary, and currently enrolled students are not eligible for participation. The program is administered by the Faculty Chair, in conjunction with the Assistant to the Dean of Academic Affairs and the Board of Alumni Affairs.

The PGTA's core responsibility is to assist the primary instructor through the reinforcement of material covered during studio sessions. This requires attendance at two (2) classes per week, one with the instructor, and one studio session run by the PGTA. The PGTA is also responsible for conducting research, contributing to critiques, and additional services as defined by the instructor. The PGTA Program is not a "Class Assistant/Monitor" position, which is for currently enrolled students, who oversee the management of the model, attendance, and classroom setup/breakdown.

ALUMNI

Any Alumnus/Alumna of the Academy may apply for a position as a Post-Graduate Teaching Assistant, and may serve in this capacity for a total of 2 semesters. (A third semester may be requested through the Faculty Chair, who will present the case to the Faculty.) PGTA candidates, or instructors interested in working with a specific individual, may present their request to the Faculty Chair.

ACADEMY FELLOWS

Fellows are required to participate in a tutorial or assistant capacity within the guidelines of their Fellowship award. Due to the nature of the Fellowship award, Fellows will receive priority with regards to choosing the faculty member they would like to work with.

FACULTY

Faculty members are highly encouraged, but not obligated, to participate in the PGTA program. All instructors teaching a regular first year course (100 or 200 level) automatically qualify to participate in the PGTA program. Faculty are prohibited from independently arranging to work with any alumni or current student as a teaching assistant. Faculty may, however, encourage any alumni to participate in this program, and may request preferences. This policy ensures that the application and selection process is fair and preserves the integrity of the program.

TRIAL PERIOD

There will be a “trial period” concurrent with the “add/drop” period to assess the working relationship of the instructor and PGTA. Any issues that arise during this trial period must be presented to the Faculty Chair and addressed prior to the “add/drop” deadline.

APPLICATION REQUIREMENTS AND PROCESS

1. Resume

2. Cover Letter –please outline:

- » TOP TWO (2) preferences of DISCIPLINE (painting, drawing, sculpture, printmaking, anatomy)
- » TOP TWO (2) preferences of INSTRUCTOR
- » Indicate desired COURSE if you wish, and whether you have taken that course
- » Describe your particular SKILLS, and REASONS for your preferences
- » AVAILABILITY
- » Please provide 5-10 examples of artwork in .jpeg format

SUBMISSION DEADLINE WILL BE ANNOUNCED TOWARDS THE END OF EACH SEMESTER FOR ENROLLMENT IN THE FOLLOWING SEMESTER'S PROGRAM.

ALL APPLICATIONS ARE TO BE SUBMITTED VIA EMAIL TO:

Denise Armstrong
Assistant to the Dean of Academic Affairs
darmstrong@nyaa.edu

Your application will be presented to participating faculty by Catherine Howe, Faculty Chair. Factors such as experience in a particular discipline will be taken into account during the selection process to ensure that appropriate matches are created, so you may not receive your first choice for placement. Your flexibility is appreciated with regards to the selection process.

CONTINUING EDUCATION TEACHING ASSISTANT PROGRAM (CETA)

Currently enrolled graduate students in the MFA program may apply to be teaching assistants for Continuing Education classes. For information please contact John Cichowski, Director of Continuing Education.

FEDERAL AID PROGRAMS

OVERVIEW

Financial aid is awarded on a yearly basis, and a new application must be submitted each year. Financial need is determined in accordance with the assessment procedures of the federal government.

NEW STUDENTS

Incoming students are emailed financial aid applications as soon as their deposits are received and they have secured their place in the incoming class. Federal Stafford loan applicants (see below) can expect processing of their loan applications to take from four to eight weeks and should therefore submit required forms as soon as possible.

CONTINUING STUDENTS

Financial aid deadline for all continuing and enrolled students is the first week of June. All required forms for financial aid application are available upon request from the Office of Admissions and Financial Aid.

REINSTATEMENT OF FINANCIAL AID

Students must re-apply for financial aid if they correct the deficiencies that led to its loss. Aid revoked due to poor attendance is restored at mid-point in the semester in which the student meets attendance requirements.

FEDERAL STAFFORD LOANS

Applicants for federally guaranteed loans must be U.S. citizens or permanent residents. Students are eligible to receive Federal Stafford loans if they are US citizens or permanent residents who are MFA candidates at the Academy enrolled for six (6) or more credits during semesters to which loans would apply. Recipients of loans must remain in good standing at the Academy.

Federal Stafford Loans are federally-guaranteed loans that enable eligible students to borrow at low, fixed interest rate of 6.8% as much as \$20,500 per academic year, up to a total of \$138,500 including any unpaid guaranteed student loans or Federal Stafford loans remaining from prior study. The loan fee on Direct student loans will decrease to 1.00% for the 2010-2011 year. The up-front rebate on Direct student loans will decrease to 0.5%. PLUS loans will retain the 4.00% loan fee and the 1.5% rebate.

To retain the up-front rebate, borrowers who are in loan repayment will need to make the initial 12 consecutive monthly payments on time. If the borrower does not make these first 12 monthly payments on time, he or she will lose the rebate and the rebate amount will be added to the principal balance, which will increase the amount that the borrower repays on the loan.

Note: These annual loan limit amounts are the maximum yearly amounts students can borrow in both subsidized and unsubsidized loans. Students can have one type of loan or a combination of both. Because a student can't borrow more than the cost of attendance minus any other financial aid received, the student may receive less than the annual maximum amounts. Also, the annual loan limits assume that the student's program of study is at least a full academic year.

The maximum annual and total loan limits include any Stafford Loans the student may have received under the FFEL Program.

THE FOLLOWING REGULATIONS APPLY TO REPAYMENT. When the student is ready to begin repayment of Direct student loans, he or she may choose from five (5) repayment plans:

- » The standard repayment plan is spread over 10 years, and the minimum monthly payment is \$50; this plan results in the highest monthly payment but least total finance charges;
- » The extended repayment plan has lower fixed monthly payments over 25 years; you must have borrowed at least \$30,000 to be eligible for this option;
- » The graduated repayment plan has lower initial payments, which increase every two (2) years during repayment; loan term is only 10 years so payments will increase dramatically over the 10 years to pay off the amount borrowed; initial payments are lower than the standard plan but most likely will exceed the standard plan payments over time; more interest is paid than with the standard plan; designed for a student's increasing annual wages over time;
- » The income-contingent repayment plan has repayment amounts set annually according to borrower's income and family size, with repayment extending as far as 25 years; depending on income, payments could be as little as \$0 or \$5 per month; may result in the most interest being charged overall; and
- » The income-based repayment plan, if the borrower is eligible, the borrower's monthly payments will be capped at an amount that is intended to be affordable based on the borrower's income and family size.

SUBSIDIZED FEDERAL STAFFORD

The amount borrowed through a Subsidized Federal Stafford loan may not exceed the cost of education (tuition, fees and living expenses) minus the expected family contribution and any other financial aid. A Subsidized Federal Stafford loan borrower is eligible for a full-interest subsidy during the time enrolled for six (6) or more credits and for a following six-month grace period before repayment must begin. Subsidized Federal Stafford loan applicants may apply to borrow as much as \$8,500 per academic year, up to a total of \$65,500.

UNSUBSIDIZED FEDERAL STAFFORD

Students seeking additional loan support, including those ineligible for a part of or the entire requested amount of the Subsidized Federal Stafford loan, may apply for Unsubsidized Federal Stafford loans. These loans have the same interest rate as Subsidized Federal Stafford loans, but the government does not pay the interest on the Unsubsidized Federal Stafford loan while the borrower is in school, nor during any grace period following the conclusion of studies. Eligible students may receive both Subsidized and Unsubsidized Federal Stafford loans, but the combined loan total may not exceed either the cost of education (tuition, fees and living expenses) or the maximum Federal Stafford loan limit of \$20,500 per academic year.

APPLYING FOR FEDERAL FINANCIAL AID

To apply for federally guaranteed loans it is necessary to submit the following:

1. The Free Application for Federal Student Aid (FAFSA)

The completed FAFSA should be placed in the pre-addressed envelope provided in the FAFSA booklet and mailed to Federal Student Aid Programs, where it will be reviewed, and a Student Aid Report (SAR), a computer generated print-out, will be sent to the student. The FAFSA may also be completed online at www.fafsa.ed.gov.

Please note: The New York Academy of Art Title IV School Code is 026001. The Direct Lending Code is G26001.

If the FAFSA indicates that verification is required, the student should request from the Office of Admissions and Financial Aid a Verification Worksheet. This form must be completed by the student (and spouse) and returned to the Office of Admissions and Financial Aid along with a signed and dated copy of the Federal Income Tax Return (Form 1040) for the year that preceded the upcoming academic year. If married, the student must also submit the spouse's completed 1040 Form. If the student did not file a 1040 Form because he or she had no taxable income, the student must submit a signed statement indicating the amount of his or her income and why no tax return was filed.

2. Federal Stafford Loan Master Promissory Note (MPN)

Borrowers are required to complete the Master Promissory Note (MPN) before funds are disbursed to the student's college account. Borrowers will sign one promissory note that will be used for all Direct loans borrowed while the student attends the New York Academy of Art. The MPN covers loans borrowed over a 10-year period.

3. Student Loan Entrance Interview Form

The entrance interview informs borrowers that they are responsible for the repayment of all the loan money and incurred interest borrowed to finance their education. All first-time borrowers are required to submit a signed and dated Interview Form with their MPN. The form may also be completed online at Mapping (<http://mappingyourfuture.org/Graduate/>) or at www.direct.ed.gov.

4. Resident Aliens

Permanent residents must submit a copy of their Resident Alien Registration (Green) Card.

NEW YORK STATE AID PROGRAMS

The New York Tuition Assistance Program (TAP) provides grants annually to New York State residents attending institutions of higher learning within the state. Depending upon the student's financial status, awards range from \$75 to \$550 per academic year. The applicant must:

- » Be a New York State resident and a US citizen or permanent resident;
- » Be enrolled for at least 12 credits (or for at least three credits for disabled students) and matriculated for a degree; and
- » Have, if independent and single with no tax dependents, a net taxable income below \$5,666 or, if dependent, a family net taxable income below \$20,000.

The amount of the TAP grant is scaled according to the level of study, tuition charges and net taxable income. New York State residents who list at least one New York State institution on the Free Application for Federal Student Aid (FAFSA) will be sent a TAP application form.

AID PROGRAMS OF OTHER STATES

Other states sponsor their own grant and scholarship programs, with varying requirements and maximum awards. Some states have maximum awards as high as \$2,000 per year. In order to be eligible, students must maintain a legal permanent address in their home state. For more information, students should contact the department of higher education in their home state.

Students receiving financial assistance under the federally supported Title IV Programs must comply with the following set of academic standards to be eligible for such assistance. What follows are the Academy's standards for Satisfactory Academic Progress:

SATISFACTORY ACADEMIC PROGRESS (SAP) POLICY TO MAINTAIN FINANCIAL AID ELIGIBILITY FOR TITLE IV AND OTHER STUDENT AID PROGRAMS AT THE NEW YORK ACADEMY OF ART

This policy affects student eligibility for financial aid through any/all of the following federal and state financial aid programs:

- » The William D. Ford Federal Direct Loan Program, both subsidized and unsubsidized (DL)
- » Federal Graduate PLUS Loan (GRPLUS)
- » Academy Grants/Scholarships (Merit awards, travel scholarships)
- » New York State Tuition Assistance Program (TAP)

To be eligible to receive any of the types of financial aid listed above, a student must be:

- » Matriculated full-time/Part-time
- » Enrolled currently and
- » Meeting the terms of this Satisfactory Academic Progress policy

SATISFACTORY ACADEMIC PROGRESS

“Satisfactory academic progress” is a measurement of the student’s successful progress in their studies and status (part time/full-time). Satisfactory progress is evaluated once per calendar year, using standards that are both qualitative (academic performance as measured by grade point average) and quantitative (total number of academic credits earned within specified time periods).

Academic Performance as Measured by Grade Point Average

To meet this standard, a student must maintain the level of academic performance required to remain at the Academy as a full-time matriculated student.

Attempted 12 or more credits/semester: **3.0 GPA**

Attempted six (6) or more credits/semester: **3.0 GPA**

Total Credits Earned and Time Limits for Degree/Certificate Completion

The Academy has determined what level of performance/grades count toward the required credits earned, as follows:

All courses in which a grade of “A” through “C” have been assigned will count toward the required quantitative standard. Failed courses (F), audited courses, courses which are Incompletes (I) will NOT count toward the total credits earned and the achievement of this quantitative standard. Any student who receives an “I” in any course must notify the Registrar when the “I” is changed into a letter grade, in order for credits earned in that course to be counted the standards of performance.
Students Who Fail to Meet Academic Standards

Students who fail to attain the qualitative and/or quantitative standards outlined above may:

Consider “repeating” a failed course. Students may repeat courses that have been passed with low or average grades in order to raise their cumulative grade point average (GPA).

STUDENT SERVICES

IMMUNIZATION RECORDS

New York State Public Health Law (PHL-2165) and Title 10 New York Codes, Rules and Regulations Subpart 66-2 (10 NYCRR Subpart 66-2) require students to provide proof of immunity against measles, mumps and rubella prior to the first day of classes.

MEASLES

Students born on or after January 1, 1957 must submit proof of immunity to measles. Only one of the following is required:

- » The student must submit proof of two doses of live measles vaccine: the first dose given no more than four (4) days prior to the student's first birthday and the second at least 28 days after the first dose; or
- » The student must submit serological proof of immunity to measles. This means the demonstration of measles antibodies through a blood test performed by an approved medical laboratory; or
- » The student must submit a statement from the diagnosing physician, physician assistant or nurse practitioner that the student has had measles disease; or
- » The student must submit proof of honorable discharge from the armed services within 10 years from the date of application to the institution. The proof of honorable discharge shall qualify as a certificate enabling a student to attend the institution pending actual receipt of immunization records from the armed services; or
- » If a student is unable to access his/her immunization record from a health care provider or previous school, documentation that proves the student attended primary or secondary school in the United States after 1980 will be sufficient proof that the student received one (1) dose of live measles vaccine. If this option is used, the second dose of measles vaccine must have been administered within one (1) year of attendance at a post-secondary institution.

MUMPS

Students born on or after January 1, 1957 must submit proof of immunity to mumps. Only one of the following is required:

- » The student must submit proof of one dose of live mumps vaccine given no more than four (4) days prior to the student's first birthday; or
- » The student must submit serological proof of immunity to mumps. This means the demonstration of mumps antibodies through a blood test performed by an approved medical laboratory; or
- » The student must submit a statement from the diagnosing physician, physician assistant, or nurse practitioner that the student has had mumps disease; or
- » The student must submit proof of honorable discharge from the armed services within 10 years from the date of application to the institution. The proof of honorable discharge shall qualify as a certificate enabling a student to attend the institution pending actual receipt of immunization records from the armed services.

RUBELLA

Students born on or after January 1, 1957 must submit proof of immunity to rubella. Only one of the following is required:

- » The student must submit proof of one (1) dose of live rubella vaccine given no more than four (4) days prior to the student's first birthday; or
- » The student must submit serological proof of immunity to rubella. This means the demonstration of rubella antibodies through a blood test performed by an approved medical laboratory (Since rubella rashes resemble rashes of other diseases, it is impossible to diagnose reliably on clinical grounds alone. Serological evidence is the only permissible alternative to immunization.); or
- » The student must submit proof of honorable discharge from the armed services within 10 years from the date of application to the institution. The proof of honorable discharge shall qualify as a certificate enabling a student to attend the institution pending actual receipt of immunization records from the armed services.

The certificate of immunization shall be prepared by a physician, physician assistant or nurse practitioner, and shall specify the vaccines and gives the dates of administration. It may also show physician-verified history of disease, laboratory evidence of immunity or medical exemption. This includes documents such as a certificate from a physician, a copy of the immunization portion of the cumulative health record from a prior school, a migrant health record, a union health record, a community health plan record, a signed immunization transfer card, a military dependent's "shot" record, the immunization portion of a passport, an immunization record card signed by a physician, physician assistant or nurse practitioner, or an immunization registry record.

EXEMPTIONS FROM IMMUNIZATION REQUIREMENTS

Medical Exemption: If a licensed physician, physician assistant, or nurse practitioner, or licensed midwife caring for a pregnant student, certifies in writing that the student has a health condition which is a valid contraindication to receiving a specific vaccine, then a permanent or temporary (for resolvable conditions such as pregnancy) exemption may be granted. This statement must specify those immunizations which may be detrimental and the length of time they may be detrimental. Provisions need to be made to review records of temporarily exempted persons periodically to see if contraindications still exist. In the event of an outbreak, medically exempt individuals should be protected from exposure. This may include exclusion from classes or campus.

RELIGIOUS EXEMPTION

A student may be exempt from vaccination if, in the opinion of the institution, that student or student's parent(s) or guardian of those less than 18 years old holds genuine and sincere religious beliefs which are contrary to the practice of immunization. The student requesting exemption may or may not be a member of an established religious organization. Requests for exemptions must be written and signed by the student if 18 years of age or older, or parent(s), or guardian if under the age of 18. The institution may require supporting documents. It is not required that a religious exemption statement be notarized. In the event of an outbreak, religious exempt individuals should be protected from exposure. This may include exclusion from classes or campus. In accordance with PHL Section 2167 and Title 10 New York Codes, Rules and Regulations Subpart 66-2 (10 NYCRR Subpart 66-2), the Academy distributes information about meningococcal disease and vaccination to students.

MEDICAL INSURANCE

Students must be covered by health insurance while enrolled at the Academy. The Sentry Student Security Plan brochure is available from the Registrar. Students who do not enroll in the Sentry Student Security Plan must provide verification of health insurance coverage to the Registrar.

HEALTH AND PERSONAL COUNSELING

The Registrar maintains a list of local physicians, hospital clinics, emergency rooms and mental health experts to which students may be referred when in need of such services. All requests are kept confidential.

MEDICAL EMERGENCIES

In the case of injury or other health emergency on the premises, contact the most accessible staff or faculty member. If possible, a faculty member or school official will accompany the student to the nearest hospital emergency room. First-aid kits are located on all floors. The first-aid kits are supplied with bandages and other items useful for minor injuries.

TRANSCRIPT REQUESTS

Requests for transcripts must be submitted in writing to the Registrar. Please include social security number, the name and address of the recipient, and a check made payable to the New York Academy of Art. Official transcripts (sent directly from the school with official signature school seal) are \$5.00, and unofficial transcripts (released to the student) are \$2.00.

STUDENT ORIENTATION

All new and continuing students are expected to attend student orientation, held at the beginning of each school year. Included in the sessions:

- » An overview of the MFA program, schedules, and calendar.
- » A detailed explanation of this handbook, including Scholastic Standards and Institutional Policies.
- » MFA Thesis seminar (all MFA Thesis students).
- » Student ID card photographs and signatures.

STUDENT ORGANIZATION

Student Representatives are selected from the student body. First year and second year students select two (2) representatives each. The four (4) student representatives meet with members of the administration as requested, including the Faculty Chair, Dean, Executive Director and the Operations Manager, to discuss curricular, academic, facilities and social issues.

CONSTITUTION OF THE STUDENT ARTIST COUNCIL OF THE NEW YORK ACADEMY OF ART

ARTICLE I - STRUCTURE AND PURPOSE

Section 1: The Student Artist Council (hereafter Council) of the Graduate School of Figurative Art at the New York Academy of Art shall be composed of six student representatives – three from the first year and three from the second year representing each concentration (drawing, painting and sculpture).

Section 2: The purpose of the Council shall be:

- A. to maintain cohesion and foster interchange of ideas among the graduate students;
- B. to coordinate and promote activities of interest to the students;
- C. to serve as liaison between the student body, faculty and administration;
- D. to receive and consider any criticisms, problems, suggestions or petitions submitted by a member or members of the student body and take the necessary, proper and responsive action;
- E. to attend all Quality Assurance Committee meetings and provide student status reports to the faculty and administration;
- F. to hold at least one general Student Artist Council meeting during the fall and spring semesters to conduct Council business.

ARTICLE II - REPRESENTATION

Section 1: Any student registered for the Master of Fine Arts program offered by the Academy shall be eligible to serve on the Council.

ARTICLE III - REPRESENTATIVES

Section 1: The representatives of the Council shall be three first year and three second year students from each concentration – drawing, painting and sculpture.

Section 2: The representatives of the Council shall, as necessary, represent the Council and the students of the Academy in local, state, regional or national boards, panels, or organizations.

Section 3: The representatives of the Council will serve one academic term (fall and spring semester) as representatives.

ARTICLE IV - ELECTIONS AND VACANCIES

Section 1: The representatives of the Council shall be elected as follows:

- A. Through an anonymous online voting process representatives shall be elected by all graduate students enrolled full-time or part-time at the Academy. If no candidate wins an absolute majority, a run-off election shall be held between the two candidates receiving the most votes.
- B. No individual shall represent a concentration in which he or she is not currently enrolled.

Section 2: The term of office for the representative of the Council shall begin immediately following election results (October) and end in September.

Section 3: Vacancies shall be filled as follows:

- C. In the event of a vacancy a special election will be conducted.

ARTICLE V - IMPEACHMENT

Section 1: Any representative of the Council may be impeached and removed from office for gross or continued failure to perform constitutional duties. Any member of the Council, faculty and administration may initiate impeachment proceedings.

Section 2: Should two-thirds of the Council members vote in favor of an impeachment resolution, the representative will be notified of the vote result and be given one week to request the opportunity (at the next regularly scheduled meeting) to address the Council and have a vote to confirm the removal from office. Two-thirds of the Council members currently enrolled in the MFA program voting in favor of the confirmation shall be sufficient for immediate removal from office.

Section 3: Should the representative in question decline to request a confirmation vote within one week of notification or should the representative fail to appear at the next regularly scheduled meeting, the removal from office will be automatic and immediate.

ARTICLE VI - AMENDMENTS AND BY-LAWS

Section 1: Amendments to this constitution shall be proposed by any student enrolled in the MFA program, faculty and staff member employed at the Academy. Amendment proceedings shall not be initiated unless all six currently enrolled representatives are present. Four affirmative votes of the representatives at the next regularly scheduled meeting are necessary for final approval.

Section 2: By-laws may be adopted to facilitate the implementation of any article of the Constitution by a simple majority of the representatives.

INSTITUTIONAL POLICIES

SUBSCRIBING TO POLICIES

The Academy is responsible for formulating the policies and scholastic standards that govern its relationship with students. By enrolling in the Academy, students agree to subscribe to these policies and scholastic standards.

Responsibility for progress toward graduation is that of the student, who at all times must be aware of credit and graduation requirements. If doubt exists, the student should consult the Registrar.

Students receiving benefits under any of the Veterans Public Laws or State Rehabilitation Acts are subject to VA and State regulations, as well as those of the school, in matters of attendance, curriculum and other school operations. Students are obligated to learn about such regulations.

GENERAL PROVISION

Students, faculty and other staff, as well as visitors and other licensees and invitees on campus property, are prohibited from engaging in, among other things, any action or situation which recklessly or intentionally endangers mental or physical health or involves the forced consumption of liquor or drugs for the purpose of initiation into or affiliation with any organizations. The penalties for violations will include the ejection of a violator from campus property and, in the case of a student, staff or faculty violator, his or her suspension or expulsion.

NON-DISCRIMINATION POLICY: BIAS-RELATED/HATE CRIMES, DISABILITIES AND SEXUAL HARASSMENT

The Academy is committed to equal opportunity in education and employment in compliance with federal regulations, executive orders and local, state and federal laws. Accordingly, the Academy does not discriminate on the basis of gender, age, race, color, religion, sexual orientation, ethnic or national origin or disability in administration of its educational policies, educational programs and activities, admissions policies, scholarship and loan programs, hiring and assessment policies and other school-administered programs. Bias-related conduct is prohibited not only by Academy policies but also by laws that include, but are not limited to: Title VI of the Civil Rights Act of 1964; Title IX of the Educational Amendments of 1972; Title VII; the Americans with Disabilities Act of 1990; Section 504 of the Rehabilitation Act of 1973; the Civil Rights Restoration Act of 1988; and the New York State and New York City Human Rights Laws. Any member of the Academy community who engages in a discriminatory act directed at an individual or a group of individuals will be held accountable.

Every student of the institution has the right and responsibility to report acts of discrimination without the fear of any retaliation by administration, faculty or other students. Such reporting is considered vital to the Academy, and in no manner will a student be punished, disciplined or led to fear for academic standing for reporting questionable conduct. The complaint procedure is outlined below. Inquiries concerning the application of these regulations may be referred to Dean, New York Academy of Art, 111 Franklin St. New York, NY 10013, (212) 966-0300.

BIAS-RELATED/HATE CRIMES POLICY

Perpetration of hate crimes or bias-related harassment or violence is criminal activity and the subject of the federal Hate/Bias Crime Reporting Act of 1990 and the New York State Hate Crimes Act of 2000 (Penal Law Article 485). Such activity includes conduct that is motivated by a victim's race, color, creed, national origin, gender (including gender identity), sexual orientation, age, marital or family status, disability or citizenship status. Types of bias-motivated conduct include threatening verbal harassment, use of force, intimidation or coercion, or defacing or damaging property.

Bias-related crime is divided into two (2) legal categories: aggravated harassment in the first degree (NYS Penal Code Sec. 240.31), which is a Class E Felony, and aggravated harassment in the second degree (NYS Penal Code Sec. 240.30), which is a Class A Misdemeanor. An individual is guilty of aggravated harassment in the first degree when, with the intent to harass, annoy, threaten or alarm another person because of race, color, religion or national origin of such person, the individual damages premises primarily used for religious purposes, or acquired pursuant to Section 6 of the religious corporation law and maintained for the purpose of religious instruction, and the damage to the premises exceeds fifty dollars; or commits the crime of aggravated harassment in the first or second degree within the preceding ten years. An individual is guilty of aggravated harassment in the second degree when the individual strikes, shoves, kicks, or otherwise subjects another person to physical contact, or attempts or threatens to do the same because of the race, color, religion or national origin of such person.

Penalties for bias-related crimes range from fines to imprisonment, depending on the nature of the underlying criminal offense, the use of violence or previous convictions of the offender. Hate/bias crime incidents that rise to a felony level are reported to the district attorney. Non-felony hate/bias crime incidents may be adjudicated through the Academy.

DISABILITIES POLICY

No qualified handicapped person shall, on the basis of the handicap, be excluded from participation in, be denied the benefits of, or otherwise be subjected to discrimination under any educational program or activity. A qualified handicapped person, with respect to postsecondary and vocational education services, is one who meets the academic and technical standards requisite to admission or participation in the education program or activity. The Academy shall make reasonable

accommodation to the known limitations of an otherwise qualified handicapped individual (including modifications in policies, practices or procedures when the modification are necessary to afford service to individuals with disabilities) unless the accommodation imposes an undue hardship on the operation of the program or activity.

SEXUAL HARASSMENT POLICY

Harassment of any student or employee of the Academy on the basis of sex is prohibited. The New York Academy of Art, in accordance with Title IV of the Federal Civil Rights Act of 1964, has a zero tolerance policy for all types of sexual harassment within the institution. Should allegations of such conduct occur, the Academy takes decisive action that includes thorough investigation, disciplinary action as required, and holds the right and responsibility to dismiss any student, or terminate any faculty member or employee found to be in violation of the law.

Specifically, sexual harassment is defined as any unwanted sexual oriented conduct— verbal, physical or by innuendo – with or between students, faculty or employees. Included in the definition of sexual harassment is any conduct that creates an intimidating, hostile or offensive educational environment; that interferes with academic progress, student safety or student satisfaction; or that can be perceived as placing conditions on academic standing or progress. Examples of sexual harassment include (but are not limited to) unwelcome sexual advances, touching, sexual suggestions about one's appearance, sexual insults, sexually motivated jokes and innuendo, sexually explicit comments or discussions, and sexually offensive name-calling.

The Academy provides training for all employees, faculty members and students regarding sexual harassment in the four key categories:

- » Total Institutional Awareness that includes all employees, faculty members and students regardless of position or status;
- » Eradication of Sexual Harassment from the Institution that includes observing institutional conduct and reporting incidents of sexual harassment as soon as they occur;
- » Moral Improvement to improve teamwork and unify employees, faculty and students in a common goal; and
- » Behavioral Changes that focus on identifying specific behaviors that could pose a problem and teaching employees, faculty members and students how to communicate in an appropriate manner.

The Academy seeks to provide an educational environment that is conducive to high morale and productivity. Students have the right to carry out their educational rights and responsibilities without the fear of sexual harassment. Sexual harassment, as defined by law, is discrimination.

GRIEVANCES

The Academy's Grievance Policy covers all complaints concerning discriminatory behavior, the institution in general and other students or faculty or staff members. The student should first discuss the issue with the Faculty Chair, Dean or President, who will make every effort to resolve the issue. All cases of grievance are reported to the President and, if deemed necessary, to the Board of Trustees. Should a grievance not be resolved at the initial level, a grievance committee will be formed and take the following steps:

Students must report questionable conduct to the Faculty Chair, Dean or President. Such allegations will be investigated in a thorough, prompt and consistent manner. Students will not be asked to confront the individual(s) they report. Students reporting questionable conduct will be informed of the outcome of the investigation and of any corrective action or discipline imposed upon the perpetrator. Students reporting questionable conduct are protected by confidentiality in that, with the exception of those persons involved (i.e. the person accused of discrimination, the President, Dean, Faculty Chair, Grievance Committee and law enforcement officials where warranted) information regarding the incident(s) will not be shared with any other person.

The President may refer adjudication of claims to a Grievance Committee appointed by the President and composed of an administrator, two (2) faculty members and two (2) students. If the claim is referred to the Grievance Committee, the student will be notified of this action in writing. A student may also request a Grievance Committee hearing to appeal the imposition of a penalty determined by the President.

The appointed administrator (chosen by the President) serves as Committee Chair. The Committee Chair sets a hearing date and notifies all participants. The complainant and respondent to the complaint are requested to state their cases in writing and submit them to the Committee Chair at least one (1) week prior to the hearing. Written arguments are distributed to Committee members.

All Committee members must be present for a quorum to exist. Committee members interview the complainant, respondent

and witnesses, as necessary. If one of the parties involved in the disciplinary action does not appear for the hearing, or files a written request for a continuance, the Committee shall, at its discretion, hear the case, and decide upon an appropriate disciplinary action, if any.

The Committee Chair must issue written findings, including a description of documentation and testimony considered by the Committee in its deliberation. As necessary, the written findings will be supplemented by the recommendation of the Committee of a penalty, if any. Findings are sent to the student and the President.

If a student appeals the findings, he or she may send a written appeal to the President, stating the reasons for disagreeing with the Committee's recommendations. If the President considers the student's request to have validity, the President may choose to meet with the Committee and request that it reconsider its decision. In the event that the Committee does not wish to reopen the case, the decision stands.

ACADEMIC FREEDOM POLICY

Members of the Academy have freely associated themselves with the Academy and have thus affirmed their commitment to an atmosphere of mutual tolerance and respect. Students should be aware that Academy faculty are accorded full and unhindered academic freedom in their research, creative work, publications and exhibitions. Individual faculty members are entitled to freedom in the classroom as long as their activities and discussions are related to stated curriculum and course content. Intimidation or physical coercion of any member of the community is a violation of the Academy's principles and rules of conduct as is any attempt by any member of the community to disrupt or prevent the conduct of an Academy function or activity (such as a lecture, special private or public event or ceremony) or to block the legitimate activity of any person on Academy premises.

ACADEMIC RECORDS POLICY

The Academy maintains and preserves the confidentiality of student records. Access to student education records is regulated by the Family Educational Rights and Privacy Act of 1974, as amended (FERPA, commonly called the Buckley Amendment). FERPA ensures that students (who are or have been enrolled in the Academy) may, under certain conditions, review and, if necessary, correct information in their education records. In addition, they may consent to have the Academy disclose personally identifiable information in these records to sources outside the Academy, except where FERPA authorizes disclosure without consent. By means of a signed written statement, a student may waive his or her rights under FERPA, as provided by law; the Academy does not require, however, that a student waive any or all of these rights as a condition to receive any service or benefit.

Records subject to FERPA include those relating directly to a student or former student, but do not include records kept by faculty or administrative staff that are in their sole possession and unavailable to other parties; employment records of students (except those pertaining to students employed as a result of their status as students) that relate only to the individual in his or her capacity as an employee, and are not available for use for any other purpose; and records containing only information that relates to an individual after that individual is no longer enrolled as a student and that does not relate to the individual as an enrolled student (for example, information concerning an alumnus/a). Students may review their education records to the full extent permitted by FERPA.

EDUCATIONAL RECORDS

The Academy maintains the following categories of education records:

- » Academic Records: maintained by the Registrar and including the application for admission and supporting documents such as test scores, transcripts of prior study, letters of recommendation; matriculation records; registration forms; course schedules; merit scholarship award letters; faculty evaluations; advisement audit forms; application for graduation form; transcripts; complaints filed by or against the student; actions of Grievance Committees; correspondence concerning academic work or standing.
- » Placement Files: maintained by the Registrar and containing letters of evaluation solicited by a student and maintained at the student's request for the purpose of forwarding to other educational institutions, organizations, prospective employers, or for other purposes designated by the student.
- » These may be confidential letters that may or may not be read by the student (such as those for which the student has signed a waiver of his/her right to review) and may not be read by any other person outside the Academy not explicitly designated by the student. The Academy uses the letters only for the purpose for which they were written.
- » Financial Aid Records: maintained by the Registrar and including applications for financial aid; financial statements submitted by students and/or their parents; the Academy's analysis of the applications; letters to and from the student concerning financial aid, scholarship and commencement awards; and loan documents detailing the type, amount and interest rate of loans.

- » Financial Account Records: maintained by the Bursar and containing records regarding a student's financial accounts with the Academy, including tuition charged; scholarships; payments received by and amounts owed to the Academy; any correspondence regarding the accounts.
- » Employment Records: maintained by the Bursar and including personal identification information, timesheets and payroll processing material.

PROCEDURE FOR REVIEW OF EDUCATION RECORDS

The Academy follows set policies concerning the retention and destruction of records. Destruction of records under outstanding request for review will be precluded.

A student or former student who wishes to review his/her education records must send a dated request to the appropriate Academy office that houses the records to be reviewed. The office will respond within 30 days of receipt of the request to determine a date when the records may be reviewed with a staff person designated to answer questions. During the review, the student may make handwritten notes of records. Requests for making photocopies of specific records must be sent to the appropriate office, which must reply within 30 days of receipt of the request. Copies, charged at \$0.25 per page, will be paid for by the student or former student (in advance if mailed) unless a student can satisfactorily demonstrate that such a charge would prohibit the exercising of the right to review the records. The Academy may refuse to make and send photocopies of education records when a student or former student resides within normal commuting distance and is able to travel to the Academy. A student may review only the specific information relating to him/herself, should records contain information regarding more than one student. Students will not be given access to the following education records: (a) financial records and statements of parents or any information contained therein unless the student's parents have explicitly permitted in writing such access; (b) confidential letters or statements of recommendation concerning applications for admission, employment, or prizes for which a student has signed a waiver of his or her right to review those letters and statements. *Procedures for requesting transcripts are outlined in the section on Student Services, under Transcript Requests.*

PROCEDURE FOR CORRECTION/MODIFICATION OF EDUCATION RECORDS

If a student believes that information in his/her education record is inaccurate, misleading or in violation of the privacy or other rights of the student, and wishes to challenge part of the education record, he/she should raise the issue with the office holding the record in question. Requests for change of grade are made through this process only if the student believes the grade was incorrectly entered into the transcript. The procedure for review and change of grade is described in the section on Grading and Scholastic Standards, under Grade Changes and Grade Appeals. If the challenge cannot be resolved through informal discussion, the student should submit a written request for a change to the record to the Dean who shall make a determination regarding the requested change. A student whose challenge is denied may request in writing a hearing with the President or person appointed by the President. Such a hearing will be held within 30 days of receipt of the request, and the student will be given at least 10 days prior notification as to the date, place and time of the hearing. In accordance with applicable federal regulations, the student will be entitled to present evidence at the hearing and be assisted by individuals of his or her choice at his or her own expense, including an attorney. The President or designee shall make a decision in writing within 30 days of the conclusion of the hearing, based solely on the evidence presented at the hearing and including a summary of the evidence and reasons for the decision. This will be the final decision. If it is decided that the information is not incorrect or in violation of the student's privacy, the student may place in his/her education records a statement commenting upon the information in the education records and/or reasons for disagreeing with the decision. This statement will become a part of the education record and be disclosed whenever the challenged portion of the education record is disclosed.

DISCLOSURE OF PERSONALLY IDENTIFIABLE INFORMATION FROM EDUCATION RECORDS

Aside from the exceptions listed below, the Academy will refuse to disclose to a third party personally identifiable information from the education record of a student without the student's prior written consent, which must be dated, signed and specify the records to be disclosed, the purpose of the disclosure and the parties to whom the disclosure may be made. Except for disclosures of directory information (as defined below), the Academy will inform the party to whom a disclosure of personally identifiable information from the education record of a student is made that no further disclosure of such information shall be made without written consent of the student. If a party outside the Academy to whom the Academy discloses personally identifiable information (other than directory information) violates this restriction, the Academy will not allow that third party access to information from education records for at least five (5) years. The Academy or a party that has received education records or information from education records may release the records or information without consent after the removal of all personally identifiable information provided that the educational agency or institution or other party has made a reasonable determination that a student's identity is not personally identifiable, whether through single or multiple releases, and taking into account other reasonably available information.

Upon request, the Academy shall provide to the student a copy of the record that is disclosed to the third party. The Academy will maintain a record of requests for access to education records and of disclosures of personally identifiable information from education records and the reasons for such disclosures, as required by law, with the following exceptions: (a) requests by or disclosures to a student; (b) if the student has provided written consent that specifies the parties to whom

disclosure is to be made; (c) requests by or disclosures to Academy officials who have legitimate educational interests; (d) requests for or disclosures of directory information. The record of requests and disclosures may be examined by the student, Academy officials or staff responsible for the records, and other parties entitled to review education records (and authorized as a means of auditing the operation of the system).

EXCEPTIONS TO NON-DISCLOSURE OF PERSONALLY IDENTIFIABLE INFORMATION FROM THE EDUCATION RECORD:

Disclosure of directory information of the following kinds concerning present and former students: (a) name of a student who is or has been in attendance; (b) dates of attendance; (c) local and other addresses of student and local telephone number and e-mail address; (d) date and place of birth and mother's maiden name; (e) degree and awards received; (f) previous educational institution(s) attended; (g) name and address of parent or guardian; (h) student identification number (where it cannot be used to gain access to education records except when used with one or more other factors to authenticate identity); (i) photograph. A student may file a written request with the Registrar, within the first 30 days of the academic year, for the withholding of any or all of the personally identifiable information listed above; such requests must be made each academic year (see Non-disclosure Requests, below).

Disclosure to other Academy officials, including staff and faculty members, who have legitimate educational interests: Students who are members of disciplinary or grievance committees will be considered Academy officials for the limited purpose of fulfilling committee responsibilities. Outside consultants retained by the Academy for advice on a matter of legitimate educational interest (any matter affecting a student's standing or necessary for an evaluation of a student's academic work, or any matter concerning the planning, execution and evaluation of academic, administrative, employment or financial programs of the Academy) will be considered Academy officials for the limited purpose of the consultation, as will outside web-based and e-mail services to the extent they have access to educational records.

Disclosure to officials of local and State educational agencies and Federal agencies auditing federally-supported education programs, as provided by law: If the student has given written consent for the disclosure or the collection of personally identifiable information as specifically authorized by Federal law, the information collected for those purposes must be protected so that personal identification of individuals by anyone except the Federal or State officials is not permitted, and the information must be destroyed when no longer needed for the purposes for which it was collected. A State or local educational authority or Federal official or agency that makes further disclosures of information from education records must record the names of the additional parties to which it discloses information and their legitimate interests in the information if the information was received from an institution (including the Academy) that has not already recorded the further disclosures itself or from another State or local official or Federal official or agency. The Academy must list in a student's record of disclosures the names of the State and local educational authorities and Federal officials or agencies that may make further disclosures of the information on behalf of the Academy.

Disclosure for the purpose of determining eligibility for, or the amount or conditions of, financial aid and for enforcement of the terms or conditions of financial aid

Disclosure to parents or guardians of a dependent student, as defined in section 152 of the Internal Revenue Code of 1954: Parents or guardians of a dependent student will be notified in the following cases: if the student has voluntarily withdrawn or has been required to withdraw from the Academy for academic, medical or for disciplinary reasons; if the student has been placed on academic warning; if the student's academic good standing or promotion is at issue; if the student has been placed on disciplinary probation. In non-extraordinary circumstances, disclosure will be limited to information about a student's official status at the Academy.

Disclosure to comply with a judicial order or lawfully issued subpoena: The Academy will make a reasonable effort to notify the student of the order or subpoena unless the court, in the case of a federal grand jury subpoena, or a court or other issuing agency, in the case of other subpoenas issued for a law enforcement purpose, has ordered the Academy not to disclose to any person the existence or contents of the subpoena or any information furnished in response to the subpoena. Any party that re-discloses education records in compliance with a court order or subpoena is required to provide notice to the student.

Disclosure to appropriate parties in a health or safety emergency: The Academy may disclose personally identifiable material to parties that are in a position to meet the emergency, if, based on the information available at the time of the determination, there is a rational basis for the Academy's determination that disclosure is necessary to keep from harm or injury and protect the health or safety of the student or other individuals and that the Academy is unable to address the situation itself. The Academy will record the significant and articulable threat that forms the basis of such disclosure.

Disclosure to accrediting organizations as necessary and to organizations administering student aid programs or conducting studies on improving instruction: The Academy will require that such studies are predicated on a written agreement that specifies the purpose, scope and duration of any study and the information to be disclosed; require the organization to use personally identifiable information from education records only to meet the purpose(s) of the study as stated; limit

any disclosures of information to individuals in the organization conducting the study who have a legitimate interest in the information; and require the organization to destroy or return to the Academy all personally identifiable information when the information is no longer needed for the purposes of the study. If an organization fails to destroy information when no longer needed for the purpose for which the study was conducted, the Academy will not allow that organization access to information from education records for at least five (5) years.

Disclosure to Academy officials and to officials and faculty in other schools or institutions of postsecondary education who have legitimate educational interests in the behavior of a student: The Academy may disclose information, including any concerning disciplinary action taken against the student for conduct that posed a significant risk to the safety or well-being of that student, other students, or other members of the Academy community, to a school in which the student seeks or intends to enroll, or in which the student is already enrolled so long as the disclosure is for purposes related to the student's enrollment or transfer.

Disclosure in connection with any disciplinary proceeding: The Academy may disclose the final results of and any sanctions from disciplinary proceedings with respect to an allegation made against a student, if the student has committed a violation of the Academy's rules or policies.

Disclosure to an alleged victim of any crime of violence (as defined in 20 U.S.C. 1232g(b)(6) and 18 U.S.C. 16) or a non-forcible sex-offense: The final results of and any sanctions from any disciplinary proceeding conducted by the Academy against the alleged perpetrator of such crime with respect to that alleged crime or offense may be disclosed to the alleged victim, regardless of whether the Academy concluded a violation was committed.

Disclosure concerning sex offenders and other individuals required to register under section 170101 of the Violent Crime Control and Law Enforcement Act of 1994, 42 U.S.C. 14071: The Academy may disclose information provided to it pursuant to 42 U.S.C. 14071 and applicable Federal guidelines.

NON-DISCLOSURE REQUESTS

A student may request that the Academy not release directory information (see definition above) and/or awards or honors granted by filing a written, dated and signed request for non-disclosure with the Registrar within the first 30 days of the academic year; such requests must be made each academic year. A student who requests non-disclosure of directory information will be excluded from any on-line directory and from the Commencement Program unless the student makes a written request to the Registrar that an exception be made for the Commencement Program.

COMPLAINTS

A student has the right to file a complaint concerning alleged failures by the Academy to comply with the requirements of the Act and the applicable regulations. A complaint must be filed within 180 days of the date of the alleged failure or of the date that the student knew or reasonably should have known of the alleged failure. Complaints should be submitted in writing to: Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington D.C. 20202-5920. The text of FERPA is available on-line at: <http://www.ed.gov/policy/gen/guid/fpco/pdf/ferparegs.pdf>

SOCIAL SECURITY AND STUDENT IDENTIFICATION NUMBER POLICY

In compliance with applicable Federal and state statutes concerning the use of Social Security Numbers (SSNs), the Academy handles SSNs or any equivalent identifier with confidentiality and safeguards them from unauthorized disclosure. Student identification numbers are randomly generated and assigned so that SSNs are not used as primary identifiers except as required by law or business necessity, for financial aid records, employment records and other business and governmental transactions. Student identification numbers will be used in lieu of SSNs for electronic and paper data systems to identify, track and service each individual student. The Academy ensures that: requests for SSN data are for the legitimate purpose indicating intended use of such information; SSNs are blacked out of any document requested when the SSN is not relevant to the request; and transactions involving SSNs or student identification numbers are conducted in a secure manner and this data is protected at all stages (in storage, transit and backups).

PLAGIARISM AND COPYRIGHT POLICY

The Academy holds to the highest standards of academic conduct and honesty. Plagiarism and copyright infringement will not be tolerated. Plagiarism, or the use of another's work, words, or expressions without attribution or permission, includes paraphrasing in a form close to the original. Whether the sources being borrowed are published or unpublished, in print or on the Internet, they must be cited. Plagiarism can result in suspension or expulsion from the Academy. Likewise, the Academy attempts to combat unauthorized distribution of copyrighted material. It is illegal to violate any of the rights provided by copyright law to the owner of the copyright, although there are limitations on these rights, including the doctrine of "fair use." The Copyright Act of 1976 can be found at <http://www.copyright.gov/>. The doctrine of "fair use" is largely governed by case law. Students with questions concerning copyright and fair use can ask the Academy librarian for further direction. Downloading copyrighted material from the Internet without permission is also illegal. Students should not use the Academy's or their personal computers to distribute copyrighted material without the permission of the copyright owner. Under certain circumstances, the Academy may be compelled to disclose violations of law by its students and faculty.

ALCOHOL AND SUBSTANCE ABUSE POLICY

The Academy prohibits the possession, use or distribution of alcohol and illicit drugs by students, faculty and employees, in compliance with federal, state and local laws. It is expected that all members of the Academy community will conduct themselves in a responsible manner on the premises and at all activities sponsored by the Academy whether within the building or at other locations. In accordance with the Drug-Free School and Communities Act Amendments of 1989, the Academy annually distributes to all students, faculty and employees informational material concerning substance abuse (including health risks and sources of assistance) and Academy policies, including Academy and criminal sanctions, for violation of these policies.

EXHIBITIONS AND ART SALES

The New York Academy of Art works year-round to provide its students, alumni and faculty with numerous professional exhibition opportunities. Exhibitions take place both on and off-site and may include but are not limited to; MFA Open Studios, Tribeca Ball, Summer Exhibition, Take Home a Nude, The Reunion Show, and Deck the Walls. Using industry-standard exhibition practices and procedures, the Academy has established a set of protocols for students to follow in the event of sales or commissions take place as a result of Academy generated opportunities.

- » All sales and commissions resulting from Academy related exhibitions will be managed by the Marketing and Exhibitions department.
- » As part of the professional practices program, the Academy can work with artists to establish pricing guidelines for their artwork.
- » All correspondence with buyers relating to payments, shipping, handling and delivery of sold work will be overseen by the Marketing and Exhibitions Department.
- » Unless otherwise agreed to in advance, the artist shall receive 75% of the final sale price of any work sold or commissioned through Academy exhibitions. The Academy shall receive 25% of the final sale price in order to cover costs associated with the marketing and promotion of exhibitions and events (printing, mailing, advertising, press outreach and buyer cultivation).
- » The Academy cannot be held responsible for late, missed, or non-payments resulting from sales taking place outside of these guidelines.
- » Current students who are recipients of scholarships, residencies, and Fellowship awards are required to donate one piece of art to Take Home a Nude in consultation with the Marketing and Exhibitions Department.
- » To encourage familiarity and experience with standard practices, students are asked to follow Academy guidelines as they relate to artwork submissions, drop-off and pick up timelines, art handling and packing instructions.

FACILITIES POLICIES

ADVISORY COMMITTEE ON CAMPUS SAFETY

The Advisory Committee on Campus Safety meets each year to review campus crime statistics and other campus safety policies and procedures. The President (or his/her designee), who chairs the Committee, is authorized upon request to provide all campus crime statistics as reported to the United States Department of Education. On request, campus crime statistics will be provided as hard copy mailed to the individual within ten days of the request. The information provided will include all of the statistics that the campus is required to ascertain under Title 20 of the U.S. Code Section 1092 (f). The Academy's Director of Campus Security serves as the designated campus contact who is authorized to provide such statistics. The United States Department of Education's web site address for campus crime statistics is: www.ope.ed.gov/security

IDENTIFICATION CARDS

Access to all areas of the building beyond the lobby is by keycard only. Keycard entry is part of the emergency notification program in the event of any emergency to ensure that all persons are accounted for. Academy ID cards, issued at Orientation, function as keycards. Students must display their ID cards upon entry into the building and wear them while on the premises. Students who have misplaced their ID cards must go to the front security desk, sign in, and leave a photo ID (such as a driver's license) in exchange for a temporary card. Students who have lost their cards must obtain a replacement card, which costs \$20.

VISITORS' POLICY

Visitors must be accompanied by the student while on the premises and may not interfere with course instruction or studio work. Classroom visitors must be approved by the instructor in advance. Visitors interested in applying for admission should be advised to arrange in advance for a tour through the Office of Admissions. Visitors under the age of 16 are not permitted beyond the second floor.

FIRE DRILLS

Fire drills in which all students, staff and faculty are required to participate are held each semester. Failure to take part in a fire drill is a violation of New York City law. Fire drills are signaled by an announcement over the intercom, followed by an alarm.

SMOKING

Smoking is not permitted anywhere in the building or on the fire escape. Faculty members and administrators are responsible for ensuring compliance with this regulation. Continued non-compliance may result in a fine and/or expulsion.

CELL PHONES, AUDIO DEVICES AND MUSICAL INSTRUMENTS

Ringers on cell phones must be turned off while on the premises. If a call is received during class or studio time, or while working in the student studios, students must exit the classroom or studio before engaging in conversation. Out of courtesy to others, conversations should be kept to a minimum and must be conducted quietly. The use of personal audio equipment is not allowed during instructed class sessions. In studios, students must keep noise to a minimum so that neighboring students are not disturbed. Students wishing to listen to music in their studios must use headphones. Musical instruments may not be played in studios or elsewhere in the building.

CONDITION OF CLASSROOMS AND EQUIPMENT

Students should support the efforts of the school's maintenance staff to ensure that classrooms and equipment are maintained in the best possible condition. Paintbrushes, palettes, paintboxes, chisels and other implements should be cleaned in assigned areas only. Unwanted materials should be disposed of in the proper containers and not left on studio floors or tables. Walls should be kept clean and furniture moved in a manner that is not damaging.

Under no circumstances should easels, modeling stands or model platforms be removed from classrooms. Easels and modeling stands are designated for each classroom.

The Academy houses a collection of plaster casts molded from antique and Renaissance masterpieces. Many are on long-term loan from The Metropolitan Museum of Art, Harvard University, Cornell University and other institutions. It is strictly forbidden that these casts be touched or moved without authorization and supervision. Any person causing damage to the casts will be held financially and legally responsible.

STUDIOS

Full-time students are entitled to studio space at the Academy. First-year painting and drawing students will have an open studio equipped with an easel and taboret. Second-year painting and drawing students will have semi-private studio space and must provide their own furniture. Sculpture students will have open studio space and must provide their own furniture. None of the school's instructional furniture (easels, drawing tables, stools, modeling stands, etc.) may be taken into student studios. No curtains, cardboard, sheets, etc. may be used to block the student's studio entrance. All students using an assigned studio space are required to sign a studio usage agreement and abide by all of its terms. Failure to do so will result in revocation of studio privileges.

Studios may be rented on a month-by-month basis in the summer from June through July only, and will be accessible during the Academy's summer operating hours. All rules pertaining to academic-year usage will pertain, and a studio usage agreement must be signed.

MODEL HIRES AND USE OF EMPTY CLASSROOMS BY STUDENTS

Students may hire only Academy-approved models for use within the school building. Information on contacting models can be obtained through the Operations Manager or Weekend Manager. Payment for model service is to be determined by the student on consultation with the model and made by the student to the model directly. Students who wish to use an empty classroom for a model session or independent work must sign up for a particular time and room with the Operations or Weekend Manager. Availability of classroom space is dependent on all Academy programs and functions.

HAZARDOUS MATERIAL STORAGE

When not in use, hazardous materials must be stored in the red fire proof cabinets located on each floor. Containers other than the original containers must be clearly marked describing their contents or they will be discarded. Paints and other hazardous materials may not be stored in refrigerators; any non-food items in the refrigerators will be discarded. All hazardous waste must be discarded in the red safety cans located on each floor. There are cans for liquids and for oily rags. Hazardous waste must never be flushed down the drains. Turpentine is not allowed for use within the Academy; if it is found, it will be discarded.

FIRST AID

First aid stations are located on each floor.

LOCKERS

Lockers are provided for all students. Student work, materials and personal items should be secured in lockers.

PERSONAL PROPERTY

The Academy does not assume responsibility for the loss or damage of personal belongings, artwork or material anywhere in the building. Students are encouraged to keep handbags, wallets and other valuable possessions secure and may consider having their insurance extended to cover such items. Material, artwork and other personal property left in the school by students after end of the semester will be disposed.

OFFICIAL NOTICES

All items of importance to students are posted on the student bulletin boards. Such postings constitute due notice for official purposes. Students are strongly advised to check the student bulletin boards periodically. If a notice is posted on the bulletin board, individual notices will not be placed in student mailboxes.

POSTING/SOLICITATION

Solicitation by students of donations or selling of goods or subscriptions is not permitted in the building. Nothing is to be posted on the bulletin boards or walls without approval of the administration.

STUDENT MISCONDUCT

The following examples of misconduct warrant investigation and possible penalties:

- » Physical coercion, assault, intimidation, harassment and verbal abuse.
- » Disruptive behavior or instigation of disruption of a class or other school activity, creating public annoyance or alarm, fighting, unreasonable noise.
- » Tampering with, misusing or vandalizing fire safety equipment or security systems or devices
- » Willful defacing, damaging or destroying of school property, or defacing, damaging or destroying of another's property; unauthorized removal, theft or mutilation of Library materials.
- » Unauthorized entry, use of keys to schoolrooms and facilities, unauthorized presence in Academy offices or spaces at times when such presence is prohibited.
- » Unauthorized or fraudulent use of services or facilities (such as computers, telephone or reprographic facilities).
- » Participating or encouraging cheating by copying, forging or otherwise gaining academic information from an unauthorized source.
- » Forging, alteration or other misuse of academic documents, records or identification cards.
- » Knowingly and deliberately supplying false information in an application for financial aid or scholarship from the Academy or processed by the Academy.
- » Deliberate misrepresentation of lying during a formal Grievance or Disciplinary Committee procedure.
- » Refusal to provide identification to school officials, including security and maintenance personnel.
- » Possession or use of a firearm, explosives, fireworks or other weapons; lighting or attempting to light a fire.
- » Sale, purchase or use on school property of an illegal substance or drug.
- » Behavior that involves the abuse of alcoholic beverages, including laws governing minimum drinking age.

Students may report misconduct, both academic and non-academic, to the President, the Dean or the Faculty Chair.

Misconduct of an academic nature – plagiarism, cheating, forging, alteration or other misuse of academic documents – is subject to investigation and disciplinary action by the Faculty Committee. Decisions of the Faculty Committee are final.

Non-academic misconduct (for example, violation of building regulations) is subject to investigation and possible imposition of penalty by the President. The President may refer adjudication of such non-academic misconduct to a Disciplinary Committee appointed by the President and composed of an administrator, two faculty members and two students. If student misconduct is referred to the Disciplinary Committee, the student will be notified of this action in writing. A student may also request a Disciplinary Committee hearing to appeal the imposition of a penalty determined by the President.

DISCIPLINARY COMMITTEE PROCEDURES

The appointed administrator (chosen by the President) serves as Committee Chair. The Committee Chair sets a hearing date and notifies all participants. The complainant and respondent to the complaint are requested to state their cases in writing and submit them to the Committee Chair prior to the hearing. Written arguments are distributed to Committee members.

All Committee members must be present for a quorum to exist. Committee members interview the complainant, respondent and witnesses, as necessary.

If the student involved in the disciplinary action does not appear for the hearing, or files a written request for a continuance, the Committee shall, at its discretion, hear the case, and decide upon an appropriate disciplinary action, if any.

The Committee Chair must issue written findings, including a description of documentation and testimony considered by the Committee in its deliberation. As necessary, the written findings will be supplemented by the recommendation of the Committee of a penalty, if any. Findings are sent to the student and the President.

If a student appeals the findings, he or she may send a written appeal to the President, stating the reasons for disagreeing with the Committee's recommendations. If the President considers the student's request to have validity, the President may choose to meet with the Committee and request that it reconsider its decision. In the event that the Committee does not wish to reopen the case, the decision stands.

The Committee Chair must issue written findings, including a description of documentation and testimony considered by the Committee in its deliberation. As necessary, the written findings will be supplemented by the recommendation of the Committee of a penalty, if any. Findings are sent to the student and the Executive Director.

If a student appeals the findings, he or she may send a written appeal to the President, stating the reasons for disagreeing with the Committee's recommendations. If the President considers the student's request to have validity, the President may choose to meet with the Committee and request that it reconsider its decision. In the event that the Committee does not wish to reopen the case, the decision stands.

Possible penalties for misconduct include:

- » Reprimand: a verbal or written notice indicating that a recurrence of the misconduct may result in further penalties.
- » Probation: indicating the student is in official jeopardy and the commission of a serious offense during this period will normally result in suspension or expulsion.
- » Suspension: a suspended student forfeits all privileges of enrollment and may be required to petition for readmission.
- » Expulsion: permanent separation from the Academy.
- » Restitution: in cases where there has been damage or loss to the school or an individual. Failure to make restitution may result in, among other things, the denial of graduation or further enrollment.

The President may impose an emergency suspension when in his or her judgment, such action appears necessary (a) for reasons relating to a student's physical or emotional safety and well-being or the safety and well-being of a member of the Academy or its property; or (b) to deal with a continuing disturbance or a forcible interference by students with any Academy activity. If a student is suspended in this manner, the suspension may be lifted by the President or referred to the Faculty Committee.

These institutional penalties are in addition to any penalties or liabilities pursuant to the violation of the civil or criminal laws of the State of New York. The President may, depending on the gravity of the violation, institute a civil or criminal complaint with appropriate public officials.

GOVERNANCE

BOARD OF TRUSTEES

Eileen Guggenheim, Ph.D., *Chair*
David C. Kratz, *ex officio President*
Ludwig Kuttner, *Treasurer*
Margot Gordon, *Secretary*
Curtis Bashaw
Gordon Bethune
Nicolas Bos
Maureen Chiquet
Kate de Brienne
Eric Fischl
Paul Johnson
Seán McCarthy
Alyssa Monks
Natalie S. Riessen
David Schafer
Richard Segal
Sybil Shainwald
Andy Spade
Island Weiss
Russell Wilkinson

TRUSTEES EMERITI

Richard Blumenthal
The Honorable Hugh L. Carey
Christopher Forbes
David W. Levinson
Dennis Smith
Tom Wolfe
Leonard E. B. Andrews *
Fred Hughes*
Caroline Newhouse*
Andy Warhol*

*deceased

NEW YORK ACADEMY OF ART

111 Franklin Street
New York, NY 10013
Tel: (212) 966-0300
Fax: (212) 966-3217
www.nyaa.edu
info@nyaa.edu

PATRONAGE AND SUPPORT

The New York Academy of Art, a 501(c)(3) not-for-profit corporation, is supported by private individuals, foundations, corporations and government agencies.

NEW YORK ACADEMY OF ART STAFF

David Kratz, *President*
Peter Drake, *Dean of Academic Affairs*

Denise P. Armstrong, *Assistant to the Dean of Academic Affairs*
John Cichowski, *Director of Continuing Education & Weekend Manager*
Heidi Elbers, *Manager of Exhibitions and Alumni Affairs*
Elvin Freytes, *Director of Student Affairs*
Holly Frisbee, *Librarian & Archivist*
Frank Harrison, *Security Director*
Elizabeth Hobson, *Director of Marketing & Exhibitions*
Lisa Kirk, *Development Director*
Stephan Korsakov, *Director of Finance*
Harry Michas, *Director of the Office of the President*
Andrew Mueller, *Director of Admissions & Financial Aid*
Mark Opirhory, *Studio Manager & Model Coordinator*
Kaiser Shakoor, *Staff Accountant*
Michael Wayne Smith, *Director of Operations*
Grady Zeigler, *Building Supervisor*

This Handbook is intended to provide useful information and guidelines regarding the policies affecting the students of the MFA program of the Academy. It is not a contractual document and may be revised by the Academy's administration or Board of Trustees at anytime.

The Academy reserves the right to change any curricular offering, policy governing students or financial regulation stated herein whenever and as the requirements of the Academy demand.

The information in this Handbook supersedes the information included in all prior Student Handbooks. Neither this Handbook nor any of its parts or predecessors constitutes or creates a contract or privilege. No one has or can acquire any entitlement to the application or continuation of any particular policy or procedure in the Handbook.

STAFF ORGANIZATION

