The Master of Arts degree in Curatorial Practice is a two-year program that focuses on professional art-related training with a thorough grounding in the relevant study of history, research, and theory, with an emphasis on hands-on work with art experts in the field, professional networking, and the foremost goal of placing graduates of the program in curatorial jobs. The program takes full advantage of the vast number of arts institutions and professionals on the doorstep of the School of Visual Arts in Chelsea and throughout New York City, providing countless opportunities for study, mentoring, and professional development. Our faculty members all work as curators, directors, or other professionals at major New York institutions. Our weekly guest lecturers are curators, artists, conservators, writers, architects, critics and theorists who stream into our space on 21st Street from around the world to talk about their exhibitions, programs, projects, and events.

With so many venues for curatorial work across the globe, and with the breadth of artists’ research and topics of concern that touch on every aspect of experience and history that curators must also therefore address, our program offers an approach to professional preparation that underlines the intersection of practical and intellectual training. In fact, our program in Curatorial Practice (MACP) is predicated on the fact that the global enterprise of the art world—including museums, Kunsthallen,
commercial and nonprofit galleries, private collections, alternative spaces, biennials, art fairs, online art sites, and a vast number of other publicly and privately supported art platforms—has increased the number of curatorial ventures for programming on local, national and international stages that seek knowledgeable practitioners ready to engage creatively, based on a thorough understanding of historical precedents, philosophical and theoretical inquiries into past and current practices, and, of course, a full understanding of the technical aspects of curating based on multiple opportunities in our own galleries at SVA and in New York City to make exhibitions, as well training in digital/virtual curatorial enterprises.

To emphasize the deeply entwined nature of education and professional engagement, MACP considers itself a hub for practitioners in the global field, not an academic cloister. What this means in real terms are exhibitions, performances, panel discussions, workshops, and ample time in the city for one-on-one encounters with artists and art on a continual basis for our students. They have the opportunity to create, curate, and collaborate with leading professionals and institutions from New York, with further opportunities in projects and internships, including research, exhibitions, and publications that span the globe. These events and collaborations, along with all of the New York art scene, give the students daily access to professionals who become the basis of their own networks for the future. Nothing can beat the proximity of these encounters in the everyday life of New York’s teeming international art scene.

The space that MACP occupies, close by the galleries in Chelsea and within reach of museums and other
exhibition venues in Manhattan, Brooklyn, and the other boroughs, affirms our programmatic approach, which fluidly mixes practice, research, and theory. Our facilities have been designed from the ground up specifically for us by Charles Renfro of the world-renowned architectural practice of Diller Scofidio + Renfro, in association with the design firm Leong Leong. Their mission was to create a dynamic space in which discussion, study, professional visits, critical encounters, research, and production take place in an immensely flexible, technologically sophisticated, and comfortable work environment. Our beautiful facilities fit within the exceptional network of studios, workshops for every creative practice, libraries, labs, and galleries that make up the School of Visual Arts. The faculty and artists of SVA’s other programs offer still more possibilities for collaboration.

MACP offers small support scholarships that are merit-based. There is a special scholarship/loan program for Colombian students that we are happy to explain with qualified applicants.

No other curatorial program in the world brings more extraordinary resources, more creative enterprises, more curators, artists, and experts as faculty and visitors, more opportunities for hands-on work and professional networking than our Master of Arts in Curatorial Practice at the School of Visual Arts.

—Steven Henry Madoff, chair
The MA in Curatorial Practice offers a series of preliminary boot camps as part of its first semester, introducing fundamentals of research methodologies, art and exhibition history and theory texts in the field, and conceptual thinking, followed in the full four semesters of the program with rigorous practical and intellectual training. The course work is designed to offer macro and micro views of the field, with the study of different curatorial practices and histories, constant practical exercises in curatorial craft, and engagement with working curators and other experts across disciplines and from around the world.

The curriculum is founded on a series of case study seminars; writing workshops; practicums in every aspect of exhibition-making and other forms of curatorial presentation; and programmatic engagements with curators, artists and experts who will meet with the students as a group and on an individual basis. Students will also take a semester of art practice in their first year to have a hands-on experience of what it is to engage in the production of art. Students may draw from the resources of SVA’s other undergraduate and graduate programs, as well as its workshops, labs and libraries.

During the summer between the first and second years, students enter into an internship/mentorship program, while they begin work on their curatorial plan for a final curatorial project. Internships take place at major institutions around the world, as well as at national and New York institutions, with mentors who are internationally renowned. The final projects take many forms and are often fully interdisciplinary, as befits the expanded field of curatorial work today. These projects are exhibited in public spaces in New York City and in virtual space, replete with catalogs and documentary online presence.

Degree candidates must successfully complete 50 credits, including all required courses, while maintaining a high level of academic and practical performance, as judged by faculty and mentors. Applicants with a prior background in curatorial work are especially encouraged, as are art historians and artists whose enterprises are relevant to advanced work in the curatorial field.

Our students and faculty have come from Australia, Belgium, Canada, China, Colombia, Germany, Iran, Iraq, Mexico, Puerto Rico, Portugal, Spain, Sweden, Turkey, the UK and the United States, and it is intrinsic to the program that we continue to develop our global network of connections that serves our graduates in all of their future curatorial work, while affirming our belief in the free movement of knowledge without regard to borders.
Ikechukwu Onyewuenyi was led to his interest in curating dance and performance through an unusual and circuitous route: writing.

While studying health and clinical psychology at the University of Pittsburgh, Ikechukwu—who is known to friends as Ike—co-founded and was editor-at-large of the contemporary culture magazine *Pop’Africana*. He was also writing about technology, food and design for *Cool Hunting*. His interests converged.
He quickly realized that perhaps there was an intersection at which all his interests converged. “I think just being in that writing space and working with publications, it was interesting for me to think about how to take some of those ideas into the physical form beyond just the page,” he said. “So I decided to apply to SVA’s MA in Curatorial Practice graduate program. Writing led me to this.”

While many graduate programs in curatorial studies rely on critical readings and theory to shape their students’ curatorial practice, Ikechukwu was excited to find that Steven Henry Madoff, chair of the program, emphasized writing as a part of the curator’s role. “Every week we had to write something or go to galleries and write reviews about shows,” said Ike. “Which was good because a lot of the stuff I published in grad school came out of writing stuff for Steven, which I later expanded.”

The program believes in this blended approach to hands-on practice, history and theory, with students putting on a number of exhibitions, both in groups and individually. “That kind of experience really helps to get a sense of producing a show: budgeting, figuring out what artists need, contracts, press. It taught us how to think about a show from A to Z,” said Ike. “When I got to the Hammer [Museum in Los Angeles], I felt like I knew how such an institute would operate.”
After working at Performa and BRIC in New York, Ike landed a job as curatorial assistant at the Hammer, where he works on curating performance.

With the political urgencies that exist around the world, curators now have a responsibility toward social and cultural concerns. Ike is clear about his politics: he is critical of the convoluted logic of applying higher capital value to certain art forms over others, which stops institutions from actually doing the radical work they say they want to do. “What came to light for me was: How can institutions support the act of performance given that this medium is difficult to collect?” he said. “Performers need good rehearsal spaces. But many performance spaces are just glorified rooms for donors to have meetings. That is where my politics lie while working at the Hammer on Made in L.A. 2020 [the museum’s biennial]: the structures that support performance and dance.”

Ike remains grateful for the access to New York City art institutions that comes with being a student at SVA. That access gave him exposure to many different kinds of curatorial practice. “SVA and Steven were great at knowing people and bringing them straight into the classroom,” he said. “My first year in New York I just threw myself into the art world. Through seeing shows you can meet people and familiarize yourself with the city.” Ike’s passion for curating was born in New York, transported to Los Angeles and continues to grow in unexpected ways across cities, themes and platforms.

OPPOSITE: The Hammer Museum in Los Angeles.
Curriculum

While the program makes incremental changes every year to reflect new issues and the interests of new faculty, this sample curriculum indicates the main subject matter and the narrative development of the courses, as well as the essential organization of the program into practicums, case study seminars and workshops.

First Year

FALL

<table>
<thead>
<tr>
<th>Course</th>
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<tr>
<td>Practicum: Research Methodologies</td>
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<tr>
<td>History Seminar: Post-1945 Transnationalism and the History of Art</td>
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<tr>
<td>Case Study Seminar: Curating Digital Art Through Network, Gallery and Public Space</td>
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<tr>
<td>Philosophy Seminar: Curatorial Practice, Body and World</td>
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<tr>
<td>Curatorial Roundtable 1: Visiting International Curators Program</td>
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<tr>
<td>Workshop in Critical Writing: Exhibition Analysis</td>
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<td>Workshops in Professional Practices</td>
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<td>Art Practice</td>
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<td>CP Exhibition (fall or spring)</td>
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<td>Case Study Seminar: History as Commodity—On the Contemporary</td>
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<td>Case Study Seminar: 21st-Century Contemporary Collecting Practices</td>
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<tr>
<td>Case Study Seminar: Returning the Gaze: Models of Curating Film and Video in Contemporary Art</td>
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<tr>
<td>Practicum: Exhibition-Making</td>
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<td>History Seminar: 20th and 21st Centuries Exhibition History</td>
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<tr>
<td>Curatorial Roundtable 2: Visiting International Curators Program</td>
<td>3</td>
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<tr>
<td>Workshop in Critical Writing: Curatorial Analysis and the Writer’s Voice</td>
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Second Year

FALL

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<td>Case Study Seminar: The Expanded Space of Art</td>
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<tr>
<td>Artists Roundtable</td>
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<tr>
<td>Internship and Fieldwork Program</td>
<td>3</td>
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<tr>
<td>Independent Curatorial Plan</td>
<td>3</td>
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<tr>
<td>Curatorial Roundtable 3: Visiting International Curators Program</td>
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<td>Workshop in Critical Writing: The Catalog Essay</td>
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<tr>
<td>Curatorial Roundtable 4: Visiting International Curators Program</td>
<td>3</td>
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<tr>
<td>Final Exhibition/Curatorial Project</td>
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Renowned Canadian Indigenous curator Candice Hopkins speaks during the weekly Curatorial Roundtable. Sixty international curators visit the roundtable during the two years of the program.
Imaginaries of the Expanded City

Through the analysis of a vast archive of material curated by an interviewee, the final piece of this research will be the writing of an essay that will contextualize this interview as a specific moment of the larger process of imagining the expanded city. The research has a particular focus on the imaginary and utopian associated with the expanded city, and its transformation from the Modern City phase into a much more complex and mutable phenomenon. This will be a critical point of the research and will be considered in the essay that will be written as a final piece of this research.
Course Offerings

A sample of our course descriptions follows. All course descriptions can be found online at sva.edu/macp/curriculum and macp.sva.edu/courses.

PRACTICUM: RESEARCH METHODOLOGIES
In this practicum, students will examine basic art-historical research methods through scholarly investigation of a curator (historical or contemporary). Working independently and in collaboration to seed a database on the topic, students will seek out and visit primary and secondary source collections in the New York City area, demonstrate investigative skills and present their research in the form of a database contribution and a brief presentation.

PRACTICUM: LOGIC AND RHETORIC
This practicum will be a formal introduction to logic and rhetoric, founded in the classical canon. It is commonplace in art practices to talk about “conceptualism” and the concepts that are the basis of works of art, particularly in the post-Duchampian era. However, the foundational ideas of what concepts are and the way logical structures and rhetorical arguments undergird the formation and expression of a concept is largely unexamined. Through readings and exercises, students will examine logical rules for concepts, classification and definition, as well as how to construct arguments using Aristotelian syllogistic logic and modern symbolic systems. By acquainting students with the basics of logic and rhetoric, this course will provide a background that will help curatorial practitioners rigorously address the practice of concept formation as it relates to artists’ works and to their own formulations of exhibitions and other curatorial expressions.

The MACP library specializes in art and exhibition history books that supplement SVA’s main library offerings.
HISTORY SEMINAR: POST-1945 TRANSNATIONALISM AND THE HISTORY OF ART

How is art presented to the broad public? What are the origins of exhibition-making, and with what intentions has it been carried out? How have governments, nonprofit cultural organizations, extra-institutional entities, independent curators and artists dealt with public exhibitions? At whose initiative were/are they organized? This course is conceived to consider a range of exhibition and public initiatives to understand how exhibitions have evolved from the earliest biennials (beginning with the Venice Biennial, the Carnegie International and Documenta) to community and locally based public art initiatives that have impacted and have been responsive to the public’s expectations around their reception of exhibitions. The focus of the course will move between the international and local institutional models on a larger scale to more ephemeral and experimental approaches to exhibition-making, emphasizing how the production of exhibitions has shifted as the role of the curator has expanded.

ABOVE: Performance artist Garrett Allen.
RIGHT: Students curate exhibitions and performances in the CP Projects Space.

CURATORIAL ROUNDTABLES 1-2

Every week a curator or institution director visits to discuss a current project. The presenters come from all over the world, work across all disciplines and represent different kinds of institutions and practices. The format is informal and intimate; each presentation is followed by a reception that allows students to interact with guests and develop a growing professional network.
PHILOSOPHY SEMINAR: CURATORIAL PRACTICE, BODY AND WORLD

In a well-curated exhibition, one can “feel” that something has been done right (or wrong) through the exchange between the body, the objects in the exhibition space and the space itself. Understanding this relationship is crucial for curatorial practice, and this seminar offers a philosophical framework for thinking it through rigorously and critically. The phenomenological movement has made perhaps the most important contribution to this discussion, and we will engage various accounts of the body and its relationship to space and the world along with excursions into memory theory, the philosophy of technology, feminist theory and speculative materialism. This is a philosophy course, not an art history or curating course. Yet the subject of the course should bear directly on your practice as a curator: as every participant in an exhibition immediately enters into this unspoken relationship, the curator must be conscious of the manner in which perception, consciousness, objects and space are dynamically intertwined.
ART PRACTICE
The Curatorial Practice program intends to fully immerse its students in the world in which they will advance their careers as professional curators. Central to this world are the artists whose works provide the content of exhibitions and other curatorial projects. In order to fully value this work, students will try their hands as art practitioners by enrolling in a studio art course of their choosing at the undergraduate level (unless otherwise approved for graduate level). Ongoing critiques by their instructor and classmates will be given. By the end of the course, students will have a deeper understanding of the techniques, materials, conceptual challenges and risks of being a working artist. This will contribute directly to their curatorial practices and collaborations with artists.

CASE STUDY SEMINAR: THE EXPANDED SPACE OF ART
Taught by an architect, this course uses historical and contemporary examples to examine the expanded field of exhibition-making in the 21st century. The complex, dynamic and productive relationships between exhibitions and their sites will be explored as the class tackles the challenges and opportunities of found or made space, site specificity, site neutrality, object specificity, temporality and media. Using images, videos and texts, students will conduct independent research on exhibitions and their sites, and visit shows, performances and events throughout the New York area. Guest lecturers will include artists, curators, exhibition designers and other architects. Curatorial exercises dedicated to the reconciliation of space and art using conventional artworks, design pieces, time-based works and performance, as well as consideration of the virtual exhibition space, will be an essential element of the course. Final exhibitions and performances for the program, at the end of the second year, are held in public spaces in Brooklyn, Manhattan and online. Here, performances by Jaimie Warren (top) and Vangeline of the Vangeline Theater/New York Butoh Institute.

WORKSHOP IN CRITICAL WRITING: EXHIBITION ANALYSIS
Each week students must write a 500-word review as a curatorial analysis of a museum exhibition that gives ample evidence of the curatorial argument for the show, aspects of exhibition design that clearly manifest the argument, and other manifestations (catalogue, online presence, conference, workshops) worth noting. This is a good way to visit museum exhibitions on a weekly basis in the city and learn to analyze exhibitions for their curatorial work—not for the art itself, but for the presentation of the art. Each review must exhibit clean writing, strong argument, and proper use of syntax, grammar and punctuation.
Faculty

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

Steven Henry Madoff
chair, MA Curatorial Practice; curator; art historian and critic; poet

Daniel Birnbaum*
director, Acute Art, London; former director, Moderna Museet, Stockholm

Ivy Blackman
managing librarian, Whitney Museum of American Art

Rebecca Clark
associate director, SVA Library

Thierry de Duve*
Evelyn Kranes Kossak Professor and Distinguished Lecturer, Hunter College, New York

Clémentine Deliss*
independent curator, Berlin

Álvaro Rodríguez Fominaya*
artistic director, Center of Contemporary Creation of Andalusia, Córdoba

David Frankel
former editorial director, Department of Publications, Museum of Modern Art, New York; contributor, Artforum

Hou Hanru*
artistic director of MAXXI, National Museum of 21st-Century Art, Rome

Sofía Hernández Chong Cuy*
director, Witte de With Center for Contemporary Art, Rotterdam

Chrissie Iles
Anne and Joel Ehrenkranz curator, Whitney Museum of American Art

Brian Kuan Wood
founding editor, e-flux journal

Daniel Kunitz
editor in chief, Sculpture Magazine

Maria Lind*
former director and chief curator, Tensta Konsthall, Stockholm

Chus Martinez*
director, Institute of Aesthetic Practice and Theory, Academy of Arts and Design, Basel

Laurel Ptak
executive director, Art in General, Brooklyn, New York

Sara Raza
former UBS MAP curator for the Middle East and North Africa, Solomon R. Guggenheim Museum

Sara Reisman
artistic director, Shelley & Donald Rubin Foundation, New York

Charles Renfro
principal-in-charge, principal designer, Diller Scofidio + Renfro, New York

David A. Ross
chair, MFA Art Practice, School of Visual Arts, New York; former director, Whitney Museum of American Art; former director, San Francisco Museum of Modern Art
Roddy Schrock
director, Eyebeam, New York

Terry Smith*
Andrew W. Mellon Professor of Contemporary Art History and Theory, Department of the History of Art and Architecture, University of Pittsburgh

Lumi Tan
curator, The Kitchen, New York

Keith Whitmoyer
philosopher

Mick Wilson*
professor, Valand Academy, University of Gothenburg

*Faculty at large

International Advisory Council

Marina Abramović
performance artist, New York

Defne Ayas
former director, Witte de With, Rotterdam

Ute Meta Bauer
director, NTU Centre for Contemporary Art, Singapore

Daniel Birnbaum
director, Acute Art, London; former director, Moderna Museet, Stockholm

Thelma Golden
director and chief curator, Studio Museum in Harlem, New York

Hou Hanru
artistic director, MAXXI, National Museum of 21st-Century Art, Rome

Udo Kittelmann
director, National Gallery, Berlin

Lars Nittve
former executive director, M+, Hong Kong

Lisa Phillips
director, The New Museum, New York

Paul Schimmel
independent curator

Olga Viso
former executive director, Walker Art Center, Minneapolis

Sheena Wagstaff
chairman, Modern and Contemporary Art, Metropolitan Museum of Art, New York
Internship Institutions

Each year, students spend up to three months during the summer between their first and second years in for-credit internships at major institutions around the world, learning the day-to-day workings of these institutions from the inside. Many students also intern in New York during their second year.

The 9th and 10th Berlin Biennales, Berlin
The 11th Gwangju Biennale, Gwangju
Art in General, Brooklyn
Asia Contemporary Art Week, New York
Bold Tendencies, London
Brooklyn Museum, Brooklyn
Center for Creative Photography, Tucson
Colección Patricia Phelps de Cisneros, New York
FLORA ars + natura, Bogotá
Gropius Bau, Berlin
Guangdong Times Museum, Guangzhou
Haus der Kulturen der Welt, Berlin
Hirshhorn Museum and Sculpture Garden, Washington, DC
International Studio & Curatorial Program, Brooklyn
The Kitchen, New York
Kunst-Werke Institute for Contemporary Art, Berlin
MAXXI Museo nazionale delle arti del XXI secolo, Rome
Museum of Modern Art, New York
NTU Centre for Contemporary Art, Singapore
La Panacée, Montpellier
Performa, New York
Queens Museum, New York
Sharjah Art Foundation, Sharjah
The Shed, New York
Solomon R. Guggenheim Museum, New York
Tensta konsthall, Stockholm
Whitney Museum of American Art, New York
Witte de With Center for Contemporary Art, Rotterdam
APPLICATION REQUIREMENTS
For a full list of application requirements and detailed instructions, visit:
sva.edu/grad/howtoapply
  Online Application and $80 Application Fee: sva.edu/apply

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

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

Steven Henry Madoff, chair
Angel Bellaran, director of operations
Brian Kuan Wood, director of research
Katreen Sorokina, administrative assistant

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Fax: 212.592.2555
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Site: sva.edu/macp
Department site: macp.sva.edu

facebook.com/svamacp
instagram.com/svacuratorialpractice
twitter.com/svacuratorial

The exponential growth of the global arts enterprise—museums, galleries, alternative spaces, biennials, art fairs, expositions, online art sites, and the sheer number of publicly and privately supported art venues—has greatly increased the need for curatorial knowledge and production.”

—Steven Henry Madoff, chair
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; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; 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 programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education (msche.org), 3624 Market Street, Suite 2 West, 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 for 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 350, Grand Rapids, MI 49503-4014.

The School of Visual Arts’ Department of Art Education is currently pursuing accreditation of its educator preparation programs by the Association for Advancing Quality in Educator Preparation (AAQEP).

Pursuant to Section 52.21 of the Regulations of the Commissioner of Education, the educator preparation program offered by the School of Visual Arts is considered to be continuously accredited for purposes of meeting the New York State requirement that all such programs maintain continuous accreditation. The School of Visual Arts’ Master of Arts in Teaching in Art Education program was previously 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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The College reserves the right to make changes from time to time affecting policies, fees, curricula and other matters announced in this or any other publication. Statements in this and other publications do not constitute a contract.

COVER: The production of virtual, as well as physical, exhibitions such as this is part of the program’s training—essential to curating in our current times.
School of Visual Arts

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sva.edu/grad