



NEW YORK
ACADEMY
OF ART

111 Franklin Street New York, NY, 10013 212 966 0300 nyaa.edu admissions@nyaa.edu



NEW YORK ACADEMY OF ART Master of Fine Arts







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.



Edward Schmidt teaching Cast Drawing at the Academy's Lafayette location.

HISTORY

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. The school's founders and early supporters were dedicated to improving fine arts education in the United States and sought to compensate for the disappearance of traditional training in studio art programs. The Academy began as a merger between the New Brooklyn School of Life Drawing, Painting, and Sculpture and the New York Drawing Association. From its first home in the rectory of the Middle Collegiate Church at Sixth Street and Second Avenue, the Academy expanded into four floors next to the Public Theater on Lafayette Street before purchasing its current home at 111 Franklin Street in Tribeca in 1993. In 1994 the New York Academy of Art was granted an Absolute Charter by the Board of Regents of the State of New York.



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ACCREDITATION



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

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

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



The 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



Middle States Commission on Higher Education

3624 Market Street, Philadelphia, PA 19104-2680. Tel: 267-284-5000. Fax: 215-662-5501 www.msche.org

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.

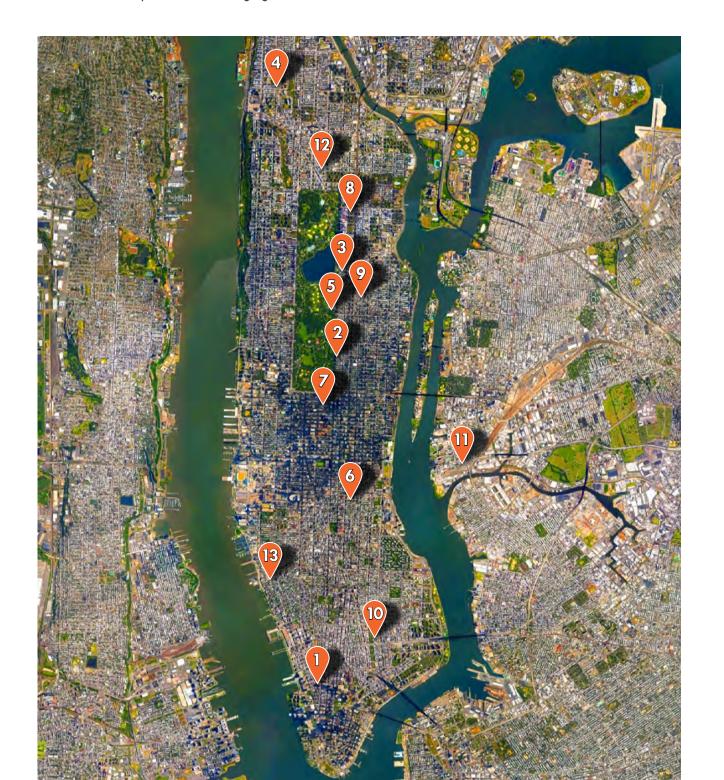
MSCHE 3624 Market Street, Philadelphia, PA 19104, (p) 267-284-5000

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

LOCATION

New York City is an art world capital and offers unique resources and advantages. The Academy's (1) location in the lower Manhattan historic district of Tribeca affords students access to world-class museums and galleries that are invaluable learning tools. Furthermore, the Tribeca neighborhood has been at the center of cutting-edge art and music for over forty years. Our home at 111 Franklin Street is an 1860's landmark, cast iron building that recalls the neighborhood's industrial beginnings as well as the 19th century atelier roots of the Academy's curriculum.

Notable cultural institutions including The Frick Museum (2), The Guggenheim Museum (3), Hispanic Society of America (4), The Metropolitan Museum of Art (5), The Morgan Library and Museum (6), The Museum of Modern Art (7), Museo del Barrio (8), Neue Galerie (9), The New Museum (10), P.S.1 (11), The Studio Museum in Harlem (12) and The Whitney Museum of American Art (13) are easily accessible by public transportation and serve as an extension of the Academy's campus. The vigorous life and ambience of New York City is one of substance and inspiration for emerging artists.



FACILITIES

The Academy occupies a renovated five-story 40,000-square foot building constructed in 1861 in the heart of Tribeca's creative community. By expanding into a neighboring building in the summer of 2010, the Academy increased the footprint of its facilities by 4,500 square feet, housing the library and the sky-lit David Schafer drawing resource room. In total, the Academy houses eight MFA classrooms, multiple exhibition spaces, approximately 110 studio spaces, three student lounges, a woodshop, a kiln and printmaking facilities.

Well-lit classrooms and studios are provided throughout the building for instructed classes and self-directed learning. The fifth floor holds four large rooms for painting, drawing and history of techniques classes, as well as art history seminars. The fourth floor has first-year and second-year studio spaces. The third floor features the Academy's printmaking facility and first and second-year studio spaces. The second floor was completely redesigned in 2009 to maximize the availability of natural light and features a generous exhibition space as well as a classroom for collaborative and large-scale works. Administrative offices are located throughout the building, which allows faculty and staff to easily maintain contact with students. The main floor has a new multi-purpose classroom, increasing the Academy's ability to deliver its programs. This multi-purpose classroom, while open to all disciplines, has been designed to accommodate and highlight the Academy's impressive collection of plaster casts. The Garden Level has been completely renovated to provide ample shared workspaces open to all students in addition to an exhaust booth for using aerosols and particulates, a kiln, a wood shop and two ADA-compliant bathrooms.





STUDIOS

The Academy provides on-premise studios for each student during their course of study.

The open-design studio arrangement is designed to promote the exchange of ideas and thinking across disciplines. Studios are shared in the first-year and private in the second-year.

LEARNING RESOURCES

The Academy provides students with access to a wide range of resources to enhance their research methods and studio practice.

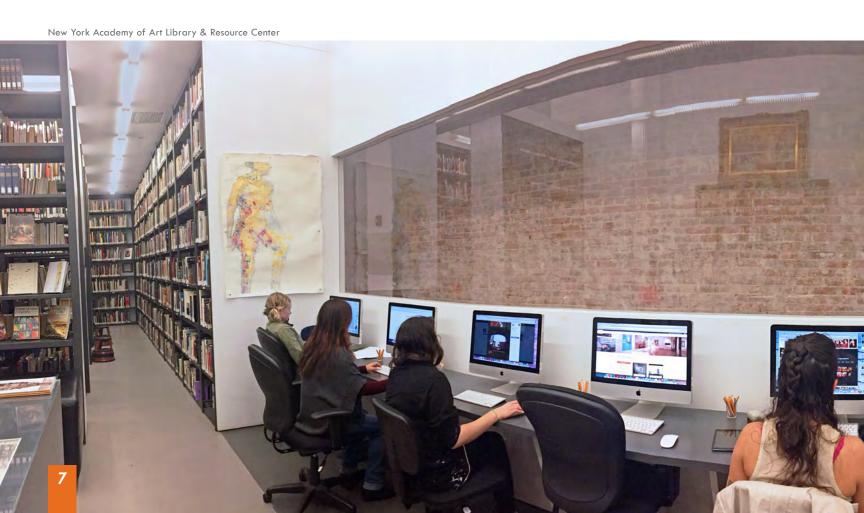
LIBRARY

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 to embark on a lifetime of learning and artistic growth.

Resources are selected specifically to support the MFA curriculum. The focus is on figurative art and its cultural impact, past through present. The media of painting, sculpture and drawing are emphasized, as are collections in anatomy, theory and technique. Currently, the collection features over 8,000 items and 40 electronic and print subscriptions. Full-text databases provided through Gale Cengage Learning, Academic OneFile and InfoTrac, and access to J-Stor and ArtStor are available through the library website.

Nine Apple computer stations are provided for student use. Scanners, a color copier and a large format photo printer are available for student and faculty use. The library also circulates digital projectors, photographic and video equipment and computer accessories.

Students are encouraged to visit the Library homepage at www.nyaa.edu/library or email the Librarian at hfrisbee@nyaa.edu with any questions.





Darla Barolini-Lawrence (MFA 2017) reading in the Library stacks.





SPECIAL COLLECTIONS

The Academy provides additional collections to encourage exploration and self-guided learning.

ART COLLECTION

The Academy has collected the work of students, fellows, visiting artists and faculty since its inception.

The Fine Art Collection documents the institution's past and is a point of inspiration for the Academy community.



SPECIMENS

The Academy houses a collection of taxidermy, mounted insects, and geological and botanical specimens that students may utilize in coursework or independent study.





CASTS

The cast collection consists of 59 nineteenth-century plaster casts of Classical, Renaissance and later European sculpture, most on extended loan from the Metropolitan Museum of Art, Harvard University, Cornell University and Amherst College.

FACULTY

The Academy's faculty of distinguished artists and experienced academics have extensive exhibition, publication, award and grant history and a variety of professional affiliations. Faculty specialties reflect the major concentrations of the curriculum, assuring that students receive outstanding education. The low studentfaculty ratio (11:1) provides students with ease of access to instructors and a highly individualized education.

FULL-TIME FACULTY

The Full-time Faculty are at the center of the MFA curriculum. These renowned artists and expert educators see that each student develops to the fullest extent possible.



HARVEY CITRON Director of Sculpture & Anatomy (b. 1943, New York) Citron received a BFA from Pratt Institute, and a Diploma of Sculpture from the Academia di Belli Arti, Rome Italy, where he was awarded the Gold Medal for Anatomical Studies for a Foreign Student. He has served as an Adjunct Professor on the sculpture faculty at the University of the Arts from 1981 to 2011. In 1984, 1991, 1998, and 2007 he was awarded the Mellon Venture Fund Grants by the University of the Arts. From 1994 to 1996, 2000 to 2003 and 2015 to 2016, he has served as Faculty Chair at the New York Academy of Art. His work has been exhibited in New York, Philadelphia, 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 Carnegie Mellon University.



Bouquet (Dahlia), 2013, oil on canvas

CATHERINE HOWE Director of Critical Studies

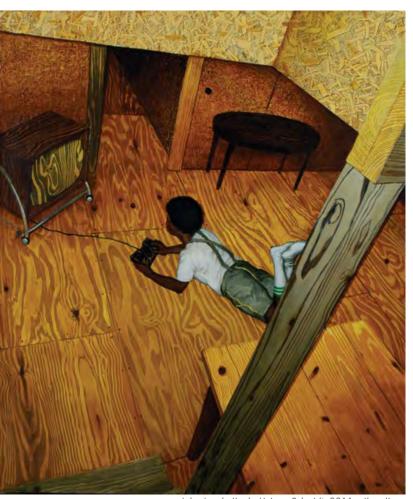
(b. 1959, New York) After receiving her BFA and MFA from SUNY-Buffalo, Howe became Associate Director of White Columns in 1989, where she also had her first solo exhibition. Her paintings have been exhibited extensively throughout the US, including solo exhibitions in New York at MoMA PS 1, White Columns, Lesley Heller Workspace, LES, Claire Oliver, Casey Kaplan, Liz Koury, Littlejohn Contemporary and at Bill Maynes Gallery and Kim Light Gallery (Los Angeles) and Philip Slein Gallery (St Louis). Solo exhibitions abroad include Eden Rock Gallery (St. Barth), Yukiko Kawase (Paris), and Thomas von Lintel (Munich). Her work has been included in group shows at Allegra LaViola Gallery (New York), the Center for Contemporary Art (Atlanta) Danese Gallery (New York), Yukiko Kawase Gallery (Paris) and David Richard Gallery (Santa Fe). She is represented by Von Lintel Gallery.



Vivid Riot of Red, 2016, acrylic, charcoal and oil on panel

MICHAEL GRIMALDI Director of Drawing (b. 1971, New York) Grimaldi studied painting and drawing at the New York Studio School, the National Academy, and the Art Students
League of New York, and performed independent studies in anatomy and dissection at the Facultad Medicina in Buenos Aires and Drexel University
College of Medicine. He has received numerous awards including the Alma Schapiro Prize at the American Academy in Rome, the Edward
G. McDowell Travel Grant and two Elizabeth
Greenshields Foundation Grants. His work has been exhibited at the Mori Arts Center (Tokyo), the Arnot Museum (Elmira, NY), the National
Academy Museum, the Beijing Art Museum, the

Pennsylvania Academy of the Fine Arts Museum, Fontbonne University Gallery (St. Louis), de Young Museum (San Francisco), Naples Museum of Art, John Pence Gallery (San Francisco), Forum Gallery (New York), Hirschl & Adler Modern (New York) and Joshua Liner Gallery (New York).



John Jacob-Jingle-Heimer-Schmidt, 2011, oil on linen

JOHN JACOBSMEYER Director of Printmaking (b. 1964, Michigan) Jacobsmeyer earned his BFA from the University of New Hampshire in 1986 and an MFA in painting and printmaking from Yale University in 1989. He has received artist residencies at the MacDowell Colony, Roswell Artist-in-Residence Program and Shanghai University. Awards include two fellowships from the New Hampshire State Council on the Arts, a Fulbright Fellowship, a Pollock-Krasner Grant, and a New York Foundation for the Arts Artist Fellowship. Exhibitions include solo shows at the New York Center for Book Arts, Fraser Gallery (Washington, D.C.), College of Charleston and group exhibitions at Ming Yuan Art Museum (Shanghai), Seoul Museum of Art and White Columns (New York). 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, South Carolina, and the City of Seattle. He is represented by Gallery Poulsen (Copenhagen).



Horseshoe Crab, Bird and Fly, 2003, oil on linen

WADE SCHUMAN Director of Painting (b. 1962, Massachusetts) Schuman studied at the Rhode Island School of Design and at the Pennsylvania Academy of the Fine Arts and traveled extensively in Europe on a Schiedt Travel Grant from the Pennsylvania Academy of the Fine Arts. He has received three Visual Arts Fellowship Grants for Painting from the Pennsylvania Council on the Arts, 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 received solo shows at the Huntington Museum of Art (Huntington, WV), Arnot Art Museum (Elmira, NY), Forum Gallery (New York) and participated in group shows at Philadelphia Museum of Art, the Delaware Art Museum and the Museum of American Art at the Pennsylvania Academy of Fine Arts. He is represented by Forum Gallery (New York).

JEAN-PIERRE ROY Half-time Faculty (b. 1974, California)

Roy received his BFA from Loyola Marymount University and his MFA from the New York Academy of Art. After graduating, he was awarded a one-year fellowship from the Academy. His recent solo exhibitions include Mark Moore Gallery (Los Angeles), Linda Warren Gallery (Chicago), RARE Gallery (New York), the Torrence Museum of Art (Los Angeles) and the Virginia Museum of Contemporary Art. He has participated in group exhibitions at Joshua Liner Gallery (New York), Hudson Valley Center for Contemporary Art, and Wonderland Art Space (Copenhagen). He is the co-creator of Single Fare, an annual New York City art event. His works are in the private collections of Beth Rudin DeWoody, Jean Pigozzi, Leonardo DiCaprio and Bjorn Borg, amongst others. He is represented by Gallery Poulsen (Copenhagen).



ADJUNCT FACULTY

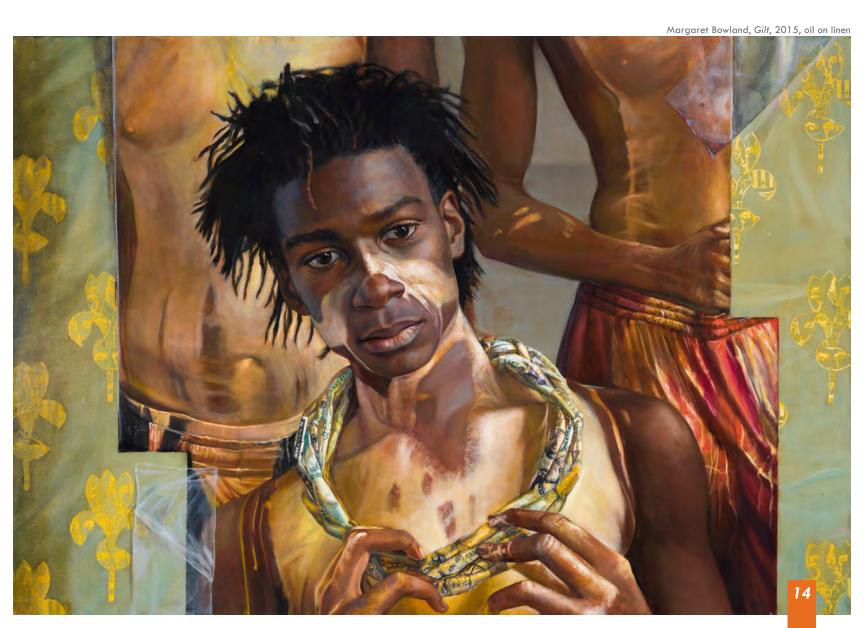
The adjunct faculty represents a diverse group of exhibiting artists invited to teach at the Academy in their specific areas of expertise. Through a rotation of Adjuncts, the Academy keeps the curriculum balanced, current and vibrant.

Lisa Bartolozzi
John Belardo
Margaret Bowland
Aleah Chapin
Jiwoong Cheh
Dionisio Cimarelli
Jennifer Coates
Rob Colvin
Patrick Connors
Monica Cook
Cynthia Eardley
David Ebony
Stephen Ellis

Inka Essenhigh
Michelle Fenniak
Audrey Flack
Laura Frazure
Thomas thomp
Marc Greenwold
Graham Guerra
Amaya Gurpide
Werner Hoeflich
John Horn
Vera Iliatova
Edgar Jerins
Ken Johnson

Andrew Lenaghan
Leonid Lerman
Nina Levy
Dik Liu
Merrill Mahan
Margaret McCann
Randy McIver
Mark Mennin
Frederick Mershimer
Alyssa Monks
Steve Mumford
Roberto Osti
Mu Pan

Mary Proenza
Sarah Schmerler
Steve Shaheen
Bernardo Siciliano
Robert Simon
Russ Spitkovsky
Gus Storms
Robert Taplin
Dan Thompson
Melanie Vote
Amy Weiskopf



SENIOR CRITICS

Selected from outstanding artists and distinguished arts professionals, Senior Critics regularly offer Master Classes and special critiques in conjunction with the core MFA curriculum.



Reclining Back on Side, 2014, graphite and crayon on paper

STEVEN ASSAEL Senior Critic (b. 1957, New York) Steven Assael holds a BFA from Pratt Institute. He has taught at Pratt Institute and the School of Visual Arts and has been a Senior Critic at the New York Academy of Art since 1997. He is the recipient of an Elizabeth Greenshields Foundation Grant, the Charles Roman Award and an ED Foundation Grant. His work has been exhibited throughout the US, including solo exhibitions at the Naples Museum of Art, the Frye Art Museum (Seattle) and the University of Tennessee, and group shows at

the Flint Institute of Art (Michigan), the Kemper Museum (Kansas City), the Yale University Art Gallery, the Queens Museum of Art, and the New York State Museum at Albany. His work is in the permanent collections of the Metropolitan Museum of Art, the Hunter Museum of Art (Chattanooga), the Kemper Museum of Contemporary Art & Design (Kansas City), and the Columbus Museum of Art. In 2000 Lindenhill Books published Steven Assael: Selected Drawings. He is represented by the Forum Gallery in New York.



Beyond the Pleasure Principle, 2014, oil on linen

WILL COTTON Senior Critic (b. 1965, Massachusetts)

Will Cotton studied at the École des Beaux Arts, Rouen, France, received his BFA from Cooper Union and trained at the New York Academy of Art. He has been included in numerous national and international exhibitions including solo shows at Mary Boone Gallery and Pace Prints in New York, Mario Diacono Gallery (Boston), Galerie Templon (Brussels), and Michael Kohn Gallery (Los Angeles). Group shows include the National Portrait Gallery (Washington, D.C.), Norton Museum of Art (Palm Beach), San Francisco Museum of Modern Art, the Seattle Art Museum, the Hudson River Museum, the Triennale di Milano, the Musée Marmottan Monet (Paris) and the Museo Nacional de Bellas Artes (Havana). His work is in the collections of the Seattle Art Museum and the Columbus Museum of Art in Ohio, as well as many prominent private collections. He is a recipient of the Princess Grace Foundation Award for Contemporary Art. He is represented by Mary Boone Gallery.



Cockaigne, 2003, oil on canvas Image courtesy Marlborough Gallery, New York® Vincent Desiderio

VINCENT DESIDERIO Senior Critic (b. 1955, Pennsylvania)
Desiderio received a BA in fine art and art history from
Haverford College. He subsequently studied at the
Accademia di Belle Arti in Florence, Italy, and at the
Pennsylvania Academy of the Fine Arts. His paintings and
drawings have been exhibited widely in solo exhibitions
at the Marlborough Gallery and Greenville Museum of
Art, and group shows at MoMA P.S. 1, the New Museum,
the Queens Museum of Art, the Portland Art Museum
and the Kemper Museum (Kansas City). 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 Museum of Fine Arts in Boston, the Guggenheim Museum, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., the Walker Art Center (Minneapolis), the Everson Museum of Art (Syracuse), Galerie Sammlung Ludwig (Germany), the Greenville County Museum of Art (South Carolina) and the Indiana University Museum of Art. He is represented by Marlborough Gallery.



Rift/Raft, 2016, oil on canvas Image courtesy of Skarstedt[©] Eric Fischl

ERIC FISCHL Senior Critic (b. 1948, New York)

Fischl earned his BFA from the California Institute for the Arts in 1972. His paintings, sculptures, drawings and prints have been the subject of numerous solo and major group exhibitions, including solo exhibitions at Mary Boone Gallery, Gagosian Gallery, the Kunstmuseum Wolfsburg (Germany), Fondazione Cassa di Risparmio (Bologna, Italy), Jablonka Gallery (Zurich), and the Delaware Center of Contemporary Art, and group shows at MoMA, the Whitney Museum, the Denver Art Museum, the San Francisco Museum of Modern Art, the Musee d'Art Americain (Giverny, France), the Los Angeles County Museum of Art and the Museum of Fine Arts in Boston. His work is represented in the permanent collections of the Metropolitan Museum of Art, the Whitney Museum, MoMA, MoCA Los Angeles, the St. Louis Art Museum, the Louisiana Museum of Art in Denmark, Musée Beaubourg in Paris, and the Paine Weber Collection. Fischl is a Fellow at both the American Academy of Arts and Letters and the American Academy of Arts and Science, and a Board Member at the New York Academy of Art. He is represented by Skarsedt Gallery.

Cuttlefish 1, 2011, aqua-resin and casein

JUDY FOX Senior Critic (b. 1957, New Jersey)

Fox received her BA from Yale University and trained in sculpture at Skowhegan School and the École Supérieure des Beaux Arts in Paris. She received an MA in Art History and Conservation from the Institute of Fine Art at NYU. She has participated in numerous private and public exhibitions around the US and internationally including solo exhibitions at PPOW Gallery (New York), ACE Gallery (Beverly Hills) and Galerie Thaddaeus Ropac (Paris), and group shows at the American Academy of Arts and Letters, the Contemporary Museum of Honolulu, the Tate Museum (Liverpool), the Chicago Museum of Contemporary Art, the Venice Biennale and Kunst Werke (Berlin). Fox has been awarded residencies at the MacDowell Colony and Yaddo and 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 by PPOW Gallery.



The Dean Field, 2008, glass and fiber optics

SHARON LOUDEN Senior Critic (b. 1964, Pennsylvania)

Louden graduated with a BFA from the School of the Art Institute of Chicago and an MFA from Yale University School of Art. She has received solo exhibitions at the Birmingham Museum of Art and the Weatherspoon Museum (Greensboro, NC) and has exhibited in group shows at the Aldrich Museum of Contemporary Art (Ridgefield), the Drawing Center, Carnegie Mellon University and the Kemper Museum of Contemporary Art (Kansas City). Louden's work is held in major public and private collections including the National Museum of Women in the Arts, the Neuberger Museum of Art at SUNY-Purchase, the Whitney Museum of American Art, the National Gallery of Art, the Arkansas Arts Center, Yale University Art Gallery (New Haven), the Weatherspoon Art Museum, and the Museum of Fine Arts in Houston. She has received a grant from the Elizabeth Foundation and has participated in residencies at Tamarind Institute, Urban Glass and Art Omi. She is represented by Morgan Lehman Gallery.



Hyphen, 1999, oil on canvas

JENNY SAVILLE Senior Critic (b. 1970, Cambridge UK)

Saville received her degree at Glasgow School of Art and subsequently studied at the University of Cincinnati and the Slade School of Art in London. In 1993 she debuted with a solo show at the Cooling Gallery in London, followed by appearing in group shows "Young British Artists III" at the Saatchi Gallery in 1994 and "Sensation" at the Royal Academy of Art in 1997. Since then, she has had solo shows at Gagosian Gallery, the Museum of Contemporary Art in San Diego, Museo d'Arte Contemporanea Roma (Rome) and appeared in group shows at the Denver Art Museum, the National Portrait Gallery (London), the Saatchi Gallery (London), the Venice Biennale, the National Museum of Scotland,

the Yale Center for British Art, and the Brooklyn Museum. Her work is in the collections of the Metropolitan Museum of Art, the Broad Museum in Los Angeles, and the Charles Saatchi Collection. She is represented by Gagosian Gallery.



Conversation, 2004, oil on linen

EDWARD SCHMIDT Senior Critic

(b. 1946, Michigan)

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 École 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. He has had a solo exhibition at Marguerite Oestreicher Fine Arts (New Orleans) and been featured group exhibitions at the Centre Georges Pompidou (Paris), Albright-Knox Art Gallery (Buffalo, NY), the Arnot Museum (Elmira, NY) 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. He is represented by the More Gallery in Philadelphia and the Hackett Freedman Gallery in San Francisco.



Leaning Woman, 2010, oil on canvas

ALEXI WORTH Senior Critic

(b. 1964, New York)

Worth received his BA from Yale and his MFA from Boston University. He has had numerous solo exhibitions at Elizabeth Harris Gallery (New York), Bill Maynes Gallery (New York) and DC Moore (New York).

Recent group exhibitions include "Open Windows," curated by Carroll Dunham at the Addison Gallery (Andover); "Private Future," curated by Michael Cline at Mark Jancou (New York); and "In A Violet Distance,"

curated by David Humphey at Zurcher

Studio (New York). He has received awards from the Guggenheim Foundation, Tiffany Foundation and New England Foundation for the Arts. Worth has written for The New Yorker, Artforum, T magazine, Art in America, ARTnews and Slate. He has written catalog texts for artists such as Martha Armstrong, Carroll Dunham, David Humphrey, James Hyde, Susan Jennings, Jackie Saccoccio, George Nick, Jim Nutt and Philip Pearlstein. Worth lives in Brooklyn NY with his wife, the architect Erika Belsey, and their two boys. He is represented by DC Moore Gallery (New York).

EXECUTIVE ADMINISTRATION



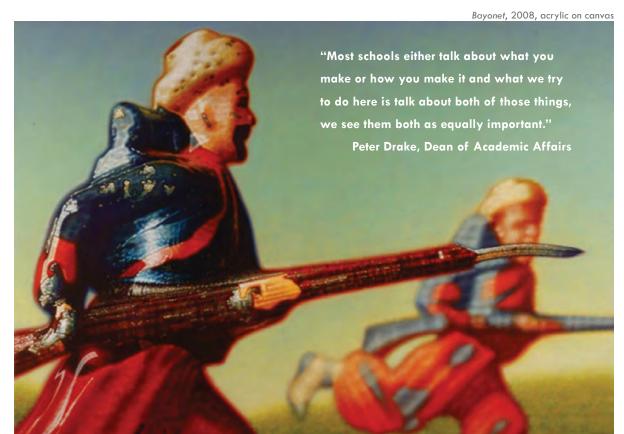
DAVID KRATZ President (b. 1958, New York)

David Kratz is a painter and the President of the New York Academy of Art. In 2008, he received an MFA from the Academy, where he focused on figurative art and won the Vasari Prize for best-in-show painting at the MFA Thesis exhibition. Kratz has shown in group exhibitions at the New York Academy of Art, Lodge Gallery and Sotheby's, and at Eden Rock Gallery in St. Barth. Prior to attending the Academy, Kratz was the founder and CEO of Magnet Communications, a leading public relations firm. A graduate of Dartmouth College and Boston University School of Law, Kratz has served on the boards of Citymeals-on-Wheels, the Lifelines Center, and the New Group, as well as helping to found One Day's Pay. He became president of the Academy in 2009, and since then developed a new strategic plan, spearheaded a facilities renovation and expansion, overseen the Academy's accreditation from the National Association of Schools of Art and Design and the Middle States Commission on Higher Education, and organized some of the most successful fundraising events the Academy has seen.

Lily, George, Domino, 2015, oil on canvas

PETER DRAKE Dean of Academic Affairs (b. 1957, New York)

Peter Drake became Dean of the Academy in 2010, having previously taught at Parsons the New School for Design, the School of Visual Arts, and the Maryland Institute College of Art. His work has been exhibited in solo and group exhibitions throughout the US and Europe, including solo shows at Linda Warren Gallery (Chicago) and District & Co. (Dominican Republic) and group shows at DFN Gallery (New York), Sloan Fine Art (New York) and the Scottsdale Museum of Contemporary Art. He has also curated exhibitions for the New York Academy of Art, the Lower Manhattan Cultural Council, Parsons and the Drawing Center. He is the recipient of numerous grants and awards, including a fellowship from the New York Foundation for the Arts, a National Endowment for the Arts Award and a MTA Arts for Transit Public Art Commission. His work is the public collections of the Whitney Museum, the Phoenix Museum of Art, the Museum of Contemporary Art in Los Angeles, the Achenbach Collection and the Los Angeles County Art Museum. He is represented by Linda Warren Gallery (Chicago).



VISITING ARTISTS & CRITICS

The Academy invites prominent artists, critics and scholars from the US and abroad for the Visiting Critics, Master Class and lecture programs.

As part of the Visiting Critics program, students have the opportunity to participate in one-on-one studio visits each week. Distinguished visual artists and critics engage with students to provide a fresh perspective on the development of their technical processes and conceptual awareness.

A variety of guest artists deliver Lectures and Master Classes each semester. Master Classes and lectures provide opportunities for intensive interaction with professional artists working in a variety of media and from a broad spectrum of cultural viewpoints. This exposure to a range of artists, critics and professionals, in conjunction with the MFA training, develops and improves the professional character of Academy students.

John Alexander Carol Dunham Odd Nerdrum William Bailey Nicole Eisenman Philip Pearlstein Cecily Brown Tracey Emin Rona Pondick Jonas Burgert Rachel Feinstein Kara Rooney Beth Cavener Stichter WaltonFord David Salle Dana Schutz Nina Chanel Abney April Gornik Sue Coe Roberta Smith Stephen Hannock Michele Cone Hillary Harkness Kehinde Wiley John Currin Anne Harris Alexi Worth Amy Cutler Julie Heffernan Lisa Yuskavage Leslie Dill David Humphrey





Michael Grimaldi's Drawing Class



ACADEMICS

An MFA student is expected to achieve mastery of traditional techniques and practices as well as successful engagement with current art methodologies and critical discourse. The achievement of these goals allows students to develop an authentic visual language as a means to communicate their personal vision, resulting in technically and formally sophisticated work that is engaged with the contemporary art world.

Central to the curriculum is the study of figurative and representational art and the reinterpretation of traditional methods for the contemporary artist. The Academy's unique curriculum combines courses in figurative drawing, painting and sculpture with courses in anatomical study, critical theory and art history. 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. Candidates in the MFA program specialize in one of three concentrations, drawing, painting or sculpture. Tracks in anatomy and printmaking supplement the concentrations with focused attention on additional areas of study.



DRAWING

The foundational principles of drawing are the basis of all forms of visual communication. Regardless of the chosen concentration, all students at the New York Academy of Art are immersed in an intensive sequence of drawing courses that present and examine fundamental and advanced perceptual and conceptual approaches to figuration and visual storytelling. Through this engaged and intensive study, students explore the elements of design, composition, scale, proportion, gesture, light on form, value, tonal construction, and the practical application of anatomy and perspective through sustained investigations of the human figure from direct observation.

The Drawing Concentration provides intensive challenges that expand upon drawing's foundational principles through the exploration of the nature of drawing as a unique, progressive, and constantly evolving visual language that embraces both tradition and innovation. The subject of drawing is explored to expand upon the formal, narrative and conceptual potentials of the medium while encouraging students to realize their artistic vision and formulate their unique experiences and insights into compelling and articulate visual statements.

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YEAR ONE: FALL SEMESTER	Credits	YEAR TWO: FALL SEMESTER	R Credits
Figure Drawing I: Intensive	3	Figure Drawing III	3
Artistic Anatomy I: Structural Anatomy	3	Art and Culture Seminar II	3
Art & Culture Seminar I	3	MFA Thesis Project I	3
History& Theory of Composition	3	Select two of the fall electives	6
Cast Drawing	3	FALL SEMESTER TOTAL	15
FALL SEMESTER TOTAL	15		

YEAR ONE: SPRING SEMESTER	Credits	YEAR TWO: SPRING SEMESTER	Credits
Figure Drawing II	3	Figure Drawing IV	3
Theory & Practice of Composition	3	MFA Thesis Project II	6
Perspective	3	Select two of the spring electives	6
Artistic Anatomy II: Anatomical Drawing	3	SPRING SEMESTER TOTAL	15
Select one of the spring electives	3	MFA DEGREE TOTAL CREDITS	60
SPRING SEMESTER TOTAL	15		



PAINTING

The technical, formal and conceptual development of painting is at the core of the curriculum. The intensive two-year program combines the study of historic and contemporary painting methodologies with emphasis on exploration of critical theory allowing students to develop an individual artistic vision. The core studio sequence begins with direct, perceptually-based methods and progresses to advanced synthetic modes of pictorial construction.

The Painting Concentration immerses students in the variety of languages in which the human form is represented. Direct painting addresses opaque perceptual description; indirect painting addresses mixing of color through layering; and second-year outcomes include integrating disparate sources and multiple figures into coherent compositions. Self-directed work is regularly critiqued by renowned visiting artists and faculty in the context of a diverse contemporary discourse.

YEAR ONE: FALL SEMESTER	Credits
Painting I: Direct Painting Intensive	3
Artistic Anatomy I: Structural Anatomy	3
Figure Drawing I: Intensive	3
Art & Culture Seminar I	3
History & Theory of Composition	3
FALL SEMESTER TOTAL	15

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

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

YEAR TWO: SPRING SEMESTER	Credits
Painting IV	3
MFA Thesis Project II	6
Select two of the spring electives	6
SPRING SEMESTER TOTAL	15
MFA DEGREE TOTAL CREDITS	60



SCULPTURE

The Sculpture Concentration provides students with a functional-working understanding of the conceptual and formal means of expression through study of traditional modeling of the human figure by hand. Direct observation of the body, supported by the study of anatomical structure, provides a platform for exploring the challenges of creating three-dimensional form and encourages the development of each student's singular vision.

The curriculum offers a solid background in the processes, principles and hands-on skills necessary to develop works of art that bridge tradition and find placement in a contemporary context.

The core 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 semester, students master life-scale figure modeling, contextualizing sculpture and integrating formal strategies into compositions with a study of historical precedence. Emphasis on discussion and critique with prominent figurative sculptors creates a dialogue on expression, metaphor and the role of figuration.

YEAR ONE: FALL SEMESTER	Credits	YEAR TWO: FALL SEMESTER	Credits
Sculpture Intensive	3	Sculpture III	3
Écorché Intensive A	3	Art and Culture Seminar II	3
Figure Drawing I	3	MFA Thesis Project I	3
Art & Culture Seminar I	3	Select two of the fall electives	6
History of Sculpture Composition & Technique	3	FALL SEMESTER TOTAL	15
FALL SEMESTER TOTAL	15		

YEAR ONE: SPRING SEMESTER	Credits	YEAR TWO: SPRING SEMESTER	Credits
Sculpture II	3	Sculpture IV	3
Écorché Intensive B	3	MFA Thesis Project II	6
Theory & Practice of Composition	3	Select two of the spring electives	6
Artistic Anatomy II: Anatomical Drawing	3	SPRING SEMESTER TOTAL	15
Select one of the spring electives	3	MFA DEGREE TOTAL CREDITS	60
SPRING SEMESTER TOTAL	15		



ANATOMY

Anatomy is a fundamental area of study in each concentration of the MFA program.

The Academy ensures the continuation of the historic tradition of anatomical study by offering students the opportunity to expand their theoretical knowledge of the human figure though courses and workshops. Unique to the Academy, the curriculum provides a breadth of knowledge in artistic anatomy for application in one's own artwork or to inform college-level teaching.

The Anatomy Track may be taken in addition to the required concentration in drawing, painting or sculpture. Three distinct approaches make up the artistic anatomy program: Structural Anatomy entails the study of the skeleton, muscular structures, groupings, and kinesthetic functions; Anatomical Drawing combines lectures with perceptual drawing; Écorché involves the sculpting of an anatomical model built from the skeleton to the muscle masses. Special courses in Comparative Anatomy and other topics are offered regularly. Each spring students have the opportunity to participate in a dissection workshop at a local medical college.

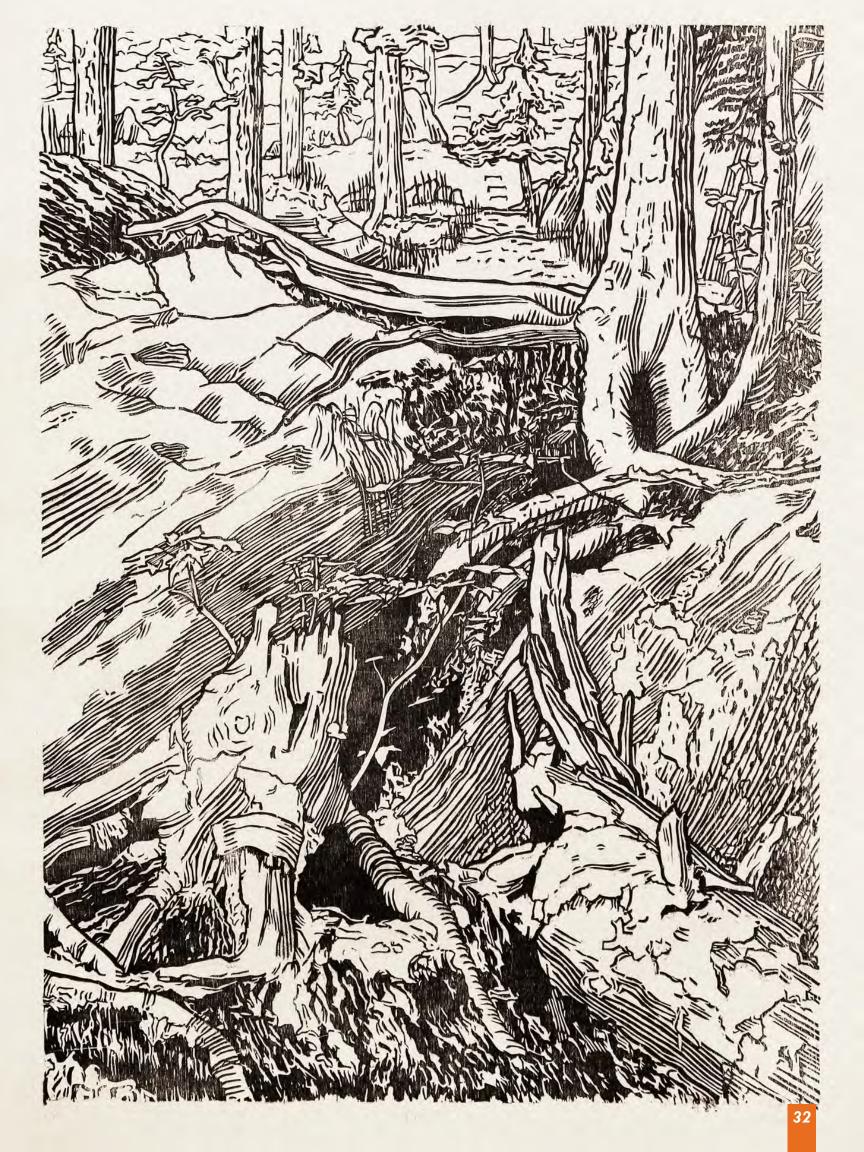
YEAR ONE: FALL SEMESTER	Credits	YEAR TWO: FALL SEMESTER	Credits
Écorché Intensive A or	3	Artistic Anatomy IV: Écorché II	3
Artistic Anatomy I: Structural Anatomy		FALL SEMESTER TOTAL	3
FALL SEMESTER TOTAL	3		
YEAR ONE: SPRING SEMESTER	Credits	YEAR TWO: SPRING SEMESTER	Credits
YEAR ONE: SPRING SEMESTER Écorché Intensive B	Credits	YEAR TWO: SPRING SEMESTER Artistic Anatomy Elective/ Comparative Anatomy	
,		Artistic Anatomy Elective/	Credits
Écorché Intensive B Artistic Anatomy II:	3	Artistic Anatomy Elective/ Comparative Anatomy (optional if 4 courses in	



PRINTMAKING

The Printmaking Track is a set of three courses providing students with educational depth in lithography, intaglio, relief, and monotype, for application to one's own work as well as the challenges of college-level teaching. It may be taken concurrent with the required concentration in drawing, painting or sculpture. The Printmaking Track is designed to advance printmaking's great tradition of craftsmanship, the Academy's dedication to figurative representation, and most importantly the individual student's artistic vision.

YEAR ONE: FALL SEMESTER	Credits	YEAR TWO: FALL SEMESTER (Optional if taken year one)	Credits
Woodcut	3	Woodcut	3
FALL SEMESTER TOTAL	3	FALL SEMESTER TOTAL	3
YEAR ONE: SPRING SEMESTER (Select one to two classes)	Credits	YEAR TWO: SPRING SEMESTER (Select one to two classes)	Credits
Intaglio	3	Intaglio	3
Monotype	3	Monotype	3
Figure in Lithography	3	Figure in Lithography	3
SPRING SEMESTER TOTAL	3 - 6	SPRING SEMESTER TOTAL	3 - 6
		PRINTMAKING TRACK TOTAL CREDITS	9



RESIDENCIES

After their first year, the Academy offers MFA students the opportunity to study abroad during summer break. Residents are chosen through a committee selection process based on merit, academic performance and other variables. Residencies in China, France, Germany, Italy, Mexico, Russia and Turkey expose students to new cultures and research opportunities, allow for the production of work in a new creative environment and afford the opportunity to exhibit work abroad. Residents return to the Academy with knowledge that enhances their MFA Thesis and inspires the Academy community through exhibitions of the work they produced abroad and through interactions with their peers. The number and location of residencies vary each year.

Bellas Artes Residency

Located in the heart of the historic center of Mexico City, the Bellas Artes Residency is made possible by the generous support of Stephen Henderson and James LaForce. The award includes airfare, room and board, a \$1,000 stipend, and studio space for one student to complete an independent, self-directed project.

Carrara Residency

Kerry Thompson (MFA 2013) and Adam Cross (MFA 2014) at Monet's Gardens, Giverny, France

This four-week long residency is awarded to up to two graduate students by New York Academy of Art faculty and a panel of judges including top architects and designers. While studying at the Studio Corsanini in Carrara, Italy residents study under master sculptor Stephen Shaheen (MFA 2005). Made possible by ABC Stone founder Jonathan Tibett with support from artists Oriano Galloni and Stephen Shaheen, this residency aims to promote the use of stone in artistic practice by pairing young artists with master sculptors for experimental learning through intensive mentoring.

Left to right: Jessica Benjamin (MFA 2013), Alonsa Guevara (MFA 2014, Fellow 2015), Steve Vollo (MFA 2014, Fellow 2015),

China Residency

Four Academy students are awarded this 4-6 week residency in China. The residency takes place on the campus the Central Academy of Fine Arts (CAFA) in Beijing. Made possible by the Villore Fund, in conjunction with CAFA, four residents will be provided with living and studio accommodations along with airfare support. They will engage with local established artists and participate in events at CAFA.

Giverny Residency

Up to four students are awarded this two-week residency at the Terra Foundation for American Art-Europe. The foundation is located in the village of Giverny, France, next to Monet's house and gardens, just forty minutes by public transportation to Paris. The facilities include housing, lecture halls, studios and the Terra Museum for American Art in Europe which has rotating exhibitions. The award includes airfare, room and board, and studio spaces for students to complete independent, self-directed projects.

Leipzig International Art Programme Residency

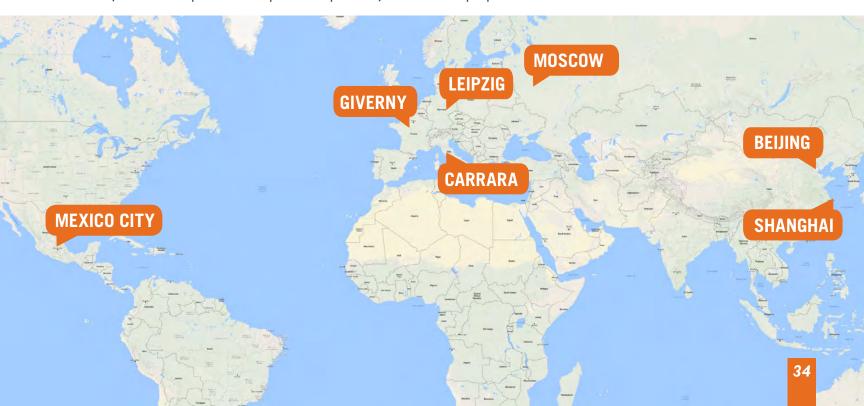
Made possible by the New York Academy Travel Fund, the Villore Foundation and Trustees Gordon Bethune and Eric Fischl, this scholarship funds a two-month residency, including airfare support. The residency offers an exhibition opportunity for up to four continuing students, and is hosted by the Leipzig International Art Programme, in Leipzig, Germany.

Mimar Sinan University Residency

The Mimar Sinan University Residency in Istanbul, Turkey has been made possible through the efforts of Mahmut Bozkurt, Erdal Kara, Ali Kerem Bilge, and Buket Atature. Awarded to up to four current graduate students, this month-long residency includes airfare, room and board, and studio spaces to complete independent, self-directed projects.

Moscow Residency

The Moscow Residency in Moscow, Russia has been made possible through the efforts of Stephan Korsakov and Nikolay Koshelev (MFA 2014). Awarded to up to four current graduate students, this month-long residency includes airfare, room and board, and studio spaces to complete independent, self-directed projects.



EXHIBITIONS

The Academy maintains an active exhibitions schedule. Annual presentations include the MFA and Postgraduate Fellow exhibitions, and the Summer Exhibition featuring works by Academy students and Alumni. Periodically, the Academy hosts traveling exhibitions of works by artists from around the globe, including the US, Latin America, South Asia and Europe.

Students have the opportunity to exhibit throughout the year and may submit work to juried exhibitions including Take Home a Nude, Deck the Walls and "Summer Exhibition." This allows students to show alongside alumni, faculty and established artists. At Tribeca Ball and Open Studios, members of the New York art community and the public tour the Academy and studios. These events expose students to gallerists, curators, collectors and other arts professionals and afford them the opportunity to interact

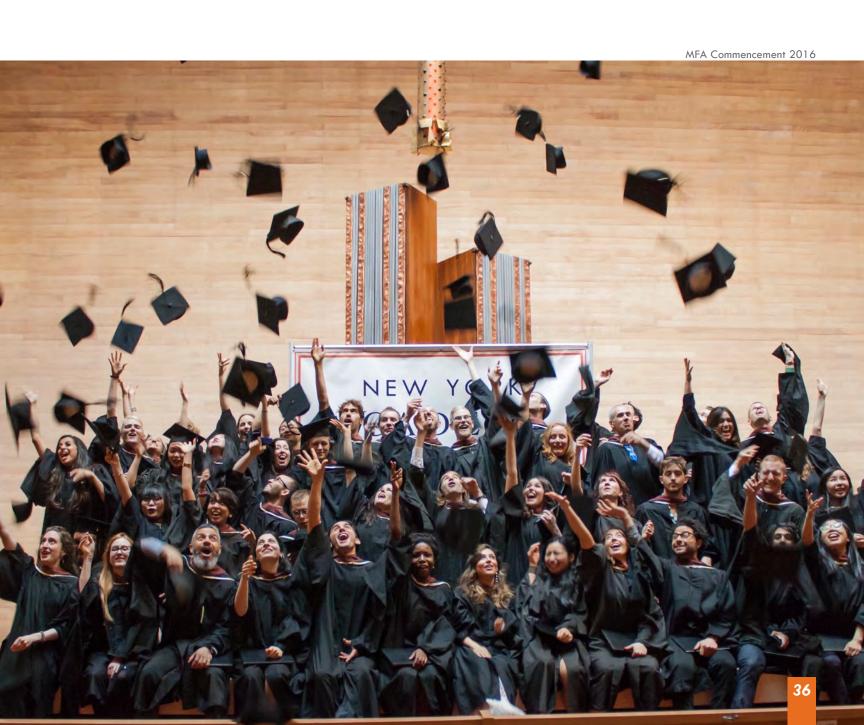




ALUMNI

with visitors, practice speaking about their work and develop relationships with potential future patrons. One of the Academy's strengths is the success of our alumni community. Graduates and faculty members from 1990 onward have exhibited in major galleries and museums such as the National Portrait Gallery in London, the Metropolitan Museum of Art, the Venice Biennale and the Museum of Art and Design and are teaching in prominent university and graduate programs around the world including the Central Academy of Fine Arts in Beijing, Rhode Island School of Design, Parsons: The New School and the Pennsylvania Academy of Fine Art.

The Academy provides artist residencies and teaching opportunities through the Royal Drawing School at the Dumfries House in Scotland, Altos de Chavon in the Dominican Republic and at West Nottingham Academy in Colora, Maryland. The Academy offers exhibition opportunities, free drawing sessions and group critiques to alumni.



WHERE OUR ALUMNI SHOW

Art Basel

Art Chicago

The Armory Show

The British Museum

The Contemporary Art

Center of Virginia

Dacia Gallery

Danese Gallery

Dean Projects

District & Co. The Gallery

Eden Rock Gallery

The Essl Collection

Famous Accountants

Flowers Gallery

Forbes Galleries

Fredericks Freiser

Freight + Volume

Forum Gallery

Galerie Lelong

Gallery Poulsen

Galerie Restigouche

Galerie Templon

Galerie Thaddeus Ropac

George Segal Gallery at

Montclair State University

Island Weiss Gallery

Jablonka Galerie

John Pence Gallery

Kathleen Cullen Fine Arts

Leo Kesting Gallery

Leslie Tonkonow Artwork +

Projects

Linda Warren Projects

Luce Gallery

Lyons Wier Gallery

Marlborough Gallery

Mark Miller Gallery

Mark Moore Gallery

Mary Boone Gallery

Medialia Gallery

The Metropolitan Museum of Art

Michael Kohn Gallery

Mike Weiss Gallery

Monica de Cardenas

Museum voor Schone

Kunsten Gent

National Portrait Gallery, London

The New Museum

Phillips de Pury

Pocket Utopia

P.P.O.W.

P.S.1

Queens Museum of Art

Rare Gallery

Richard Heller Gallery

The Saatchi Collection

Stricoff Fine Art

Tony Shafrazi Gallery

V. Cacciola Gallery

Sloan Fine Art

Wallspace Gallery

Wally Findlay Gallery

Ali Banisadr (MFA 2007, Fellow 2008), The Gatekeepers, 2010, oil on linen



WHERE OUR ALUMNI WORK

Aldrich Contemporary Art Museum

The Brooklyn Rail

California State University

John Alexander Studio

Donald Judd Foundation

E.V Day Studio

East Tennessee State University

Fullerton College

Jeff Koons Studio

Laguna College of Art and Design

Lehigh University

Long Island University

Lyme Academy of Art

Marist College

Mark Tansey Studio

McNeese State University

Merrimack College

The Metropolitan Museum of Art

Mike Weiss Gallery

Milwaukee Institute of Art and Design

Montclair State University

Murakami Studio

Museum of Fine Arts Boston

Museum of Modern Art

New York Academy of Art

Parsons The New School of Design

Pratt Institute

Ringling Museum & Ringling College of Art &

Design

Rhode Island School of Design

David Salle Studio

Savannah College of Art and Design

School of the Art Institute of Chicago

School of Visual Arts

Skowhegan School of Painting and Sculpture

State University of New York at New Paltz

University of North Carolina Asheville

University of San Diego

University of Texas

Virginia Commonwealth University

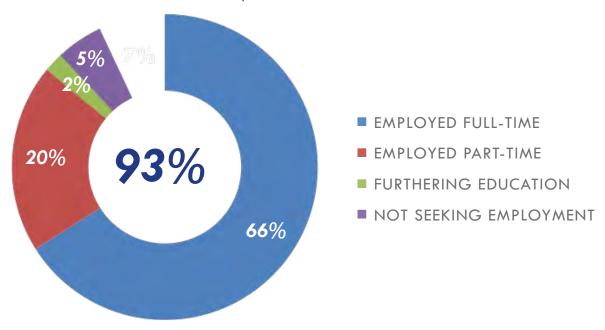
Washington University in St. Louis



CAREER SERVICES

The Career Services program assists students and alumni with job search strategies and provides the tools needed to plan and accomplish career goals. From determining career paths and proper positioning in the marketplace, as well as learning how to write a resume and handle the interview process, Career Services offers strong job placement support. The Academy shares job openings and exhibition, grant and funding opportunities through a weekly opportunities e-blast. Both paid and unpaid opportunities for students and alumni include:

- Teaching Assistantships in Academy Continuing Studies programs
- Teaching Assistantships for local undergraduate programs
- Post-Graduate Teaching Assistantships in the MFA Program
- Local Area Artist Assistantships



EMPLOYMENT OUTCOMES RATE: 93%

The Academy's Employment Outcomes Rate is calculated from the percentage of alumni employed, continuing their education or not currently seeking employment within 12 months of graduation



HOUSING

Living in New York City is an exciting and rich experience. As one of the world's great art capitals, New York promises an endless stream of inspiring places, people and neighborhoods. Finding housing within the city is a challenge and requires patience, research and determination. The NYC Rent Guidelines Board (www.nycrgb.org) explains the most common ways people find apartments throughout the city. The website also provides helpful information about estimated apartment prices, tenant rights, signing a lease and broker information.

New York City is composed of five boroughs – Manhattan, Brooklyn, Queens, the Bronx, and Staten Island. Most affordable housing can be found in boroughs outside Manhattan as well as New Jersey. Two important factors to keep in mind when looking for an apartment are safety and travel time. Below is a list of some neighborhoods outside Manhattan with a 45 minute (or less) commute to the Academy. Applicants are encouraged to contact the Student Services Office for assistance in securing housing.

BROOKLYN

Park Slope, Bay Ridge, Brooklyn Heights, Carroll Gardens, Cobble Hill, Greenpoint, and Williamsburg

QUEENS

Astoria, Flushing, Forest Hills, Long Island City, Rego Park, and Woodside

NEW JERSEY

Hoboken and Jersey City

Brownstones in Park Slope, Brooklyn



SCHOLARSHIPS & GRANTS

New York Academy of Art scholarships are highly competitive. The Academy does not discriminate on the basis of gender, age, race, color, religion, sexual orientation, ethnic or national origin or physical handicap in the distribution of scholarships. Academy scholarships for first-year students are renewable based on the institution's policy of satisfactory academic performance. Details on all grants and scholarships can be found on the Academy's website (nyaa.edu/scholarships).

SCHOLARSHIPS FOR FIRST-YEAR STUDENTS

President's Scholar Award

Academy Scholar Award

Drawing Merit Scholarship

LCU Female Student Housing

Assistance Scholarship

Lyme Academy Scholarship

Sculpture Merit Scholarship

SCHOLARSHIPS FOR SECOND-YEAR STUDENTS

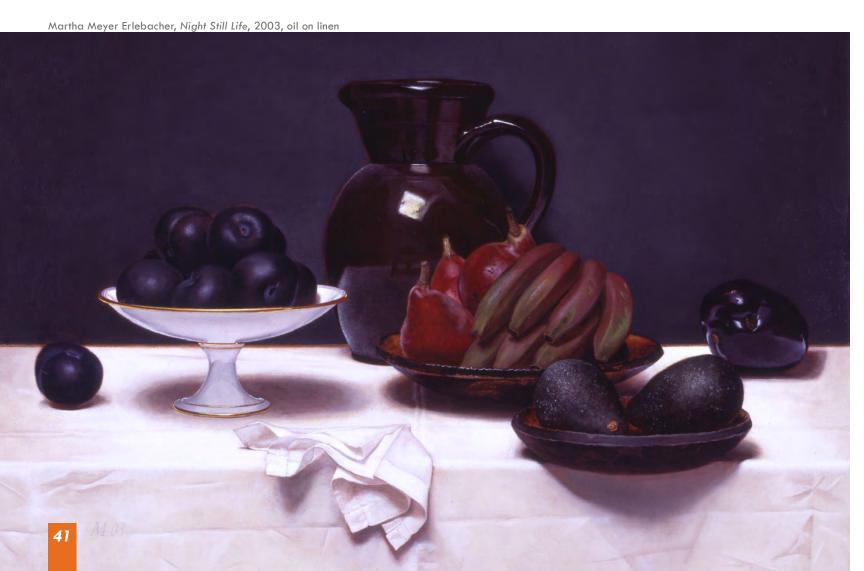
Academy Service Scholarship

Exhibition Scholarship

Portrait Scholar Award Social Media Scholarship

PRIVATE SCHOLARSHIPS

Panepinto Family Foundation Scholarship Buddy Taub Scholarship Detour Gallery Art Scholarship
Hollis Taggart Galleries Scholarship





EXTERNAL FUNDING

Many of the Academy's students receive funding from foundations and organizations outside the Academy. An extensive list of these external grants and scholarships can be found on the Academy's website (nyaa.edu/scholarships).

The Academy's Financial Aid Office is committed to assisting students and families in planning for and meeting expenses associated with a graduate degree. In addition to grants and scholarships, federal and alternative education loans and work-study are available to assist students in paying for their education. For more information, students and families may contact the Financial Aid Office (fa@nyaa.edu).

FEDERAL GRADUATE DIRECT PLUS LOANS

Students may borrow additional Federal Graduate Direct Plus Loan to cover their cost of attendance at the Academy. The combined loan total of Stafford Unsubsidized and Graduate Direct Plus Loans may not exceed the cost of attendance (tuition, fees and living expenses). Please note that all Direct Plus Loan borrowers are subject to a credit check. Direct Plus Loan borrowers must have an acceptable credit history or an endorser (someone who agrees to repay the loan if the borrower does not pay it) with an acceptable credit history. For information about lenders and for individual borrower limits, matriculated and accepted students should contact the Academy's Financial Aid Office (fa@nyaa.edu).

We recommend applicants to check following websites for additional financial aid information.

- International Education Financial Aid (iefa.org)
- Federal Student Aid (studentloans.gov)
- Free Application for Federal Student Aid (fafsa.ed.gov)
- National Student Loan Date System (nslds.gov)

Applicants must be US citizens or permanent residents. For more information on Federal Student Aid and how to apply, please visit fafsa.ed.gov. The Academy's Federal School Code is 026001.

FEDERAL STAFFORD UNSUBSIDIZED LOANS

Eligible Students may receive Unsubsidized Stafford Loans. The maximum limit for Federal Stafford Unsubsidized Loan is \$20,500 per academic year. In addition, students may borrow Federal Graduate Direct Plus Loans to cover the remaining cost of attendance. Details about the Graduate Direct Plus program and how to apply for both Stafford and Graduate Direct Plus Loans are outlined below.

FEDERAL WORK-STUDY PROGRAM

The Federal Work-study Program (FWSP) is an employment program funded by the federal government and the Academy. Eligible students are placed in part-time positions and paid an hourly wage. FWSP funds are not credited to students' term bills. In addition to gaining valuable job skills, students who work through the FWSP will have the opportunity to earn funds to help offset educational costs.

COST OF ATTENDANCE

The Academy charges a flat tuition rate to all in-state, out-of-state and international students 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. Students must demonstrate sufficient income sources to meet one academic year's expenses. The non-refundable \$850 tuition deposit will be subtracted from the first semester's tuition invoice. Tuition and fees are outlined below.

2017-2018 TUITION AND FEES

FIRST YEAR SECOND YEAR

Per Semester: \$18,718* Per Semester: \$18,358* Semester Fees: \$750** Semester Fees: \$750** Annual Total: \$38,936 Annual Total: \$38,216

2017-2018 ESTIMATED LIVING EXPENSES

	FALL	SPRING	ANNUAL TOTAL
Housing	\$ 7, 416	\$7,416	\$14,832
Utilities	\$1,200	\$1,200	\$2,400
Food/Clothing	\$4,000	\$4,000	\$8,000
Health Insurance	\$2,100	\$2,100	\$4,200
Art Materials	\$1,800	\$1,800	\$3,600
Transportation	\$726	\$726	\$1,452
Total	\$17,242	\$17,242	\$34,484

TUITION PAYMENT

The institution expects students to keep their financial accounts current. Students are billed on a semester-to-semester basis and receive an account statement of tuition and fees. Full payment is due no later than the first day of class each semester. No student may attend semester classes until the full semester's tuition has been paid either by check, money order, credit card or guaranteed student loan payment. Students in default of bursar payments may not pre-register, enroll or attend spring semester classes. For student's 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.

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

^{**}Fee includes registration, commencement, model, materials and technology.

TUITION REFUNDS

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.

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

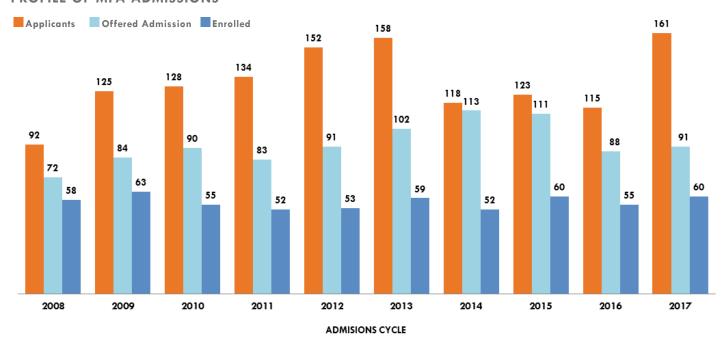
First week of class 100% of tuition
Second week of class 90% of tuition
Third week of class 70% of tuition
Fourth week of class 60% of tuition
Fifth week of class 50% of tuition
After the Sixth week 0% of tuition

According to the provisions of the Higher Education Opportunity (HEOA) of 2008, 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 the 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 percent point of the enrollment period has lapsed, the student has earned 100 percent of the Title IV aid. The return of these funds may result in a balance due to the Academy and/or the federal government. Semester fees are non-refundable.



ADMISSION & ENROLLMENT

PROFILE OF MFA ADMISSIONS



TOTAL STUDENTS	109	PAINTING	84	FEMALE	67
FIRST-YEAR	49	DRAWING	17	MALE	42
SI:COND-YEAR	60	SCULPTURE	8	AVERAGE AGE:	30

INTERNATIONAL: 19%

RECEIVING ACADEMY SCHOLARSHIPS: 81%

RECEIVING FINANCIAL AID FROM LOANS & OTHER SOURCES: 44%

STUDENT	GRADUATION RATES
2017-2018	93%
2016-2017	98%
2015-2016	98%
2014-2015	92%
2013-2014	97%
2012-2013	98%
2011-2012	91%
2010-2011	92%
AVERAGE	95%
	2017-2018 2016-2017 2015-2016 2014-2015 2013-2014 2012-2013 2011-2012 2010-2011



Front cover image credits:

Alyssa Monks (MFA 2001), *Tell*, 2011, oil on panel
Nicolas Sanchez (MFA 2013; Fellow 2014), *Untitled*, 2015, colored ballpoint pen on paper
Chie Shimizu (MFA 2001), *Fishbell I*, 2009, ultracal, plaster, pigments, gold, white gold leaf, straw hat

Back cover image credits:

Alonsa Guevara (MFA 2014; Fellow 2015), Siblings's Ceremonies (detail), 2015, oil on canvas Jean-Pierre Roy (MFA 2002; Fellow 2003), The Landscape Painter, 2017, oil on linen Aliene Howell (MFA 2011; Fellow 2012), Ursa Major Lost at Sea, 2012, linocut John O'Reilly (MFA 2010; Fellow 2011), Bitch I, 2011, urethane resin Heena Kim (MFA 2014), Inner Baby, 2015, marble