



STUDENT HANDBOOK

Effective January 2017

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. Academy students are taught traditional methods and techniques and encouraged to use these skills to make vital contemporary art. The Academy serves as a creative and intellectual center for all artists dedicated to highly skilled, conceptually aware figurative and representational art.

ACCREDITATION

NYS BOARD OF REGENTS

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

NYSED Office of Higher Education, 89 Washington Ave., Albany, NY 12234, p: 518.474.2593

NASAD

The New York Academy of Art is an accredited Associate member of the National Association of Schools of Art and Design (NASAD) effective as of April 2013. NASAD is a specialized accrediting agency for schools of art and design and is recognized by the U.S. Department of Education.

NASAD 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, 20190, p: 703.437.0700

MSCHE

The New York Academy of Art is accredited by the Middle States Commission on Higher Education (MSCHE). The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council for Higher Education Accreditation.

MSCHE 3624 Market Street, Philadelphia, PA 19104, (p) 267-284-5000

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

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ACADEMIC CALENDAR 2016 - 2017

FALL 2016

Sept 5	Mon	Labor Day (building closed)
Sept 6	Tue	Fall Orientation (9am mandatory for first-year students) Library Orientation (by assignment Library) 2016 Fellows Exhibition Opening (6-8pm Wilkinson Gallery)
Sept 7	Wed	First Day of Fall MFA Classes Library Orientation (by assignment Library) MFA Thesis I Meeting (2:30-5pm)
Sept 8	Thu	Studio Safety Meeting (1-2pm mandatory for all students)
Sept 16	Fri	Add/Drop Deadline for Fall MFA Classes
Oct 19	Wed	MFA Thesis I Midterm Critiques
Oct 21	Fri	Midterm Grades Due
Oct 24	Thu	Take Home a Nude
Nov 12	Sat	MFA Open House
Nov 17	Thu	Thesis I Midyear Critique Lottery (1pm 201)
Nov 23	Wed	Evening classes canceled
Nov 24-27	Thu-Sun	Thanksgiving Break (no classes - building closed)
Dec 9	Fri	Deck the Walls
Dec 16	Fri	Last Day of MFA Classes Final Grades Due
Dec 19-21	Mon-Fri	MFA Thesis I Midyear Critiques
Dec 23-Jan 1		Winter Break (building closed)

Please Note: Thursday & Friday Classes must schedule 1 make-up session each (Thanksgiving)

SPRING 2017

Jan 2-15		Winter Recess (regular building hours reduced Library hours studios open)
Jan 16	Mon	Martin Luther King Day (building closed)
Jan 17	Tue	First Day of Spring MFA Classes
Jan 21	Sat	MFA Open House
Feb 20	Mon	President's Day (reduced building hours MFA classes in session)
Mar 1	Wed	MFA Thesis II Midterm Critiques
Mar 3	Fri	Midterm Grades Due
Mar 6-10	Mon-Fri	Spring Recess (regular building hours reduced Library hours)
Mar 18	Sat	MFA Open House
Mar 22	Wed	Final MFA Thesis Papers Due
Apr 16	Sun	Easter (building closed)
Apr 12	Wed	MFA Thesis II Group Critiques
Apr	TBA	Tribeca Ball
Apr	TBA	MFA Open Studios
May 3-5	Wed-Fri	MFA Thesis II Final Critiques
May 10	Wed	MFA Thesis Exhibition Drop off
May 11	Fri	Last Day of Spring Classes; Final Grades Due
May 17	Tue	2016 MFA Thesis Exhibition Opening (6-8pm)
May 17	Wed	Commencement Rehearsal (4pm)
May 18	Thu	2016 Commencement (3pm)
May 29	Mon	Memorial Day (building closed)
TBA	TBA	2016 MFA Thesis Exhibition Closes
TBA	TBA	Move out of Studios

Please Note: Monday Classes must schedule 1 make-up sessions (Tribeca Ball)

During the summer, the building will be open for reduced hours only if the construction schedule allows. The final schedule will be posted. Access to the building, studios and library will be limited to returning MFA, CS certificate, summer residency and enrolled continuing education students.

INTRODUCTION TO THE NEW YORK ACADEMY OF ART

Central to the Academy's Curriculum is the study of figurative and representational art and the reinterpretation of traditional methods 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, sculpture and printmaking with courses in anatomical study, critical theory and art history. It is the Academy's goal to provide students with proficient knowledge of anatomy, perspective, composition, printmaking and traditional techniques in order to best realize their creative vision.

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, constructed in 1861 and located in the heart of Tribeca.

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

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

FACILITIES AND RESOURCES

The Academy occupies a renovated five-story landmark building at 111 Franklin Street in Tribeca. During their course of study, all students are provided with either shared or private studio space. First-year students are provided with essential studio furniture based on their concentration. Second-year students must provide their own studio furniture. All students are provided with a locker for use in their studio space.

Well-lit classrooms and studios are distributed throughout the building. The fifth floor holds four large classrooms and a student lounge. The fourth floor has equitably distributed first and second-year studios. This floor also houses the offices of the President, Dean of Academic Affairs (Dean), Chief of Staff, Director of Admissions & Recruitment, Director of Student Affairs & Registrar, Director of Communications and Director of Events. The third floor features the Academy's print shop, private and shared studio spaces and the offices of the Director of Development, Director of Operations, Director of Continuing Studies and Studio Manager. Students may access the print shop for self-directed work when classes are not in session. The second floor features shared and private studios, a dedicated room for collaborative and large-scale works and the offices of the Director of Exhibitions & Alumni Affairs, Graphic Designer and Database Manager. The main floor houses Wilkinson Hall, a multi-purpose classroom, lobby and security desk. Public lectures, special programs and exhibitions take place in Wilkinson Hall. The drawing, anatomy and specimen resource room (containing casts, reference diagrams and anatomical models) and the library are located in the Academy's adjoining space at 105 Franklin Street. The offices of the faculty, Faculty Chair, and the Finance, Human Resources, and Financial Aid Departments are also housed in 105 Franklin. The Garden Level of 111 Franklin Street has been completely renovated to provide ample shared sculpture workspace, a spray booth, a kiln, a large wood shop open to all students and two ADA compliant bathrooms. Exhibition spaces are featured on all floors.

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.

LIBRARY

The Academy 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.
- » Periodical subscriptions covering contemporary art, culture, and literature
- » Oversize books and prints
- » A lending library of fiction and philosophy

OTHER LIBRARY FEATURES INCLUDE:

- » Mac computers featuring 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, J-Stor database of academic journals, and access to Gale databases including Academic OneFile. Online video collections including lectures, demonstrations, workshops, and documentaries.

- » The Academy's institutional archives and rare books collection (restricted access)
- » Audio/ visual equipment including digital projectors, tripods, photography and 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 1 p.m. – 7 p.m. when 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.

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. Each student is required to complete a final MFA Thesis Project for exhibition, supported by a written description of goals and methods. Students are required to present this written statement during Midyear and Final Critiques. Though trained to work in drawing, painting and sculpture, students select one of these media for concentration.

ADDITIONAL REQUIREMENTS FOR GRADUATION

Students must complete the below listed requisites prior to the date of commencement. Students who fail to do so will not graduate and receive their diploma until all requirements are fulfilled.

- » Successful completion of all courses within the curriculum of the student's declared concentration and/or track
- » A course evaluation form for each class in which the student was registered
- » MFA Thesis Paper (must be emailed to the student's Thesis Advisor and the Librarian [hfrisbee@nyaa](mailto:hfrisbee@nyaa.edu) by posted deadline)
- » Fall and Spring MFA Thesis Critique Signature Sheet (must be email to the Registrar registrar@nyaa.edu)
- » Online Exit Survey Form
- » Financial Aid Exit Counseling (required for all students receiving financial aid)
- » Tuition and all other academic fees must be paid in full
- » Sign the online student handbook acknowledgement form
- » Professional Resume (must be emailed to the Registrar registrar@nyaa.edu)
- » Attendance at one Professional Practice Workshop during the second year of study

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 charts (pages 13-16).

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 portal 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, NASAD and MSCHE 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: including three hours of instructed time with the model, three hours of uninstructed time 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 Thesis Advisors, Faculty and 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 Thesis Advisors and Visiting Critics. Students use the Critique Signature Sheet to track this requirement. In seminar 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 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

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 sequence in which the Academy's curriculum is structured to carry out its mission of presenting a rigorous, specific and traditional skill set in the first year of study. The Academy rarely accepts the transfer of credits from other institutions. 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 meet the published standards of the Academy, pass the rigorous examination of the Admissions Committee by a majority vote and permit the student to complete the remaining Academy curriculum successfully.

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 year. Requests for non-medical leave (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. This recommendation must be submitted to the Registrar with the request. 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 and submit to the Registrar 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 from admission to graduation. 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, student learning outcomes and note the percentage weight of assignments and other pertinent evaluation procedures. In addition, faculty members discuss grading criteria with students at the beginning of the semester and reiterate course objectives throughout the semester to ensure 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	(4.0) Work of the highest quality
A-	(3.7) Work of high quality
B+	(3.3) Very good work, indicating better than average ability
B	(3.0) Good work, satisfying course requirements
B-	(2.7) Below average work
C	(2.0) Well below average work, lowest passing grade
F	(0.0) 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	(3.86-4.0)
A-	(3.7-3.85)
B+	(3.3-3.69)
B	(3.0-3.29)
B-	(2.7-2.99)
C	(2.0-2.69)
F	(0-1.99)

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, and 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. This date must be 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 grades of Incomplete in one semester.

GRADE CHANGES

Students may only request a change of final grade within one week of receipt of final grade report 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 that has been declined by the instructor may submit a written statement to the Faculty Chair explaining why they consider the grade inappropriate within three days of receipt of denial 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 within one week 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 (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 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 uninstructed sessions is mandatory for the courses listed below.

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

After four 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

Receipt of a failing grade in some courses may prohibit a student from progressing to the following semester due to the structured and sequenced curriculum and failure to meet prerequisites. 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 in writing a hearing before the Faculty Committee within two 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. 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, 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. Writing assignment are 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 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" (Unofficial Withdrawl) for the course, which will be factored in as an "F" (Failure) 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 choose faculty advisors for the MFA Thesis based on their area of concentration and other factors, 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 to ensure students may tailor their programs of study to specific 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.

SPECIAL REQUIREMENTS IN THE DRAWING CONCENTRATION

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

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 PAINTING CONCENTRATION

Painting I: Direct Painting Intensive, Painting II, III, and IV. Anatomy requirement: Structural Anatomy and 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 SCULPTURE CONCENTRATION

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

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.

ANATOMY TRACK

The Anatomy Track comprises a set of courses that provides students with educational depth in artistic anatomy for application to their own work and 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 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

	Credits
Figure Drawing I: Intensive	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 the Flesh (Fall)
History of Sculpture Composition & Technique (Spring)
Artistic Anatomy IV Écorché II (Fall)
Figure in Lithography (Fall)
Monotype (Spring)
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)
Color Theory (Spring)
Painting from the imagination (Spring)
Painting Long Pose (Spring)
Painting/Drawing and Sculpting at the MET (Spring)
Bas Relief (Spring)
Intaglio (Spring)
Woodcut (Fall)
Mixed Media Animation (Spring)
History Painting (Spring)
Psychodynamic Painting (Fall)
Alchemical Painting (Fall/Spring)
Man & Beast (Spring)
Portrait Painting (Spring)
Digital 3-D Modeling (Spring)
Stone Carving (Spring)
The Figure inside Memento Mori (Fall)

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: Intensive	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 the Flesh** (Fall)
- History of Sculpture Composition & Technique** (Spring)
- Artistic Anatomy IV Écorché II** (Fall)
- Figure in Lithography** (Fall)
- Monotype** (Spring)
- 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)
- Color Theory** (Spring)
- Painting from the imagination** (Spring)
- Painting Long Pose** (Spring)
- Painting/Drawing and Sculpting at the MET** (Spring)
- Bas Relief** (Spring)
- Intaglio** (Spring)
- Woodcut** (Fall)
- Mixed Media Animation** (Spring)
- History Painting** (Spring)
- Psychodynamic Painting** (Fall)
- Alchemical Painting** (Fall/Spring)
- Man & Beast** (Spring)
- Portrait Painting** (Spring)
- Digital 3-D Modeling** (Spring)
- Stone Carving** (Spring)
- The Figure inside Memento Mori** (Fall)

SCULPTURE CURRICULUM

REQUIRED

YEAR ONE: FALL SEMESTER

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

YEAR ONE: SPRING SEMESTER

Sculpture II	Credits	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	Credits	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	Credits	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 the Flesh (Fall)
History of Sculpture Composition & Technique (Spring)
Artistic Anatomy IV: Écorché II (Fall)
Figure in Lithography (Fall)
Monotype (Spring)
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)
Color Theory (Spring)
Painting from the imagination (Spring)
Painting Long Pose (Spring)
Painting/Drawing and Sculpting at the MET (Spring)
Bas Relief (Spring)
Intaglio (Spring)
Woodcut (Fall)
Mixed Media Animation (Spring)
History Painting (Spring)
Psychodynamic Painting (Fall)
Alchemical Painting (Fall/Spring)
Man & Beast (Spring)
Portrait Painting (Spring)
Digital 3-D Modeling (Spring)
Stone Carving (Spring)
The Figure inside Memento Mori (Fall)

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>
Woodcut	3
Fall Semester Total	3

YEAR ONE: SPRING SEMESTER	
Intaglio	3
Monotype	3
Figure in Lithography	3
Spring Semester Total	3-6

YEAR TWO: FALL SEMESTER	
Woodcut	3
Fall Semester Total	3-6

YEAR TWO: SPRING SEMESTER	
(if needed to fulfill 9 credit requirement)	
Intaglio	3
Monotype	3
Figure in Lithography	3
Spring Semester Total	3-6

PRINTMAKING TRACK TOTAL 9

COURSE DESCRIPTIONS

DRAWING COURSES

Figure Drawing I: Intensive (required for all 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 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. The "delightful and noble art" of linear perspective has long been essential to the art academy curriculum because of its importance to the artist's aesthetic development. This is primarily due to the fact that perspective is the intellectual foundation for modern pictorial space. Perspective's significance and efficacy will be assessed by examining its three defining features, with emphasis on the third: as an aesthetic, as an agent of transmission, and as a studio space.

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

Comics: Storytelling with Sequential Art (open elective, spring)

ED604

This course is concerned with the artistic components of comic-craft, focusing in particular on the language, tools and practice of sequential storytelling. We will cover layout and clarity in the individual panel, page design and book setup, the importance of quick perspective and structural drawing from memory, comics in the digital world, coloring techniques, dynamism in figures and shot choice, working methods and illustrative concision. Several optional reading lists will be provided, featuring comic methodology and theory as well as a cultural overview of important/influential works from the last 20 years of the medium. Students will be given a series of exploratory assignments, constructed to pinpoint common hurdles of the craft, culminating in a multi-week, long-form book project set to mimic a real-world working environment.

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 the 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

Copying 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

Portrait Painting (open elective)

EP607

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

The Figure in Costume (open elective)

EP610

This class will feature a narrative setting with the model in costume. Each pose will feature the theatrical as topic.. both pretext and subtext will be discussed. The costume as surface ornament, as disguise, as protection, and as a psychological vehicle will constitute the class focus. The development of a thinking eye through the selective pursuit of form and color are topics made use of with each pose. 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

Flesh Painting: the Photo Reference and Experimental Techniques

EP612

This class is designed to guide the students toward creating a painting from a photo reference, using both indirect and direct traditional flesh painting techniques, as well as experimental techniques. It aims to instruct painters on how to use the photograph to create a painting that surpasses the look of the photograph, not simply copying a photograph. Students will be encouraged to look more at the painting itself than the photographic source, using it only for initial reference. Discussions will include how to create a useful photo reference, ideal lighting, camera settings, lenses, Photoshop, and printing. We will explore ways of seeing the picture objectively, how to imply detail without overstating, and what level of finish works best for the particular painting or style. Regarding the application of paint to describe form, we begin by focusing on deliberate brush stroke and maintaining accurate color relationships rather than rendering. We will favor the internal volumes and turnings of the form over the contour, concentrating on relating all parts of the picture to each other with an organized palette. Methods of Glazing and Scumbling will also be discussed.

3 credits

The Figure Inside Memento Mori

EP604

This class will feature a narrative setting with the model in context to the Memento Mori theme. Each pose will feature the theatrical as topic. Both pretext and subtext will be discussed. The Memento Mori as it represents the futility of time and the temporal nature of all things subject to decay, as represented as a psychological vehicle for each pose and still life set up. The narrative thematic Memento Mori will constitute the class focus. The development of a thinking eye through the selective pursuit of form and color are topics made use of with each pose. 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

Contemporary History Painting

EP606

In 1436, Leon Battista Alberti argued that history painting was the noblest form of art: "as being the most difficult, which requires mastery of all the others (still-life, landscape, figure & portrait), because it is a visual form of history, and because it has the greatest potential to move the viewer." Virtually forgotten for over a century, the genre known as history painting has been slyly making inroads in a few contemporary artists' work, generally under the radar of the art world's gatekeepers. In this class we shall define history painting very broadly, taking into consideration the maxim that the personal is political, and concentrate on the ambitious, multi-figure composition that tells a tale, allegorical or otherwise. The final painting does not have to be huge, so much as ambitious.

3 credits

Alchemical Painting

EMM602

This is an advanced painting course that explores issues and practice of painting as a physical studio practice within the conceptual landscape of contemporary art. The class will focus on the needs of the individual student as they develop a unique and self-directed body of work created with materials and methods that suit the purpose of the individual. There will be three "Studio Immersion" 6-hour sessions that explore alternative painting and drawing media and methods: encaustics, monotypes, acrylic under-painting, beyond the sables: alternatives to the brush, rubbings, pours and happy accidents, encaustic oil sticks, alkyd painting mediums, and many other non-academic methods and materials.

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

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

Mixed Media Sculpture Elective (open elective, fall)

ES605

This course is designed to challenge ideas of what sculpture is and what it is made of. We will experiment with a multitude

of materials, from silicone, fabric and wax, to found objects, trash and food. We will explore temporary sculpture, discovering the freedom of impermanence and the magic found through destruction, along with various ways to document the lifecycle of an ephemeral sculpture. Students will have the opportunity to investigate sculpture that is movable, functional or wearable. We will find inventive ways to juxtapose materials in order to gain dynamic combinations that play with surface, form and texture. This class will have an overall focus on experimentation, how to use and combine unconventional materials and how the materials dictate the overall feeling and meaning of a sculpture.

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, portfolio, 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

Woodcut (open elective, fall)

EPR605

Woodcut, in the late middle ages was the progenitor of modern print media. While many printing technologies have come and gone, woodcut and linocut have enjoyed several periods of resurgence including today. Among street artists such as Swoon, installation artists like Thomas Kilper, and Brooklyn's own "dirty printmakers" we've seen an explosion of new art in relief media while continuing relief's tradition of incisive social critique. This course is conceived as an immersion in the culture and craft of relief printmaking (woodcut, wood engraving, linocut, relief etching). Students will study advanced techniques, visit print studios and sites, while developing a print suite in dialogue with their respective thesis projects.

3 credits

Narrative in Print (open elective, fall)

EPR606

This course is designed to develop a body of personal artwork through the use of techniques meant for reproduction. We will discuss story telling as a form of self expression and interpreting text in a manner that is true to the artist's perception of their work. Students will be given introductory demos to etching, woodcut and silkscreen as well as assignments that focus on creating artwork that lends itself to the respective technique. We will discuss self-publishing, textile printing, limited and open edition print runs, as well as focus on creating a body of work that is precious, personal and easy to duplicate. The ability to create multiples will allow the students to create affordable artwork in tune with their day to day narratives and to find an audience willing to support them in their work. Students will take several class trips to professional printmaking studios and participate in an artist market at the end of the semester to test what they produced in a real life situation.

3 credits

VISUAL CULTURE COURSES

Art & Culture Seminar I and II

The Art & 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 - 1860 to 1960: The Birth of Modernism and its Aftermath. (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 will be assigned and will be developed in conjunction with Thesis I under the supervision of the Art & Culture II Instructor. This is a scholarly research project on specific artists and/or art historical movements, the theoretical context, and/or historical and cultural points of reference. This research is intended to lay the groundwork for the "Final Thesis Paper" to be completed in the fourth and final semester. 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 Drawing & Painting 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

History of Sculpture Composition and Technique (required for Sculpture Concentration, 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

DIGITAL ELECTIVE COURSES

Digital 3-D Modeling (open elective, spring)

EDD6012

This course is a practical introduction to 3D modeling's applications for figurative painters, draftspersons, and sculptors. Digital 3D modeling has proven to be a valuable alternative to the use of photography for dimensionalizing image concepts. Since Deguerre artists have relied so heavily on photography, they've limited the ability to depict and express dimensionally in plastic form. These tools, which have been developed within gaming, animation, and architectural design, are now being used by contemporary artists. Students will execute a series of projects including building figures and environments, applying photo source imagery to environments, lighting and camera applications. The course will include visits to the studios of artists using these and similar technologies in the production of their work. The final project will entail utilizing these tools for the creation of a self-directed work.

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

Drawing and Storytelling (open elective, fall)

ED603

This course provides students with the opportunity to create narrative images with line and color in the form of traditional drawing. Each week, students will be introduced to different approaches to storytelling found in artwork from around the world. Stories will be adopted from historical epics, folk tales and personal experience. Students will then transform their ideas into large-scale sequential images and learn how to use narrative methods to make figurative images more personal and timeless. Students will also explore working with color in drawing, including Asian brushwork technique, acrylic technique, watercolor technique and oriental style composition.

3 credits

Still Life: Perceptual, Experimental, Historical (open elective)

ED611

The limitations of still life provide an excellent format for students to explore and deepen their understanding of oil painting. The first part of the semester, working from life, students will hone their perceptual skills by focusing on the surprising nature of light, the complexity of color, and how one translates this into paint. Still life has often been used (Cezanne, the Cubists, Morandi) to experiment with composition, form, space and the nature of representation. In the second part of the class, students will work individually, exploring and developing their own approach and visual language. Throughout the course, we will look at the history of still life painting, from the earliest Greco Roman mosaics to current shows, analyzing the multitude of ways to make a painting.

3 credits

War of Love: Drawing and Painting of Epic

ED604

In this course, students will derive inspiration from literature, fiction, cinema and pop culture to re-create a series of semi-modern and semi-historical epic images. Students will work with long paper scroll, multiple panels with both painting and drawing technique. We will be practicing the traditional narrative method of image making to engage with the conceptual approach.

3 credits

Psychodynamic Painting (open elective)

ED609

To explore what this whole notion of making a work of art can "mean"-- firstly to yourself! How highly subjective this business of making art really is. How deeply idiosyncratic. What the much maligned notion of expressivity: the imagination, transforming the world, whether with the logic of a dream, or the so called perceptual world around us (or both)--can lead to...or lead us from. Putting all your complicated stuff upfront: your skills & your liabilities, your fears & desires. How "unacceptable" things for a lawyer or a parent, can be very valuable grist for an artist's mill. For example, I find my anger (harnessed of course) a very useful tool for making my own work. The terrific freedom that one can explore in being an artist. For example, one have an alter ego... i.e. a choir boy (girl) by day & God knows what in the studio at night. I've found it's a useful way to think about it. We're all so repressed, but it's after all an imaginative realm. Safe. Fictional. It's fantasy, that's why it's been around for so long. Transforming the world in paint can be anything from the caves to

whomever...35 thousand years & counting! A pretty exhaustive & rich a tradition we're in fact plugging into. That's why the perpetual desire on the part of pundits to declare painting "dead" continues to be so laughably absurd

3 credits

INDEPENDENT STUDY

Independent Study (open elective, fall/spring)

El601

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)

l601

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)

l602

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 into the Final Thesis paper. (See paper description below.)

6 credits

SUPERVISION AND ADVISEMENT

At the beginning of the third semester, students choose a primary MFA Thesis advisor. 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 advisement sessions each semester, with at least four of these being with the primary advisor. Students must have a MFA Thesis advisement signature form, which documents each session and is signed by the faculty member giving that particular critique session. All students are encouraged to sign up for individual critiques 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.

In addition to the systematic one-on-one support of advisement, each student is provided with additional feedback through four required group critique sessions with their Thesis section. Included in these group sessions are mid-term critiques that enable students to present their works in-progress, argue their case, and respond to critical comment from their advisors, a guest critic from the Adjunct corps and peers. Mid-year and Final critiques take place at the end of the semester for MFA Thesis I and II. These critiques are open to the entire Academy. The final critique occurs one 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 have finished MFA Thesis artworks and research papers submitted on time in order to graduate. Sculpture students should take note of the time-consuming technical requirements for completion of the sculpture MFA Thesis and plan their time accordingly. Students are required to have developing works on site for advisement sessions (unless, for technical reasons, they have petitioned and received permission from the Faculty Committee to work off-site) and group critiques. 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.

THESIS PAPER

PART ONE: THE THESIS RESEARCH PAPER

In the third semester a research paper will be assigned in Art and Culture II and will be developed in conjunction with Thesis I under the supervision of the Art & Culture II Instructor. This is a scholarly research project on specific artists and/or art historical movements, theoretical context and/or historical and cultural points of reference. This research is intended to lay the groundwork for the "Final Thesis Paper" to be completed in the fourth and final semester.

PART TWO: THE FINAL THESIS PAPER

In the fourth semester, the research paper will be refined into the Final Thesis Paper and graded as a component of the MFA Thesis II course. This is a scholarly research project on the objectives, theoretical context and/or historical and cultural points of reference of the MFA studio work. The paper should make a convincing argument for the MFA Thesis by citing relevant sources and stand as a verbal study of an argument for the MFA Thesis works. Individual reasoning, analysis and perceptions should inform this endeavor as they do the visual work. The Academy has specific guidelines regarding title page format, margin requirements, order of sections, page numbering, etc. These guidelines will be available both online and in the library.

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 midterm 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 based on the grading criteria described below. 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.

THE FINAL GRADE FOR MFA THESIS I IS CALCULATED AS FOLLOWS:

Students are graded by all Thesis Advisors during the MFA Thesis I critique according to the following criteria: Technical (33%), Formal (33%) and Content (34%). All grades are collected and averaged to arrive at the final MFA Thesis I grade which will be issued by the primary advisor.

MFA THESIS II

As in 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.

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:

THESIS PAPER 10%

The "Final Thesis Paper" will not substitute for a body of artwork and must receive a minimum grade of "C" for the candidate to graduate. The letter grade will be mathematically averaged with the Thesis Body of Work grade and will represent 10% of overall final grade.

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 all Thesis II Advisors and an adjunct representative according to the following criteria: Technical (30%), Formal (30%) and Content (30%). 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.

OUTLINE AND EVALUATION

Evaluation is clearly outlined in the grading rubrics for Thesis I and II, available on the syllabus website (Registration and Student Services).

GRADE APPEAL

Students wishing to contest their grade must do so in writing to the Dean within one week 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, VISITING CRITICS & PROFESSIONAL PRACTICE

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 and 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 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 & 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 and 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 globe 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.

PROFESSIONAL PRACTICE

The Professional Practice Lecture Series and workshops, which run during the fall and spring semesters, effectively and efficiently prepare 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.

SENIOR CRITICS & 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 (Little Rock), the Flint Institute of Art (Michigan), the Kemper Museum (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 (Chicago). He had a ten-year retrospective at the Frye Museum (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 (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 Marlborough Gallery (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, Galerie Sammlung Ludwig, the Greenville County Museum of Art 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.

Judy Fox, Senior Critic

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. She began 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); Sammlung Essl (Vienna); Tate (Liverpool); 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, (NY); ACE Gallery (Beverly Hills); Traklhaus Gallery (Salzburg); and Galerie Thaddaeus Ropac (Paris). Her shows have been written up in such publications as *The New York 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 at Yaddo. Fox is a 2006 fellow of the John Simon Guggenheim Memorial Foundation and a 2009 fellow of the New York Foundation for the Arts. She is represented in New York by PPOW Gallery.

Kurt Kauper, Senior Critic

Kurt Kauper is a painter whose work had, for the past fifteen years, been images of familiar cultural icons—opera divas, Cary Grant, hockey players, and Barack and Michelle Obama—seen in a variety of unfamiliar ways. No longer working with well-known subjects, he is currently making paintings of naked women, to be shown at ACME Gallery in Los Angeles next Spring.

Kauper has had solo shows at ACME Gallery (Los Angeles), and Deitch Projects (New York City). He has been included in numerous group exhibitions both in the United States and Europe, including venues such as the Whitney Museum of American Art in New York, The Pompidou Center in Paris, the Kunsthalle Vienna and the Stedelijk Museum in Gent. He has received numerous awards, including grants from the Elizabeth Greenshields Foundation, the Louis Comfort Tiffany Foundation, and the Pollock Krasner Foundation. His work is included in the collections of The Museum of Modern Art, New York, The Oakland Museum of Art, the Weatherspoon Museum, The Hammer Museum and the Yale University Art Gallery. Kauper is a Professor of Art at Queens College.

Sharon Loudon, Senior Critic

Louden 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 (Birmingham, AL) that traveled to the Weatherspoon Art Museum (Greensboro, North Carolina).

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, Gagolian 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, Gagolian Gallery (New York), MACRO - Museo d'Arte Contemporanea Roma (Rome, 2005), *Damien Hirst David Salle Jenny Saville*, The Bilotti Chapel (Rome, 2006).

Edward Schmidt, Senior Critic

A founding member of the faculty at the New York Academy of Art, Schmidt 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 (Philadelphia), the Salander-O'Reilly Galleries (New York), and the Hackett Freedman Gallery (San Francisco). He recently had a solo exhibition at Marguerite Oestreicher Fine Arts (New Orleans).

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 (2008), the Biggs Museum of American Art in Dover Delaware under the Masters Fellowship in the Arts Grant (2005), the Delaware Division of the Arts under an Individual Artist Fellowship (1992), the Samuel S. Fleisher Art Memorial in Philadelphia, Pennsylvania (1984), and the Delaware Art Museum in Wilmington, Delaware (1997). 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.

John Belardo, Adjunct Faculty, Sculpture

Belardo received his MFA from the New York Academy of Art. He has studied at the Newington Cropsey Academy of Art and has worked as an apprentice in the studio of Richard McDermott Miller. His work is wide ranging from monumental public installations to digital prototyping and design as well as large-scale ceramic sculpture. His sculptures and drawings have recently been exhibited at Vytlačil, Lodge Gallery, Salmagundi Club, Romano Gallery and the World Maker Faire at New York Hall of Science. Mr. Belardo won the Gold Medal for best in show at the 2014 HVAA annual exhibition at the Salmagundi Club. He has been the recipient of numerous grants and travel awards. Belardo is a member the National Sculpture Society and the Board of Directors for the HVAA.

Margaret Bowland, Adjunct Faculty, Painting

Bowland received her BFA from the University of North Carolina at Chapel Hill. Her work has been shown nationwide and internationally in group museum exhibitions and art fairs, including the Smithsonian National Portrait Gallery, Washington, D.C.; Orange County Center for Contemporary Art, California and Art Fair 21, Cologne, Germany. She received major recognition as the People's Choice Award Winner in the Outwin Boochever Portrait Competition at the Smithsonian National Portrait Gallery in Washington, D.C (2009). Bowland's work explores the subtle and nuanced edges between strength and vulnerability, certainty and doubt, faith and disbelief. Her deeply personal images call into question our societal expectations of gender, race, and beauty. Margaret Bowland has been exclusively represented by Driscoll Babcock Galleries since 2011.

Aleah Chapin, Adjunct Faculty, Painting

Chapin received her BFA from Cornish College of the Arts (2009) and her MFA from the New York Academy of Art (2012). She was awarded a Postgraduate Fellowship from the Academy (2013) and was a Fellow at the MacDowell Colony in New Hampshire. She attended a residency at the Leipzig International Art Programme in Germany (2012). She has been the recipient of several awards including the Posey Foundation Scholarship and two grants from the Elizabeth Greenshields Foundation. She was the first American woman to win first place in the BP Portrait Award at the National Portrait Gallery in London (2012). Her work has been published in the London Sunday Times, Vice, American Artist, Juxtapose, Huffington Post, Harpers Bazaar and Fine Art Connoisseur. Chapin has exhibited her work in the US, the Netherlands, Germany and the UK with solo shows in New York, London and in Los Angeles. Chapin lives and works in Brooklyn, NY.

Jiwoong Cheh, Adjunct Faculty, Anatomy and Sculpture

Jiwoong is from Seoul, Korea. He received a BFA in sculpture from Hong-Ik University, and subsequently an MFA in sculpture from the New York Academy of Art. In Korea he taught sculpture and drawing for more than ten years and founded the Joshua Tree Institute of Art. Jiwoong has also received awards from the Elizabeth Greenshields Foundation and the Alex J. Ettl Grant from the National Sculpture Society among others. His commissions include sculptures for Samsung in Seoul, the Park of Queen Min in Yeosu, and he has private collectors in Korea and the U.S. Jiwoong is currently Senior Sculptor for Studio EIS in Brooklyn, New York.

Dionisio Cimarelli, Adjunct Faculty, Sculpture

Dionisio Cimarelli holds a Diploma in Sculpture from the Academy of Fine Arts of Carrara. He has studied at the Repin Institute

of Arts (St. Petersburg, Russia) and at the Academy of Fine Arts (Prague, Czech Republic) and completed a figurative wood carving specialization at Selva di Valgardena (Italy). Solo exhibitions include the Berlin Philharmonic (Berlin) at the invitation of world-renowned Maestro Claudio Abbado. He has exhibited in group exhibitions including the International Art Biennale (Beijing), the International Sculpture Biennial (Shanghai), the MOCA Museum (Shanghai) and the Venice Biennale. He participated in restoration project at the Louvre Museum (Paris), the Royal Church (Copenhagen), and the Royal Palace (Stockholm), at Strasbourg Cathedral (Strasbourg). Cimarelli has served as the art supervisor of the Zhongkai Sheshan Luxury Villas architecture project (China) and a member of the editing committee of China Sculpture Magazine. He has received important scholarship from organization including the National Sculpture Society (New York) and The New York Art Academy (New York). He has been invited as guest professor at Wimbledon School of Art (London) and at King Saud University (Riyadh, Saudi Arabia). He is an instructor at The Art Students League (New York) and the New York Academy of Art.

Harvey Citron, Director of Sculpture & Anatomy, Sculpture and Drawing

Citron received a BFA from Pratt Institute, and a Diploma of Sculpture from the Accademia 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.

Jennifer Coates, Adjunct Faculty, Critical Studies

Coates' earned her MFA from Hunter College in 2001. Her metaphysical paintings utilize the conventions of landscape as a vehicle for hallucinatory visions and psychological spaces. Expanses of sky or sea coalesce into reflective pools of paint, intricate geometric galaxies warp into ecstatic vortexes and tiny specs of color form clusters of luminescent light. She contrasts atmospheric radiance with meticulous detail and iconic directness with allusive abstraction. Varied painterly approaches are positioned against each other to create a disjunctive but idealistic experience of place. Her dense black and white ink drawings delineate haunting woodlands and rocky passages that we want to cautiously and carefully explore. Coates' magical works echo the immenseness and mystery of the stars at night, the smallest natural wonders around us, and her own inner cosmologies. With a sense of awe, and somehow connected to the crevices of our minds, we wish to follow the alluring pathways of her imagination.

Rob Colvin, Adjunct Faculty, Critical Studies

Rob Colvin is a painter and art writer in New York. He has written for Art Papers, Hyperallergic, Dwell, Brooklyn Rail, Art Critical, Burnaway, and other publications, including exhibition catalogues. Colvin graduated from Utah State University in 1984 with a degree in art and spent 30 years as an illustrator, with hundreds of images created for publications throughout the world. He has taught courses in painting, drawing, and writing. In addition to a degree in Philosophy & Religion, he holds a BFA from The School of the Art Institute of Chicago and an MFA from the University of New Hampshire. Rob Colvin has been awarded and honored for his work many times including the First Place purchase award at the Deseret News Landscape Art Show (2003).

Patrick Connors, Adjunct Faculty, Drawing

Connors is a graduate of the Pennsylvania Academy of the Fine Arts and 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." Connors was awarded an Oxford University Summer Residency Fellowship in painting and anatomy (2002). He was awarded a Pollock Krasner Foundation Grant for painting (1998). He was the select alternate for a Senior Research Fulbright Scholarship for Italy (1999). Connors has completed numerous private and public commissions for portrait, figure, landscape, still life, and mural.

Monica Cook, Adjunct Faculty, Painting

Cook received her MFA from Savannah College of Art and Design. A residency at the School of Visual Arts brought her to New York in 2004. Her work has been exhibited at galleries throughout the United States and abroad including Postmasters Gallery (New York), the Solomon R. Guggenheim Museum (New York), Bilbao (Berlin and Venice), Marcia Wood Gallery (Atlanta), AIR Gallery (New York), Columbus Museum (Columbus) and Sotheby's (New York, Amsterdam and Tel Aviv). Cook currently lives and works in New York City and is represented by Postmasters Gallery (New York).

Cynthia Eardley, Adjunct Faculty, Sculpture and Anatomy

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, Sideshow Gallery, Ceres Gallery and Rhonda Schaller Gallery. Her work has been discussed in numerous publications including *The New*

York Times, *Sculpture*, *The Village Voice*, *The Nation*, *Sculpture Review* and *ARTnews*, where her figurative sculpture was featured in "The New Realism." She is the former co-founder and co-director of the architecture/public arts group SITE, Inc. Her trompe-l'oeil design for Best Products (Richmond, VA) titled the "Peeling Project" was the first in a series by SITE that was reviewed and exhibited at the Museum of Modern Art (New York) and worldwide. The 2005 monograph *SITE: Identity in Density* features several examples of her early architectural work. She currently teaches sculpture and anatomy at the New York Academy of Art (New York) and has taught at Pratt Institute (New York), the University of the Arts (Philadelphia) and the Newark Museum School (Newark). Eardley has participated in numerous lectures and arts conferences nationwide. Her writings on art have been published in *Bomb Magazine*, *Women's Caucus on Art National Update* and *The Brooklyn Rail*.

David Ebony, Adjunct Faculty, Critical Studies

David Ebony is a Contributing Editor of *Art in America* and its former Managing Editor, part of an association with the magazine that spans over 21 years. He has written more than 450 signed articles for *A.i.A.*, including features, reviews, profiles and news stories. He is also a Senior Editor-at-large for SNAP Editions (New York). He is the author of "David Ebony's Top 10," a long-running contemporary art column for *Artnet.com*. He was a Contributing Editor and writer for the journal of art and psychoanalysis *Lacanian Ink* (1998-2012). He has served on the Board of Trustees (2002-2003) and is a long-standing member of the Association Internationale des Critiques d'Art (AICA). Among his books are *Anselm Reyle: Mystic Silver* (2012), *Carlo Maria Mariani in the 21st Century* (2011), *Chihuly Garden Installations* (2011), *Emily Mason* (2006), *Botero: Abu Ghraib* (2006), *Craigie Horsfield: Relation* (2005) and *Graham Sutherland: A Retrospective* (1998). He currently lives and works in New York City and Clermont, New York.

Stephen Ellis, Adjunct Faculty, Critical Studies

Ellis received a BFA 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 Magazine*, *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*. He is represented by Von Lintel Gallery (New York).

Inka Essenhigh, Adjunct Faculty, Painting

Essenhigh has exhibited at Museum of Modern Art (New York), The Royal Academy of Art (London), Domus Artium 2 (Salamanca), São Paulo Biennial, Museum of Contemporary Art (Miami), Fruitmarket Gallery (Edinburgh) and the Albright Knox Art Gallery (Buffalo). Essenhigh's paintings draw on an astute awareness of contemporary culture and her immediate environment. They are infused with a dreamlike, surreal sensibility - often directly related to a particular perception or the atmosphere of an encounter, individual or scene. In her most recent work, Essenhigh has abandoned the process of automatic drawing as a method of arriving at an unexpected subject matter. Her diverse visual vocabulary acquired from years of free association is here harnessed into creating deeply atmospheric images which express a keen awareness of seasonal cycles and reminds us of our fragile coexistence with the natural world and its resounding beauty. She lives and works in New York City.

Michele Fenniak, Adjunct Faculty, Painting and Drawing

Fenniak received her BFA from Queen's University (Ontario) and her MFA from Yale University. Her work has been exhibited in Museums throughout the US including the Frye Museum of Art (Seattle), Arkansas Arts Center (Little Rock) and Cornell Fine Arts Museum (Winter Park). She is a recent recipient of the Pollock-Krasner grant. Fenniak's enigmatic paintings of people in undefined, mysterious settings speak to the ambiguity of personal experience and the tenuousness of social order. The stories, or narratives, in this ambitious artist's work are frequently indefinite and always obliquely expressed. She has taught at Pratt Institute (New York), the Fashion Institute of Technology (New York) and the New York Academy of Art (New York). She is represented by Forum Gallery (New York).

Audrey Flack, Adjunct Faculty, Drawing

Audrey Flack is a pioneer of Photorealism and a nationally recognized painter and sculptor. Both Audrey Flack and Mary Cassatt were the first women artists to be listed in Janson's *History of Art*. Flack's work is in the collections of major museums around the world, including the Metropolitan Museum of Art (New York), The Museum of Modern Art (New York), the Solomon R. Guggenheim Museum (New York), Whitney Museum of American Art (New York) and the National Museum of Art (Australia). She was the first photorealist painter to have work purchased by the Museum of Modern Art (New York). Her public sculpture has been monumental and spearheading a return to representational public art. Her mission is to present women not as mere sex objects gazing up at a general on a horse, but as strong, intelligent, purposeful individuals with a powerful physiognomy and inner and outer beauty. Throughout her career, Flack's work has been featured in numerous traveling museum exhibitions, including *Twenty-two Realists* (1972) at the Whitney Museum of American Art (New York), *Super Realism* (1975-76) at the Baltimore Museum of Art, *American Painting of the Seventies* (1979) at the Albright-Knox Gallery, (Buffalo), *Contemporary American Realism* (1981-83) at the Pennsylvania Academy of the Fine Arts (Philadelphia), *Toyama Now, 1981* at the Museum of Modern Art (Tokyo), and *Making Their Mark: Women Artists Move into the Mainstream* (1989) which traveled to the Cincinnati Art Museum, the New Orleans Museum of Art, the Denver Art Museum and the Pennsylvania

Academy of the Fine Arts. Flack has also held numerous solo exhibitions including at the Louis K. Meisel Gallery, the Gary Snyder Gallery (New York) and Hollis Taggart Galleries among others.

Laura Frazure, Adjunct Faculty, Anatomy and Sculpture

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, Critical Studies

Thomas Germano received his Associate's Degree in Art from Nassau Community College in 1983. He then went on to study painting and art history at Cornell University earning his bachelor's degree in Fine Arts in 1985. After building a portfolio and working in the field for two years, he received a scholarship to Yale University to study painting with William Bailey and Bernard Chaet at the Yale School of Art, receiving his MFA with a concentration in painting in 1989. Germano has exhibited his art throughout the United States and abroad and his work is in numerous public and private collections including Arthur Andersen International Headquarters, St. Paul, IL, Brown and Forman, Louisville, KY, American Postal Workers Union in Washington D.C. and the George Meany Center, Silver Springs, Maryland. He has taught classes at Long Island University, Nassau Community College, Suffolk Community College, the New York Academy of Art and currently teaches painting, drawing and art history at the State University of New York at Farmingdale.

Mark Greenwold, Adjunct Faculty, Painting

Mark Greenwold was born in Cleveland Ohio. He attended Carnegie Mellon University & received his BFA from the Cleveland Institute of Art & his MFA from Indiana University. He has shown widely in the United States & abroad, having had his first show at the Phyllis Kind Gallery in NYC, who represented him for 23 years. He subsequently was represented by the DC Moore Gallery in NYC for 12 years, & recently had a one-person show in May at the Sperone Westwater Gallery, who currently represents him. He has received many awards too numerous to mention & is in many private & museum collections. Mr Greenwold taught early in his teaching career at both the University of Washington in Seattle & at UCLA, before moving East & settling in Albany NY, to teach at the State University of NY at Albany, until he recently retired. He currently lives & works in NYC.

Michael Grimaldi, Full-time faculty, Director of Drawing, Anatomy and Drawing

Grimaldi studied painting and drawing at the Art Students League of New York, the National Academy, the New York Studio School, the Ecole Albert Defois. He performed independent studies in gross anatomy and dissection at the Facultad Medicina de la Universidad de Buenos Aires. His exhibitions include the National Academy Museum, National Arts Club, Arnot Art Museum, Forbes Magazine Collection, Arcadia Gallery, Fontbonne University, Forum Gallery, Hirschl and Adler Gallery, Naples Museum of Art and the John Pence Gallery. His awards include the Edward G. McDowell Travel Grant (1993), Stacey Foundation Grant (1998, 1999); the Elizabeth Greenshields Foundation Grant (1999, 2002); the Forbes Foundation Residency Fellowship, Balleroy, France (2002); and the American Academy in Rome-Affiliated Fellowship/Alma Schapiro Prize (2007).

Grimaldi has taught figure drawing, anatomy and painting at the School of Visual Arts, the National Academy, Water Street Atelier, Studio 126, Grand Central Academy and the Institute of Classical Architecture. Grimaldi currently teaches drawing and painting at the Janus Collaborative School of Art (which he co-founded in 2007), as well as drawing and anatomy at the Art Students League of New York. He designed and teaches the Janus Collaborative's artistic anatomy program hosted by Drexel University College of Medicine.

Graham Guerra, Adjunct Faculty, Critical Studies

Graham Guerra received his B.F.A at Rhode Island School of Design/European Honor Program in Rome, Italy and received his M.F.A. at Yale University, Connecticut. Guerra has professional experience has worked as a Visiting Lecturer at Pratt Institute and New York Academy of Art, an Artist Assistant for Rudolph Stingel, Mel Bochner, Matthew Barney, Tom Sachs, Special Exhibition Design Staff at the Brooklyn Museum, as a lecturer/critic at Rhode Island School of Design, Teaching Assistant at Yale School of Art and Rhode Island School of Design and as a Visiting Artist Program Coordinator at Yale School of Design. Guerra has participated in many solo exhibitions including *Graham Day Guerra at Ox Bow Gallery* in Saugatuck, MI in 1998, *After the Party* at Jack the Pelican Presents in Brooklyn, NY in 2004, *Pairidaeza* at Eden Rock Gallery in St. Jean, St. Barths in 2012 and *Palimpsest* in Albermarie Hall Princeton International School of Mathematics and Sciences Princeton, NJ in 2014.

Amaya Gulpide, Adjunct Faculty, Anatomy

Born in Spain, Amaya formally began studying art at the age of 16 in the School of Arts of Pamplona. After graduating in 1994 she began studying under the Spanish painter Mikel Esparza and was encouraged to move to New York City in 1999 to broaden her studies in figure painting and drawing. Over the next ten years in New York Amaya studied under the tutelage of various prominent painters at The Art Students League, The National Academy of Design and The Grand Central Academy. Throughout her education she was awarded several scholarships including the Evelyn Chard Kelley Memorial Scholarship for women painters by Pen and Brush, the Three Year Certificate Travel Scholarship and Newington-Cropsey Award from the National Academy to study the Italian masters in Italy, as well as being selected as a Hudson River Fellow by The Grand Central Academy for two consecutive years. Her work has exhibited internationally. Her paintings and drawings have been featured in American Artist Magazine, Fine Artist Connoisseur, American Painting Video Magazine and Juliette Aristides book

'Lessons in Classical Drawing'. In 2013 Amaya was chosen as one of American Artist Magazine's '25 Artists of Tomorrow' in their 75 Greatest Artists of All Time issue.

Werner Hoeflich, Adjunct Faculty, Painting and Critical Studies

Hoeflich has been a working artist in New York City since receiving his BFA from the University of Colorado in '79. He has had numerous solo shows, beginning with the Paulo Salvador Gallery in the East Village in the early 80's, as well as at the Penine Hart Gallery, Nicholas Davies Gallery, both of New York, and the Koplin Gallery in Los Angeles. His many group shows include the inaugural show for the Portland Institute of Contemporary Art, The Grey Art Gallery, NYC, and most recently, with DFN gallery in New York City. Listed amongst his awards are Change Inc., Art Matters, and Yaddo, Ucross and MacDowell Fellowships. He also traveled extensively throughout Europe on a Glorious Foods Artists Grant. Reviews of his work have appeared in the New Yorker, Art News and Art and Antiques. Hoeflich has taught drawing and painting at the 92nd St. Y, School of Visual Arts, Cooper Union, and NYAA.

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 Capitoli Museum and the Roman Forum in Rome, Italy, the Kunstmuseum in Bonn, Germany, and the New York Academy of Art.

Catherine Howe, Full-time Faculty, Director of Critical Studies, Painting, Printmaking and Critical Studies

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.

Vera Iliatova, Adjunct Faculty, Critical Studies

Vera Iliatova received her B.A. from Brandeis University and M.F.A from Yale University. She was represented by Monya Rowe Gallery in New York City, the venue of her fifth solo exhibition in 2015. Iliatova's work has been included in numerous exhibitions in the United States and abroad at venues that include: Galleria Glance, Torino, Italy; Mogadishni Gallery, Copenhagen; New Langton Art Center, San Francisco; Artist Space, New York; and David Castillo Gallery, Miami. Iliatova previously held full-time teaching appointments at Massachusetts College of Art, University of California-Davis, and University of New Hampshire.

John Jacobsmeyer, Full-time Faculty, Director of Printmaking, 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 Tatistseff 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.

Ken Johnson, Adjunct Faculty, Critical Studies

Ken Johnson was born 1953 in Montclair New Jersey. Johnson is an American art critic. Johnson is a writer for the arts pages of *The New York Times*, where he covers gallery and museum exhibits. Johnson attended Brown University and State University of New York at Albany, earning a degree in art from the former in 1976 and a master's degree in studio art, with a concentration in painting, from the latter in 1977. In his journalism career he has written on contemporary art for several art magazines, newspapers and publications. He published for the *Art Review* in the *New York Times*, doing reviews for artists in NYC such as Don Doe and was the art critic for the *Boston Globe* from 2006-2007. His book *Are You Experienced? How psychedelic consciousness transformed modern art* was published in June 2011. Johnson is also an educator, having taught courses in painting, drawing, electronic arts, art history, and art criticism at various universities in upstate New York. He teaches a writing seminar in the School of Visual Arts in art criticism and writing in New York. Johnson currently lives in New York City.

Andrew Lenaghan, Adjunct Faculty, Painting

Andrew 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. Public collections holding his paintings include 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

Lerman 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 Levy, Adjunct Faculty, Sculpture

Nina Levy attended Yale University where she received her B.A. in English and Art, and University of Chicago where she received her M.F.A. Levy has participated in many exhibitions including: *Souvenirs* at Peter Miller Gallery in Chicago Illinois in 1994, *New Photographs* at Peter Miller Gallery in Chicago in 2000, *To Scale* at Rotunda Gallery in Brooklyn, NY in 2002, *Beyond Appearances* at Lehman College Art Gallery in Bronx, NY in 2009, *Chimera*, at Elena Ab Gallery in New York City in 2015, and LIU Brooklyn in Brooklyn, New York in 2015. Nina Levy lives and works in Williamsburg, Brooklyn.

Dik Liu, Adjunct Faculty, Painting

Dik Liu is an artist and professor in New York City. He received his MFA from Yale University School of Art. Besides teaching at Fairleigh Dickinson University, he has taught at the School of Visual Arts, Pratt Institute, The School of Cooper Union, the New School for Social Research, and the New York Academy of Art. He has had one-person exhibitions in Allen Sheppard Gallery, NYC and Art Moving, NYC, among others. He has also exhibited at the National Academy of Design, NYC; White Columns, NYC; BlumHelman Warehouse, NYC; and Yale University, CT. His curatorial projects include exhibits at Tweed Gallery and the Mayor's Office of the City of New York. Liu's work has been reviewed in *Zing Magazine*, *The New York Times*, *American Artist Magazine*, and *artsMEDIA*. He is also included in the books *100 New York Painters*, and the forthcoming *100 Boston Artists*, both are published by Schiffer Publishing. Liu is an avid writer who contributing articles to *Zing Magazine*, *Godzilla Newsletter*, *Artfaces.com*, and *Artlbrary.com*.

Merrill Mahan, Adjunct Faculty, Critical Studies

Mahan received her Ph.D. in Art History from Stanford University. She has worked in the art world as a museum curator, an advisor and an Art History professor. Her museum appointments include the San Jose Museum of Art, the Aldrich Museum of Contemporary Art and the Parrish Art Museum. She has taught at both Vassar College and the San Francisco Art Institute.

Margaret McCann, Adjunct Faculty, Painting and Critical Studies

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.

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 U.S.

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.

Fredrick Mershimer, Adjunct Faculty, Printmaking

Fred Mershimer was born in Sharon, Pennsylvania in 1958. He received a Bachelor of Fine Arts in Painting from Carnegie Mellon University in 1980. After moving to New York in 1982, he further developed his talents in graphics and fine art printmaking through studies at the Parsons School of Design, Pratt Graphic Center and Manhattan Graphic Center. Mershimer's work has been acquired by the Georgetown University Art Collection, Harvard's Fogg Museum, the Library of Congress, New York Public Library, University of Arizona and the University of New Mexico. His mezzotints can be found in private and public collections, including the Corcoran Gallery, the Cleveland Museum of Art, the Museum of the City of New York, the National Museum of American Art/Smithsonian Institution, the New Orleans Museum of Art, the Queens Museum of Art and the Whitney Museum of American Art. He was the recipient of the 2007 Fellow in Printmaking/Drawing/Artist's Books from the New York State Foundation for the Arts.

Alyssa Monks, Adjunct Faculty, Painting

Monks's paintings have been the subject of numerous solo and group exhibitions including "Intimacy" at the Kunst Museum in Ahlen, Germany and "Reconfiguring the Body in American Art, 1820-2009" at the National Academy Museum of Fine Arts, New York. Her work is represented in public and private collections, including the Savannah College of Arts, the Somerset Art Association and the collections of Howard Tullman, Danielle Steele and Eric Fischl.

"My intention is to transfer the intimacy and vulnerability of my human experience into a painted surface. I like mine to be as intimate as possible, each brush stroke like a fossil, recording every gesture and decision."

Alyssa Monks earned her B.A. from Boston College and she studied painting at Lorenzo de' Medici in Florence. She went on to complete her M.F.A. at the New York Academy of Art, Graduate School of Figurative Art in 2001. She teaches and lectures at universities and institutions nationwide. Alyssa has been awarded the Elizabeth Greenshields Foundation Grant for Painting three times and serves on the New York Academy of Art's Board of Trustees. She is represented by Forum Gallery in New York City. Alyssa currently lives and paints in Brooklyn, New York.

Steve Mumford, Adjunct Faculty, Painting

Steve Mumford is a New York-based artist who has made multiple trips since 2003 to Iraq and Afghanistan to draw the conflict zones for Harper's Magazine and artnet.com. He has also drawn recovering vets at Walter Reed and Brooke Army Medical Centers, as well as the detainee prisons in Guantanamo, Cuba. He shows his drawings and the oil paintings inspired by his trips at Postmasters Gallery in NYC. Steve did his undergraduate work at the Boston Museum School, where he studied under Boston Expressionist Henry Schwartz and Abstract Expressionist Freidel Dzubas. After wrestling for several years with abstraction, Steve found his home in narrative realism and history painting.

Roberto Osti, Adjunct Faculty, Anatomy and Drawing

Roberto Osti was born in Italy, where he attended and graduated from the State Institute of Art and the School of Anatomical and Surgical Illustration at the University of Bologna. He worked as a freelance illustrator in Italy for about 10 years, for a variety of publications in the scientific field. In 1992 Osti moved to the United States, where he attended the Art Students League in New York City and obtained an MFA at the New York Academy of Art. In addition to working as an illustrator for a variety of publications (Scientific American, Natural History, Scholastic, etc.) he has been active in the fine arts field, with exhibits in New York, Philadelphia, Newark, Cincinnati and other locations in the United States and Europe. He teaches at the University of the Arts in Philadelphia, at the New York Academy of Art and at the Caspersen School of Graduate Studies at Drew University in New Jersey.

Mu Pan, Adjunct Faculty, Drawing

Mu Pan is originally from Taiwan. He received a BFA from the School of Visual Arts in 2001. In 2007, SVA's Illustration as Visual Essay Department awarded him an MFA with honors. Pan has had solo exhibitions at 3rd Ward in Brooklyn and at KunstRaum H&H in Cologne, Germany. He had his own booth at Art Taipei in 2011. His work has been included in many

exhibitions in the U.S. and abroad, including shows at the Copro Gallery in Santa Monica, California; La Luz De Jesus Gallery and Giant Robot 2 in Los Angeles; and the Musée de la Halle Saint Pierre in Paris.

Mary Proenza, Adjunct Faculty, Critical Studies

Proenza earned an MFA in painting at New York Studio School, an MFA in creative writing at The New School and a BA in the College of Creative Studies at the University of California Santa Barbara. A practitioner of visual art and writing, she's currently working on a graphic memoir, a chapter of which was published in *Rosebud*. Her art reviews have been published in *Art in America* and *The Brooklyn Rail*. Her visual art appears in *The Otter* and on the covers of books from John Daniel & Co. and CDs from CMH and Arhoolie. She has received residency grants from the Wurlitzer Foundation of New Mexico and the Virginia Center for the Creative Arts. In addition to teaching at the New York Academy of Art, she teaches in the Art and English departments at Kingsborough Community College (CUNY) and in the Art Department at Marymount Manhattan College.

Jean-Pierre Roy, Half-time 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*. He is represented by Polson Gallery (Copenhagen).

Sarah Schmerler, Adjunct Faculty, Critical Studies

Sarah Schmerler is an art critic and journalist in New York City, contributing reviews, news features and profiles to *TimeOut NY*, *Art in America*, *The New York Times*, *ARTNews*, *The WG News + Arts*, *The Village Voice*, *Photographmag* and other publications. She frequently curates and organizes shows in both gallery and non-traditional spaces around the City (Norte Maar, Pocket Utopia, Governors Island, Gallery Available and the Online web gallery 45Projects.com to name a few). Schmerler is also a visual artist, creating notebooks and conceptual photographs that concern the aural and visual "frottage" of her surroundings as she migrates throughout New York City.

Wade Schuman, Full-time Faculty, Director of Painting, Painting and Drawing

Schuman studied at the Rhode Island School of Design and at the Pennsylvania Academy of the Fine Arts. He has 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.

Steve Shaheen, Adjunct Faculty, Sculpture

Shaheen received his MFA from the New York Academy of Art. He has worked and trained extensively in Italy earning his degree as a stone sculptor in Siena. He is the recipient of a Ludwig Volgestein grant, the Italian Cultural Institute/La Fortuna Foundation Fellowship and the Digital Stone Project Residency (2009-2010). His indoor and outdoor installations are in public and private collections in Europe and the United States. His 100 ton marble and granite monument to 9/11 victims, *Memoria*, was covered by over fifty print and televised reports, including *The New York Times* and CBS/48 Hours. He currently teaches at the City University of New York in Manhattan, the Lyme Academy College of Fine Arts and the New York Academy of Art. He is the director of Tuscany Study, which is an intensive summer art program in Italy. He currently resides and works in New York City.

Bernard Siciliano, Adjunct Faculty, Painting

Siciliano was born in Rome in 1969. Il Gabbiano and Forum Gallery have presented his works at both international and national fairs: the CIAE in Chicago, the FIAC in Paris, the Arte Fiera of Bologna, the LA Art Show and Art Miami. In 1992 the director Piero Maccarinelli commissioned him to paint the sets of the comedy *Verso la fine dell'estate* by Carlo Repetti for the 35th Festival of Spoleto. In 1995 he collaborated on Bernardo Bertolucci's movie *Io ballo da sola*. He was among those highest classified in a referendum held among readers of the magazine *Quadri e sculpture* for the exhibition *The Other Art?* at Palazzo Barberini (Rome). In 1998 he was an award winner at the invitational XXXII Prix International d'Art Contemporain de Montecarlo. In recent years, he has been included in group shows at Albright Knox Museum (Buffalo) Galleria Forni (Bologna) and DFN Gallery (New York). His latest solo exhibitions have been at the Museo D'Arte Contemporanea (Rome), The Chostro del Bramante (Rome), The Palazzo della Ragione (Milan), the Italian Heritage Culture Foundation (Los Angeles), Studio Forni (Milan) and Forum Gallery (Los Angeles and New York). He is represented by Forum Gallery (New York).

Robert Simon, Adjunct Faculty, Sculpture and Critical Studies

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.

Russ Spitkovsky, Adjunct Faculty, Printmaking

Russ Spitkovsky was born in 1981, in Kiev, Ukraine. In 1992 he moved to Sunnyvale, California, in 1999 he moved to New York to attend the School of Visual Arts, in 2003 he received his Bachelors in Fine Arts and in 2009 he graduated with honors from the SVA MFA program. Russ Spitkovsky's artwork has been included in numerous national and international publications and exhibitions. He is one of the founders of CARRIER PIGEON and is currently editor in chief and contributor of the quarterly publication. In 2014, Russ helped create Guttenberg Arts, a multidisciplinary artist residency program. He currently resides in New York and is focusing his artwork in the area of Printmaking, particularly etching, photo—lithography and mono-prints. His work has been included in several national and international publications and art shows. He is interested in movement, composition and spontaneity in image making.

Gus Storms, Adjunct Faculty, Drawing

Gus Storms is a comic book creator/illustrator based in Seattle. Storms co-created the sci-fi/superhero serial EGOs (published on Image comics) and has since gone on to illustrate for publishers such as DC Comics, Image Comics, Black Mask, Soul Temple Records and Aftershock. Storms has done illustration work for companies such as Radisson Hotels and Sony Pictures and been featured in the genre-art publications Spectrum and Fantasy+.

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). He has executed Public Commissions for the State of Connecticut and the New York MTA. He has 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, his MFA from the New York Academy of Art and has 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 from the Portrait Society of America (2000), Walter Erlebacher Award from the 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) and the Morseburg Galleries (Los Angeles).

Melanie Vote, Adjunct Faculty, Painting

Melanie Vote, born in 1973 originates from Iowa and is a painter and multimedia artist based in New York. She received a BFA from Iowa State University and an MFA from the New York Academy of Art in 1998. Her work has been exhibited nation-wide and internationally in solo and group exhibitions at Flowers Gallery (New York), The Lodge Gallery (New York), Sloan Fine Art (New York) and DFN Gallery (New York). Her work has been shown at the Indiana Contemporary Art Center, Jenkins-Johnson Gallery, The Aldrich Contemporary Art Museum, The Hangaram Art Museum and ADAH Abu Dhabi. Most recent solo exhibitions have been at Galleria Farina (Miami) and Hionas Gallery (New York). She is a recipient of a Pollock-Krasner Foundation Grant (2006) and has been awarded numerous artist residencies, including Jentel in Banner Wyoming, KHNC for the Arts and the Vermont Studio Center with a full fellowship from the Dodge Foundation (2003). She teaches painting at the New York Academy of Art and has also taught at Pratt Institute and The New School.

Amy Weiskopf, Adjunct Faculty, Painting

Amy Weiskopf was born in Chicago Illinois. Amy Weiskopf received a BFA from Washington University in St. Louis and her MFA from Tyler School of Art in both Philadelphia and Rome, Italy. While painting in Rome for nine years, she had her first solo show in New York in 1987 at the Sherry French Gallery and has shown widely in the USA since. Included in the Metropolitan Museum of Art, New York City and in many other private and public collections, she has also taught at various schools: Loyola University of Chicago, Rome campus; Tulane University, New Orleans and Kentucky School of Art, Louisville. Weiskopf recently received a Pollack Krasner grant and is currently represented by Hirschl & Adler Modern, NYC, the Arthur Roger Gallery in New Orleans, LA and the Clark Gallery in Lincoln, MA. Weiskopf is currently based in New York, New Orleans, Louisiana and Siena, Italy.

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 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. The Academy will charge 3.5% for processing students' payments made by credit/debit card. If the student fails to pay tuition fee within the first week of classes, the student is responsible for a late fee of \$850. 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.

TUITION & COST OF ATTENDANCE 2016–2017

FIRST YEAR

Per semester: \$17,732*

Semester fees: \$750**

Annual Total: \$36,964

SECOND YEAR

Per semester: \$17,391*

Semester fees: \$750**

Annual Total: \$36,282

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

**Fee includes registration, commencement, model, materials and technology fee.

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 of \$1,020.

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.

COST OF ATTENDANCE

*Budgets below reflect average annual expenses

FIRST YEAR	ANNUAL	PER MONTH
Tuition and Fees	\$36,964	
Housing	\$14,832	\$1,236
Utilities	\$2,400	\$200
Food/Clothing	\$6,600	\$550
Health Insurance	\$4,200	\$350
Art Supplies/Materials	\$3,200	\$266
Transportation	\$1,344	\$112
OVERALL ESTIMATE OF ATTENDANCE:		\$69,540

SECOND YEAR	ANNUAL	PER MONTH
Tuition and Fees	\$36,282	
Housing	\$14,832	\$1,236
Utilities	\$2,400	\$200
Food/Clothing	\$6,600	\$550
Health Insurance	\$4,200	\$350
Art Supplies/Materials	\$3,200	\$266
Transportation	\$1,344	\$112
OVERALL ESTIMATE OF ATTENDANCE:		\$68,858

HOUSING

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. More information on housing in New York City is available on the online Student Portal.

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.

STUDENT RETENTION RATES

The following statistics reflect the graduation rates for the cohort of full-time students who enrolled in the MFA program, according to year:

Academic year 2014-15: 94%
Academic year 2013-14: 97%
Academic year 2012-13: 98%
Academic year 2011-12: 91%
Academic year 2010-11: 92%
Academic year 2009-10: 83%
Academic year 2008-09: 90%
Academic year 2007-08: 92%
Academic year 2006-07: 91%
Academic year 2005-06: 91%

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's Scholars receive a \$20,000 award in the form of tuition reduction & Dean's Scholars receive a \$12,000 award in the form of tuition reduction; the award is for the first year of study.

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 grant 0-2 awards annually. NOTIFICATION: MARCH 1st

ACADEMY SCHOLARS

Students demonstrating merit may receive annual scholarship awards ranging from \$500 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 new recipients 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 \$5,000. 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. The student or students selected provide assistance with MFA Open Houses, Academy tours, and coverage for Special Events on an "as needed basis." Application information is available through the Office of Admissions & Financial Aid in February. The Academy reserves the right to grant 0-3 awards annually

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 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 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 these are 10 awards provided for residencies ranging from two to six weeks.

PRIVATE SCHOLARSHIPS

THE PANEPINTO FAMILY FOUNDATION SCHOLARSHIP

Founded by Stefania Panepinto (MFA 2015), the Panepinto Family Foundation Scholarship provides a \$5,000 scholarship to a student entering their second year of study. The scholarship will be awarded on the basis of financial need and academic excellence as demonstrated by first-year performance at the Academy. The award recipient will be required to donate a piece of art to the Foundation's collection. The Foundation reserves the right to award 0-1 scholarships annually

SELECTION PROTOCOLS

COMMENCEMENT AWARDS

The Faculty Committee, made up of the Full-time faculty, Dean and Half-time, Adjunct and Senior Critic representatives, selects 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 second year studio tour 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

The residency selection committee made up of the Full-time faculty, Dean and Half-time, Adjunct and Senior Critic representatives and sometimes the director of the specific residency program meet during the Spring semester to select the recipients of each residency. The members of the committee visit and evaluate each student's studio and submit a studio grade for each student during the Spring semester. All grades are collected by the registrar and averaged to produce a final studio grade. All students, with the exception of those who opt out, are ranked in order of studio grade point average. The committee votes on the top 15-20 nominees. 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. Once the nominees have been recorded, the committee discusses each nominee individually for their suitability for the various residencies and offers additional appropriate variables. After discussing each nominee, the committee votes to make the final selection for each available residency opening. Residencies are awarded by the Committee based on majority vote. 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 made up of the Full-time faculty, Dean and Half-time, Adjunct and Senior Critic representatives tours the studios of all second year students during the Spring semester. The Committee meets several times to select the recipients of the post-graduate fellowships. 10 finalists are chosen from the top ranking students based on the studio grade point averages. The Committee discusses each of the finalists. Each Committee member votes for their top six from the full list of finalists. These are averaged in order to identify the top six 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. The final list of the top six applicants are delivered to the President's Fellowship Committee made up of the President, the Dean, one Trustee, one Adjunct and one outside Artist or Critic for the final selection of the three post-graduate fellows. The members of the President's Fellowship Committee tour each of the six finalist's studios and review their Thesis papers. The President's Fellowship Committee then meets to discuss each finalist and selects the three post-graduate fellows. Once approved, the names of the recipients are then announced via email to the student body.

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.
- » Studio Grades
- » Additional Appropriate Variables

TEACHING ASSISTANT PROGRAM

POST-GRADUATE TEACHING ASSISTANT PROGRAM

The Post-Graduate Teaching Assistant Program (PGTA) program provides Academy alumni with the opportunity to gain valuable teaching experience at the graduate level. In turn, Academy instructors are provided with a teaching assistant to support the tutorial component of the curriculum and the operations of the classroom. All alumni are invited to submit applications to the program. Alumni will be matched with Academy instructors, based on the application, experience in a particular discipline and other considerations. The PGTA's core responsibility is to assist the primary instructor through the reinforcement of material covered during studio sessions. PGTA's assigned to classes with a studio session are required to be present at this session. Required Responsibilities:

- » Taking attendance at instructed and studio sessions
- » Conducting research
- » Contributing to critiques
- » Management of props, including the checking out, setup, cleanup and storage of props
- » Assisting with and timing of models
- » Additional services will vary according to the demands of the individual instructors and the curriculum

ALUMNI

All 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 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 preferences of DISCIPLINE (painting, drawing, sculpture, printmaking, anatomy)
 - » TOP TWO 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:

Director of Student Affairs & Registrar
registrar@nyaa.edu

Your application will be presented to participating faculty by the Director of Student Affairs and the Chair of Faculty. 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 STUDIES TEACHING ASSISTANT PROGRAM (CETA)

Currently enrolled graduate students in the MFA program may apply to be teaching assistants for Continuing studies classes. For information please contact the Director of Continuing Education or the Director of Student Affairs.

OFF SITE TEACHING ASSISTANT PROGRAM

Currently enrolled graduate students in the MFA program may apply to be teaching assistants at local area colleges. For information please contact the Director of Student Affairs & Registrar registrar@nyaa.edu.

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 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 Unsubsidized Stafford loan fee is 1.051%. The loan fee on Graduate PLUS loans is 4.204%.

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 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 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 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.

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.

FEDERAL WORK-STUDY PROGRAM

Federal Work-Study (FWS) is a federally funded program by both the Department of Education and the New York Academy of Art. This program provides part-time jobs for first and second year students with significant financial need and is administered by a FWS Administrator, the FWS Committee and the Office of Financial Aid, in accordance with the law, federal regulations, and with instructions from the United States Department of Education.

Students who participate in the program have an opportunity to work on- or off-campus in order to earn money to help with school expenses while gaining valuable work experience. Participation in the FWS program can be beneficial for students in the following ways:

- » Help pay for education and other related expenses
- » Gain valuable work experience related to a student's field of study
- » Build relationships within the Academy's community
- » Improve time organizational, management and communication skills
- » Help to further develop a student's resume and professional experiences
- » Reference or recommendation for future employment
- » Contribute to the Academy's Academic departments and student life

FWS awards range from \$2,000 to \$2,500, but vary annually as a result of federal and institutional funding levels and students' demonstrated financial need. Students are notified by the Office of Financial Aid by email of FWS eligibility each year that they demonstrate federal eligibility and meet the Academy's filing deadlines for financial aid applications and verification documents (if applicable). Funding is allocated from the federal government annually and student awards are subject to change at any time. Detailed information on the program and how to apply can be found in the Federal Work-Study Handbook..

APPLYING FOR FEDERAL FINANCIAL AID

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

The Free Application for Federal Student Aid (FAFSA)

The completed Free Application for Federal Student Aid (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.

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.

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 www.mappingyourfuture.org/Graduate or at www.direct.ed.gov.

Resident Aliens

Permanent residents must submit a copy of their Resident Alien Registration Card (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 for satisfactory academic progress (SAP) to be eligible for such assistance.

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 and 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 and quantitative as measured by grade point average (GPA) and 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 or more credits/semester: **3.0 GPA**

Total Credits Earned and Time Limits for Degree Completion

The Academy has determined what level of performance and 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.

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 dose of live measles vaccine. If this option is used, the second dose of measles vaccine must have been administered within one 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 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 dose of live rubella vaccine given no more than four 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.

Proof of immunization shall specify the vaccines and gives the dates of administration, physician-verified history of disease, laboratory evidence of immunity, medical or religious 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.

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 are not required to be covered but are highly encouraged to have health insurance while enrolled at the Academy. See the Director of Student Affairs for healthcare options.

HEALTH AND PERSONAL COUNSELING

The Director of Student Affairs 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 three representatives each. The six student representatives meet with members of the administration as requested, including the Director of Student Affairs, Faculty Chair, Dean, President 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, including the Academy's Title IX Policy against discrimination, harassment, sexual assault, domestic violence, dating violence, sexual exploitation and stalking.

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.

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.

MASTER CLASS POLICY

Master Classes at the Academy are unique opportunities to work with established artists whose studio practice and teaching supplement the curriculum. Spaces in the Master Classes are highly sought after and are limited by the size of the facility and the practical considerations of short-term teaching. As such, any student who does not attend a Master Class that they have been awarded is in effect taking a learning opportunity away from another deserving student. Consequently, students who are not present for their awarded Master Classes will not be allowed to sign up for Master Classes in the subsequent semester. To ensure compliance Master Class TAs will take attendance at the beginning of all Master Classes. Students who are legitimately unable to attend their Master Class must give the Director of Student Services at least five days notice to find a replacement from the waitlist. Students with a legitimate reason for not attending a Master Class can appeal the decision to deny them Master Classes for the subsequent semester to the Dean of Academic Affairs.

LECTURE POLICY

Established artists and art world professionals make up the lecture series at the Academy and provide students sources of inspiration and alternative perspectives for pursuing careers as practicing artists. To ensure that students leave the Academy exposed to this discourse, students must attend two Art & Culture Lectures and one Professional Practices Lecture in the fall semester of both their first and second-year. During the Spring semesters, students would attend two Professional Practices Lectures and one Art & Culture Lecture. To record their attendance, students will sign out at the end of the lecture with the audio-visual consultant.

FACULTY/STUDENT CONFLICT OF INTEREST

It is of paramount importance to an atmosphere of unbiased assessment at the Academy that faculty members and administrators treat all students with equal respect and give equal attention to their work. In order to maintain this atmosphere of equality, Faculty members and administrators are strongly discouraged from socializing with students off-campus unless as an entire class or through Academy related events. Faculty members and administrators are discouraged from meeting with individual students off-campus as it promotes the appearance of favoritism and compromises objective assessment. Faculty members and administrators are not allowed to accept gifts from current students or to hire current students for their studio practice or any other endeavors off-campus. Privileging individual students with jobs, gifts and/or meals creates social and pedagogical imbalances that are destructive to a sense of fairness and a just assessment of student work.

DIGITAL PROTOCOL AND USE OF ELECTRONIC DEVICES

While the Academy encourages the use of technology, the use of laptops and smartphones in the classroom for non-academic related purposes can be distracting and degrade the educational experience. Therefore, Academy policy prohibits the use of electronic devices for non-academic related purposes while class is in session. No student, without advance expressed permission from the instructor in charge of the class, shall use any electronic device (computer, cell phone, smart phone, MP3 player, iPhone, iPod, pager, PDA, electronic recording device, etc.) during class to:

- » Access email or the internet;
- » Communicate by text or instant messaging and communication services;
- » Make a video or audio recording of class activities;
- » Take Photographs;
- » Listen to music on headphones;
- » Play computer games;
- » Watch movies; or
- » Work on assignments for other classes.

Students may use computers and other electronic devices during class only for note-taking and other purposes expressly approved by the instructor. At their discretion, instructors may further restrict or prohibit the use of computers and other electronic devices in their classrooms for pedagogical reasons.

Use of images, recordings or content taken from classes is restricted and may only be posted on social media with the consent of the instructor.

Exceptions include those cases in which a student has a registered and documented disability that requires the use of assistive devices and the use of cell phones to communicate in health and/or safety-related emergencies.:

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. These records are transferred to archives five years following graduation and stored permanently.
- » Placement Files: maintained by the Office of Career Services 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. The records are stored by the Office of Career Services for 30 years.
- » 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. The records are transferred to archives after 3 years and are stored for seven years.
- » 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. The records are transferred to archives and are stored for seven years.
- » Employment Records: maintained by the Bursar and including personal identification information, time-sheets and payroll processing material. The records are transferred to archives and are stored for seven years.

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: www.ed.gov/policy/gen/guid/fpco/pdf/ferparegs.pdf

TERMINATION OF FERPA RIGHTS

Unless otherwise so directed by the student, FERPA rights do not terminate and they remain with the individual. No information other than that designated as directory may be released even upon the graduation or death of the student, unless the student has designated otherwise.

Personally identifiable information about a deceased student may only be released with the consent of the executor/ executrix of the estate or parents of the deceased, for a period of 50 years after the death. Beyond that time, access is permitted to any party without prior consent.

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

The Academy holds students 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. Within the visual arts practice, plagiarism can take a variety of forms including transcription, recognizable appropriation, simulation or use of another artist's work as part of a student's conceptual practice. Visual plagiarism can be avoided by citing all sources, research material and influences in the development of student work. By extension, students may not submit work for an assignment that has already been submitted for a previous assignment within the course or in another course.

COPYRIGHT POLICY

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: 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 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.

EXHIBITION INCLUSION POLICY

Student work is presented to the public in a number of ways including exhibitions in the hallways of every floor, in the Cast Hall, off campus, at events and through online presentations.

The Academy makes every effort to be inclusive when selecting student work for its exhibitions and events. The quality of the work being considered, its appropriateness for specific exhibitions and equitable visibility are taken into account for all exhibitions.

All students are encouraged to participate in the Student Curatorial Committee that meets as needed during the year. The Student Curatorial Committee selects works for exhibitions twice annually. Faculty and staff are responsible for selecting all remaining exhibitions and are sensitive to the exhibition needs of the student body and the Academy's alumni community. The Faculty Chair and the Dean of Academic Affairs are responsible for selecting work for the Thesis Exhibition in consultation with graduating students.

The Academy retains the right to determine when, if, how long, and where artwork will be displayed for any Academy exhibition. The Academy retains the right to relocate or to remove any work from exhibition that may be in violation of the law, that may be hazardous to the health and/or safety of viewers or participants, or that may be disruptive to the educational process. All exhibitions must be approved by the Department of Exhibitions if the name of the Academy is to be involved and if the public will be viewing the exhibition or event.

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 Exhibitions department.
- » As part of the professional practice program, the Academy works with students to establish pricing guidelines for their artwork. There will be one to two mandatory pricing lectures during the academic year.
- » All correspondence with buyers relating to payments, shipping, handling and delivery of sold work will be overseen by the 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).
- » All commissions generated by an Academy event, exhibition or as a result of an Academy introduction are to be facilitated exclusively by the Academy.
- » 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 or 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

Academy identification cards (ID cards) are issued to all students at Orientation. Students are required to carry their ID cards at all times while on campus and to present it at the lobby security desk upon entry and to Academy staff and officials whose assigned responsibilities authorize them to seek proper identification upon request. Access to all areas of the building beyond the lobby is by keycard only. Academy ID cards function as keycards. This security entry system is part of the emergency notification program in the event of any emergency to ensure that all persons are accounted for. 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 by completing the Student ID Card Authorization Form and paying the \$10 replacement fee at the Office of Accounting at

111 Franklin Street, GL 105, 212-966-0300. Completed form and receipt of payment must be submitted to the Registrar registrar@nyaa.edu.

VISITORS' POLICY

All visitors to the Academy must present a valid form of identification and sign in at the lobby security desk upon entry. Visitors will be issued a visitors pass that must be worn at all times. Visitors must be accompanied by a student or member of the Academy staff or faculty 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. Must be 20 feet from building.

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 and other implements should be cleaned in assigned areas only. At the end of class, students must return easels, taborets and other classroom furniture back to storage locations. 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. Removing easels, modeling stands, props and other furniture from classrooms to studios or other locations in the Academy is strictly prohibited. These items are designated for classroom use only.

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 a shared studio equipped with an easel and taboret or sculpture stand. Second-year painting and drawing students will have semi-private 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 the Studio Agreement Form and abide by all of its terms. Failure to do so will result in revocation of studio privileges. Must return studios to original condition.

SERVICE ANIMALS

Pets kept for pleasure or companionship are not permitted in the Academy's facilities or studios. Service animals are permitted.

Service animals are animals trained to assist people with disabilities in the activities of normal living. The Americans with Disabilities Act (ADA) defines service animals as "any" animal individually trained to do work or perform tasks for the benefit of an individual with a disability, including, but not limited to, guiding individuals with impaired vision, alerting individuals who are hearing impaired to intruders or sounds, providing minimal protection or rescue work, pulling a wheelchair or fetching dropped items."

This means that:

- » The individual must have a disability as defined by the ADA, and

- » The accompanying animal must be trained to do specific tasks for the qualified individual.

If an animal meets this definition, it is considered a service animal regardless of whether it has been licensed or certified by a state or local government or an animal training program. The New York Academy of Art complies with the ADA in allowing use of service animals for students. Pets, “comfort animals”, and therapy animals are not allowed in any campus buildings under this policy. Students desiring to use a service animal on campus should first contact Director of Student Services to register as a student with a disability. The Director of Student Services will evaluate the documentation of disability and discuss with the individual any accommodations appropriate to the functional limitations of the disability.

Faculty or staff wishing to use a service animal on campus should contact the Director or Human Resources. The Director of Human Resources, in consultation with the Director of Student Services will evaluate the disability and make any appropriate recommendations.

Permission may be granted by a professor/instructor, dean or other administrator for a pet to be in on campus for a specific reason at a specific time (e.g., a pet dog is used as a demonstration tool in a class).

MODEL HIRES

Students may hire only Academy-approved models for use within the school building. Information on contacting models can be obtained through the Model Coordinator. 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.

USE OF EMPTY CLASSROOMS BY STUDENTS

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 Registrar. 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. Details about the use of materials are outlined in the Studio Agreement Form. Any questions concerning the safety or use of materials should be directed to the Studio Manager or Director of Operations.

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. Students must provide a key or combination lock.

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 are emailed to students at their Academy email accounts and/or posted on student bulletin boards. Such emails and postings constitute due notice for official purposes. Students are strongly advised to check their emails and the student bulletin boards periodically.

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 Director of Student Affairs.

STUDENT MISCONDUCT

The following examples of misconduct warrant investigation and possible penalties:

- » Physical coercion, assault, intimidation, harassment and verbal abuse;
- » Harassment of classmates, instructors, members of the Academy staff either by e-mail, online posting or via the use of social media;
- » 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 including mace or pepper spray;
- » Lighting or attempting to light a fire;
- » Sale, purchase or use on Academy property of an illegal substance or drug; and
- » 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, including 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 as outlined below.

DISCIPLINARY COMMITTEE PROCEDURES

Appointed by the President, the Disciplinary Committee is composed of an administrator (who serves as Committee Chair), 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. 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.

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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.

