

MFA Visual Narrative



Story
First.



School of Visual Arts
Graduate Programs

The MFA Visual Narrative program offers

a fresh perspective and bold alternative to traditional MFA programs. We do so by recognizing that a command of story is the most powerful and fundamental foundation an artist in any creative profession can possess. Exceptional and effective storytelling isn't conveyed in beautiful words, images or character plot alone. Audiences only become invested with an insatiable “need to know what happens next” when they connect and empathize with a story's message or protagonist on an internal level—the challenges they face, why they make the choices they do, and how they become forever fundamentally changed by them. That realization and empathy with the true meaning and purpose of a story's message or a protagonist's

struggle is what makes stories so powerful, immersive and moving—and why stories matter to us all.

Our educational mission is to inspire all students to harness their collective creative writing and visual development talents to amplify their visual narrative skills and to master their personal command of story. Our graduates are empowered to be the next generation of transformational, relevant original content creators. The MFA Visual Narrative program prepares them for leadership with the confidence to own their personal voice and the visual narrative expertise to change the world through story.

If you are ready to test the limits of your skills and what your stories are capable of, we invite you to join us!

 MFA Visual Narrative

—Nathan Fox, chair

Why MFA Visual Narrative?

MASTER YOUR VISUAL LANGUAGE AND NARRATIVE SKILLS

Founded in 2013, the SVA MFA Visual Narrative Department (MFAVN) remains the *only* MFA program that puts the art and language of storytelling first through the combination of creative writing and development of visual narrative techniques. In the process, we give each student the:

- **Confidence** to take control of their creative processes, elevate their personal voices and define their career paths.
- **Opportunity** to explore new media and expand their imagination and abilities within a supportive community of visual storytellers.
- **Expertise** to craft visual narratives with purpose, meaning and empathy in order to generate original and innovative stories.
- **Skills** to craft unique and generative visual narratives that have purpose and meaning and that reach new audiences.
- **Connection** to a world of professional storytellers curated to meet the specific needs of their artistic media and practices.

COLLABORATE IN A MULTIDISCIPLINARY COMMUNITY

Students join a cohort of creative trailblazers from an array of traditional and nontraditional backgrounds, from animation and puppetry to PR and science. Students therefore bring, and share, a range of professional skill sets, building a collaborative new foundation of

story craft. This broad range of talent is echoed in the faculty, with expertise in such varied areas as theater direction, photography, picture books, visual mapping and brand marketing.

MAINTAIN A FLEXIBLE SCHEDULE

During the three summer intensive semesters in the heart of New York City, students attend courses, supported by a network of industry and market experts. Throughout the four semesters of online study during the fall and spring, students are able to work remotely and travel—without having to uproot their professional careers and family or change their personal lifestyles.

DEFINE YOUR VOICE AND PROFESSIONAL PRACTICE

From day one, students learn to communicate their message clearly, with meaning and purpose, in every visual narrative they make. We are a pass/fail program, so our students are encouraged to be bold, to take risks and experiment in order to achieve their personal vision. As the future gatekeepers and creators of contemporary culture, our graduates are prepared to respond with the knowledge, vocabulary and skills necessary for true innovation and leadership in visual narrative.

“ If it’s all about story for you, you are in the right place. You have to be willing to explore and explode your world to be a better storyteller.”

—Anelisa Garfunkel (MFA 2016), writer, filmmaker, educator



ELEVATE YOUR CAREER AND EXPAND YOUR NETWORK

Alumni have moved into careers in creative direction, animation, comics, game development, film, toy design, information and motion design, education, and many other disciplines. Recent graduates have worked for such organizations as Apple, Fisher-Price, Penguin Books, Disney+, Chase, Deloitte

Digital, Nickelodeon, MTV2, Exploding Kittens, Major League Baseball, Nike, Google, *The Boston Globe* and the White House. Others have gone on to successful teaching positions at prestigious institutions such as NYU, Rutgers, Gallaudet, College of Marin, CCS, UConn, CCNY, KCAI and the School of Visual Arts.

CASE STUDIES

Maria Schweitzer
Indra Fonesca
Lisa Cheong

A Community of Storytellers

Game designers, illustrators, animators—at MFA Visual Narrative, storytellers of all kinds learn what it means to put story first. A big part of the program’s success comes from a focus on story craft, shared by a community of peers, teachers and mentors.

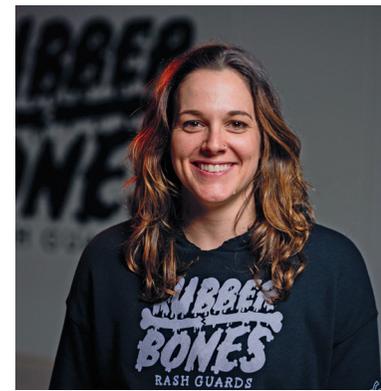
Maria Schweitzer (MFA 2021) was on a “quest to figure out how to merge doing the things that I love” when she met MFA Visual Narrative director Nathan Fox at ComicCon in 2019. While graduate school had been a path she had considered, it wasn’t really part of her journey until she met Nathan. As a comic artist herself, she was a big fan of Nathan’s work. At ComicCon, she was able to talk to Nathan and learn about SVA while he signed her copy of *The Weatherman*. It only took that one meaningful conversation for Maria to know she was destined for graduate school.

A community-oriented program, there is little “pigeonholing” in MFA Visual Narrative (although plenty of pigeons on the city streets). And while everyone is working in different media, a supportive community is still essential to the program. Maria says that

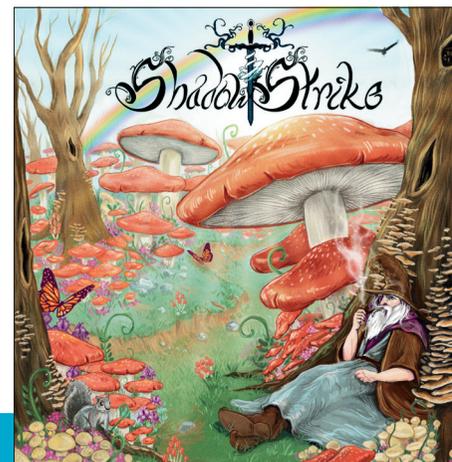
her cohort still talks every day on group chat, and they do crits with each other: “We all got really close. We would video chat all the time, we held crits.”

Maria chose to focus on honing her skills in comics, and those skills became essential to creating the story behind her brand, Rubber Bones Rash Guards. A course with faculty member Jim Rugg required her to create a goals sheet and that led to putting comic art on rash guards. Then, she used a Kickstarter to fund her business, which she believes is one of her biggest accomplishments in the program in addition to finishing a 100-page graphic novel.

The greatest gift of the program was gaining confidence in her style: “I got a lot more confident with my color choices and my design.”



TOP ROW, FROM LEFT: Maria Schweitzer sporting a top with her Rubber Bones business logo. Examples of her rash guards and designs. An album cover designed and illustrated for the metal band ShadowStrike.



"I've been bitten by the Riso bug and I just see everything through a Riso lens," says **Indra Fonesca**, a student in MFA Visual Narrative.

Indra possesses an entrepreneurial spirit that has continued to be fostered by the program. When Indra discovered her passion for Riso, she could only find one Risograph machine in her area in Mexico, but it "seemed to be constantly broken, so I never got to use it." Instead of seeing that as a roadblock, it "just got me thinking, there's obviously an opportunity here. Maybe I should start my own Riso business." She took what courses were available in Risograph printing and "learned what I could about self-publishing." Without having ever seen one before, Indra bought a Riso printer and launched Tori Press in 2020.

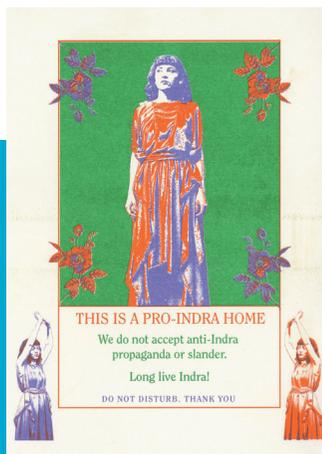
Seeking the opportunity to learn from "experts," Indra found herself taking a Continuing Education RisoLab course at SVA, and it was there that she first learned about the MFA Visual Narrative program. The way the program combined writing and drawing (not to mention the RisoLab!), "it just seemed like it was tailor-made for me," says Indra. "I really feel like I belong here. It's just so special. It brings all my interests together."

"The sense of community is amazing," says Indra of the MFA Visual Narrative program. "The teachers are also super cool." During her



time at SVA so far, she homed in on her style and artistic voice and benefited from her instructors' feedback, which she says reflects "what you need to hear to learn and to grow." The program has helped her prioritize her creative work and understand the potential she possesses. She feels empowered by her work as an independent publisher: "It's definitely owning the means of production."

Indra values the interdisciplinary nature of MFA Visual Narrative because it has given her, as someone with a unique path, a chance to shape the program into what she needs and to draw from her many transferable skills. At the end of the day, MFAVN has given Indra's passion a home. "It's just this internal drive," says Indra. "I have to do art. There's nothing else I can do. I tried it."



Lisa Cheong, a student in MFA Visual Narrative, was largely self-taught. She studied communications as an undergrad and originally worked as a journalist and copy editor. So she was interested in MFA Visual Narrative because it was an amalgamation of so many different art forms and the faculty was willing to "work with your background." It couldn't have been more perfect: "It felt like kismet.... It feels like this program was made for me." She was encouraged to apply by a friend (Carol Silverman, MFA 2020) who loved the program, especially its sense of community.

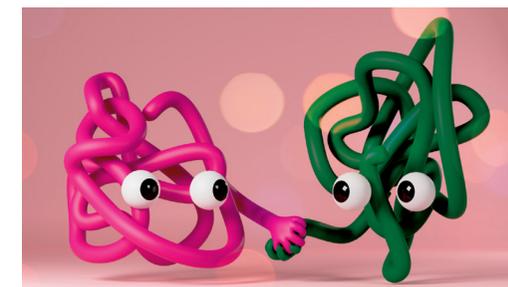
Lisa moved to the U.S. 10 years ago for her partner's schooling. Because of her visa, she couldn't work in the U.S. at the time. She had been feeling burnt out on her past career in journalism and copywriting, so she decided to embrace her move as an opportunity to find herself and a new path. Improv and sketch comedy groups led to filmmaking and animation. During the pandemic, she started learning 3D on her own so she could keep making videos even during isolation.

Because she is "coming in from no visual arts training," she's "trying new styles" and views MFAVN as a "playground" to experiment. Her goal is to "expand beyond [her] comfort zone" by trying new skills such as learning Photoshop or taking a class in Riso printing. She explains that typically she does very flat, 365-degree lighting in her work, but working with Riso, she branched out to try new lighting techniques. Witnessing her peers' various processes is also inspiring to her.

She's been sending her shorts to film festivals for a long time, using services like FilmFreeway. Some of these festivals have included Asian American Film Thing and Hudson Valley Film Festival. She loves



staying local so she can attend the festivals and see how her films are received. One of her films used Singaporean creole, and she wasn't sure it would appeal to an American audience, so she was pleasantly surprised and thrilled when the film was a smash. She finds that observing people's reactions helps her learn how to edit and find the right timing for what people find particularly funny.



Curriculum/ Sample Program

MFA Visual Narrative is a flexible, low-residency program designed for working professionals and students of visual storytelling alike. Three on-site summer sessions are connected by two years of online study during the fall and spring semesters. Candidates for the degree must complete at least 60 credits and all course requirements as well as produce a successful thesis project to be eligible for degree conferral.

FIRST YEAR/SUMMER	CREDITS
Framing the Story	3
Analog to Digital: Riso and the Power of Print	1
Analog to Digital: Lens-Based Storytelling	1
Writing Studio: Narrative Writing	3
Visual Narrative: Graphic Media	2
Visual Narrative: Photography	2

FIRST YEAR/FALL	CREDITS
Story Visualized: A Text and Image Lab	2
Writing Studio: Creative Script	2
Visual Narrative: Film and the Moving Image	2

FIRST YEAR/SPRING	CREDITS
Narrative Color	2
Visual Narrative: Crafting Worlds and Immersive Stories	2
Writing Studio: Mythology and Folklore	2

“The most difficult thing as an artist-writer is to define a personal style and voice, something that someone else recognizes as ‘yours.’ MFA Visual Narrative encouraged me to explore and take chances in my work. Not to be the next Hemingway or Picasso, but the first Ryan Ansel.”

—Ryan Ansel (MFA 2015)

SECOND YEAR/SUMMER	CREDITS
Thesis Prep: Shaping Your Story	3
Visual Research	3
Form, Empathy and Character Play	3
Visual Narrative: The Power of Story	2
Thesis Prep: Picturing Your Story	1

SECOND YEAR/FALL	CREDITS
Identity in a Digital World	2
Thesis I	3
Seminar I	1

SECOND YEAR/SPRING	CREDITS
Storyteller as Community	2
Thesis II	3
Seminar II	1

THIRD YEAR/SUMMER	CREDITS
Storyteller as Brand	3
Thesis Exhibition	3
Professional Practices	3
Portfolio and Presentation	3



Anna Eveslage (MFA 2015) was awarded a Minnesota State Arts Board Grant to create her thesis book project, *Eating Alone*, a collection of fictional vignettes and staged portraits.



“I think the biggest lesson is that it’s okay to fail. In the end, all those extra drafts create a better story and more holistic piece of work.”

—Liz Enright (MFA 2017)



“I like to make images and tell stories, but I also was drawn to design. I realized when I found out about this program that it was really narrative story that was at the heart of all that.”

—Michelle Nahmad (MFA 2017)



RISOLAB

A Hub for Creativity

The RisoLAB is an educational print lab dedicated to empowering self-publishing and production of Risograph-based printed works, accessible to all SVA departments. Chair Nathan Fox explains why he launched the lab: “For an interdisciplinary visual storytelling program where the artist is author, understanding the printing process and project management is invaluable. Playing around with what print publishing and storytelling can do together is a crucial skill set and a critical thinking process to learn for any profession.”

As Fox notes, the Riso printing phenomenon is yet another case of artists transforming a technology intended for mundane use into a powerful tool for self-expression. He continues, “Risographs were originally created as automated low-cost, high-yield image duplicators for churches and schools. Recently, Risographs have enjoyed a resurgence through the visual storytelling community, with zines, comics, book arts and experiments in printed matter. It was this perfect opportunity to generate a new creative print center on campus and a truly effective way to provide an accessible print production education in a box.”

While the RisoLAB is available for the entire SVA community as well as outside creatives from fields as diverse as fine art, graphic design, illustration and even the worlds of poetry and literature, it has become a crucial physical hub that underpins the



on-campus summer semester of the MFA Visual Narrative program. All MFAVN students undergo rigorous training in Risograph printing in their first semester, after which they have unlimited access to the facilities to expand their design and print skills.

“As a low-residency program, many students are freelancers or working professionals,” Fox says. “All students are encouraged to experiment and access the lab for personal work production, gallery shows, testing publishing concepts and pushing the capabilities of these amazing machines. Risographs provide an immediate way to prototype and explore alternative print methods and publishing, which was a big draw for our students and SVA at large.”

See more at risolab.sva.edu.

Course Offerings

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

MYTHOLOGY AND FOLKLORE

This survey course will explore the history, universality, and use of mythology and folklore across literature, the arts, entertainment and popular media. We will review a diverse list of stories from around the world, studying the symbolism, archetype, structure and intent, and what these stories reveal about our shared humanity. How these stories influence contemporary storytelling across media will be discussed. In addition to analysis, the course will focus on application of the structures and characters found in mythology and folklore through creative writing and peer response. Students will concept and create new forms and works of myth and fiction.

VISUAL NARRATIVE: CRAFTING WORLDS AND IMMERSIVE STORIES

Combining the theory and practice of immersive storytelling with the art and craft of world-building is the focus of this course. From folktales to franchises, we will explore transportive worlds and the methods used to create them. Students will delve into the psychology, theory, history and creation of stories that emerge from the dynamics of interaction, exploration and choice. We will examine the history of our most pervasive forms of media and platforms to gain an understanding of how to tell stories that move the audience from viewers to architects of their own experience. Collectively, we will deconstruct the idea that world-building is a private practice and, instead, uplift the notion that it is a creative tool to strengthen stories and expand ideas.

POWER OF STORY

This lecture survey takes a critical and bold look at the power and influence storytelling has employed throughout history as a force for both good and evil. Through discussion and research, students will look at historical movements and cultural shifts in major religions, literature, art, digital media, entertainment and politics through a global lens and assess the narrative concepts, messaging and impact of storytelling. As content creators and future gatekeepers of change, students will be challenged to reflect upon the past and consider how the power of their storytelling can affect and shape culture and society.

SHAPING YOUR STORY

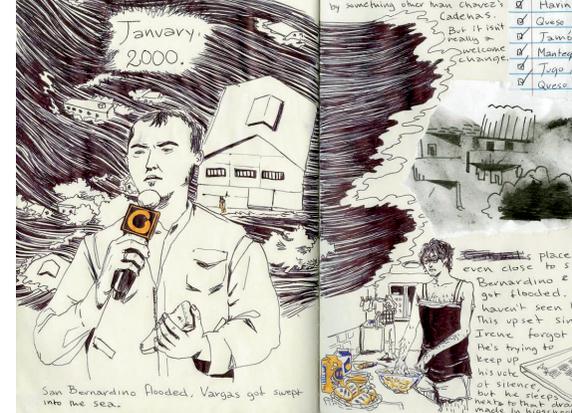
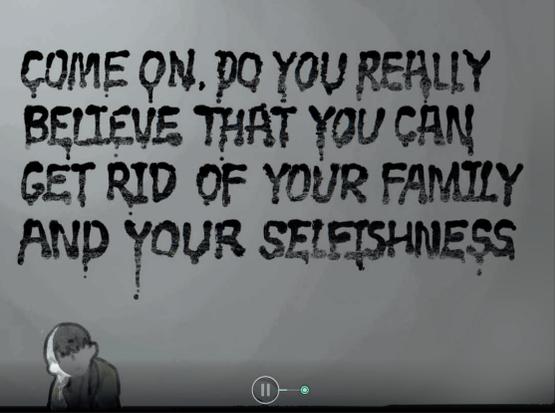
What is the best way to research, develop and produce a personal story from start to finish? How do you identify the point of what that story is about—and the reason that drives you to create it? Why would the audience care? These are the core questions that this course will consider as students begin to develop their thesis concepts. Students will analyze their chosen medium's strengths and weaknesses in the service of their story while taking into consideration the scope, budget and relevant production criteria in pursuit of an ambitious and professional outcome. At the end of the semester, students will pitch their concept development to the Thesis Review Committee for evaluation and approval.

STORYTELLER AS BRAND

In this course, students will develop a personal brand strategy that resonates with their audience and is based on the research completed during the previous spring semester. Students will utilize their brand strategy to design and implement actionable marketing plans toward their creative and professional goals. Throughout the semester there will be guest presentations to explore industry best practices as well as small group consulting sessions to gather feedback and refine materials. By the end of the course, students will have a polished visual deck that establishes their personal brand and content across various channels.

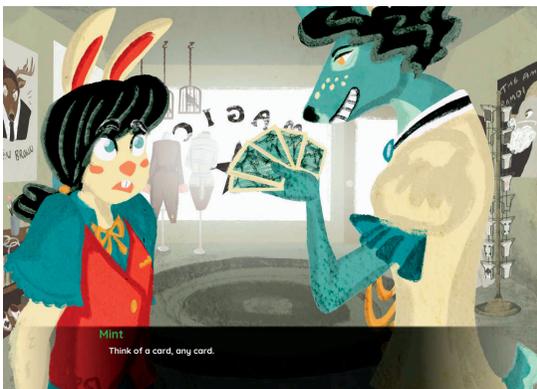
FORM, EMPATHY AND CHARACTER PLAY

As a storyteller, sometimes the only way to find a character's "voice" is to become that character in order to understand them. This course is designed to further develop skills in character creation by examining what makes characters behave in the ways they do. With lectures on archetypes, defining moments, unconscious desire and design, students will examine the elements necessary for creating their own characters. Through improv and role-playing techniques, students will understand how their characters will behave in fictional settings, better enabling authors to write and visualize their creations.



“When you get people together with this kind of talent in the world of story and the world of visual art, all kinds of magic can happen. And it does.”

—Craig Coss (MFA 2015)



TOP ROW, FROM LEFT: Binhua Chen, Anna Eveslage, Pilar Newton, Dani Diaz; SECOND ROW: G. Davis Catchcart, Jenny Bee, Susannah Lohr, Elizabeth Gu; THIRD ROW: Alison Paul, Jenny Bee, Sarah Shaw, Eva Hall; LAST ROW: Feifei Ruan, Marissa Jones, Alex Barsky.

Notable Alumni

Jenny Bee (MFA 2018)
freelance animator; motion graphic designer; graphics designer, NY1. Clients include: Google, Zagat, MTV2's Joking Off, Raphael Mostel, Frederator Studios. Purchase College Design. Technology Showcase.
jennybee.design

Alexandra Beguez (MFA 2016)
illustrator, comic book artist. Awards: Latin American Ilustración 6, Chosen Winner; 3x3 Professional Show No. 14, Honorable Mention; General Scholarship, Fine Arts Work Center.
alexandrabeguez.com

Jon Bero (MFA 2016)
designer and producer at Apple overseeing animation, production and design.
jonbero.com

Tony Chao (MFA 2021)
animation director, Animated Storyboards; comic creator, *HazMatt*; currently being published in *Infinite Worlds Science Fiction Magazine*.
tonychaoillustration.com

Ann Coddou (MFA 2015)
designer; Fisher-Price Toy Box. Clients include: Nickelodeon, Disney, Target, Walmart, Toys“R”Us.
anncoddou.com
[Anndorphin.tumblr.com](https://www.tumblr.com/anndorphin)

Mary Georgescu (MFA 2017)
game designer, Exploding Kittens; co-designed Nothing to See Here, an adult storytelling party game; MFA in Game Design, NYU.
marygeorgescu.com

Eva Hall (MFA 2020)
freelance animator; motion graphic designer; Student Scholarship recipient, Animators Educators Forum; SVA Alumni Scholarship recipient; full-time assistant professor, Kansas City Art Institute.
evalouisehall.com

Melissa Malzkuhn (MFA 2015)
Obama Foundation Fellow; founder/creative director, Motion Light Lab; digital innovation and media strategies manager, the Science of Learning Center on Visual Language and Visual Learning, Gallaudet University; co-founder/producer, Ink & Salt.
mezmalz.com

Pilar Newton (MFA 2020)
freelance animator; motion graphic designer; faculty, SVA BFA Animation; self-published author, *The Snozzlewinks*; panelist on careers in animation, Black Girls Code.
pilartoons.com

Feifei Ruan (MFA 2015)
illustrator, comic book artist. Awards: Promax Awards, Gold; Hiii Illustration international competition, Grand Prix; SOI: MoCCA Awards, Gold. Clients include: Penguin Books, *The New York Times*, Tor.com, BuzzFeed, *Variety*, BBC Studios, Mercedes-Benz.
feifeiruan.com

Andrea Schmitz (MFA 2016)
freelance animator, motion graphics designer. Clients include: *Vulture*, *The Cut*, Jen Kwok. Showcased in: *Things Took a Turn* animation anthology, Ladies in Mograph Girl Gang Gif Challenge, School of Motion Holiday Card.
andreasmitchzz.com

Sarah Shaw (MFA 2020)
visual arts teacher, The Woodward School (Massachusetts); faculty, SVACE; instructor, Maine College of Art; recipient, MICE Mini-Grant for her 32-page zine *The Repatriation*. Recent narrative illustration clients include: *The Boston Globe*, the White House.
sarahshaw.com

Thomas Slattery (MFA 2017)
freelance writer/artist, art director for films. Clients include: Public Art Fund, Mary Kay, Disney+, Interpop and Benefit Cosmetics for Sarah Kehoe.
tsslattery.com

Notable Thesis Mentors

Details on all our mentors can be found online at:
mfavisualnarrative.sva.edu/community/#mentors.

Lori Cheatle
producer
hardworkingmovies.com

Kairlyn Clark
game developer
gbpatchgames.com

Sarah De Gaudemar
director, animator
[@sarah_de_gaudemar](https://twitter.com/sarah_de_gaudemar)

Bee Grandinetti
director, designer, illustrator, animator
beegrandinetti.com

Hyesu Lee
illustrator
heyheysu.com

Jeff Lemire
cartoonist
imagecomics.com/creators/jeff-lemire

Sloan Leong
cartoonist
sloanesloane.com/about

David Mazzucchelli
penciller, artist, inker

Richard McGuire
illustrator, comic book artist
richard-mcguire.com

Julia Pott
animator
juliapott.com

Wynton Redmond
story artist, character designer
wyntonred.com

Edel Rodriguez
illustrator, author
edelr.com

Christina (Steenz) Stewart
cartoonist, editor, professor
oheysteenz.com

Robbie Tilton
interactive VR design
robbietilton.com

Thu Tran
visual artist, writer, producer
thutran.com

Andrea Tsurumi
author, illustrator, cartoonist
andreatsurumi.com

Ru Xu
comic artist, illustrator
ruemxu.com

Alexandra Zsigmond
art director, artist
alexandrastigmund.com

Faculty

Our faculty represent a breadth of expertise, including children's literature, data visualization, theater direction, graphic novels, printing, publishing and writing. Full biographies of our chair and faculty can be found online at: sva.edu/mfavn/faculty.

Nathan Fox
chair, MFA Visual Narrative;
illustrator; comic book guy

Jake Klotz
multidisciplinary artist,
musician, fabricator

Christina Roussos
theater director, producer

Dure E Aziz Amna
writer

Leonard S. Marcus
critic, writer, editor

Mark Sable
writer for comics, film,
live-action television,
animation and theater

Amanda Cheung
art director, illustrator,
fabricator

Gianna Meola
multidisciplinary artist

Shar Simpson
narrative designer, author

Nadia DeLane
visual storyteller

Stacy Renee Morrison
photographer

Taylor Sokolowski
multidisciplinary designer

Anna Eveslage
photographer, writer

Susanne Reece
writer, illustrator

Caitlin Saylor Stephens
playwright, producer

Jenny Goldstick
artist, narrative designer

Jonathon Rosen
painter, illustrator, animator

Tim Szetela
designer, animator,
technologist, mapmaker

Bill Kartalopoulos
series editor, *The Best
American Comics*;
publisher, Rebus Books

Lee Aaron Rosen
actor, researcher

Robert Thill
artist, author,
independent scholar

Matt Rota
illustrator

“If you come in with 100 percent energy, the faculty are going to come back with 200 percent, so there's this never-ending Ping-Pong game of idea and idea and idea and idea.”

—Mary Georgescu (MFA 2017)

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

Where our alumni have worked:

- Abrams
- Apple
- *Boston Art Review*
- Brandywine
- River Museum of Art
- Budweiser
- BuzzFeed
- Disney
- Fisher-Price
- Google
- IDW Publishing
- Kit Kat
- MLB
- MTV2
- Motion Light Lab
- New Balance
- Nickelodeon
- Nike
- Paramount
- Penguin Random House
- Target
- *The Believer*
- *The Boston Globe*
- *Vulture*

Where our alumni have taught:

- Pennsylvania State University
- Pratt Institute
- Rutgers University
- University of Connecticut
- Yeshiva University
- College for Creative Studies
- Cornish College of the Arts
- East Texas Baptist University
- Gallaudet University
- Kansas City Art Institute
- Lesley University
- New York University
- Parsons School of Design

Contact Us

We encourage potential students to visit our department and welcome exploratory conversation at any time. If you are a visual artist with the spirit of a storyteller, sign up for our newsletter at mfavn.sva.edu. For questions about the application, contact Graduate Admissions at 212.592.2107 or email gradadmissions@sva.edu.

Nathan Fox, chair
Angelina Ding, director of operations
Olivia Li, assistant to the chair

Tel: 212.592.2388
Email: mfavn@sva.edu
Site: sva.edu/mfavn
Department site: mfavn.sva.edu

   @svanyc

“I felt like I found a home and people who thought about things in a similar way to me but translated them so differently.”

—Ella Romero (MFA 2017)

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.

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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