The lens and screen arts affect every discipline

within our ever-changing digital universe. The camera has always been a multidisciplinary tool that encompasses the sciences, humanities and the arts. Our students are engaged in the management, understanding and creation, production and interpretation of the lens-generated image. The future of our discipline is in the hands of these emerging talents who are making a new image culture. Mastery of the "vision machines" is the stuff of their professional practice. A new artist is an interlocutor who enables others to create and see.

A new space now houses the MFA Photography, Video and Related Media Department at SVA. This is the place where image-makers initiate investigations into the creative practices of the lens and screen arts. Since 1988, the department has produced remarkable graduates who have flourished as exhibiting artists, journalists, curators, scholars and teachers. The hub of New York City provides an invaluable network of creative and professional support that students require throughout their matriculation and long after graduation, as they continue to pursue their goals.

The MFA Photography, Video and Related Media program nurtures interdisciplinary activity, multimedia integration and provides ever-expanding opportunities for lens-based students; we continually push the boundaries of the techniques, theory and practice of the developing technologies. Our students are encouraged to rethink their own assumptions and engage an enlightened audience, not only visually but also contextually. We provide the critical thinking and visual literacy necessary for students to expand their ideas and make notable contributions to culture. The department's celebrated faculty actively engages students in contemporary and responsible creative initiatives, including experimental, narrative and documentary video; installation and conceptual art; and tableau and real-world-witness photography.

—Charles H. Traub, chair

About the Program

The MFA in Photography, Video and Related Media program is dedicated to the creative practice of the lens-based arts. We encourage diversity in our student body and welcome applicants from a wide range of educational and professional backgrounds.

The program is designed for full-time study over a two- or three-year period. Candidates for the Master of Fine Arts degree must complete at least 60 credits and all course requirements, maintain a 3.3 grade point average and produce a successful thesis project to be eligible for degree conferral. Students are approved to proceed to each successive level of study based on yearly faculty assessments.

Students personalize their program from a wide variety of electives. Certain courses in other SVA undergraduate or continuing education departments are also available as electives via the audit program. Fulbright, DAAD Scholars and other students on similar scholarships or grants are encouraged to apply.

TWO-YEAR PROGRAM

Applicants accepted to the two-year program have met specific artistic standards and academic prerequisites for graduate study. The focus of the two-year curriculum is a required Master Critique class in each semester. Other first-year requirements include: Studio Imaging I and II, and at least three other academic courses chosen out of four subject categories—historical perspectives, criticism and theory, studio, and contemporary issues. Students in the two-year program will take Thesis Forms I in the fall of their Thesis (final) year, and focus on completing the thesis in the spring during Thesis Project, Thesis Forms II and Thesis Project Presentation classes. Entry to the second year is based on successful completion of all first-year requirements and a portfolio review.

THREE-YEAR PROGRAM

This unparalleled three-year program is designed to give exceptional students with baccalaureate degrees in fields other than photography or video an opportunity to pursue the lens and screen arts at the graduate level. The first-year course of study allows each student to engage in coursework such as history, theory and criticism, as well as studio practice, which may not have been studied in his or her undergraduate education. With the successful completion of the first year of the three-year program, students automatically continue on to the two-year MFA Photography, Video and Related Media program. These students are given the time and exposure to develop as fully matured artists and practitioners, and many of our most renowned graduates have matriculated in this manner. The curriculum is tailored particularly to those who have not concentrated on the lens arts during their undergraduate studies, adults interested in pursuing a career change and international students who may need additional support adapting to a new educational environment.

FUTURE OF IMAGES: THE LENS AND SCREEN ARTS

- Dates: July 8–August 8, 2019
- Tuition: $4,000
- 4 undergraduate studio credits

From 3D capture and output to coding and photogrammetry, the future of photographic imagery presents new challenges and exciting possibilities for lens-based artists. This unique studio residency is specifically designed for serious artists who wish to explore that potential. In addition to the creation of personal work, residents will participate in several intensive workshops introducing them to the basics of 3D capture and output, as well as coding for artists. Each week there will be studio visits and critiques by faculty and guest critics, as well as lectures and screenings. Artists will be encouraged and supported in their efforts to develop their work both conceptually and aesthetically, and introduced to new tools to achieve those goals.

All residents will be given a personal workspace and have full access to the printing and studio facilities at the MFA Photography, Video and Related Media Department, including studio equipment, digital imaging and output centers. Residents also have access to the Visible Futures Lab at SVA, a state-of-the-art fabrication studio, which offers a wide range of tools including 3D printers and capture devices.

Studio facilities in the MFA Photography, Video and Related Media Department are available from 8:00am to 11:00pm daily, and overnight stays are allowed with entry to the building prior to 11:00pm.

Prerequisite: Participants must have completed a minimum of two years of college and demonstrate a fluency in the photographic medium.

NOTE: A portfolio is required for review and acceptance to this program. Residents who wish to borrow equipment from the MFA Photography, Video and Related Media Department are required to provide proof of insurance with rental endorsement, listing SVA as a co-insured. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. SVA provides information on affordable insurance plans.

> "My experiments lay more in installation than the photographic arts, and SVA's resources were instrumental tools. From access to studio space, to resources like the Visible Futures Lab, which houses machinery like a CNC Router, 3D printer, Vinyl plotter, etc., there were many opportunities for interdisciplinary exploration that I was able to take advantage of."
> —Tiffany Smith, MFA 2015

Between Fiction and Non-Fiction:
A Conversation with I-Chuan Lee on His Cambodian Film

I-Chuan Lee, class of 2016, is a Taiwanese multimedia artist based in New York City. He works as a filmmaker, photographer, video artist and illustrator. He sat down with SVA faculty member Ann Collins to talk about his documentary *Srey Lia*.

MFA PHOTOGRAPHY, VIDEO AND RELATED MEDIA

Ann Collins: What inspired you to choose child sex labor as a subject?

I-Chuan Lee: I was working on a project to raise funding for an orphanage in Cambodia for HIV positive children. Several years ago an NGO had sent me to document the living conditions. I couldn't stop thinking about their situation. Research led me to sexual exploitation of children.

AC: What is the translation of *Srey Lia*? Is it a little girl's name?

ICL: Yes. "Srey" is a prefix in Khmer, which means "girl" or "female," and "Lia" is a common name both in English and Khmer. It's my intention to reinforce that this story is not a unique occurrence, but one that reflects countless people. I wanted to personalize the character and use her name as the title of the film.

AC: You cite Capa's *Falling Soldier* as a work to which you have given a great deal of consideration. That photograph opens many questions about truth versus an untruth in art. In what ways did that image guide your process?

ICL: There are certain things that can't be gracefully put in a conventional documentary if we follow a moral code. We are forced to use title cards, narratives and interviews just so we can cover the historical material that is either missing or physically impossible to capture. This compromise often sacrifices other areas we seek to portray. I think the authenticity of *Falling Soldier* is that the non-fiction-ness and the true-ness isn't always positively correlated.

AC: What other work inspired you?

ICL: The narrative structure that Béla Tarr employs, the way he deals with space, framing and camera movement. Rybczyński's *Tango* is a piece about looping actions and a room. He understood how to choose the right visual-effect techniques for the topic. *Russian Ark*

by Sokurov helped me comprehend the connections between the cinematographer, audience and environment.

AC: Watching a video is a temporal event. In your piece, time is manipulated in several ways. It is continuous—the entire piece appears to be all one camera take. Yet within that take, the video goes forward and reverse. What about your subject and personal vision inspired this?

ICL: I wanted to make sure that the audience was "hooked," and I thought it would be intriguing to show the "result" first. Then time goes backward as if we're tracing Srey Lia's early life. The camera is constantly panning to strengthen the sense of looping in a room.

Panning also implies the passage of time. When it stops and goes in the other direction, we expect something else, as if the girl could break the cycle. But even her escape route is a descending spiral—like rewinding a clock.

AC: Your use of sound, particularly off-screen, adds to the viewer's experience of the space within the frame.

ICL: I imagined being caged in a tiny room is like being blindfolded. While you're desperately trying to understand what is going on, the visible environment is immutable, and all the information you can get is from your hearing. It's about instincts and senses—about how animals listen. Hunters and those who are preyed upon listen in very different

ways: the former is focused in searching for and evaluating its prey; the latter tends to listen to the whole environment, to analyze and locate possible incoming threats. In this film, the audience is the hunted; to create this desperate and hopeless feeling, I installed a series of sounds that surround the room. I like the sound that the bed makes whenever the weight changes. It made this sexual abuse enterprise even more insidious.

AC: What was most challenging about the production and editing?

ICL: Storyboarding. Due to the consistency of camera movement and the manipulation of time, I had to figure out a way to bring all of the elements together in the right order—

not just to tell the story, but also to make it logical in reverse, to fit everything in given the interior limitations and to make sure each cut could be merged into the next sequence. I didn't have much freedom when the storyboard was complete, since there was no way to change the sequencing and remain in the one-cut structure.

AC: What was most challenging about working with young actors?
ICL: It wasn't that challenging. The only issue was in filming the exterior scene. Srey Neath, who played the younger Srey Lia, was frightened by a lunatic on the street, and after a few shots she refused to go there again. We had very limited footage for the escape scene.

AC: What kind of impact do you hope the work will have?
ICL: I hope this film will help people to understand that sometimes we don't get to choose what we do, and that society is still far from an ideal one.

Film still from *Srey Lia*, 2016.

AC: Would you have made this video if you had not attended the MFA program?
ICL: I probably would have tried, but it's hard to imagine the outcome without the things I learned at SVA.

AC: Did you find a community of like-minded artists at SVA? A diversity of other styles? How did your fellow students and their work influence you?
ICL: Everyone's working on their own stuff but we have the structure of the program to bring us together. It's good we're from various backgrounds and perspectives—that helps us to expand the way we see.

AC: Is there anything else you would like to say?
ICL: If you ever ride a motorbike in Cambodia, make sure you have insurance.

Curriculum/ Sample Program

Degree candidates must successfully complete 60 credits for the two-year program and 72–90 credits for the three-year program.

Two-Year Program

FIRST YEAR/FALL	CREDITS
Criticism and Theory: Contemporary Criticism	3
Critique	3
Studio: Related Media	3
Studio: Imaging I	3
Historical Perspectives: Past Tense, Present Tense	3

FIRST YEAR/SPRING	
Historical Perspectives: Issues in the Moving Image—A History of Hybrids	3
Critique	3
Studio: Imaging II	3
Contemporary Issues: Video Culture	3
How to Fail Better	3

SECOND YEAR/FALL	
Interactive Programming for Artists	3
Master Critique	6
Contemporary Issues: Pics or It Didn't Happen: Art After the Internet	3
Thesis Forms I	3
Studio: Photo Books—Past, Present, Future	0

SECOND YEAR/SPRING	
Contemporary Issues: Past and Future Looking	3
Thesis Forms II	3
Thesis Project	6
Thesis Project Presentation	3
Contemporary Issues: Photography and Film—A Practical Relationship	0

Three-Year Program*

After successful completion of the first year, students in the three-year program continue into the first year of the two-year program.

Johnnie Chatman, *I Forgot Where We Were; is here...*, 2018.

Course Offerings

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

THE AESTHETIC HISTORY OF PHOTOGRAPHY

This course examines the history of photography from the perspective of aesthetic theory and networks of crossovers with fine arts, particularly with respect to avant-garde painting of the 19th century and experimental art practices throughout the 20th century. We also consider the historiography of photography, with an eye toward revisionist texts that valorize women's practices and colonial usages, as well as key exhibitions and collections that facilitate the canonization of photography as bona fide fine art. What criteria apply when photographs function or are designated as fine art? This and other questions that arise will point us to an exploration of present-day issues. A research paper and short in-class presentation will be required.

CRITICISM AND THEORY: GLOBAL ISSUES AND STRATEGIES

The course is designed to examine changing currents in a world understood as complex, variant and global, with no specific path or set of standards for the creation of images. We will identify themes, issues and artists from global and comparative perspectives. The issues may derive from art, art history and sources such as cultural and commercial practices, geopolitics, topical events and current intellectual trends. The purpose is to explore contemporary issues, images, contexts and challenges in relation to image-making in any media. Readings will be discussed for context, and to broaden personal orientations and strategies. Students will help select topics and direct reading sessions, and will produce a paper (print, hypertext or image essay) that explores a theme relevant to their own interests and uses strategies different from their previous orientation to image production.

HISTORY OF VIDEO ART: 1985 TO PRESENT

As video art became more widely accepted and the tools became increasingly affordable and available, the medium quickly emerged as a primary site for the global dialogue that characterizes contemporary art practice. Among the topics to be addressed in this screening, lecture and discussion course will be the emergence of Asian, Latin American and European Video Art, the continued development of sculptural video installation work and the emergence of the market for video art. The blurring of the lines among video art digital art forms, digital cinema and art made for the Internet will also be addressed. Artists whose works will be viewed and discussed include Nam June Paik, Wolf Vostell, Bruce Nauman, Yoko Ono, Peter Campus, Vito Acconci, Frank Gillette, Juan Downey, Joan Jonas, Chris Burden, Lynda Benglis, Ira Schneider, Andy Mann, Martha Rosler, Allan Sekula, Shigeko Kubota, Bill Viola, Gary Hill, Mary Lucier, Steina Woody and Steina Vasulka, Ilene Segalove, William Wegman, Tony Oursler, Antoni Muntadas, Keith Sonnier, Bruce and Norman Yonemoto, Dara Birnbaum, Ant Farm, TVTV, Videofreex, Marcel Odenbach, Dan Graham, Doug Hall, Richard Serra, Terry Fox, Howard Fried, Paul Kos, Paul McCarthy, Mike Kelley and Ernie Kovacs.

MODERN ART I

The emergence of the avant-garde as it develops in Europe and morphs into international modernism is the focus of this course. We begin with the academic tradition, and work from neo-classicism to romanticism and realism with an eye to political revolution and tumultuous social change. From Impressionism to Post-impressionism to Fauve, we take measure of art's engagement with the issues of the day: new urbanism, questions about class, consumerism and mass culture, and the rise of entertainment culture, among others. By the end of the 19th century, emphasis on symbolism of personal experience opens new doors concerning art's narrative and expressive capacity. Assigned museum visits and writings will complement in-class work.

MODERN ART II

This course surveys modern art of the 20th century, beginning with the influences that underwrite the developments of the historical avant-garde and culminate in Cubism, Dada, Expressionism, Surrealism, Suprematism and Constructivism, de Stijl and the Bauhaus. Throughout these congruent movements we find scattered the seeds of the present in the form of performance art, installation and social sculpture, as well as conceptual practices that include the mobilization of identity as artistic material. We also undertake an examination of art at mid-century, including Abstract Expressionism, Pop, Minimalism and Conceptual Art, which takes us into the 1960s. Assigned museum visits and writings will complement in-class work.

PASS IT AROUND: VISUAL CULTURE IN THE AGE OF SOCIAL MEDIA

This course will explore the increasingly important relationship between visual culture and social media, with an emphasis on understanding the profound effect that the shift from analog to digital technology has had on how we make, look at, talk about and distribute images in contemporary culture. Focusing on the numerous ways in which individuals and social organizations engage with the vast archive of digital content circulating on the Internet, we will touch on a variety of interrelated issues around contemporary image-culture. Class sessions will include lectures, discussions and studio work online and off. Students will be encouraged to apply the material discussed in class to their own visual and conceptual interests.

Anders Jones, *Psychological Warfare*, 2017.

CONTEMPORARY ISSUES: PICS OR IT DIDN'T HAPPEN: ART AFTER THE INTERNET

How do we produce, disseminate and exchange images? How does the Internet challenge art conventions? This course is focused on the troubled relation between contemporary art and the Internet. We will analyze dozens of artworks from the mid-90s to today and stimulate group discussion around the latest critical issues in contemporary art and media theory. Special attention will be given to how the Internet is reshaping art: its production, distribution and how we experience it. Versions, dispersion and collaboration versus originality, uniqueness and authorship in art are crucial elements for class discussion. We will examine works by artists who use digital media to produce art or, inversely, use conventional media to explore the digitized condition of contemporary life.

CRITIQUE

Critique seminars are a focal point of any given semester. Guided by prominent figures in the visual arts, and assisted by their peers, students will concentrate on producing a coherent body of work that best reflects their individual talents and challenges the current boundaries of their media. The program is designed to expose students to divergent points of view.

Anders Jones, *Skelly Hands (Gone But Not Forgotten)*, 2017.

THE SOCIAL HISTORY OF PHOTOGRAPHY

Photography manifests a distinct desire to capture and represent the entire world. Through a thematic survey of photography from its invention to the mid-20th century, this course examines its early practitioners and uses of photography as it spreads from private to public spheres. The rapidity with which photography spread will be discussed in relation to nascent consumer culture, myriad applications in the sciences and industry, colonial expansion and snapshots and candid imagery, among other topics. A research paper and short in-class presentation will be required.

STUDIO: MOVING IMAGE—POSTPRODUCTION STRATEGIES

A fundamental issue of time-based works is structure: the temporal shape and flow of a work are major determinants of its impact and meaning. What principles determine a work's shape-in-time, its temporal architecture? What binds image and sound components into a comprehensible unit? This course will examine, in detail, specific topics that emerge during the postproduction phase of a moving-image project. It will focus on the organization of materials and workflow strategies, as well as sound, color, special effects and installation issues. Students will use their current projects as material in a series of exercises and assignments addressing macro- and micro-movie structures, including sound-picture relationships, multichannel and installation architectures and image manipulations and compositing. Student presentations will be balanced by examples drawn from movies, documentaries, television, online sources and artists' cinema works for the white cube, the black box and public space.

STUDIO: PHOTO BOOKS— PAST, PRESENT AND FUTURE

This course aims to expand each student's sense of the possibilities of the photo book. The history of 20th-century illustrated magazines and photo books will be introduced, as well as recent developments in zines and e-books. Students will research and present historical and current examples and produce new work in traditional and electronic formats.

STUDIO: RELATED MEDIA

This course will introduce students to a variety of tools and platforms at the forefront of lens-based imaging. It will combine readings and discussions with hands-on tutorials. Beginning with a discussion of technology and its relation to art practice, the class will move on to explore the following topics: coding for artists, 3D capture and printing, computational photography, VR and immersive video technologies. Guest lecturers will supplement the material covered in class.

THESIS PROJECT

The thesis project represents a unique and original vision that furthers an understanding of creative visual expression. It is the culmination of the student's matriculation, suitable for public viewing, accompanied by written documentation that explains the historical precedents, evolution and generation of the project. Each student works in an integrated set of relationships with the Thesis Forms instructor, fourth-semester critique class and an outside advisor chosen from the community at large.

Notable Alumni

Jacqueline Bates
editor

Kevin Cooley
artist/photographer

Renee Cox
artist/photographer

Gerald Cyrus
artist/photographer

Jeremy Dawson
filmmaker

Murray Hill
performance artist

Jeff Liao
artist/photographer

Dina Litovsky
photographer

Shiyuan Liu
installation artist

Vera Lutter
artist/photographer

Thenjiwe Niki Nkosi
artist activist

Ryan Pfluger
photographer

Matthew Pillsbury
artist/photographer

Dinh Quang Le
artist/photographer

Lynn Shelton
filmmaker

Christian Siekmeier
gallerist

Quinn Tivey
artist activist

Shen Wei
photographer

Karolina Majewska, *Freeing the Landscape*, 2017.
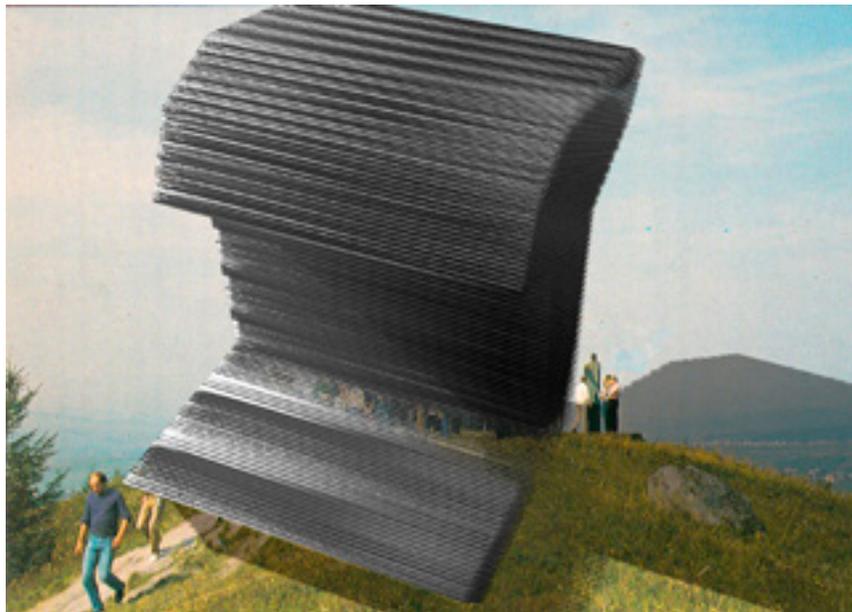
Faculty

To learn more about the faculty members and to read their biographies visit: sva.edu/mfaphotovideo/faculty.

Charles H. Traub
chair, MFA Photography, Video and Related Media Department; photographer, fine artist

Shimon Attie
visual artist

Jan Avgikos
art critic, historian, curator

Kiki Bauer
graphic designer; owner, Kiki Bauer Design

Adam Bell
photographer, student advisor

Lucas Blalock
photographer

Robert Bowen
principal, Robert Bowen Studio

Ed Bowes
video producer, director, writer

Chris Callis
photographer

Elinor Carucci
photographer

Natasha Chuk
curator critic, philosopher

Ann Collins
film editor

Liz Deschenes
fine artist, photographer

Simin Farkhondeh
filmmaker, fine artist, activist

Jeremy Haik
artist, writer

Marvin Heiferman
curator; writer; contributing editor, *Art in America*

Seth Lambert
fine artist, senior systems administrator

Liz Magic Laser
fine artist

Richard Leslie
art historian, critic, editor, curator

Eva and Franco Mattes
fine artists

Wardell Milan
visual artist

Andrew Moore
photographer

Kunbi Oni
curator

Laura Parnes
film and multimedia artist

Mary M. Patierno
film and video producer, editor

Gus Powell
editorial photographer, fine artist

Lyle Rexer
writer; critic; curator; columnist, *Photograph* magazine

David A. Ross
chair, MFA Art Practice Department, School of Visual Arts; writer; curator

Steel Stillman
visual artist; writer; contributing editor, *Art in America*

Amy Taubin
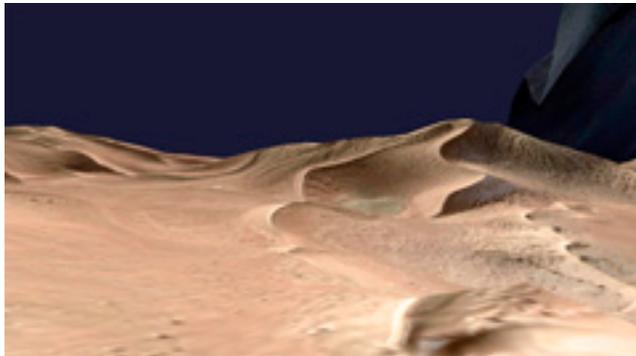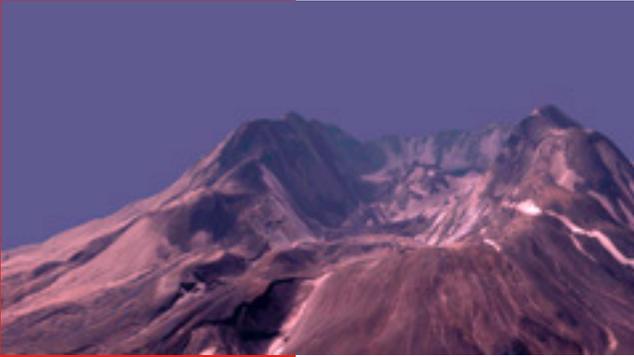filmmaker, curator, performer, film and cultural critic

Penelope Umbrico
fine artist

Sara VanDerBeek
photographer

Grahame Weinbren
film, video, installation artist; editor, *Millennium Film Journal*

Randy West
fine artist; director of operations, MFA Photography, Video and Related Media, School of Visual Arts

Xiuqi Fang, *Plastic Utopia III*, 2017.

Application Process

APPLICATION REQUIREMENTS

For detailed instructions, visit: sva.edu/grad/howtoapply
- Online Application and $80 Application Fee: sva.edu/apply
- Statement of Intent/Personal Statement
- Résumé
- Letters of Recommendation
- Official College Transcript

Some applicants may be required to submit the following:
- Proof of English Proficiency (base acceptable scores: Toelf: 100; IELTS: 8)
- Copy of Permanent Residency Card
- Declaration of Finances
- Verification of Finances
- Foreign Transcript Evaluation

DEPARTMENTAL REQUIREMENTS

For specific guidelines about these requirements, visit: sva.edu/grad/deptreq
- Portfolio——accepted at svagrad.slideroom.com
- Interview

DEADLINES

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

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

MFA PHOTOGRAPHY, VIDEO AND RELATED MEDIA

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

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

If you want to watch any video project excerpts go to: mfaphoto.sva.edu/videos.

Charles H. Traub, chair
Randy West, director of operations
Brenda Hung, assistant to the chair
Adam Bell, academic advisor
Seth Lambert, senior systems support administrator
Liz Zito, coordinator of special projects

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"We work collaboratively, using a range of sculpture, mixed media, installation, and video—none of which we were doing before starting at SVA. The outstanding faculty, staff and students inspired us to not be afraid to take risks and to fail, which is now a fundamental part of our philosophy as artists."

—Erin Davis and Max Lee, MFA 2017

ACCREDITATION

The School of Visual Arts has been authorized by the New York State Board of Regents (www.highered.nysed.gov) to confer the degree of Bachelor of Fine Arts on graduates of programs in 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 the programs in Critical Theory and the Arts; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the 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 sva.edu/ge.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education (msche.org), 3624 Market Street, Philadelphia, PA 19104, 267.284.5000. 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), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

The Master of Arts in Teaching in Art Education program is accredited by the Council for the 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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Weizitong Kong, *The Kitchen Table*, 2017.

School of
Visual Arts