The mission of the School of Visual Arts is to educate future generations of artists, designers, and creative professionals.
With more than 6,000 undergraduate, graduate and continuing education students at its Manhattan campus and 35,000 alumni in 100 countries, SVA represents one of the most influential artistic communities in the world.

There’s only so much we can show you in print, so go online to sva.edu/ug to:

• View video portraits of our selected students
• View video introductions for each department
• Discover student work
We’re lucky to have New York City as our campus. NYC is a global leader in the arts, with more than 2,000 museums, galleries and art institutions. It’s also a world capital of advertising, animation, film and television, design, new media, publishing and many other industries.

Our faculty work in these creative businesses, providing our students with invaluable knowledge that comes from their personal expertise, as well as networking opportunities that can lead to internships and rewarding careers.
From our varied housing options to our numerous student organizations, from our academic advice to our career counseling, from our library and galleries to our campus store, from our innumerable special programs, including arts abroad to our summer residency programs—we endeavor to provide all the resources necessary to make student life as enriching an experience as possible—both in and out of the classroom.
Advertising

201 students
24 faculty
32 courses

sva.edu/adv
“We broaden your visual literacy and sharpen your voice.”

RICHARD WILDE
CHAIR
Our program is predicated on a conceptual approach to visual problem-solving that is coupled with the teaching of a variety of executional skills.

The department distinguishes itself from other colleges and universities by teaching how to come up with new ideas. Not one idea, but many. This is our mantra.

For a more dynamic learning experience, many of our classes are held at advertising agencies throughout the city, such as Jay Walter Thompson (JWT), Young & Rubicam (Y&R), Devito/Verdi, Pereira & O’Dell and DiMassimo Goldstein, to name a few.

Areas of study include branding, copywriting, graphic design, motion graphics, interaction design, packaging, 3D design, web design, information design, unconventional advertising, design in advertising, ideation and innovation in advertising.

For a more detailed look into the Advertising curriculum, please visit:

sva.edu/adv/courses
Jonas Christiansen

Jonas came to SVA from his native Germany. “I’m from a very small village about two hours away from a major city.” He wanted to study in New York City and plans on starting his career here “in the center of the industry.”
Why advertising? "In advertising you have so many opportunities to do different things. I could do TV commercials; I could do a film; I can do interactive pieces; or I could even do product design." He adds, "Nowadays advertising is really everything, so the best way to solve the brief really can be anything."
The Advertising and Design departments hold an end-of-year exhibition at New York’s prestigious Art Directors Club to showcase the best work from SVA’s juniors and seniors and to introduce them to the industry. Jonas exhibited five pieces in the exhibition, his favorite being an app that you could use to identify and visit the real-life NYC locations that have been shown in film and television: “You could hold up your phone to the Flatiron building and see the movies that have been shot there—see where Spiderman flew through. Or see where Sex and the City has been shot and which restaurants they went to. You can make your own tour.”
With screens—from smartphones to tablets—getting smaller and smaller, students like Jonas have to learn to adapt to fit ever-changing technologies. Jonas adds: “Right now in the US, for the first time ever, there are more people with mobile phones than computers. So that is going to change drastically how we see the web, how we have to program for the web and how we create advertising experiences.”

For more examples of student work from the Advertising department, please visit:

sva.edu/adv/work
Animation

205 students
28 faculty
44 courses

sva.edu/ani
Animation is a powerful medium, one whose images and narratives move people to laughter and tears.

REEVES LEHMANN
CHAIR
The goal of BFA Animation is to give you the tools that will allow you to hone your voice and art so that you’ll be poised to go wherever the amazing world of animation goes next.

You will train on the latest animation software and hardware: Flash h, TV Paint, After Effects, MAYA, Toon Boom, Animate Pro, Storyboard Pro, PhotoShop, Final Cut, MOCHA Pro, Pro Tools, Adobe Premier, Dragon Frame, Pencil Check, TOKI and ILLUSTRATOR Mac Pros, IMAX and CINTIQ’s and ANIMATION TOOLWORKS/LUNCHBOXES.

You’ll work in traditional and stop-motion studios, designed to give every student the maximum personal attention from the instructor, and you’ll have access to a fully equipped studio for creating sound effects and voiceover—as well as access to a proprietary music library which allows you to own the music in your films.

Many of our alums are internationally recognized animators who maintain close and supportive relationships with our department. You’ll have a chance to meet them when the department co-sponsors their screenings, works with them when they want interns and studies with them when they teach guest workshops.

About the Animation Program

The goal of BFA Animation is to give you the tools that will allow you to hone your voice and art so that you’ll be poised to go wherever the amazing world of animation goes next.

You will train on the latest animation software and hardware: Flash h, TV Paint, After Effects, MAYA, Toon Boom, Animate Pro, Storyboard Pro, PhotoShop, Final Cut, MOCHA Pro, Pro Tools, Adobe Premier, Dragon Frame, Pencil Check, TOKI and ILLUSTRATOR Mac Pros, IMAX and CINTIQ’s and ANIMATION TOOLWORKS/LUNCHBOXES.

You’ll work in traditional and stop-motion studios, designed to give every student the maximum personal attention from the instructor, and you’ll have access to a fully equipped studio for creating sound effects and voiceover—as well as access to a proprietary music library which allows you to own the music in your films.

Many of our alums are internationally recognized animators who maintain close and supportive relationships with our department. You’ll have a chance to meet them when the department co-sponsors their screenings, works with them when they want interns and studies with them when they teach guest workshops.

BFA Animation curriculum

72 credits in studio
30 credits in humanities & sciences

44 courses offered, including:

- After Effects Techniques
- Animation and New Media Law
- Animation: From McCay to Burton
- Backgrounds and Inspirational Sketches
- Career Strategies for Animation
- Character Construction
- Composition and Design
- Creating Unforgettable Characters
- Developing the Animated Series
- Digital Compositing
- Digital Matte Painting with Photoshop
- Drawing Animals in Motion
- Experimental Animation
- Key Poses and Inbetweening
- Life Drawing: Figure, Form and Function
- Miniature Sets and Action Props
- Perspective Drawing
- Sound Design for Animation
- Stop-Action Animation
- Storyboarding for Animators
- Storytelling, Storyboarding and the Art of the Pitch I
- The Art and Mechanics of Movement

For a more detailed look into the Animation curriculum, please visit:

sva.edu/ani/courses

15 credits in art history
3 credits in elective courses

sva.edu/ani/courses
Meredith Nolan

Meredith is working on her senior thesis animation film. Her passion for animation started with drawing, which is where the focus in the Animation program starts: “The first two years you work on paper because it gets rid of the distraction of having to learn to work on the computer.” She adds, “It eliminates all that extraneous stuff and makes you focus really on the art of animating. You have to draw everything.”
"I really like the lifestyle of New York City. I like just walking around. It's pretty much my favorite thing to do." Here, she walks along the High Line, NYC's mile-long linear park, which provides easy access to the multitude of galleries in Chelsea and the Meat Packing District.
I really wanted to experiment with style and working in one particular style. I like film noir and I really appreciate the artistic camera angles and shots they do, and I wanted to try something like that.” She describes her thesis film as “alternate 1940s sci-fi noir involving robots... like Metropolis meets Blade Runner.”
“If I have nothing better planned I will just sit and draw. Right now I am just working on pieces and just drawing and animating day in and day out. But even when I get downtime I don’t want to stop—even if my wrist is falling off.”
Meredith commutes to SVA from Westchester each day. She says observing people is integral to being a successful animator. "If you have never studied somebody walking, it’s really difficult to understand the mechanics of it. You can read about it as much as you want, but it’s not until you actually get up and do a walk yourself that you start to notice all these little differences, which gives the walk—the animation—a personality."

For more examples of student work from the Animation department, please visit: sva.edu/ani/work
Cartooning

167 students
24 faculty
28 courses

sva.edu/car
An industry executive called the School of Visual Arts the ‘Harvard of Cartooning.’

THOMAS WOODRUFF
CHAIR
About the Cartooning Program

Being a cartoonist is not like going into other careers; it’s really more of a calling. It takes determination, pictorial finesse and a deep understanding of our visual vocabulary.

SVA is one of the first colleges to offer cartooning as a major and is now the vanguard of the discipline. We’ve been called the “Harvard of Cartooning.”

There will be a focus on classical techniques: composition and panel layouts, figure drawing and perspective, penciling, inking and lettering. You will learn new techniques in digital coloring and web comic formatting, as well as more esoteric techniques as you pursue your advanced studies—anything from digital production design to old-fashioned puppetry.

The goal is for you to find a clear artistic voice with variety and focus. You will create a portfolio that reflects your interests and vision of the world (be it Ameri-manga, young adult, adventure, fantasy or any other genre) so that it will easily find its way into the fascinatingly diverse cartooning marketplace.

BFA Cartooning curriculum

72 credits in studio
30 credits in humanities & sciences
12 credits in art history
6 credits in elective courses

28 courses offered, including:
Cartooning Portfolio
Collage Illustration
Culture Survey
Digital Coloring for Cartoonists
Drawing with Ink for Cartoonists
Etching and Monoprint as Illustration
Figurative Sculpture
Foundations of Visual Computing
Hand Lettering
History of Cartooning
Intermediate Digital Portfolio
Pastel Techniques
Perspective
Photocopy Zines
Pictorial Problems
Principles of Cartooning
Professional Practice: Cartooning
Sculpture
Still and Moving: Low-Tech Animation
Storytelling
The Gouache Experience
Watercolor Techniques

For a more detailed look into the Cartooning curriculum, please visit: sva.edu/car/courses
Kou Chen was born in California and grew up both there and in Taiwan, where Kou says the “comics journey” began: “In Taiwan, the easiest material to get a hold of was manga (manga is just the Japanese word for comics, but here it helps to differentiate markets, or for some people, the style). I would read lots and lots of manga.” Kou started to realize that reading manga helped relieve stress: “These stories took me to a different place.”
One day I realized that I have stories I want to tell, and I felt like I could definitely do that. That’s when I started thinking seriously that I wanted to work towards cartooning as a real thing, not just a hobby, which was what made me decide that I wanted to go to art school and come to SVA."
“Cartoonists are definitely jugglers in terms of skills. You have to do a lot of things if you really want to make your comic successful and convey the ideas that you intend. You need to do a lot more than just draw and write.”
"It’s very difficult to just draw all the images and then try to pop in the words. The word balloons are also a shape that is next to a human face. You just can’t think about them as separate things.”
Kou did not have much interest in American or European comics before coming to SVA: “It was really hard for me to accept that I should read them.” However, after having been exposed to them at SVA, “I realized how amazing they were. I think it’s really important for any student, no matter what they grew up with, to always continue to read other types of comics.”
Computer Art, Computer Animation and Visual Effects

302 students
87 faculty
57 courses
“If you dream of working on films like Ice Age, Wall-E, Kung Fu Panda or Pacific Rim, you will have to work hard and render fast!

JOHN MCINTOSH
CHAIR
About the Computer Art, Computer Animation and Visual Effects Program

This is a production-based curriculum that gives students the competitive edge to stand out in an industry that thrives on creativity and collaboration.

We specialize in 3D computer animation, visual effects and game arts, and provide a motion capture and green screen studio.

Learn the technical skills required today as well as the narrative and story development skills that will last a lifetime.

Develop the personal and professional capabilities to succeed in the highly competitive creative industries of filmmaking, animation and visual effects.

BFA Computer Art, Computer Animation & Visual Effects curriculum

72 credits in studio
30 credits in humanities & sciences
12 credits in art history
6 credits in elective courses

115 courses offered, including:
- Advanced Compositing Techniques
- Advanced Sound Design and Mixing
- After Effects Techniques
- Character Animation
- Color Grading and Digital Intermediates
- Computer Animation: 3D Modeling and Animation
- Digital Video Tools and Techniques
- Figure Sculpting for the Computer Animator
- History of Animation
- Life Drawing for Computer Animators
- Lighting and Rendering in Production
- Modeling and Animation in Maya
- Motion Capture

Photoshop: Beyond the Foundations
Python Scripting for Maya Artists
Sound and Vision: Producing a Sound Track
The Business of Being an Artist
Three-Dimensional Digital Sculpture
Three-Dimensional Medical Visualization
VFX Animation and Houdini
VFX and Motion Graphics
Video Game Design
Visual Thinking in Digital Studio
Web Programming: HTML, CSS, Javascript and PHP
Website Design

For a more detailed look into the Computer Art, Computer Animation & Visual Effects curriculum, please visit: sva.edu/comp/courses
Third-year student Ava Sawicka’s interest in computer art began with the video games she’s been playing since childhood. “Having this fantasy come to life was really cool so I wanted to do that.”
One of the great things about going to college at SVA is the internship opportunities for its students that come from both being in New York City and having teachers who are professionals presently working in the field. "Internships are readily available and there are so many places you can go if you just reach out to them," she says. She got her first internship through her video game design teacher who needed help on an independent game development project. "You just won't get that anywhere else," she says.
In addition to video games, Ava has also drawn inspiration from Norse and Greek mythology. She’s excited by the idea of using ancient fantastical beasts in modern gaming. Currently she’s working on a nebula dragon: “I have this idea where it would fly around the world and it would create day and night.”
“When I was a little kid I had coloring books and I always colored within the lines. I was so focused on that—that if you color outside the lines it’s not perfect.” She recently got some advice from a teacher to help her “color outside the lines.” “He said, ‘Don’t strive on being perfect; nothing is ever going to be perfect with your artwork. Keep dabbling with it even if you have to turn it in. It’s never done, and sometimes you just have to settle for good.’ So I had to start thinking that way. I can keep touching it up but it’s never going to be perfect and I have to be okay with that.”
“It’s really awesome to come here from a quiet little town where I was 20 minutes away from anything. I didn’t have a license, so I wasn’t able to go anywhere, and now I can just walk outside at 9 o’clock and go get a hamburger if I want to! It’s really sweet, just the convenience of New York City, and the liveliness.”
Design

710 students
94 faculty
115 courses

sva.edu/des
“Our program is a multi-disciplinary system which is unique in design education.”

RICHARD WILDE
CHAIR
About the Design Program

Our mission is to educate designers who can think conceptually and create innovative solutions to design problems.

Students will understand scale, texture, symmetry, tension, line, color, tone, balance, contrast, pattern and perspective.

Our students study branding, advertising, graphic design, motion graphics, interaction design, editorial, packaging, 3D design, web design, information design and publication design.

At the end of every senior year, industry professionals conduct two separate reviews of student work, giving students entree to a vast networking system resulting in employment opportunities.

BFA Design curriculum
72 credits in studio
30 credits in humanities & sciences

115 courses offered, including:
Book Jacket Design and Beyond
Branding
Communication Graphic Design
Corporate Identity
Design for Social Change
Designer as Image Maker
Designing a Business
Designing Play and Interactivity
Design Principles
Digital Design
Digital Ecosystem
Drawing Inside Out for the Graphic Designer
Editorial Design
Experimental Book Art

For a more detailed look into the Design curriculum, please visit:
sva.edu/des/courses

12 credits in art history
6 credits in elective courses

Foundations of Visual Computing
History of Graphic Design
Information Graphics
Interaction Content Creation and Design
iPad, iPhone, App Design
Motion Graphics
Package Design
Three-Dimensional Design
Toys and Games
Typographic Design
Visual Identity and Multimedia
Visual Literacy
Visual Storytelling Fundamentals
Website Design
Caleb Brown, from Palm Beach, Florida, always liked drawing and painting. Before deciding to come to SVA he had not initially thought of turning these skills into a career or even going to college at all. But things changed: “In my senior year I got really serious and wanted to do something like make tee shirts or posters, and I guess that’s where my head went—shifting from just painting and drawing to graphics.”
“There is always that visual connection between your hand and your brain. I was afraid of computers because I didn’t grow up with one and so that was a learning curve and a fear of mine. But I got over it pretty quick because sometimes things that I hate in the beginning end up being my strongest skills. I am not a genius on Adobe or anything, but I know what I need to know to do what I need to do.”
Caleb likes to start on paper and then use the computer as a tool to clean up his work: "Working back and forth is definitely necessary for me. I’m always pulling and printing and cutting up something and scanning it. If something about it isn’t right, usually you can fix it on the computer and make it exactly how you want—it makes it much cleaner than you could have with your hands."
Caleb has learned that striving to be perfect can sometimes work against you: “You get stuck on an idea and then you are not open to other possibilities. That was hard for me in the beginning because I always wanted to do something really, really good right away, and I only set myself up with really high expectations and then I would just get really stressed about it.”
A better strategy for creating good design is to just start working—and then review, edit and redo. Caleb starts his projects by doing a lot of research—on the internet and at the SVA Library. (“I go to the library a lot.”) He calls it “stocking up on visual memory.”

He knows now that once he starts designing it’s okay if it’s not perfect at first: “I’ll do something quick, or do a couple of ideas that I think will be good—or even perhaps do 20 to 30 sketches. Then I’ll pick five that I think will be successful.” “I just need to see it and then I can fix it.”

For more examples of student work from the Design department, please visit: sva.edu/des/work
Film & Video

430 students
71 faculty
72 courses

sva.edu/film
"We make sure our students have the cutting-edge tools they need."

REEVES LEHMANN
CHAIR
About the Film & Video Program

BFA Film and Video prepares you to be an independent filmmaker with the most hands-on BFA program in New York City. You don’t just study films; you make them—all four years.

Our equipment and technology are always state-of-the-art—what our faculty use on the job. You’ll train on industry standard, and be ready to hit the ground running when you graduate.

We believe in nurturing collaboration—we’re all here to help each other realize our goals—in school and out.

You’ll graduate with a serious body of work in your field—we’re the undergraduate school with a graduate attitude.

<table>
<thead>
<tr>
<th>BFA Film &amp; Video curriculum</th>
</tr>
</thead>
<tbody>
<tr>
<td>72 credits in studio</td>
</tr>
<tr>
<td>30 credits in humanities &amp; sciences</td>
</tr>
<tr>
<td>15 credits in art history</td>
</tr>
<tr>
<td>3 credits in elective courses</td>
</tr>
</tbody>
</table>

72 courses offered, including:
- Acting for Film
- Adaptation for the Short Film
- Advanced Feature Screenwriting
- Advanced Lighting/Cinematography
- Career Strategies
- Cinematography
- Creating Character
  (The Actor/Writer Collaboration)
- Directing Actors
- Documentary Workshop
- Editing: Avid
- Editing: Final Cut Pro
- International Cinema
- Master Class in Screenwriting

For a more detailed look into the Film & Video curriculum, please visit:
sva.edu/film/courses
Ben Duffy describes himself as an independent documentary producer and director. "I am almost three documentaries deep now." One of his films, Heart Child, is about the mother of an autistic child in Alabama. "She started an organization that teaches autistic kids how to skateboard as an alternative form of therapy. She saw how much skateboarding beneficially affected her own child and she made it her purpose in life to share this therapy with the rest of the autistic population." The film has been well received. The American Amputee Society was so impressed with the film that they recently contacted Ben to make a documentary for them.
Ben’s passion for skateboarding led him to discover filmmaking. Growing up he watched a lot of skateboarding videos, and he realized that he wanted to create his own. “But I didn’t want to just make a normal skate video; I needed to do something original.” He said he wanted to bring a “humanitarian point of view” to his work. His last film, Ten Years Gone, chronicles the previous 10 years of his life. He says: “Be passionate about life and anything that you do. It’s the reason why I made a film that includes my story and the skateboarders who I have met along the way who have meant so much to me during these ten years.”
Ben did not go to college right after high school. “I left school early on because I needed to figure myself out, but coming back to school helped me to accept that it’s really important to listen to your peers. The day I decided I was okay with listening to feedback from my fellow students was the day that I became a better filmmaker. I used to think that I couldn’t be bothered with people my age telling me anything or what I did wrong.”
Ben also received much-needed feedback from his instructor Manny Kirchheimer. “I will never forget the first film I made in his class. It was a two-minute short film shot on a Bolex, all film, and he just ripped it apart! It was from that day on that I said to myself, Okay, if I’m going to tell a story I need to make sure that I am being clear.

“Manny Kirchheimer inspires me so much because he is so passionate about making his own films, and he has made so many—and he keeps making them.”
For more examples of student work from the Film & Video department, please visit:

sva.edu/film/work
Fine Arts

304 students
88 faculty
163 courses
“We offer you a window into the international art world and a practical perspective on what it means to be an artist in the 21st century.”

SUZANNE ANKER
CHAIR
BFA Fine Arts engages in project-based multidisciplinary learning with experts in several fields.

We offer concentrations in traditional media like sculpture and installation, painting, drawing, video and printmaking; in new media such as bio art and digital sculpture, and we even have collaborations with a bronze foundry and glass atelier.

In addition to studio work, courses in art history and contemporary art theory inform creative approaches and aesthetic practice.

We are committed to creating networking opportunities for our students within the larger art and design worlds—including inviting gallerists and curators to open studios twice per year to give our students an opportunity to make connections.

About the Fine Arts Program

163 courses offered, including:
- Body Casting
- Ceramic and Mixed-Media Installation
- Digital Sculpture: Designing the Future
- Embroidery and the Digital Sewing Machine
- Figurative Sculpture
- Figure Drawing
- Fur, Feathers and Scale
- Interdisciplinary Workshop
- Japanese Woodblock Printing
- Metalworking Techniques for Sculpture
- Painting and Photographic Sources
- Performance Art
- Practices in Bio Art
- Printing and Mixed Media
- Printmaking: Etching

BFA Fine Arts curriculum
- 72 credits in studio
- 30 credits in humanities & sciences
- 18 credits in art history

Printmaking: Letterpress
Printmaking: Monoprint, Woodcut, Linoleum
Printmaking: Silkscreen
Prometheus Unbound: An Introduction to Bio Art
Représentational Painting
Sculpture Without Limits
Senior Seminar
Silver Jewelry Making
Soft Sculpture
The Abstract Image
Urban Botanicals
Video Installation
Visiting Artists/Critics Lecture Series

For a more detailed look into the Fine Arts curriculum, please visit:

sva.edu/fa/courses
Darya Warner

Darya had never thought of studying art, "I was drawing all my life, but it was more like a hobby. I had actually wanted to be a surgeon," she remembers. "My mother recently told me that I was always asking them for a microscope." She went so far as to prepare to take the medical school test, but in the end she realized it wasn't what she wanted.

Born in the Ukraine, she came to the US initially to improve her English. She started taking some art classes while she was here, just for herself, but began to think she could combine her artistic skill with some sort of "secured profession like interior design or illustration." She took a continuing education class in oil painting, where she began to learn about Monet and how he painted, which she found incredibly inspiring: "I love Monet. His art made me very passionate about what I wanted to do. So I started doing these oil paintings and realized that I loved it so much and I was getting better and better and the teacher advised me to pursue a career as an artist."
Darya chose to become a Fine Arts student—rather than what she had thought of as a safer path like illustration: “I didn’t want to compromise anymore with doing something like illustration because these other branches did not give me the freedom that I wanted with fine arts.”
Darya really found her calling when SVA’s bio lab opened up. “I think it was my second or third year when the bio lab opened and I im-
mediately signed up for digital sculpture and bio practices, and it was like, that’s it. My mind was blown.”
"I love painting, but once it’s done, it’s finished and you can’t change it anymore." She had an interest in moving from the 2D world of painting to 3D, but found that sculpture with traditional materials still limited what she wanted to do. The bio lab opened up new possibilities: “Working with living organisms that will keep on growing and changing—it becomes a collaboration. It’s not just me and the medium; it’s actually me and another living organism and we are working together (maybe they are working unconsciously—I don’t know if they have a consciousness or not!).”

She likes the unpredictability of this “collaboration”: “As much as I try to control it, I can’t. A lot of the time it controls me, because I have to go and keep an eye on the bioluminescent organisms to make sure the temperature is right, to make sure I water them properly, or to make sure I give them proper nutrients...."
She works with a microscope now—although for biological imaging for her art, not for med school. “I feel like everything you see under the microscope is fascinating, because it is something you don’t see every day.”

“You go so deep and it’s like looking into the origin of life basically.”
Illustration

426 students
66 faculty
62 courses

sva.edu/ill
“Our graduates continue to change the way we see the world.”

THOMAS WOODRUFF
CHAIR
Successful illustrators must be able to interpret and illuminate ideas, and to put their own personal stamp on visual solutions to the trickiest pictorial problems.

SVA teaches the physical crafts of drawing and painting figuratively. Our students become masterful with a brush, pen, pencil or stylus, and on paper, canvas or a computer screen. They learn about line, form, perspective, atmosphere, composition, research and rendering. These skills are taught by our unequalled array of professional faculty.

But skill alone does not make the artist. You must be able to think like an illustrator, and attack image-making in the most creative and communicative graphic ways. Our curriculum is designed to do just that, and allows students to choose their own self-determined artistic direction in this ever-evolving field.

About the Illustration Program

62 courses offered, including:

- Children’s Book Illustration
- Collage Illustration
- Culture Survey
- Designing Tattoos and Other Emblems
- Etching and Monoprint as Illustration
- Figurative Sculpture
- Foundations of Visual Computing
- From Fantasy to Reality: Production/Concept Design
- Hand Lettering
- Illustration: The Genre of Science Fiction
- Intermediate Digital Portfolio
- Pastel Techniques
- Perspective
- Photocopy Zines
- Pictorial Problems
- Pop-Up: 3D Paper Engineering
- Principles of Cartooning
- Professional Practice: Cartooning
- Still and Moving: Low-Tech Animation
- Storytelling
- Watercolor Techniques

BFA Illustration curriculum

- 72 credits in studio
- 30 credits in humanities & sciences
- 12 credits in art history
- 6 credits in elective courses

For a more detailed look into the Illustration curriculum, please visit: sva.edu/ill/courses
Kjersti Faret sees illustration as a way to connect with others: “We all just want to connect with people. Illustrating stories that you wrote or illustrating things that are inside you—you are really being vulnerable and letting people get to know you. You’re just kind of reaching out and hoping other people will reach back.”
Kjersti has been using non-traditional media for her illustrations—specifically embroidery. “My old work was mostly like just little ink drawings with micron pens. I don’t think I knew what medium I liked, so it was all over the place. But now I have kind of honed in more.”
"I am living in the SVA Gramercy Women’s Residence. It’s right by the private Gramercy Park. It’s a really nice area that I will never really be able to afford! It’s really beautiful."
After graduation, Kjersti thinks she’ll live in Brooklyn for a few years because of the great arts and illustration scenes, but after that she is thinking of moving out west to Portland to be closer to nature.
"I didn’t pick up embroidery until late 2011. It was just something I really admired." She appreciates detailed work and handmade items: “There is just something really amazing about what people can make with their hands.” She’ll perfect her work using a computer: “I’m not against digital art—when I do line drawings, I use the computer to help fix up or correct mistakes.”
Interior Design

79 students
29 faculty
53 courses
“Upon graduation you’ll have unlimited options for earning a good living while working with passion.”

JANE SMITH
CHAIR
About the Interior Design Program

SVAID is a Council for Interior Design (CIDA) accredited program that educates students as professional interior designers, preparing them to join the New York City design and construction industry.

Students work in a studio environment with their own workspace starting their freshman year and continuing into their senior year—seniors have dedicated computers in the studio for their own use.

We teach creative skills, along with technical, as well as business and leadership skills to provide a well-rounded education in interior design.

Students have the opportunity to intern in New York’s leading interior design and architecture firms as well as other industry-related companies.

BFA Interior Design curriculum

78 credits in studio
30 credits in humanities & sciences
12 credits in art history

53 courses offered, including:

Building and Interior Systems
Color Theory and Rendering
Computer-Aided Drafting and Design
Critical Thinking for Interior Designers
Drafting: Basic Building Systems
Drawing: Environment and Composition
Drawing: Perspective
Fabrication Concepts
Influences in Contemporary Interiors
Interior Design: Professional Practice
Interior Materials and Finishes
Introduction to Computer Design

Furniture and Finishings
Introduction to Rhino and Digital Lighting and Specialty Design
Modern and Contemporary Interiors
Practical Applications for the Interior Design Professional
Principles of Interior Design
Sustainable Design
Western Architecture: Art and Interior Design
World Architecture: Art and Interior Design

For a more detailed look into the Interior Design curriculum, please visit: sva.edu/id/courses
Daniel Chilcote

Daniel had always been attracted to interior design, “I just have always had that sort of eye. When I was younger I experimented, doing small things. I think I changed my bedroom every day until I was like 15. I really enjoyed sculpting that space and making something new and seeing how experimenting could benefit the way someone moved through it.”
"In interior design I really have to be conscious, and as a student, that I challenge myself by picking things that will last for a while and will wear nicely. I think sometimes that this is the biggest challenge because no one can predict the future. But trying to predict the outcome is half the fun."
"I usually like to work with transparency through space." He says one can really appre- ciate the space they're in by being able to look through to other spaces. "It makes design more interesting and more re- warding because you are always wanting to experience the next portion of a space."

He likes that transparencies give you the feeling of being in more than one space at once. "I feel like when you put these barriers up—I mean sometimes these transparencies are barriers, but they are not visual barriers—when you put visual barriers up, I feel like you are really cutting somebody off and you are sup- pressing them into this box. And I really feel like the world shouldn’t feel that way. We try ordinarily placing everybody in these boxes: you live in a box, you shop in a box, you drive in a box…"

He wonders, "How can we sort of break that so you really experience the world around you, and not the world that is made for you?"
One of the best things Daniel likes about interior design is the focus on details: "It’s amazing because you can really focus on the smallest things. Like a corner, or a crack in the wall—sometimes people don’t notice it, but sometimes it was on purpose, as weird as that sounds."

“I did one project for a really small house, and I needed to make the bathroom fit in a smaller footprint. I put the shower and the sink in the same area, and the sink just flipped down from the wall. I really enjoyed that experiment.”
Daniel is a native of Philadelphia and has found his experience in New York to be phenomenal: “I have been able to work with people I never would have been in contact with. It’s been an amazing experience and I have made relationships from school and internships that I will have for the rest of my future and career.”

For more examples of student work from the Interior Design department, please visit:

sva.edu/id/work
Photography

511 students
89 faculty
111 courses

sva.edu/photo
“Our goal is that you leave SVA with a creative way of thinking.”

STEPHEN FRAILEY
CHAIR
About the Photography Program

Our program grounds you in the creative and technological skills of the medium of photography and teaches the practical and strategic knowledge of the professional world.

You’ll have access to our recently renovated, cutting-edge facilities for both darkroom and digital development, use of medium and large-format cameras and workstations with the full video editing suite.

In addition to teaching all the technical aspects you’ll need to know, SVA will help you cultivate your signature photographic style that will set you apart, and help you network to get your career started.

We have a unique program to invite renowned photographers, critics, photo editors and other professionals and artists who pair with our fourth-year students to critique their work and offer networking opportunities.

BFA Photography curriculum
72 credits in studio
30 credits in humanities & sciences
12 credits in art history
6 credits in elective courses

111 courses offered, including:
Choosy Artists Choose GIF
Digital Photography
History of Contemporary Photography
Intermediate Digital Photography
Introduction to Alternative Process
Introduction to Digital Imaging
Photographic Narrative
Photography on Assignment
Photography Seminar
Photography Thesis
Photography Video
Photography Workshop
Shoot, Shout, Change
Studio Photography
The Critical Eye
The Dark Stuff
The Eloquent Photographer
The Professional Community
The Viral Image
Vision and Technique
Visual Literacy Survey

For a more detailed look into the Photography curriculum, please visit: sva.edu/photo/courses
New York native and photographer Will Stevens grew up with parents who worked in the creative industry. “My dad was an editor at *Time* magazine and my mom is an illustrator.” He said during his teen years he rebelled against it, but “around 19 or 20 I just picked up a camera again and started taking photos, and I really loved it.”
“I try and wait for the right moment, because I feel like it’s not really a quantity game—if you are shooting that way, you have no idea what you are looking for and you are just trying to shoot a lot and make up for it in the editing, which can be just as much of a hassle because then you have to wade through tons and tons of bad photos to find that one good photo.

Not to say that you should just take one photo and let that be it, but there should be a compromise—you should be aiming for the best photo every shot.”
I have always been around digital stuff. When I was a kid I used to hang out at my dad’s office at Time, and I would hang out with the guys in the tech department—so I was always into the technical side and the digital side.

“But primarily I shoot in film because I like the way it looks—the quality I get with film I could only match digitally if I invested a ton of money in a really expensive digital camera.”

He says digital photography is getting more affordable. “But for now if I get to travel somewhere, I still shoot in film. I do scan photos in, so it’s kind of like a hybrid thing—I shoot film and scan it in and print digitally.”
"I’m interested in what’s out there. I’m interested in capturing people’s stories—not necessarily making up stories, because there are already so many amazing things out there—just to cover and bring that into the light of people’s consciousness. “You look at any of Mary Ellen Mark’s stuff, it’s not anything popular. She’s going to India and going to these prostitutes’ houses—that’s not a celebrity thing. You look at Nachtwy’s coverage of massacres around the world—that’s stuff that people don’t necessarily want to see, but it’s something that needs to have attention bought to it.”
For more examples of student work from the Photography department, please visit:

sva.edu/photo/work
Visual & Critical Studies

97 students
25 faculty
37 courses
“What students gain from Visual and Critical Studies is an intellectual maturity and skill set that will serve them both inside and outside the studio.”

TOM HUHN
CHAIR
About the Visual & Critical Studies Program

This program is for ambitious students who want to connect their studio art with philosophy, theory and criticism.

We provide a multidisciplinary curriculum ideal for thinking artists who wish to explore various media and unorthodox art making.

Our goal is to foster an understanding of visual thinking of the past while contextualizing the current social situations in art.

You’ll actively engage with emergent issues in contemporary art and culture through exhibiting and creating work, as well as research and writing.

BFA Visual & Critical Studies curriculum

60 credits in studio
60 credits in visual and critical studies, art history, humanities & sciences courses

37 courses offered, including:

- Advanced Projects in Mixed Media
- Aesthetic Theory
- Art in Theory: 1648–1990
- Art of the Premodernist World
- Art Writing
- Art, Science and the Spiritual
- Artist as Curator
- Capturing Life with the Camera Obscura
- Digital Video
- Fiber Arts
- Gender Trouble
- Looking Into Music
- Media Studies and Criticism
- Painting as Process: From Conception to Intuitive
- Painting as Sorcery
- Printmaking: Etching and Woodcut
- Reading, Thinking, Writing
- The Artist’s Journal
- The History and Practices of Perspective
- Theories of Imitation
- Theories of Vision and Color
- Visual Poetics
- Visuality and Modern Art
- Visuality in Poetry

For a more detailed look into the Visual & Critical Studies curriculum, please visit:

sva.edu/vcs/courses
Caryn Cueto

Caryn “Seemoriah” Cueto saw the VCS program at SVA as a perfect fit for her interests. “I yearned for a challenging academic setting since it was all I knew since elementary school. So when it came time for college, I knew I wanted to continue sharpening my brain with books—however, I could no longer suppress my genuine love for creating art.”
Caryn’s work draws heavily on her cultural upbringing and her own personal experiences of having grown up in both Puerto Rico and the Bronx. “I am interested in confronting a dialogue about identity and sexuality that exists within Latina culture. I am very interested in embracing and honoring the ‘exotic primitive woman.’”
She tries to explore her experience, as she puts it “of being a minority in a space where I look like the majority. I highlight this ethnic ambiguity, but I really do have so much to say about where I am from and what I know about these issues regarding identity and sexuality within my heritage.”
Caryn wants to spend a year in Puerto Rico after graduating "to explore this connection that I have with the island. "Right now the island economically is in shambles and that is something that concerns me. I am really interested in being there and trying to uplift the island with art. Historically, in mass chaos there is often a lot of art work that comes up and I think that it is important for people to see that there is this type of hope in this time of desperation."
“I am really inspired by the gritty details of my culture and that includes religion, clothing, food—I was brought up in the projects in the Bronx, so women hanging out their windows yelling at each other—it all goes into the pot.”

She wants to continue on to graduate school to study Latin American studies, “I think that having an academic side to my art will really help my art grow.”
Art History

Knowing the history of art is integral to every artist’s development.

New York City is the ideal place to study art history, with its abundant museums, libraries and contemporary art scene.

We’ll explore a comprehensive examination of art, art movements, and aesthetics from the dawn of civilization to 21st-century new media.

We offer unique, hands-on class exercises distinct from traditional Art History lectures.

60 courses offered, including:
- Altered States: Ritual, Magic and Meditation
- American Beauty
- Animation: From McCay to Burton
- Art and the Beat Generation
- Experimental Movies: 1918 to 1980
- Film Noir
- Gender, Sexuality and Visual Culture
- Highlights of European Animation
- History of Graphic Design: A Survey of Styles from the Late 19th Century to the Present
- International Cinema
- Irony and Beauty
- John Coltrane: Jazz, Zen and Action Painting
- Museum Studies
- Neo Avant-Garde: Art Between 1955 and 1975
- The Art of Death
- The Art of the Remake

For a more detailed look into the Art History program, please visit: sva.edu/ah
Honors

Self-motivated students can apply to the SVA Honors Program, an intensive, interdisciplinary program that unites the liberal arts with studio practice.

We offer an integrated curriculum of modern philosophy, political science and art history.

Honors study is augmented by public and private lectures, museum visits and events in artists’ studios and theaters—utilizing the many opportunities attending art school in NYC has to offer.

Honors students are offered a special opportunity to travel abroad in their third year. Previous locations have included Istanbul, Cuba, Oaxaca and Sicily.

29 courses offered, including:

- From Ancient Myth to the Birth of Modern Science
- History of the Premodern World
- Human and Devine
- Issues in Contemporary Art: Globalism—New Patterns of Practice, Shifting Grounds of Discourse
- Memory and History in Film
- Modern Philosophy
- Political History of the Modern World
- Scientific Subjectivity: Psychology, Sociology and Anthropology From 1800 to 1950
- Visual Science Workshop
- Why Modernism?

For a more detailed look into the Honors program, please visit: sva.edu/hon
SVA is committed to providing a well-rounded education to its artists through offerings in the humanities and sciences which include courses in History, Literature, Philosophy, Cultural Studies, Anthropology, Psychology, Sociology, Science, Mathematics, Music, Elective Writing and an Independent Study course option so that students can pursue special interests not available in the regular curriculum.

The Humanities & Sciences department also offers:

- A writing concentration that recognizes writing as a complement to all art forms
- A Writing Resource Center with tutors for consultation and computers with Internet access for written work
- English as a Second Language courses, a Peer Tutoring program with native English speakers and special sections of the required first-year writing courses for the international student

213 courses offered, including:

- An Introduction to Buddhist Philosophy and Yoga
- Archaeology of New York City
- Art of the Journal/Journal as Art
- Astronomy
- Children’s Literature for Illustrators
- Creative Nonfiction
- Crisis and Conflict in Early Modern Europe
- Ecopolitics: Who Rules America?
- Enlightenment, Reason, Modern Culture
- From Aristophanes to Woody Allen: An Introduction to the Arts and Forms of Comedy
- From Books to Blogs: A Cultural History of Communication
- Germs and Gems
- Heroines of the Musical Stage
- History of Jazz
- Introduction to Poetry
- James Joyce
- Madness and Creativity
- Myths and the Cosmos
- Opera and the Human Condition
- Postcolonial Africa
- Protect Your Creative Assets: Legal Concerns for Visual Artists in a Digital Age
- Surrealist Literature
- Technology, Identity, Crisis
- The Crusades: Fact, Fiction, Film

For a more detailed look into the Humanities & Sciences program, please visit:

sva.edu/hum
How to Apply
For detailed instructions, visit sva.edu/howtoapply

1 Application
  sva.edu/apply

2 $50 Application Fee
  Nonrefundable

3 Portfolio
  sva.slideroom.com (recommended)
  See requirements below

4 Statement of Intent
  500 words or less

5 Official Transcripts
  For all High Schools and Colleges attended

6 SAT/ACT Test Scores
  May be waived for transfer and international applicants

Other Requirements:
- For U.S. Permanent Residents: copy of Permanent Resident card
- For Applicants whose primary language is not English: Demonstration of English Proficiency

Portfolio
For more detailed portfolio requirement information, visit sva.edu/portfolio

- BFA Photography
  15-20 photographic images

- BFA Film & Video
  Two-part essay or film reel (3 minute max.)

- All other majors
  15-20 images, which may include drawings, paintings, printmaking, collage or 3-D work

Upload your portfolio to sva.slideroom.com or send your images on CD/DVD

International Applicants
For detailed instructions, visit sva.edu/intl

Demonstration of English Proficiency
(if your primary language is not English)

- TOEFL
  79 internet-based
  213 computer-based

- IELTS
  6.5

ESL/Studio Program
The ESL/Studio Program is a three-semester program beginning in the summer that combines BFA undergraduate studio work with intensive study in English as a Second Language (ESL).

- ESL/Studio applicants must submit the same application requirements as BFA applicants.

OTHER REQUIREMENTS:
- For U.S. Permanent Residents: copy of Permanent Resident card
- For Applicants whose primary language is not English: Demonstration of English Proficiency

Confidential Declaration and Certification of Finances Form
Verification of Finances

ESL/Studio Program
The ESL/Studio Program is a three-semester program beginning in the summer that combines BFA undergraduate studio work with intensive study in English as a Second Language (ESL).

- ESL/Studio applicants must submit the same application requirements as BFA applicants.

Demonstration of English Proficiency to qualify for the ESL/Studio Program:

- TOEFL
  61 internet-based
  173 computer-based

- IELTS
  5.5

For more information on this program, visit sva.edu/esl
Deadlines
For a complete list of deadlines, visit sva.edu/timeline

Admission to the College operates on a rolling admissions basis.
Applications will be accepted throughout the year as space remains available in each program. International applicants should complete the application process for fall entry by May 1 and spring entry by October 1.

Merit Scholarship Consideration Deadlines
Spring Entry: November 1
Fall Entry Freshmen: February 1
Fall Entry Transfers: March 1

Early Action Deadline
Dec 1
Honors Program
(for Freshmen)
Mar 1

Visit Us: sva.edu/visit
We offer many opportunities for you to get to know us better. Please go online to find out about:
• Daily Campus Tours
• SVA Admissions Events
• Fall Open Houses
• Portfolio Interviews
• National Portfolio Day Events

Contact Us
Admissions
Tel: 800.436.4204 or 212.592.2100
Fax: 212.592.2116
admissions@sva.edu

Important Links
APPLICATION
sva.edu/apply

IMPORTANT DATES
sva.edu/timeline

TUITION
sva.edu/tuition

FINANCIAL AID
sva.edu/fa

HOUSING
sva.edu/housing

CAMPUS LIFE
sva.edu/life

CAREER DEVELOPMENT/INTERNSHIPS
sva.edu/career

GRADUATE PROGRAMS
sva.edu/graduate

INTERNATIONAL STUDENTS
sva.edu/intl

SPECIAL PROGRAMS
sva.edu/sp

CONTACT
sva.edu/contact

MAP
sva.edu/map

SVA THEATRE
sva.edu/theatre

SVA LIBRARY
sva.edu/library

SVA CAMPUS STORE
sva.edu/store

SVA GALLERIES
sva.edu/galleries

ANNUAL SECURITY REPORT
sva.edu/security

FERPA
sva.edu/ferpa

MISSION STATEMENT
sva.edu/mission

GAINFUL EMPLOYMENT DATA
sva.edu/ge
ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Cartooning; Computer Art, Computer Animation and Visual Effects; Design; Film and Video; Fine Arts; Illustration; Interior Design; Photography; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of the programs in Critical Theory and the Arts; Curatorial Practice; Design Research; Writing and Criticism and to confer the degree of Master of Arts in Teaching on graduates of the programs in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Criticism and Writing; Art Practice; Computer Art; Design; Design Criticism; 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 the programs in Art Therapy; Branding; Digital Photography; Fashion Photography; Live Action Short Film. Data required by the U.S. Department of Education on “Gainful Employment” for each of the above programs may be found on each individual program page at sva.edu.

The School of Visual Arts is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools (msche.org), 3624 Market Street, Philadelphia, PA 19104, 215.662.5606. 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 School of Visual Arts is an accredited institutional member of the National Association of Schools of Art and Design (nasad.arts-accredit.org).

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), 146 Monroe Center NW, Suite 1318, Grand Rapids, MI 49503-2822.

The Master of Professional Studies in Art Therapy degree program is approved by the American Art Therapy Association, Inc., and as such meets the Education Standards of the art therapy profession. The Master of Arts in Teaching in Art Education program is accredited by the Council for the Accreditation of Educator Preparation (CAEP).