berg's gift, comprising more than 50 works, includes pictures by Manet, Degas, Monet, Renoir, Toulouse-Lautrec, Cézanne, van Gogh, Seurat, Gauguin, Bonnard, Vuillard, Matisse, Picasso, and Braque. Among the masterpieces that will come to the Metropolitan are one of Cézanne’s more spectacular "Mont Ste. Victoire" paintings; van Gogh’s large-version Berceuse; a major Monet from the water lily series; and Picasso’s Au Lapin Agile, bought by Annenberg at Sotheby’s in 1989 for $40.7 million.

At the time of the decision, Annenberg was quoted as saying, "It is my intention that all my paintings should go to the Metropolitan Museum. I love them with a passion, and I want them to stay together after I’m gone."

The bequest is the conclusion to an extensive courtship by the Metropolitan and many other institutions, including the National Gallery of Art in Washington, D.C., the Los Angeles County Museum of Art, and the Philadelphia Museum of Art.

Philippe de Montebello, director of the Metropolitan, commented, "It’s enormously gratifying to have the Metropolitan’s 20th-century collection;'' according to Sokolove, "it’s a collection full of marvelous paintings;'' which had been retained by the government for reworking, filed suit, seeking more than $500,000 in damages and requesting an injunction to stop work on the Cooper-Lecky design. The four are Veronica Burns Lucas, John Paul Lucas, Don Alvaro Leon, and Eliza Pennypacker Oberholtzer, all architects who have their own firm and also teach at Pennsylvania State University.

The original winning design, chosen by a jury of Korean War veterans from more than 500 entries, features 38 soldiers moving in two columns on a rising path toward a horizon created by a wall that encloses a public ceremonial plaza containing the American flag. "As the visitor moves along the path," John Paul Lucas explained, "he sees the horizon, the American flag, the Washington Monument, and the 38 figures all around him. That’s the primary experience of the memorial." The leading figure is in a position of "repose and reflection," and the visitor is invited also to reflect. The faces of the soldiers and certain equipment are in high detail, but the overall impression, Lucas said, is of ephemeral and ghostlike figures in the landscape.

The trouble started when Cooper-Lecky, which had been retained by the government to "implement" the original concept, submitted a design of their own instead, changing the dreamlike column of troops into a "G.I. Joe battle scene," according to Robert Sokolove, an attorney for the four. The new design shows some of the soldiers kneeling and pulling pins out of grenades and some holding bazookas ready to fire. It also adds a grove of trees called a "chapel" and a mural on the history of the war. According to Sokolove, the soldiers as originally conceived "represented the 38 months of the war, and they were marching towards a goal, an end." The revised design, he charged, "decapitates" the concept by changing the posture and positioning of the soldiers.

The memorial, to be constructed with private funds at an estimated cost of $14.9 million, will be located on the National Mall in a grove of trees and grass southeast of the Lincoln Memorial and across the reflecting pool from the Vietnam Veterans Memorial.

The Commission of Fine Arts wanted the Cooper-Lecky design simplified. The third design, which was approved, has a column of soldiers marching beside a 210-foot mural of a flagpole and a tree-encircled plaza with a pool. The figure of a soldier being shot was eliminated.

Lucas declined to comment on the Coo-
per-Lecky proposal except to say that he considered it "inappropriate." His team, he said, will continue to try to convince the Commission of Fine Arts and the National Capital Planning Commission as well as the client, the Korean War Veterans War Memorial Advisory Board, that "our project is better." The advisory board was created by Congress to oversee the memorial project.

New Haven

"WHY NOT START WITH THE FEET?"

There has been an art school at Yale University since 1864, but only since the 1950s, when Josef Albers became its head, has it become a benchmark for graduate art programs. Albers had been a professor at the Bauhaus; as the guiding spirit of the Yale Department of Design, as it was then called, he initiated a Bauhaus-inspired system of teaching art and design that transformed the school into a launching pad for the careers of some of the brightest stars in American art of the past 30 years. Richard Serra, Nancy Graves, Brice Marden, Robert Mangold, Chuck Close, Judy Pfaff, and Neil Welliver are all Yale alumni.

Albers headed the program from 1950 to 1958 and stayed on as visiting critic until 1966. His legacy lives on in the teaching of key faculty members who were trained during his tenure. Of 38 faculty members, including full-time and visiting artists, eight studied at Yale.

Recently, however, some critics have charged that the Yale program is outdated or simply irrelevant to much contemporary art making—to Conceptual art, video, and performance. The program is firmly rooted in the basics—painting, drawing, printmaking, sculpture, and, recently, photography—all areas that are being radically redefined. How, critics ask, can Yale hold its own with a Bauhaus-rooted program when countless recent international exhibitions have explored the thesis that painting and sculpture, as we have known them, are dead.

Bernard Chaet replies that the Yale program has never been narrowly focused. The first person Albers hired, Chaet taught from 1951 until he retired in 1989. "Albers always encouraged opinions that were counter to his own," he says. It was Albers, not Abstract Expressionist Jack Tworkov, director of the school from 1963 to 1969, who opened Yale to the New York School, but that's not true. De Kooning was the first visiting artist Albers hired, and I knew them all—Stuart Davis, Ad Reinhardt, Conrad Marca-Relli, Abraham Rattner, James Brooks—because it was my job to take them to lunch. He even tried to hire Hyman Bloom, whom he described as a great colorist. That shocked me. He also wanted Mark Tobey. Because of his color theory and system of painting, people assumed that Albers was narrow in his viewpoint, but he was open and receptive to a great range of work.

It was Tworkov who recruited Lester Johnson, a self-described figurative expressionist, to counterbalance the Bauhaus viewpoint. Johnson taught life drawing from 1965 until his retirement in 1988. His subject may have been traditional, but his teaching method was unorthodox. The figure was only a reference point. "We've been programmed to look and draw in a certain way that limits our effectiveness," Johnson says. "But my idea was to find a way to break that program. We learn to start with the head and then work our way down through the shoulders and torso to the legs. It's a thoughtless process. So why not start with the feet and work our way up to the head. Or have students draw with their other hand, or stand on one foot. It's a way of looking with a fresh eye."

In the early days, Yale admitted 20 students a year for the two-year M.F.A. program. Eighty students are currently enrolled, paying an average of $23,000 a year ($10,750 of that is tuition). Studio courses are also offered to undergraduates, and 30 juniors from various colleges are given scholarships to the Yale Summer School of Music and Art at Norfolk, Connecticut.

The basis of the two-year program is work in the studio with access to the entire faculty. Alumni say the atmosphere is intellectually stimulating and teaches them the importance of constant self-criticism. Graduates agree that Yale gave them a solid foundation rather than a glib vocabulary for creating the latest look or style.

One day a month, the visiting artists make studio critiques of the work of students who request them. At the end of the year, the entire faculty meets for the review boards that are described as "hell" for all involved. In addition to these boards, Yale is also unique in selecting students for the program by looking at original work by as many as 400 applicants rather than at slides.

Despite the emphasis on acquiring the foundation skills and developing intellectual discipline, there are undoubtedly students who view Yale as an opportunity to pick up the tricks and the contacts that will put them on the fast track to fame and fortune. The 1980s provided abundant examples of curricular careers for artists, but Chaet and Johnson take a longer view. "Often it takes more than ten years after Yale for our former students to emerge," Chaet says. "The best artists are the ones who a decade later are pursuing work that is totally unlike what they were doing as students."

"A student who attends graduate school to pick up the latest style may get a gallery right away and succeed in the short run," Johnson says. "But I see art as a lifelong pursuit."

The Yale teachers do not believe that their system of teaching art, developed in Germany early in the century, is outdated in America in the 1990s. On the West Coast, at such schools as the California Institute of the Arts, students are being trained by a generation of radical practitioners, from Chris Burden and John Baldessari to Douglas Huebler. The past decade has seen a bicoastal schism in advanced art education, pitting the progressive new wave of California institutions against the traditionalism of schools like Yale. But those who guide the Yale program believe it will endure as the standard by which all other programs will be compared.

Correction: In "Richard Hamilton: Father of Pop," published in the February 1991 issue, caption and text wrongly attribute photographs of Marilyn Monroe used in Hamilton's painting My Marilyn to Bert Stern. The photographs were taken by George Barris.