

# MA | CURATORIAL

# PRACTICE



School of Visual Arts  
Graduate Programs

# The master of arts degree

in Curatorial Practice (MACP) is a two-year program that focuses on professional art-related training with a thorough grounding in the relevant study of history, research and theory. The program emphasizes hands-on work with art experts in the field, professional networking and the foremost goal of placing graduates in curatorial jobs. The program takes full advantage of the vast number of arts institutions and professionals on the doorstep of the School of Visual Arts in Chelsea and throughout New York City, providing countless opportunities for study, mentoring and career development. Our faculty members all work as curators, directors or other specialists at major institutions. Guest lecturers are curators, artists, conservators, writers, architects, critics and theorists who join us in person or online to talk about their exhibitions, programs, projects and events.

From its inception, our program has made its priority practical, historical and theoretical work, along with keen attention to issues of equitable inclusiveness and social justice in society and the many ways in which curators can address the profound concerns we face now. Our students, faculty, guests in our classes and speakers in our regular schedule of programmed events represent that diversity. Our book, *What about Activism?*, commissioned and edited by the department chair, takes as its subject the ways across the globe that distinguished curators and thinkers have both questioned the art world and worked with their communities to shift and change perspectives, to derail injustice and to improve our lives through the visions of artists. Our coursework covers many forms of curatorial

activity, using diverse texts as anchors, with examples of exhibitions and the experiences of our working curatorial faculty as guides. Our new course in transnational art history underscores MACP's intent to inclusively engage in multiple histories and expressions of creation and concern.

Today, in a time of enormous tumult, in which new ways of working and living and heightened calls for social justice promise the possibilities for change, our program offers an approach to professional preparation that underlines the intersection of practical and intellectual training and social engagement. MACP is predicated on the fact that the global enterprise of the art world must continue to be analyzed and critiqued for its systemic problems toward revision, while acknowledging that in its complexity and vastness—including museums, Kunsthallen, commercial and non-profit galleries, private collections, alternative spaces, biennials, art fairs, online art sites and a vast number of other publicly and privately supported art platforms—there is also the potential for curatorial work on local, national and international stages that brings to bear creativity and new philosophical, social and theoretical thinking in the making of curatorial projects. We put this to practice in our own gallery and other venues, where each student in MACP produces exhibitions.

To emphasize the deeply entwined nature of education and professional engagement, MACP considers itself a hub for practitioners in the field around the world, not an academic cloister. What this means in real terms are exhibitions, performances, panel discussions, workshops and ample time in the city for one-on-one encounters with artists and art on a continual basis for our students. They have the opportunity to create, curate and collaborate with leading professionals and institutions in New York, with further opportunities in projects and internships, including research, exhibitions and publications that span the globe. These events and

collaborations, along with all of the New York art scene, give the students daily access to professionals who become the basis of their own networks for the future. Nothing can beat the proximity of these encounters in the everyday life of New York's teeming, international art scene.

The spot that MACP occupies, close by the galleries in Chelsea and within reach of museums and other exhibition venues in Manhattan, Brooklyn and the other boroughs, affirms our programmatic approach, which fluidly mixes practice, research, history and theory. Our facilities have been designed from the ground up specifically for us by Charles Renfro of the world-renowned architectural practice Diller Scofidio + Renfro, in association with the design firm Leong Leong. Their mission was to create a dynamic space in which discussion, study, professional visits, critical encounters, research and production take place in a flexible, fully equipped and comfortable work environment. Our elegant facilities fit within the exceptional network of studios, workshops for every creative practice, libraries, labs and galleries of the School of Visual Arts.

MACP seeks diversity in all forms, and we offer small support scholarships that are merit-based.

No other curatorial program in the world brings more extraordinary resources, more creative enterprises, more curators and artists and experts as faculty and visitors, more opportunities for hands-on work and professional networking than our master of arts in Curatorial Practice at the School of Visual Arts in New York.

—Steven Henry Madoff, chair

# About the Program

MA Curatorial Practice offers a series of preliminary boot camps as part of its first semester, introducing fundamentals of research methodologies, art and exhibition history, theory texts in the field, and conceptual thinking, followed in the full four semesters of the program with rigorous practical and intellectual training. The coursework is designed to offer macro and micro views of the field, with the study of different curatorial practices and histories, constant practical exercises in curatorial craft, and engagement with working curators and other experts across disciplines and from around the world.

The curriculum is founded on a series of case study seminars; writing workshops; practicums in every aspect of exhibition-making and other forms of curatorial presentation; and programmatic engagements with curators, artists and experts who will meet with the students as a group and on an individual basis. Students will also take a semester of art practice in their first year to have a hands-on experience of what it is to engage in the production of art. Students may draw from the resources of SVA's other undergraduate and graduate programs, as well as its workshops, labs and libraries.

During the summer between the first and second years, students enter into an internship/mentorship program while they begin work on their curatorial plan for a final

curatorial project. Internships are held at major institutions around the world, as well as at national and New York institutions, with mentors who are internationally renowned. The final projects take many forms and are often fully interdisciplinary, as befits the expanded field of curatorial work today. These projects are exhibited in public spaces in New York City and in virtual space, replete with catalogs and documentary online presence.

Degree candidates must successfully complete 50 credits, including all required courses, while maintaining a high level of academic and practical performance, as judged by faculty and mentors. Students are required to maintain a minimum grade point average of 3.0 (B) in order to remain in good academic standing. Applicants with a prior background in curatorial work are especially encouraged, as are art historians and artists whose enterprises are relevant to advanced work in the curatorial field.

Our students and faculty have come from Australia, Belgium, Canada, China, Colombia, Germany, India, Iraq, Mexico, Puerto Rico, Portugal, Spain, Sweden, Turkey, Ukraine, the UK and the United States. It is intrinsic to the program that we continue to develop our global network of connections that serves our graduates in all of their future curatorial work, while affirming our belief in the free movement of knowledge without regard to borders.





# A Writer Brings Skills Off the Page into Curating Performance Art

Ikechukwu Onyewuenyi (MA 2017) was led to his interest in curating dance and performance through an unusual and circuitous route: writing.

While studying health and clinical psychology at the University of Pittsburgh, Ikechukwu—who is known to friends as Ike—co-founded and was editor at large of the contemporary culture magazine *Pop’Africana*. He was also writing about technology, food and design for *Cool Hunting*. ▶





He quickly realized that perhaps there was an intersection at which all his interests converged. “I think just being in that writing space and working with publications, it was interesting for me to think about how to take some of those ideas into the physical form beyond just the page,” he says. “So I decided to apply to SVA’s MA Curatorial Practice program. Writing led me to this.”

While many graduate programs in curatorial studies rely on critical readings and theory to shape their students’ curatorial practice, Ikechukwu was excited to find that Steven Henry Madoff, chair of the program at SVA, emphasized writing as part of the curator’s role. “Every week we had to write

something or go to galleries and write reviews about shows,” Ike says. “Which was good because a lot of the stuff I published in grad school came out of writing stuff for Steven, which I later expanded.”

The program believes in this blended approach to hands-on practice, history and theory, with students putting on a number of exhibitions, both in groups and individually. “That kind of experience really helps to get a sense of producing a show: budgeting, figuring out what artists need, contracts, press. It taught us how to think about a show from A to Z,” Ike says. “When I got to the Hammer [Museum in Los Angeles], I felt like I knew how such an institute would operate.”

After working at Performa and BRIC in New York, Ike landed a job as curatorial assistant at the Hammer, where he works on curating performance.

With the political urgencies that exist around the world, curators now have a responsibility toward social and cultural concerns. Ike is clear about his politics: he is critical of the convoluted logic of applying higher capital value to certain art forms over others, which stops institutions from actually doing the radical work they say they want to do. “What came to light for me was: *How can institutions support the act of performance given that this medium is difficult to collect?*” he says. “Performers need good rehearsal spaces. But many performance spaces are just glorified rooms for donors to have meetings. That is where my politics lie while working at the Hammer on Made in L.A. 2020 [the museum’s biennial]: the structures that support performance and dance.”

Ike remains grateful for the access to New York City art institutions that comes with being a student at SVA. That access gave him exposure to many different kinds of curatorial practice. “SVA and Steven were great at knowing people and bringing them straight into the classroom,” he says. “My first year in New York I just threw myself into the art world. Through seeing shows, you can meet people and familiarize yourself with the city.” Ike’s passion for curating was born in New York and transported to Los Angeles, and continues to grow in unexpected ways across cities, themes and platforms.

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OPPOSITE: The Hammer Museum in Los Angeles.

# Curriculum

While the program makes changes to reflect new issues and interests of faculty and students, this sample curriculum indicates the main subject matter and the narrative development of the courses, as well as the essential organization of the program into practicums, seven-week case study seminars and workshops.

## First Year

### SUMMER SEMESTER

	CREDITS
Introductory Critique of Canonical 20th- and 21st-Century Texts	0
Practicum: Logic and Rhetoric	0

### FALL SEMESTER

Practicum: Research Methodologies	.5
Workshop: Exhibition Making	.5
Case Study: Curating Technology-Based Art	1
Philosophy Seminar: Curatorial Practice, Body and World	1
Curatorial Roundtable I: Visiting International Curators Program	1
Workshop: Critical Writing—Exhibition Analysis	3
Workshop: Professional Practices	2
Art Practice	0
CP Exhibition (fall or spring semester)	0
History Seminar: Modern and Contemporary Art	3
Special Curatorial Events I	0

### SPRING SEMESTER

History Seminar: Post-1945 Transnationalism and the History of Art	3
CP Exhibition (fall or spring semester)	0
Case Study Seminar: Models of Thinking—Curating a Program	1
Case Study Seminar: History as Commodity—On the Contemporary	1
Case Study Seminar   Returning the Gaze: Models of Curating Film and Video in Contemporary Art	1
Practicum: Exhibition Making	2
History Seminar: 20th and 21st Centuries Exhibition History	1
Curatorial Roundtable II: Visiting International Curators Program	3
Special Curatorial Events II	0

# Second Year

### SUMMER SEMESTER

	CREDITS
Internship and Fieldwork Program	2

### FALL SEMESTER

Case Study Seminar: Performance and the Museum	1
Case Study Seminar: The Expanded Space of Art	1
Case Study Seminar: 21st-Century Contemporary Collecting Practices	1
Case Study Seminar   Hybrid Narratives: Curating Across Disciplines	1
Artists Roundtable	1
Independent Curatorial Plan	6
Curatorial Roundtable III: Visiting International Curators Program	1
Special Curatorial Events III	0

### SPRING SEMESTER

Workshop: Critical Writing—The Catalog Essay	3
Curatorial Roundtable IV: Visiting International Curators Program	3
Special Curatorial Events IV	0
Final Exhibition/Curatorial Project	6

Renowned Canadian Indigenous curator Candice Hopkins speaks during the weekly Curatorial Roundtable. Sixty international curators visit the roundtable during the two years of the program.





# Course Offerings

A sample of our course descriptions follows.  
All course descriptions can be found online at  
[sva.edu/macp/curriculum](http://sva.edu/macp/curriculum) and [macp.sva.edu/courses](http://macp.sva.edu/courses).



## PRACTICUM: RESEARCH METHODOLOGIES

In this practicum, students will examine art-historical research methods through scholarly investigation of an exhibition (historical or contemporary). Working independently and in collaboration, students will seek out primary and secondary resources from diverse repositories, demonstrate investigative skills, and present their research in the form of a descriptive bibliography and a brief presentation.

## PRACTICUM: LOGIC AND RHETORIC

This practicum will be a formal introduction to logic and rhetoric, founded in the classical canon. It is commonplace in art practices to talk about “conceptualism” and the concepts that are the basis of works of art, particularly in the post-Duchampian era. However, the foundational ideas of what concepts are, and the way logical structures and rhetorical arguments undergird the formation and expression of a concept, is largely unexamined. Through readings and exercises, students will examine logical rules for concepts, classification and definition, as well as how to construct arguments using Aristotelian syllogistic logic and modern symbolic systems. By acquainting students with the basics of logic and rhetoric, this course will provide a background that will help curatorial practitioners rigorously address the practice of concept formation as it relates to artists’ works and to their own formulations of exhibitions and other curatorial expressions.

**OPPOSITE ABOVE:** The MACP gallery space with repositionable panels to customize each exhibition. **OPPOSITE BELOW:** The MACP library specializes in art and exhibition history books that supplement SVA’s main library offerings.





## HISTORY SEMINAR: POST-1945 TRANSNATIONALISM AND THE HISTORY OF ART

This seminar is designed to meet two main objectives. First, to ground students in select yet defining histories of art since the Second World War and to explore those legacies in discourses of 21st-century art. Second, to place established art theories in dialogue with artistic incongruities across culturally disparate but simultaneous histories. Within a transnational frame, a variety of concerns will be addressed, including abstraction, realism, decolonialism, minimalism, conceptualism, the archive, identity, body and performance, capital, witnessing, empathy and solidarity. We will consider whether certain theoretical positions are germane to specific art-historical episodes of artists; how the project of trying to write the “Other” into the canonical record is different from the project of Empire; and if art changed in fundamental ways after the Second World War, then how does the pivot differ when we look across borders? This seminar requires students to reckon with foundational ideas, grasp historiographical shifts across South–North and East–West, and draw on the lessons of artists and artworks of post-1945 art histories to grapple with contemporary artistic concerns.

ABOVE: Performance artist Garrett Allen.  
OPPOSITE: Students curate exhibitions and performances in the CP Projects Space.

## CURATORIAL ROUNDTABLES I AND 2: VISITING INTERNATIONAL CURATORS PROGRAM

Every week a leading curator discusses current and past exhibitions they have made that have been transformative for them. The presenters come from all over the world, work across all artistic disciplines and represent different kinds of institutions and practices. The first hour of the Roundtable is open to the public; the second part of the presentation is for students only and reserved for them to speak in depth about the presentation and the readings provided for each session. These discussions also afford students the possibility to connect with guests and to develop a growing professional network.

## PHILOSOPHY SEMINAR: CURATORIAL PRACTICE, BODY AND WORLD

When working on a project for an exhibition, it is in the curator’s best interest to reflect and speculate on the imagined aesthetic experience that the participants may likely go through when the exhibition is presented to them. In philosophy, phenomenology is the tradition that has most systematically explored the issue of experience (its conditions of possibility, its nature and scope, its relation to our subjective powers, etc.). By engaging in a discussion of foundational texts, this seminar will explore a series of issues in the phenomenology of art and aesthetic experience. Following the thread of a question that joins the essays, we will be examining art as revelation—or in the form of two interrelated questions: What is it that that art reveals? If there is truth in art, what kind of truth is it? This will lead us to other important problems both for the philosopher of art and for the curator: our relation, bodily and otherwise, to space and the world; the nature, functioning and historicity of perception, memory, imagination and fantasy; and the constitution of our physical and “pathological” body (our body as a place of affections and as a symbolic, historical and cultural reality). Note that this is a philosophy course, not an art history or curating course. Even so, the subject of this seminar will bear directly on your practice as a curator: As participants in an exhibition immediately enter into a singular relationship with what the exhibition presents to them, the curator must be conscious of the manner in which our subjective powers, objects and the exhibition space itself are, always and necessarily, dynamically intertwined.







## ART PRACTICE

The MA Curatorial Practice program intends to fully immerse its students in the world in which they will advance their careers as professional curators. Central to this world are the artists whose works provide the content of exhibitions and other curatorial projects. In order to fully value this work, students will try their hands as art practitioners by enrolling in a studio art course of their choosing at the undergraduate level (unless otherwise approved for graduate level). Ongoing critiques by their instructor and classmates will be given. By the end of the course, students will have a deeper understanding of the techniques, materials, conceptual challenges and risks of being a working artist. This will contribute directly to their curatorial practices and collaborations with artists.

## CASE STUDY SEMINAR: THE EXPANDED SPACE OF ART

Taught by an architect, this course uses historical and contemporary examples to examine the expanded field of exhibition making in the 21st century. The complex, dynamic and productive relationships between exhibitions and their sites will be explored as the class tackles the challenges and opportunities of found or made space, site specificity, site neutrality, object specificity, temporality and media. Using images, videos and texts, students will conduct independent research on exhibitions and their sites and visit shows, performances and events throughout the New York area. Guest lecturers will include artists, curators, exhibition designers and other architects. Curatorial exercises dedicated to the reconciliation of space and art using conventional artworks, design pieces, time-based works and performance, as well as consideration of the virtual exhibition space, will be an essential element of the course.

## WORKSHOP: CRITICAL WRITING—EXHIBITION ANALYSIS

Each week, students must write a 500-word review as a curatorial analysis of a museum exhibition that gives ample evidence of the curatorial argument for the show, aspects of exhibition design that clearly manifest the argument, and other manifestations (catalog, online presence, conference, workshops) worth noting. This is a good way to visit museum exhibitions on a weekly basis in New York City and learn to analyze exhibitions for their curatorial work—not for the art itself but for the presentation of the art. Each review must exhibit clean writing, strong argument, and proper use of syntax, grammar and punctuation.

Final exhibitions and performances for the program, at the end of the second year, are held in public spaces in Brooklyn and Manhattan and online. Here, performances by Jaimie Warren (below) and Vangelina of the Vangelina Theater/New York Butoh Institute.



# Faculty

To learn more about the faculty members and to read their biographies, visit: [sva.edu/macp/faculty](http://sva.edu/macp/faculty).

**Steven Henry Madoff**  
chair, MA Curatorial Practice,  
School of Visual Arts; curator;  
art historian; critic; poet

**Daniel Birnbaum**  
director, Acute Art, London;  
former director, Moderna  
Museet, Stockholm

**Ivy Blackman**  
managing librarian, Whitney  
Museum of American Art

**Clémentine Deliss**  
independent curator, Berlin

**Thierry de Duve**  
Evelyn Kranes Kossak  
Professor, Department  
of Art and Art History,  
Hunter College, New York

**Ruth Estévez**  
co-director, Skowhegan  
School of Painting and  
Sculpture; former artistic  
director, Amant; curator;  
educator; set designer;  
New York-based

**Álvaro Rodríguez Fominaya**  
director, MUSAC, León, Spain

**Kathleen Forde**  
senior curator, Superblue,  
New York

**Nicolás Garrera-Tolbert**  
philosopher, New York

**Sara Garzón**  
assistant curator, Canal  
Projects, New York

**Natasha Ginwala**  
artistic director,  
Colomboscope, Colombo,  
Sri Lanka

**Hou Hanru**  
former artistic director,  
MAXXI, National Museum  
of 21st Century Arts, Rome;  
independent curator, Rome

**Sofía Hernández Chong Cuy**  
former director,  
Kunstinstituut Melly,  
Rotterdam

**Chrissie Iles**  
Anne and Joel Ehrenkranz  
Curator, Whitney Museum of  
American Art, New York

**Jamie Keesling**  
visual artist, writer, New York

**Daniel Kunitz**  
editor-in-chief, *Sculpture*  
magazine, New York

**Maria Lind**  
director, Konstmuseet i Norr  
in Kiruna, Sweden

**Işın Önol**  
director of curatorial  
research, MA Curatorial  
Practice, School  
of Visual Arts

**Laurel Ptak**  
former director and curator,  
Art in General, New York

**Sara Raza**  
editor, *ArtAsiaPacific*;  
curator; writer; New York-  
based

**Sara Reisman**  
chief curator and director of  
National Academic Affairs,  
National Academy of Design,  
New York

**Charles Renfro**  
principal-in-charge, Diller  
Scofidio + Renfro, New York

**David A. Ross**  
chair, MFA Art Practice,  
School of Visual Arts; former  
director, Whitney Museum  
of American Art; former  
director, San Francisco  
Museum of Modern Art

**Terry Smith**  
professor in the Division of  
Philosophy, Art and Critical  
Theory, European Graduate  
School; Andrew W. Mellon  
Professor of contemporary  
art history and theory,  
emeritus, Department  
of the History of Art and  
Architecture, University of  
Pittsburgh

**Nat Trotman**  
curator, Performance  
and Media, Solomon R.  
Guggenheim Museum

**Mick Wilson**  
professor of art and director  
of doctoral studies, HDK-  
Valand Academy of Art  
and Design, University of  
Gothenburg

**Brian Kuan Wood**  
founding co-editor, *e-flux*  
*Journal*, New York

## Employment Institutions

**Americas Society,**  
New York, U.S.

**Asia Society Hong Kong  
Center,**  
Hong Kong

**Berlin Biennale,**  
Berlin, Germany

**bitforms gallery,**  
New York, U.S.

**Brooklyn Museum,**  
New York, U.S.

**Dia Art Foundation,**  
New York, U.S.

**e-flux,**  
New York, U.S.

**Hirshhorn Museum and  
Sculpture Garden,**  
Washington, DC, U.S.

**ICA London,**  
London, UK

**Independent Curators  
International,**  
New York, U.S.

**Inter-American  
Development Bank,**  
Washington, DC, U.S.

**Kuenstlerhaus Schloss  
Balmoral,**  
Bad Ems, Germany

**Ludwig Forum für  
Internationale Kunst,**  
Aachen, Germany

**MO.CO. Montpellier  
Contemporain,**  
Montpellier, France

**Museo Tamayo,**  
Mexico City, Mexico

**National Academy of Design,**  
New York, U.S.

**NTU Centre for  
Contemporary Art,**  
Singapore

**San Francisco Museum  
of Modern Art (SFMOMA),**  
San Francisco, U.S.

**SculptureCenter,**  
New York, U.S.

**Socrates Sculpture Park,**  
New York, U.S.

**Sotheby's,**  
various locations

**The Power Plant,**  
Toronto, Canada

**The Shed,**  
New York, U.S.

**VIA Art Fund,**  
Boston, U.S.

**Visions2030,**  
various locations

**Wave Hill,**  
New York, U.S.



# Internship Institutions

Each year, students spend up to three months during the summer between their first and second years in for-credit internships at major institutions around the world, learning the day-to-day workings of these establishments from the inside. Many students also intern in New York during their second year.

Americas Society,  
New York, U.S.

Asia Contemporary  
Art Week,  
New York, U.S.

Brooklyn Museum,  
New York, U.S.

Center for Creative  
Photography,  
Arizona, U.S.

Collección Patricia  
Phelps de Cisneros,  
New York, U.S.

FLORA ars + natura,  
Bogotá, Colombia

The Kitchen,  
New York, U.S.

Kunsthalle Wien,  
Vienna, Austria

KW,  
Berlin, Germany

Haus der Kunst,  
Munich, Germany

MAXXI Museo nazionale  
delle arti del XXI secolo,  
Rome, Italy

Museo Tamayo,  
Mexico City, Mexico

The Museum of Modern Art,  
New York, U.S.

NTU Centre for  
Contemporary Art,  
Singapore

La Panacée,  
Montpellier, France

Performa,  
New York, U.S.

Queens Museum,  
New York, U.S.

SAVVY Contemporary,  
Berlin, Germany

Sharjah Art Foundation,  
Sharjah, United  
Arab Emirates

Tensta Konsthall,  
Stockholm, Sweden

# Application Process

## APPLICATION REQUIREMENTS

For a full list of application requirements and detailed instructions, visit:

[sva.edu/grad/howtoapply](https://sva.edu/grad/howtoapply)

- Online Application and \$80 Application Fee: [sva.edu/apply](https://sva.edu/apply)

## DEADLINES

For information on application deadlines, visit: [sva.edu/grad/timeline](https://sva.edu/grad/timeline)

## IMPORTANT LINKS

- FAQ: [sva.edu/grad/faq](https://sva.edu/grad/faq)
- International students: [sva.edu/grad/intl](https://sva.edu/grad/intl)
- Tuition and fees: [sva.edu/tuition](https://sva.edu/tuition)
- Visit SVA: [sva.edu/grad/visit](https://sva.edu/grad/visit)

# Contact Us

We encourage applicants to visit our department. Contact us directly to schedule a department tour or sign up to attend an Information Session. For more information and to register, go to: [sva.edu/grad/visit](http://sva.edu/grad/visit).

If you have any questions about the application process, contact Graduate Admissions at 212.592.2107 or email: [gradadmissions@sva.edu](mailto:gradadmissions@sva.edu).

**Steven Henry Madoff**, chair  
**Re McBride**, assistant to the chair  
**Ricky Li**, coordinator

**Tel:** 212.592.2274

**Fax:** 212.592.2555

**Email:** [macp@sva.edu](mailto:macp@sva.edu)

**Site:** [sva.edu/macp](http://sva.edu/macp)

**Department site:** [macp.sva.edu](http://macp.sva.edu)

   @svanyc

“The exponential growth of the global arts enterprise—museums,

galleries, alternative spaces, biennials, art fairs, expositions, online art sites and the sheer number of publicly and privately supported art venues—has greatly increased the need for curatorial knowledge and production.”

—Steven Henry Madoff, chair

## ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents ([www.highered.nysed.gov](http://www.highered.nysed.gov)) to confer the degree of Bachelor of Fine Arts on graduates of programs in 3D Animation and Visual Effects; Advertising; Animation; Comics; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Fashion Photography; Film Directing.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education ([msche.org](http://msche.org)), 1007 North Orange Street, 4th Floor, MB #166, Wilmington, DE 19801, 267-284-5011. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council on Higher Education Accreditation.

**COVER:** The production of virtual, as well as physical, exhibitions such as this is part of the program's training—essential to curating in our current times.

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation ([accredit-id.org](http://accredit-id.org)), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

SVA is a member in good standing of the Association for Advancing Quality in Educator Preparation (AAQEP), a national accrediting organization recognized by the Council for Higher Education Accreditation. The MAT program in Art Education has been awarded full accreditation by AAQEP through December 31, 2030. Accreditation acknowledges that a program prepares effective educators who continue to grow as professionals and has demonstrated the commitment and capacity to maintain quality.

The MPS Art Therapy program is accredited by the Commission on Accreditation of Allied Health Education Programs ([www.caahep.org](http://www.caahep.org)) upon the recommendation of the Accreditation Council for Art Therapy Education. Commission on Accreditation of Allied Health Education Programs, 25400 US Hwy 19N, Suite 158, Clearwater, FL 33763, 727-210-2350. The program meets all educational requirements for licensure in New York State as a Creative Arts Therapist (LCAT) and Registered Art Therapist (ATR) with the Art Therapy Credentials Board (ATCB).

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# School of Visual Arts

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