Undergraduate Art
@ Yale
The program in Art offers courses in a variety of media that provide a background in visual arts as part of a liberal education and as preparation for graduate study and professional work. In 2013, twenty-five art majors graduated from Yale College.
A student show at Edgewood Gallery.
Welcome

Prospective Students, to the School of Art, one of Yale’s thirteen professional schools in which undergraduate courses are taught alongside graduate programs. The art school has been in existence at Yale since 1869, when the Yale School of the Fine Arts opened; it was the very first art school connected with an institution of higher learning in the country. We also had the first university art museum as early as 1832 with the Trumbull Gallery. Since then, the School has had a long, distinguished history of training artists of the highest caliber, from Beaux Arts training those first decades, to the Bauhaus influence of the 1950s with Josef Albers at the helm, to the multidisciplinarity of today, at a school where acclaimed curator and artist in his own right, Robert Storr, works to create a forward-thinking, moving (and shaking) place for creation and expression.

The program in art offers majors and non-majors alike courses in four concentrations and a variety of mediums that provide a background in visual arts as a valuable part of a liberal education and also as preparation for future practitioners. The areas of study are painting, sculpture, graphic design, photography and filmmaking, with plenty of wiggle room to make work in the interstices, such as video, animation, installation and sound.
In the university setting, the introduction of the arts to those in other fields is invaluable; learning the nitty gritty of making art helps you to better understand, value and support the arts in society. The School of Art is a lively place where hard work and cross-pollination produce students who will go on to have the study of the visual arts as an influence for decades, whether they ultimately decide to be practicing fine artists or people who make art a part of their lives in some meaningful way. In my time here I have seen a fair number of art major alumni who have gone on to become doctors, but whose experience making and seeing and looking closely and thinking about art here at Yale changed the way that they saw the world, opening eyes and doors. Clearly, a student does not have to be a major to learn something important here.
This is a place to experience and work at experimentation, problem creating, problem solving, collaboration and finding your voice. It is a place for making things with your hands and learning how to talk about it. The arts end of campus is full of places to make this happen, from the high-end photography and graphic design facilities in our main school in Green Hall, to the painting and printmaking studios in the Crown building and to the spacious sculpture and multidisciplinary studios in the Edgewood building around the corner. There is a vibrant student gallery as well as a freestanding rotating gallery of contemporary art curated from work by the top artists working today, and the School is just down the block from the Art History department’s Loria Center, the School of Architecture, the Haas Arts Library, the British Art Center and the famed and newly fully-renovated Yale Art Gallery, as well as several theaters that are part of the School of Drama.
The Beinecke Rare Book Library is another fantastic resource just a few minutes’ walk away, as is the Center for Design and Engineering at the School of Engineering, where art students have access to collaborate on projects with engineering students with 3D printers and other digital fabrication machines. Our students are never empty-handed.

There is always something to inspire you here, and always a working artist faculty member or renowned guest critic (or two or three) to push you further, to make the work that best communicates just what you are trying to say. Peers and teachers will offer criticism and encouragement; they will test, and prod, stimulate and provoke creativity in a range of media. This is Yale, and this is the School of Art, where the tools are here waiting for hands and minds from all backgrounds to pick them up and find new ways of using them. It is up to each of you, young artists, to figure out what to do with them.

LISA KERESZI, Critic, MFA 2000
Director of Undergraduate Studies
A student’s sculpture in an exhibition space in the 36 Edgewood building.
Lecturer Brent Howard participates in a Final Review of a sculpture student’s thesis work in Green Gallery.
“How artists discover their vocation differs as greatly as the places they come from, the support they got or failed to get along the way, and the kinds of things they are doing when they first recognize themselves in something they have made.”

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

The School of Art is founded on the belief that art is a fundamental force in national and international culture, and that one of the primary standards by which societies are judged is the quality, creative freedom, critical insight, and formal and technical innovation of the visual art they produce. The Yale School of Art teaches at the graduate and undergraduate levels, and consequently the student body consists of those whose primary or exclusive focus is art as well as those for whom art is an essential part of a varied course of inquiry. The school currently offers degrees and undergraduate majors in the areas of graphic design, painting/printmaking, photography, filmmaking, and sculpture.
A painting student works in her studio in Green Hall.
<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frederic Remington</td>
<td>1900 BFA</td>
</tr>
<tr>
<td>Reginald Marsh</td>
<td>1920 BFA</td>
</tr>
<tr>
<td>Claes Oldenburg</td>
<td>1950 BFA</td>
</tr>
<tr>
<td>Ivan Chermayeff</td>
<td>1955 BFA</td>
</tr>
<tr>
<td>Tom Geismar</td>
<td>1955 MFA</td>
</tr>
<tr>
<td>Eva Hesse</td>
<td>1959 BFA</td>
</tr>
<tr>
<td>Michael Mazur</td>
<td>1959 BFA</td>
</tr>
<tr>
<td></td>
<td>1961 MFA</td>
</tr>
<tr>
<td>Robert Mangold</td>
<td>1961 BFA</td>
</tr>
<tr>
<td></td>
<td>1963 MFA</td>
</tr>
<tr>
<td>Sylvia Mangold</td>
<td>1961 BFA</td>
</tr>
<tr>
<td>Janet Fish</td>
<td>1962 BFA</td>
</tr>
<tr>
<td></td>
<td>1963 MFA</td>
</tr>
<tr>
<td>Nancy Graves</td>
<td>1962 BFA</td>
</tr>
<tr>
<td></td>
<td>1964 MFA</td>
</tr>
<tr>
<td>Richard Serra</td>
<td>1962 BFA</td>
</tr>
<tr>
<td></td>
<td>1964 MFA</td>
</tr>
<tr>
<td>Chuck Close</td>
<td>1963 BFA</td>
</tr>
<tr>
<td>Year</td>
<td>Degree</td>
</tr>
<tr>
<td>----------</td>
<td>---------</td>
</tr>
<tr>
<td>1964</td>
<td>BFA</td>
</tr>
<tr>
<td>1965</td>
<td>MFA</td>
</tr>
<tr>
<td>1970</td>
<td>BA</td>
</tr>
<tr>
<td>1973</td>
<td>MFA</td>
</tr>
<tr>
<td>1983</td>
<td>BA</td>
</tr>
<tr>
<td>1985</td>
<td>MFA</td>
</tr>
<tr>
<td>1986</td>
<td>MFA</td>
</tr>
<tr>
<td>1986</td>
<td>MFA</td>
</tr>
<tr>
<td>1989</td>
<td>BA</td>
</tr>
<tr>
<td>1990</td>
<td>BA</td>
</tr>
<tr>
<td>1991</td>
<td>BA</td>
</tr>
<tr>
<td>1993</td>
<td>MFA</td>
</tr>
<tr>
<td>2001</td>
<td>MFA</td>
</tr>
</tbody>
</table>
LEFT
A senior hangs her thesis exhibition in the Green Gallery.

BELOW, RIGHT
A student works on her painting in the Green Hall studios.

ABOVE, LEFT
A student puts the finishing touches on her senior thesis in sculpture.

RIGHT
Critic Johannes DeYoung works with a student in the Edgewood Moving Image Lab.

FAR RIGHT
A graphic design student works on an assignment.
A senior works on a feature-length documentary for his thesis.

The Yale Precision Marching Band visits Green Gallery as part of a student’s performance art project.

A photography student shows off her view camera print.

A student photographs her work.

Professor Samuel Messer and students enjoy a figure drawing class.
Yale College, the undergraduate division of Yale University, offers a Bachelor of Arts degree program with a major in art. Undergraduate applicants wishing to major in art at Yale must apply to Yale College directly.

Please contact the Office of Undergraduate Admissions:
PO Box 208234, 38 Hillhouse Avenue, New Haven, CT 06520-8234
203.432.9300   |   www.yale.edu

See last page for more information on applying.

THE PROGRAM IN ART offers courses in a variety of media that provide a background in visual arts as part of a liberal education and as preparation for graduate study and professional work. In any given year, about 20–25 art majors graduate from Yale College, and they are joined by many more non-majors taking art courses as electives. The prerequisites for acceptance into the major are a sophomore review, which is an evaluation of work from studio courses taken at the Yale School of Art, and five introductory (100-level) term courses. The Art major requires fourteen term courses total, including the following: (1) five prerequisite courses at the 100 level (including Basic Drawing and Visual Thinking); (2) four courses at the 200 level or above; (3) the Junior Seminar (ART 395) or Critical Theory in the Studio (ART 201); (4) the Senior Project (ART 495A+B); and (5) two term courses in the history of art.

Graduate courses may be elected by advanced undergraduate art majors who have completed all undergraduate courses in a particular area of study and who have permission of the director of undergraduate studies as well as the course instructor. Students also receive unlimited access to all events in the School of Art including MFA critiques, lectures, and seminars with distinguished visiting artists. In addition, the school sponsors several undergraduate-only special visitors and critics, as well as off-site museum and studio study trips, which are a strong component of the undergraduate curriculum.
CURRENT UNDERGRADUATE STUDIO COURSES OPEN TO STUDENTS IN YALE COLLEGE:

ART 001A
Studies in Visual Biography

ART 002B
Paper

ART 003B
Blue

ART 004A
Words and Pictures

ART 101B
Game Stop

ART 110
Sculpture Basics

ART 111A / B
RIGHT PAGE, TOP
Visual Thinking

ART 114A / B
RIGHT PAGE, MIDDLE + BOTTOM
Basic Drawing
ART 116B
Color Practice

ART 120A
Object and Space

ART 121B
Structure and Form

ART 122A
Digital Forms in Time

ART 125A
Sculpture in Reproduction

ART 130A / B
Painting Basics

ART 132A / B
Introductory Graphic Design

ART 136A / B
Introductory B&W Photography
ART 138A / B
Introductory Digital Photography

ART 142A / B
The Language of Film Workshop

ART 145A / B
Introduction to Digital Video

ART 185
Principles of Animation

ART 201B
Critical Theory in the Studio
Concentration in Filmmaking

THE YALE SCHOOL OF ART is pleased to announce the inauguration of a new undergraduate concentration in Filmmaking. The new concentration offers Art majors a thoughtfully-structured curriculum for exploring the theories, principles and techniques of narrative filmmaking within the broader context of visual arts practice.

Students concentrating in Filmmaking will be required to study both fiction and documentary modes of production through the intermediate level, finally specializing in one mode or the other at the advanced level for the production of their senior projects. All requirements of the Major in Art apply, though courses in film history may be substituted for the required courses in art history.
ART 202A
Feminist Theory and Feminist Art

ART 210B
Sculpture as Object

ART 223A + 224B
Figure Drawing

ART 230A + 231B
Introductory Painting

ART 237A
Intermediate Analog Photography

ART 245A
Digital Projection

ART 264A
Typography I

ART 265B
Typography II

ART 285B
Digital Animation
ART 341A / B
Intermediate Narrative Film Workshop

ART 342B
Intermediate Documentary Film Workshop

ART 345A + 346B
Dematerial / Material

ART 348B
Sculpture: Time-based Mediums

ART 355B
Silkscreen Printing
COURSES

ART 356A
LEFT PAGE, TOP
Printmaking

ART 359B
Lithography

ART 368A + 367B
Intermediate
Graphic Design

ART 369B
Interactive
Design

ART 370A
Motion Design

ART 371A
Sound Art

ART 379B
Photographic
Techniques

ART 385B
Performance
and the
Moving Image

ART 395A
Junior Seminar

ART 401B
Advanced
Photography
Project Seminar
ART 430A + 431B
Advanced Painting Studio

ART 442 / 443
Advanced Fiction Film Workshop

ART 445
Advanced Making via Process and Research

ART 457B
Printmaking II

ART 468A + 469B
Advanced Graphic Design

ART 471A + 472B
Independent Projects

ART 495A / B
Senior Project
<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Yale College Art Major Graduates</th>
<th>Year</th>
<th>Number of Yale College Students Enrolled in Art Courses, by Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>22</td>
<td>2014</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2015</td>
<td>21*</td>
</tr>
<tr>
<td>2005</td>
<td>26</td>
<td>2013</td>
<td>25</td>
</tr>
<tr>
<td>2006</td>
<td>11</td>
<td>2012</td>
<td>17</td>
</tr>
<tr>
<td>2007</td>
<td>21</td>
<td>2011</td>
<td>20</td>
</tr>
<tr>
<td>2008</td>
<td>22</td>
<td>2010</td>
<td>25</td>
</tr>
<tr>
<td>2009</td>
<td>16</td>
<td>2009</td>
<td>THE ALL-TIME HIGHEST CLASS ENROLLMENT WAS:</td>
</tr>
<tr>
<td>2010</td>
<td>22</td>
<td>2008</td>
<td>58 students</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2007</td>
<td>...in ART 500, Human Anatomy in 1981. The second-highest was in Andrew Forge’s Basic Drawing section with 52 students.</td>
</tr>
<tr>
<td>2006</td>
<td>26</td>
<td>2006</td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td>21</td>
<td>2005</td>
<td></td>
</tr>
<tr>
<td>2011</td>
<td>22</td>
<td>2011</td>
<td></td>
</tr>
<tr>
<td>2012</td>
<td>20</td>
<td>2012</td>
<td></td>
</tr>
<tr>
<td>2013</td>
<td>25</td>
<td>2013</td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td>17</td>
<td>2014</td>
<td></td>
</tr>
<tr>
<td>2015</td>
<td>21*</td>
<td>2015</td>
<td></td>
</tr>
</tbody>
</table>

*projection
MOST POPULAR COURSES:

Introductory Photography* & Basic Drawing
both in analog and digital

AVERAGE STUDIO ART COURSE SIZE:

15 students
...with Introductory level courses having 15–20 and Intermediate/Advanced levels having 10–15 students enrolled.

FACULTY : STUDENT RATIO

1 : 10

LONGEST-RUNNING COURSES:

Basic Drawing & Introductory Painting

LONGEST-RUNNING FACULTY MEMBER:

Robert Reed
...from 1969 to 2014 (Yale College 1960).
A student presents her project in class.
Members of the School of Art Faculty Teaching in Yale College 2013–15
<table>
<thead>
<tr>
<th>CRITICS</th>
<th>LECTURERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johannes DeYoung</td>
<td>Jonathan Andrews</td>
</tr>
<tr>
<td>Lisa Kereszi</td>
<td>Mark Aronson</td>
</tr>
<tr>
<td>Sandra Luckow</td>
<td>Anna Betbeze</td>
</tr>
<tr>
<td>Sarah Oppenheimer</td>
<td>Benjamin Donaldson</td>
</tr>
<tr>
<td></td>
<td>Munro Galloway</td>
</tr>
<tr>
<td></td>
<td>Julian Gilbert-Davis</td>
</tr>
<tr>
<td></td>
<td>Kate Greene</td>
</tr>
<tr>
<td></td>
<td>Curran Hatleberg</td>
</tr>
<tr>
<td></td>
<td>Dushko Petrovich</td>
</tr>
<tr>
<td></td>
<td>William Villalongo</td>
</tr>
<tr>
<td></td>
<td>Anahita Vossoughi</td>
</tr>
<tr>
<td></td>
<td>Natalie Westbrook-DeYoung</td>
</tr>
<tr>
<td></td>
<td>Sandra Burns</td>
</tr>
<tr>
<td></td>
<td>Elana Herzog</td>
</tr>
<tr>
<td></td>
<td>Richard Rose</td>
</tr>
<tr>
<td></td>
<td>Sandra Burns</td>
</tr>
<tr>
<td></td>
<td>Brent Howard</td>
</tr>
<tr>
<td></td>
<td>Carolyn Salas</td>
</tr>
<tr>
<td></td>
<td>Yeju Choi</td>
</tr>
<tr>
<td></td>
<td>Joy Kim</td>
</tr>
<tr>
<td></td>
<td>Victoria Sambunaris</td>
</tr>
<tr>
<td></td>
<td>Sarah Lasley</td>
</tr>
<tr>
<td></td>
<td>Laurel Schwulst</td>
</tr>
<tr>
<td></td>
<td>Benjamin Donaldson</td>
</tr>
<tr>
<td></td>
<td>Michele Lopez</td>
</tr>
<tr>
<td></td>
<td>Edgar Serrano</td>
</tr>
<tr>
<td></td>
<td>Sarah Lasley</td>
</tr>
<tr>
<td></td>
<td>Dan Michaelson</td>
</tr>
<tr>
<td></td>
<td>Scott Stowell</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Associate Dean and painting Professor Samuel Messer critiques a Figure Drawing student.

Lecturer Anna Betbeze assists a student in her Visual Thinking class.

Senior Critic Henk van Assen works with his Introductory Graphic Design class.

Dean Robert Storr critiques a senior’s work in the advanced-level Painting Studio course.

Assistant Professor Marie Lorenz explains a printmaking process in the Print Shop.
Assistant Professor in painting, Clint Jukkala, assesses a senior’s work.

Lecturer Brent Howard works with sculpture students in the shop.

Professor Robert Reed attends a sculpture event.

Assistant Professor in painting, Clint Jukkala, assesses a senior’s work.

Critic Alice Chung teaches her graphic design course.
Students attend a photography class.
Students work outside the Art Barn day and night, in a variety of mediums.
THE SCHOOL OF ART OFFERS a six-week session for academic credit as a special summer program for undergraduates. The School is located on the Stoeckel estate in beautiful north-western Connecticut, and is supported by the Ellen Battell Stoeckel Trust. Annually, two candidates who are currently enrolled as juniors will be nominated for this fellowship.

Students in art follow a required program of painting, print-making, drawing, and digital photography. Distinguished artists are on both the resident and the visiting faculty. For more information, visit http://art.yale.edu/Norfolk.
Students at Norfolk.
The School of Art hosts shows by students and outside guests year-round. In 2012–13, exhibitions at the Edgewood Gallery included solo shows of work by Alex Katz, Francesco Clemente, Malcolm Morley, Jac Leirner and others. Group shows in 2013–2015 include such installations as Lunch with Olympia, an artist-to-artist celebration of the 150th anniversary of Manet’s “Olympia” and “Déjeuner sur l’herbe,” as well as faculty-curated projects, such as Reliable Tension—In Re: JJ, an exhibition of video works, and Side Show, which places fine art on the theme of bodily display alongside historical relics and ephemera from vernacular carnival culture.

To facilitate the thought-provoking interchanges that benefit both the School and the general art public, Dean Storr has proposed that the School’s 32 Edgewood Avenue Gallery dispense with conventional curatorial staffing and museological superstructure, and instead be viewed and used as a window on the wider world. It is a flexible space in which students, working in collaboration with faculty, can organize exhibitions that will bring contemporary art of interest to them here to the community as a whole, where it can be directly experienced and discussed by all. This participatory “Kunsthalle” concept takes place within the 1,500 square foot gallery designed by KieranTimberlake Associates LLP.

Edgewood Gallery

The School of Art’s galleries in Green Hall and 32 Edgewood Avenue provide a year-round forum for the exhibition of work by students, faculty, and special guests in the four graduate departments of the School and the undergraduate program. Green Gallery is usually open to the public daily from 10 a.m. to 6 p.m. The 32 Edgewood gallery is open during limited hours for specific exhibitions and events. Information: 203.432.2605.
Students introduce themselves to painter Malcolm Morley at his 2013 exhibition in Edgewood Gallery.
UNDERGRADUATES HAVE UNLIMITED ACCESS to attend all events in the School of Art including graduate level critiques, lectures, and seminars with distinguished visiting artists. In addition, the school hosts a number of undergraduate-only special visitors and critics, a strong component of the undergraduate curriculum. The proximity to the resources at the university and in New York City makes for a valuable close connection with the outside world.
LEFT
Painter Alex Katz signs a student’s book.

BELOW
Francesco Clemente talks with students at his 2013 reception at Edgewood Gallery.

LEFT
Documentary filmmaker Albert Maysles speaks at one of the 2013 Monday-night all-school lectures.
Jac Leirner exhibition at Edgewood Gallery.
IN RECENT YEARS, the roster of all-school Monday-night lectures included guest artists such as:

**2011–12**

Masashi Kawamura
Richard Prince
Mark Bradford
Julie Ault
Kim Jones
Janine Antoni
Shirin Neshat
Christine Hill
Matthew Barney
Monday-Night Lectures

2012–2013

Thomas Hirschhorn
Robert Wilson
Jac Leirner
Guillermo Kuitca
Olga Chernysheva
Catherine Opie
Jack Whitten
Francesco Clemente
Odili Odita
Albert Maysles
Doris Salcedo

2013–14

Lynette Yiadom Boakye
Rebecca Quaytman
Dana Schutz

2014–15

Ricky Jay
Wangechi Mutu
THE SCHOOL OF ART is comprised of three separate, but nearby, buildings: Green Hall, 353 Crown, and 36 Edgewood. They contain the following facilities, in addition to ample galleries, classroom and shared studio and performance spaces:

**DIGITAL TECHNOLOGY OFFICE AND GRAPHIC DESIGN LAB**
1156 CHAPEL STREET
ROOM 208–210

Staffed with faculty on-site for guidance, and with high-end video/computer/photographic lending inventory. The Digital Labs consist of Macintosh®-based facilities for undergraduates and graduate students from all areas of study. Each department has its own computer lab for graduate work. For general classroom use there is an all-school computer lab that includes scanners and printers, both laser and inkjet.

**MOVING IMAGE LABS**
1156 CHAPEL STREET &
36 EDGECWOOD

With high-end digital facilities for animation and video editing, including access to a video wall.

**PHOTOGRAPHY LAB**
1156 CHAPEL STREET

Staffed, and with high-end undergraduate wet/analog and digital darkrooms and additional photography equipment lending inventory for class enrollees.

**PRINTSHOP**
353 CROWN STREET

With facilities for silkscreening, etching, and more, with significant on-site faculty assistance and generous, monitor-assisted access hours.

**FABRICATION SHOP**
36 EDGECWOOD

Staffed wood and metal shop with substantial monitored access for welding, cutting, et cetera.
RALPH MAYER
LEARNING CENTER
1156 CHAPEL STREET

Original Mayer manuscripts and memorabilia related to art techniques are available on a non-circulating basis to members of the Yale community and the public, upon written request.

DIGITAL MEDIA CENTER FOR THE ARTS
149 YORK STREET

Staffed, with high-end digital facilities for photography, design and video, open to the entire university.

OFF-SITE, ART RELATED YALE UNIVERSITY FACILITIES:

Yale University Art Gallery
1111 CHAPEL STREET

Yale Center for British Art
1080 CHAPEL STREET

Yale Center for Engineering Innovation and Design
15 PROSPECT STREET, BECTON CENTER

Yale Arts Library
270 CROWN STREET

Beinecke Rare Book & Manuscript Library
121 WALL STREET

Loria Center
190 YORK STREET

Yale University Libraries
VARIOUS LOCATIONS
A senior installs her thesis project.
Applying to Yale College

YALE COLLEGE, the undergraduate division of Yale University, offers a Bachelor of Arts degree program with a major in art. Undergraduate applicants wishing to major in art at Yale must apply to Yale College directly. Please contact the Office of Undergraduate Admissions, PO Box 208234, 38 Hillhouse Avenue, New Haven, CT 06520-8234, 203.432.9300 (www.yale.edu).

Please contact the Office of the Director of Undergraduate Studies in Art at art.dus@yale.edu or (203)432-2600 to arrange for an informative student-led tour of the art school during the school year, or to ask to sit in on lectures or classes. We will not be able to accommodate every request, but will make every effort to do so when you visit campus.

Applying to Yale College with Supplementary Materials in Art

You should think carefully before submitting supplementary materials with your Yale College application. Most successful applicants submit only the items that we require. There are cases in which too many submissions, or submissions that do not reflect a high level of talent, can actually work against a candidate. Because the Admissions Committee gives greatest weight to the documents required of all applicants, we recommend that you focus your energy primarily on those elements of the application.

Supplementary submissions may make sense for students with substantial and well-developed talent that cannot be conveyed adequately in the rest of the application. Due to the large number of applications that Yale College receives, we cannot evaluate
Supplementary materials other than art or music or film may be attached to the Common Application as Additional Information or mailed to our office, clearly labeled with your full legal name as it appears on your admissions application, your date of birth, the name and state or country of your high school, and the subject of the materials. Please see the sections below for more specific information about submitting art, music, academic work, and web supplements.

While we cannot accept DVDs of performances, applicants may include a link to a website or brief YouTube video in the space indicated on the Yale Supplement to the Common Application. In all cases, applicants should review the specific instructions below to ensure that materials submitted are appropriate.

FOR COMPLETE INFORMATION, PLEASE VISIT:

http://admissions.yale.edu/supplementary#art
A student show at Edgewood Gallery.