Seventy years ago, our College got its start as the Cartoonists and Illustrators School, with just three instructors and 35 students. Today, we have a student body of more than 4,200 students and a faculty of over 1,000. As we look at all we’ve accomplished, we took time this year to not just look back, but to look toward the future. With a stated mission to “educate future generations of artists, designers and creative professionals,” we added our vision, expressed by acting chairman Milton Glaser: “To be the best art school in the world.” We believe “best” is a continually moving target, and we must always collectively be moving toward it. Come be part of our effort and join our community of artists.
“What makes SVA unique are the countless motivated, inspiring and talented peers I encounter on a day-to-day basis.”

MARTIN MENDIZABAL
Fourth-Year Student
“The best thing about attending SVA is being in the center of the art and design industry. It also helps having faculty who are in the industry, guiding students in the right direction.”

LAURA EL-HADI
Fourth-Year Student
I have a one-on-one relationship with the head of my department and I have a chance to influence where I want to go with my education.

CALVIN SHEELY
First-Year Student
Essentials

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BONUS Stuff

Pull-Out Books

SVA NYC SITES BITEs

PLUS...

FANCY ADMISSIONS BOOKLET

Includes:
How to Apply
Portfolio Guidelines
Important Dates
and more!
New Yorkers are confident, to say the least. And so are SVA students. But to be fair, we have lots to brag about. So if you don’t mind, we’ll indulge a bit.

#1
Top 10 Schools for Visual Arts, 2017
COLLEGE MAGAZINE

RANKED FIRST
Top 25
Animation Schools and Colleges on the East Coast

RANKED THIRD
Top 50
Animation Schools and Colleges in the U.S.

SVA

Top 10 Art & Design Schools by Salary Potential
PAYSOURCE, 2014

New York City is the tallest building in the Western Hemisphere, reaching a height of 1776 feet (in reference to the year the Declaration of Independence was signed).

New York City is home to nearly 300,000 creative* employees, making up 8.6% of all creative jobs in the nation (*defined as advertising, film and television, broadcasting, publishing, architecture, design, music, visual arts, performing arts and independent artists).

New York City is a college town. There are more undergrad and graduate students in NYC than Boston.

NYC is a college town. There are more undergrad and graduate students in NYC than Boston.

Most championships in the world
The New York Yankees—AKA the Bronx Bombers—have the most championships in sports with 27 World Series titles (in 40 appearances). They also have the most team members, 22, in the Baseball Hall of Fame.

The Bronx is the birthplace of hip-hop. DJ Kool Herc was the originator of hip-hop and creator of breakbeat DJing in the early 1970s, and Grand Wizard Theodore invented scratching in the late 1970s.

The Metropolitan Museum of Art is the most visited museum in America, and one of the most visited in the entire world. And now it’s open seven days a week!

One World Trade Center is the tallest building in the Western Hemisphere, reaching a height of 1776 feet (in reference to the year the Declaration of Independence was signed).

Central Park is the most visited park in America, and one of the most filmed locations in the world.

The price of a slice of pizza and the cost of a single ride on the subway has been nearly equal for the past 50 years.

Joseph C. Gayetty of NYC is the inventor of commercial toilet paper.

NYC is a college town. There are more undergrad and graduate students in NYC than Boston.

Central Park is the most visited park in America, and one of the most filmed locations in the world.

Adidas Design Achievement Award

Adobe Design Achievement Award

Best Art School in the World
SPEAR'S (ONE OF 10 SCHOOLS NAMED), 2016

Top Design Schools Today
GRAPHIC DESIGN USA, 2017, 2015

Design Intelligence
Strongest Collegiate Programs for Design and Sustainable Design Practices and Principles

Military-Friendly School

Art Directors Club School of the Year

LinkedIn Best School for Designers
2015, 2014

Top 10 Schools for Visual Arts, 2017
COLLEGE MAGAZINE

Bona's (one of 10 schools named), 2016

Top 25 Animation Schools and Colleges on the East Coast

Top 50 Animation Schools and Colleges in the U.S.

10 Most Influential Design Schools of the Past Half-Century
Graphic Design USA, 2013

Top Design Schools Today
GRAPHIC DESIGN USA, 2017, 2015

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COLLEGE MAGAZINE

Bona's (one of 10 schools named), 2016

Top 25 Animation Schools and Colleges on the East Coast

Top 50 Animation Schools and Colleges in the U.S.
"I bring business development into it. How do products affect growth and business? It's not enough to have good visuals. It can't be pure aesthetics."
Sison was an early mentor of Chu’s, and this is the second course she has taken with him. Sison works as a design director and leads a team of 15 designers on UX (user experience), visuals, motion, 3D design and programming.

SV A prides itself on its professional faculty, and many advertising professionals teach at the College. Some, like Sison, conduct classes at their own workplace. That experience is unique and invaluable to students, giving them a taste of the professional world. Sison teaches technical skills, prototyping and presentation: “You are not allowed to just present a JPEG. You have to fully explain the idea and how you got to it.”

He continues: “I bring business development into it. How do products affect growth and business? It’s not enough to have good visuals. It can’t be pure aesthetics. I will also show my students portfolios that have been sent to me and tell them what I like and don’t like.”

Sison also stresses that students must put in the hours if they want to get the most out of the course. Of Chu, he says, “She’s very talented, really hardworking and she always over-delivers.” Chu says, “When I first came to SVA, I saw a lot of genius work. But I knew I was not a genius. So I did my best in every class and on every project. I believed that someday my efforts would be worth it.”

These efforts did pay off: “After my first year, my life totally changed. I got a pretty big scholarship and a lot of internship opportunities,” she says. Chu’s first internship at McCann Erickson was very meaningful. It was the first interview she had after arriving in the U.S.; she was very nervous about her English-speaking ability and she wasn’t fully confident about her work. To Chu’s delight, the McCann execs were very impressed with her, and interested in learning more about her ideas. The next summer she applied for an internship with R/GA, building her portfolio around a project she had worked on in class with Sison. The project, about camera software interface, was uncommon in student portfolios, which further helped her stand out: “They said they had never seen that kind of portfolio before.”

She got the internship and even saw her work in print. “I did a Galaxy Note7 ad and then I saw it in The New York Times! It inspired a lot of people. In Korea, I would have never dreamed of that happening,” she says.

Chu likes advertising that has a message beyond selling a product. “I want to make advertising that can change the world for the better,” she says. She did an ad concept for Nike that would reveal customer stories about overcoming obstacles. The best stories would appear in ad campaigns, Chu says. “The idea is to not only focus on athletes, but on regular people who can become Nike models themselves. It will remind and encourage people to ‘Just Do It.’ They will think, ‘If she could do it or he could do it, why not me?’”

“After my first year at SVA, my life totally changed. I got a pretty big scholarship and a lot of internship opportunities.”

YEUN SU CHU
BFA Advertising student

In South Korea, Yeun Su Chu was in an advertising club at her university. In its library she had read a book by a South Korean SV A alumnus that said if you really want to learn advertising, you should be trained by the working ad professionals teaching at SVA. She took that advice and transferred. Every Wednesday, Chu, now in her fourth year, hops on the subway to the hip neighborhood of DUMBO in Brooklyn to study interaction design with faculty member Ray Sison at Work & Co., a company that creates digital products and services for brands including Facebook, YouTube and Google. Chu became interested in interaction design because “the advertising field is now more digital. It’s not just about design but also about marketing and the interaction between customers and the product,” she says.

Ray Sison and his student, Yeun Su Chu, review work in the Interaction Design and Communication course.

Mr. Potato Head was the first toy to be advertised on national television, in 1952.

Bob Dylan has appeared in nine television commercials, including one for Victoria’s Secret.
Fourth-year students Antony Rush and Garrett Wheeler share an enviable life status—both students landed great jobs before receiving their BFA diplomas. Their professional relationship grew organically from their time at SVA, beginning with a second-year foundation drawing class (where they didn’t really talk much) to an advertising class with Jack Mariucci and Bob Mackall, where they sat next to each other and started sharing tidbits of ideas. When Antony was hired as an art director at McCann Worldgroup, one of the world’s largest marketing firms with prestigious clients such as Coca-Cola, GM, Verizon, MasterCard and Microsoft, he recommended Garrett for a copywriting position. From that point on, the team has been working 45 hours every week in addition to keeping up with their full-time class schedules. (Over the summer they routinely clocked 60- to 70-hour weeks at McCann.) Their collaborative design process starts at a favorite place where, notebooks at hand, they discuss a new design brief over burgers. “Then we let it sit for a day or so,” Antony says. “Typically, we shout ideas for school stuff at each other when we’re at work, and work stuff at school.” “If we’re really excited about something, this goes on all day,” Garrett says. And all night, too: it isn’t unheard of for them to be exchanging project texts at 2:00am.

The students visited the Milton Glaser Design Study Center and Archives, located in the SVA Library. Its mission is to preserve and make accessible design works of significant artistic, cultural and historical value by preeminent designers, illustrators and art directors who have close ties to SVA. An invaluable resource to students, the archive holds posters, works of art on paper, printed samples, photographic audits and slides, publications, scrapbooks, diaries and personal papers—with the intent to document the design process from conception to completion.
“If you’re interested in advertising, coming to SVA is the best thing you can do.”

ADVERTISING

29 Courses Include

Advanced Advertising
Advertising Portfolio
Basic Integrated Advertising and Communication
Basic Typographic Design
Communication Graphic Design
Design for Social Change
Differentiate or Die: How to Get a Job When You Graduate
Foundations in Three-Dimensional Design
Interaction Design and Communication
Motion Graphics Workshop
The Project Class: Webisodes
Visual Literacy
Yearbook

135 STUDENTS

Christopher Groelle
(BFA, 2010)

Curriculum

72 credits in studio
30 credits in humanities and sciences
15 credits in art history
3 credits in elective courses

Notable Alumni

Molly Adler
creative director, BBDO
Dave Arnold
executive creative director, Pereira & O’Dell
Andrew Christou
executive creative director, Publicis Seattle
Peter Favat
chief creative officer, Deutsch
Craig Gillespie
film director
Steve Landsberg & Tod Seisser
founding partners, Grok

For a more dynamic learning experience, many of our classes are held at advertising agencies throughout the city, such as 360i, Facebook, Google, Jay Walter Thompson (JWT), Young & Rubicam (Y&R), BBDO, Pereira & O’Dell and R/GA, to name just a few.

THIS DEPARTMENT distinguishes itself from those of other colleges and universities by teaching students how to come up with new ideas. Not one idea, but many. This is our mantra.

Advertising at SVA is a soup-to-nuts proposition. We ground you in the basics: typography, digital production, art direction, interaction design, 3D design, motion graphics, graphic design and a conceptual approach toward problem-solving to broaden your visual literacy.
OPPOSITE: Seong Min Park
BELOW: Patrick House

EXERCISE YOUR DEMONS

EXERCISE YOUR DEMONS
WE FIGHT WHILE YOU SLEEP
See, you do have ideas.
AT THE START of the school year we gathered a few of SVA’s most stylish and asked them to don some of their best threads and accessories and strike a pose (or two) around the beautiful Gramercy neighborhood of our east side campus. All of our models were nominated by their peers for their sensational stand-out fashion. From our faculty and chairs to our undergraduates and alumni, we had no trouble finding unique nominees. It makes sense that the creative minds who produce art and design would also manifest fabulous personal style. There are those who favor classic lines and opt to build their wardrobe around a handful of well-made pieces. Some scour thrift stores or the web for vintage finds. Several fall in love with designers and establish a style based on them. One may disrupt an all-black urban outfit with a shock of color. Others may choose items that represent something personal about themselves. Whatever the approach, they serve as inspiration for the rest of us.
Where I like to shop
Jermyn Street in London.

My favorite accessory
A pair of cuff links from Mexico that were my father’s, made of copper, brass and silver.

My fashion inspiration
Duke Ellington, Dean Martin, Hamish Bowles.

My favorite place to shop
Goodwill and church thrift stores.

Describe my style in a few words
Ancestral—a lot of my clothes were handed down from family. I love pieces with history.
Michael Vo

Describe my style in one word
Futuristic

How I mix it up
Throwing my pieces on and playing with proportions

My favorite fashion designer
Rick Owens (It’s all I like to wear. I even interned for him.)

Describe my style in a few words
Experimental, urban and quirky

Fashion fun fact
I’ve had my Powerpuff Girls backpack since I was 5!

BROOKE-LYNN DORTCH

SECOND-YEAR STUDENT, BFA ADVERTISING

Describe my style in a few words
Experimental, urban and quirky

Where I shop for shoes
YRU and UNIF

Where I shop for clothes
Dolls Kill, Etsy and H&M

BROOKE-LYNN DORTCH

Third-Year Student, BFA Animation

Describe my style in one word
Experimental, urban and quirky

Where I shop for shoes
YRU and UNIF

Where I shop for clothes
Dolls Kill, Etsy and H&M
How I mix it up
Some expensive stuff, some cheap stuff like Zumiez

Favorite piece of clothing
By Any Means Necessary jacket from Supreme

My favorite place to shop
Supreme store in Los Angeles

Describe my style in a few words
Self-motivated and energetic

Zuheng Yin

THIRD-YEAR STUDENT, BFA DESIGN
A pair of Animation students team up to embark on an ambitious virtual reality project for their final thesis film and overcome obstacles along the way.
“I’m pursuing a career in production—coordinating and managing, what work goes to whom. I wanted practice writing up contracts and creating schedules, so having to hire modelers, programmers. It’s been a great learning experience!”

JACOB KAPLAN
BFA Animation student

Sonia Foltarz and Jacob Kaplan are collaborating on a virtual reality 2D animated film called *Ace* for their fourth-year thesis. The ambitious project, in their words, “uses the king, queen and joker from a deck of cards to serve as a microcosm of how society influences our lives. We especially explore the areas of gender roles and sexuality.” Sonia says, “We’re doing two versions: one is a 2D version and then a VR (virtual reality) piece that has the same story, characters and mood, but will be more of an experience.” Jacob: “You get to go into the world that this film takes place in. You can participate and walk around.”

Sonia and Jacob bonded during an art history course they shared, The Art of Telling a Lie and Radical Interventions, taught by Meir Gal. “The class started off as a group critique that quickly evolved into a unique support system of artists searching for our voice in a postmodern setting,” says Jacob. “Together, we were finally able to explore and analyze art history through a lens not distorted by a white-male-centric, politically interested system.”
Students watch their films debut on the big screen at the Dusty Film & Animation Festival each May.

**FUN FACT**

Y/DyDust/ty Film & Animation Festival.

Ace

A still from Jacob and Sonia’s film, up on one film. “We started thinking about doing it on our own,” Jacob says. So they decided to do this virtual reality project, and we needed money for music, 3D modeling and programming.” To raise money they launched an Indiegogo fund-raising site, which allowed them to start the project. For pre-production, they applied for — and won — an alumni scholarship. “We made it work — that’s the job of a producer,” Jacob says.

**ByIdgogo**

Getting permission to collaborate would not be the only hurdle they had to clear. Jacob says. “The Dusty (SV A’s end-of-year screening event for Film and Animation students) even said they’d set up a special booth for us to screen it. Everyone has been so supportive.”

**Screening**

Not ready to give up, they appealed. And Sonia asked if they could just screen the project even if they couldn’t be judged on it. After explaining the complexity of the tasks they faced and the scope of the project, the department acquiesced. “They were really reasonable,” Jacob says. “The Dusty ([SV A’s end-of-year screening event for Film and Animation students]) even said they’d set up a special booth for us to screen it. Everyone has been so supportive.”

**Screening**

**Getting permission to collaborate would not be the only hurdle they had to clear.**

Mark Minnig, manager, Samantha (Sam) Lee, assistant manager, and Gabriela (Gabby) Ilijeska, senior support administrator, are well-known to BFA Animation undergrads. The team works closely with the students, that they become family, providing nonjudgmental assistance from first year through thesis.

**Support**

“ ’We’re the support they get outside the classroom,’’ Mark says. “ ’We help them troubleshoot, technically and emotionally—even creatively; students often ask us to look over storyboards and animations. And we don’t grade them at all, which is nice; students have a tendency to lean on us.’”

**Support**

Sam adds, “ ’I think that a big part of our job is just facilitating the good community that our department has become. Just making sure everyone’s having a good time, working hard and getting their stuff done.’”

One of their main responsibilities is keeping up-to-date on technology. “Seven or eight years ago, we had one lab and 13 computers. Now we’re at 125 computers, and looking to reach 150 next year. That’s a lot of what Gabby oversees,” Mark says.

Why the rapid expansion? Sam says, “ ’It’s because the industry has evolved, and we’re evolving with it.’”

Mark adds, “ ’We all know the industry and keep an eye on what people are working with, be it Toon Boom, TVPaint—we just try to make sure that we have what everyone will see in a studio environment, whether it’s in New York, California, Canada or Europe.’”

Sam says that keeping in touch with alumni further helps them stay informed: “They let us know the students’ work really well and we’ll look into it and see if we need to bring it into the department.”

That alumni connection is very important. Along with industry outreach, it helps students get internships and jobs. “We’re in contact with a lot of studios, especially in New York, like Titmouse and AugustBlitz,” Mark says. “We also attend festivals. I go to Ottawa; Gabby and Sam are going to Annecy this year. Those are big industry events that put faces to names. We meet people who ask us to send students their way,” Sam adds, “ ’We know the students’ work really well because we see them daily. So we know who is the best fit for each internship.’”

Mark says, “ ’It’s the students’ work that gets them the internships; often we’re just passing along names. The studios look for our students. With some of the bigger studios, like Cartoon Network and Walt Disney Animation, their talent developers will come here to see what students are doing!’”

What’s some common advice they give students? “ ’I recommend hand stretches—our students draw a lot. And to back everything up in three places!” Gabby says.

Mark concludes: “ ’Our department’s success depends on the students who’ve graduated from here; we’re just trying to help maintain that. We’ve been really lucky. We have great students and great faculty. It makes it easy to be good staff.’”

**More Than Tech Support**

The team that runs the Animation labs

**More Than Tech Support**

**The team that runs the Animation labs**

**Screening**
Curriculum

- 72 credits in studio
- 30 credits in humanities and sciences
- 15 credits in art history
- 3 credits in elective courses

Notable Alumni

Kaukab Basheer
character designer,
Walt Disney Company

Joseph Horne
producer, Jungle Cubs

Alexander Kupershmidt
head animator,
Walt Disney Animation Studios

Biljana Labovic
animation producer, TED-Ed

Chris Prynoski
founder, animator, Titmouse

Rebecca Sugar
creator, Steven Universe

44 Courses Include

- Acting for Animators: Expressions and Body Language
- Advanced After Effects
- Advanced Stop-Action Animation
- Animation: From the Filmmaker’s Perspective
- Backgrounds and Inspirational Sketches
- Basic Modeling and Animation with Maya
- Career Strategies for Animation
- Character Construction
- Creating Unforgettable Characters
- Developing the Animated Series
- Digital Matte Painting with Photoshop
- Drawing Animals in Motion
- Experimental Animation
- Flash for Animators
- Introduction to Stop Motion
- Introduction to TVPaint Animation
- Miniature Sets and Action Props
- Perspective Drawing
- Sound Design for Animation
- Storyboarding for Animation
- You will train on the latest animation software and hardware, including After Effects, Illustrator, Premier, Photoshop, Flash/Animate, TVPaint, Toon Boom Harmony and Storyboard Pro, Final Cut, Mocha Pro, Pro Tools, Dragonframe with Canon 60Ds, Cinema 4D and Wacom Cintiqs.

The goal of BFA Animation is to provide 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.
Olga Mezhibovskaya’s two daughters, Katya and Marianna, practically grew up on the SVA campus. Olga started her education in design at SVA and for the past 15 years has been a beloved teacher in the BFA Design Department. “When we arrived from Russia, I was fascinated by Tony Palladino’s subway platform posters for SVA,” she says. “They made me feel that New York was the right city for me and SVA was the right school. Every time I entered an SVA building I felt a kind of shivering excitement. I still have that feeling years later, that I’m so privileged and honored to be here, where you can do anything you can dream of. We’re very, very lucky.”

Along with a love of all things design-related, her children inherited her admiration for SVA as well. Katya, who received her MFA from the Design Criticism program in 2012, teaches Graphic Design History in the BFA Design Department and is a senior designer at Bloomsbury Publishing in New York. Marianna is a 2016 graduate of MFA Products of Design. Her thesis project, Outsiders, explored ways to create social support services and products meant to foster compassion for the incarcerated.
“The College was started by artists, not businesspeople, so there’s a focus on artists supporting one another,” Katya says. “It feels like half of the New York design world graduated from SVA, and there’s a bonding quality to that.” Marianna agrees that the feeling of community is one of the College’s strengths; she is still in weekly contact with a core group from her program to share ideas and support.

As an undergraduate, Olga had her share of struggles. She was the only Russian student at SVA. It was difficult at first to balance her roles as mother and student. She felt guilty about not being able to give 100% to either her children or her classwork, and it seemed as if she was sacrificing normal family life by bringing the girls with her to SVA. In time, though, she found the entire situation empowering.

"Sometimes you become stronger when things feel impossible," Olga says. "When my children were young, they enjoyed coming to school with me, and they were so excited to see the final projects from my class. Katya would give a critique and everyone would say, ‘Oh, she’s so smart!’ I’m excited but not surprised that she now teaches graphic design; she always approached design problems from a universal perspective, and it was amazing to see how the books I was reading in our home became a part of her reading list.”

Katya feels her mother’s approach to design, as well as life, is overwhelmingly positive and deeply altruistic. “She offers a different model, a sort of slowing-down process,” Katya says. “It’s a different way to think about design while you’re living in this very capital-driven city, in a very capitalistic country. Mom taught us that even giving a simple gift is a design opportunity. Our birthday celebrations were pageants.” Marianna says, “All of her work is geared toward helping students explore deeper aspects of themselves. Every semester she brings in a guest musician, playwright, author or poet and asks her class to build off the artist’s work—take liberties, interpret their perspective—and then gives the solutions back to the artist as a gift.”

Olga imparted practical design skills to her daughters, too. In their household, learning complex software at the age of 9 or 10 was a normal and expected activity. “Our dad is a front-end web developer who also does IT, so we were computer-savvy and had an iMac before anyone else,” says Katya. “That was a tremendous privilege; as a first-generation immigrant family, to have a computer in the house was rare.” Marianna says, “I was once talking to someone who needed help photo editing, and she asked how I learned Photoshop. I said my mom taught me how to use it when we were kids, and my friend thought that was the strangest thing.”

Katya feels that her decision to pursue a career as a book-cover designer also stems from her mom’s influence. Olga worked in the field after she graduated, meaning that her children were exposed to book-cover design from a tender age. “The names Chip Kidd and John Gall have been in my vocabulary forever,” Katya says. “To be able to work with these people could have been tremendously intimidating, but I was very well prepped for it.”

Design permeates every aspect of the family’s life, much to the chagrin of the its patriarch. “You know how designers are obsessed with letterspacing?” Olga asks. “Once on the subway when Marianna was about three years old, she looked at a woman wearing a white blouse with many black buttons, and asked me in a loud voice, ‘Mom, don’t you think there is something wrong with the kerning?’” On long car trips, the women in the family compete to point out the names of typefaces on roadside signs until the long-suffering Mr. Mezhibovskaya finally pleads with them to lay off.
Five seniors reflect on their time at SVA
So what drew them to cartooning? “I was very into anime and manga. I just felt I wanted to tell stories, too,” Lester says. “And cartooning would be the best way to do that, mixing images and words.” Deanna adds, “What I first wanted to do was be a writer. I met a friend who was into manga, and I loved it—I loved the stories.” She had always loved to draw, so cartooning seemed a natural fit. “I married my two interests,” she says.

Deanna transferred to SVA after completing an associate’s degree at community college. “I didn’t know what I wanted to do. I had a little self-crisis,” she says. “I wasn’t sure what kind of art I was going to do. Or how to get started.” Her grandmother had read about SVA and encouraged Deanna to look into it. “I didn’t even know cartooning was something you could take in college.”

Porad’s grandmother also had a hand in her discovery of SVA. “My freshman year of high school, I would get my grandmother’s mail for her. And one day she had got an SVA catalog. I looked through it, and there were these really cool pictures in it, and I decided I wanted to go there for cartooning.”

Richard also heard about the Cartooning program in high school. He had been creating comics since middle school, selling a new edition each week for a dime. “Representatives from SVA came and did a presentation at my school,” Richard says. “What they were showing was amazing. I thought, ‘This seems like the place to go.’”

What advice do they have for incoming students? “You have to do the work. You have to be committed to it,” Richard says. “You have to do what you love, but at the same time you have to break out and challenge yourself. The only way you’re going to advance is if you choose to jump certain hurdles, certain fears, creatively or personally.”

Stephanie passes on some advice she got from a teacher: “Gary Panter is a huge inspiration of mine. I talked with him recently about how I felt stressed out because I felt as though at some point I’d lost my way of doing the work that I liked, and that I was doing what the assignment asked of me, but not thinking past the instruction. He gave me very good advice. He said if you feel that there’s something wrong, it’s probably your inner creative voice saying you need to change your outlook on things, and to remember that voice is always on your side. Sometimes you need to just listen to what it’s telling you.”

Each year a select group of students are awarded their own workspace in the BFA Cartooning Department’s senior studio, based on their work and performance through junior year. We dropped by the studio to chat with five of these students—Lester Sanchez, Deanna Panico, Porad Gasan-Zade, Richard Véca and Stephanie Szulborski—to ask them about how they got to SVA, what they’ve learned and what advice they could share with incoming students.

Deanna works on a Wacom Cintiq.

“Before coming to SVA, I didn’t think about the history of cartooning much. But early, my teachers started telling us that this is important. In order for you to be in this career, whatever you want to do, you must learn about the people who worked on the same things before you. It’s been very interesting. I found out about Will Eisner, who’s one of my favorites now, and Hal Foster, whose style influences me a lot.”

Richard at his cubicle in the BFA Cartooning senior studio.

Stephanie says attending Open House sealed the deal for her. “I liked the way they presented the department. No other school I knew of even mentioned cartooning. You don’t hear much about a focus on working on comics and that type of media.” Her mother, also an artist, was very supportive. “As soon as my mom realized that I also liked doing art, she tried to make sure I knew that was OK, that it was something she’d be totally supportive of.”

“For each year a select group of students are awarded their own workspace in the BFA Cartooning Department’s senior studio, based on their work and performance through junior year. We dropped by the studio to chat with five of these students—Lester Sanchez, Deanna Panico, Porad Gasan-Zade, Richard Véca and Stephanie Szulborski—to ask them about how they got to SVA, what they’ve learned and what advice they could share with incoming students.

SVA and encouraged Deanna to look into it. “I didn’t even know cartooning was something you could take in college.”

Porad says, “Before coming to SVA, I didn’t think about the history of cartooning much. But early, my teachers started telling us that this is important. In order for you to be in this career, whatever you want to do, you must learn about the people who worked on the same things before you. It’s been very interesting. I found out about Will Eisner, who’s one of my favorites now, and Hal Foster, whose style influences me a lot.”

What advice do they have for incoming students? “You have to do the work. You have to be committed to it,” Richard says. “You have to do what you love, but at the same time you have to break out and challenge yourself. The only way you’re going to advance is if you choose to jump certain hurdles, certain fears, creatively or personally.”

Stephanie passes on some advice she got from a teacher: “Gary Panter is a huge inspiration of mine. I talked with him recently about how I felt stressed out because I felt as though at some point I’d lost my way of doing the work that I liked, and that I was doing what the assignment asked of me, but not thinking past the instruction. He gave me very good advice. He said if you feel that there’s something wrong, it’s probably your inner creative voice saying you need to change your outlook on things, and to remember that voice is always on your side. Sometimes you need to just listen to what it’s telling you.”
Cartoonist Alitha Martinez, who draws Black Panther: World of Wakanda for Marvel Comics, moved to Florida from Curaçao as a child, and later relocated to New York City carrying nothing but a guitar and a duffel bag. After appearing on an SVA panel about women in cartooning, she met with Thomas Woodruff (chair of the department) for what she thought was an informal chat. Martinez was surprised to learn that not only was it a job interview, but she was hired. Now in her second year of teaching, she says, “We focus on anatomy. I always use the same pair of models, male and female, who are around the same height and weight. There’s a difference between male and female structures, in the musculature, proportions, fat distribution. We are not drawing strong men with breasts on them and calling them superhero ladies. No, no. When we go into superhero drawings, I bring in bigger models. In cartooning, you have to have a foundation in reality. You’re drawing an invented world, but it’s not believable unless you draw it that way. You have to learn the rules before you can break them.” Martinez is honest with her students about the regrettable fact that there are not enough women of color working as professional cartoonists, and she is tireless in her efforts to bring about positive change. “Women often feel like they are walking into cartooning alone, into an ocean where they’re not welcome. I’m very frank, and I prepare them for that shock because I don’t want them to be blindsided by the reality of the industry. I’ll say, ‘If you walk in, this is how it’s going to be,’” Martinez says. “What’s scary is that so many students aspiring to be comic book artists don’t even think about reaching the Marvel or DC level—they’re willing to accept a lesser assignment because it’s so hard to push past and go all the way to join the 1% club. I try to give them realistic alternatives: there’s storyboarding, lots of other comic-book companies to work for. But if you want the 1% club, this is what you must do to get there. I always encourage them to take that extra step!”
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.”

CARTOONING

Course Offerings

- Anime Wonderland
- Cartooning Portfolio
- Character Design
- Culture and Cartooning
- Design and Build Comics
- Digital Coloring for Cartoonists
- Drawing with Ink for Cartoonists
- Etching and Monoprint as Illustration
- The Gouache Experience
- Hand Lettering
- History of Cartooning
- How to Storyboard a Movie
- Intermediate Digital Portfolio
- Life Underground/Self-Publishing
- Photocopy Zines
- Principles of Cartooning
- Professional Practice: Cartooning
- Still and Moving: Low-Tech Animation
- Storytelling I: Artist’s Books
- Watercolor Techniques
- Web Comics
- Writing for the Comics

Curriculum

- 72 credits in studio
- 30 credits in humanities and sciences
- 15 credits in art history
- 3 credits in elective courses

Notable Alumni

- Farel Dalrymple
  comics creator, Pop Gun War
- James Jean
  visual artist
- Phil Jimenez
  comic book artist, Wonder Woman, The Invisibles
- Mark Newgarden
  cartoonist
- Bill Plympton
  animator, Bill Plympton Studio
- Nate Powell
  graphic novelist, March, You Don’t Say
- Joe Quesada
  formerly editor in chief, Marvel Comics
- Leslie Stein
  comic book illustrator, Night Shift, Bright Eyed at Midnight
- Raina Telgemeier
  comic book illustrator, Smile

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 it will easily make its way into the fascinatingly diverse cartooning marketplace.

“I love the process of creating comics. It’s really like making my own movie. I have to be a director, storyboard artist, production designer—all at the same time.”

Gabrielle Gomez

(BCS 2016)

STUDENTS

31

FACULTY

187

CARTOONING
HA!
JUST YOU WAIT.

I'M GOING TO CREATE MY OWN ROCK BAND THAT'll BE EVEN BETTER AND MORE POPULAR THAN HIS!

PLEASE BE QUIET, MS. BELLEBOISE.

SO, WANNA THINK OF HIM, CHERRY?
I WOULDN'T BE SURPRISED IF EVEN YOU HAD A CRUSH ON HIM!

NO WONDER HE'S THE IDOL OF OUR MUSIC DEPARTMENT.

LINNEA KANTAJ
BELOW: Alexandra Graudins

As long as you keep these bows on, I'm in control. Understand?

Alright, let's move out!

Mama needs some pep in her step.

Hold it right there, Coach!

It's dangerous to rush these kids so hard!

I oughta report you to the administration.

Well see about that.
You see that, right?

IT HAS A FACE!

Yeah, a cute one. Shh!! They might hear us!

Should we say something?

No...

We're dead now.

That's right.

If you catch me, I'll just keep escaping these.

Just let me speak to one human.

Fool!

You think a horned one can help you? They are better off helping themselves. They know nothing of the dead.

Grrr...
We asked some new undergraduates to tell us how they got here and how their college experience at SVA is going so far.

DO YOU REMEMBER HOW YOU FIRST BECAME INTERESTED IN BEING AN ARTIST?

My dad was a graphic designer—before computers—so he had to do everything freehand. He was always drawing, sketching and airbrushing, and I kind of got that from him. I got into drawing in elementary school; I was told that I was good at it.

HAVE YOU TAKEN ADVANTAGE OF THE FREE MUSEUM MEMBERSHIPS?

Yes, definitely. A lot of teachers actually take you to museums for class. You get to see things from the teacher’s perspective. My Illustration teacher, TM Davy, took us to the Met one time and showed us his favorite sculpture. I’m pretty sure it’s now my favorite sculpture, too. The way he explained it was so passionate, and I just completely understood it. It’s called *Ugolino and His Sons* by Jean-Baptiste Carpeaux.

WHAT’S YOUR FAVORITE CLASS?

It’s either Narrative Workshop or Digital Video. Narrative Workshop lets you know what the techniques are and how we can apply that to computer animation, and then Digital Video actually has you do those things in action.

HAVE YOU LEARNED ANYTHING INTERESTING IN YOUR ART HISTORY COURSE THAT YOU DIDN’T KNOW BEFORE?

I really used to dislike a lot of modern and contemporary art, like neoplasticism, suprematism, Dada—I didn’t appreciate these kinds of art styles because it just looked like a bunch of garbage to me. But we’re studying them now in class, and to finally get an understanding of why the artists did what they did—I respect it a lot more now.

HOW DID YOU BECOME INTERESTED IN COMPUTER ANIMATION?

I was always into exploring different types of art. I like video editing, animation, drawing, design—and film is a good combination of those. With computer animation, you aren’t as limited as you are with actual film. You can create your own characters; it gives you a wider array of possibilities. I liked 2D movies, but 3D is even more interesting. I thought it would be really cool to investigate this new craft.
HOW DID YOU BECOME INTERESTED IN FILMMAKING?
In high school I actually wanted to be a medical examiner. But my mom always saw me engaged in TV shows and films, like those on the Disney Channel and superhero shows, and crime shows like Criminal Minds and Bones. So one day she said, “Why don’t you look into filmmaking?” At the end of my junior year I went to the Pre-College Program for film, and I fell in love with it. I literally texted my mom the first day after break and said, “I think I can do this the rest of my life.”

TELL US ABOUT YOUR STUDIO WORK LAST SEMESTER.
We had to make three to five short films—well not even “films,” more like scene content. They were really fun to plan out. We took out the SVA equipment, which was great to use, and it was fun working on set. The last project I worked on was for my friend as his assistant director.

HOW DID YOU LEARN TO DIRECT ACTORS?
We do in-class shoots with real actors from SVA’s casting office. I also learned by watching other people on set. It’s all come through observation and practice.

WHERE DO YOU SEE YOURSELF IN FOUR YEARS?
I definitely see myself graduating and getting ready to go on to my master’s. I want to be a director and eventually own my own production studio, but I want to get my master’s because I eventually want to teach film at a college level.

HOW ARE YOU LIKING SVA SOCALLY?
I really like it. Especially with film, where everything is so collaborative; you become like a family in a sense. I really love everyone in my class. They’re really creative, they’re nice. We’re all open to sharing each other’s work. We’re fun, we goof around.

HAVE YOU PARTICIPATED IN ANY CAMPUS EVENTS OUTSIDE OF CLASS?
I went to the Halloween party. It was really fun—the laser tag, the bowling, the food. I also went to the Acting Mixer. Actors come and mingle with SVA students so we can get to know each other. That’s where I met the actor for my short film.
MY FIRST YEAR

YEARIN PARK
Interior Design
Seattle, Washington

All the teachers in my department are very honest about how things work and they really want the students to learn. You can definitely feel it. Even your classmates want to genuinely help you—the sophomores, juniors and seniors—they’re all friendly.

HOW DID YOU END UP CHOOSING SVA?
I heard about SVA from a teacher, and when I went to Portfolio Day, I really liked the interaction I had with the representatives from SVA. The feedback was genuine. Plus, I liked New York City.

HOW DID YOU FIRST BECOME INTERESTED IN INTERIOR DESIGN?
I had thought of doing fine arts, but in high school I started working on a table design, and I really enjoyed it. So that’s when I started exploring 3D design. Designing tables was a little too specific, though—I wanted to go broader. With interior design, tables and chairs are part of it, but you learn much more. The Interior Design program matched my interests the most.

WHAT INTERIOR SPACES IN NEW YORK CITY INSPIRE YOU?
New York as a whole is very inspiring. There are all these stores and places you get to go and experience. Just simply looking at the interiors of coffee shops, you wonder what the furniture is made of, why they were placed in such ways. It’s really lucky for SVA students. You get a lot of ideas.

DO YOU HAVE ANY FAVORITE NEIGHBORHOODS SO FAR?
I like hanging out with my friends in K-Town, for the food and karaoke. And SoHo for just looking in stores and shopping. I also like Madison Square Park.

HOW ARE YOU ADJUSTING TO LIFE IN NEW YORK CITY?
It’s a lot of fun! It’s a little overwhelming, of course. I come from a small town, so this is a completely opposite environment than what I’m used to, but I like it. I don’t hate anything about it—well, I don’t like the smell! But other than that, New York is really good. It’s very convenient. Everything is within walking distance.
You moved from Moscow to the U.S. with your family a couple of years ago. Why?

My mom is an artist and my dad is an architect. Overall, Russia’s not a great place if you want to express your thoughts. My mom sometimes does very provocative work, and there’s really no market there for that. And as for art education, Russia is more traditional—it was good, like, 30 years ago but nothing has changed since then. They may give you great skills, but they don’t prepare you for real world.

I wasn’t sure what to expect, but it’s going really great. It’s a completely different experience. The workload is bigger, but it pushes you to think more. I feel like everything I read and every assignment I have in my studio classes is really helping me develop myself. The professors expect you to be good since you’re an Honors student. It’s a more equal conversation; not like, I’m a teacher, you’re a student. We are, like, on the same level and I think that’s really great.

Tell us about the Honors program.

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Why did you choose Illustration as your major?

I wasn’t clear at first, but it became clearer when I went to Pre-College and spoke to Tom Woodruff. I saw that there’s not really a strict difference between fine arts and illustration—you can do illustration and work as a fine artist, like gallery-directed, but at the same time be more figurative, and that fit perfectly with what I wanted to do.

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Soﬁya Kuzmina
Illustration, Honors
Moscow, Russia

Where do you see yourself in four years?

I’ve always wanted to develop myself in two directions: do my own work that’s maybe more experimental and gallery-driven, and do commissions: logos, posters, T-shirts, like I do now.

Do you have a favorite place to hang out in the city?

Yes, definitely St. Mark’s Place. I just like the history. I remember when I first came to New York as a tourist with my family, and I was—I still am—really into punk music. I went there and the whole place looks like it’s out of another time and place—like London in the ’70s. I thought at the time it’d be so cool to live here one day—and it happened! I was there yesterday. There is a cool donation-based yoga studio—I went there for the first time yesterday. Or I’ll go with my friends and we’ll just walk around.
WHEN DID YOU BECOME INTERESTED IN PHOTOGRAPHY?
It first started in fifth grade, when my mom got me a little point-and-shoot. She just wanted me to shoot family vacations and stuff, but I became very interested in learning how the camera worked, and everything about photography. I started looking up photographers and taking classes. I really liked it.

WHO ARE SOME OF YOUR INFLUENCES?
I have really come to appreciate Stephen Shore—I went to his MoMA show six times. I love his American West pictures, where he traveled around the country with his car. I decided this summer, while I’m in Ireland on vacation, I’m going to bring my bike and ride across the country and just shoot.

WHAT OTHER MUSEUMS HAVE YOU VISITED?
I’ve been to the Whitney a lot, and the Met. There’s a new William Eggleston show opening at the Met I definitely want to see. There are also little galleries in Chelsea that are awesome. Just last week we explored them with my photo class.

HOW DO YOU FEEL ABOUT THE COLLEGE EXPERIENCE AT SVA SO FAR?
I feel like this is the best school for me—it’s so amazing. Stephen Frailey, the chair, came to speak to all the photo foundation classes and got to know all of us one-on-one. He asked us if we had any suggestions about changing the program, which is crazy because all my friends at other colleges—good colleges, too—don’t even know who the head of their department is! That I have a relationship with the head of the department and I have a chance to influence where I want to go with my education—it’s amazing.

HAVE YOU TAKEN ANY INTERESTING HUMANITIES OR SCIENCE COURSES?
I’m taking Visual Poetics, taught by Anna Vitale. We’re looking at documentary poetry and films, and comparing how film and poetry work together. I never really read a lot of poetry, and we’re being exposed to a lot of contemporary work, like Allen Ginsberg’s America and Amiri Baraka.

WHAT’S THE BIGGEST DIFFERENCE FROM HIGH SCHOOL TO COLLEGE?
There’s more freedom, but you have to be motivated. You can make this educational experience what you want it to be. In high school you’re kind of doing the work for the teacher, or to get an A. I haven’t really thought about grades here. I’ve been thinking about how I want to make my projects really good.
Third-year student Nikkie Conner sets up a camera in the green-screen room in the BFA Computer Art studios.
The MARS club, which stands for “Mentoring and Relationship Services,” is a student-founded and student-run mentoring program where students donate their time to help their peers, share tips and foster community. Currently three students run the program: president Derrick Forkel and his co-mentors, Mitchell Jao and Nikki Conero. Each gives three hours of their time every week to help out fellow classmates.

Christina Faraj, a recent graduate who is now working at Pixar, started the MARS club in 2016. “Being a Pixar Undergraduate Program (PUP) intern in 2015 changed my life in unimaginable ways. One of the many things I brought back from my experience was the gift of mentorship,” she says. “At Pixar, having people that you could go to for advice was an incredible feeling and made the experience immensely better.”
“We face a lot of challenges in this career path. I want to be able to give back to the community as many have done for me.”

MISTCHELL JAO
BFA Computer Art, Computer Animation and Visual Effects student

Christina adds, “When I returned to school, I immediately created the mentorship program, which allowed me to give back to this community of incredible students. My passion for helping others comes from wanting others to succeed and become strong team players in the hope that they too can pass on the knowledge given to them.” When Christina was getting ready to graduate, she wanted to make sure the MARS program kept going: “I needed to choose a president for the club who genuinely cared about helping others as much as I did and I already knew the perfect person: Derrick Forkel. When I met Derrick as a freshman, he was the one in the labs helping and encouraging everyone around him in their work, always making sure no one was struggling. In the years of knowing him, he has grown into an amazing leader and an incredible technical director. Leaving the club to him was the best decision I ever made. Through his actions he has brought the club to an entirely higher level. In addition to the weekly hours he spends in rooms helping people individually, he has created workshops that help large groups of students learn different parts of the pipeline, and he makes sure no questions go unanswered. It was a big decision to make, and I was so lucky to have him to leave MARS to — the program wouldn’t exist anymore if it weren’t for him. I asked Mitchell and Nikki to assist Derrick in this program because together they make the perfect balanced team and appeal to every aspect of the pipeline. Derrick is extremely advanced as a 3D technical director in all parts of the pipeline, Mitchell owns his skill in animation and Nikki is an awesome VFX artist. The Holy Trinity of animation world.”

Why take on this responsibility? “It’s an excellent opportunity to help people,” Derrick says. “Through my years at SVA, there were a lot of times when I felt overwhelmed or just unsure. So from personal experience I know what it feels like to have a mentor there to help guide and support you. I felt it was my responsibility to pass on the knowledge I’ve learned from others and really help as many people as I could.” Mitchell says, “When Christina operated MARS I would constantly go to her for advice and guidance. I couldn’t have been happier and more honored when she asked me to be a mentor.” As for Nikki, “I took on the responsibility because of my love for VFX. I wanted to teach students and help them learn.”

The elements of connection and community are also crucial for the club leaders. “I have met so many people through being a mentor, and I’m sure these friendships will remain strong as we break into the industry. It’s hard to put a value on that,” Mitchell says.

MITCHELL JAO
BFA Computer Art, Computer Animation and Visual Effects student

On a Tangent

On a Tangent is a podcast for the student computer animation community, launched in the summer of 2016 thanks to Kenneth Rosen, Suejee Lee and Matthew Cerini (all members of the 3D Animation Club). Things were a little rough in the beginning. Suejee says, “We’re kids, we’re scrubs! It was very challenging to learn how to ask questions and talk to professional people.” Matthew adds: “Yes! It was definitely awkward to get comfortable interviewing at first.”

They soon overcame their start-up jitters. Now, the On a Tangent hosts ask industry stars such as MontaQua Ruffin, an animator at Pixar (also an SVA alumnus and founder of the 3D Animation Club), and Annlyn Huang, a character designer at Blue Sky Studios, what it’s like to be an artist in the field, and about the transition process from school to the real-world workplace. “We ask guests the one thing they want to tell computer animation students, because the answers have invariably been helpful and inspirational,” Kenneth says.

Suejee says, “Our goal was to have students everywhere listen to our podcast and realize that the big-name animators at the big-name studios—people we idolize—are just normal human beings who went through the same struggles that we do. Everything is going to be OK.” (Episodes are available on SoundCloud, iTunes and svacomputerart.net.)
SVA is highly dedicated to helping its students be as successful as possible very early on in our careers. Many students have achieved incredible internship opportunities at studios like Pixar, Disney and DreamWorks with the support of faculty.

**Courses Include**

- Advanced Compositing Techniques
- After Effects Techniques
- The Business of Being an Artist
- Character Animation
- Computer Animation: 3D Modeling and Animation
- Figure Sculpting for the Computer Animator
- Introduction to Real-Time Rendering and Game Engine Graphics
- Introduction to VFX Animation with Houdini
- Life Drawing for Computer Animators
- Lighting and Rendering
- Modeling and Rigging
- Motion Capture
- Professional Practices
- Python Scripting for Maya Artists
- Sound and Vision: Producing a Sound Track
- Three-Dimensional Digital Sculpture
- Video Game Design
- Virtual Reality Design

**Notable Alumni**

- **John Brennick**
  - Thor: Ragnarok; Power Rangers; Independence Day: Resurgence; Black Sails; Deadpool; The Hunger Games
- **Joe Burrascano**
  - founder, executive creative director, Aardman Nathan Love
- **Jesse Flores**
  - Solo: A Star Wars Story; Star Trek: Discovery; Captain America: Civil War; Doctor Strange
- **Christian Haniszewski**
  - Ferdinand; The Peanuts Movie; Ice Age: Collision Course; Monsters University
- **Jun Zoe Myers**
  - animation studio lead, BuzzFeed; Game of Thrones; Ghostbusters; Ted 2; The Hobbit; The Battle of the Five Armies

**Curriculum**

- 72 credits in studio
- 30 credits in humanities and sciences
- 15 credits in art history
- 3 credits in elective courses

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HANAMI

A Film by
Amanda Tolentino & Ashley Demondon

SATELLITE

SUNGWON MOON
The annual Halloween party hosted by VASA was held at Bowlmor Lanes last year. The popular event included a costume contest, bowling, laser tag and dancing.

Student Engagement and Leadership oversees many of the student experiences on campus, and advises three student-run entities: the Visual Arts Student Association (VASA), the campus radio station (WSVA) and the art magazine Visual Opinion (VO). Each of these offers opportunities for students to get involved in the SVA community, including both paid and volunteer work. Those interested in applying to be Orientation Leaders or running for VASA office can inquire about either in the spring semester. The office also hosts a Student Leadership Series designed around topics that enhance the skill development of SVA students beyond the classroom. Visit Student Engagement and Leadership to learn more about how to participate, as well as to purchase tickets for select theater and sporting events.
C

ubs at SVA are organized through the Visual Arts Student Association (VASA). Those who join clubs report that it’s a great way to get to know students from other departments, discover a new passion or just have fun and relieve stress. Find a club that meets your interests or start your own! Any student is welcome to submit an idea for a club by emailing vasa@sva.edu.

The Kawaii Club, which celebrates the Japanese subculture, went on an excursion to the Javits Center in Manhattan last fall.

To the Javits Center in Manhattan last fall.

The Kawaii Club, which celebrates the Japanese subculture, went on an excursion by emailing vasa@sva.edu.

Join Up or Start Your Own

Art Squad wishes to form a community of artists who are interested in getting together, improving their drawing abilities and building stronger bonds with their fellow students. Activities include model nights, on-location drawing, museum trips, collaborative publications, critiques and networking. Email: artspaudiva@gmail.com

Black Student Union empowers, unites and shares knowledge among those who identify with the African Diaspora—the global community that have resulted by descent from the historical migrations of Africans. All are welcome to join the conversation! Email: svabwou@gmail.com

Cards and Dice is a group that plays any and all board games, ranging from the traditional favorites, like Monopoly and Checkers, to the wacky and zany ones that you might not have heard of! No matter your experience level, all are invited to join us for a fun, casual atmosphere. Email: cardsanddiceavs@gmail.com

Cartoon Allies, at more than a decade old, provides students with opportunities to get their work out for full profit at conventions such as NYCC, MoCCA Fest, SPX and our own in-house convention, FroshMeet. We also prepare students by making merchandise, reviewing table etiquette and teaching tutorials on using SVA and online resources. Email: cartoonallies@gmail.com

Chinese Student Organization (CSO) is a student-run organization that facilitates friendship between students from different backgrounds, and developing Chinese culture. Email: svachinese@gmail.com

Christian Fellowship is a caring community at SVA compelled by the love of Jesus Christ. This is a chapter of NYC Metro Cruz. We represent not just the creations of art students from all walks of art and design. All are welcome. Email: svachristianclub@gmail.com

Comix Weirdos is a community of students interested in making alternative and self-published comics, artist books and zines. We will attend DIY events, produce independent publications and foster students’ interests in the wonderful world of comics—or comic with an x.

INK Magazine provides a free platform for students to submit and publish their work in the form of a student-run and edited comics magazine. Ink publishes twice per school year and offers the completed magazines free to all SVA students or attendees of conventions where Ink is handed out. All editors will be officers and students who submit work will become club members. Email: ink@sva.edu

Kawaii Club is motivated to create opportunities for all who are curious or inspired by kawaii culture pertaining to fashion, food, art, events and/or the overall appreciation and learning about aspects of Japanese pop culture. Adventures to restaurants, exhibitions, cultural festivals, fashion walks, and more. Events may coincide with those of the Japan Society as well as the Kawaii Society or anything else going on that is aesthetically adorable or simply intriguing. Email: svakawaiiclub@gmail.com

La Bodega is an opportunity to learn and appreciate Latino/Hispanic culture through cooking, music and food. We aim to not only bring the Latinos/Hispanic students at SVA together, but also to help others understand Latino/Hispanic culture and potentially inspire them for their own personal projects. Email: svalatino@gmail.com

Music Club shares and discusses music and attends music events. Email: svamusicsclub@gmail.com

Queer SVA is the student-managed LGBTQ+ support and social group for the School of Visual Arts. We organize inclusive social events, group activities, educational presentations, and more. All are welcome! Email: queersvaclub@gmail.com

The Sims Club indulge in your favorite video game and meet fellow Simmers. Play the Sims (any version is fine) and discuss story building, house building and mods; watch Let’s Play videos and make cool friend(s) BYO Game! Email: thesimsva@gmail.com

The SVA Horror Society is a society of students who come together and watch horror films because we love the genre. Even if you’re new to this category, we would be thrilled to have you to join us.

Veteran Coalition of Arts is a collective of veteran-artists whose work reflects personal experiences as a way to shape their artistic practices. An officially recognized chapter of the Student Veterans of America Organization, which aims to provide support and camaraderie for all veterans.

The SFV Feminist Collective is an inclusive space that aims to give students resources and skills to be activists for causes they are passionate about. Shaped by member interest, we have workshops and discussion-based events on topics such as zine making, activist burnout and models for political actions. Email: sylviaminista@gmail.com

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The first day for arriving students can be overwhelming. Just packing up one’s belongings and navigating the streets of Manhattan through hectic traffic is harrowing enough, so when our new students get to the doors of their residence halls, SVA’s Orientation Leaders (OLs) and Residence Assistants (RAs) are ready to lessen the load—literally and figuratively. Our student volunteers are on hand to greet new students and their parents, answer any questions they might have and assist in quickly unloading cars and carry boxes.

Orientation is a time for new students to get acclimated to our campus and the New York City neighborhoods of Chelsea and Gramercy. Practical help for students is available, such as checking into residence halls and getting SVA IDs. Students also have the chance to meet the chairs of their department, as well as discuss financial aid and health insurance with school staff, explore career counseling and internship opportunities on and off campus, and more.

There are tours of the neighborhood and open-house events at the SVA Library, the SVA Campus Store and SVA Chelsea Gallery, among other campus highlights. There are presentations on wellness and safety and tailored gatherings for international students, as well as commuter and transfer students. Club representatives are also on hand, along with VASA members, to let students know about what they can do to join the SVA community.

And rounding out these full days are plenty of opportunities for fun: karaoke, trivia, frozen-yogurt socials, games night and more.

VASA (Visual Arts Student Association) was started in the 1960s to represent the interests and needs of SVA students. Current elected members include Kenneth Varvel, president; Amy Fields, vice president; Eugene Lee, treasurer; and Wega Chen, student senate chair. One of their biggest missions is to foster community among students. When running for office the previous year, Kenneth said that instead of telling students what they would do for them, he just listened. “We went out there and said, ‘Talk to us about what you want.’” What did the students want? “More interactions between students from different departments,” he said.

To foster that, VASA hosts events and oversees student clubs. One of the most popular events is the annual Halloween party. Based on feedback from students and better social media campaigns, they had their best-attended party yet—an appropriately spooky number of students showed up: 666. When asked to pitch why students should get involved and run for VASA, Kenneth says: “It’s a lot of work but there’s a great deal of life experience that comes with it, in terms of managing a group, communicating with a large student body and actively trying to get them engaged. It can be tough sometimes, but these are good skills to have going forward.”

SPECIAL PROGRAMS INCLUDE

- Aromatherapy Workshop
- Stressball Workshop
- Dog Therapy
- Yoga and Meditation
- Mindfulness
- Hope Poster Competition and Exhibit
- Gratitude Mug-Making

Get Leadership Experience and Make a Difference
MEET YOUR CLASSMATES

lifelong friendships are formed during college. But those first few days on campus can be intimidating when you don’t know anyone. To give students the chance to meet each other and have fun, VASA, Residence Life and Student Engagement and Leadership help arrange various events starting with Orientation and continuing through the year with activities like frozen-yogurt socials, trivia nights and game tournaments. “These events provide opportunities for making friends right from the start of the year, when it’s easier to connect with other students before they focus on their specific majors. We know from experience that strong bonds are formed during this time,” says Maria Rovina McCane, associate director of Student Affairs.

VISUAL OPINION

Visual Opinion (VO) was started more than 15 years ago, and currently publishes five or six issues each year. This student-run magazine showcases student artwork from all departments and covers a diverse set of visual narratives and themes. One issue might focus on a single topic, abstract or real, while another issue might be purely a visual exploration (recent examples include “Home,” “Voice” and “Illusion”). Like many publications, it is a work in progress and reflects the changing nature of the staff, the students and the times. Although the magazine’s issues change, the team’s commitment to representing important tenets of the publication. You can see past issues at issuu.com/visualopinion. All students are welcome to submit their work to v0@sva.edu.

OFFICES AT THE 24TH STREET RESIDENCE

SVA students get free access to the Museum of Modern Art, the Whitney Museum, the Brooklyn Museum, Cooper Hewitt and the New Museum. Students can purchase discount tickets to select Broadway shows and sporting events each semester. And discounted movie tickets are sold throughout the year at the SVA Campus Store.

Cats.

DISCOUNTS AND FREEBIES

MOVIES
Discounted movie tickets are sold throughout the year at the SVA Campus Store.

BROADWAY SHOWS
One show is offered each semester. Recent shows included Kinky Boots and Cats.

SPORTING EVENTS
Students have had the opportunity to attend Brooklyn Nets games.

A New Home for SVA Staff and Students

The new 24th Street Residence doesn’t only provide fantastic residence spaces for students, it’s also home to some of the administrative offices that serve the student community: Student Affairs (which encompasses Residence Life, Student Health and Counseling Services, Disability Resources, and Student Engagement and Leadership), the Title IX Office and the International Students Office—near the recently opened Welcome Center.

Bill Martino, director of Student Affairs, says, “What’s great about this layout is that all our offices are together on one floor. In our old space we were much more spread out, so it felt disjointed. Since we’re all just around the corner from each other now, it’s much easier to get out of your office and talk to people face-to-face. That encourages more collaboration, which is more beneficial to the SVA community. We were always a team, but it feels more real and stronger now—more like family.”

These offices see not just staff but also the many students who avail themselves of the different departments’ resources—so those needs were kept in mind during the design. “It’s accessible to everyone. It’s easier for students in wheelchairs. They have no problem getting here and coming through,” says Danielle Stokes, coordinator of Disability Services.

Student Engagement and Leadership oversees VASA, the student government, and Visual Opinion, the student-run magazine—each of those entities also have their own dedicated area. Former VASA member Samantha Motola loves the new setup: “It’s so open. I like having all the offices so close to Student Affairs since we are always collaborating with them. And the space is just really beautiful.”

“We were always a team, but it feels more real and stronger now—more like family.”

Bill Martino
Director of Student Affairs

Above: The 24th Street Residence provides new housing just a few blocks from the main campus building. Below: It also has space for some of the administrative offices serving students.
Last summer, the Welcome Center opened at 342 East 24th Street, near the 24th Street Residence. This facility houses the College’s Admissions, Financial Aid and Student Accounts offices, and integrates with Student Affairs and the International Student Office—which moved to the 24th Street Residence building in 2016—making the location “the de facto student enrollment center for the College,” says Javier Vega, executive director of Admissions and Student Affairs.

The space combines all Admissions operations on one floor and includes some new amenities: a 40-seat presentation room where prospective students and parents can be introduced to the College, as well as glass suites that border the reception area, allowing for one-on-one portfolio reviews.

“For years we’ve thought about developing a custom-designed space that would allow us to welcome and work with prospective students in a more dynamic way,” says Matthew Farina, director of Admissions, whose input helped guide the new offices’ design. “Now this is finally possible.”

Likewise, Financial Aid and Student Accounts—which had previously occupied offices on two separate floors—have been incorporated into one fluid space on the building’s lower level, sharing presentation and conference rooms. “We are excited about this opportunity to service our students and their families in a more open and inviting atmosphere,” says William Barrios, director of Financial Aid. “Financial Aid and Student Accounts work closely together, so our greater proximity makes students’ interactions with us that much more convenient.”

The modern space also highlights original creations by students, alumni and faculty from all SVA programs. BFA Illustration faculty member Riccardo Vecchio (MFA 1996 Illustration as Visual Essay) produced a large-scale installation, and above the reception desk are digital screens featuring student work. Additionally, framed reproductions from alumni hang on the walls, curated by Gail Anderson (BFA 1984 Media Arts), creative director of the Visual Arts Press, the College’s in-house design studio.
Natalia Marmolejo talks with Google product designer Ross Popoff Walker.

A design student gets a visit from her mentor, whose teaching and professional advice helped her become a better designer and land a job ahead of graduation.
One of SVA’s unique qualities as an institution of higher learning is that faculty members are established working professionals drawn from all fields of art and design. Students learn from highly qualified and experienced instructors, and often go on to form valuable bonds with them as mentors who continue to provide support and guidance throughout their careers. Senior Natalia Marmolejo met Ross Popoff-Walker, a product designer at Google, after attending a lecture he gave at the College when she was in her second year. That talk changed the direction of her design education, from print to user experience design (UXD). It also landed her an internship at Meetup, which turned into a full-time job just six weeks after she started.

We caught up with them at the sunny NoHo offices of Meetup to talk about how their relationship as student and teacher evolved into a mentorship.

**NATALIA:** I was at SVA studying branding and typography when a couple of guys from Google came in and talked about UXD. I was a sophomore and was losing interest in print design, even though I was in the middle of a print internship at an architecture firm. I was tired of making books and having to deal with tight deadlines, and coincidentally that was the week Ross came to speak. I didn’t even realize I wanted to shift directions, but it was a combination of the right things at the right moment.

**POPOFF-WALKER:** Most of the students who came up to chat after our presentation wanted to know, “How do I get a job at Google?” But Natalia wanted to know, “How can I be a better designer?” SVA has such strong fundamental skills that all the students come in prepared with a good design knowledge base. What they don’t have yet is experience in the functional and strategic elements of design: what is the purpose of what you’re building, who is it for, what do they need, how do you approach and structure the larger challenge?

My classes were held off-site at the Google offices because it’s such a great environment. Being there and seeing how it all fits together is instructional and even an incentive for the class to get involved. My first class was eight students, and the next one was 18 or 20. Creating curriculum and then taking this thing I was doing professionally and converting it to something that others can learn naturally, through osmosis, was a fascinating experience. UXD and product design are the labels we have for the things we do, but they encompass so many other things, too. It’s all like a hodgepodge.

**NATALIA:** I didn’t even know what UXD was until Ross defined it for us and walked us through the thought process. And a big difference is that unlike designing for print, typefaces don’t really matter. In print there are so many nuances of good typography that don’t apply to web—you just want something clean and legible that you can read quickly. That was a complete surprise to me. I ended up changing my work process, too. Now it starts with a ton of research, and moves on to sketches, wireframes and a prototype site with no type choices—just info and hierarchy—making sure that everything flows and feels correct, and then finally the visual polish.

**POPOFF-WALKER:** I really want my students to understand the value of deep user research, a time-consuming process. You have to show your proposed design to someone, so you can see how they react and try to use it. You can’t intuitively spot the problems or missteps yourself; you’re blinded because you’re the creator.

**NATALIA:** Ross has a great way of teaching. He asks everything but never gives you the answer; he wants you to discover it on your own.”

Meetup is an online social networking portal that facilitates offline group meetings in various locations around the world.
In her final year, student Xingwei Huang took the course Senior Design Portfolio taught by Brankica Harvey and Kenneth Deegan, both designers at Pentagram, the world’s largest independently owned design studio—and employer of many alumni and faculty from SVA. Xingwei says that in class, “We did a lot of identity design, which could be print design or interaction design.” For her final project she rethought and redesigned a delivery system for a futuristic company she titled Ouro. The project involved reimagining the delivery service, as well as tackling identity concerns and package design. Deegan recalls, “It was an ambitious concept but she explored and redefined every aspect of it. No detail was too small; from the identity, uniforms, packaging and materials, in-store user experience and digital tools, all the way through to campaign designs.”

Xingwei clearly made quite an impression on Harvey and Deegan—in her second semester they offered her an opportunity to work with them at Pentagram! “They said it was because I was very hardworking and that I can work on multiple tasks at the same time, and they liked my work and the way I think,” she says. Deegan adds, “No idea was ever too big for Xingwei. We were incredibly proud of her achievements.” Harvey says, “What impressed us initially was the rigor and attention to detail that Xingwei brought to each design challenge. Over time it was her imagination that piqued our interest. Every week her design process would unveil a magnificent story with an ending you couldn’t wait to encounter. It always left us wanting to see and hear more.”

She started interning right after graduation and six months later began a full-time position as a designer. Xingwei has been very happy so far: “I like the work here. It’s very diverse. The first project I got was designing a book for Quinnipiac University, and we did a lot of infographics. The second project was a studio museum identity, which we’re still working on. I’ve been working on the logo and typeface. The other project I’m working on now is designing a website and app for a biology journal.”

Xingwei continues: “We work in small teams. Sometimes I work with Ken, sometimes with BK [Brankica]. It’s very useful working with someone else. Their perspective helps you.” She says that it isn’t so different than when she was a student: “In class, we’d receive critiques from our classmates and professors. So it’s kind of similar here—you’re getting feedback from other team members. When we work on the same projects we critique each other’s work. You can get a fresh look at what you’re doing. You’re not narrowed down by your own perspective.”

That’s the benefit of having classes at a place like Pentagram. “It’s like a real-world experience,” she says. Of Ken and BK, Xingwei says, “To me they’re beyond just professors. A lot of times, either when I was in school, or now that I’m working with them, if I have any questions or any concerns, I can go to them. They’re like my mentors. They really have given me good insights and suggestions.”

A design class held at Pentagram leads to a full-time position for Xingwei Huang

From Student to Employee

A design class held at Pentagram leads to a full-time position for Xingwei Huang

Brankica Harvey, Xingwei Huang and Kenneth Deegan.

Xingwei at the Pentagram office in New York City.
“SVA offers design in multiple media. . . . It allows me to explore all of my interests: typography, photography, collage, illustration, music and film—all in one program.”

At the end of senior year we host Industry Review, where we invite professionals to network with our students and review their work.

Curriculum

Students will understand scale, texture, symmetry, tension, line, color, tone, balance, contrast, pattern and perspective. Our department encourages and often supports major design competitions, including Adobe Awards, Graphis, The One Club for Creativity, D&AD, The Type Directors Club, Print, How, Step, CA and ID.

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<tr>
<td>Basic Graphic Design</td>
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<td>Basic Integrated Advertising and Communication</td>
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<td>Basic Typographic Design</td>
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<td>Branding</td>
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<td>Differentiate or Die: How to Get a Job When You Graduate</td>
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<td>Experimental Book Art</td>
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<td>Foundations in Three-Dimensional Design</td>
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<td>Information Graphics: How to Present Information Visually</td>
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<td>MoGraph Essentials: CINEMA 4D and After Effects</td>
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<td>The Project Class: Webisodes</td>
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<td>Visual Identity and Multimedia</td>
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<td>Visual Literacy</td>
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<td>Yearbook</td>
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<tr>
<td>72 credits in studio</td>
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<td>30 credits in humanities and sciences</td>
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<td>15 credits in art history</td>
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<td>3 credits in elective courses</td>
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SVA offers design in multiple media. It allows me to explore all of my interests: typography, photography, collage, illustration, music and film—all in one program.
An Cho, Da Young Hwang & Yuji Yang

Jie Miao, Beckie Choe, Jerry Lolandes

Anywhere

Tour across the world and feel at home in any city at the click of a button with our personalized tours of cities from over 50 cities around the world. Tours are available in more than 10 languages. Anywhere is your virtual tour guide.

TourAll

Any tour, anytime, anywhere.

Omap

Discover the world with Omap. Omap is an online map that shows you the world from a new perspective. Explore the world in a way that you never have before. Omap is a powerful tool for travel and exploration.
Fidelio
Ludwig van Beethoven
met opera nyc 2017

OPPOSITE, FROM TOP Minchul Lee, Shanshan Liang
BELOW Hara Kim
Dear Serifs, how I’ve missed thee. Thank you for being on-trend, again. Dear Designers, thank you for bringing back serifs.

Tyler Mintz @davidwhitepond
BFA Design

Heroes next week and I’ll be sketching. So nervous! #Heroescon

Alisha E. Martinez @AriStorm
BFA Cartooning

Me and pressure cookers are not a good match.

Marissa Levy Lerer @marissalevy
BFA Computer Art, Computer Animation and Visual Effects

OVERHEARD

I’m playing a popular illustrator sport this morning—chasing overdue invoices.

Koren Shadmi @KorenShadmi
BFA Illustration

Tonight is our last Brodner Boot Camp for the semester. Adding one last, very important module: eating pizza. Always show up for the chow! Congrats to my gang. Will post their finals soon.

Steve Brodner @stevebrodner
BFA Illustration

My biggest skill is being like Minority Report but on a whiteboard.

Samuel Brewton @ironandsilk
BFA Design

That passion for making...so good.

Jimmy DiResta @JimmyDiResta
BFA Design

I send myself so many emails (so I don’t forget stuff) that I think Google thinks I am my own best friend.

Tyler Hopf @tylerhopf
BFA Computer Art, Computer Animation and Visual Effects

Snow day—great to be in the studio.

Leigh Behnke @leighbehnke
BFA Fine Arts

When we are at work and at home everywhere, how does it change the way we approach the design of our cities and urban fabric?

Darrick Borowski @dorowrsk
BFA Interior Design

It’s a tough gig when you’re just starting out & it can be confusing deciding which path to take, to promote your work. @KentWms told me many yrs ago that “If you keep working 5 yrs after you graduate, you’ll probably do this for the rest of your life.” He was right.

Travis A. Louie @travislouie
BFA Illustration

It always blows my mind to see my characters tattooed on people. Very honored.

Jim McKanzie @JimMcKanzie
BFA Computer Art, Computer Animation and Visual Effects

I’ve accumulated a small collection of toys at my desk over the years and I suddenly realized they all share a vaguely threatening vibe. Maybe I should select one each day to represent my “current status” as an advance warning to anyone approaching my desk.

Robert Stribley @stribs
BFA Computer Art, Computer Animation and Visual Effects

Set aside your fears and take those first steps to better yourself and the world around you.

Jonathan H. Gray @jongraywb
BFA Cartooning

I love knitting because I can fill my daily quota of being twitchy and obsessive and picking at things, and eventually I also have a glove.

Meredith Gran @granulac
BFA Cartooning

No matter how brilliant our ideas, learning how to advocate for them is the only way to bring them to life. And keep them growing.

Mark Simon Burk @marksburk
CE Advertising

Slack is down—don’t even know how to work without it anymore...panicking.

Jessica Walsh @jessicawalsh
BFA Design

Sometimes your friends post something that makes you think; I’m glad these people let me be their friend.

Charles Nuckolls @charlesnuckolls
BFA Film

Srsly the barista forever turns away when I put money in the tip jar like c’mon just look at me I’m trying to feel good about myself lol

Timothy Goodman @timothygoodman
BFA Design

Who would have thought I’d have some of the best beef pho ever at this spot in Berlin.

Angel Abreu @realangelkos
BFA Fine Arts

I’m dressed kinda like a bum today and met with my student. I think she thinks I’m struggling because she offered to pay for our coffees.

Anna Fine @somefitweets
BFA Design

Words of wisdom and wit tweeted out by our talented faculty
Instagram is a fabulous place to catch up with our skilled alumni because it’s such a great place for visual artists to share their work. “Instagram is the best marketing platform at no cost. If you are a talented artist with a brain and you want to be seen, you will be. Nowadays it’s important not to hide your creative madness; be brave and lose fear of being wrong,” says Yulia Gorbachenko (MPS 2010 Digital Photography).
“Even as an editor I prefer to be on set because if I can get an understanding of how a director works and know his or her vision, I can take that forward in editing.”

Shelby Hougui
BFA Film student

Third-year students Shelby Hougui, left, and Kristen Gorton review a script.
Keren Nechmad and Shelby Hougui have been collaborating since they met in a production class last year. Students in the BFA Film program choose from four specializations (editing, directing, screenwriting or cinematography). However, since SVA’s program is so hands-on, most students get experience beyond their own specialization through making films with their peers.

Shelby is studying editing. “I started making docs in high school, which got me interested in editing specifically.” She’s already working professionally: “I am working at Brick City TV on a documentary series about destructive practices airing on Animal Planet. An alum reached out to the department about getting students from the AVID lab.” She interned one spring, and they hired her full-time for the summer. Shelby stayed on part-time when she went back to school. “It’s exactly the kind of work I want to do—anything documentary, environmental.”

Keren is studying directing. “I’m from Israel,” she says. “I started doing film when I was so and I always knew I wanted to study film abroad. A place like Israel doesn’t have enough to offer filmmakers, so I went to an adviser and she told me about different schools and SVA was tops. And then what really made me want to come even more was Accepted Students Day. I saw the school and I got really excited!”

What kind of films does she want to make? “I like dark comedy and drama,” she says. “I like using stories from life, show the dark side of them and the funny side of them—for me it’s the same side basically. I like using stories from my family. I write most of my stories on my own, but I started writing with a partner for my thesis year.”

Keren and Shelby started collaborating last year. Keren: “One of our best friends is a mutual friend. She was always telling us, ‘You guys would love each other and be great friends!’ We never had the chance to meet. But last year we had the same production class. Before break we started talking and I said to her, ‘Okay, next film, I really want you to edit.’ And then we became friends.”

The editing experience really bonded them. Shelby: “There were a lot of problems with the film. I think it taught us how to work together really well. We both learned a lot out of that project. We had to use the Pro Tools lab and re-record sound, and then realized we didn’t want any of the sound we recorded—”

Keren: “—and went back to the original sound again.”

Shelby: “—and back and forth. But it was a good learning process. And because we spent so much time together, it just brought us closer. And now I just bring each other on to one another’s projects constantly in different ways. She’s doing assistant directing for me. And I’m doing production design for her in addition to editing.”

Keren: “It’s obvious now, whenever I have a project, Shelby knows she’s going to be a part of it. It’s not like, ‘I need to go find an editor now’. She knows she’s going to edit it.”

Shelby: “We trust each other, to work well and to be supportive.” Shelby continues, “Documentary is where I started, but Keren brought me into narrative film and she gives me the creativity to work and make some good projects together, so I’ve started liking narrative films as well.”

She likes to be on set: “Even as an editor I prefer to be on set because if I can get an understanding of how a director works and know his or her vision, I can take that forward in editing. I’m always part of multiple aspects of Keren’s films, so it’s very helpful to me.”

Keren adds, “It’s helpful for me, too. She knows what shots I like when we get to the editing process. I don’t need to tell her.”
and old cameras made me feel happy to have chosen film for what I wanted to do with my life.” Quintin had visited the museum in high school. “But after four years of studying at SVA, the museum has a much larger impact on me,” he says. “I have more of an awareness and appreciation of what happens behind the scenes of great pieces of work and how much effort they require.”

Kaufman Astoria Studios is nearby, which, along with MoMI, helps create a film community in this corner of western Queens. Kaufman is also home to the set of Sesame Street, where Devin is doing an internship. Devin: “It’s a great place to be. They want to see you succeed. They let us sit in on production meetings and screenings of episodes.”

Both Devin and Quintin are editing majors. Devin says, “I knew that choosing editing would give me leverage on taking different kinds of courses. I’ve taken production, sound, comedy—I love it!” After his second-year production course, he also became more interested in directing and writing. “Being on so many sets made me want to direct and be a part of the creative production process more. I’m also taking a really interesting course called Journal As Art, where I’m required to write in a journal every day. It’s really helping me with my creativity and writing.”

Quintin discovered editing in junior high and studied it in high school, which perhaps gave him a false sense of confidence: “When I first got to SVA, I thought editing was the easiest thing in the world. I was very happy to be proven wrong.” He adds, “I’ve only just recently started to figure out how much power editing has over an entire film. The timing, when you cut from one frame to another, can make all the difference.”

He plans on staying in New York City after graduation. “I have a lot of contacts here because of SVA. I’ve worked on docs, features and shorts. I think ultimately my career is going to head toward television.”

Devin also sees himself staying in the city: “I would love to work at a television network. I feel that there are so many opportunities in the city for filmmakers. There are so many internships and job openings online and through the connections you make. It’s a great time to be a filmmaker.”
We prepare 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.

You can choose to specialize in screenwriting, directing, cinematography or editing.

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

“I have made so many connections with people in the filmmaking community here in New York City.”

BRENDA SALAZAR (BFA 2017)

FILM

Notable Alumni

Randall Emmett
co-founder & producer, Emmett/Furla Oasis Films

Daniel Minahan
director, Game of Thrones

Crystal Moselle
director, The Wolfpack

James Muro
Steadicam operator, Titanic

Gillian Robespierre
producer, Obvious Child

Harris Savides
director of photography, American Gangster

Morten Tyldum
director, The Imitation Game, Passengers

Ti West
director, writer, The Innkeepers

343 STUDENTS

60 FACULTY

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

Curriculum

72 credits in studio
30 credits in humanities and sciences
15 credits in art history
3 credits in elective courses

Courses Include

Advanced Documentary Workshop
Advanced Lighting/Cinematography
The Art of Editing
Career Strategies
Cinematography
Comedy Improvisation
Creating Character
DaVinci Resolve: Color Correcting Your Film
Directing Actors
Directing Episodic Television
Editing: Avid and Final Cut Pro
Film and Entertainment Law
Film Criticism
Financing and Distribution
The Language of Film
Line Producing and Budgeting for Your Film
Makeup for Film and Television
Masters of Light
Pro Tools: Sound Design
Producing/Directing
Producing the Horror Film
Production Design
Recording Foley and Effects
Screenwriting Thesis
Writing for Television
Writing the Feature-Length Script

OPPOSITE: Miwa Sakulrat
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Are you ready to begin? Start here.

Apply Yourself!
Majors available for the English and Visual Arts Program: Advertising; Cartooning; Computer Art, Computer Animation and Visual Effects; Design; Fine Arts; Illustration; Interior Design; Photography and Video.

After successfully completing three semesters of the English and the Visual Arts Program, students may transition into a BFA program.

Transfer students may qualify for upper-level placement based on accredited studio courses from other institutions. Sophomore (second) year is the highest placement possible.

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MISSION STATEMENT
sva.edu/mission

GAINFUL EMPLOYMENT DATA
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APPLICATION
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$50 Application Fee Nonrefundable

Portfolio
sva.slideroom.com (Guidelines follow in Portfolio Tips section.)

Statement of Intent 600 words

Official Transcripts For all high schools and colleges attended.

SAT/ACT Test Scores May be waived for international students or transfer students who have 24 or more college credits.

TO Demonstrate of English Proficiency
(if your primary language is not English)

To demonstrate your proficiency in English, please submit test results from the TOEFL, IELTS or Pearson PTE Academic test. Our score requirements are listed at sva.edu/intl.

For detailed instructions, visit sva.edu/intl.

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Important Links

Other Requirements
For U.S. permanent residents: copy of Permanent Resident card
December 1
Freshmen Early Action Deadline

February 15
Freshmen Honors Program Deadline

IMPORTANT DATES

DEADLINES

AT SVA, we are looking for potential, creativity and ingenuity in your portfolio. Here are some tips:

Portfolio Guidelines

BFA Photography and Video: 10 – 20 photographs or videos (3-minute max per video). Applicants submitting video work must also include at least 5 photographs in their portfolio.

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

All other majors: 15 – 20 images, which may include drawings, paintings, printmaking, collage or 3D work. Your portfolio should include a minimum of 3 pieces created from direct observation.

For more detailed portfolio requirements visit sva.edu/portfolio. Upload portfolio to sva.slideroom.com, or send your images on CD/DVD.

Get inspired and get to work

• How do you get to SVA? Practice, practice, practice. The only way to get better is to challenge yourself and keep going.
• Be brave. Experiment. Try new materials. Take risks!
• Take on a 30-day challenge: Complete one new project every day for a month: a snapshot, a poem, a sketch or a short video.
• Make a series. Choose a favorite piece and create three more works that relate to it.
• New to filmmaking? Close your eyes and imagine scenes from a film you want to create. Use your phone and capture a few moments. String them together into a 2 to 3 minute film reel using iMovie or another editing program. Don’t forget music!
• Recycle! Hate that piece you did last week? Cut it up and make a collage.
• When photographing your work, use neutral backgrounds and even lighting.
• A tripped is your friend—unless blurring is part of your process!
• Place 3D objects on a sheet of paper that completely isolates the object—your messy desk in the background takes away from the impact!
• Don’t ignore your sketchbook—spreads may be just as strong as finished pieces.
• When preparing your portfolio for submission to SlideRoom, a series of small or related works can be combined in Photoshop onto one slide. This can save space and elevate pieces that might not be as dynamic on their own.
• Get honest critique—ask teachers, artists and/or admissions reps for input. Their perspective can improve your portfolio.

Contact Us

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

@SVAdmissions

School of Visual Arts Undergraduate Admissions
209 East 23rd Street New York, NY 10010


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
• Class Visits
• Portfolio Interviews
• National Portfolio Day Events

For a complete list of deadlines, visit sva.edu/timeline
“Best of all, you get to experience SVA and NYC along with fellow accepted students—your future friends, roommates, creative collaborators and colleagues who will shape the next chapter of your life.”

MATTHEW FARINA
Director of Admissions
The BFA Fine Arts program has diverse faculty and facilities, which attract students for a variety of reasons. We visited some of these students in the fall before their Open Studios event to ask about what they were working on and how they and their art have evolved during their time at SVA.

Juliette Sardou in her studio in the fall of 2017, putting together the final touches on her immersive installation, which she shared with the public during the Open Studios event in her fourth year.
Alizé Santana is from the Bronx. For her project she is doing an installation that will transform her studio space into an immersive experience with objects she was surrounded by while growing up—including her grandmother!

She is doing this to bring about a different awareness of the borough. “I wanted to portray the Bronx in a more positive way,” Alizé says. “For the installation she’s working on what she calls a ‘food room,’ creating trays of ‘food’ made of ceramics and plaster. ‘I grew up eating McDonald’s and chicken wings, fries—unhealthy food. But I also grew up with Puerto Rican and Ecuadorean food.’”

Juliette Sardou had been studying art since third grade and had explored most media before arriving at SVA. During her foundation year, she took a sculpture class. “I felt a whole new door opened for me,” she says. “I felt like I had this connection with wood and multimedia that I didn’t have before.”

The installation she’s working on now is a bit of a meditation on reality. It’s a real space that looks like a virtual space, with everyday objects literally flipped upside down. “I’ve been really into making these immersive, autonomous spaces where people come in and it’s pretty different and unknown,” Juliette says. “Making something different and video game-like, like a different reality. I have questions like, How does one define reality for someone else?” She’s modifying glasses so that visitors to the installation can put them on and flip the objects right-side up through the lenses. Juliette’s relationship with the faculty in her final year has been very important to her. “I feel like it’s become more personal,” she says. “Before there was a curriculum, but now they’re pushing so your actual vision can come out. They’re really there for you—she told me to read a lot of speculative realism like object-oriented philosophy—it’s been the best year.”

BJORGVIN JONSSON
BFA Fine Arts student

Bjorgvin Jonsson came to SVA from Iceland. When you walk into his studio you’re greeted with enormous portraits of people wearing Viking helmets bordered by elaborate circular frames made of metal, fur and rope. “Back home in Iceland I made a logo for myself. It was just a simple Viking helmet,” he says. “Over the summer I stayed in New York and worked. I made all these different types of helmets and scaled them up and I brought them all back home. I wanted to do something interesting with them. I used my family first. I started taking pictures and playing around with the idea.”

He adds: “I’ve been making art ever since I can remember. Goes back to painting with Grandma. I never wanted to be anything else. He knew of SVA because of KAWS (alumnus Brian Donnelly). Bjorgvin has enthusiastically

“A SVA has so many facilities to take advantage of. My art has progressed dramatically. . . . I kind of just want to squeeze every last drop out of this.”

Bjorgvin worked on pieces reflecting his Icelandic heritage for Open Studios.

FINE ARTS
very intuitive and spontaneous." One of her paintings won first place in the Fourth Annual Will Barnet Student Show by the National Arts Club in 2017. And she’s also having a solo exhibition in China this year.

Crystal sometimes feels the need to defend her choice of medium: “Painting is a medium that a lot of people like, but at the same time they consider it very conventional. So as a painting student, my teachers taught me how to see painting and how to defend that language.” And how does she defend it? “Throughout history, for thousands of years, painting has always been there,” Crystal says. “I don’t think because a new medium appeared in the last 100 years that painting then becomes obsolete. Painting has been there since the beginning. It’s a very direct way for human beings to express themselves.”

From top: Julie works on a 3D piece for her installation. Sydney tapped into her interest in nature for her piece, using the Bio Lab to cultivate much of her work. At left, Crystal paints in her studio.

Vincent van Gogh produced more than 2,000 works yet only sold one painting during his lifetime.
We offer several concentrations in traditional media like sculpture and installation, painting, drawing, video and printmaking, and in new media such as bio art and digital sculpture. And we have collaborations with a bronze foundry and glass atelier.

### Curriculum

- **Credits in Studio:** 72
- **Credits in Humanities and Sciences:** 30
- **Credits in Art History:** 18

### 263 Students

We are committed to creating networking opportunities for our students within the larger art and design worlds—including inviting gallerists and curators to open studio events twice per year to give our students a chance to make connections and be seen.

### 143 Courses Include ▼

- The Abstract Image
- Body Casting
- Ceramic and Mixed-Media Installation
- Copper-Plate Etching
- Digital Sculpture: Designing the Future
- Electronics and Interactivity
- Embroidery and the Digital Sewing Machine
- Food: Projects in Bio Art
- Fur, Feathers and Scales: Comparative Animal Anatomy
- Japanese Woodblock Printing
- Metalworking Techniques for Sculpture
- Painting and Photographic Sources

- Painting: Out of Your Head, Onto the Page
- Performance Art
- Printmaking: Letterpress
- Printmaking: Monoprint, Woodcut, Linoleum
- Printmaking: Silkscreen
- Prometheus Unbound: An Introduction to Bio Art
- Sculpture Now!
- Silver Jewelry Making
- Soft Sculpture
- Urban Botanicals
- Video Mapping Art
- Visiting Artists/Critics Lecture Series

### Notable Alumni

- Mark Dion, fine artist
- Keith Haring, pop artist
- Joseph Kosuth, conceptual artist
- Elizabeth Peyton, painter
- Tim Rollins, fine artist, founder, K.O.S.
- Kenny Scharf, pop artist
- Amy Sillman, painter
- Gary Simmons, fine artist

### 109 Faculty

We are committed to creating networking opportunities for our students within the larger art and design worlds—including inviting gallerists and curators to open studio events twice per year to give our students a chance to make connections and be seen.

“...When I got here I was exposed to so much—I felt comfortable; I felt more at home. I was with people who were also sketching notes in class, always drawing, and spoke the same way I spoke—and I thought, Oh, OK, this is where I'm supposed to be.”

[GERALD SHEFFIELD (BFA 2015)]

["When I got here I was exposed to so much—I felt comfortable; I felt more at home. I was with people who were also sketching notes in class, always drawing, and spoke the same way I spoke—and I thought, Oh, OK, this is where I’m supposed to be.”]
SVA THEATRE
The theater, with two large screens and a generous lobby, hosts more than 150 events each year, from movie screenings to lectures.

SVA SPACES
Facilities and Equipment

The facilities at SVA are constantly evolving to meet the space and technology needs of our students. Every department at SVA is devoted to not just react to students’ requests but to anticipate and even inspire with resources students may not have ever even dreamed of. We want our students to have every tool at their disposal to make their visions a reality.

From libraries (including the new SVA Library West) to galleries, from computer labs to a movie theater, from woodworking and metalworking shops to a digital imaging center and printmaking facilities—and even a bio lab—our assets are as vast and diverse as our students’ aspirations. We also offer equipment for students to access, such as still and moving cameras, lighting and sound and virtual reality equipment.

Providing artists with the tools and room to work.
Lectures are held in the Amphitheater (above). Below, Advertising and Design students are taught in the Digital Imaging Center (DIC).

The Illustration and Cartooning facilities include traditional painting studios as well as digital labs.
Film students have access to all the equipment they need, from the newest digital HD cameras to the huge and classic Panavision.
Students can utilize the woodshop facilities, as well as more classroom space (below).

The Fine Arts building also has a printmaking studio (above) and a metalworking shop (below).
PRO TOOLS
Space for all types of photography is available, including darkrooms, fully equipped studios and printing facilities.

STUDY SPACES
The VCS Library is a dedicated space for that department and complements the larger SVA Library.
The main library has over 80,000 books, 120,000 e-books, 420 current periodicals, movies, images, and more.

This new space offers students on the west side a place to study. Any book can be requested and delivered from the main library.
Sketching Masters

One day last winter, the Society of Illustrators generously opened its doors to four BFA Illustration majors. One of the students, Jonathan Logan, had done an internship there. "It was a great opportunity," he says. "I got to be around a lot of working illustrators and I got free access to the museum. It’s cool to be a part of what the Society does." The mission of the Society is: "to promote the art of illustration, to appreciate its history and evolving nature through exhibitions, lectures and education, and to contribute the service of its members to the welfare of the community at large."
Hai Fei does a lot of watercolor painting, which is the medium often used in children’s book illustration, the industry she'd like to work in after college. But for her thesis this year, she decided to try something completely different: woodcut. “I am illustrating John Steinbeck’s Of Mice and Men,” she says. “I was reading the book, and it just popped into my head; it just fits the theme.” She had not used this medium before. Her teacher, David Soman, said that it was similar to doing watercolor. “You have to carve a little at first to see how it turns out before continuing,” Hai Fei says she’s messed up a couple of panels, which means you have to completely start over. “I have made mistakes, but it’s coming out great.”

Someday, Hai Fei would love to create children’s books that explore her Chinese culture. She says, “I’m working on stories for kids that are related to Chinese holidays and food.”

Pierce Kinnally, originally from New Jersey, transferred to SVA after majoring in English at a college in upstate New York. One day, his old roommate invited him to a thesis screening of animation films, so Pierce tagged along. While sitting in the theater, he had an epiphany. “As I was watching the screening, I thought, I draw all the time!” he remembers. “I have completely started over. I have made mistakes, but it’s coming out great.”

The goal is to make 300 drawings in one year, an ambitious endeavor: “The goal is to make 300 drawings in one year,” he says. “I have completely started over. I have made mistakes, but it’s coming out great.”

An SVA Illustration student recently won a $10K first prize in the Random House Creative Writing Competition in the Graphic Novel category.

In addition to its permanent collection, the Society hosts exhibitions including its Annual Exhibition featuring hundreds of the most outstanding works created each year. It also hosts popular sketch nights, with both nude and clothed models. “Sketch nights are really cool,” Jonathan says. “They're very crowded and you have to get there early. They have live music and you can walk around and talk to anyone and see what they’re doing. It’s fascinating.”

Jonathan is a fourth-year student originally from Ohio. His initial introduction to SVA came through the Pre-College Program. He says in the beginning he was very closed-minded. “I was one of those kids who wanted to draw cartoons for a living but now it's different,” he says. “I’m so overwhelmed by the options I have before me. Thomas Woodruff (the department chair) really got me to study other types of art and artists. All artists have their own way of making art. I do studies all the time. There are a million different ways of approaching the process.”

Student Melvin Asmus likes to draw fantasy and medieval subjects. His third-year thesis, in which students choose a classic from literature to illustrate, is on the story of King Arthur. He says, “Currently I’m in the research portion of the thesis. I’m taking the course Cultural Survey. It helps us to study the time period and events of the stories we're working on, and to see the theme in a way that we wouldn’t usually see in any other class.”

A native of Brooklyn, Melvin’s interest in pursuing a career in art started at home. “My father is a painter and an artist,” he explains. “I think that’s what got me started at a very early age, seeing him do commercial work.”

After he gets his BFA, he’d like to do concept art for film or video games. “I'd be most interested in designing characters,” he says. “I look up to illustrators like Arthur Rackham and Peter de Sève — he worked for The New Yorker and on Le Age, which is pretty cool.”

Hai Fei’s family moved to the United States from China seven years ago. She’d always been interested in illustration, but after high school she initially enrolled at a community college, encouraged by her family to study accounting. “I took one semester and I would fall asleep during classes,” Hai Fei says. “It wasn’t for me.” So she decided to pursue her true passion and ended up transferring to SVA.

“Artists have their own way of making art. I do studies all the time. There are a million different ways of approaching the process.”

Jonathan Logan
BFA Illustration student
BFA Illustration faculty member and world-famous illustrator Yuko Shimizu (MFA 2003 Illustration as Visual Essay) was born in Japan, moved to New York to study at SVA, then stayed on to teach at her alma mater. More than a dozen years later, she continues to coax the best possible work out of her students through a combination of humor, tough love and talent. In fall of 2016, Shimizu designed a series of three subway posters for the College that were seen all over the city, taking part in a long-standing SVA tradition that began in the 1950s.

Shimizu says: “No place is as diverse as New York City; it’s such a normal thing to us that everyone looks different. But physical diversity is just one thing—the cultural understanding is sometimes harder to get. There are many international students in our classes, and they all draw windows as they recognize them from their childhoods. All the Asians draw windows that slide horizontally, all the Europeans draw windows that open out from the center. This does not look like an American room! If you’re meant to be drawing an Asian room, it’s okay, but otherwise—not! Little missteps can make things look weirdly off. We’re here to help you learn the things you’re not noticing.”

She has personally seen a change in the student body since she began teaching. Students are now much more entrepreneurial. “They are the Etsy generation,” she says. “Every social media platform out there is an integrated part of their whole lives.” Overall, she feels this provides a great advantage over the past business model for self-employed illustrators—rather than dropping off a physical portfolio for review by an art director, sending out self-promotional mailers or buying space in illustrator’s annuals, the digital world allows artists to update things in a flash as often as they like, without breaking the bank paying for printing and postage, or trekking around town in all kinds of weather for portfolio drop-offs and pick-ups. “A great website really matters,” Shimizu says. “Young people can be crafty without spending any money: they can build free sites on Behance or with Adobe.”

She provides her students with professional survival tips in addition to illustration guidance: “I co-teach one course with Marcos Chin, and another with Chris Buzelli. Chris had a great idea: we divide the class into teams of two students, and one is assigned to be the art director and the other is the illustrator. They have to correspond with each other over email from assignment up through sketch approval. In the classroom we all review what they write. Some already sound like pros! Their guidance is really on point; they’d be great art directors. But they may not know how to size their files, both in terms of resolution and physical dimensions, and will send files that are too large (someone tried to upload a 2-gigabyte file!) or too small. We teach them best practices. They need to know the nuts and bolts of how to do their work as professionals.”

For Shimizu, part of the joy of being at SVA is the exchange of ideas, viewpoints and cultures she gets from being around her students. “When you stop communicating with young people, you just get old and grumpy,” she says. “I learn so much from my students. There are days I just don’t want to leave my studio. I want to stay here and work and I don’t feel like going out to teach, but I’m always glad afterwards.”

Opposite, Yuko Shimizu in her studio. Above, a set of posters she recently created for SVA’s subway platform ad series.
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.

“One of the things that’s great about SVA is that you get to work with professionals in the industry. I like that I can take a class with Gary Panter here.”

**Courses Include**
- Acrylic Painting
- Children’s Book Illustration
- Classic Painting
- Collage Illustration
- Costume, Concept and Environment
- Culture Survey
- Designing Tattoos and Other Emblems
- Digital Painting
- Drawing on Location
- Drawing with Ink for Illustrators
- Etching and Monoprint as Illustration
- Fashion Illustration and Beyond
- From Fantasy to Reality: Production/Concept Design
- The Gouache Experience
- Hand Lettering
- Illustration: The Genre of Science Fiction
- Laboratory for Moving Pictures: Adventures in Limited Animation
- Life Painting
- Not for the Squeamish
- Photocopy Zines
- Pictoral Problems
- Puppetry Workshop
- Storytelling
- Surface Design
- Watercolor Techniques

**Notable Alumni**
- Scott Bakal (illustrator)
- Ali Banisadr (painter)
- Paul Davis (principal, Paul Davis Studio)
- Drew Friedman (illustrator, cartoonist)
- Tomer Hanuka (illustrator, cartoonist)
- Alexander Juhasz (illustrator, production designer)
- Peter McCarty (book illustrator, artist)
- Dash Shaw (author, animator, cartoonist)
- Dice Tsutsumi (cofounder, Tonko House)

**Curriculum**
- 72 credits in studio
- 30 credits in humanities and sciences
- 15 credits in art history
- 3 credits in elective courses

Skill alone does not make the artist. You must be able to think like an illustrator and attack image-making in creative and communicative graphic ways. Our curriculum allows students to choose their own self-determined artistic direction in this ever-evolving field.
SVA’s residence halls give students the opportunity to live in Manhattan among other artists within a safe, supportive environment with full amenities as well as fantastic communal spaces to meet and forge friendships with students across all disciplines at the College.

**Our Dazzling Newest Space**

We opened the doors to our latest residence hall in 2016. The serene and modern interiors host double and triple rooms in a micro-apartment format. All rooms have climate control and an HDTV—free cable included. And it’s a stop on the SVA Shuttle.

Outdoor communal space includes an expansive terrace with tables, lounge chairs, grills and grilling equipment, and even a projector and screening area.

Each room has a full bathroom and a kitchenette with a mini fridge, a microwave and a sink. A larger dining space with a dishwasher, a convection oven and an ice maker is located on every floor, and there’s a communal kitchen for group cooking on the seventh floor.

And to work off some stress from class, visit the fully equipped fitness center, with cardio machines, weights and even a yoga room. The student lounge offers comfortable seating and places to study or just relax, or challenge your friends to Ping-Pong.

Left: The terrace at the 24th Street Residence is one of three outdoor spaces provided to students in the residence halls.
Resident assistants (RAs) at SVA get free housing and a small scholarship to use toward tuition. We asked two RAs to talk about their experiences: Ora Xu, fourth-year Illustration student and 24th Street RA, and Amber Ross, fourth-year Cartooning student and 23rd Street RA.

Amber explains why she became an RA. “I really just wanted to be a leader in school,” she says. “I liked interacting with the RAs I got to know my freshman and sophomore years. I thought, these people are cool. Maybe I can be a cool, helpful person. So I went for it.”

RAs are usually in charge of one or two floors of residents: “I have always had a lot of freshmen on my floors,” Ora says. “Their biggest concerns are around adjusting to college life. I also have a lot of international students. For them, there might be some culture shock or language barriers. So I help them with those issues.”

A big responsibility the RAs have is to help foster community at the residences. RAs must host at least one program for residents every month, and they receive a small budget to cover fees. Ora, who is from China and also has Japanese heritage, brings those cultures into the programs she hosts. “I did a dumping-making event for a Chinese festival,” she recalls. “And hand-roll making. I brought residents to a Chinatown market called Hong Kong Market, and to Sunrise Market, which is a Japanese supermarket.” Amber hosted a marathon screening of the Cartoon Network miniseries Over the Garden Wall. “It was really popular,” she says. “On the show they make a dish with potatoes and molasses, so we made that and served it to the students. And I baked scones.”

“My tip for roommate harmony is to speak up if something bothers you. Don’t wait for resentment to build. As soon as something happens, you have to communicate.”

Opposite, from top: Students hang out in their room at the 24th Street Residence. The residence also has a fully equipped gym, bottom.

This page, from top: The 7th floor communal kitchen allows students to cook and dine together. Residents play Ping-Pong in the communal student lounge.
**Ludlow Residence**

**Lower East Side Cool**

This residence is located in a super-hip and famed neighborhood surrounded by new trendy shops, restaurants, galleries, museums and more. It offers suite-style single and double rooms with adjoined bathrooms. The high-rise building in an otherwise low-rise part of town means many of the rooms have killer city views. An outdoor terrace boasts a grill and plenty of tables to gather with friends and watch the sun set over Manhattan. And a community room has foosball, pool tables and a TV lounge.

The 23rd Street Res is a wonderful community of fresh faces every year. It’s great because you’ll be part of a group of people who are in the same boat.”

—YEJEE PAE
BFA Design student and RA

Getting a seat at the table

From left, Gita Nandan, SVA faculty, with her former student Minju Lee at Nandan’s business, Thread Collective.

A recent Interior Design graduate goes from student to intern to employee at her teacher’s architecture firm in Brooklyn.
Minju Lee graduated from SVA last year. Originally from South Korea, Minju went to elementary school in Italy and attended high school in Switzerland before arriving in New York City for college. Minju says this “transnational experience” led to her interest in interior design. “I naturally came to develop diverse tastes for design and culture,” she explains. “I’ve always been interested in interior spaces and details, which also demonstrate different cultures.” She adds that moving so often further increased her passion: “Since I’ve had new homes every three or four years, I had my opinions about each house and enjoyed rearranging the spaces. Interior design was a natural choice.”

Why did she choose to come to SVA? “I’ve always dreamed of being in New York City, the design capital of the United States,” Minju says. “New York has a lot of start-ups and firms so there are a lot of opportunities. Many of the SVA faculty have their own firms and many students get job opportunities through the faculty.” Including Minju, who was offered a paid internship through her thesis professor, Gita Nandan. In addition to teaching at SVA, Nandan is a co-founder and owner of Thread Collective, a small architecture, landscape and urban design firm in Bushwick, Brooklyn.

We talked to both Minju and Gita about the internship experience—one that has since led to a job offer. Minju now works full-time as an interior designer at Thread Collective.

Minju, why did you take the internship at Thread Collective?
I’ve always thought that Thread Collective has done a lot of beautiful projects. It has a similar design aesthetic to mine.

Thread Collective has a stated commitment to building a “low carbon, resilient and sustainable world.” Is that important to you? Yes. We have a mandatory course in our third year called Sustainable Design, which taught me its importance. It increases the efficiency with which buildings and their sites use energy, water and materials, and reduces impacts on health and the environment.

Gita was your thesis teacher before you started working for her. How has the experience been different now that she’s your boss? Not too different. She’s always been helpful and supportive. I was just shocked at how she is so organized with so many projects at her office and teaching at SVA at the same time. I never knew she was so busy!

Gita, what are the main things students can learn only on the job? Client interface, presentation, office structure and managing projects are really best understood in the environment of an office, ideally in an atmosphere that is conducive to learning and growing one’s skills. School is a wonderful

“Our program allows students to be exposed to a wide variety of projects, types and tasks. . . . Students get out of it a holistic understanding of a project and how an office really works.”

GITA NANDAN
BFA Interior Design faculty; co-founder, Thread Collective

An undergraduate assignment of Minju. At left: Minju gets some snuggle time with office dog Felix.
The history of interior design goes back to Ancient Egypt, where mud huts were adorned with murals and animal skins.

FUN FACTS

Minju’s tasks at Th read Collective include drawing elevation, ceiling and floor plans, as well as 3D rendering.

You had said that students from SVA’s program aren’t just designers but interior architects, which makes them more suited to your office. How so?

You were Minju’s thesis teacher for her final year. How did you know she’d be good for the internship?

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We are a Council for Interior Design Accreditation (CIDA) program that educates students as professional interior designers, preparing them to join the professional design and construction industry.

“Everything I took in at SVA is showing up in so many ways! I really feel I can speak in several design/art languages, which helps in this fast-paced field.”

We teach design and technical skills, along with communication and professional practice skills, to provide a comprehensive education in interior design.

**Courses Include**

- Building and Interior Systems
- Color Theory and Rendering
- Computer-Aided Drawing and Design
- Construction Documents
- Critical Thinking for Interior Designers
- Design Build Design
- Digital Lighting and Specialty Design
- Drawing: Environment and Composition
- Drawing Perspective
- Fabrication Techniques
- Furniture and Finishing
- Influences in Contemporary Interiors
- Interior Design: Professional Practice
- Interior Materials and Finishes
- Introduction to Computer Design
- Introduction to Revit: Building Information
- Introduction to Rhino
- Modern and Contemporary Interiors
- Practical Applications for the Interior
- Principles of Interior Design
- Professional Drawing: Basic Building Systems
- Sustainable Design
- Western Architecture: Art and Interior Design
- World Architecture: Art and Interior Design

**Alumni Employed by**

1100 Architect
CetraRuddy
Design Republic
Equinox
FXCollaborative
Gensler
Google
HOK
J&M Moser Associates
MTV Networks
Orange is the New Black
Perkins Eastman
Pop Up Mob
Regent Hotels & Resorts
Rockwell Group
Swatch Group
Switzer Group
Vocon
WeWork

**FACULTY**

25

**Curriculum**

75 credits in studio
30 credits in humanities and sciences
15 credits in art history

**STUDENTS**

75
Sarah Durinick is a tattoo artist and SVA alumnus. “After graduating, I decided I wanted to pursue tattooing,” she says. “I took what I learned from my years studying illustration and adapted it into my work as a tattooer. Understanding the fundamentals allowed me to develop my own voice and create visual narratives suitable for what my clients wanted.”

This year, her work caught the eye of her alma mater and she was commissioned to create the art for the SVA Shuttle. “When I was told I was selected to illustrate the shuttle I was completely shocked,” she says. “It was definitely a surreal moment for me, knowing that my old teachers who taught me while I attended SVA would be seeing it.”

Sarah adds, “Seeing the bus myself for the first time was a very humbling moment. When you work on something on paper and then see it transformed into something large-scale that rolls around midtown Manhattan, it really made me appreciate the hard work and sacrifices that I had made over the years as a working artist. SVA is such a huge part of my growth as an artist, and I will always be grateful.” Be sure to check out Sarah’s work on Instagram: @sarahdlibertytattoo.
Discovering a
Passion and a Career as a Fine Artist

M. BENJAMIN HERNDON
BFA Fine Arts, 2012

Benjamin Herndon is a working artist based in Rhode Island. His work has been exhibited around the U.S., as well as internationally. He has won numerous grants and residencies, and in 2018 he will have two solo gallery exhibitions in Boston and New York.

Benjamin’s recent works use silverpoint, graphite and gelatin on canvas to create pieces that are at once both deeply dark and luminous. He says that these paintings “explore how a single silverpoint line, drawn hundreds of times, slowly migrates to create volumes of shimmering light.”

Benjamin says, “A combination of luck, networking and hard work in a devoted studio practice has enabled me to support myself from my art.” A relative late bloomer to art, he didn’t make his first painting until the age of 23. He took some art classes at a community college to generate work for his portfolio to apply to SVA. “SVA provided me with a safe environment to experiment within my interests, and the faculty always demanded high-quality work that was as well thought-out as possible,” he says. Benjamin calls out one teacher in particular: “I studied abstract painting with Andrea Belag, and really struggled to find my voice, but she helped to teach me how important it is to keep pushing myself, especially when doubt sets in.”

Check out Benjamin’s work at mbenjaminherndon.com.
Director and producer Jacquelyn Lobel has garnered one Emmy Award and two nominations for her documentary work. “I’m especially drawn to artists and individuals who have found a way to channel their trauma into creativity, and a few of my films have focused on the unifying, healing power of art,” Jacquelyn says.

Recently she has been working as senior producer at Popsugar, creating branded content for clients including Adidas, L’Oréal and Delta. “I’m the lead creative throughout the production process on each video, from conception to producing and directing, in addition to overseeing post-production. No two projects are alike, which is really fun!”

How did Jacquelyn’s experience at SVA help her get to where she is today? “One of the most valuable things I learned was understanding the importance of teamwork,” she says. “Within the first few days of freshman year, we were thrown into a production class and set to work making a film together. We had to agree on a plan as a group, work in sync, define clear roles for each crew member and learn how to communicate effectively while building toward a common creative goal. Those skills helped shape me both personally and professionally.”
A Photography student finds a mentor at the Studio Museum in Harlem
The Mentors Program presents an opportunity for Photography and Video students to cultivate relationships with established artists. Department chair Stephen Frailey says, “Working with mentors gives the students objective and professional insight into their work and helps to make their transition as artists a bit less daunting.” The program streamlines their entry to the larger New York arts community after graduation, making it feel like a natural next step instead of a plunge off the high dive with eyes closed tight. It's an honor to be chosen. Based on work from junior-year seminar, third-year instructors provide a short list of candidates to Frailey, who reviews their end-of-year portfolios and decides which mentor to match with each student.

Fourth-year student Amanda Louis was paired up with assistant curator Hallie Ringle at the Studio Museum in Harlem. Ringle started her career at the museum as an intern before becoming a curatorial assistant after graduation. “This is my first year as a mentor,” Ringle says. “Mentorship is a huge part of the culture of the Studio Museum. I received so much guidance here, and these are people I still call almost daily. It’s great to create these bonds and relationships, and because I was an intern myself, I know what kind of information and advice will be most helpful to Amanda. It’s important to know you’re not alone. It’s so hard to be an artist.”

Amanda is completing a portrait series of black men, photographed mainly in their homes and occasionally on location, as a way to depict them more positively than stereotypical media portrayals. She says, “In my work, I show how my subjects are trying to express their identities, how they present themselves to society. I come to the Studio Museum at least once a month to review new pictures with Hallie. I ask her if the images are working, if the expressions come across, which frame is best, since I edit down to use just one shot of each person.” As guidance, Ringle recommends names of other artists whose work Amanda should be looking at that will help her personal growth. The work of painter Jordan Casteel really struck a chord with Amanda. “His portraits of men who owned the storefront businesses make me feel like it’s important to show that side of my subjects.”

Amanda’s portrait series You Mean Something Special to Me depicts intimate portraits of black men, likely if the subjects are friends she grew up with. Hallie walks Amanda through the Studio Museum in Harlem, an institution dedicated to work from artists of African descent.

"Your first 10,000 photographs are your worst.” —Henri Cartier-Bresson

FUN FACT

Student Amanda Louis is originally from New Jersey.

Amanda Louis was paired up with assistant curator Hallie Ringle at the Studio Museum in Harlem. Ringle started her career at the museum as an intern before becoming a curatorial assistant after graduation. “This is my first year as a mentor,” Ringle says. “Mentorship is a huge part of the culture of the Studio Museum. I received so much guidance here, and these are people I still call almost daily. It’s great to create these bonds and relationships, and because I was an intern myself, I know what kind of information and advice will be most helpful to Amanda. It’s important to know you’re not alone. It’s so hard to be an artist.”

Amanda is completing a portrait series of black men, photographed mainly in their homes and occasionally on location, as a way to depict them more positively than stereotypical media portrayals. She says, “In my work, I show how my subjects are trying to express their identities, how they present themselves to society. I come to the Studio Museum at least once a month to review new pictures with Hallie. I ask her if the images are working, if the expressions come across, which frame is best, since I edit down to use just one shot of each person.” As guidance, Ringle recommends names of other artists whose work Amanda should be looking at that will help her personal growth. The work of painter Jordan Casteel really struck a chord with Amanda. “His portraits of men who owned the storefront businesses make me feel like it’s important to show that side of my subjects.”

Amanda’s portrait series You Mean Something Special to Me depicts intimate portraits of black men, likely if the subjects are friends she grew up with.
“Working with mentors gives the students objective and professional insight into their work and helps to make their transition as artists a bit less daunting.”

STEPHEN FRAILEY
BFA Photography and Video chair

in Harlem were so interesting, seeing how they were posed, how the eye contact in the competitions worked. They really inspired me to do something similar in my photos,” she says. Ringle says, “Amanda is easy to work with because she came in ready to go, with a fantastic idea for her series of photos. Her own personal conversation was already fully developed.” This gives Ringle time to walk Amanda around the museum to explore and discuss the photographs or hiring freelancers to shoot, and collecting family photos from a personal story contributor, commissioning new photography or hiring freelancers to shoot, and sourcing stock photography.

“I also produce and edit photo essays, which is a lot of fun,” Sophie says. “They are stories that a photographer brings in, told using only photos. I have to figure out what type of text should go with them, then put it all together. I wear a lot of hats. It’s awesome. I love all the jobs I get to do.”

How did she get to this point? “I’d been reading Narratively for a long time—since it started up in 2012. In my second year at SVA, I took a Photo Editing class and totally fell in love with it. That was the best class I ever took at SVA and it completely changed my life.”

The class, taught by Scott Thode and W.M. Hunt, explored photo editing, in which photographs are chosen or assigned to accompany printed text. It also taught professional lessons. “A lot of that class was teaching us how to network and make connections,” she remembers. “Teaching us that people in the professional world are a lot less scary than you perceive them to be when you’re still at school. So that encouraged me to reach out to Narratively and get connected. I eventually got an internship there, and I never left. I became the assistant photo editor, and then when the head photo editor left, I became the one in charge.”

Sophie continues to work on her personal photography projects that began at SVA. Her project Proof of Age recently garnered her the Anthony M. Ruotolo Photojournalism Award from the Imaging Alliance. It came about after Sophie’s brother was able to purchase a gun from a friend without having to obtain a permit or undergo training. “I did some research and found out that in 38 states you can purchase a gun from a private party without a license, as long as you’re 18,” she says. It shocked her. “I started this photo project, which exhibits things that are harder to get than a gun in those states.” It includes an image of a cat’s tail, with a caption explaining that in Florida, you must register all dogs, cats and ferrets over the age of four months. In a presentation she prepared for the award ceremony, she wrote, “The dangerous irony of this should not be lost on us.”

Sophie says, “I am still very much interested in photography that has to do with social issues, whether that means raising awareness or documenting an issue.” You can see examples of Sophie’s work, both for Narratively and Proof of Age, on her website: sophiebrill.visura.co.

Sophie Brill, a 2017 graduate, works as lead photo editor at the online publication Narratively, which focuses on untold human stories. “We cover stories that are extraordinary, but are not necessarily being covered elsewhere,” she says. She works with editors and contributors to get the right images to support the stories published on the site. This might involve involving other students to take advantage of every resource here that they can—even if they’re not part of this program, they still have professors who have connections for them, can help them out, give pointers. The SVA community in general is a pretty good place to be.”

Recent graduate Sophie Brill explains that, and more

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What Does a Photo Editor Do?
PHOTOGRAPHY AND VIDEO

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.

Curriculum

72 credits in studio
30 credits in humanities and sciences
15 credits in art history
3 credits in elective courses

87 Courses Include ▼

3D Portraiture
Advanced Lighting Techniques
Compositing with Adobe After Effects
The Critical Eye: Writing, Reading, Seeing, Discussing
Digital Photography: Branding Yourself
Digital Photography: Imaging and the Internet
Documentary Video
Explorations in Abstract Photography
Fashion: Concept Narrative
How to Make it as a Working Photographer
The Inspired Still Life
Introduction to Alternative Process
Location Photography
The New Hegemonic: Explorations of Gender, Race, Ethnicity and Sexuality in America
Photo Bookworks
Printmaking and Color Management
The Professional Community
Social Documentary
Teaching Photography
The Visual Diary
Visual Literacy Survey

PHOTOGRAPHY AND VIDEO

You will learn how to use the latest equipment and master the technology. And we will help you cultivate your signature photographic style that will set you apart from the competition and get your career started.

“I didn’t think I was an artist before I came here. It’s kind of amazing to come in so naïve about things and then to feel I’m walking out of this school as an artist.”

DANA DAVENPORT
(BFA 2015)

Notable Alumni

Guy Aroch
Zackary Drucker
Amy Elkins
Brian Finke
David Brandon Geist
Jamie Isaia
Justine Kurland
Olivia Locher
Domingo Milella
Reed & Rader
Collier Schorr
Lorna Simpson
Andrew Zuckerman

395 STUDENTS

395 STUDENTS

75 FACULTY

75 FACULTY

OPPOSITE Stephanie Escobar

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.
TUNE IN to our favorite finds and fresh beats

RAIN
Janice Sample

1. STORM Pink Martini, The Von Trapps
2. FLY ME TO THE MOON Peter, Paul and Mary
3. BLOWIN’ IN THE WIND The V on Trapps
4. MIDNIGHT IN A PERFECT WORLD DJ Shadow
5. EVERTHING WE SOMETIMES EXPRESS Janice Sample
6. LOVE YOU MORE Saux, Jeff rey James
7. MYSELF NAV, 8. REFLEX SAINT JHN
8. EYES OF A SLEEPYJAMS (TAKE IT EASY TONIGHT) Adam Bohrenetz
9. BLACK Wooden Shjips
10. PRETTY GIRLS Passion Pit

BRAIN MELTS
Jaime Fernandez, Computer Art, Computer Animation and Visual Effects

1. BOM BOM BOM Nick Jonas, Nicki Minaj
2. I DON’T WANNA LIVE FOREVER Zayn, Taylor Swift
3. ERASED Ed Sheeran
4. 1000 TIMES: Hamilton Leithauser + Rostam
5. THE NIGHT WE MET Lord Huron
6. HIGH Sir Sly
7. BRIGHT LIGHTS Gary Clark Jr.
8. SHOOTING STARS Rag N’ Bone
9. REMINDING ME Shawn Hook, Vanessa Hudgens
10. KIWI Harry Styles

OUTTA HERE
Jasmine Espejo, Advertising

1. TYRANT Kali Uchis, Jorja Smith
2. VIOLET Daniel Caesar
3. LOVE GALORE SZA, Travis Scott
4. THE LESS I KNOW THE BETTER Tame Impala
5. GIRL LIKE YOU Toro y Moi
6. AWKWARD Tyler, The Creator
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FAVORITE SONGS


SPOTIFY PLAYLISTS SVA STUDENTS’

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Nanum Heppich, Cartooning

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SPOTIFY PLAYLISTS SVA STUDENTS’
“Having the opportunity to get such a well-rounded education, not just in studio practice but in everything surrounding art—what pertains to an artist’s life, the philosophy around art—was a really great decision.”

CHAERIN AHN
BFA Visual & Critical Studies student

Chaerin Ahn interacts with a painting by fellow student Caitlin Ladd.
In the VCS Department, a more academic program than is typically found within an art college, students explore working across all media including painting, sculpture, print-making, drawing, installation, film, writing, performance, conceptual art and new media. The multidisciplinary approach also focuses on theory and art history, so there is a certain intellectual underpinning informing all the student work. Chaerin Ahn, a graduating fourth-year student, says, “I only considered coming to college for VCS, which I learned about when I was still in high school. Having the opportunity to get such a well-rounded education, not just in studio practice but in everything surrounding art—what pertains to an artist’s life, the philosophy around art—was a really great decision. I wanted to be immersed in many different disciplines in a serious way. Having options is tremendously appealing to our generation.” Her classmate Lily Maslanka agrees: “What attracted me to VCS is the capability to do whatever you want, anchored in theory and history.”

Hat’s the “Thin Edge of the Wedge,” besides a nicely rhyming and evocative phrase borrowed from a talk by author Hakim Bey? It turned out to be the perfect title for the BFA Visual & Critical Studies Department’s fourth-year exhibition, which was on view from late January to early February 2017 at the SVA Flatiron Gallery. “We chose the name for its range of interpretations. It feels very topical,” says Emily Weiner, who teaches in the VCS program and co-curated the show with faculty member Annette Wehrhahn. “It’s about a small change that starts a big movement.”

What attracted me to VCS is the capability to do whatever you want, anchored in theory and history.”

LILY MASLANKA
BFA Visual & Critical Studies student

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Many students in the department transfer in from other majors at SVA, after realizing that sticking to one medium is not a good fit for them. This was true for both Lily and Wilson Philippe. “I felt stuck after my first year,” Wilson says. “I switched into VCS and took a painting class, a drawing class and a 3D printing class, all subjects I couldn’t have gotten in a major focused on one type of media and one outcome. I’m walking out with a lot more skills than I had before I came. As far as the theoretical aspect, I didn’t even think about it much at first. But then I got sucked into it and started appreciating the value of it. Moving forward, I know it will inform everything I do.”

In addition to co-teaching a course called Make Your Own Art World with Wehrhahn, Weiner teaches Junior Seminar, a pre-thesis course similar to a tutorial, meant to familiarize students with how their individual ways

Pliny the Elder’s Natural History is considered the earliest surviving art criticism text, written around AD 77.

FUN FACT
of making art can result in a cohesive body of work. Weiner says, “It’s a very open class. Students come in after their sophomore year with so much of the humanities and so many studio classes under their belts, they’re just trying to piece it all together into something that’s personal.” To that end, the seminar offers a range of one-on-one meetings; field trips to artists’ studios; DIA Beacon and the Whitney Biennial; an improv class; workshops; and group critiques with visiting artists.

The students unanimously agree that the world-class faculty, SVA’s prime New York City location and the range of facilities formed valuable parts of their education. “The College has the best amenities around,” Wilson says. “If I want to 3D-print or rent a camera, it’s all there. We have access to RISO printing and a letterpress print shop as well.” Chaerin says, “We’re so fortunate to work with faculty who have professional art practices in New York, especially as we’re about to exit. These connections make the world less intimidating. I feel like I found my tribe!”

Recently, BFA Visual & Critical Studies hosted the panel discussion Erasure by Exclusion, curated by VCS student Anastasia Warren and 2001 alumnus/artist/activist Shellyne Rodriguez. The free public event, held at the SVA Theatre, addressed the way that institutions of higher learning seem content to teach art history void of the intellectual and avant-garde contributions by artists of color. Anastasia’s goal was to raise awareness and examine the issues around cultural erasure, and to create an open dialogue in hopes of identifying possible solutions. The panelists were Robin J. Hayes, PhD, who wrote, directed and produced the award-winning documentary Black and Cuba; Yale- and MIT-educated artist Tomashi Jackson; National Endowment for the Arts Grant recipient Cheryl R. Riley; and Bill Gaskins, associate professor in the Department of Art at Cornell University. The students shared their experiences.

Anastasia, tell us about your work, and how you ended up creating a live event as part of your art practice.

I transferred into the department. My work now is mostly photo, video and painting. I was telling VCS chair Tom Huhn that I loved the department and felt stimulated and challenged, and was really happy to have transferred, but also that I didn’t feel represented by the syllabus or the student body or the professors. There’s a lot of frustration because it’s always like half of a story is being told. I wanted to create a public forum. Shellyne, can you tell us how you got involved with this event?

I’ve never stopped being in communication or the professors. There’s a lot of frustration with the syllabus or the student body transferred, but also that I didn’t feel represented by the department and felt stimulated and challenged.

Anastasia: Some examples included: How was or is your experience in education affected by the lack of representation of people of color? What are the differences between diversity and equality, and how do these terms present themselves in the art system? Why does art created by white artists featuring black subjects continue to be problematic?

How did the VCS Department help?

Shellyne: Tom was very open, receptive and supportive. He understood it was important, and that as a white male chair of the program, he wanted to sit back and really let this conversation happen. He totally let us drive the bus, and I thought that was very respectful and self-aware. At first, we had a single classroom so we asked for a bigger space, and he got us the SVA Theatre on 23rd Street. When we needed promotional materials, he ordered us hand-printed silkscreen posters. I don’t think you typically get that kind of reaction from chairs at academic institutions.

How did you identify potential panelists?

Shellyne: What ended up happening was a reaching out to elders plus a little bit of mentorship. Older artists and scholars could empathize, because they, too, in their time in school, had experienced this firsthand.

What sort of questions did you pose?

Anastasia: Some examples included: How was or is your experience in education affected by the lack of representation of people of color? What are the differences between diversity and equality, and how do these terms present themselves in the art system? Why does art created by white artists featuring black subjects continue to be problematic?

Now that it’s over, do you feel encouraged by the success of the event?

Anastasia: Yes, I do. I’m definitely going to be riding that for a while. I’m now thinking: What is my thesis going to look like? How am I supposed to do something bigger? How do I grow from this? I’m curious to see how our discussions will influence other people.
OUR GOAL
is to foster an understanding of visual thinking of the past while contextualizing the current social situations in art, research and writing.

VISUAL & CRITICAL STUDIES

44 Courses Include

Advanced Projects in Mixed Media
Aesthetic Theory
Art & Politics
Art in Theory: 1648 – 1990
Art of the Premodernist World
Art, Science and the Spiritual
Art Writing
Artist as Curator
The Artist’s Journal
Digital Video
Fiber Arts
Gender Trouble
The History and Practices of Perspective
Looking Into Music
The Lyric Essay
Make Your Own Art World: Independent Exhibitions, Projects and Spaces
Obsessive Painting
Painting as Sorcery
Photography and the Cinema
Printmaking: Etching and Woodcut
Theories of Vision and Color
Visual Poetics
Watercolor Boot Camp

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

68 STUDENTS

34 FACULTY

Notable Alumni

Katie Armstrong
fine artist
Ranya Asmar
art director, MZ Wallace
Romke Hoogwaerts
founder, editor, Mossless
Natasha Jacobs
musician
Shellyne Rodriguez
educator, MoMA

Visual & Critical Studies provides a multidisciplinary curriculum that is ideal for thinking artists who wish to explore various media such as drawing, photography, sculpture, graphic design, digital photo and unorthodox art making.

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

“Almost anytime I’ve read up on artists, they all have done something with SVA, either they went here or taught here. It just blew my mind. I thought, I have to go there!”

JINHEE KWAK
(BFA 2015)
The College has three galleries, with the SVA Chelsea Gallery serving as the premier exhibition facility. It is located on the 15th floor of the landmark Starrett-Lehigh Building on West 26th Street in New York City’s Chelsea neighborhood, in the heart of the city’s most renowned gallery district. The space, which underwent a renovation in 2016, comprises four state-of-the-art galleries and has a large terrace with a commanding view of lower Manhattan and the Hudson River. The gallery is staffed by six full-time professionals, and offers select students the opportunity to exhibit and sell their work in the same environment as some of the country’s leading artists.

Since the SVA Chelsea Gallery moved from 137 Wooster Street in Soho (where it was known as the Visual Arts Gallery) to its present location in 2004, it has featured works by notable SVA alumni such as Renee Cox, Inka Essenhigh, Joseph Kosuth, Robert Lazzarini, Sol Lewitt, Vera Lutter, Elizabeth Peyton, Alexis Rockman, Collier Schorr, Lorna Simpson and Sarah Sze. Works by Richard Avedon, Milton Glaser, Anish Kapoor, Stefan Sagmeister and Sebastião Salgado have also been showcased at the SVA Chelsea Gallery.

The two smaller galleries—the SVA Flatiron Gallery, located at street level of 133/141 West 21st Street, and the SVA Gramercy Gallery, located at 209 East 23rd Street—provide more fully equipped space for students to exhibit their work, either as part of a department-organized show or as a juried student exhibition.

SVA students of every discipline derive great educational benefits from being able to study the work of celebrated artists, hear them speak at lectures, or even get the chance to meet them in person—all right here at the College.
The SVA Flatiron Gallery, located in the lobby of the 133/141 West 21st Street building, serves as exhibition space for the west side campus. Opposite page: Views of the SVA Gramercy Gallery, located in the main campus building at 209 East 23rd Street. In fall 2016, the gallery was transformed to host the Masters Series celebrating designer Louise Fili. SVA’s Masters Series, which honors designers and other visual communicators, is usually held at the main gallery in Chelsea, but Fili requested that her exhibition be here, nearby her studio.
Students who would like to spend some time studying art while traveling or living outside of New York City have a number of opportunities, either for fully immersive semester-long living or for shorter weeks-long courses.

The International Exchange Program allows students to attend a partner school abroad for a full semester. We currently have partnerships with universities in the following countries: the Netherlands, France, Germany, Switzerland, Portugal, Finland, Czech Republic, China, UK, Belgium and Japan.

SVA in Rome is a unique program that offers a small group of SVA students a chance to study in Rome in the spring semester. Students will attend classes and work with local artists and art historians, as well as a historian of ancient and medieval Rome.

SVA Destinations offers shorter opportunities to get away. Most of the programs are one to three weeks long and may offer undergraduate or graduate credits. SVA Destinations currently has domestic programs in Alaska, California and New Mexico and international programs in Canada, France, Cuba, Mexico, Italy and Spain.

“When I was in Rome, there were all these very large paintings in the cathedrals. You felt their importance, you felt their significance. I was overwhelmed—that 400 or 500 years ago there were all these personalities like Raphael and Michelangelo! I’ve never seen anything like that.”

GERALD SHEFFIELD
SVA in Rome
Joy Conway’s participation in the SVA in Rome program was her first time out of the country. We asked her a few questions about the experience.

**Why did you choose to take part in the program?**
There is so much history in Rome and the class descriptions sounded so incredible. I knew I had to go. I heard nothing but good things from the people I knew who went in the past.

**Did you learn the language?**
I didn’t learn the language completely but we took an Italian course weekly that helped us get around and have basic conversations with people. I went through a lot of culture shock at first and it’s wild feeling so foreign and becoming immersed in a completely different culture.

**How is Rome different from the U.S.?**
The food, the gestures and the way they live their life are generally just so different. They live in the now and they are very conservative and aware. Going out to eat, there were all the different courses. You never see people on their phones and it’s normal for people to sit for a long time and talk after they eat. It made me realize how rushed we are in America. I miss the gestures. I met a lot of sweet people. I really enjoyed saying ciao and kissing people on the cheek.

**Any favorite experiences?**
It’s hard picking my favorite experiences because the entirety of it was so amazing. I think I was very lucky with the group I went with. You become really close with everyone and we would go shopping together, go out together, visit museums and walk around together. Everything we got to see, learn and do was unreal.

I think the craziest experience we had was when we were taking an underground tour of the Vatican to see St. Peter’s bones and the Pope was there and we walked between him and the altar. It was really surreal.

**How did the program help you grow as an artist?**
As an artist, it always depends on how much you take advantage of your experiences and time. Every day I was constantly inspired by what I was seeing and learning. Our studio is close to the city center and you have 24-hour access and it’s free game, so you work on whatever you want to work on. For me, it helped me grow because I’m in this amazing city and I could focus on myself and really allow myself to grow. We had two different professors who were very talented and gave great feedback, and we all had a group exhibition at the end. There’s room for a lot of opportunity.

“*It’s wild feeling so foreign and becoming immersed in a completely different culture.*”

**JOY CONWAY**
An arts education at SVA connects your hand to your eye and your mind to the world. Out of a matrix of learning in history, politics, literature, psychology, anatomy, biology and technology, you evolve as an artist.

HUMANITIES

American Literature: 20th Century
Archaeology of New York City
Art, Mathematics and the Mystical
Astronomy

Biological Genetics
Brave New Worlds: Science and Science Fiction
China: Past and Present
Eco-Politics: Who Rules America?
Environmental Studies
Everybody's a Critic: Writing About Pop Culture
Food Explorations
Germs and Gems
Heroinés of the Musical Stage
Introduction to Mathematics
James Joyce
Life in the Concrete Jungle: Urban Ecology
Modern Revolutions
Postcolonial Africa
Renaissance and Reformation

SVA has one of the richest, most imaginative humanities and sciences curriculums of any arts college.

SCiences

The Writing Program, which recognizes writing as a complement to all art forms.
The Writing Resource Center, with tutors for consultation and computers with Internet access for written work.

An English and Visual Arts program, with sections of the required first-year writing courses for international students, and peer tutoring, in which native speakers help those learning English as a second language.

The Humanities and Sciences Department also offers

American Literature: 20th Century
Archaeology of New York City
Art, Mathematics and the Mystical
Astronomy

Biological Genetics
Brave New Worlds: Science and Science Fiction
China: Past and Present
Eco-Politics: Who Rules America?
Environmental Studies
Everybody’s a Critic: Writing About Pop Culture
Food Explorations
Germs and Gems
Heroinés of the Musical Stage
Introduction to Mathematics
James Joyce
Life in the Concrete Jungle: Urban Ecology
Modern Revolutions
Postcolonial Africa
Renaissance and Reformation

A literary journal for the SVA community

The SVA community is known for its visual artists, of course, but our talents don’t end there. All students, staff and faculty at the College—as well as the occasional special guest—have the opportunity to see their work featured in the twice-yearly published Words.

Words began more than 45 years ago, edited by Martin Smith. After five issues he passed the duty on to fellow faculty member Louis Phillips, who has lovingly edited the journal for the past 40 years.

In addition to Words, the Writing Program offers the SVA community a chance to be published in the online literary magazine The Match Factory, which also hosts an annual writing contest. Check it out at svathematchfactory.com.

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Why Modernism?
with Jeremy Sigler

“I enjoyed reading the books Mr. Sigler picked for us like Mansfield Park, A Doll’s House and Frankenstein. The discussions about the plots and characters helped me go deeper into each story. He encouraged us to not only read the text but also listen to the audio version. He showed us that words with similar meanings could convey different ideas. I started to think about the relationship between literature and life, and I loved literature more than before.”

—Lin Luo, BFA Computer Art, Computer Animation and Visual Effects

World Architecture: Art and Interior Design
with Maureen Crilly

“Ms. Crilly talks from her own personal experience. She has traveled around the world and makes the material come to life! She also has great style and will teach you how to pronounce anything in French!”

—Andrzej Figueira, BFA Interior Design

History of Ideas: The 20th Century
with Susan Horowitz

“The class focused on the social, political and economic background of the 20th century. Topics included the Depression, World War II, the Cold War, the civil rights movement, the Vietnam War, the Korean War and the third world. It sounds like just any other ordinary history class but Ms. Horowitz made the stories come to life. She is very passionate about teaching and it was like going to a storytelling class. Through listening to stories I actually learned and was able to remember history that I had not remembered since elementary school. My friends that took the class and I all enjoyed our time together with her.”

—Ching Tian Lee, BFA Design

Writing and Literature
with Davida Singer

“Professor Singer rocks! Her class is full of very open conversations around topics that we encounter today. It is such a progressive class. She is very open-minded, and keeps the class entertaining and interesting. We read books, watched films and had discussions. I would highly recommend her class!”

—Jolie Gutierrez, BFA Design

Scientific Subjectivity: Psychology, Sociology and Anthropology from 1800 to 1950
with Mark Stafford

“For me, Professor Stafford is my favorite teacher, and his course is also my favorite course in the Honors Program. It discusses philosophy, history, psychology and political history. Professor Stafford is a knowledgeable person, and this class is really enlightening.”

—Weiyan Zhang, BFA Illustration

Journals: Yours and Theirs
with Ann Rower

“I love writing journals and talking about them and reading other people’s journals, so I figured I would try this class but it exceeded my expectations. Ann is so sweet and supportive. She always encourages you to share things in class, even if it’s hard. Learning to be vulnerable is such a valuable skill as an artist and I wasn’t expecting to learn it in a Humanities class. I’m so happy I took this class.”

—Katy McCaffrey, BFA Photography and Video

What’s Your Type?
with Irina Lee

“It was great because I got to learn in-depth about typography and the history of type and how important its role is, especially in the art industry. There were also opportunities for more studio-based classes where we got to try hand-lettering with a guest speaker. I learned that typography should not be taken for granted, and that a simple change in typography can make a whole difference to the overall design, and it’s really important to think about it when it comes to designing.”

—Annette Fan-Zhu, BFA Cartooning

Art in the Premodernist World
with Jamie Keesting

“I love art history, especially anything before cubism. Jamie made me fall in love with it more. She introduced a lot of text, which made me see some of my favorite paintings in different ways. I enjoyed the discussions we had in class, and I felt that she was really open to anything we had to say about the pieces. I also learned a lot when I was writing my paper for her, and she helped me tremendously to succeed in the class.”

—Esther Song, BFA Computer Art, Computer Animation and Visual Effects

Political History of the Modern World
with Carl Skutsch

“Carl Skutsch is one of the most engaging, genuinely funny and caring teachers I have ever had the pleasure of knowing. In his class, we not only looked back in history to thoroughly discuss the causes and effect of past movements, but we also won in current events, pop-cultural references and folly debates that truly made the class experience unrivaled.”

—Chloe Giroux, BFA Illustration

Human and Divine
with Matthew Lange

“I looked forward to every class session because of how Matt spoke about the interesting relationship among religion, politics and philosophy. The fact that he was able to incorporate musical and artistic references to further emphasize teachings from works like the Bible, the Quran, Bhagavad Gita and even novels like Night are what made lectures even better. The relevance of studying religious scriptures today opened my eyes about the kind of world we live in, and I would not have considered it as much had I taken another course.”

—Arrianna Santiago, BFA Animation

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—Chloe Giroux, BFA Illustration
With its abundant museums, libraries and contemporary art scene, New York City is the ideal place to study art history. We offer unique, hands-on class exercises distinct from traditional art history lectures.

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

### ART HISTORY

Courses Include

- Altered States: Ritual, Magic and Meditation
- American Art: The Rise of Pop Culture
- Animation: From McCay to Burton
- The Arts of Ancient Egypt and the Near East
- Avant-Gardening: Art, Food and Agriculture
- Comics Criticism
- Experimental Movies: 1918 to 1980
- Highlights of European Animation
- History of Advertising: From the 19th Century to the Present
- Influences in Contemporary Interiors
- International Cinema
- The Language of Film
- Modern Art Through Pop Public Art and Social Activism
- The Social History of Photography
- Sound Art: Theory and Practice

We believe that knowing the history of art is integral to every artist’s development.

### HONORS

Courses Include

- History of the Premodernist World
- Human and Divine Life in the Concrete Jungle: Urban Zoology
- Memory and History in Film
- Modern Philosophy
- Political History of the Modern World
- Scientific Subjectivity: Psychology, Sociology and Anthropology From 1800 to 1950
- Why Modernism?

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

Our 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.

Highly motivated students can apply to the SVA Honors Program, an intensive, interdisciplinary course of study that unites the liberal arts with studio practice.
Deepa appreciated being around others who were just as passionate about learning. "It was a lot of driven students from different majors and it was great to meet these high-level thinkers," she says. "It's been a very awesome experience starting from freshman year. It was a nice crowd to be around. We are all very close to each other."

She says that bond started before classes their first year, at a welcome luncheon: "It can be an intimidating thing to go into classes without knowing anyone, so that luncheon really helped because we got to meet our teachers, the head of the department, Tom Huhn, and our fellow classmates, so that no one on our first day was really a new face. We had already met. That was very important."

Deepa was grateful that through the Honors Program she was able to foster friendships and bonds with students across departments, which is not always that easy, especially for Computer Art students. "In Computer Art, we are a very tight-knit family, and we spend so many hours of the day in the labs, so it's not always possible to meet people from other majors," Deepa says. "So for me to branch out and be in the Honors Program was a huge deal. It was such an eye-opening experience to be able to talk to other students and see what they do with their time and what they're learning. It's fascinating. And ultimately we're going to be working together someday, I hope, because art is so collaborative. To have students to reach out to and be able to talk to them about what they do is a great thing."

Another highlight of the Honors Program is the third-year trip, where students get a choice of two locations to visit during spring break. Deepa had to choose between Lisbon, Portugal and Machu Picchu in Peru. "I chose Peru," she says. "It was really a life-changing experience. I had never done anything like that before. We went on a trek through the mountains and we got to do so many things with our classmates—and with the department chair, Tom. It was very cool!"

When asked to choose a favorite class, Deepa chooses Urban Zoology. "We had to keep a bird journal. We had to identify 25 birds and write down what we saw," she says. "After getting this assignment, I was very attentive about birds around the city. I found so many different types. It was mind-blowing to me that we have so much nature in an urban setting. Sometimes we use the word birdbrain as a demeaning term, but in fact, birds are quite intelligent. They've adapted to an urban environment so well. It was amazing to learn about. I really appreciated that class. Just to look around and listen to the birds. It was great!"

Computer Art, Computer Animation and Visual Effects student Deepa Paulus studied art in high school. While she loved creating art, and it's what brought her to SVA, she also had other interests. "I have always been interested in history and in expanding my knowledge," she says. "When I saw there was an honors program at SVA, being a nerd, I was like, Ooh! I want to do that! That sounds great! I just really enjoy learning, so it was perfect."

Fourth-year student Deepa Paulus reflects on what makes the Honors Program special

Right: Deepa Paulus in Madison Square Park with a birding journal that she kept for her Urban Zoology class; the bottom two photos were taken in Machu Picchu, as part of the Honors Program’s annual spring break excursion.
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 Advertising; Animation; Cartooning; Computer Art; Computer Animation and Visual Effects; 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 Critical Theory and the Arts; Curatorial Practice; Design Research; Writing and Criticism; and to confer the degree of Master of Fine 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; Art Writing; 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 the programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography. 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 svarts.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 Arts in Teaching in Art Education program is accredited by the Council for Accreditation of Educator Preparation (CAEP).

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.

CREDITS
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INTELLECTUAL PROPERTY

Seventy years ago, our College got its start as the Cartoonists and Illustrators School, with just three instructors and 35 students. Today, we have a student body of more than 4,200 students and a faculty of over 1,000. As we look at all we’ve accomplished, we took time this year to not just look back, but to look toward the future. With a stated mission to “educate future generations of artists, designers and creative professionals,” we added our vision, expressed by acting chairman Milton Glaser: “To be the best art school in the world.” We believe “best” is a continually moving target, and we must always collectively be moving toward it. Come be part of our effort and join our community of artists.