

MFA

ILLUSTRATION AS

VISUAL ESSAY



School of Visual Arts
Graduate Programs



“Our aim is to provide students with the skills and analytical approaches necessary to adapt to an ever-evolving professional landscape—all to strengthen the presentation and impact of their personal artistic vision,”

says **Riccardo Vecchio**, chair of MFA Illustration as Visual Essay. Riccardo’s goal is to “give students the confidence that their work can participate at the highest level in current trends—and anticipate and originate future ones.”

Born in Milan and raised in Italy and Germany, Riccardo’s story has come full circle. He first came to SVA as a Fulbright Scholar, and now he serves as chair of the department in which he studied. As a teen, he was a “fierce collector” of magazines featuring SVA’s iconic subway posters, so it perhaps felt like fate to arrive in NYC in 1994 and fully explore his artistic passion.

A painter and illustrator, Riccardo’s art has graced the pages of *The New Yorker*, *The New York Times*, *National Geographic*, and many more. Movie magic glitters through his work for Criterion Collection and American Movie Central, and he has distilled melodies and good beats into dynamic images for The Verve Music Group and Broadway shows. As a recipient of the NYC Artist Corps Grant, Riccardo harnesses the power of his impressive body of work to craft a project that addresses climate and environmental justice.

In this Q&A, Riccardo shares his vision for the department:

What do you most hope for students to take away from MFA Illustration as Visual Essay?

It is essential to provide the students not only with the technical skills but also with the analytical and intellectual vocabulary necessary to adapt to the fast-paced digital evolution. In this way, they will be able to strengthen the presentation and impact of their personal artistic vision and face the challenges of the ever-evolving working landscape.

What is one of your goals for MFA Illustration as Visual Essay?

My long-term vision for the program is one of a more racially and economically inclusive and diverse student body. A program with the best 20 students whose merit and talent, not their ability to pay, shine through.

By taking a proactive approach toward these goals now, we will ensure the program encourages robust and multifaceted artistic dialogues and secure the quality of the College for the future. Put another way, I believe it will hamper the artistic and personal growth of our students if we do not.

In order to equip our students with the pictorial and intellectual skills necessary to enter an increasingly complex and difficult-to-define art and illustration environment, they must have a solid understanding of their artistic vision. This will enable them to face the challenges that AI will soon throw at them. I believe in a diverse, supportive and inclusive community of fellow artists who help hone and define each other’s personal visual language.

Developing a personal vision is a big part of the department.

What has helped you develop your personal vision?

The pursuit of a personal vision is a lifelong task. It takes time to recognize that it is a unique voyage of trials and errors. A vision is the sum of our best skills and our weaknesses. Some artists find a defined voice early on, and others take many years to channel their interests. I belong to the latter group. What has helped me is to recognize my patterns of interest, and, in doing so, I was able to find my voice and the visual language to express it.

How do you feel art and social engagement/activism can best work together?

Good design, art and illustration do not need social engagement and activism to be relevant. Good engagement and activism can be significant without good design, art or illustration. However, when those disciplines meet and collaborate—each aiding the other in perpetuating a message—their impact is more powerful and long-lasting. They become greater than the sum of their parts. Pressing social and environmental issues give weight and urgency to an artist’s work, but they do not guarantee good work. Art and social engagement/activism is most successful when each discipline, disjointed from the collective effort, stays equally powerful.

About the Program

The program operates on a pass/fail grading system with individual annual reviews. At the end of the first year, students must receive an acceptable review from the faculty panel in order to go on to the second year.

Degree candidates must successfully complete 60 credits, including all mandatory courses. A residency of two academic years is required. In the final semester, each student must complete a thesis project, which will be reviewed and approved by the thesis committee and the department chair in order for the student to be eligible for degree conferral. In exceptional instances, transfer credit may be awarded. Decisions concerning transfer of credit are made by the committee on graduate admissions.

WHO SHOULD ATTEND

Although the majority of our students come from art backgrounds, not all do. Some of our most successful alumni had majored in areas such as English literature, biology, engineering, architecture, psychology and women's studies. You must have an undergraduate degree to apply.

Violet Jin (MFA 2023) is a New York-based, Chinese-born illustrator. At SVA, Violet learned to define her style, which is purposefully cluttered and chaotic. Violet specializes in drawing out the energy of her subject and distilling it into powerful, blooming fireworks. As an illustrator, she had several solo exhibitions, including "Night at the Inexplicable Museum" at Comiga Gallery (Brooklyn, NY) and "OVERLOAD" at Accent Sister Gallery (Jersey City, NJ). Violet's work has appeared in publications including *The New York Times*, *4N Magazine*, and elsewhere. She has received artistic recognition from organizations worldwide, including: the Society of Illustrators, *3x3* magazine, Art Directors Club, Graphis Competition, Communication Arts, the World Illustration Award, the Shenzhen Biennale Competition, and more.



History

The innovative MFA Illustration as Visual Essay Department, established in 1984, is deliberately designed as a full-contact program for figurative artists.

We ask a great deal from you, beginning with a commitment to be wholly engaged in the art of storytelling. This means developing both your writing and your visual skills. In return, we offer focused personal attention to deepen your intellectual artistic process as well as cultivate your individual talents in drawing and painting.

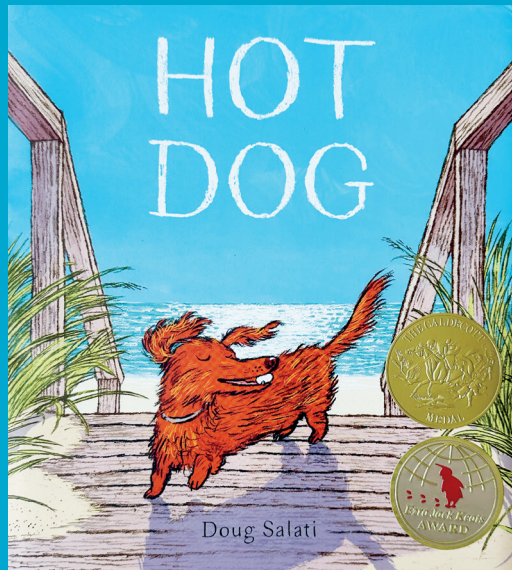
This is a classroom-based curriculum, unlike many graduate programs where students are expected to work independently with scheduled faculty interaction. We believe that only personal, intense and constant communication with faculty will get the results students want, and we expect that level of commitment from those chosen to join us. The program is highly selective; we accept only 20 students a year. There is no shortcut to evolving a unique personal vision that sustains a long-lasting, competitive and satisfying career as an artist. Each student has a personal workspace with 24-hour access, seven days a week, 10 months out of the year. Close interaction with other classmates, both social and work-related, forms an enduring creative community that is an essential part of the artistic process. The required courses are only part of the curriculum; students can audit courses

from SVA's diverse undergraduate offerings, including courses in film, animation, fine arts, and humanities and sciences, expanding the opportunities for developing a broader field in which to apply their talents.

Living in New York City gives students access to working artists, gallery shows, museum exhibitions and internships. And outstanding local professionals serve as regularly scheduled guest speakers. It is not an inconsequential fact of life that these experiential advantages can lay a foundation for life as an artist. In the second year, students are encouraged to choose their thesis advisors according to their interests. Our advisors, past and present, are as diverse as they are celebrated in their fields.

The process involved in developing a truly personal vision is risky. It demands that you are open to thinking in new ways that stretch your imagination. You will need to reassess your drawing, painting and writing skills, and focus on developing your own individual content. Your creativity will be challenged in order to help you reach your potential. We offer you a rare chance to believe in your vision with the confidence necessary to compete.

Doug Salati



DOUG SALATI (MFA 2014)

More than a decade before Doug Salati (MFA 2014) won the 2023 Caldecott Medal for his book *Hot Dog*, he was researching graduate programs for illustration. “I was looking for an environment that would help me figure out what direction to take in the field of illustration and tease out my personal voice,” he reflected.

In the MFA Illustration as Visual Essay program at the School of Visual Arts, Salati realized that a good vehicle for his work was the illustrated book, a choice reinforced by a childhood connection to picture books. He particularly loved Ed Young’s *Lon Po Po*, a Chinese version of “Little Red Riding Hood,” and books of fairy tales illustrated by Trina Start Hyman. MFA Illustration as Visual Essay gave him the opportunity to learn the process-based aspects of bookmaking and to consider “what made those great works seem to move along so cohesively—so effortlessly.”

At SVA, Salati found structure, time and consistent feedback that supported his steady progress. In the first year, the program’s curriculum allowed him to create



two, short book projects and a 40-page book in the second year as a thesis project. Upon graduation, these books acted as samples of fully realized visual narratives that he was able to show art directors and editors. “What I made in the program created a template of how I could approach interpreting someone else’s text,” said Salati, “or to develop new ideas based on my own personal interests.”

Salati gained lasting and impactful connections which helped steer him through his first years after graduation. As it would happen, he met the editor who would later help him create two of his books, including *Hot Dog*, at his thesis exhibition opening reception. “The community I developed—whether through faculty, visiting art directors and illustrators, classmates and program alumni—have been a lasting support and a guide. I feel like a success story because of the program,” Salati explained.





VIVI JOHN (MFA 2024) is a New York-based illustrator from Taiwan. Her work includes editorial and commercial illustration, graphic design and Risograph printing. Clean lines, bold shapes and bright colors create a strong style in her work. She is largely inspired by everyday life and the fun it brings. Having a background in multimedia design also provides her with a distinct artistic perspective. She came to this program knowing she had a passion for drawing. She came out of it having the skills to pursue the career she had always dreamed of as an illustrator.



KATY FREEMAN (MFA 2023) is an illustrator and designer based in Brooklyn, New York. Her pencil drawings appear in editorial publications, comics and picture books, and she often explores themes based in psychology, humor and health. "The MFA program helped me discover community, direction in my career, and confidence to follow my own voice," says Katy.



MELISSA GUIDO (MFA 2022) is a multidisciplinary printmaker and illustrator with over eight years of professional studio practice in print and production. Melissa is a professor teaching printmaking at New Jersey City University and an associate printer at Ribuoli Digital. She co-founded a small design and print studio called Sourwood Press. Recently, Melissa has been awarded an open study/research Fulbright Grant for the 2024 to 2025 cycle. She will be traveling to Iceland to learn about sustainability practices in textile and print production as well as the influence of folklore on traditional Icelandic textile patterns.



RAVEN JIANG (MFA 2023) is an illustrator, designer, tattoo artist and animator, whose clients include Good Tape, *The New Yorker*, Mailchimp, School of Visual Arts and Mellon Foundation. Raven's honors include the following: AIAP, iJungle Illustration Awards, Society of Illustrators and the School of Visual Arts.



SHIKI LIU (MFA 2024) is a New York–based illustrator and tattooist who draws inspiration from the rich tapestry of folk art. By merging traditional elements with a modern approach, Shiki’s work celebrates cultural heritage while offering a modern perspective and innovation. Her transformative journey through the MFA Illustration as Visual Essay program has encouraged her to explore diverse creative avenues and discover new passions within illustration while the opportunity to talk to many industry professionals expanded her understanding of the field.



JESSE ZUO (MFA 2024) is a Chinese, New York–based figurative painter. She earned her BFA and MFA from the School of Visual Arts, where she formed the foundation for a deep commitment to being a fine artist. Her art delves into the exploration of womanhood, the sensory experience of our bodies, and the tumultuous journey of emotions. Her artistic expressions can be likened to a personal diary, a reflection of life as a young woman navigating the complexities of a foreign environment. Jesse adheres to the roots of traditional realism, yet injects a modern twist with chromatic colors, providing the audience with greater freedom to interpret the time and place of the depicted moments.

Curriculum/ Sample Program

The two-year curriculum in MFA Illustration as Visual Essay is designed to capitalize on the technical facility required of students upon entrance to the program. As a result, the program breaks into two distinct parts. The first year concentrates on teaching additional technical skills and introduces students to the necessity of achieving a personal viewpoint as an illustrator. The second year allows students to put into practice the lessons of the first year through the course Thesis Project: Visual Essay.

FIRST YEAR/FALL

	CREDITS
Book Seminar	3
Computer Illustration Portfolio	3
Creative Writing Workshop I	3
Critique I	1.5
Drawing I	3
Perpetual Appetizers	1.5
Writing Workshop I	0
First Year Review	0

FIRST YEAR/SPRING

Creative Writing Workshop II	3
Critique II	3
The Digital Book	3
Drawing II	3
Seminar	3
Writing Workshop II	0
First Year Review	0
Animation Workshop	0

SECOND YEAR/FALL

History of Storytelling	3
Painting I	3
Studio Workshop I	3
Thesis Project: Visual Essay I	6
Thesis Review I	0

SECOND YEAR/SPRING

Illustration Business Boot Camp	3
Painting II	3
Studio Workshop II	3
Thesis Project: Visual Essay II	6
Thesis Review II	0

Course Offerings

This is a sample of our recent course listings. For our full curriculum, visit sva.edu/mfaillustration/curriculum.

BOOK SEMINAR

Students will experiment and create a body of work based on the short story. Although the course title is Book Seminar, students are not confined to the book format; however, a series of objects or an installation is encouraged. Students will outline their ideas in a thesis statement prior to the start of the course, which they will present and discuss in the first session. This written statement will serve as a point of departure and later as a point of reference while the work evolves and approaches its final stages. The project will explore technical, aesthetic and conceptual interests while looking into professional directions and specializations.

CREATIVE WRITING WORKSHOP I AND II

These workshops are structured to develop writing skills in poetry, prose and fiction through readings and discussions. The goal is to explore personal expression through writing that reflects artistic concerns. The second semester will focus on poetry, writing for the theater and songwriting.

COMPUTER ILLUSTRATION PORTFOLIO

Digital tools have become mainstream in the design and printing fields, and the Internet has evolved into a medium that enables illustrators to create interactive animations and globally accessible projects. We will investigate several aspects of digital technology, from advanced Adobe Photoshop and Illustrator techniques for print to all facets of web design production, as well as interactive Flash animation.

CRITIQUE I AND II

The relationship between fine art and commercial art in dealing with the visual essay will be emphasized in these courses. Students will begin the process of developing visual essays in a limited form. There will be weekly assignments dealing with a variety of subjects related to contemporary concerns. Students will begin to incorporate the material written in the writing workshop with their artwork. The second semester will focus on the production of a one-of-a-kind book that includes text and image.

ANIMATION WORKSHOP

This workshop will be an extension of students illustration practice. Here, students will acquire the skills to animate their illustrations. They will experiment with different types and techniques of animating and find the one that fits their style of work. We will examine the language, tools and software used as well as the principles of animation, with some tips and tricks for setting up a workflow.

THE DIGITAL BOOK

Our desire to tell stories always has, and always will, adapt to and define new mediums. The storybook is as old as writing systems themselves; its evolution is bound to that of mankind. The history of film is saturated with animated predictions of stories and characters coming to life and walking off the page. Today, the proliferation of tablets and e-book readers is beginning to redefine what storytelling and characters can be. The digital revolution introduced the storybook to hypertext and interactivity and, with the Internet, came social interaction and data-driven narrative. As perceptions regarding digital media shift from desktop to multitouch tablet computers, it's becoming increasingly apparent that reading, storytelling, animation and interactivity are standing on the precipice of their own revolution. In short: there has never been a more exciting time to be in the business of telling stories.

ILLUSTRATION BUSINESS BOOT CAMP

This course is based on eight intensive critique and instruction sessions. The course focuses on three main goals: 1) the solid understanding of the professional illustration environment; 2) the review of existing work and its transformation into a presentable and cohesive body of work; and 3) the development and application of the student's brand and identity tools in different media for communicating, showcasing and promoting that work.

PAINTING I AND II

With an emphasis on figurative painting techniques, students will explore both contemporary and classic approaches to painting with oil. The goal is to provide a solid background in oil painting techniques. Painting II focuses on an advanced approach to concepts and styles, including direct, sustained observation of the human form. A more fully developed or visualized painting process is underscored.

PERPETUAL APPETIZERS

This hands-on studio course introduces new tools, techniques and ingredients with the goal of expanding an individual visual vocabulary unique to each student. The intention is to grasp the concept that the search for creativity is not always a linear, forward movement—usually it is a series of experiments, a desire to enter uncharted territory while recognizing an accident can open opportunities more often than the safety of stagnation.

HISTORY OF STORYTELLING: COMICS

This course provides an introduction to graphic media in North America, from the beginning of the newspaper comic strip through the creation of comic books, as well as the growth of graphic novels and current developments in electronic media. Focusing on history and aesthetics, we will compare developments in the United States, Mexico and Canada, as well as the social and cultural contexts in which comic art is created and consumed. The first half of the semester will concentrate on early comic strips and the evolution of the comic book form through the 1940s. The remainder of the semester will focus on changes that affected comic art in the 1950s and 1960s, the unfolding of a comic book subculture from the 1970s to the 1980s, and contemporary electronic media advancements.

SEMINAR

Through lectures by noted guest illustrators, political satirists, art directors and graphic designers, this seminar will explore the many specialized areas of visual commentators. The course will also include portfolio reviews by professionals working in the field.

“Do it your way. No two people have or need the same experience. Everyone is coming in with different strengths and weaknesses. Know yourself; know what you want from the program.”

—Will Varner (MFA 2011)

SPECIAL PROJECTS I AND II

These courses are coordinated with the chair of the department for students who require specific skill training in the area of drawing or painting.

THESIS PROJECT: VISUAL ESSAY I AND II

Students choose a New York City artist as their thesis faculty advisor. They work with the thesis advisor on a one-to-one basis and establish a work schedule to research, write and visualize the thesis project. Topics with special visual essay interest in a variety of areas—such as sports, politics, current and cultural events, education and travel—are emphasized. Students will participate in a group exhibition at the end of the second semester.

WRITING WORKSHOP I AND II

These two courses support the creative writing workshop. They will focus on writing fundamentals: grammar, sentence and paragraph logic, idea development, organization and essay structure.

STUDIO WORKSHOP I AND II

These workshops will develop concepts and finished artwork in relation to the thesis project. Student work will be critiqued regularly by visiting professionals, including illustrators, art directors and gallery directors. We will address the refinement and completion of thesis projects. There will be individual and group critiques.

THESIS REVIEW I AND II

Thesis Review is a series of weekly, individual meetings with the department chair for critique and review of the thesis project. These meetings supplement the work in the Thesis Project: Visual Essay courses.

STUDIO VISITS/WHERE PEOPLE WORK

In this unique course, students will observe artists at their workplace on a weekly basis. Settings include advertising agencies, design studios, illustrators' studios and animation studios. At a time of ever-changing needs in the marketplace, the class will explore opportunities in the field of illustration. The studio visits are in essence mini classrooms. Students will research the artists prior to each trip and will be prepared to have a dialogue that is informative.

Notable Alumni

Jonathan Bartlett

Lauren Castillo

Brian Flocia

Nathan Fox

Raven Jiang

Grace J. Kim

Nora Krug

Brendan Leach

Hyesu Lee

Xinmei Liu

Andrés Vera Martínez

Eugenia Mello

Lauren Redniss

Stephen Savage

Yuko Shimizu

Shadra Strickland

Rich Tu

Will Varner

Riccardo Vecchio

Sara Varon

Sam Weber

Weston Wei

Matt Williams

Martin Wittfooth

Faculty

Full biographies of our faculty can be found online at: sva.edu/mfaillustration/faculty.

Riccardo Vecchio

chair, MFA Illustration as Visual Essay, School of Visual Arts; painter; illustrator

Gustave Blache III

painter

N.C. Christopher Couch

writer, art historian

Christine Donnelly

English as a Second Language specialist, actor, singer

Carol Fabricatore

painter, illustrator

Sakshi Jain

animator, illustrator

Viktor Koen

illustrator, designer

Hyesu Lee

illustrator, painter, writer

Mark Newgarden

cartoonist, writer

Anna Raff

illustrator, designer

Matthew B. Richmond

director, design experience, Adobe

David Sandlin

painter, printmaker, cartoonist

Alexandra Zsigmond

art director, curator

Lecturers and Advisors

Guy Billout
illustrator

Nicholas Blechman
designer, art director

Steve Brodner
illustrator

Paul Buckley
creative director,
Penguin Putnam

Jun Cen
illustrator

Josh Cochran
illustrator

Pat Cummings
children's book illustrator

Anton van Dalen
painter

Teresa Fasolino
illustrator

Lisk Feng
illustrator

Donato Giancarlo
illustrator

Judy Glantzman
painter

Frances Jetter
printmaker, illustrator

Maira Kalman
illustrator

Viktor Koen
illustrator, designer

Marvin Mattelson
painter

Keith Mayerson
painter

David Mazzucchelli
cartoonist

John Nickle
children's book illustrator

Gary Panter
cartoonist

J. Brian Pinkney
children's book illustrator

Lauren Redniss
illustrator

Edel Rodriguez
illustrator

Doug Salati

illustrator, writer

Stephen Savage
illustrator

Peter de Sève
illustrator

Yuko Shimizu
illustrator

Peter Sís
children's book illustrator

Ward Sutton
cartoonist

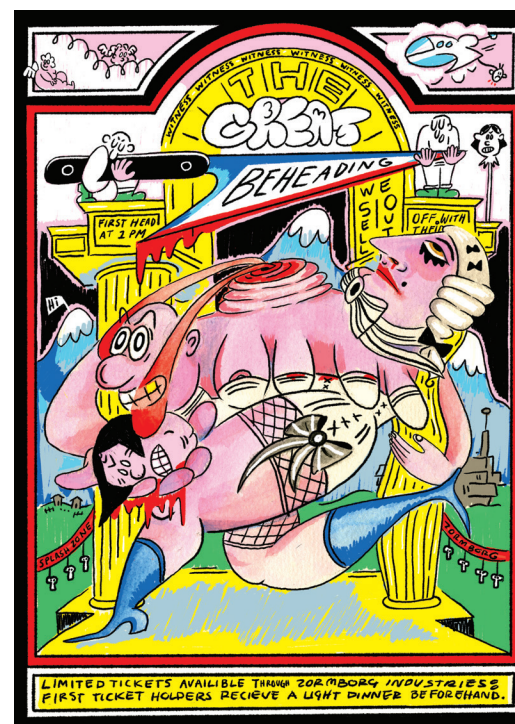
Jillian Tamaki
illustrator

Voltaire
animator

Bruce Waldman
printmaker, illustrator

Sam Weber
illustrator

Philemona Williamson
painter



Lillian Ansell (MFA 2022) centers her work around an alternative reality in order to explore relationships toward violence, fame, desire, technology and exploitation. She uses a nonlinear approach to storytelling through different mediums, such as printed fake advertisements, academic field guides, comics and paintings. Drawing and writing form the basis of Lillian's work, which merges illustration, design, comics and fine arts practices. She has a BFA in graphic design and worked as a designer for music companies for five years. She has exhibited in New York, Los Angeles and Vermont, and she has worked with clients including *The New York Times*, *The Baffler* and Cambridge University Press.

“I came to SVA with a hazy sense of what I wanted to do. The program has supplied a map to my future career.”

—Joanna Neborsky (MFA 2009)



Anagh Banerjee (MFA 2018) is an Indian artist who lives and works in Brooklyn, New York. He graduated with an MFA from the School of Visual Arts and is a printmaker and illustrator whose work is inspired by music, poetry and history. His work has been widely exhibited in the United States, at prestigious institutions such as the Brooklyn Public Library and, most recently, as part of the show “Partition in the Modern World” in Evanston, Illinois, in 2023. He has been commissioned by clients including *The New Yorker* and *The New York Times Book Review*. His latest project was to work with The Folio Society in London on the first-ever illustrated edition of Rabindranath Tagore’s Nobel Prize-winning *Gitanjali*. Other work includes illustration and art direction for a virtual reality experience based on firsthand accounts of the Partition of India, a project that had its inception as a part of his thesis project in the MFA Illustration program at SVA.

Application Process

APPLICATION REQUIREMENTS

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

sva.edu/grad/howtoapply

- Online Application and \$80 Application Fee: sva.edu/apply

DEADLINES

For information on application deadlines, visit: sva.edu/grad/timeline

IMPORTANT LINKS

- FAQ: sva.edu/grad/faq
- International students: sva.edu/grad/intl
- Tuition and fees: sva.edu/tuition
- Visit SVA: sva.edu/grad/visit



Alex Lee’s (MFA 2024) “Druid King” is a historical drama. The tale follows a young druid in search of enlightenment in Roman Gaul, where his kind are persecuted. It is a tragic story about how cultures survive, adapt and change.

Contact Us

Matt Camille Anderson Williams (MFA 2019) is a versatile artist, illustrator, author and professor based in Brooklyn. His prestigious clients include *The New York Times*, *British Vogue*, Nike, Apple and Simon & Schuster. Through his collaborations with his clients, Matt showcases his ability to translate complex ideas into captivating, unique images that tell a story. Matt earned a bachelor's degree in industrial design from Pratt Institute in 2010 before coming to SVA for his graduate education. Alongside his artistic endeavors, he is a professor at the Fashion Institute of Technology (FIT) and previously taught in the illustration department at the Maryland Institute College of Art (MICA).

We encourage applicants to visit our department. Contact us directly to schedule a departmental tour or sign up to attend an Information Session. For more information and to register, go to: 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.

Riccardo Vecchio, chair
Kim Ablondi, director of operations

Tel: 212.592.2210

Email: mfaillustration@sva.edu

Site: sva.edu/mfaillustration

   @svanyc



ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents (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), 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: Arif Qazi (MFA 2022) is an illustrator and 3D artist based in New York City. He has worked with *The New York Times*, *The New Yorker* and CashApp. In 2023, he was a finalist for the New York Foundation for the Arts Artist Fellowship. He is currently an illustration-editor at DotDash Meredith, where he focuses on enhancing visual narratives through art direction and design. Looking ahead, he is eager to experiment with creating short movies, using his skills in 3D art and illustration to develop unique stories.

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), 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) 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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