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DIVISION OF CONTINUING EDUCATION
SCHOOL OF VISUAL ARTS

SUMMER 2022
COURSE BULLETIN



School of Visual Arts

**Division of Continuing Education
Summer 2022**

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 Art Education; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography.

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 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 School of Visual Arts' Department of Art Education is a member in good standing of the Association for Advancing Quality in Educator Preparation (AAQEP), a national accrediting organization recognized by the Council for Higher Education Accreditation (CHEA). The School of Visual Arts' Department of Art Education is currently pursuing accreditation of its educator preparation programs under the AAQEP standards with an anticipated quality assurance review in fall 2023. Pursuant to Section 52.21 of the Regulations of the Commissioner of Education, the educator preparation programs offered by the School of Visual Arts are therefore 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.

The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected statuses.

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.

credits

Executive creative director: Anthony P. Rhodes

Creative director: Gail Anderson

Associate editor: Samantha Brooks

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Registration Information

REGISTRATION BEGINS NOW

The Division of Continuing Education summer 2022 program offers a variety of course schedules to accommodate students. We have courses and workshops that begin throughout the semester. Please refer to individual course listings for dates and times.

REGISTRATION GENERAL REQUIREMENTS

The general requirements for registration are as follows:

- Students must have a high school diploma or equivalency diploma.
- Students under 18 years of age must have the signature of a parent or guardian on their registration form.

The Division of Continuing Education has advisors who will help you choose courses that are appropriate for your needs.

Telephone: 212.592.2251

Email: ce@sva.edu

ONLINE REGISTRATION

To register online, go to sva.edu/ce and search for courses. On a course's detail page, click "Register" to select a course and add it to your registration list. You can continue to browse and add courses to your list as desired. Once you are ready to register, click "Register" to finalize your selections and submit payment.

LATE REGISTRATION: ON CAMPUS COURSES

To access SVA's facilities, every member of the SVA campus community must be vaccinated, and those who are eligible must be boosted against COVID-19, unless they meet specific criteria. Visit sva.edu/ce/covid for COVID-19 policies and procedures. Once a course has begun, you may only register by telephone or in person with the Registrar's Office.

Courses already in session can be added according to the following schedule:

- For courses of 10 or more sessions, you must enroll prior to the third class session.
- For courses of 5 to 9 sessions, you must enroll prior to the second class session.
- For intensive and weeklong courses, you must enroll prior to the first class session.

LATE REGISTRATION: ONLINE COURSES

Once a course has begun, you may only register by telephone or in person with the Registrar's Office.

Courses already in session can be added according to the following schedule:

- For courses of 10 or more sessions, you must enroll prior to the third class session.
- For courses of 5 to 9 sessions, you must enroll prior to the second class session.
- For intensive and weeklong courses, you must enroll prior to the first class session.

REGISTRATION CANCELLATION

To withdraw from a course you must notify the Registrar's Office, in writing, of your intention to withdraw. You may do so by completing the Continuing Education Drop/Add Request Form at <http://bit.ly/dropaddce> or by sending written notification to dropaddce@sva.edu. Failure to complete a course does not constitute official withdrawal, nor does notification to the instructor, nor does lack of attendance, nor does dissatisfaction with a course.

Continuing Education Course Calendar

THE SEMESTER BEGINS: MONDAY, JUNE 6

Please refer to each course for detailed information.

Holiday Schedule Continuing Education Courses

There will be no continuing education classes on:

Monday, June 20: Juneteenth holiday

Saturday–Monday, July 2–July 4, Independence Day holiday

Residencies: On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Fine Arts: Contemporary Practices

FID-4994-A May 31–July 1

FID-4995-A July 5–August 5

4 undergraduate studio credits per session; \$3,000 per session

This intensive studio residency, hosted by SVA's MFA Fine Arts Department, has been designed for artists working in both medium-specific and cross-platform modes of production that aim for the intersection of art and ideas. Taught by distinguished members of the MFA Fine Arts faculty, the residency fosters a culture of rigorous practice and contemporary thought.

Each artist will have use of a private studio in a location central to New York City's gallery districts, museums and alternative hubs for culture and technology. Daily studio visits from renowned artists, curators and theorists support an ongoing discourse among an international community of fellow artists. In addition to concentrated work in the studio, artists will attend lectures, gallery walks, museum visits and workshops that support a professional art practice. Through focused creative engagement with the history and criticism of contemporary art, participants will be encouraged by a faculty of leading artists and scholars to take their work to the next level, aesthetically and conceptually. Faculty and guest lecturers will represent a variety of contemporary perspectives.

While the focus of the residency is on content and critical discourse, work in a variety of media is supported and encouraged, including drawing, painting, photography, performance, installation, digital and interactive media, electronics, sound, and all modes of experimental practice. Artists committed to a single form or medium can expect to delve deeper into the material concerns of their practice. Residents are also invited to consider the sociopolitical potentiality of art practices situated outside the paradigm of individual authorship, via forays into social practice and public forms. Ultimately, the goal of the program is to create an inclusive space for artistic research, activated by the spirit of inquiry.

Participants will have access to SVA's Visible Futures Lab and the opportunity to work with state-of-the-art tools for both digital and traditional fabrication. The printmaking studio is available for an additional fee, and provides access to silkscreen, etching, lithography, letterpress and digital facilities. Participants must have a working knowledge of the printmaking process they wish to use in order to be granted access. Artists have access to the studios daily from 8:00 am to 11:00 pm. Overnight stays are allowed with entry to the building prior to 11:00 pm. The program culminates in an open studio exhibition.

Faculty and guest lecturers have included: Dara Birnbaum, Jodie Lyn-Kee-Chow, Media Farzin, Mark Thomas Gibson, Miguel Luciano, Angel Nevarez, David Ross, Jerry Saltz, Mark Tribe and Caroline Woolard.

NOTE: A portfolio is required for review and acceptance to this program. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Fine Arts: Painting and Mixed Media

FID-4991-A May 31–July 1

FID-4992-A July 5–August 5

4 undergraduate studio credits per session; \$3,000 per session

Hosted by SVA's MFA Fine Arts Department, this internationally renowned program offers artists an opportunity to work intensively in a private studio and receive individual critiques from faculty selected for their diversity, professional achievement and critical engagement. Artists are supported in their painting, drawing, printmaking, installation and mixed-media work, and are encouraged to push their practice to the next level, aesthetically and conceptually. Attention is given to contextualizing resident artists' work within contemporary interdisciplinary discourse.

Each artist has exclusive use of a studio throughout the program. Located in Chelsea, the studios offer privacy, while supporting a community that encourages experimentation and the development of new ideas

and directions. Faculty will conduct studio visits and discuss each participant's work on an individual basis. Exposure to the New York City art world complements the on-site residency program. Equally important to the faculty critiques are the special lectures, scheduled approximately once a week. Given by guest artists, critics and gallery directors, these dialogues are designed to offer further insight into the realities of the working artist. Gallery tours are also included.

Participants will have access to SVA's Visible Futures Lab and the opportunity to work with state-of-the-art tools for both digital and traditional fabrication. The printmaking studio is available for an additional fee, and provides access to silkscreen, etching, lithography, letterpress and digital facilities. Participants must have a working knowledge of the printmaking process they wish to use in order to be granted access. Artists have access to the studios daily from 8:00 am to 11:00 pm. Overnight stays are allowed with entry to the building prior to 11:00 pm. The program culminates in an open studio exhibition.

Faculty and lecturers have included Andrianna Campbell, Andrea Champlin, Ofri Cnaani, Gregory Coates, Steve DeFrank, Peter Hristoff, Tobi Kahn, Sharon Loudon, Amy Myers, Danica Phelps, Jerry Saltz and Jason Stopa.

NOTE: A portfolio is required for review and acceptance to this program. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

City as Site: Performance and Social Interventions

FID-4984-A

June 13–June 24

2 undergraduate credits; \$2,000

City as Site is a nomadic summer residency that explores the diverse communities that define New York City with the aim of creating context-specific, public, performative works.

Like a public laboratory, this program brings together artists, scholars and community members to think about the role of socially engaged art in constructing space for civic dialogue. Participants will develop experimental models for an artistic practice that combine methods from the arts, activism and performance practice in order to cultivate innovative approaches to the construction of social spaces as cultural landscape.

The residency will use the streets of New York City's five boroughs as its classroom. Artists and faculty will rove throughout the city and engage with its communities, histories and stories, which will become materials for final projects. Interventions may take the form of tours, tactical and site performance, temporal installations, video or sound projections, digital platforms, community involved projects, peer-to-peer platforms, print or online publication, or a street event.

This is a unique opportunity to study with a faculty composed of leading artists, thinkers and social entrepreneurs. Through experiential workshops and one-on-one sessions, faculty will help artists to originate projects that reflect current social and political issues and guide collaborations with local businesses, art spaces and neighborhoods, as well as cultural and governmental partners.

In the experimental spirit of City as Site, we welcome artists who are interested in moving from the traditional studio, gallery and theatre space into the urban arena. Visual artists, writers, architects, designers, performance artists, urban planners and social activists are invited to apply.

City as Site faculty: Ed Woodham (artist; founder and director, Art in Odd Places). Guest lecturers have included: Tom Finkelpearl (New York City Department of Cultural Affairs), Todd Shalom (Elastic City), Risé Wilson (The Laundromat Project and Robert Rauschenberg Foundation), Radhika Subramaniam (Parsons The New School for Design), Martha Wilson (Franklin Furnace), Marlène Ramírez-Cancio (Hemispheric Institute of Performance & Politics), Micaela Martegani (More Art), Kameelah Jana Rasheed (artist, educator), Baseera Khan (artist) Esther Neff (artist, Panoply Performance Laboratory), Sheryl Oring (artist, educator), Shaun Leonardo (artist, educator), Lisa Kim (Two Trees), Alicia Grullon (artist, activist), Tomashi Jackson (artist). Program coordinator: Ed Woodham.

NOTE: A portfolio is required for review and acceptance to this program. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Interdisciplinary Practices in Bio Art

FID-4993-A

May 16–June 17

No credit; \$2,400

From anatomical studies to landscape painting to the biomorphism of surrealism, the biological realm historically provided a significant resource for numerous artists. More recently, bio art has become a term referring to intersecting domains of the biological sciences and their incorporation into the plastic arts. Of particular importance in bio art is to summon awareness of the ways in which biomedical sciences alter social, ethical and cultural values in society.

Coming to the fore in the early 1990s, bio art is neither media specific nor locally bounded. It is an international movement with several subgenres within this overarching term: 1) Artists who employ the iconography of the 20th- and 21st-century sciences, including molecular and cellular genetics, transgenically altered living matter, reproductive technologies and neurosciences. All traditional media, including painting, sculpture, printmaking and drawing are employed to convey novel ways of representing life forms. 2) Artists who utilize computer software, systems theory and simulations to investigate aspects of the biological sciences such as evolution, artificial life and robotics through digital sculpture and new media installations. 3) Artists employing biological matter itself as their medium, including processes such as tissue engineering, plant breeding, transgenics and ecological reclamation.

This interdisciplinary residency will take place in the new Bio Art Laboratory located in the heart of New York City's Chelsea gallery district. Participants will have access to BFA Fine Arts Department facilities. Each participant will be assigned an individual workstation. In addition, the Bio Art Laboratory houses microscopes for photo and video, skeleton collections, specimen collections, slide collections, a herbarium and an aquarium as well as a library.

Demonstrations include microscopy, plant tissue engineering, molecular cuisine and the production of micro ecosystems. Field trips and visiting speakers will include artists, scientists and museum professionals. Participants may work in any media including the performing arts.

Faculty and guest lecturers have included Suzanne Anker, Mark Bridgen, Heather Dewey-Hagborg, Joseph DeGiorgis, Kathy High, Ellen Jorgensen, Oliver Medvedik, James Walsh and Jennifer Willet.

NOTE: A portfolio is required for review and acceptance to this program. Residents who wish to borrow equipment from the Fine Arts Digital Lab 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. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Building Brands With Type

DSC-4513-A

July 5– July 29

No credit; \$3,600

Type gives form to language and elevates meaning. From the largest corporation to the smallest nonprofit, successful brands harness this power.

The *Building Brands With Type* residency offers design professionals a concentrated study in typography through the lens of type design, coupled with the opportunity to spend the month living and working in NYC. Participants will increase their typographic competence through the study of letterforms, type history, custom lettering and type design, and explore this new knowledge through applied brand identity projects that focus on type's impact.

The residency gathers some of the industry's most talented type-brainiacs for several weeks of letter-based critical thinking. Guest lecturers, workshops and field trips further enhance the depth and breadth of the experience. Participants will take away an expanded comprehension of type's meaning, functionality, legibility and flexibility, and an amplified perspective of the typographic landscape past, present and future.

Design residency faculty has included Yomar Augusto, Matteo Bologna, Tobias Frere-Jones, Cyrus Highsmith, Jessica Hische, Daniel Rhatigan, Victoria Rushton, Ksenya Samarskaya, Paul Shaw and Lynne Yun. Guest lecturers and critics have included Gail Anderson, Matthew Carter, Nadine Chahine, Claudia de Almeida, Louise Fili, Steven Heller, Mitch Paone, Daniel Pelavin, Jeff Rogers, Astrid Stavro, Christian

Schwartz and Nick Sherman. Program coordinator: Joe Newton.

This residency is intended for experienced graphic designers, type teachers, recent design school grads and typophiles wishing to learn more about creating and using type in graphic design for all media.

PREREQUISITES: A working knowledge of Adobe Illustrator and vector-based drawing is needed in order to learn the Glyphs type design app quickly. Students will need a Mac computer (the Glyphs app does not run on the PC platform).

NOTE: A portfolio is required for review and acceptance to this program. All participants with an active registration in this residency will be given free access to the Adobe Creative Cloud and receive a 30-day trial version of the Glyphs type design app (with the opportunity to buy a full version at 50% off). This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Illustration and Visual Storytelling: Art and Industry

ILD-4993-A May 31–July 1

ILD-4994-A July 5–August 5

4 undergraduate studio credits per session; \$3,000 per session

This studio residency offers artists the opportunity to explore the wealth of resources available to professional illustrators in New York City while developing a portfolio of work that embodies personal vision.

With guidance from award-winning illustrators, participants will complete a body of work comprised of images created from assigned projects, as well as those self-directed by the artist, with the aim of showcasing personal style and aesthetic direction. The goals are to advance to the next level of artistic practice and to attain an enhanced position in the illustration marketplace.

A rigorous instructional program, including sessions in portfolio development, sequential illustration and painting from life, and visits to professional studios will complement independent work. Together these initiatives form an intense program that fosters professional growth and an expansion of personal voice. Special lectures by guest artists, gallery directors, publishers and art directors are designed to provide additional insight regarding the realities of a career in illustration.

Participants have access to a digital facility, as well as the opportunity to work in a variety of mediums. The program culminates in an open studio exhibition.

Faculty and lecturers have included Maëlle Doliveux, Tim Hamilton, Paul Hoppe, Viktor Koen, Aaron Meshon, Anna Raff and Andrea Tsurumi. Lecturers and portfolio reviewers have included Marshall Arisman, Paul Buckley, Martin Gee, Karl Heine, Charles Hively, Kat Irannejad, Francesca Messina, Yuko Shimizu, Sara Varon and Alexandra Zsigmond. Program coordinator: Viktor Koen.

NOTE: A portfolio is required for review and acceptance to this program. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Video for Photographers: The Still and Moving Image

CVD-4993-A

June 1–June 30

4 undergraduate studio credits; \$3,000

The moving image is a ubiquitous language today. The contemporary artist should no longer ignore the power and pervasiveness of video and the moving image. This is especially true of the still photographer. Still and moving imagery may be produced with the same set of tools, yet each requires very different approaches and practices. Real understanding of the moving image language is fostered through the focused study and dedicated production of video works.

This four-week engagement, led by senior faculty members of the MFA Photography, Video and Related Media Department at SVA, will immerse participants in all areas of video. The residency will provide a highly charged atmosphere in which talents participate in productive dialogue and collaborations, culminating in a final project. Initial sessions will alternate practical studio lab and on-location production. Postproduction editing with Adobe Premiere and file management will follow, and we will examine current modes of exhibition and distribution.

Practical workshops will be augmented by seminars exploring the history, theory and conceptual issues that characterize the divergences in the production practices of the still and moving image. Critiques of works-in-progress as well as screenings of films and visits to studios, galleries and museums will comple-

ment the coursework. The goal of the program is for residents to develop their own projects and realize a personal vision in this lens-arts hybrid. The residency will culminate in a screening of all the participant's films.

Faculty and distinguished guest lecturers and critics will include Simin Farkondeh, Ben Hagari, Amy Taubin, Charles Traub and Grahame Weinbren.

Participants have access to shooting studios, installation spaces and video labs. Workshops, some equipment, facilities, critiques, screenings, history/theory seminars, field trips and consultancies are all included.

Prerequisites: Students must have completed a minimum of two years of college and demonstrate fluency in the photographic medium. All students should have a camera (DSLR, Mirrorless, Cine, etc) capable of capturing video at a minimum of full HD (1920x1080) resolution and a frame rate of 24fps. Cameras must be capable of manually adjusting the shutter speed, aperture, and ISO/Gain. All students should have at least one compatible memory card capable of capturing full HD video, preferably 64GBs or above, and a read/write speed of at least 160mb/s. Additional equipment such as sound capture, tripods, lighting, grip and display devices will be provided by the department.

NOTE: A portfolio is required for review and acceptance to this program. Residents 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. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Colloquium for International Artists and Designers

EVG-5881-A

August 15–August 26

Monday through Friday, 10:00 am–4:00 pm (with some evening and weekend activities)

1 graduate credit; \$2,000

This inaugural colloquium introduces current and incoming graduate students in the fields of art and design to the discourses and communities of New York City, with the guidance of SVA's world-renowned faculty.

Participants will tour the city's art and design hubs, while attending seminars on its creative and cultural landscapes, in order to better understand the place of their own work and ideas within these industries. Emphasis will be placed on critical dialogue, collaborations, the role of contemporary art and design in the global marketplace, and the political and ideological concerns facing artists and designers in the 21st century.

Seminars and participatory workshops are led by intercultural, professional practitioners and educators who will introduce key ideas and vocabulary relevant to the fields of art and design. Participants will be encouraged and supported in their development of critical language skills and cultural awareness, helping them enter into the international mosaic of the American art market, and preparing them for collaborations with curators, clients and fellow creatives.

The goals of this intensive are to help ready newly arrived international artists and designers for the rigors of working in New York City, and to provide tools and resources for success. Instruction will be conducted in English.

Faculty include Sohee Koo, Yam Chew Oh and Jeca Rodriguez-Colon.

NOTE: New SVA graduate students requiring an I-20 who register for this program will be permitted to enter the U.S. 30 days prior to the start of the program. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

For more information visit sva.edu/residency or contact Division of Continuing Education, via email: residency@sva.edu.

Residencies: Online

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Design Writing and Research

DSD-4978-OL

June 6–June 17

2 undergraduate studio credits; \$1,800

As design's social and environmental implications become more profound, it is more important than ever to write about design engagingly and intelligently.

The Design Research, Writing and Criticism Department at the School of Visual Arts is pleased to offer an online writing summer intensive aimed at those who would like to refine their skills as thinkers, researchers and storytellers. For practicing designers, this is a chance to examine the profession and its impact through writing and publishing. Clear thinking, deep research and engaging expression are vital skills in a contemporary designer's tool kit. For creative professionals, this program offers methods and insights for understanding and writing compellingly about images, objects and spaces.

A range of writing genres and imaginative approaches will be introduced. Working individually and in small groups, participants will experiment with essential techniques such as interviewing, archive research, close observation, analysis and critique, and then to develop and finesse several projects. In addition to personal work, the team will collaboratively produce and distribute a publication.

Through a robust schedule of seminars, lectures and virtual field trips, the intensive offers students and working professionals a unique opportunity to study with a faculty composed of leading writers and editors, and engage in conversation with prominent designers, architects and urban planners.

By the end of the program, participants will have completed several pieces of writing, formulated ideas for stories, and garnered a robust set of tools and approaches for writing authoritatively and imaginatively about design.

Faculty and lecturers have included Neil Donnelly, Steven Heller, Karrie Jacobs, Jennifer Kabat, Adam Harrison Levy, Robin Pogrebin, Craig Taylor, Alice Twemlow, Rob Walker and Mimi Zieger. Guest speakers and interviewees have included Eddie Opara of Pentagram, Nathan Adkisson of Local Projects, David van der Leer of DVDL Design Decisions, Damon Rich of HECTOR Designs, curator Ellen Lupton, Interboro Partners, Quilian Riano, BIG Architects and Rockwell Group Lab.

Prerequisite: Participants must have completed a four-year undergraduate degree.

NOTE: Samples of published or unpublished writing (such as essays, blog posts or articles) about design, architecture or related subjects are required for review and acceptance to this program. This intensive is fully online and offered through a combination of synchronous as well as asynchronous lectures, discussions and activities. Synchronous sessions will be announced and scheduled in consideration of different time zones.

Community Design for Leaders

SIC-4500-OL

June 7–June 18

Session dates: June 7, June 9, June 15: 3:00 pm–5:00 pm; June 11, June 18: 10:00 am–12:00 noon

No credit; \$975

Community Design for Leaders is a collaborative learning space intended for designers and creative professionals at various stages of their practice. Developed by FLOX Studio, this program offers participants a framework and rooted methodologies for community-engaged design practices, an environment to develop a nuanced analysis of power and position within the field of design, and relationships with a community of designers invested in disrupting the status quo. Leaders will leave with a deep understanding of the role of design in mission-driven work and their leadership practice; the resources to shift to a framework of power, belonging and inclusion; and new relationships as well as a community of support, scholarship and practice.

SLOANE LEO, social sector design strategist. BA, SUNY Albany. Professional experience includes: Chief of staff, The Trust for Public Land; director of board relations, Environmental Defense Fund. Clients include:

Wikimedia Foundation, The VAID Group, New York University. Publications include: *European Business Review*, *Stanford Social Innovation Review*, *Huffington Post*, CNN, *Journal of Governmental Finance and Policy*. Fellowships include: New Leaders Council; Center for Women in Government, SUNY Albany; Ignite, New York University. The instructor's work may be viewed at: sloanleo.com.

The Artist Residency Project

FIC-4979-OL

July 5–August 5

No credit; \$1,800

This residency program is designed for fine artists working across discipline, medium and platform. Through online platforms, it aims to deliver a robust, global residency experience. Working with SVA's distinguished faculty, participants will develop their practice without the limitations of location or the necessity for travel. The goal of The Artist Residency Project is to create an inclusive online space where artists can thrive, nurture their practice and build an active, engaged community.

Faculty will conduct remote studio visits and discuss each participant's work on an individual basis, as well as facilitate group critiques and reading groups. Alongside these visits, daily activities and ways to connect will keep participants engaged with their community of artists, and a cohort of professional mentors spanning the fields of art, design and contemporary practice. Special lectures by guest artists, critics and gallery directors will provide further insight into the realities of the working artist in the present moment.

Faculty and lecturers have included Andrea Champlin, Jodie Lyn-Kee-Chow, Gregory Coates, Tobi Kahn, Alois Kronschlaeger, Judy Mannarino, Amy Myers, Iviva Olenick, Danica Phelps, Accra Shepp and Allison Hewitt Ward.

NOTE: A portfolio is required for review and acceptance to this program. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This residency is fully online and offered through a combination of synchronous as well as asynchronous studio visits, critiques, lectures, discussions and activities. Synchronous sessions will be announced and scheduled in consideration of different time zones.

Residency Alumni Network

PDC-4673-OL

June 6–August 26

No credit; \$150

This online network offers alumni of the Artist Residency Programs a platform in which to share their work, engage in discussion and create connections with the community of residency alumni from around the world. The Residency Alumni Network is hosted in Canvas, the College's online learning platform, where participants are encouraged to engage their cohort in discussion, share work for critique, keep in touch via remote studio visits, and update the community on opportunities and news pertinent to their developing careers in the arts. Special events hosted by residency faculty and staff will keep the dialogue going as we navigate the realities of being working artists in the present.

PREREQUISITE: Participants must have completed at least one of SVA's Residency Programs or Intensives. All alumni of the Artist Residency Programs are invited to register for this network.

NOTE: This course is fully online and offered through a combination of synchronous as well as asynchronous workshops, lectures and discussions.

ANDREA CHAMPLIN, fine artist. BFA, Wayne State University; MFA, Yale University. One-person exhibitions include: Michael Steinberg Fine Art; Clifford-Smith Gallery, Boston. Group exhibitions include: Pluto Gallery; Gallery 414; Kobalt Gallery, Provincetown, MA; Michael Steinberg Gallery; Jeff Bailey Gallery; Educational Alliance Gallery; Clifford-Smith Gallery, Boston; Detroit Artist's Market; Oni Gallery, Boston; Neo Images Gallery; Cummings Art Center, New London, CT; Pasinger Fabrik, Munich; DNA Gallery, Provincetown, MA. Publications include: NY Arts, The New York Times, Boston Globe. Artist residency: MacDowell Colony. The instructor's work may be viewed at: andreachamplin.com.

For more information visit sva.edu/residency or contact Division of Continuing Education, via email: residency@sva.edu.

Art for Kids: On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

The School of Visual Arts Art for Kids Program provides quality and affordable art instruction to children in grades K to 9. These classes will enrich your students' experience of art, while exploring a wide variety of materials. Classes are taught by state certified SVA art educators and teaching assistants who are also professional artists.

Registration for Art For Kids courses can ONLY be completed through the MAT Art Education Department. For further information, please contact Anna Roman at 212.592.2445 or e-mail aroman@sva.edu.

A limited number of need-based scholarships are available. Scholarship recipients will be required to pay a (nonrefundable) \$20 processing fee.

PROGRAM POLICIES

Children are expected to be punctual each day and will not be admitted into a class if they arrive late. All children grades K through 5 must be accompanied by an adult to and from each class. Those enrolling in AEC-1014, Grades K through 2, must be five years of age or older at the time of enrollment.

NOTE: Space is limited and registration takes place on a first-come, first-serve basis.

Foundations in Art (Grades K-2)

AEC-1014-A

Mon.–Fri.; July 11–July 22

Class hours: 10:00 am–11:30 am

10 sessions; \$220

Children are encouraged to express themselves, emphasizing creativity and experimentation through age-appropriate projects, themes and skills. A variety of materials and techniques will be explored, including watercolor, tempera, mixed media, clay, cray-pas, as well as methods in printmaking.

NOTE: All materials are included in the course tuition. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Foundations in Art (Grades 3-4)

AEC-1016-A

Mon.–Fri.; July 11–July 22

Class hours: 10:00 am–11:30 am

10 sessions; \$220

Through experimentation with various materials and methods, children will develop their art-making skills and explore personal areas of creative interest. Working with watercolor, tempera, cray-pas and clay, as well as methods in printmaking techniques will be covered.

NOTE: All materials are included in the course tuition. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Mixed Media (Grades 5-6)

AEC-1042-A

Mon.–Fri.; July 11–July 22

Class hours: 1:00 pm–3:00 pm

10 sessions; \$220

Students will explore various age appropriate techniques and materials used to create both two and three-dimensional works. Mediums such as clay, found objects, cardboard, pencil and tempera paint will be used throughout the course. Art historical references will complement studio work. Emphasis will be placed on finding and developing a personal style.

NOTE: All materials are included in the course tuition. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Drawing and Painting (Grades 7-9)

AEC-1053-A

Mon.–Fri.; July 11–July 22

Class hours: 1:00 pm–3:00 pm

10 sessions; \$220

Students will develop their drawing and painting skills using direct observation and imagination. Students will explore line, color, shape, perspective and composition. Materials will include pencil, charcoal, watercolor and acrylic paint. Emphasis will be placed on acquiring basic drawing and painting skills, as well as on finding a personal style.

NOTE: All materials are included in the course tuition. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Advertising: On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Adland is a Frustrating Place Without a Great Portfolio

ADC-2030-A

Wed., June 8–August 10

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$440

Total instructional hours: 30

If you're an aspiring art director or copywriter, there's no way around it—a résumé isn't enough. You need a fresh, exciting portfolio to get a job. This course is designed to help you create that portfolio. You'll get weekly opportunities to generate smart, conceptual work in a variety of media—whether you're starting your book from scratch or rebuilding. So if you're still losing sleep over a career in Adland, there is a remedy: create a ridiculously awesome portfolio, starting with this course.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

PAUL JERVIS, creative director, art director. BS, University of Maryland. Professional experience includes: Partner, creative director, Young & Rubicam; group creative director, Backer Spielvogel Bates. Accounts include: Citibank, United Airlines, Philips Magnavox, Showtime, Xerox, General Foods, Partnership for a Drug-Free America. Awards include: Hall of Fame, CLIO; Art Directors Club; The One Show; ANDY; *Graphis*; *Communication Arts*. The instructor's work may be viewed at: jerviscreative.com.

RICHARD PELS, writer, creative director. MFA, University of Oregon. Professional experience includes: Group creative director, senior vice president, Saatchi & Saatchi, BBDO; group creative director, executive vice president, Scali, McCabe, Sloves. Campaigns include: MCI, United States Air Force, Kleenex, Hallmark. Awards include: Gold pencils, The One Show; Art Directors Club; ANDY; Cannes Lion; CLIO. The instructor's work may be viewed at: richardpels.com.

Advertising: Online

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Do What New York Creatives Do. Build a Portfolio at SVA.

ADC-2511-OL

Thurs., June 9–August 11

Class hours: 6:30 pm–9:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$520

Total instructional hours: 35

This course is designed to help you create a professional advertising portfolio, without the commute. You'll learn to use the basic and not-so-basic skills of conceptual advertising. Ultimately, you'll be using your unrestrained creativity to generate advertising campaign ideas, and turn those ideas into campaigns for your portfolios as art directors and copywriters. Each week you will create an advertising campaign for a product or service through assignments that give you an opportunity to show work for diverse products and services in a wide variety of media. The goal is to help you get an entry-level job as an art director or copywriter at a good advertising agency.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

RICHARD PELS, writer, creative director. MFA, University of Oregon. Professional experience includes: Group creative director, senior vice president, Saatchi & Saatchi, BBDO; group creative director, executive vice president, Scali, McCabe, Sloves. Campaigns include: MCI, United States Air Force, Kleenex, Hallmark. Awards include: Gold pencils, The One Show; Art Directors Club; ANDY; Cannes Lion; CLIO. The instructor's work may be viewed at: richardpels.com.

NEIL RAPHAN, partner, creative director, Inside-Job; creative consultant. BFA, School of Visual Arts. Professional experience includes: Senior vice president, creative director, Saatchi & Saatchi; vice president, senior art director, Ally & Gargano; art director, DDB. Clients have included: General Mills, Progresso, Cheerios, Fruit Snacks, Yoplait, Pillsbury, P&G, Tide, Old Spice, Iams, Folgers, JP Morgan Chase, Dunkin Donuts, BMW, Volkswagen, IBM, Seagram's. Publications include: *Archive*, *Creativity*, *AdWeek*, *Shoot*, *Ad Age*. Awards and honors include: Art Directors Club, The One Show, *AdWeek*, Effie Award, CLIO, Advertising Club of New York. The instructor's work may be viewed at: neilraphan.com.

Digital Practices for an Integrated Advertising World

ADC-3063-OL

Tues., June 7–July 26

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

This course will prepare advertising art directors, writers and graphic designers, at any level, to better understand the principles of high conceptual, creative thinking and how to sharpen those skills so they can apply them across multiple media channels—especially in the digital space. It will demonstrate the digital innovations that ad agencies and design firms have available to them today. Technical details and “best practices” about the multitude of media options on social sites such as Facebook, Instagram and YouTube will be

shared. This course will expose you to what recruiters in the communications field are looking for: creative talent that understands how thematic thinking can spark ideas throughout digital, social, ambient and traditional media channels. Several proprietary presentations will be shared, like “Understanding the Balance of Rational and Emotional Messaging in Advertising,” “The 10 Ways to Stimulate Visual Thinking” and “Today’s Advertising Ecosystem Explained.” This will help students understand how to develop advertising platforms and integrate their ideas across disciplines. I’ll also share “real world” creative documents to help students understand the level of expertise and execution necessary in today’s creative portfolio. At the end of this course, students will be able to build a portfolio that shows a deep understanding of how to create and curate ads and integrate them across multiple channels—a must in today’s multi-touchpoint marketing environment. This course is particularly helpful for students who have struggled with articulating their concepts or coming up with The Big Idea.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

JOHN REA, executive creative director, Havas Worldwide. BFA, School of Visual Arts. Professional experience includes: McCann-Erickson, Wells Rich Greene BDDP, JWT, *Rolling Stone*. Accounts include: Coppertone, Claritin, Volvo, Coca-Cola, Ferrero, HBO, Intel, Paramount Pictures. Awards include: Art Directors Club, International Film and Television Festival, Cannes International Advertising Festival, *Adweek’s* 100 Best, Type Directors Club, *Archive*, *Graphis*. The instructor’s work may be viewed at: cargocollective.com/johnrea.

Creative Thinkers Wanted

ADC-3078-OL

Thurs., June 9–August 11

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

It’s what the business of advertising has been looking for since the beginning of time: intelligent, creative thinkers. Everybody will start this course with a goal to become an art director or a copywriter. And they’ll all have good ideas. But good isn’t enough. And that’s what we’re here for. I’ll show you how to take those good ideas and make them great. Whether print ads, ambient executions, or interactive pieces, they will have smart, creative thinking behind them. I’ll help shape your way of thinking so your ideas can get you into awards ceremonies, published annuals and the high life of the advertising rock star. The only prerequisite for this course is an open mind and a serious work ethic. I’ll help you do the rest. To find out more about this course please visit: creativethinkerswanted.blogspot.com.

NOTE: Please bring a black marker and sketchpad to the first session. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MATT TARULLI, creative director, Organic/BBDO. BFA, School of Visual Arts. Professional experience includes: Digitas, Kirshenbaum Bond Senecal + Partners, TBWA/Chiat/Day, Wunderman, Havas. Accounts include: eBay, Virgin Atlantic Airways, Land Rover, Dos Equis, Samsung, Fiji Water, Dell, Johnnie Walker, Citibank. Awards include: The One Show, Art Directors Club, *Graphis*, *Creativity*, John Caples International Award, ADDY, Communicator Award. The instructor’s work may be viewed at: creativethinkerswanted.blogspot.com.

Animation: Online

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major

release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Animation: An Introduction

ANC-1022-OL

Thurs., June 9–August 11

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

Conducted as a creative workshop, this course is designed for students from all disciplines and all drawing abilities who want to explore the dynamic medium of animation while finding their personal style and vision. Discovering how to make your drawings move and having fun in the process. Traditional animation principles such as storyboard, layout, extreme poses, timing, weight, squash-and-stretch, overlapping action, arcs and walk cycles will be explored through hands-on exercises and making animated GIFs. While we will cover basic animation concepts and techniques, the emphasis will be placed on innovation, invention and experimentation. How to animate in Adobe Photoshop will be included, and mixed-media projects will be introduced.

NOTE: Students must have access to a computer with a microphone, camera and digital drawing tablet. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MARTIN ABRAHAMS, producer, director, animator, video editor. School of Visual Arts. Animated projects include: *ABC News, Great Bear, Sesame Street, Burger King*. Music videos for: The Rolling Stones, Lou Reed, Lords of the New Church. Fashion projects include: *Vogue, Bazaar, CFDA Awards*. Multiple-monitor exhibitions include: Xerox, Sony, Nynex. Awards include: School of Visual Arts Alumni Award, CLIO.

Digital Storyboarding

ANC-1024-OL

Wed., June 8–August 10

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs

\$400; software fee, \$80

Total instructional hours: 30

Storyboards are the visual blueprints of your film ideas, and an essential component of previsualizing and organizing your story during preproduction. This course will thoroughly acquaint students with Toon Boom's Storyboard Pro, a powerful application for drawing and formatting sequential images into storyboards and animatics. We will explore the aesthetic fundamentals of storyboarding (including narrative, dramatic beats, cinematography, blocking, performance and draftsmanship), and the technical aspects of Storyboard Pro (organization of images, text, panels and layers; timeline functionality; camera moves; transitions; synchronized audio tracks). Assignments are designed to guide students through this versatile application, beginning with toolbars, views, preference interfaces and drawing/painting tools, and finishing with the creation of fully realized storyboards and animatics.

NOTE: Students will receive a license download of Toon Boom Harmony and Storyboard Pro for the duration of the course. To see the technical requirements for Toon Boom Harmony, please visit docs.toonboom.com/help/system-requirements/system-requirements/harmony-20.html. Students must have access to a computer with a microphone, external USB camera and digital drawing tablet. This course is fully online and offered through synchronous sessions during the listed course hours.

FRANK GRESHAM, animator. BFA, with honors, Virginia Commonwealth University; MFA, School Visual Arts. Professional experience includes: Series animation director, *The Cramp Twins, Speedbump The Roadkill Possum*; storyboard supervisor, *The Venture Brothers, Downtown*; animator, *The Off-Beats, Sesame Street*; head of production design, *Moxy & Flea, Brickface & Stucco*; creative associate producer, voice director, *Dennis & Gnasher*; voice-over actor, *Beavis & Butt-Head, The Head*. Awards include: Excellence in Animation Award, ASIFA-East; Design Award, ASIFA-East; Pulcinella Award. The instructor's work may be viewed at: frankgresham.com.

Animate Your Stories From Start to Finish

ANC-1027-OL

Wed., June 8–August 10

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs

\$400; software fee, \$80

Total instructional hours: 30

This course will explore how to create an animated short working in all stages of animation such as continuity design, layout, character development and soundtrack mix. Emphasis will be placed on timing, gesture and body language in animation. To develop and refine drawing skills, students will draw from the model. How to complete a short by adding soundtracks of voice-over actors, sound effects and music will also be addressed.

NOTE: Students will receive a license download of Toon Boom Harmony and Storyboard Pro for the duration of the course. To see the technical requirements for Toon Boom Harmony, please visit docs.toonboom.com/help/system-requirements/system-requirements/harmony-20.html. Students must have access to a computer with a microphone, external USB camera and digital drawing tablet. This course is fully online and offered through synchronous sessions during the listed course hours.

BRAD RODRIGUEZ, storyboard artist. BFA, School of Visual Arts. Professional experience includes: Senior art director, Saatchi & Saatchi. Clients have included: Nick Jr., Disney Junior, *Sesame Street*, PBS Kids, General Mills, Iams, Eukanuba. Animation projects include: *Bubble Guppies*, *Goldie & Bear*, *Stanley*, *Maya & Miguel*, *The Furchester Hotel*.

Re:Composition in Animation

ANC-2133-OL

Tues., June 7–July 26

Class hours: 7:00 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2.5 CEUs; \$340

Total instructional hours: 28

Composition is the result of arranging and relating elements of form and/or shape. In animation, composing is a skill required from visual development through storyboard to the final cut of the film. This course will help you move beyond the common practice of composing from 2D shapes to explore 3D space within the frame. We will move beyond the rule of thirds and defy the subjective notion that to put something in the center is boring. We will review compositions from Lascaux to now, focus on the center outward and combine techniques that develop geometrically structured compositions. The art of animation borrows from a mix of framing systems—architectural perspective, amorphous and geometric abstracts—and adds space through movement, sound and time. You will learn a compositional process, based in decades of research of multicultural depictions of space, known theories and practices, to reveal four key archetypes of composition that can be found everywhere. If you can draw a cone, cube and cylinder you will benefit from this unique process; you will never see the inside of any frame in the same way again!

NOTE: Some drawing experience is helpful, but not required. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. Students must have a printer, or paper and tracing paper, or an iPad Pro with Procreate or equivalent, or a Wacom Cintiq or tablet. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

STEPHEN GAFFNEY, fine artist, muralist, designer. BFA, School of Visual Arts; MFA, New York Academy of Art. One-person exhibitions include: First Street Gallery; Galerie Timothy Tew, Atlanta. Group exhibitions include: Samson Fine Art; McKee Gallery; Bachelier Cardonsky Gallery, Kent, CT; New York Academy of Art. Projects include: Sogno Ristorante, Fairfield, CT (interior design); Church of St. Agnes (altarpiece); Marine Park Playground; P.S. 58 Library; Playground for All Children; Paul's Daughter (signs and design). Clients include: Hazlewood Foods, U.K.; New York City Department of Parks and Recreation. Awards and honors include: National Academy of Design, Edwin Austin Abbey Fellowship. The instructor's work may be viewed at: stephengaffney.net.

Introduction to Toon Boom Harmony

ANC-2271-OL

Thurs., June 9–August 11

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs

\$400; software fee, \$80

Total instructional hours: 30

This course is a beginner's guide to Toon Boom Harmony, a 2D vector- and raster-based animation suite with a robust animation and compositing toolset. Harmony allows for paperless, traditional animation as well as advanced character rigging options. Through weekly, hands-on exercises, students will gain a working knowledge of the software, culminating in an animated clip of their own design.

NOTE: Students will receive a licensed download of Toon Boom Harmony and Storyboard Pro for the duration of the course. To see the technical requirements for Toon Boom Harmony, please visit docs.toonboom.com/help/system-requirements/system-requirements/harmony-20.html. Students must have access to a computer with a microphone, external USB camera and digital drawing tablet. This course is fully online and offered through synchronous sessions during the listed course hours.

BRAD RODRIGUEZ, storyboard artist. BFA, School of Visual Arts. Professional experience includes: Senior art director, Saatchi & Saatchi. Clients have included: Nick Jr., Disney Junior, *Sesame Street*, PBS Kids, General Mills, Iams, Eukanuba. Animation projects include: *Bubble Guppies*, *Goldie & Bear*, *Stanley*, *Maya & Miguel*, *The Furchester Hotel*.

Lights, Camera, Stop Motion

ANC-3019-OL

Sun., June 12–August 21

Class hours: 10:00 am–1:00 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Stop-motion animation made simple. Stop-motion feature films can require hundreds of people, computer-controlled cameras, model makers, textile departments and even 3D printers. And great stop motion can also be created with a single piece of string, a piece of construction paper, or even the things on your desk. In this studio course, students will explore how to animate and shoot a stop-motion sequence and to finalize their animations with live action or illustrated backplates, or simple sets. All aspects of stop-motion animation will be covered, including puppet construction, animation, lighting, shooting, compositing and editing. Through lecture and demonstration, we will cover photography basics, animation principles and postproduction.

NOTE: Students must have access to a computer with a microphone, a device with camera to capture animation—tablet or phone (a DSLR camera with live view is recommended). All students with an active registration in this course will be given access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

KAT LLEWELLYN, owner, creative director, Dumfun Productions, LLC. BFA, School of the Art Institute of Chicago. Professional experience includes: Animation director, Click3x; animator, writer, designer, Digital Artworks. Clients have included: ABC, History Channel, HBO, Victoria's Secret, A&E, Nickelodeon, Jell-O, MTV, Dodge, Bravo, Fanta, Disney Studios, Maybelline, Ford, FedEx, AOL, *National Geographic*, *Wall Street Journal*, Land's End, *Sesame Street*, Scholastic Books, American Museum of Natural History. The instructor's work may be viewed at: vimeo.com/katllyn.

All Together: Digital Animation and Motion Graphics

ANC-3276-OL

Sat., June 11–August 20

Class hours: 10:00 am–3:00 pm (EST)

10 sessions; 5 CEUs; \$700

Total instructional hours: 50

Designed as a workshop studio, this course will take students through all stages of the animation process to

create personal animated projects. Using tablets and scanned drawings, we will begin with traditional animation drawing basics, such as character development, squash-and-stretch and follow-through. Working with Adobe After Effects and Photoshop, we will begin with exercises in panning a background with a walk cycle, as well as creating abstract shapes, motion graphics and animated GIFs. The remainder of the course will be spent on layout design, animation movement, color styling, audio tracks and digital compositing for postproduction. Students will work on finished personal films and After Effects exercises. This course is perfect for illustrators, 2D designers, comic artists, fine artists and traditional animators who want to polish a reel from the exercises assisted by the digital programs. This course is open to animation students and those from other disciplines who have experience working in a digital environment.

PREREQUISITE: A basic drawing course and familiarity with the Macintosh computer.

NOTE: Students will need a drawing tablet (Wacom Bamboo, Intuos or Cintiq is suggested). All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MARTIN ABRAHAMS, producer, director, animator, video editor. School of Visual Arts. Animated projects include: *ABC News, Great Bear, Sesame Street, Burger King*. Music videos for: The Rolling Stones, Lou Reed, Lords of the New Church. Fashion projects include: *Vogue, Bazaar*, CFDA Awards. Multiple-monitor exhibitions include: Xerox, Sony, Nynex. Awards include: School of Visual Arts Alumni Award, CLIO.

KAT LLEWELLYN, owner, creative director, Dumfun Productions, LLC. BFA, School of the Art Institute of Chicago. Professional experience includes: Animation director, Click3x; animator, writer, designer, Digital Artworks. Clients have included: ABC, History Channel, HBO, Victoria's Secret, A&E, Nickelodeon, Jell-O, MTV, Dodge, Bravo, Fanta, Disney Studios, Maybelline, Ford, FedEx, AOL, *National Geographic, Wall Street Journal*, Land's End, *Sesame Street*, Scholastic Books, American Museum of Natural History. The instructor's work may be viewed at: katllyn.com.

Photoshop Animation

SWC-3209-OL

Sat., June 11

Class hours: 2:00 am–5:00 pm (EST)

1 session; \$100

Total instructional hours: 3

Adobe Photoshop's hidden secret is animation and video editing. In this workshop we will explore the motion interface and tool sets. Students will create dynamic motion animations and motion graphics, as well as apply liquid motion and onion skinning to walk cycles. The use of transformations based on smart layers and exporting for broadcast and social media will also be addressed.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a synchronous session during the listed course hours.

ADAM MEYERS, producer. AD, Full Sail University. Clients have included: *Saturday Night Live*, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

Rendering for 3D Animation

SMC-2212-OL

Tues., June 21–July 26

Class hours: 6:30 pm–9:30 pm (EST)

6 sessions; 1.5 CEUs; \$300

Total instructional hours: 18

This course will focus on furthering students' knowledge of rendering in Maya. We will explore different approaches of popular renderers, such as Arnold, V-Ray, RenderMan and Redshift. We will explore scene preparation, lighting, interiors versus exteriors, rendering in linear color space, optimization tricks and use cases for various renderers, as well as understanding how to use render farms.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours. In addition to the general technical requirements for online courses, students must have the following software installed on their computer: Maya 2020 with Arnold Renderer, V-Ray Renderer, RenderMan Renderer and

Redshift Renderer.

RICHARD A. HAGEN, visual artist, technology specialist. BA, summa cum laude, MA, Long Island University. Clients include: Digital Laundry, Borough of Manhattan Community College, Marble and Granite Gallery, Jolt Productions, Downtown Community Television Center. Exhibitions include: Brooklyn Waterfront Artists Coalition, MetroCAF Animation Festival.

Environment Modeling for Feature Animation

SMC-3429-OL

Thurs., June 9–July 28

Class hours: 7:00 pm–10:00 pm (EST)

8 sessions; 2 CEUs; \$320

Total instructional hours: 24

Producing a successful environment model that is faithful to the design is the focus of this course. It will begin with the fundamentals of environment modeling, while developing aesthetic skills so that students can meet the challenges of being an environment artist with minimal artistic direction. Typically, the production designer or art director cannot design the entire world. They quickly learn to rely upon the environment artist who can function without explicit direction and can build upon the artistic direction of the project. We will examine the typical production pipeline in which environment modelers feed the rest of production with an asset context as well as shots. Students will explore how to translate environment designs from 2D to 3D, to accurately assess build time and prioritization to deliver projects on time.

PREREQUISITE: A working knowledge of basic modeling in Maya or ZBrush.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours. In addition to the general technical requirements for online courses, students must have Maya or ZBrush software installed on their computer.

CHRISTINA FARAJ, Sets technical director, Pixar Animation Studio. BFA, School of Visual Arts. Clients include: Women in Animation, BWA Studios. Animations include: *Unmasked*. Awards and honors include: Commencement Speaker, School of Visual Arts; Alumni Award, School of Visual Arts. The instructor's work may be viewed at: christinafaraj.com.

Maya: Basic Computer Animation

SMC-2213-OL

Mon, June 6–August 8

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$320

Total instructional hours: 24

3D artists with professional skills have never been more in demand for film, broadcast, medical visualization, product design, architectural design and presentations. Autodesk Maya is the industry standard for 3D modeling and animation production. This course will cover a broad range of modeling and animation techniques as well as industry standard workflows for texturing and rendering. Students will be challenged to develop skills in polygonal modeling that include proper topology and industry appropriate levels of detail. We will also explore timing and performance for mechanical as well as character animation utilizing Maya's powerful graph editor. Each student will assemble a professional quality, final demonstration reel of their coursework.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours. In addition to the general technical requirements for online courses, students must have Maya 2020 installed on their computer.

BRENDAN GALLAGHER, animator; digital artist; owner, creative director, Out To Play Entertainment. Film credits include: *Dante's Peak*, *Fifth Element*, *Titanic*. Awards include: Excellence in Animation, ASIFA-East; SIGGRAPH Electronic Theater.

Art Therapy Professional Development: Online

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Art Therapy as a Career

PDC-1026-OL

Thurs., June 9–June 30

Class hours: 6:30 pm–9:30 pm (EST)

4 sessions; 1 CEU; \$150

Total instructional hours: 12

This course will provide an overview of careers in the field of art therapy. Topics will include: the history and theoretical foundations of art therapy; methods and materials; art development, assessment and diagnosis; and the use of art therapy in a professional and community setting. Sessions will consist of lectures as well as art experientials.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

JENNIFER TEDESCO, art therapist, ATR-BC, LCAT. BA, Syracuse University; MPS, School of Visual Arts. Professional experience includes: Art therapist, Tuesday's Children.

Studio Art Therapy Techniques

PDC-1023-OL

Thurs., July 7–July 28

Class hours: 6:30 pm–9:30 pm (EST)

4 sessions; 1 CEU; \$150

Total instructional hours: 12

Join other art therapists and artists in studio work that is designed to heighten perception and sensory awareness. Combining an open studio and thematic approach, experientials will be used to explore personal and artistic identity, as well as facilitate an understanding of the art-making processes art therapists employ with clients. While designed for art therapists, the course is open to all, and geared to help tap into your inherent creativity.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

MONICA DUQUE, art therapist, ATR-BC, LCAT. MA, New York University. Publications include: *Journal of Applied Arts & Health*. Presentations include: Expressive Therapies Summit in New York City; American Art Therapy Association Annual Conference; International Interdisciplinary Conference in Clinical Supervision, Adelphi University; Art Therapy Annual Conference, School of Visual Arts. Awards and honors include: Fellow, New York Community Trust; American Art Therapy Association.

Design: On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Graphic Design: Basic

DSC-2021-A

Mon., June 6–August 22

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

The most important element of good design is a good idea, and most of us recognize a terrific idea when we see it. This course is about how to consistently generate good ideas that will enable you to approach any problem with confidence and skill. Ideas that can jump-start your creativity, as you work on developing strong, imaginative designs for brochures, book jackets, websites, ads, branding and logo solutions—even three-dimensional projects. This course is all about building your creative-thinking skills as you start to build your portfolio. We will also cover basic presentation techniques needed to sell your ideas, as we bring the real design world into the classroom. Home assignments, critiques, visual presentations and analyzing the current work being done in the field are all part of it.

NOTE: Assignments are worked on at home and shared in class during group critique. It is recommended that students have access to a Macintosh computer and a working knowledge of Adobe Illustrator, Photoshop and InDesign. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

ED BRODSKY, founding partner, Lubell, Brodsky, Inc. MFA, Syracuse University. Professional experience includes: Art director, Doyle, Dane, Bernbach; Ruder & Finn; president, Art Directors Club; board member, Type Directors Club. Clients have included: American Express, Pfizer, JCPenney, BMW, Scholastic, Novartis, Random House, Keyspan. More than 100 design awards, including: Art Directors Club, AIGA, Type Directors Club, *Graphis*. The instructor's work may be viewed at: edbrodsky.com.

Design: Basic Adobe Applications

DSC-2031-A

Tues., June 7–August 9

Class hours: 6:00 pm–9:00 pm

10 sessions; 3 CEUs; \$640

Total instructional hours: 30

In this course students will create an array of graphic design projects using Adobe Photoshop, Illustrator and InDesign. Assignments will include basic design, typography, motion graphics and magazine/editorial design. Concept development and creative visual problem solving will be emphasized. The focus of the course is to learn these design applications while exploring creative-thinking skills to build a portfolio.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MAGGI REDDAN, visual artist. MFA, Marywood University. Clients include: Flower Foods. Former clients include: *Bloomberg News*. Exhibitions include: Kingsborough Community College; AIGA; Marywood University, Scranton, PA.

Design: Advanced Adobe Applications

DSC-3051-A

Thurs., June 9–August 11

Class hours: 6:00 pm–9:00 pm

10 sessions; 3 CEUs; \$640

Total instructional hours: 30

Using Adobe Photoshop, Illustrator and InDesign and various media, this course will focus on augmenting each student's digital skills to produce polished portfolio pieces. Students will be given challenging real-world projects and assignments typical of the design and advertising industries.

PREREQUISITE: DSC-2031, Design: Basic Adobe Applications, or equivalent.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MAGGI REDDAN, visual artist. MFA, Marywood University. Clients include: Flower Foods. Former clients include: *Bloomberg News*. Exhibitions include: Kingsborough Community College; AIGA; Marywood University, Scranton, PA.

Design: Online

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Principles of Visual Language: Form and Color

DSC-1018-OL

Wed., June 8–August 10

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

In this course we will explore ways to create engaging and memorable two-dimensional design. Students will be encouraged to adopt a disciplined, yet playful, creative process. Using accessible materials and simple techniques, both handmade and digital, we will experiment with the principles of two-dimensional design and color theory, including figure and ground; unity of form; contrasts (geometric and organic forms, shape, size, direction, texture); unit/super-unit/pattern; visual hierarchy, harmony, rhythm and narrative; the seven color contrasts; color illusion and color expression. The goal of the course is to develop a creative tool kit of ideas and techniques, embrace a unique awareness of form and color, strengthen design skills and encourage a way of learning through experimentation and play. This is a basic-level course and is open to all students.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

RICHARD MEHL, designer, photographer, writer. BA, Minnesota State University; MFA, Yale University. Professional experience includes: Design director, Piderit & Partners; senior designer, JPMorgan Chase; designer, Metalsmith. Clients include: Leonard Cheshire Disability, New Hampshire Institute of Art, Accenture. Author: *Playing with Color: 50 Graphic Experiments for Exploring Color Design Principles*. The instructor's work may be viewed at: richardmehl.com.

Principles of Color: The Seven Color Contrasts

DSC-2011-OL

Tues., June 7–July 26

Class hours: 6:30 pm–9:00 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

To study color in art and design is to swim in a stream of overlapping currents. When we see color in the work of others and use color in our own work, these currents combine to form the sensations we feel. The forces that create these currents are well-known and universal. They were taught at the Bauhaus, and are now integral parts of foundation courses at art and design schools around the world. We know them as the seven color contrasts. In this course, we will explore and experiment with each of the color contrasts, through personal observations of recent and historical examples of art and design, and in assignments that demonstrate how and why each form of color contrast works. The goal is to provide you with a tool kit of universal color principles you can employ in your personal and professional life.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. Students must have Adobe Photoshop, Illustrator and Procreate installed on their computer. This course is fully online and offered through a combination of regularly scheduled sessions during the listed

course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

RICHARD MEHL, designer, photographer, writer. BA, Minnesota State University; MFA, Yale University. Professional experience includes: Design director, Piderit & Partners; senior designer, JPMorgan Chase; designer, Metalsmith. Clients include: Leonard Cheshire Disability, New Hampshire Institute of Art, Accenture. Author: *Playing with Color: 50 Graphic Experiments for Exploring Color Design Principles*. The instructor's work may be viewed at: richardmehl.com.

Typography: Basic

DSC-2053-OL

Wed., June 8–August 10

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

The use of typography as the basic material of communication is the focus of this course. We will study the proportions and character of typefaces while stressing the importance of typography in visual communication. Students will be encouraged to explore and appreciate typography through experimentation. Assignments range from posters, book jackets and typographical op-ed illustrations to an assortment of more conceptual projects.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

KEVIN BRAINARD, principal, Pleasure; senior design director, Collins. BFA, School of Visual Arts. Professional experience includes: Deputy design director, Martha Stewart Living; art director, HarperCollins Publishers; senior designer, SpotCo. Clients include: Arnold Worldwide; Vintage Books; Farrar, Straus and Giroux; *The New York Times*; Scribner; Simon & Schuster; MTV Networks; Vintage Books; New York Press; Alfred A. Knopf; Arnell Group; W.W. Norton & Company; Faber & Faber; Picador; Pantheon; Westport Country Playhouse; AIGA. Publications include: *American Center for Design: 100 Show*; *Graphics Today*; *AIGA Communication Graphics*; *Art Directors Club Annual*; *HOW*; *American Illustration*; *Communication Arts*; *Print*; *Type Directors Club Annual*; *The New York Times*; *Letterforms: Bawdy, Bad, and Beautiful*; *Handwritten: Expressive Lettering in the Digital Age*. Awards include: Art Directors Club Young Guns, AIGA 50 Books/50 Covers, Telly. The instructor's work may be viewed at: kevinbrainard.com.

Typography and Identity

DSC-2051-OL

Sun., June 12–August 21

Class hours: 8:00 pm–10:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Typography is an essential tool for visual communication. At its best, typography is the art of deploying symbols of language in order to articulate voice, identity, meaning and beauty. In this course you will explore how to use this tool to create a robust brand identity for screen and print. It begins with a study of the formal (beautiful), practical (useful) and historical aspects of typography, allowing for a deeper understanding of type and how it is best used. Our investigation will be furthered by developing brand identities and logotypes that explore how type, in combination with other design elements, can create a strong pictorial statement that speaks visually about a subject in a clear, consistent and exciting way. This course is open to intermediate- to advanced-level design students.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media,

and interactive discussions.

PETER KAPLAN, lead designer, Museum of Arts and Design. Professional experience includes: Graphic designer, NYC & Co; graphic designer, REDCAT, Los Angeles. Group exhibitions include: Art Directors Club; Galeries du Cloître, École des beaux-arts de Rennes, France. Awards and honors include: Type Directors Club, Art Directors Club, AIGA. The instructor's work may be viewed at: pkap10.com.

Graphic Design: Learning from the Masters

DSC-2013-OL

Mon., June 6–August 22

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

In this course, students are introduced to graphic design through a series of “master studies” — in-depth studies of designers who have made important contributions to graphic design practice and theory. Each session is focused on a different designer, with a close look at their significant projects and creative processes. Students see examples of each designer's work and hear about their careers, and then perform visual exercises and complete assignments related to the designer. For each student, the final product of the course is a digital portfolio of design projects based on their studies of these ten design masters: Herbert Bayer, Elaine Lustig Cohen, Saul Bass, Corita Kent, Shigeo Fukuda, Armin Hofmann, Herbert Matter, Paul Rand, Josef Müller-Brockmann, and Fortunato Depero. The exercises and assignments require students to have beginning-level skills in Adobe Photoshop, Illustrator, and InDesign. Students also experiment with traditional graphic design techniques, including sketching with pencils and markers, and cut-paper collage. This course is open to all students.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

RICHARD MEHL, designer, photographer, writer. BA, Minnesota State University; MFA, Yale University. Professional experience includes: Design director, Piderit & Partners; senior designer, JPMorgan Chase; designer, Metalsmith. Clients include: Leonard Cheshire Disability, New Hampshire Institute of Art, Accenture. Author: *Playing with Color: 50 Graphic Experiments for Exploring Color Design Principles*. The instructor's work may be viewed at: richardmehl.com.

The Art of Design: Basic

DSC-2034-OL

Tues., June 7–August 23

Class hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

Total instructional hours: 36

Developing a solid foundation in graphic design is the focus of this course. It will cover the art of typography, color, composition, and other design fundamentals. Students are encouraged to use their own or existing artwork to create designs for a variety of projects—from posters, logos, catalogs and books to web branding, and more. By the end of the course students will have acquired a design skillset that will enhance their work. We will also address self-publishing and self-promotion. This course is open to all students, including illustrators, fine artists, photographers, filmmakers and even jewelry designers, as well as others who want to acquire basic design abilities.

NOTE: Assignments are worked on outside of class hours and shared during group and individual critiques. It is recommended that students have access to a Macintosh computer. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

ROBERT BEST, creative director, The Nation; principal, Best & Co Design. BFA, Syracuse University. Professional experience includes: Creative director, *New York* magazine, *Condé Nast Traveler*, *Premiere*.

Awards include: Art Directors Club, Society of Publication Designers, AIGA, Society of Typographic Designers, Society of Illustrators. The instructor's work may be viewed at: bestandcodesign.com.

Type and Image: Graphic Impact

DSC-2154-OL

Tues., June 7–August 9

Class hours: 6:00 pm–8:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$440

Total instructional hours: 30

Learn to combine exciting, original type and lettering with fresh, powerful ideas. Taught by a pair of award-winning designers who bring a range of experience and generational viewpoints, this course will explore methods for creating design solutions with both visual and conceptual impact: eye-catching beauty and impressive imagery. While emphasizing current trends, techniques and tools, they will also review classic standards, traditions and history. Sessions include video presentations, self-directed learning options and lively group discussions. Critiques lead to practical guidance for creating effective portfolio pieces. Traditional type-setting skills, as well as alternative sources for creating expressive letterforms (such as photography and handcrafting) will be introduced and developed. Techniques for creating harmony between image and lettering will be emphasized. The methods and principles covered are applicable for creating solutions on multiple platforms: from traditional graphic design, branding and advertising to 360° digital executions—social, motion, video and experience design.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

JOHN SPOSATO, designer, illustrator. BFA, Pratt Institute. Professional experience includes: Art director, Chicago Tribune/Washington Post Corp., ABC, Franklin Mint; consultant, *The New York Times*, Random House, *Newsweek*, DGT/Jupiter Media. Clients have included: HBO; Paramount Pictures; CBS; Nabisco; Coca-Cola; NBC; Federal Express; AT&T; Sony; *Esquire*; *New York* magazine; Simon & Schuster, Inc.; Penguin Random House; Warner Communications; Kiplinger, Crain's, General Motors; United States Army. Awards include: Gold Award, *Graphis Posters Annual*; Gold Award, *Graphis Design Annual*; ANDY; Type Directors Club; Society of Illustrators; AIGA; *Communication Arts Annual*; *Print Regional Design Annual*; Art Directors Club. The instructor's work may be viewed at: johnsposato.carbonmade.com.

MARK SPOSATO, graphic designer, creative director, filmmaker. BFA, Temple University. Professional experience includes: Co-founder, Houndstooth Studios; integrated design lead, Wunderman Thompson Employ; associate creative director, Havas. Publications include: *Making Posters: From Concept to Design*; *Bright Ideas in Poster Design*; *Creative Quarterly*; *Logo 2.0*; *HOW Promotion Annual*, *Logo Lounge*; *CMYK*; *Big Book of Green Design*. Awards and honors include: Gold Medal, *Graphis Poster Annual*; Gold Medal, *Graphis Design Annual*; *HOW Logo Design Awards*; Best Video, Akademia Music Awards; Art Directors Club; National Design Against Fur Competition; *Creativity*. The instructor's work may be viewed at: marksposato.com.

Hand Lettering and Design

DSC-2071-OL

Tues., June 7–August 9

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Hand lettering is both an expressive art form and a powerful tool for communication, which can be used to convey ideas and messages in fun, exciting and meaningful ways. This course will focus on experimental typography using hand-lettering techniques. Students will explore how to create type that conveys a strong aesthetic as they experiment with different typographic solutions, materials, styles and formats. Projects will vary from simple typographic exercises to more advanced assignments, including, posters, zines and book

covers.

PREREQUISITE: A working knowledge of the Adobe design products is recommended.

NOTE: Please bring an assortment of preferred drawing materials: markers, Micron pens or Tombow dual brush pens and a 9x12" sketchbook to the first session. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

NATALYA BALNOVA, designer, illustrator, printmaker, Natalya Balnova Design. BFA, The New School; MFA, School of Visual Arts. Professional experience includes: Senior designer, Other Press LLC. Clients have included: Apple; *The New York Times*; *Washington Post*; *Time*; *Wall Street Journal*; Victoria and Albert Museum; *Village Voice*; *Boston Globe*; Blue Q; Farrar, Straus and Giroux; Hachette Book Group; Harper Collins; Harvard Business School; little bee books; Chicago Review Press; Counterpoint Press; De la Martinière Jeunesse; Grupo Expansión; Hyperakt; La Guarimba International Film Festival; Scholastic; *Chronicle of Higher Education*; Quirk Books. Group exhibitions include: New York Society of Etchers; Monmouth Museum, NJ; Center for Contemporary Printmaking, Norwalk, CT. Publications include: *Carrier Pigeon*, *Nurant*, *Comics Cookbook*. Awards and honors include: Bronze Medal, *Art Directors Club Annual*; *American Illustration*; Society of Illustrators; *Creative Quarterly Print*; *Communication Arts*; *3x3*; International Print Center New York. The instructor's work may be viewed at: natalyabalnova.com.

Managing Creatives and Creative Projects

PDC-2526-OL

Thurs., June 9–August 11

Class hours: 6:30 pm–9:00 pm (EST)

10 sessions; 2.5 CEUs; \$340

Total instructional hours: 25

If you want to be able to rely on your plans, you need to transition from being an 'accidental' to a 'consistent' project manager. In this course you'll learn and practice the skills and attitudes needed to achieve your goals on time and within budget, while meeting production values. Be ready to share both horror and success stories to identify what you should repeat, and what to avoid.

NOTE: A working knowledge of Microsoft Excel is helpful, but not required. This course is fully online and offered through synchronous sessions during the listed course hours.

GABRIELA MIRENSKY, director, Awards and Design, The One Club. BA, Universidad Autónoma Metropolitana; MFA, CCNY. Professional experience includes: Partner, director of client service, Alfalfa Studio; director, competitions and exhibitions, AIGA. Produced projects in collaboration with: Chermayeff & Geismar, Gensler, Milton Glaser Inc., Pentagram. Publications include: *The New York Times Magazine*, *HOW*, *Print*, *I.D.*, *Folk Art*. Awards include: AIGA 50 Books/50 Covers, SEG D Award, New York Book Show.

Digital Design Basics

SMC-1031-OL

Mon., June 6–August 8

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$320

Total instructional hours: 24

Creating print and online artwork using Adobe Photoshop, Illustrator and InDesign is the focus of this course. A range of topics will be covered, such as building vector art for logos, icons and illustration; photo retouching and editing; and typography and layout. We will explore how the computer is used in professional studios, as well as how you can use it in your creative pursuits. Class lessons, critiques and homework all focus on how to produce visual ideas.

PREREQUISITE: A working knowledge of Macintosh or Windows operating system.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MARY J. BELTHOFF, graphic designer, corporate trainer. BS, Bowling Green State University. Clients include: The Metropolitan Museum of Art, Novartis, Ogilvy CommonHealth Worldwide, Kerwin

Communications, L'Oréal, Horizon Blue Cross Blue Shield, Bed Bath & Beyond, Cadbury Adams.

Digital Design Basics

SMC-1031-OL1

Tues., June 7–July 26

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$320

Total instructional hours: 24

See SMC-1031-OL for course description.

LISA LORDI, graphic designer. BA, Pace University. Clients include: Ogilvy Interactive, Hachette Filipacchi, American Express, BSMG Worldwide, MasterCard, A&E, Barnes & Noble.

Illustrator: Basic

SMC-2231-OL

Wed., June 8–July 27

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$320

Total instructional hours: 24

Adobe Illustrator is a vector-based application that is widely used in illustration, technical drawing, animation, special effects and motion graphics. Through hands-on exercises, this course will reveal the creative capabilities of Illustrator. Precise control of Bézier curves, use of color and gradients, dynamic type and 3D effects will be discussed in detail. Students will gain a working knowledge of Illustrator, including how it interacts with the rest of the Adobe Creative Cloud.

PREREQUISITE: A working knowledge of the Macintosh operating system.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MARY J. BELTHOFF, graphic designer, corporate trainer. BS, Bowling Green State University. Clients include: The Metropolitan Museum of Art, Novartis, Ogilvy CommonHealth Worldwide, Kerwin Communications, L'Oréal, Horizon Blue Cross Blue Shield, Bed Bath & Beyond, Cadbury Adams.

Illustrator: Basic

SMC-2231-OL1

Fri., June 10–July 29

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$320

Total instructional hours: 24

See SMC-2231 for course description and instructor.

Design: Basic Digital Design

DSC-2031-OL

Wed., June 8–August 10

Class hours: 6:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Adobe design applications make a designer's job easier. This course focuses on projects that aid in the practice of design software while putting an emphasis on good design. It will also help students develop a critical eye for design. Assignments will include basic design, typography, and still and moving images in order to execute solutions with Adobe design software while exploring creative-thinking skills.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MAGGI REDDAN, visual artist. MFA, Marywood University. Clients include: Flower Foods. Former clients include: *Bloomberg News*. Exhibitions include: Kingsborough Community College; AIGA; Marywood University, Scranton, PA.

Design: Advanced Digital Design

DSC-3051-OL

Mon., June 6–August 22

Class hours: 6:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

In this course students will develop their critical thinking skills and how to visualize design solutions with digital software tools. Students will create an array of design projects, 2D and 3D projects, and original package design, as well as still and moving images. Concept development and visual problem solving will be emphasized.

PREREQUISITE: DSC-2031, Design: Basic Digital Design, or equivalent.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MAGGI REDDAN, visual artist. MFA, Marywood University. Clients include: Flower Foods. Former clients include: *Bloomberg News*. Exhibitions include: Kingsborough Community College; AIGA; Marywood University, Scranton, PA.

Editorial Design

DSC-2156-OL

Thurs., June 9–August 25

Class hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

Total instructional hours: 36

In this course, you will create your own magazine (newspaper or zine) from concept to bound product. We will consider every element of each page until a cohesive product is achieved, which suits both the magazine content and appeals to the target audience. You will create covers, logos, a contents page, a feature and department pages. Typography, layout, illustration, photography, infographics, grids, rubrics, white space, etc., will all become familiar elements in your editorial design vocabulary. How to package editorial material in a smart graphic style that represents your personal aesthetic will be emphasized. In addition, you will learn the basics for designing your magazine for the tablet.

PREREQUISITE: A working knowledge of Adobe InDesign.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

ROBERT BEST, creative director, *The Nation*; principal, Best & Co Design. BFA, Syracuse University. Professional experience includes: Creative director, *New York* magazine, *Condé Nast Traveler*, *Premiere*. Awards include: Art Directors Club, Society of Publication Designers, AIGA, Society of Typographic Designers, Society of Illustrators. The instructor's work may be viewed at: bestandcodesign.com.

Brand Identity—Creating an Image

DSC-2243-OL

Tues., June 7–August 23

Class hours: 7:30 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

12 sessions; 3.5 CEUs; \$480

Total instructional hours: 36

What is a brand? This course will examine the basic principles of corporate identity and develop a clear understanding of how to design brands. Emphasis will be placed on the steps needed for a consistent brand, such as identifying a company's personality; designing a logo; creating the visual elements that support the new brand; and developing and designing its visual voice for multiple uses, including print and packaging. Students will complete design projects that explore a range of applications through exercises, group critiques, research and presentations.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during

the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

ANITA ZEPPELLI, principal, Azura Design, Inc. Diploma, Dawson College; Art Center College of Design. Professional experience includes: Founder, creative director, Azura Design; creative director: Interbrand, Enterprise IG (Superunion). Awards and honors include: *Graphic Design USA*, *CMYK*, *Communication Arts*; Domtar Paper Awards; Applied Arts; Christmas stamp designer, Canada Post. The instructor's work may be viewed at: azuradesign.com.

Visual Branding: How to Do It and How to Sell It

DSC-3533-OL

Tues., June 7–August 9

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

Upon completion of this course, you will have a thorough understanding of how to create a visual brand identity and be fluent in the language necessary to sell it to your boss or to your client. You will develop a case study showcasing your expertise from message development to creative execution to presentation. The case study will not only document a well-crafted practical example, but also establish you as a skilled expert in the field, geared to convince prospective employers and clients to hire you for a wide range of projects. Discussions and insider information from actual branding projects will teach you industry lingo and connect class exercise with real-world practice. You will discover how social and psychological factors influence visual communication and how you can apply them in your creative executions. And, as so many of our professional interactions—from job interviews to proposals to project presentations—are moving online, discover how to elevate your work by giving professional, comprehensive and engaging online presentations that enable you to establish yourself as a skilled creative and successfully sell your ideas to the relevant decision makers. The course will include lectures, presentations and practice/critique intensives.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

ROSWITHA A. RODRIGUES, co-founder, creative director, Magical Monkey. MA, with distinction, University of Vienna; School of Visual Arts. Professional experience includes: Design director, Ryan Drossman/MARC USA, producer, New York in Motion. Clients include: Rheingold Brewing Company, Scholastic, Moviefone, Jatheon Technologies Inc., Pace University, Gym Source, Arm & Hammer, HarperCollins, Legal Resources Centre South Africa, BB Promotions, San-Ei Gen F.F.I., DigitalOptics Corporation, Tessera. Awards include: *HOW*, *Graphis*, Advertising Women of New York, National Council for Marketing and Public Relations, *Creativity*, *Print*, *American Graphic Design*, Promax. The instructor's work may be viewed at: magicalmonkey.com.

Experiencing Brands Through Interaction Design

DSC-3243-OL

Thurs., June 9–August 25

Class hours: 7:30 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

12 sessions; 3.5 CEUs; \$480

Total instructional hours: 36

As we connect with brands through their various points of contact, opportunities for richer experiences are created. How we interact with a brand through a website, mobile app, pop-up space, wearable art, kiosk, or interactive wall display can play an increasingly important role in forming a deeper, more personal relationship with a brand. This new branding paradigm delivers meaningful brand experiences through immersive customer interactions. In this course, students will learn how to develop a brand strategy and create the visual tone for a brand's product or service in order to create immersive experiences that can exist online, in mobile environments, and beyond. This will be a creative, exploration-based course, not a coding or technical course.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative

Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

ANITA ZEPPELELLI, principal, Azura Design, Inc. Diploma, Dawson College; Art Center College of Design. Professional experience includes: Founder, creative director, Azura Design; creative director: Interbrand, Enterprise IG (Superunion). Awards and honors include: *Graphic Design USA*, *CMYK*, *Communication Arts*; Domtar Paper Awards; Applied Arts; Christmas stamp designer, Canada Post. The instructor's work may be viewed at: azuradesign.com.

UI and UX Design: An Introduction

DSC-2256-OL

Sat., June 11–August 20

Class hours: 1:00 pm–3:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

As the concept of “design” evolves, the field of user experience and user interface design (UI/UX) grows in complexity. This introductory course begins with the basics by using the industry-standard deliverables as a springboard to examine the central ideas and crucial elements needed for successful design initiatives. Students will complete a project of their choosing while learning and creating deliverables. An emphasis will be placed on approaching UI and UX through an empathetic lens. By the end of the course, students will have a foundational knowledge of UI/UX, our design process, and the principles and theories that drive our decisions.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

DOMINIC POON, product designer/UX director. Previous professional experience: Senior UX director, Conduent; chief experience officer, Vantage Point Consulting; user experience director, IBM Interactive Experience. Current clients include: United States Department of Education, United States Department of Defense, Blackboard Insurance. Former clients include: Watson Health, Bank of America, State of New York. Awards and honors include: Webby, Omni Intermedia, Effie. The instructor's work may be viewed at: dominicpoon.com.

Design Portfolio

DSC-4010-OL

Mon., June 6–August 22

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

In-demand creative opportunities and professional skill sets develop continually—and so must your portfolio. Join this course to gain a new edge. Expand your abilities and develop an impressive, well-crafted showcase of your creativity that stands out to potential employers and prospective clients. Re-awaken your passion as a designer in the process, embracing new possibilities and working on projects that advance your creative potential. You may want to perfect existing work or start fresh, or add new projects to fill in gaps in your portfolio. This course will help you develop areas in your body of work that you feel less confident about, as well as focus on showing off your unique strengths, including how to incorporate your work from other disciplines (photography, fine art, illustration, etc.) into your design projects. Let's create a portfolio together that you're proud to show, and that will get you hired to do the work you love to do. This intensive critique/workshop setting includes one-on-one focus sessions, and a rich, shared online platform for support between meetings. To find out more, see work samples, read testimonials, or ask questions about the course, please visit: myportfolioicourse.com.

NOTE: Please prepare to share two or three samples of your work during the first session. All students with

an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

ROSWITHA A. RODRIGUES, co-founder, creative director, Magical Monkey. MA, with distinction, University of Vienna; School of Visual Arts. Professional experience includes: Design director, Ryan Drossman/MARC USA, producer, New York in Motion. Clients include: Rheingold Brewing Company, Scholastic, Moviefone, Jatheon Technologies Inc., Pace University, Gym Source, Arm & Hammer, HarperCollins, Legal Resources Centre South Africa, BB Promotions, San-Ei Gen F.F.I., DigitalOptics Corporation, Tessera. Awards include: *HOW*, *Graphis*, Advertising Women of New York, National Council for Marketing and Public Relations, *Creativity*, *Print*, *American Graphic Design*, Promax. The instructor's work may be viewed at: magicalmonkey.com.

After Effects for Visual Artists

SMC-3617-OL

Sat., June 18–August 13

Class hours: 9:00 am–11:00 am

8 sessions; 1.5 CEUs; \$220

Total instructional hours: 16

After Effects is a dynamic tool kit and this course will explore how to use digital tools and the creative process to make new works of art. An unconventional application of After Effects will be explored, from doodling to complex expressions of tools that After Effects provides.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

ADAM MEYERS, producer. AD, Full Sail University. Clients have included: Saturday Night Live, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

Film: On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

On-campus courses in film are listed under the following categories:

Production

Postproduction

Acting

Production

Digital Filmmaking

CFC-1003-A

Thurs., June 9–August 11

Class hours: 6:00 pm–9:00 pm

10 sessions; 3 CEUs

\$400; equipment and materials fee, \$275

Total instructional hours: 30

This course will take students through the production process for digital filmmaking while transforming their short story from the page to the screen. Students will learn technical skills and their application through a hands-on approach to camera, sound recording and lighting, as well as aesthetic choices for creating a scene. Working with actors and collaborating with a production crew will be included. Digital workflow will be discussed and demonstrated. Each student will script, direct and shoot a three-to-five-minute digital project. Please note that editing is not included.

NOTE: Students can reserve digital cameras as specified by the instructor for home assignments. This

course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

ERIK ANJOU, director, writer, producer. BA, Middlebury College; MA, Northwestern University. Film projects include: *Deli Man*; *The Klezmatics: On Holy Ground*; *8:Ivy League Football and America*; *A Cantor's Tale*; *The Cool Surface*; *Road to Ruin*. Screenings include: Santa Barbara International Film Festival, Haifa Film Festival, Krakow International Film Festival, San Francisco Jewish Film Festival. Awards and honors include: Best Documentary, World Eye Jewish Film Festival, Tel Aviv; Bronze Phoenix, Warsaw Jewish Motifs.

Directing

CFC-2040-A

Wed., June 8–August 10

Class hours: 7:00 pm–10:00 pm

10 sessions; 3 CEUs

\$400; professional actors' fee, \$110

Total instructional hours: 30

Through intensive hands-on exercises, students will explore directorial strategies. The goal of the course is to have students direct as much as possible by workshopping their own scenes or choosing material written by others. Directors will collaborate with professional actors who will come in on a weekly basis. By the end of the semester, students will have an understanding of the responsibilities, methods and craft of directing and begin to define their own personal directorial style.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

WILLIAM D. HOPKINS, producer, director, Palisade Films. University of Iowa, Royal Academy of Dramatic Arts. Feature films include: *Painters*, *Catchback*, *Babes in the Woods*. Documentaries include: *The Selwyn*, *Sound on Sound*. Commercials include: AT&T, Innovation Luggage. Theater productions include: *Schweyk in WW2*, *Relative Values*, *The Evangelist*.

Introduction to Virtual Reality Filmmaking

CFC-2063-A

Wed., June 8–July 27

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs

\$280; equipment fee, \$100

Total instructional hours: 24

Virtual reality brings an innovative, visual experience that is becoming part of our visual vocabulary. In this course students will be introduced to the language and technology of virtual reality filmmaking, including its uses in news, fiction, documentary, advertisement and fine arts. Students will learn how to operate the VR camera and shoot a three- to five- minute 360 video project. Emphasis will be given to directing and production techniques as they pertain to 360.

PREREQUISITE: CFC-1003, Introduction to Filmmaking, or equivalent. A basic knowledge of editing software is recommended but not required.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

ALESSANDRA ZEKA, filmmaker. Professional experience includes: Director, founder, Adrenaline Films; director, founder, Virtual Reality Punk. Film projects include: *Sunday Fight*, *A Quiet Inquisition*, *Surviving Amina*, *The Indignados Vote*, *TransFatty Lives*, *The Infamous Mermaid Uprising of 2017*. Screenings include: Human Rights Watch Film Festival, FRAMELINE, Woodstock, WATCH DOCS, One World Film Festival, Frontline Club, London Human Rights Watch. Awards and honors include: Soros/Sundance Documentary Fund, New York Foundation for the Arts, New York State Council on the Arts, Chicken & Egg Pictures, Rockefeller Brothers Fund, ArtsLink, Eastman Family Fund, Jerome Foundation.

Cinematography

CFC-3034-A

Tues., Thurs.; June 7–June 30

Class hours: 6:00 pm–9:30 pm

8 sessions; 2.5 CEUs

\$340; equipment and materials fee, \$100

This course offers a hands-on approach to the practice of cinematography. Students will explore sophisticated lighting techniques and effects to create compelling images for interiors and exteriors. Cameras, lenses, exposure, contrast, camera placement, composition, movement and color, as well as how to work with a director and crew will be covered. Blackmagic Pro and GoPro HERO8 cameras will be used in this course.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

IGOR SUNARA, director of photography, director. BA, with honors, University of Westminster. Films include: *Finding Julia*, *The Keeper*, *On the Run*, *Mercy of the Sea*, *Misplaced*, *Tripwire*, *Cop Land*, *Somewhere in the City*, *Love or Money*, *Point of View*. Documentary films include: *Searching for Orson*, *American Dream*. Commercials include: Coors Light, AT&T, Coca-Cola, Kodak. Music videos include: Bon Jovi, Rod Stewart, Rubén Blades, Notorious BIG, Diana Ross, Dolly Parton, Liza Minnelli, John Cale and Lou Reed, Whitney Houston. The instructor's work may be viewed at: www.findingjulia.net.

Cinematography for Directors

CFC-3037-A

Wed., Fri.; June 8–July 1

Class hours: 6:00 pm–9:30 pm

8 sessions; 2.5 CEUs

\$340; equipment and materials fee, \$100

Total instructional hours: 24

This course will explore the collaboration between director and cinematographer through a hands-on approach to filmmaking. Learning how to translate a text visually is more than learning the differences between subjective and objective camera angles. We will take ideas, words, actions, emotional subtext, tone, and other forms of nonverbal communication, and render them in visual terms. Shot design, camera placements, composition, viewpoints, motion, lensing, blocking, and how light and color shapes perception are all creative options available to interpret the director's vision. Students will direct scenes from their original (or adapted) scripts and work with professional actors. Blackmagic Pro and GoPro HERO8 cameras will be used in this course.

PREREQUISITE: A basic cinematography or filmmaking course, or a show reel that reflects basic proficiency in filmmaking.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

IGOR SUNARA, director of photography, director. BA, with honors, University of Westminster. Films include: *Finding Julia*, *The Keeper*, *On the Run*, *Mercy of the Sea*, *Misplaced*, *Tripwire*, *Cop Land*, *Somewhere in the City*, *Love or Money*, *Point of View*. Documentary films include: *Searching for Orson*, *American Dream*. Commercials include: Coors Light, AT&T, Coca-Cola, Kodak. Music videos include: Bon Jovi, Rod Stewart, Rubén Blades, Notorious BIG, Diana Ross, Dolly Parton, Liza Minnelli, John Cale and Lou Reed, Whitney Houston. The instructor's work may be viewed at: www.findingjulia.net.

Postproduction

Avid Editing

CVC-3052-A

Wed., June 8–July 27

Class hours: 6:00 pm–9:00 pm

8 sessions; 2 CEUs; \$520

Total instructional hours: 24

For features, commercials, documentaries and television, Avid is the preferred editing system of many film-

makers. Using Media Composer software, this course will examine the principles, terms and concepts of random-access digital editing. Students will work with the Avid system to edit assignments and exercises that address editorial and narrative structure, rhythm and pace.

PREREQUISITE: A working knowledge of the Macintosh or Windows operating system.

NOTE: Lab time is included in the instructional hours; additional lab time is not available. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MARK TYLER, television editor. BA, University of Denver. Professional experience includes: Senior editor, compositor, Northern Lights; editor, compositor: Home NYC, The Image Group, Post Perfect; editor, DJM Films. Editorial projects for: NFL Network, Discovery Channel, Nickelodeon, Dave & Buster's, New Jersey Lottery, Cooper Tires, Subaru, NBC Sports, Palmer's Cocoa Butter, Chevrolet Camaro, Six Flags, Van Heusen, USA Network, Bloomberg Television, Rooms To Go, Topps, Nair. Finishing editor/retoucher on music videos for: Backstreet Boys, Black Eyed Peas, Blondie, Bon Jovi, Eminem, Jay-Z, John Mayer, Usher, R. Kelly, The Roots, Sean Paul. Awards and honors include: AICE Award.

Acting

Acting

CFC-1076-A

Tues., June 7–July 26

Class hours: 6:30 pm–9:00 pm

8 sessions; 2 CEUs; \$280

Total instructional hours: 20

A great performance moves us emotionally, keeps us on the edge of our seat and allows the audience to share each character's emotional journey. This course will introduce actors, directors and writers to the technique of method acting, and how to elicit performances from the characters in your script. You will work toward recognizing the analogy between your personal journey and connecting that truth to the characters you bring to life as an actor, writer and director. The Method approach creates a common artistic language for all involved to benefit from and give clarity to the work by embracing the authentic self that ultimately becomes universal.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MIHAELA MIHUT, actress. BA, MFA, New School University. Acting credits include: *Manipulation, The Bear, Perkins' 14, Ben Again, The Visitor, Art People, Last of the Red Hot Lovers, The Bald Soprano, Hunting Cockroaches*. Honor: Lifetime member, The Actors Studio. The instructor's work may be viewed at: mihaelamihut.com.

Film: Online

Online courses in film are listed under the following categories:

Preproduction

Production

Postproduction

Preproduction

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas

and Zoom please visit technology.sva.edu/students/online-courses.

Pitch Your Television Series to Industry Experts

CFC-1334-OL

Wed., June 8–August 10

Class hours: 7:30 pm–9:30 pm (EST)

10 sessions; 2 CEUs; \$280

Total instructional hours: 20

This course will provide students with the opportunity to hear from top production executives, showrunners and network executives who will share their expertise on what it takes to create a powerful television series. Students will learn the key skills of series development, networking, pitching a series and negotiating the best deal. You'll screen compelling sizzle reels, learn how to attract an agent, how to get into the networks and how to pull the series elements together. These industry pros will give you insider tips on taking your project, and your career, to the next level.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

JIM ARNOFF, television/web packaging agent, entertainment lawyer, certified life coach. BA, University of Pennsylvania; JD, with honors, George Washington University; CPC, Institute for Professional Excellence in Coaching. Programs packaged include: *What's Good, Band of Ballers*, MTV2; *I Spy*, HBO; *Burly Sports*, CBSsports.com; *Rahzel's Rap Minute*, atom.com; *Wake Up America*, FOX; Verizon/Fios makeover specials; *Back Spin*, Bravo; short animated films, *Sesame Street*. The instructor's work may be viewed at: arnoffco.com.

From Script to Screen

CFC-2039-OL

Tues., June 7–July 26

Class hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

This course is designed to immerse students in the fundamentals of screenwriting, film directing and cinematic visual storytelling through deep analysis of individual film scenes. From Script to Screen will explore filmmaking processes from initial script to final scene edit. The first portion of each session centers on script break down, focusing on character obstacles and objectives, domestic and emotional events, dramatic beats and theme. After screening the scene, we begin a thorough analysis of its visual execution, including: camera movement, set design and its connection to character and the psychology of lighting. In addition, we will screen and analyze select short films and identify production challenges related to budget, crew, casting, location scouting and directing actors. The goal of the course is for students to have a stronger understanding of the complex art of filmmaking, and its core fundamentals of narrative and visual storytelling.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

BENJAMIN ORIFICI, director, cinematographer, writer, producer. BA, University of Michigan; MFA, Brooklyn College; JD, Boston University. Professional experience includes: Director, founder, Celluloid Rain Productions. Film projects include: *PostDemic*, *An Extraordinary Affair*, *Havana Cowboy*, *Rubberneck*, *Acajou*, *Delivery Hour*, *Carroll Park*, *Brooklyn Breach*. Screenings include: Moving Pictures Film Festival, China International Film and TV Program Exhibition, Misty Moon International Film Festival, Focus International Film Festival, Art of Brooklyn Film Festival. Awards and honors include: Board Member: Anthology Film Archives, Havana Film Festival New York; Ludwig Foundation of Cuba; Festival Director, New York City International Reel Film Festival. The instructor's work may be viewed at: benjaminorifici.com.

My First Feature: The Process of Making a Film

CFC-2236-OL

Wed., June 8–July 27

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

In this course students will be guided through the creative, technical, financial and legal challenges of making a feature-film project. We will examine the basics of writing a feature and optioning a screenplay for production, as well as the process of establishing the proper business entities and paperwork needed to work with investors to make the film. Partnering and interfacing with complementary groups, such as marketing firms and distributors, will be included.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

JORDAN MICHAEL, writer, producer. BFA, School of Visual Arts; MFA, American Film Institute. Professional experience includes: Development, production: Universal Pictures, Nickelodeon, Gersh Agency. Film projects include: *August*, *Some Girls*. Awards and honors include: Jack Kirby Award.

Screenwriting: Finding and Developing Your Inner Voice

CFC-2136-OL

Tues., June 7–August 9

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

This introductory course is designed to discover how to best find and tap into one's unique voice. Students will learn to view writing as a process, an ongoing developing skill and an art form to be practiced and refined. Discussions will focus on creativity and how it is affected by everyday experiences, spirituality and how we choose to live our lives. The goal is to realize a greater understanding of what it means to be creative and productive through our writings. Students will be assisted in manifesting their ideas into a first-draft screenplay. There will be guest lecturers (directors, actors and writers) and assigned readings.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

GARY RICHARDS, screenwriter; playwright; director. BS, Union College. Full-length plays include: *The Root*, *Dividends*, *Children at Play*, *Scrambled Eggs*, *Second Summer*, *Slambook*, *Tropical Depression*, *Shiva*. Screenplays include: *Free of Eden*, *Stag*, *In Scoring Position*, *Beating Hearts*, *Doin' Time*, *Butch and Kiki*, *Two Regular Guys*, *Garage Band*. Awards include: Best Writing, Best Play, Dramalogue Award; Playwriting Award, Colleagues Theater Company.

Screenwriting II

CFC-2143-OL

Mon., June 6–August 22

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Serving as a continuation of CFC-2136, *Screenwriting: Finding and Developing Your Inner Voice*, in this course writers will have an opportunity to share their stories and get productive and supportive feedback via writing exercises, rewrites and critiques. We will continue exploring story structure and character development specific to your individual script, with the aim of creating new pages and clear goals in helping you prepare a well-revised full-length script. Formatted as a workshop, this course is also appropriate for seasoned writers and will help you to develop your inner voice that has a story only you can tell.

PREREQUISITE: CFC-2136, *Screenwriting: Finding and Developing Your Inner Voice*, or equivalent.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

GARY RICHARDS, screenwriter; playwright; director. BS, Union College. Full-length plays include: *The Root*, *Dividends*, *Children at Play*, *Scrambled Eggs*, *Second Summer*, *Slambook*, *Tropical Depression*, *Shiva*. Screenplays include: *Free of Eden*, *Stag*, *In Scoring Position*, *Beating Hearts*, *Doin' Time*, *Butch and Kiki*, *Two Regular Guys*, *Garage Band*. Awards include: Best Writing, Best Play, Dramalogue Award; Playwriting Award, Colleagues Theater Company.

Production

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Digital Filmmaking

CFC-1003-OL

Sat., June 11–August 20

Class hours: 12:00 noon–3:00 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

In this course students will learn essential principles of storytelling and the psychology of filmmaking, as well as core skills for lighting and camera setup. With a focus on aesthetic choices in directing, students will be encouraged to create boundary-pushing content even with the simplest of means (i.e., smartphone camera). Students will also implement their talents by shaping at-home projects on their own, with opportunities for individual mentorship, while fostering ideas for larger productions in the future.

NOTE: Students must have access to personal cameras and microphones of their choice, which can include smartphones. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

BRIAN C. GONZALEZ, visual artist, filmmaker, consultant. BFA, School of Visual Arts. Professional experience includes: Video artist, Atlantic Records; video artist, Chimera Music; contributor, *Huffington Post*. Awards and honors include: Time Square Arts; Art Production Fund; P3 Studio Residency, The Cosmopolitan; Fellow, Queer | Art. The instructor's work may be viewed at: taxiplasm.com.

Creating a Documentary Film I

CFC-3027-OL

Thurs., June 9–August 11

Class hours: 6:30 pm–8:00 pm (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Emphasizing storytelling and character development, this course aims to provide students with the skills necessary to produce a compelling documentary. Screening and analyzing a variety of documentary films, as well as hands-on exercises in various approaches to documentary production, students will gain a solid foundation of how to effectively research and execute strong interviews, and pitch their films to producers and distributors. We will also address many of the deliverable elements specific to documentaries, including life rights, archive materials and licensing agreements.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

JENNA RICKER, filmmaker, writer, producer. Writer, director, producer: *Ben's Plan, Qualified*; writer, director: *Dove Confidence Talks*; director, co-writer: *The American Side*; screenwriter: *The Garage, Security*. Festivals and screenings include: SXSW, Tribeca, Woodstock, London Independent, Harlem International, Indy, Montclair, Milwaukee, La Femme, Canada Indie, Aspen, Hot Springs, Cinema City, Seattle Independent. Awards and honors include: Gold Award for Documentary/Social Profiles, Gold Award for Social Issues, New York Festivals TV & Film Awards; Best Drama, Action on Film Festival; Distinguished Debut, London Independent Film Festival; Mira Nair Award for Rising Female Filmmaker, Harlem International Film Festival; Filmmaker Fellowship: American Film Showcase; Member, Directors Guild of America.

Creating a Documentary Film II

CFC-3029-OL

Tues., June 7–August 9

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

In this course students will develop and package their documentary films—whether at the pitch or production phase—and use the course to further projects while receiving active collaborative feedback. We will address how to shape a budget and locate grants and companies to which to pitch a film, as well as how producers and distributors work with documentaries. Understanding deliverable elements such as life rights, archival materials and licensing agreements that ensure your film can be seen will also be covered.

PREREQUISITE: CFC-3027, Creating a Documentary Film I, or equivalent.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

JENNA RICKER, filmmaker, writer, producer. Writer, director, producer: *Ben's Plan, Qualified*; writer, director: *Dove Confidence Talks*; director, co-writer: *The American Side*; screenwriter: *The Garage, Security*.

Festivals and screenings include: SXSW, Tribeca, Woodstock, London Independent, Harlem International, Indy, Montclair, Milwaukee, La Femme, Canada Indie, Aspen, Hot Springs, Cinema City, Seattle Independent. Awards and honors include: Gold Award for Documentary/Social Profiles, Gold Award for Social Issues, New York Festivals TV & Film Awards; Best Drama, Action on Film Festival; Distinguished Debut, London Independent Film Festival; Mira Nair Award for Rising Female Filmmaker, Harlem International Film Festival; Filmmaker Fellowship: American Film Showcase; Member, Directors Guild of America.

Postproduction

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Music Production

CFC-2059-OL

Sat., June 11–August 20

Class hours: 10:00 am–11:30 am (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

You don't have to be a professional musician to make great sounding songs and soundtracks for your films or videos. With cutting-edge computer software programs such as Reason, Logic and Pro Tools, you can create great music to sync with your images. Students will learn techniques for using prerecorded loops and effects in various musical styles—hip-hop, world, jazz, rock and classical, among others, will also be covered. Song structure, basic music theory and rhythmic patterns will be explained and demonstrated. If you are a musician, you can enhance your compositions with these amazing tools. However, no prior experience in music is required.

NOTE: Students must have Reason, Logic or Pro Tools audio software installed on their computers. This course is fully online and offered through a combination of regularly scheduled online sessions during the listed course hours, as well as asynchronous material.

NANA SIMOPOULOS, composer. BA, Duke University. CDs include: *Daughters of the Sun, After The Moon, Gaia's Dream, Wings and Air, Still Waters, Meditations with the Orishas*. Dance scores for: Joffrey Ballet, Dance Theater of Harlem, North Carolina Dance Theatre, American Dance Festival. Film scores include:

Domain of the Senses, Touch, Kayakalpa, A Quality of Light, Alicia Was Fainting. Performance venues include: St. John the Divine, The Kennedy Center, Montreux Jazz Festival, Lincoln Center, European Capital of Culture Festival, Rubin Museum of Art, Le Pescadeux. The instructor's work may be viewed at: nana.net.

Premiere Editing Workshop

SMC-2162-OL

Sat., June 11–June 25

Class hours: 11:00 am–2:00 pm (EST)

3 sessions; \$150

Total instructional hours: 9

Adobe Premiere Pro is a video editing program used to edit videos (including movies) and is the go-to program for content creators all over the world, both amateur and professional. This workshop will give an overview of video editing and look at how to use the software to achieve your creative goals.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a synchronous session during the listed course hours.

ADAM MEYERS, producer. AD, Full Sail University. Clients have included: *Saturday Night Live*, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

Adobe Premiere Pro

CVC-2561-OL

Mon., June 6–August 8

Class hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$350

Total instructional hours: 24

In this course students will be introduced to Adobe Premiere Pro and the grammar and aesthetics of editing and visual storytelling. Students will learn how to import, organize and add effects to footage. Throughout the course, students will also edit assignments and complete exercises that address narrative structure and refining the rhythm and pacing of a scene.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MIAH ARTOLA, video editor, Artola Digital. MA, The New School. Film projects include: *Red Thread: The Prisoner and the Painter; Blind Spot; Past: A Retelling of Uncle Tom's Cabin; Waiting for Godard.* Television projects include: *Rights of Passage, Better Homes and Gardens.* Screenings include: Experimental Intermedia, Harvestworks, Anthology Film Archives, The Wild Project, Pioneer Works, Pier 59 Studios, Sacatar Foundation Brazil, Andrew Roth Gallery, Chashama, MoMA PS1, Dixon Place, Clemente Soto Véllez Cultural and Educational Center, New York City Poetry Festival. Software authored: Audio Peak Etcher. Awards and honors include: "66 Brilliant Women in Creative Technology," PR News; residency, Governors Island. The instructor's work may be viewed at: artoladigital.com.

Adobe Premiere Pro II

CVC-3571-OL

Sat., June 11–August 20

Class hours: 12:00 noon–1:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 2.5 CEUs; \$350

Total instructional hours: 25

This course will cover advanced editing techniques and workflows within Adobe Premiere Pro and Creative Cloud. Each week students will practice a key aspect of Premiere Pro's advanced editing workflow.

Techniques will focus on customizing keyboard shortcuts and advanced media management, including proxy workflow, round tripping and dynamic workflows between Premiere and other Creative Cloud applications (such as After Effects and Audition). Color grading, multi-camera workflows, exporting codecs and advanced audio editing will also be covered, along with an exploration into effects and masking with complex timelines.

Students will receive feedback on their individual projects. Participants can work with their own footage or stock provided by the instructor.

PREREQUISITE: A working knowledge of Adobe Premiere Pro. Students must have access to a workstation (three to five hours minimum per week).

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

CARYN HEILMAN, artistic director, LiquidBody media, movement and dance; multimedia artist. MFA, University of California, Irvine. Professional experience includes: Editor, Volvox Studios. Film and television projects include: *Dancemaker*; *Wrecker's Ball: Three Dances by Paul Taylor*; *Speaking in Tongues*. Theater projects include: *Blue Light*, *Something to do With Love*. Festivals and screenings include: Soma Fest, Omega Institute. Awards and honors include: Fellowship, University of California, Irvine; Medici Circle Award; Warhol Foundation Commission. The instructor's work may be viewed at: liquidbody.org.

Adobe Premiere Pro III

CVC-3671-OL

Sat., June 11–August 20

Class hours: 10:00 am–11:30 am (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 2.5 CEUs; \$350

Total instructional hours: 25

Mastering the advanced workflows introduced in CVC-3571, Adobe Premiere Pro II, is the focus of this course. Projects will focus on audio, color, motion graphics and effects using Premiere Pro, Adobe After Effects, Adobe Audition and DaVinci Resolve. Students will receive feedback on their individual projects. Participants can work with their own footage or stock provided by the instructor.

PREREQUISITE: CVC-3571, Adobe Premiere Pro II, or equivalent.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

CARYN HEILMAN, artistic director, LiquidBody media, movement and dance; multimedia artist. MFA, University of California, Irvine. Professional experience includes: Editor, Volvox Studios. Film and television projects include: *Dancemaker*; *Wrecker's Ball: Three Dances by Paul Taylor*; *Speaking in Tongues*. Theater projects include: *Blue Light*, *Something to do With Love*. Festivals and screenings include: Soma Fest, Omega Institute. Awards and honors include: Fellowship, University of California, Irvine; Medici Circle Award; Warhol Foundation Commission. The instructor's work may be viewed at: liquidbody.org.

After Effects: Basic

SMC-3621-OL

Thurs., June 9–July 28

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$320

Total instructional hours: 24

From Hollywood to your home, Adobe After Effects is changing the way we look at things. The program's 2D and 3D compositing, animation and visual effects tools allow users to create innovative graphics and visual effects for film, video, broadcast, DVD and the web. Students will learn the concepts of video, time-based animation and special effects. We will explore program features that include keyframing, editing, masking, type, 3D environment and tools. Importing media from a wide variety of applications, including Adobe Photoshop and QuickTime files will also be covered.

PREREQUISITE: A working knowledge of Adobe Photoshop.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

ADAM MEYERS, producer. AD, Full Sail University. Clients have included: *Saturday Night Live*, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

After Effects: Professional

SMC-3631-OL

Wed., June 8–July 27

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$320

Total instructional hours: 24

After a review of basic Adobe After Effects tools, this course will explore some of these tools in depth, including masking and rendering. We will then move on to more advanced topics that can add exciting and creative effects to your motion graphics and visual effects projects, including 3D layers, animation techniques, video, tracking and stabilizing, rotoscoping and paint tools.

PREREQUISITE: SMC-3621, After Effects: Basic, or equivalent.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

ADAM MEYERS, producer. AD, Full Sail University. Clients have included: *Saturday Night Live*, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

CINEMA 4D

SMC-3654-OL

Tues., June 7–July 26

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$320

Total instructional hours: 24

The Cineware Module allows users to integrate Maxon's CINEMA 4D scenes into Adobe After Effects projects seamlessly, giving artists a 3D pipeline between the two programs. In this course students will become familiar with the Cineware Module plug-in, and how to take advantage of using CINEMA 4D's workflow as assets within their After Effects files. Topics will include animating, texture mapping, scene building, lighting, cameras and basic 3D modeling.

PREREQUISITE: SMC-3621, After Effects: Basic, or equivalent.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

ADAM MEYERS, producer. AD, Full Sail University. Clients have included: *Saturday Night Live*, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

Adobe Media Encoder Workshop

SWC-2158-OL

Fri., July 15

Class hours: 3:00 am–6:00 pm (EST)

1 session; \$100

Total instructional hours: 3

Adobe Media Encoder is a powerhouse of compression software. If you are converting for film, web, or social media, this is your tool. Compression theory is broken into simple concepts and then the software is explored. From use of preset templates to customizing for your needs, this workshop will get you fired up about out-putting your projects to their maximum potential.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a synchronous session during the listed course hours.

ADAM MEYERS, producer. AD, Full Sail University. Clients have included: *Saturday Night Live*, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

Fine Arts: On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

On-campus courses are listed under the following categories:

Drawing
Painting
Sculpture and Interdisciplinary
Printmaking
Jewelry

Drawing

NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

Drawing I

FIC-1007-A

Tues., Thurs.; June 7–June 30

Class hours: 6:00 pm–9:30 pm

8 sessions; 2.5 CEUs; \$340

Total instructional hours: 28

The course will provide a foundation in the fundamentals of drawing and design. Students will draw from live models, still lifes and interiors to acquire an understanding of the elements of composition: perspective, color, light and shadow, texture and line. Demonstrations and critiques will be ongoing while students explore a wide variety of styles—from the old masters to contemporary artists. Pencil and charcoal will be the primary media. Trips to museums and galleries are included.

NOTE: Please bring a rough newsprint pad (18x24") and 6B graphite pencils to the first session. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

ANDREA ZAKIN, painter, sculptor. MA, Hunter College; School of the Museum of Fine Arts; Columbia University. One-person exhibitions include: Syracuse University, NY; Fairleigh Dickinson University; Abraham Rattner Memorial Gallery; Philadelphia Art Alliance; Barbara Ingber Gallery. Group exhibitions include: Elaine Benson Gallery, Small Walls Gallery, Zeus Trabia Gallery, Adagio Gallery. Consultant: New York Foundation for the Arts, New York State Council on the Arts, New York State Department of Education. Grants include: Altos de Chavon, Dominican Republic; MacDowell Colony; Ossabaw Island Project.

Painting

NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

Painting

FIC-1223-A

Tues., June 21–July 26

Class hours: 10:00 am–4:00 pm

6 sessions; 3.5 CEUs; \$480

Total instructional hours: 36

Designed for the beginning student, this studio course will introduce the fundamentals of color, space, composition and technique. Oil paint will be the primary medium; other media will be explored, including collage. Students will paint from observation, memory and imagination. Contemporary concepts will be emphasized. There will be individual and group critiques.

NOTE: Please bring a rough newsprint pad (18x24"), charcoal pencils and an eraser to the first session. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MELISSA MEYER, fine artist. BS, MA, New York University. One-person exhibitions include: Lennon, Weinberg Inc.; Elizabeth Harris Gallery; Holly Solomon Gallery; Miller/Block Fine Art, Boston; Rebecca Ibel Gallery, Columbus, OH. Group exhibitions include: Katonah Museum of Art, NY; National Gallery of Art, Washington, DC; Aldrich Contemporary Art Museum, Ridgefield, CT; Graham Modern Gallery. Collections include: Museum of Modern Art, The Metropolitan Museum of Art, Jewish Museum, Solomon R. Guggenheim Museum. Publications include: *Art in America*, *Wall Street Journal*, *ARTnews*, *Brooklyn Rail*, *The New York Times*, *Artforum*, *Artcritical*. Awards and honors include: New York Foundation for the Arts; National Endowment for the Arts; Rome Prize Fellowship, American Academy in Rome. The instructor's work may be viewed at: melissameyerstudio.com.

Portrait Painting

FIC-2237-A

Thurs., June 9–August 11

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

This comprehensive course in portrait painting will explore all you need to know to make realistic, fully illuminated portraits. It is perfect for beginners and will prove of immense value to even the most experienced professional. Each week will involve painting from the model with detailed instruction. We will begin with an examination of how color can be used to create palpable flesh and three-dimensional form. Subsequent projects will build from this foundation and incorporate paint layering and underpainting techniques, as well as a look at the mysteries of pose, posture and gesture. The simple break down of the features—nose, eyes, mouth, ears—will enable you to quickly incorporate them into your portrait with accuracy and credibility. Examples from masters' work will be shown and discussed. Home assignments support and continue the work in class, and sometimes range to more experimental approaches to the portrait. A short video about the course and a materials list can be viewed at: johnaparks.com.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JOHN PARKS, painter. BFA, Hull College of Art; MA, Royal College of Art, London. One-person exhibitions include: Coe Kerr Gallery, Allan Stone Gallery, Segal Gallery. Group exhibitions include: Royal Academy, Wonderlich Gallery, Kornblee Gallery. Clients include: CBS Records, New York magazine, Franklin Mint. Publications include: *The New York Times*, *American Artist*, *Watercolor*. Collections include: Victoria and Albert Museum, Royal College of Art. Awards include: National Endowment for the Arts, British Institute Award, Pears Portrait Commission. The instructor's work may be viewed at: johnaparks.com.

Portrait Painting

FIC-2237-B

Sat., June 11–July 23

Class hours: 12:00 noon–6:00 pm

6 sessions; 3.5 CEUs; \$480

Total instructional hours: 36

See FIC-2237-A for course description and instructor.

Painting: Between Realism and Abstraction

FIC-2254-A

Fri., June 10–July 8

Class hours: 10:00 am–4:00 pm

5 sessions; 3 CEUs; \$400

Total instructional hours: 30

Working from the figure, students will start by exploring semi-realistic styles and then begin to deconstruct the figure into more abstract shapes. Color, tone and line will be explored. At times, projects will address the fine line between realism and abstraction. Glazing techniques and transparent to impressionistic impasto

painting will be demonstrated. We will break down the figure and study a concentrated, expressive brush stroke. Finally, students will work on abstracted shapes of the body—pushing angles, reinventing curves, twisting torsos and elongation. Students will also work on independent projects, and will complete approximately eight finished pieces by the end of the course. Open to students at all levels.

NOTE: Please bring paints and canvas (18x24") to the first session. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

ANDREW CASTRUCCI, painter, sculptor, illustrator, graphic designer. BFA, MFA, School of Visual Arts. Exhibitions include: Bullet Space; Le Case D'Arte, Milan; New Museum of Contemporary Art. Collections include: Whitney Museum of American Art, State Museum of Berlin, Stedelijk Museum, Museum of Modern Art, Walker Art Center, Victoria & Albert Museum. Publications include: *The New York Times*, *Art in America*, *Artforum*, *Brooklyn Rail*. The instructor's work may be viewed at: andrewcastrucci.com.

Advanced Painting

FIC-3211-A

Sat., June 11–August 20

Class hours: 10:00 am–4:00 pm

10 sessions; 6 CEUs; \$650

Total instructional hours: 60

In this all-day studio course, students can explore ideas from their personal artistic vision and bring them to completion. The instruction will focus on individual growth in a supportive class environment. This course has been developed to help students think clearly about technique and skills. Contemporary as well as historical issues will be examined to assist students in establishing a historical sense of themselves as artists.

NOTE: Please come prepared to paint and bring examples of your work to the first session. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

IRA RICHER, fine artist. BFA, The Cooper Union; MFA, Yale University. One-person exhibitions include: Foster Goldstrom Gallery, American Fine Arts, Annina Nosei Gallery, Steven Kasher Gallery. Group exhibitions include: Los Angeles Art Fair, Robert Miller Gallery, Basel Arts Fair, Houghton Gallery, Frankfurt Art Fair. Collections include: Patrick Lannon Museum; Vincent van Gogh Museum, Arles. Publications include: *Village Voice*, *Bomb*, *Artforum*.

Sculpture and Interdisciplinary

It is mandatory for students to attend the first session of class, during which essential information on the proper use of tools and materials as well as safety demonstrations will be given. If the first session is missed, the instructor and sculpture facilities manager, Daniel Wapner (dwapner@sva.edu), must be informed. The School of Visual Arts reserves the right to prohibit any student from tool use or facilities access as deemed necessary.

Access to the Sculpture Center shops outside of class hours is available for students enrolled in corresponding sculpture courses, unless otherwise indicated. Continuing education students enrolled in sculpture courses that allow access will have open access to the sculpture facilities and tools during the designated open access hours only: Friday, 5:00 pm to 9:00 pm and Sunday, 12:00 noon to 6:00 pm. Access will not be available outside these designated open access times. Please note that the sculpture facilities are also open to all approved SVA students during these times. Should a College event or BFA Fine Arts scheduling change occur during the aforementioned times, additional access cannot be granted. Access to the Sculpture Center shops, labs and tools terminates on the last day of the scheduled course. No access will be granted after this date.

The Sculpture Center has an onsite store where students can purchase materials, including wood, plaster, metal and glazes. The onsite store is a courtesy for SVA students and is not designed as a substitute for commercial supply stores. Supply levels fluctuate and materials may not be in stock at all times.

NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

Ceramics

FIC-2409-A

Tues., June 7–July 26

Class hours: 6:00 pm–9:00 pm

8 sessions; 2 CEUs

\$280; studio fee, \$200

Total instructional hours: 24

This course is an introduction to ceramics as an art form and mode of communication. Various construction and sculptural techniques will be explored with special attention to the diverse possibilities of clay, including the interplay of a three-dimensional form with surface, and the transformation of clay into ceramic through the firing process. Students will be encouraged to create new forms that respond to their research and philosophical inquiry. The course will consist of demonstrations, discussions, critique and studio time.

NOTE: The studio fee includes safety equipment, hand tools, kiln use and access to only the ceramics workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student. The ceramics workshop cannot accommodate large volumes of work due to class loads, shelf space and kiln space. Continuing education students taking a ceramics course are limited to 15 reasonably sized pieces per semester. All work that is to be fired must be accompanied with a firing tag. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MATT MERKEL HESS, visual artist. MFA, University of California, Los Angeles. One-person exhibitions include: Salon 94; Peters Project, Santa Fe, NM; Volume Gallery, Chicago; James Harris Gallery, Seattle. Group exhibitions include: Nicelle Beauchene; LVL3, Chicago; Charlie James Gallery, Los Angeles. Collections include: Museum of Fine Arts, Houston; Crocker Art Museum, Sacramento; Nerman Museum of Contemporary Art, Overland Park, KS; Cedar Rapids Museum of Art, IA. The instructor's work may be viewed at: merkelhess.com.

Metal Sculpture

FIC-2434-A

Tues., June 7–July 26

Class hours: 6:00 pm–9:00 pm

8 sessions; 2 CEUs

\$280; studio fee, \$200

Total instructional hours: 24

This course covers a broad range of metalworking processes, enabling beginning and more advanced students to discover the enigmatic qualities of metal. Instruction will be given in shop safety; hand and power tools; MIG and TIG welding; plasma cutting and sheet metal forming. Following a guided first project students will develop independent projects to synergize learned skills with their own sculptural methods, concepts and sensibilities. No previous sculpture or metal experience is required.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the metal workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student. Please wear a long-sleeved shirt and long pants (both 100% cotton) and closed-toe shoes to each session. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MARSHA TRATTNER, sculptor. BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire-Fulton Ferry State Park. Publications include: *The New York Times*, *Veranda*, *Home Fashion*, *Provincetown Arts*, *Metropolitan Home*, *New York Post*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work may be viewed at: marshatrattnner.com.

Metal Furniture Fabrication

FIC-2438-A

Wed., June 8–July 27

Class hours: 6:00 pm–9:00 pm

8 sessions; 2 CEUs

\$280; studio fee, \$200

Total instructional hours: 24

This hands-on course will cover the fundamentals of designing and making metal home furnishings and furniture. Students will learn shop safety and a variety of techniques to cut, bend, form, join (including welding) and finish metals. Individual assistance is given with applying techniques to directed projects of the students' own designs. Students with prior experience in metalworking will work with the instructor to plan independent projects and learn advanced techniques. Past projects have included tables, lamps, mirror frames, shelves, trays, coat racks, candelabras, birdhouses, bowls and planter boxes. The class is open to students of all levels, from those with no experience with art or using tools to working designers who need practical knowledge of the material and how to add structure to their designs.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the metal workshop during posted open access hours, based on facility availability. All other materials must be purchased by the student. Please wear a long-sleeved shirt and long pants (both 100% cotton) and closed-toe shoes to each session. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MARSHA TRATTNER, sculptor. BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire-Fulton Ferry State Park. Publications include: *The New York Times*, *Veranda*, *Home Fashion*, *Provincetown Arts*, *Metropolitan Home*, *New York Post*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work may be viewed at: marshatrantner.com.

Creative Blacksmithing

FIC-2441-A

Thurs., June 9–August 11

Class hours: 2:00 pm–5:00 pm

10 sessions; 3 CEUs

\$400; studio fee, \$200

Total instructional hours: 30

An introduction to the ancient art of blacksmithing, this course will use traditional and modern tools to create forged metal objects—functional and sculptural. Students will learn to take an otherwise intractable material like steel and make it malleable and adaptable to their own vision. Topics include: bending, drawing down, hot-cutting, spreading, twisting and braiding, sheet-metal forming, hot-punching and riveting. We will mainly use gas forges; though traditional coal forges will be introduced during the semester. Thorough instruction will be given in oxy-acetylene and oxy-propane torch work—heating, cutting, welding, brazing and silver soldering. MIG and Arc welders are also available.

NOTE: Please wear a long-sleeved shirt and long pants (both 100% cotton) and closed-toe shoes to each session. A release will be provided for each student registering for this course. The release must be signed by the student at the beginning of the first session. This course is held on location at 27 Coffey Street, Red Hook, Brooklyn. Visit sva.edu/ce/covid for COVID-19 policies and procedures. Access to the SVA Sculpture Center is not included.

MARSHA TRATTNER, sculptor. BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire-Fulton Ferry State Park.

Publications include: *The New York Times*, *Veranda*, *Home Fashion*, *Provincetown Arts*, *Metropolitan Home*, *New York Post*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work may be viewed at: marshatrattner.com.

Creative Blacksmithing

FIC-2441-B

Thurs., June 9–August 11

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$400; studio fee, \$200

Total instructional hours: 30

See FIC-2441-A for course description and instructor.

Metalworks Without Welding

FIC-2453-A

Wed., June 22–July 27

Class hours: 2:00 pm–5:00 pm

6 sessions; 1.5 CEU

\$220; studio fee, \$165

Total instructional hours: 18

Metalworking doesn't have to mean working with sparks and flames. In fact, there are multiple tools and techniques to work with metals that require a range of skills, which involve neither welding or flame work. This course is suited for the beginning student interested in metalworking, or the experienced metal artists who would like to add new techniques to their vocabulary. Several small, individually designed projects will be completed using hand tools (hacksaw, file, punch, stamp, riveter, tap, hammer), small power tools (hand drill, jigsaw, reciprocal saw, sander) and larger equipment (bender, brake, roller, jump shear, CNC machines). The focus will be on using steel; other metals can be used with the instructor's permission.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants and access to only the metal workshop outside of class time, based on facility availability. All other materials must be purchased by the student. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MARSHA TRATTNER, sculptor. BA, Colgate University; MFA, Rhode Island School of Design. One-person exhibitions include: Metal & Thread, Colgate University, Hamilton, NY; A.I.R. Gallery. Group exhibitions include: Pelham Art Center, NY; Artists Space; Munson-Williams-Proctor Museum of Art, Utica, NY; Exit Art; J. Lucas Gallery, Provincetown, MA; Sculpture Center. Public sculptures include: Socrates Sculpture Park; Franconia Sculpture Park, MN; Sacred Heart University, Fairfield, CT; Empire-Fulton Ferry State Park. Publications include: *The New York Times*, *Veranda*, *Home Fashion*, *Provincetown Arts*, *Metropolitan Home*, *New York Post*. Awards include: eBay Foundation, Empire State Crafts Alliance, Sculpture Space. The instructor's work may be viewed at: marshatrattner.com.

No Prerequisite Needed—An Introduction to Fabrication

FIC-2467-A

Sat., June 11–July 30

Class hours: 3:00 pm–6:00 pm

7 sessions; 2 CEUs

\$280; studio fee, \$200

Total instructional hours: 21

The fundamentals for creating three-dimensional objects will be the focus of this course. Demonstrated techniques and processes will cover a broad range of materials, including metal, wood, mold making/casting, fiberglass, silicone, plastics, resins, finishes and paint. Students will also gain hands-on training for installation, sculpture and prop making for films. The goal is to provide contemporary skills to assist in the fabrication of 3D objects and environments. Students can work on approved projects of their choosing, or an assigned project that will be based on their creative interests. If you want to be a "maker," this class is for

you.

NOTE: The studio fee includes safety equipment, hand tools, welding equipment, drill bits, saw blades, abrasives, compressed air, lubricants and wood glue, as well as access to only the plaster, wood and metal workshops during posted open access hours, based on facility availability. All other materials must be purchased by the student. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JOSEPH P. PASTOR, sculptor, designer, prop-maker. BFA, School of Visual Arts. Group exhibitions include: Bravo Shear Genius Premiere; Art Directors Club; Long Island Museum of American Art, History and Carriages, Stony Brook, NY; Visual Arts Museum. Publications include: *Monumental: The Reimagined World of Kevin O'Callaghan; People*. Awards include: Grand Prize Winner, Shear Genius Salon Chair Design, Bravo TV.

Woodworking and Metalworking

FIC-3458-A

Thurs., June 9–July 28

Class hours: 6:00 pm–9:00 pm

8 sessions; 2 CEUs

\$280; studio fee, \$200

Total instructional hours: 24

This course will help students to develop creative, technical and problem-solving skills in woodworking and metalworking techniques in a sculptural context. Weekly demonstrations of all shop tools will be provided, including the table saw, sliding compound miter saw, horizontal and vertical band saws, drill press, router table, MIG and TIG welding, plasma cutting and sandblasting equipment. Students will learn the fine art of sculpting metal, such as how to cut, shape, forge and weld, as well as polishing and finishing. In the woodshop, advanced techniques of joinery, woodcarving and finishing will be covered. The elements and principles of design will be explored, and good studio practices will be cultivated.

NOTE: The studio fee includes safety equipment, hand tools, welding gases, welding rods, drill bits, saw blades, abrasives, compressed air, lubricants, wood glue and access to only the wood and metal workshops during posted open access hours, based on facility availability. All other materials must be purchased by the student. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

SUNG JIN CHOI, fine artist; sculptor; senior technical advisor, Sculpture Center, School of Visual Arts.

BFA, MFA, Seoul National University; MFA, Hunter College; Skowhegan School of Painting and Sculpture. Exhibitions include: Dumbo Arts Center; Rosenberg Gallery, New York University; Steuben South Gallery, Pratt Art Institute; Rush Arts Gallery; Spaces, Cleveland, OH; Real Art Ways, Hartford, CT; Front Room Gallery; Vaudeville Park; Korean Cultural Service; M55 Gallery; Hunter College; Sculpture Space, Utica, NY; Creative Arts Workshop, New Haven, CT. Grants include: Gwanak Graduate Grant, Seoul National University; Skowhegan School of Painting and Sculpture. The instructor's work may be viewed at: sungjinchoi.com.

Soft Sculpture

FIC-2527-A

Tues., June 7–July 26

Class hours: 6:00 pm–9:00 pm

8 sessions; 2 CEUs

\$280; studio fee \$145

Total instructional hours: 24

Artists as diverse as Claes Oldenburg and Louise Bourgeois have employed soft sculpture to investigate the whimsical as well as the darker aspects of identity and the human psyche. This course is designed to integrate various processes of traditional soft sculpture with contemporary applications that utilize digital technologies. A series of demonstrations that explore 2D and 3D surfaces will introduce students to the traditional methods of sewing woven and stretch fabrics, felting, knitting, dyeing, knotting and weaving. Digital demonstrations will explore pattern design for laser and CNC cutting, digital embroidery and textile design that can be outsourced to SVA's large format fabric printers. Thermoplastics such as Fosshape and Worbla will be explored, and embellishments such as beading, feathers and lace, can be applied. A final sculpture will incorporate many of these techniques.

NOTE: The studio fee includes machine/lab access as well as expendables, such as thread. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JUDITH SOLODKIN, Tamarind master printer; owner, Solo Impression Inc. BA, Brooklyn College; MFA, Columbia University. Editions printed for artists are included in museum collections such as The Metropolitan Museum of Art; Museum of Modern Art; National Museum of Women in the Arts, Washington, DC; Whitney Museum of American Art; Milwaukee Art Museum; National Gallery of Art, Washington, DC; Brooklyn Museum; Baltimore Museum of Art; Bibliothèque Nationale, Paris; Tate Gallery, London. Collaborations with and prints for: Ghada Amer, Louise Bourgeois, Howard Hodgkin, Whitfield Lovell, James Rosenquist.

Digital Embroidery

FIC-3621-A

Thurs., June 9–July 28

Class hours: 6:00 pm–9:00 pm

8 sessions; 2 CEUs

\$280; materials fee, \$145

Total instructional hours: 24

Digital embroidery transforms handcrafted couture into a fine arts medium. Just like a tattoo, where an image is created with color and needles, the embroidered fabric or paper is needle-stitched in colored threads. The image is a sewing file that can be saved and re-sewn as a multiple or repeat pattern. Working on Brother and Husqvarna Viking designer sewing machines with oversize hoops, students will use Brother software to sew out their original designs on fabric, garments or paper. Techniques related to both fashion and the fine arts will be explored.

NOTE: The studio fee includes machine/lab access as well as expendables, such as thread and backings. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JUDITH SOLODKIN, Tamarind master printer; owner, Solo Impression Inc. BA, Brooklyn College; MFA, Columbia University. Editions printed for artists are included in museum collections such as The Metropolitan Museum of Art; Museum of Modern Art; National Museum of Women in the Arts, Washington, DC; Whitney Museum of American Art; Milwaukee Art Museum; National Gallery of Art, Washington, DC; Brooklyn Museum; Baltimore Museum of Art; Bibliothèque Nationale, Paris; Tate Gallery, London. Collaborations with and prints for: Ghada Amer, Louise Bourgeois, Howard Hodgkin, Whitfield Lovell, James Rosenquist.

Printmaking

Students registered for on campus printmaking courses have access to the printmaking facilities outside of class hours, based on facility availability.

NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

Silkscreen: The Artist's Book Series

FIC-2806-A

Wed., June 8–August 10

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

This course will explore various ways to present prints as sequential images: artists' books, themed portfolios, comics, even fanzines. We will explore the process from concept to finished and bound multiples. Students will learn methods of making color separations for multicolor prints using both traditional hand drawn and digital photographic techniques. Bookbinding techniques will be demonstrated, including Japanese binding, accordion folding and signature binding. Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

NATALYA BALNOVA, designer, illustrator, printmaker, Natalya Balnova Design. BFA, The New School; MFA, School of Visual Arts. Professional experience includes: Senior designer, Other Press LLC. Clients have included: Apple; *The New York Times*; *Washington Post*; *Time*; *Wall Street Journal*; Victoria and Albert Museum; *Village Voice*; *Boston Globe*; Blue Q; Farrar, Straus and Giroux; Hachette Book Group; Harper Collins; Harvard Business School; little bee books; Chicago Review Press; Counterpoint Press; De la Martinière Jeunesse; Grupo Expansión; Hyperakt; La Guarimba International Film Festival; Scholastic; *Chronicle of Higher Education*; Quirk Books. Group exhibitions include: New York Society of Etchers; Monmouth Museum, NJ; Center for Contemporary Printmaking, Norwalk, CT. Publications include: *Carrier Pigeon*, *Nurant*, *Comics Cookbook*. Awards and honors include: Bronze Medal, *Art Directors Club Annual*; *American Illustration*; Society of Illustrators; *Creative Quarterly Print*; *Communication Arts*; *3x3*; International Print Center New York. The instructor's work may be viewed at: natalyabalnova.com.

Silkscreen

FIC-2812-A

Tues., June 7–August 9

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

Silkscreen, one of the most versatile and widely used methods of printmaking, will be fully explored in this course through demonstrations and self-initiated projects. Painters, photographers, designers and illustrators will find new ways of expressing their ideas graphically through screen printing. Images can be hand drawn, or use photographic or digital techniques, or by using a combination of the three. Large-scale work and printing on paper, canvas, T-shirts, wood, metal and glass are all possible. Water-based silkscreen ink is used, allowing for soap-and-water cleanup. Large-scale digital output is available. Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

GUNARS PRANDE, printmaker; director of operations, printmaking facilities, School of Visual Arts. BFA, MFA, School of Visual Arts; Rochester Institute of Technology. One-person exhibition: Namba City Museum, Japan. Group exhibitions include: Pera Museum, Istanbul; Visual Arts Gallery; New York Society of Etchers; Galerie Aelier Herenplaats, the Netherlands; Altos de Chavon, Dominican Republic; Mission Gallery; Bill Rice Gallery; Leo Castelli Graphics Gallery; John Nichols Print Gallery; Bennet Siegal Gallery; Sarah Lawrence College, Bronxville, NY; John Gerstad Gallery.

Silkscreen

FIC-2812-C

Thurs., June 9–August 11

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

See FIC-2812-A for course description.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

SHANNON BRODER, owner, Broderpress LLC. BFA, MFA, School of Visual Arts. Professional experience includes: Co-founder, Degenerate Craft Fair. Group exhibitions include: Antica Libreria Cascianelli, Rome; American Folk Art Museum; Mehu Gallery; SIPMA Contemporary Gallery; Monmouth Museum, Lincroft, NJ; Greenpoint Gallery.

Silkscreen: Products and Promos

FIC-2816-A

Fri., June 10–August 12

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

Silkscreen is a relatively simple medium that is perfect for making multiples. This course is for people who are interested in creating handmade items for online shops or craft fairs, and for illustrators and designers who are interested in making eye-catching items to promote their work. Students will make approximately four projects; photographic, hand-drawn, or digital imagery can be used. For the first project, students will learn the basics of screen printing. For the second project they can choose to make an edition of business cards or postcards. Next will be T-shirts or tote bags. The final project will be a product of each student's choosing, such as greeting cards, posters, or tea towels.

NOTE: Some knowledge of Adobe Photoshop, Illustrator, or InDesign is helpful but not required. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

NATALYA BALNOVA, designer, illustrator, printmaker, Natalya Balnova Design. BFA, The New School; MFA, School of Visual Arts. Professional experience includes: Senior designer, Other Press LLC. Clients have included: Apple; *The New York Times*; *Washington Post*; *Time*; *Wall Street Journal*; Victoria and Albert Museum; *Village Voice*; *Boston Globe*; Blue Q; Farrar, Straus and Giroux; Hachette Book Group; Harper Collins; Harvard Business School; little bee books; Chicago Review Press; Counterpoint Press; De la Martinière Jeunesse; Grupo Expansión; Hyperakt; La Guarimba International Film Festival; Scholastic; *Chronicle of Higher Education*; Quirk Books. Group exhibitions include: New York Society of Etchers; Monmouth Museum, NJ; Center for Contemporary Printmaking, Norwalk, CT. Publications include: *Carrier Pigeon*, *Nurant*, *Comics Cookbook*. Awards and honors include: Bronze Medal, *Art Directors Club Annual*; *American Illustration*; Society of Illustrators; *Creative Quarterly Print*; *Communication Arts*; *3x3*; International Print Center New York. The instructor's work may be viewed at: natalyabalnova.com.

Silkscreen Multiples

FIC-2821-A

Wed., June 22–July 27

Class hours: 10:00 am–4:00 pm

6 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 36

This advanced course will combine silkscreen printing with sculptural concerns to create large scale or three-dimensional mixed media works. Concepts, fabrication and sculptural edition problems will be tested and solved. We will explore tools, materials and methods, along with curating, documentation, and printing on a variety of different substrates such as plastic, metal, textiles and ceramics. Find out about decals, heat forming, embossing, pochoir and three-dimensional printing. Learn about jigs for cutting and drilling. This course is a "hands-on, make-anything" tour de force.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

LARRY B. WRIGHT, master printer, Larry B. Wright Art Productions. Represented by: Keys Gallery, Sag Harbor, NY. Professional experience includes: Assistant to Robert Rauschenberg; co-founder, art director, WTC News. Clients have include: Joseph Kosuth, Romare Bearden, Larry Zox, Dan Christensen, Larry Poons, Keith Sonnier, Art Spiegelman, Malcolm Morley, Meyer Vaisman, Donald Baechler, Al Taylor, Sarah Charlesworth, David Prentice, Leo Castelli Gallery, New York Graphics Society.

Screen Printing and Pop Culture

FIC-2823-A

Sat., June 11–August 20

Class hours: 10:00 am–1:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

The imagery, concepts and iconography that were developed through screen printing during the pop art era will be explored in this course. You'll learn the entire process of screen printing, from making separations and exposing screens to printing limited editions. We'll use both traditional hand-drawn and digital techniques to make color separations for screen prints. Printing on paper as well as textiles will be covered through demonstrations and self-initiated projects.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

NICK PAPARONE, visual artist, principal, Print Liberation. Professional experience includes: Art director, Urban Outfitters; print fellow, Fabric Workshop and Museum. Co-author: *Print Liberation: The Screen Printing Primer*, *Hang On To Your Hot Lights*; contributor, *White Zinfandel*. Exhibitions include: Socrates Sculpture Park; SculptureCenter; Institute of Contemporary Art, Philadelphia; Fleisher/Ollman Gallery, Philadelphia. The instructor's work can be viewed at nickpaparone.com.

Monoprint, Woodcut, Linoleum

FIC-2841-A

Tues., June 7–August 9

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

Various printmaking processes will be examined in this course, including woodcut, linocut, monoprint and collagraph. These printmaking methods can be interpreted for many different artistic styles, from fine art to illustration and bold graphic design. We will begin with the fundamentals of woodblock and relief printing (carving into a block of wood or linoleum and then applying oil-based ink to the surface). The block is then transferred to paper through a printing press. Following an exploration of techniques students will be guided through various approaches to making complex, multicolor relief images using reduction cut and jigsaw techniques.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

SHANNON BRODER, owner, Broderpress LLC. BFA, MFA, School of Visual Arts. Professional experience includes: Co-founder, Degenerate Craft Fair. Group exhibitions include: Antica Libreria Cascianelli, Rome; American Folk Art Museum; Mehu Gallery; SIPMA Contemporary Gallery; Monmouth Museum, Lincroft, NJ; Greenpoint Gallery.

Fine-Art Lithography from Stone and Photographic Plates

FIC-2844-A

Wed., June 8–August 10

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

Hand-printed lithography is similar to drawing and painting, but the colors can be changed at will. An artist can draw with pencil, crayon or liquid tusche directly on lithographic limestone using a process that was invented in 1798. Additionally, artists can easily transfer images digitally and photographically to aluminum plates using modern technologies. Multiple transparent colors yield rich overlays and complex color notes when printed on fine art and handmade papers. All aspects of color proofing and editioning fine art lithographs will be demonstrated. Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JUDITH SOLODKIN, Tamarind master printer; owner, Solo Impression Inc. BA, Brooklyn College; MFA, Columbia University. Editions printed for artists are included in museum collections such as The Metropolitan Museum of Art; Museum of Modern Art; National Museum of Women in the Arts, Washington, DC; Whitney Museum of American Art; Milwaukee Art Museum; National Gallery of Art, Washington, DC; Brooklyn Museum; Baltimore Museum of Art; Bibliothèque Nationale, Paris; Tate Gallery, London. Collaborations with and prints for: Ghada Amer, Louise Bourgeois, Howard Hodgkin, Whitfield Lovell, James Rosenquist.

Etching: Illustrating Books with Prints

FIC-2864-A

Thurs., June 9–August 11

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

How to use printmaking as a viable approach for illustrating magazines and art books is the focus of this course. Students will be introduced to basic etching and monoprint techniques, including hard ground, soft ground, aquatint and color printing. Students will be encouraged to select or develop a story and then to illustrate it with the techniques they find most interesting. Artists past and present who used printmaking as an illustration technique will be discussed and studied. Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

BRUCE WALDMAN, illustrator; printmaker; designer. BFA, Philadelphia College of Art; MFA, SUNY Buffalo. Group exhibitions include: Sacred Gallery; National Arts Club; Pyramida Center for Contemporary Art, Haifa; Pelham Art Center, NY; Museum of American Illustration; Jerusalem Print Workshop, Israel. Collections include: The Metropolitan Museum of Art; The New York Public Library; Art Institute of Chicago; New-York Historical Society, The Royal Collection, London; New York Transit Museum; Library of Congress; Housatonic Museum of Art, Connecticut. Books illustrated include: *Iron John*; *The Works of Georg Buchner*; *Primate Behavior*; *The Gift of Asher-Lev*; *The Road to Wellville*; *The Waterworks*; *The Agony and the Ecstasy*. Publications include: *Art in America*, *Step-by-Step*, *Printmaking Today*, *American Artist*. Awards include: Silver Medal, Society of Illustrators; Jerome Foundation. Board member: Robert Blackburn Printmaking Workshop/Elizabeth Foundation for the Arts, New York Society of Etchers. The instructor's work may be viewed at: brucewaldman.com.

Letterpress: An Introduction

FIC-2867-A

Thurs., June 9–August 11

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

Letterpress is versatile and adaptable, and mixes easily with other printmaking processes. Through hand typesetting vintage metal and wood typefaces, students will gain a broader understanding of typography. Printing blocks and plates range from completely manual, hand-cut and collaged, to digital photopolymer plates. Accurate color registration is simple and easy. The image can range from hard edge to feathered and painterly, and the relief impression adds a third dimension. Operation and maintenance of different kinds of letterpress is included. Sessions begin with a demonstration followed by studio time to work on projects that range from type-based graphic designs to fine art limited editions. Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

DIKKO FAUST, typographer; letterpress printmaker; founder, Purgatory Pie Press. Group exhibitions include: Victoria & Albert Museum, London; The Metropolitan Museum of Art; Harvard University, Cambridge, MA. Collections include: Tate Gallery; National Gallery of Art, Washington, DC; Corcoran Gallery; New York Public Library; Walker Art Center; Museum of Modern Art.

Textile Printing: An Introduction

FIC-2876-A

Wed., June 8–August 10

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$480; materials fee, \$160

Total instructional hours: 35

This course is geared toward fine artists, illustrators, graphic designers and emerging fashion designers. Various methods of printing on fabric (from silkscreen to block printing and stencils), step-and-repeat color separation used for bolts of fabric, and “engineered” images for pre-made piece goods such as jackets, hats and patches will be demonstrated. Students will use textile inks that are permanent and washable for professional results. Print on canvas, T-shirts or totes, or start your own T-shirt business and know what to buy and where to buy it. Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

LARRY B. WRIGHT, master printer, Larry B. Wright Art Productions. Represented by: Keys Gallery, Sag Harbor, NY. Professional experience includes: Assistant to Robert Rauschenberg; co-founder, art director, WTC News. Clients have included: Joseph Kosuth, Romare Bearden, Larry Zox, Larry Poons, Dan Christensen, Keith Sonnier, Art Spiegelman, Malcolm Morley, Meyer Vaisman, Donald Baechler, Al Taylor, Sarah Charlesworth, David Prentice, Leo Castelli Gallery, New York Graphics Society.

Block Printing Weekend Workshop

FIC-2849-A

Sat., Sun.; June 25–June 26

Class hours: 10:00 am–3:30 pm

2 sessions; 1 CEU

\$150; materials fee, \$50

Total instructional hours: 11

Block printing is an extremely accessible method of printmaking for artists of any skill level. Carving from linoleum and rubber, we will explore the basics of block printing and what imagery works best for the medium. Different printing techniques, including using a press and DIY printing that can be done at home will be addressed. Beginning with carving skills, students will create a stamp to be printed as a pattern on paper and textile. The second day will focus on individual projects. Students will complete the workshop with the skills necessary to continue making work without the aid of a printing press.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

COURTNEY MENARD, illustrator, printmaker. BFA, MFA, School of Visual Arts. Professional experience includes: Co-curator, programming director, Comic Arts Brooklyn. Group exhibitions include: Centro Cultural Casa Baltazar, Córdoba, Veracruz, Mexico; School of Visual Arts. Residencies include: Casa Baltazar, UNI Project. The instructor’s work may be viewed at: courtney-menard.com.

Jewelry

NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

Jewelry Design and Wax Model Making

CAC-1078-A

Mon., June 6–August 22

Class hours: 6:00 pm–9:00 pm

10 sessions; 3 CEUs

\$400; materials fee, \$30

Total instructional hours: 30

Wax model making allows jewelry designers to create original designs without the restrictions of working directly from metal. With wax, prototypes can be created in a soft medium that can be carved, molded or a

combination of both. After the designs are completed in wax, a caster then casts the originals in the metal of choice making one-of-a-kind pieces or several copies. In addition to wax model making, this course will also cover metal finishing. No previous jewelry design experience is required.

NOTE: Please bring a small sketchpad, a pencil and an apron to the first session. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

ARTHUR KUTCHER, special order jeweler, Gemcraft Jewelry Inc. SUNY Farmingdale, New York City Technical College, CCNY. Professional experience includes: Bellcraft, Inc.; DeCor Jewelry Co., Inc.; Avante Jewelry Co., Inc.; Renaissance Jewelry Co., Inc. Contributing author: *Modeling in Wax for Jewelry and Sculpture*.

Jewelry Design: From Basic to Advanced Creations

CAC-2013-A

Wed., June 8–August 10

Class hours: 1:00 pm–4:00 pm

10 sessions; 3 CEUs

\$400; materials fee, \$30

Total instructional hours: 30

Designed for all levels of jewelry enthusiasts, students in this course will work at their own pace to create original jewelry pieces. Techniques covered include sawing, filing, forming, joining, soldering, annealing, filing shapes, ring sizing, sanding, wax carving, joining of metals, embossing techniques on metal, polishing, texturing metal and stone setting. Students will develop ideas for creating jewelry, such as earrings, necklaces, bracelets and chains. Beginners will start by making a plain, sterling silver ring or one set with a gemstone. Technical problem solving, mastering new skills, and instilling confidence and competency will be emphasized. Individual assistance from the instructor will be given throughout the course.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

TCHIN, metalsmith, performance artist. BFA, Rhode Island School of Design; Institute of American Indian Art. Exhibitions include: Iowa State University; SWAIA Santa Fe Indian Market, NM; Southwest Museum of the American Indian, Los Angeles; Eiteljorg Museum, Indianapolis, IN. Clients include: Jett Gallery, True West Gallery. Publications include: *North American Jewelry and Adornment: From Prehistory to the Present*; *Old Traditions in New Pots: Silver Seed Pots from the Norman L. Sandfield Collection*. Awards and honors include: First Prize, SWAIA Santa Fe Indian Market; Best of Show, Red Earth Festival.

Jewelry Design: From Basic to Advanced Creations

CAC-2013-B

Wed., June 8–August 10

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$400; materials fee, \$30

Total instructional hours: 30

Please see CAC-2013-A for course description and instructor.

Fine Arts: Online

Online courses are listed under the following categories:

Drawing

Painting

Sculpture and Interdisciplinary

Visible Futures Lab

Drawing

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Figure Drawing I

FIC-1134-OL

Thurs., June 9–July 14

Class hours: 6:30 pm–9:30 pm (EST)

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

This course takes the fear out of drawing the figure. Whether this is your first time drawing the figure or you want to hone your basic skills, this course is for you. Often, students will say, “Oh drawing the figure is so hard . . .” It’s not; it is no different from drawing cubes and spheres. Through weekly exercises and a lot of individual attention, we will work on direct observation, noticing that everything has a relationship to something else. Plot the points and put the pieces of the puzzle together and you’ve got it! Using the model as subject matter, students will learn the fundamentals of drawing. This course will focus on each student’s personal development. Employing a variety of materials, straightforward consideration of a subject and unconventional approaches, students will explore the elements necessary to create successful drawings.

NOTE: Please bring a newspaper pad (18x24”), vine charcoal, soft charcoal pencils and Crayola crayons to the first session. This course is fully online and offered through synchronous sessions during the listed course hours.

JUDY MANNARINO, fine artist. BFA, with honors, School of Visual Arts. One-person exhibitions include: Fiction/Nonfiction Gallery; Penine Hart Gallery; Addison/Ripley Gallery, Washington, DC; LedisFlam Gallery. Group exhibitions include: Elliot Smith Gallery, St. Louis; Die Kampnagel Fabrik Hamburg; Corcoran Gallery of Art, Washington, DC; Visual Arts Gallery; Albright-Knox Art Gallery, Buffalo, NY; Terrain Gallery, San Francisco; George Billis Gallery. Publications include: *Artforum*, *Art in America*, *Washington Post*, *San Francisco Chronicle*, *Village Voice*. The instructor’s work may be viewed at: judymannarino.net.

Painting

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Painting I

FIC-1221-OL

Wed., June 8–July 13

Class hours: 6:30 pm–9:30 pm (EST)

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

Painting is a very curious act. Do you have the desire to make something look real? Have you ever wondered about color and how it creates form and atmosphere? This is a beginning course designed to introduce the fundamentals of painting. Using oil paint, students will explore the many aspects of color in a very clear, methodical way. Weekly, you will build your understanding of color and form as you paint from subjects that will include still life and the model. The course will concentrate on each student’s individual development, enhancing their technical skills and personal expression. By the end of the course, you will be amazed at your newfound ability.

NOTE: A supply list will be provided to registered students prior to the start of the course. This course is fully

online and offered through synchronous sessions during the listed course hours.

JUDY MANNARINO, fine artist. BFA, with honors, School of Visual Arts. One-person exhibitions include: Fiction/Nonfiction Gallery; Penine Hart Gallery; Addison/Ripley Gallery, Washington, DC; LedisFlam Gallery. Group exhibitions include: Elliot Smith Gallery, St. Louis; Die Kampnagel Fabrik Hamburg; Corcoran Gallery of Art, Washington, DC; Visual Arts Gallery; Albright-Knox Art Gallery, Buffalo, NY; Terrain Gallery, San Francisco; George Billis Gallery. Publications include: *Artforum*, *Art in America*, *Washington Post*, *San Francisco Chronicle*, *Village Voice*. The instructor's work may be viewed at: judymannarino.net.

A Predisposition to Paint

FIC-2206-OL

Tues., June 7–August 9

Class hours: 10:00 am–12:00 noon (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

The starting point here is a desire to paint. The ending point—well, it never ends in painting. For this course our beginning will be an understanding of contemporary art ideas, painting techniques and formal concerns in aid of one's vision. Using novel and traditional techniques and materials as well as discussion about the range of pictorial sources available, we will look at how each element of a painting (subject matter, material, scale, paint application, installation and support) can shift the reception of the work. You will be encouraged to work outside of your comfort zone, to embrace chance and to develop intellectual dexterity along with painting techniques. Contemporary and historical issues are covered through brief presentations. Experimentation is encouraged, as is failure. Assigned topics are available. Some painting experience is helpful, but not required.

NOTE: There is no restriction to media. If you need a starting point, you can consider beginning a mental, physical or spiritual self-portrait. If you need a supply list, please contact the instructor at sirons@sva.edu. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

SHIRLEY IRONS, fine artist. BFA, Parsons School of Design. One-person exhibitions include: Queens Museum of Art; Luisotti Gallery, Santa Monica; Temple University, Philadelphia; White Columns; Postmasters Gallery; Staniar Gallery, Washington and Lee University, Lexington, VA. Group exhibitions include: B 4 A Gallery; Richard Anderson Gallery; Thread Waxing Space; Hunter College; The Clocktower; Simon Watson Gallery; Murray Guy; McDonough Museum of Art, Youngstown State University, OH; Four Walls; Islip Art Museum, NY; Caren Golden Fine Art; MoMA PS1. Publications include: *Bomb*, *Acme*, *Blast*, *The New Yorker*, *Art Monthly*, *Time Out New York*, *Flash Art*, *Los Angeles Times*, *The New York Times*, *Village Voice*. The instructor's work may be viewed at: shirleyirons.com.

Watercolor Painting

FIC-2264-OL

Mon., June 13–July 25

Class hours: 6:30 pm–9:30 pm (EST)

5 sessions; 1.5 CEUs; \$220

Total instructional hours: 15

This course is designed to inform and demonstrate all the “shop tricks” in watercolor painting. Beginning and experienced students will learn how to avoid pitfalls and advance their watercolor paintings. We will explore a variety of watercolor techniques with an emphasis on developing one's own style. Demonstrations of color and design, wet-on-wet and dry brush techniques will be included. Students can paint from still life, photographs or their own subject matter. Individual attention will be given.

NOTE: A supply list will be provided to registered students prior to the start of the course. This course is fully online and offered through synchronous sessions during the listed course hours.

DENIS PONSOT, painter. One-person exhibitions include: Artists' Woods, Amagansett, NY; Daruma Gallery; Alfred Van Loen Gallery, Huntington Station, NY. Group exhibitions include: J.N. Bartfield Galleries; Bayside

Historical Society, NY; South Huntington Library, NY; Salmagundi Club; Art League of Long Island, NY; Brookhaven Arts and Humanities Council; Heckscher Museum of Art, NY; Islip Art Museum, NY. Awards include: Salmagundi Club, Grumbacher Award.

Introduction to Watercolor

FIC-2263-OL

Mon., June 6–August 22

Class hours: 7:30 pm–9:00 pm (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Designed for students who are interested in watercolor, this course will provide a step-by-step process to explore the essential watercolor techniques. We will begin by practicing water control and color mixing, both of which are crucial to overcoming an apprehension of watercolor painting. Students will then be given exercises in color value and mixing. They will learn about various watercolor methods by completing assigned paintings of flowers and other objects, including still life, landscape, seascape and portrait painting. In addition to exploring techniques, students will be encouraged to develop their artistry through assignments that allow for personal expression. Instruction will be delivered in two ways: The first will be asynchronous, with videos that detail assignments and offer reference materials, such as examples of student work as well as the work of master artists. The second part will be class discussion during the listed course hours, which will include demonstrations of techniques and feedback on student work.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

ANDREW CHANG, painter; principal, creative director, American Creative Trends, Inc.; director, Programs for International Students, School of Visual Arts. MFA, School of Visual Arts. One-person exhibitions include: Gallery Yegam Art; Chosun-Ilbo Gallery, Seoul; School of Visual Arts; Agbae Gallery, Kwangju, Korea; Sanmaroo Gallery, Tenafly, NJ; Soomok Gallery, Seoul; East-West Cultural Study Gallery; National Arts Club. Books include: *The World of Illustration, A Survey of Illustration, The Man Who Picked a Big Apple*. Publications include: *Monthly Design* (Korea), *Illustration* (Japan), *HOW, Graphic Design* (Korea), *Playboy, Adweek, The New York Times Book Review, Racquet, Cosma, Korean Times Magazine, Chosun-Ilbo* (Korea). The instructor's work may be viewed at: 4andrewchang.com.

Sculpture and Interdisciplinary

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Transmedia Workshop

FIC-2422-OL

Tues., June 7–August 2

Class hours: 6:30 pm–9:30 pm (EST)

9 sessions; 2.5 CEUs; \$340

Total instructional hours: 27

In this course students will explore and invent by embracing all media through a fully mixed-media orientation that is receptive to all approaches. Painters, photographers, videomakers and performers, among other creatives, will be encouraged to participate in a nurturing critical discourse of themselves in relation to what is happening in the visual arts today. The emphasis will be on developing each student's ideas toward enabling experimentation with a full range of traditional, unconventional and exotic materials and techniques, including digital fabrication, audio, electricity, fluids, mechanical parts, photomontage, optics, metal, paper

and wood. Our thinking will be placed in contemporary and historical context through slide and video presentations as well as articles and other online materials. Among the many ideas that will be explored are perception, transformation, performance and language, as well as environmental, political and site-specific art. This course is perfect for those seeking to renew their creative work and develop a portfolio. Professional resources and technical solutions will be discussed.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

ANDREW GINZEL, sculptor, visual artist. Bennington College, SUNY. One-person exhibitions include: List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA; New Museum of Contemporary Art; Kunsthalle, Basel; Wadsworth Atheneum, Hartford, CT; Frederieke Taylor Gallery; Artists Space; Virginia Museum of Fine Arts, Richmond; Art Galaxy; Damon Brandt Gallery. Commissions include: Public Art Fund; Creative Time; Merce Cunningham Dance Company; Brooklyn Academy of Music; Kansas City Airport; Tampa Airport; Olympic Arts Festival; Battery Park City Authority; City of Chicago, General Services Administration; Museo d'Arte Contemporanea, Prato; Metro, St. Louis; University of Colorado, Boulder; MTA; New Jersey Transit. Awards and fellowships include: Pollock-Krasner Foundation; National Endowment for the Arts; New York Foundation for the Arts; Louis Comfort Tiffany Foundation; Indo-American Fellowship; New York State Council on the Arts; Rome Prize Fellowship, American Academy in Rome; Rockefeller Foundation; Yaddo Residency; Ucross Foundation; MacDowell Colony; Dejerassi Foundation. The instructor's work may be viewed at: jonesginzel.com.

Coding for Artists: The Web as Installation Site

FIC-2636-OL

Tues., June 7–August 23

Class hours: 5:00 pm–6:00 pm (EST)

Additional class time: Two hours of asynchronous instruction between sessions

12 sessions; 3.5 CEUs; \$480

Total instructional hours: 36

This course is designed for all artists interested in using the Internet for conceptual and creative production. We will focus on building a foundation of core coding languages and platforms such as HTML, CSS and jQuery. Since the course is designed for artists and not programmers, we will be focusing on developing proficiency with coding-based terms and concepts while working on building web projects. Some strategies explored in the projects will include interactivity, video, sound, animation and engagement with existing web platforms. Along with a rigorous studio-based technical approach, the class will also broach art-making using the web in historical and contemporary practice. This is an introductory course; no prior coding experience is necessary.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

LEAH BEEFERMAN, visual artist. Professional experience includes: Co-curator, co-creator, Parallelograms. info. Clients include: GRT Architects, New Shelter Plan, *Cabinet Magazine*, *Construction Matters*. Exhibitions include: Interstate Projects; Rawson Projects; Sorbus, Helsinki; OK Corral, Copenhagen; Klaus von Nichtssagend; Bass & Rainer, San Francisco; Spaces Gallery, Cleveland; Ditch Projects, Springfield, OR; NURTUREart; HORSEANDPONY, Berlin; Tiger Strikes Asteroid; Free Range Gallery, Perth; The Guesthouse, Cork, Ireland; Camera Club of New York. Publications include: *ARTnews*, *Bomb*, *Lenscratch*, *Art in America*, *L Magazine*, *Hyperallergic*, *ArtPulse*, *Tank*. Artists' book: *Triple Point*. Awards and honors include: Fulbright Scholarship. Residencies include: Arctic Circle; Lower Manhattan Cultural Council; Titanik Gallery; Sirius Arts Center; Diapason Sound Art Gallery; Digital Painting Atelier, OCAD University; Experimental Sound Studio.

Visible Futures Lab

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Introduction to Rhino 3D Software

VLC-2548-0L

Thurs., June 23–July 28

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

6 sessions; 2 CEUs; \$280

Total instructional hours: 21

Rhino is a cutting-edge software program used in architecture and engineering, as well as product and jewelry design industries for 3D modeling objects using NURBS surfaces. Rhino provides all the tools needed to accurately model and document your designs for CAD drawings, renderings and rapid prototyping manufacturing processes. This course will introduce and explore many of the common tools used in Rhino, with an emphasis on best practices. Through a series of lectures and tutorials, students will gain a firm command of these fundamental tools and be able to translate their ideas into computer models, physical prototypes and products.

NOTE: Access to the Visible Futures Lab is not available for this course. Students must install McNeel's Rhino software on their computers. Demo versions of this software, both Macintosh and PC platforms, are available for the duration of the course at no cost. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

JOHN HEIDA, principal, John Heida Studio. Professional experience includes: Architectural designer for Arnell Group; Graftworks; Pfau Long Architecture, Ltd. Group exhibition: MoMA/PS1. Publications include: *Popular Mechanics*, *Shopbot*. Awards and honors include: Taconic Fellowship, Connecticut Chapter of Associated Builders and Contractors, County of Alameda Public Works. The instructor's work may be viewed at: thedreamteam.space.

Rhino Software for Intermediate Users

VLC-2552-0L

Wed., June 22–July 27

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

6 sessions; 2 CEUs; \$280

Total instructional hours: 21

Rhino is a cutting-edge software program that is used in architecture and engineering, as well as product and jewelry design industries for 3D modeling objects using NURBS surfaces. Rhino provides all the tools needed to accurately model and document your designs for CAD drawings, renderings, and rapid prototyping manufacturing processes. This course will build on the material covered in VLC-2548, Introduction to Rhino 3D Software, with an emphasis on surface forming, advanced tools and trouble-shooting problem files.

Prerequisite: VLC-2548, Introduction to Rhino 3D Software, or equivalent.

NOTE: Access to the Visible Futures Lab is not available for this course. Students must install McNeel's Rhino software on their computers. Demo versions of this software, both Macintosh and PC platforms, are available for the duration of the course at no cost. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

JOHN HEIDA, principal, John Heida Studio. Professional experience includes: Architectural designer for Arnell Group; Graftworks; Pfau Long Architecture, Ltd. Group exhibition: MoMA/PS1. Publications include: *Popular Mechanics*, *Shopbot*. Awards and honors include: Taconic Fellowship, Connecticut Chapter of Associated Builders and Contractors, County of Alameda Public Works. The instructor's work may be viewed at: thedreamteam.space.

Illustration and Cartooning: On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Cartooning Basics

CIC-2011-A

Thurs., June 9–August 11

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

A cartoonist is the proverbial jack-of-all-trades, functioning by turns as writer, cinematographer, graphic designer and illustrator. This course will explore essential components of cartooning: cartoon figure drawing in ink, background basics, comic-strip writing, graphic storytelling, panel and page composition, and creative games. Students will develop a self-published minicomic alongside several class exercises and worksheets. This course is helpful for anyone interested in comics, animation or advertising.

NOTE: Please bring plain white paper, a mechanical pencil, a kneaded eraser and two black Sharpie markers (fine and ultra-fine) to the first session. Students must have access to a scanner or digital camera (such as a cell phone camera). This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: National Endowment for Financial Education, Mizel Arts and Culture Center, Centennial Press, Pearson Publishing, Merrill Corporation, Rain Taxi. Exhibitions include: Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: *Comics Journal*, *Aline the Alien*, *Steel Pulse Pro-Wrestling Adventures*, *Brooklyn Rail*, *True Fiction*, *Backwards City Review*, *Betty Paginated*, *The Twilight of the Bums*, *Eros Comix*, *The Stranger*. The instructor's work may be viewed at: tmotley.com.

Figure Drawing for Cartoonists

CIC-2218-A

Wed., June 8–August 10

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

When you're a graphic illustrator, understanding human anatomy is only part of the skill set you need to successfully compose vivid and expressive figures. This course will survey key concerns such as solidity, movement, body language and stagecraft, in an effort to coordinate what you can learn about the figure with what you can see and imagine. Sessions will alternate between life drawing from the model, and figure construction from memory and imagination. This is a good course for people who draw well and would like to draw better.

NOTE: Please bring drawing paper and pencils to the first session, and be prepared to present your best cartoon character or figure drawing. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: National Endowment for Financial Education, Mizel Arts and Culture Center, Centennial Press, Pearson Publishing, Merrill Corporation, Rain Taxi. Exhibitions include: Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: *Comics Journal*, *Aline the Alien*, *Steel Pulse Pro-Wrestling Adventures*, *Brooklyn Rail*, *True Fiction*, *Backwards City Review*, *Betty Paginated*, *The Twilight of the Bums*, *Eros Comix*, *The Stranger*. The instructor's work may be viewed at: tmotley.com.

Tattoo Designs and Their Meaning

ILC-3824-A

Wed., June 8–August 10

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Tattoos have been used as declarations of love, amulets of luck and protection, an art form that denotes membership in a group and, conversely, used as a form of punishment and exclusion. Beginning with an overview of tribal tattoos this course will examine how tattooing was used in various cultures as we trace the origins of contemporary trends. Each session will couple historical investigations with designing a tattoo based on the styles and cultures discussed in class. We will look at tattooing that has been used to signify belief systems, religion and spirituality, and explore the symbolism and design of tattoos based on their effectiveness on the human form. American flash design from the turn of the century to the present day will be included.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MICHELLE TARANTELLI, tattoo artist. Group exhibitions include: Art Basel, Miami; Tripoli Gallery, Southampton, NY; Journal Gallery. Publications include: *The Complete Idiots Guide to Getting a Tattoo*; *Tatt Book: Visionaries of Tattoo*. The instructor's work may be viewed at: michelle-tarantelli.com.

Animals and Creatures in Illustration

ILC-2739-A

Tues., June 7–August 9

Class hours: 6:00 pm–9:00 pm

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Wow! That frog is wearing a derby and riding a tricycle in 19th-century London! This course will focus on how to manipulate and render animals and creatures in your compositions and bring your picture-making talents to a new level of enchantment and imagination. You will be provided with an array of concepts that can then be used to incorporate animals and creatures in various picture-making aspects for children's books, magazine articles, advertising projects, animations and editorial use. All mediums are welcome for rendering. The images created in this course will bolster your portfolio and give clients a comprehensive understanding of your skills.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

STANLEY MARTUCCI, illustrator. BFA, School of Visual Arts. Clients include: Williams-Sonoma, Avon Books, *Atlantic*, Berkley-Penguin Publishing, HarperCollins, St. Martin's Press, Pocket Books, Condé Nast. Former clients include: *Village Voice*, *Penthouse*. Awards and honors include: Society of Illustrators, *Graphis*, AIGA, Society of Publication Designers. The instructor's work may be viewed at: [instagram.com/griesbachmartucci/?hl=en](https://www.instagram.com/griesbachmartucci/?hl=en) and ba-reps.com.

Illustration and Cartooning: Online

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Cartooning Basics

CIC-2011-OL

Fri., June 10–August 12

Class hours: 6:30 pm–9:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

A cartoonist is the proverbial jack-of-all-trades, functioning by turns as writer, cinematographer, graphic designer and illustrator. This course will explore essential components of cartooning: cartoon figure drawing in ink, background basics, comic-strip writing, graphic storytelling, panel and page composition, and creative games. Students will develop a self-published minicomic alongside several class exercises and worksheets. This course is helpful for anyone interested in comics, animation or advertising.

NOTE: Please bring plain white paper, a mechanical pencil, a kneaded eraser and two black Sharpie markers (fine and ultra-fine) to the first session. Students must have access to a scanner or digital camera (such as a cell phone camera). All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: National Endowment for Financial Education, Mizel Arts and Culture Center, Centennial Press, Pearson Publishing, Merrill Corporation, Rain Taxi. Exhibitions include: Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: *Comics Journal*, *Aline the Alien*, *Steel Pulse Pro-Wrestling Adventures*, *Brooklyn Rail*, *True Fiction*, *Backwards City Review*, *Betty Paginated*, *The Twilight of the Bums*, *Eros Comix*, *The Stranger*. The instructor's work may be viewed at: tmotley.com.

Re:Composition

ILC-2031-OL

Mon., June 6–August 8

Class hours: 7:00 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2.5 CEUs; \$340

Total instructional hours: 28

Composition is more than just the result of arranging and relating elements of form and/or shape in any media frame. In this course we will move beyond the common practice of composing from 2D lines and shapes to explore 3D space within the frame. The systems of composing related to storytelling in paintings create space for movement and time. What if there were archetypes of composition that helped us see how to lead the viewer through the story in the picture frame, whether it is a painting, drawing, book cover, or comic page? I will show you a process hidden in plain sight, based on decades of research and empirical evidence working from multicultural depictions of space, known theories and practices, as well as some lost ones. We will review compositions from Lascaux to now, focus on the center outward and combine techniques that develop geometrically structured figural compositions that are as consistent as they are unique. If you can draw a cone, cube and cylinder you will benefit from this unique empirical process to reveal four key archetypes of composition that can be found everywhere! You will never see the inside of a frame the same way again.

PREREQUISITE: Some drawing experience is helpful, but not required.

NOTE: Students can work digitally or with paper. A combination is preferable. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

STEPHEN GAFFNEY, fine artist, muralist, designer. BFA, School of Visual Arts; MFA, New York Academy of Art. One-person exhibitions include: First Street Gallery; Galerie Timothy Tew, Atlanta. Group exhibitions include: Samson Fine Art; McKee Gallery; Bachelier Cardonsky Gallery, Kent, CT; New York Academy of Art. Projects include: Sogno Ristorante, Fairfield, CT (interior design); Church of St. Agnes (altarpiece); Marine

Park Playground; P.S. 58 Library; Playground for All Children; Paul's Daughter (signs and design). Clients include: Hazelwood Foods, U.K.; New York City Department of Parks and Recreation. Awards and honors include: National Academy of Design, Edwin Austin Abbey Fellowship. The instructor's work may be viewed at: stephengaffney.net.

Short-Form Comics

CIC-2209-OL

Tues., June 7–August 9

Class hours: 6:30 pm–9:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

Any story, however sprawling it may seem, can be told in six or fewer comic panels. In this course, students will employ a full bag of tricks—expressive figure drawing, dynamic composition, stagecraft, verbal concision and narrative condensation—to create comic short stories of maximum impact. Challenges will include diary comics, nonfiction rants, adaptations and deformations of poetry and literature, developing visual metaphors, writing from logic, structure, and other techniques for coaxing personal truth from the back of your head onto the paper. Cartooning is primarily a writer's medium. This course stresses the writerly side of the process.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: National Endowment for Financial Education, Mizel Arts and Culture Center, Centennial Press, Pearson Publishing, Merrill Corporation, Rain Taxi. Exhibitions include: Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: *Comics Journal*, *Aline the Alien*, *Steel Pulse Pro-Wrestling Adventures*, *Brooklyn Rail*, *True Fiction*, *Backwards City Review*, *Betty Paginated*, *The Twilight of the Bums*, *Eros Comix*, *The Stranger*. The instructor's work may be viewed at: tmotley.com.

Comics of a Place

CIC-2307-OL

Tues., June 7–August 9

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Do you love the desert, the ocean, New York City? Maybe you are passionate about industrial ruins or feel at home in a jungle... In this course students will dive deep into their fascination with a place to create comics that cast light on it from a fresh perspective. Through weekly assignments followed by a critique, students will develop drawing and storytelling skills and build confidence in writing and illustrating original stories. We will analyze excerpts from comics and beyond on the themes of city and landscapes, time and space.

Students are encouraged to explore social, political and environmental contexts of their work, and what the stories we tell can tell us about ourselves. For the final assignment, students will create a short story suitable for self-publishing as a minicomic. Connecting with readers and potential publishers is also discussed.

NOTE: Drawing or cartooning experience is not required. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

RUMI HARA, cartoonist, illustrator. MA, SOAS University of London; MFA, Savannah College of Art and Design. Clients include: *Drawn & Quarterly*, Holiday House. One-person exhibitions include: Honya B&B, Tokyo. Group exhibitions include: San Diego Comic Con; Autoptic Festival, Minneapolis; Short Run Comix & Arts Festival, Seattle; Small Press Expo, Bethesda, MD; MoCCA Arts Fest; Chicago Alternative Comics Expo; Toronto Comic Arts Festival; Tokyo Art Book Fair. Books include: *The Peanutbutter Sisters and Other American Stories*, *Nori*. Awards and honors include: Silver Medal, MoCCA Arts Fest. The instructor's work may be viewed at: rumihara.com.

Thinking in Ink

ILC-2116-OL

Sat., June 11–August 20

Class hours: 2:00 pm–5:00 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

The last thing the cartoonist does—the inking—is the first thing the reader sees. Contrast, tone and texture must be orchestrated to direct the reading experience. In this course students will delve into an array of comic-inking techniques and challenges: brush feathering, trap-shading, thatch hatching, shadow merging, and many more. A wide range of tools and media will be explored, including digital, and numerous cartoonists will be studied. Expand your fund of art-finishing strategies and brush up your brushwork.

NOTE: Please bring a new watercolor brush (size 4 round) and black India ink to the first session. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: National Endowment for Financial Education, Mizel Arts and Culture Center, Centennial Press, Pearson Publishing, Merrill Corporation, Rain Taxi. Exhibitions include: Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: *Comics Journal*, *Aline the Alien*, *Steel Pulse Pro-Wrestling Adventures*, *Brooklyn Rail*, *True Fiction*, *Backwards City Review*, *Betty Paginated*, *The Twilight of the Bums*, *Eros Comix*, *The Stranger*. The instructor's work may be viewed at: tmotley.com.

Formula Drawing and Analysis for Cartoonists I

ILC-2119-OL

Tues., June 7–August 9

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

This course is designed to teach formulas that will allow students to understand common forms drawn by the working cartoonist. By introducing a basic set of formulas and rules, students will be able to draw such things as the male figure, the female figure, heads, hands and feet, among other subjects, without reference. This system can then be incorporated into one's personal style and can also be implemented to diagnose problems in one's drawings. An introduction to basic perspective will assist in placing figures and objects into complex and realistic three-dimensional scenarios. The formula templates will help students to better understand the nuances of the human form and how it moves.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

NELSON FARO DECASTRO, illustrator. BFA, School of Visual Arts. Clients include: Marvel Comics, DC Comics, Dark Horse Comics, Bantam Books, Black Bull Comics, Nintendo, Fleer, Topps, Harris Comics, Upper Deck, Lucasfilm Ltd. Author, illustrator: *The Eudaemon*. Comics include: *Superman*, *Marvel Knights*, *Ultimate Spider-Man*, *Uncanny X-Men*, *Inhumans*. Publications include: *Wizard*, *Comic Book Collector*.

Formula Drawing and Analysis for Cartoonists II

ILC-2129-OL

Mon., June 6–August 22

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

A continuation of ILC-2119, Formula Drawing and Analysis for Cartoonists I, this course will focus on applying techniques to more complex and challenging projects. Along with biweekly critiques, students will apply the formulas to suitable scenarios such as plot development, page layout, and other common details regularly

drawn by the working cartoonist.

PREREQUISITE: ILC-2119, Formula Drawing and Analysis for Cartoonists I, or equivalent.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

NELSON FARO DECASTRO, illustrator. BFA, School of Visual Arts. Clients include: Marvel Comics, DC Comics, Dark Horse Comics, Bantam Books, Black Bull Comics, Nintendo, Fler, Topps, Harris Comics, Upper Deck, Lucasfilm Ltd. Author, illustrator: *The Eudaemon*. Comics include: *Superman, Marvel Knights, Ultimate Spider-Man, Uncanny X-Men, Inhumans*. Publications include: *Wizard, Comic Book Collector*.

Formula Drawing and Analysis for Cartoonists IV

ILC-2134-OL

Wed., June 8–August 10

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

In this course students will create an original eight-page story of their own. It will focus on original character development and story arc structure with a strong emphasis on storytelling logistics, back story, pacing, camera use, directional fluidity and design. These stories will be designed as part of a larger, ongoing project that can be continued after the course. Students who do not wish to create an original story may extend their stories from the previous course, ILC-2132, Formula Drawing and Analysis for Cartoonists III, or choose to draw from other existing scripts.

PREREQUISITE: ILC-2132, Formula Drawing and Analysis for Cartoonists III.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours

NELSON FARO DECASTRO, illustrator. BFA, School of Visual Arts. Clients include: Marvel Comics, DC Comics, Dark Horse Comics, Bantam Books, Black Bull Comics, Nintendo, Fler, Topps, Harris Comics, Upper Deck, Lucasfilm Ltd. Author, illustrator: *The Eudaemon*. Comics include: *Superman, Marvel Knights, Ultimate Spider-Man, Uncanny X-Men, Inhumans*. Publications include: *Wizard, Comic Book Collector*.

Digital Coloring for Illustrators and Comic Artists

ILC-2149-OL

Wed., June 8–August 10

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

The use of color as applied through digital media is the focus of this course. Digital coloring techniques offer artists access to an unlimited palette and an often-daunting array of techniques. This palette allows artists as much of a personal voice as can be created with a brush and canvas, and with more immediate control over the final product. We will explore a variety of approaches, including digital painting and brushes, creating and using textures and organic forms, coloring comic books and other drawing techniques. This course takes students beyond formulaic approaches, and demonstrates how digital color is used for experimentation and exploration.

PREREQUISITE: A working knowledge of the Macintosh computer operating system.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MATT ROTA, illustrator. BFA, cum laude, Maryland Institute College of Art; MFA, School of Visual Arts. Clients include: *The New York Times; McSweeney's; Nylon Guys; Utne Reader; LA Weekly, Russian Esquire; Philadelphia Weekly; Good But Cheap Eats: New York; Columbia Journalism Review; Science News; Ninja Tune Records; Time Out Chicago; City; Isthmus; Wax Poetics; Feats Inc.; Soft Skull Press*. Anthologies include: *Top Shelf 2.0, Gutter, Rabid Rabbit, Supertalk*. Exhibitions include: Society of Illustrators; Marte Contemporaneo, Semantica, San Salvador; Danger Danger Gallery, Philadelphia; Smash Gallery, Toronto; Visual Arts Gallery; Lower Manhattan Cultural Council; Current Gallery, Baltimore; Copro Gallery, Los Angeles; Last Rites Gallery; Curly Tail Fine Arts, Chicago; The Whole Gallery, Baltimore. Awards and honors include: Silver Medal, Society

of Illustrators; *American Illustration*; *Communication Arts*; *3x3*; *Creative Quarterly*; *Lürzer's Archive*. The instructor's work may be viewed at: mattrotasart.com.

Making It Real

ILC-2334-OL

Tues., June 7–August 9

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

This course will explore all you need to know to create fully three-dimensional illuminated paintings of the world around you. It is perfect for beginners and will prove of great value to more advanced painters. It examines how to make an image pop off the canvas or a landscape recede into the blue and hazy distance. It will address how to make a head really solid and dimensional, the eyes really liquid and the jewelry sparkle. Students will uncover the means by which an image can be made to appear more real than real itself. They will discover how color, tone and paint techniques can be combined to produce an image of dazzling reality. We will study various options of underpainting, color and tonal systems, as well as some of the more amazing games that can be played with shadows and reflections. Studio work will be from the figure and still life. Assignments include the use of a variety of sources from landscape to photography. A short video about the course and a materials list can be viewed at: johnaparks.com.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

JOHN PARKS, painter. BFA, Hull College of Art; MA, Royal College of Art, London. One-person exhibitions include: Coe Kerr Gallery, Allan Stone Gallery, Segal Gallery. Group exhibitions include: Royal Academy, Wonderlich Gallery, Kornblee Gallery. Clients include: CBS Records, *New York* magazine, Franklin Mint. Publications include: *The New York Times*, *American Artist*, *Watercolor*. Collections include: Victoria and Albert Museum, Royal College of Art. Awards include: National Endowment for the Arts, British Institute Award, Pears Portrait Commission. The instructor's work may be viewed at: johnaparks.com.

Illustration as Design as Illustration

ILC-2756-OL

Wed., June 8–August 10

Class hours: 6:30 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

It is very important for anyone in the field of illustration or graphic design to be sensitive to the overall look and feel of a design, and the relationship between images, decorative elements and text. This course will explore many ways in which illustration can be incorporated into a design, allowing the artist to create the whole package. Working in a variety of styles inspired by artists of the 19th and 20th centuries, students will make food labels, maps, book covers and interiors, magazine illustrations, posters, shopping bags, and more. Work will be done using many different mediums, including gouache (with a demonstration), pen-and-ink (another demo), colored pencil and watercolor. While traditional and digital methods may be combined, students are encouraged to work traditionally. Beginners to advanced students are welcome. Assignments vary each semester. A short video about this course can be viewed at: melaniemarderparcs.com.

NOTE: Please bring samples of your work and some sketching materials to the first session. A complete supply list will be provided during the first session and all materials will be discussed. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

MELANIE MARDER PARKS, illustrator, calligrapher, designer. BFA, The Cooper Union. Clients include: *Martha Stewart Living*; Simon & Schuster, Inc.; Random House; Klutz; Penguin USA; Hyperion; St. Martin's Press; El Paso Chile Company; *Travel + Leisure*; *Vogue*; *Money*; *Time*; Disney World; *The New York Times*. Publications include: *Print*, *Watercolor*, *Communication Arts*, *American Illustration*, *3x3 Annual*. The instructor's work may be viewed at: melaniemarderparcs.com.

Background Illustrations: Past and Present

ILC-2409-OL

Mon., Wed.; June 6–July 6

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

Imagine illustrating unique and compelling environments for stories set in the past, present and future. Through pictures, thumbnails, sketches and research, students will create concept art, settings and environments for different time periods. We will discuss art and research as essential elements for the creation of background illustration, and students will apply practical applications to build a portfolio of concept art backgrounds for live action and animated film production as well as for video games. Previsualization, mood and drama, layering values, content and perspective will all be addressed. Demonstrations in digital painting will be given.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

SIMONA MIGLIOTTI AUERBACH, production/set designer. BA, Sapienza–Università di Roma. Film projects include: *The Life Aquatic with Steve Zissou*, *La Seconda Notte di Nozze*, *The Conquering Knights*, *Enchanted*, *Morning Glory*. Television projects include: *Rome* (HBO), *Strange Love*, *Il Sicomoro*, *Tickling*. Awards include: Best Italian Production Design, Chioma di Berenice Award; Premio di Qualità Award, Italian Ministry of Culture; Berlin Film Festival. The instructor's work may be viewed at: simonamigliottiauerbach.com.

Figure Drawing for Cartoonists

CIC-2218-OL

Mon., June 6–August 22

Class hours: 6:30 pm–9:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

When you're a graphic illustrator, understanding human anatomy is only part of the skill set you need to successfully compose vivid and expressive figures. This course will survey key concerns such as solidity, movement, body language and stagecraft, in an effort to coordinate what you can learn about the figure with what you can see and imagine. Sessions will alternate between life drawing from the model, and figure construction from memory and imagination. This is a good course for people who draw well and would like to draw better.

NOTE: Please bring drawing paper and pencils to the first session, and be prepared to present your best cartoon character or figure drawing. Students must have access to a scanner or digital camera such as a cell phone camera. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: National Endowment for Financial Education, Mizel Arts and Culture Center, Centennial Press, Pearson Publishing, Merrill Corporation, Rain Taxi. Exhibitions include: Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: *Comics Journal*, *Aline the Alien*, *Steel Pulse Pro-Wrestling Adventures*, *Brooklyn Rail*, *True Fiction*, *Backwards City Review*, *Betty Paginated*, *The Twilight of the Bums*, *Eros Comix*, *The Stranger*. The instructor's work may be viewed at: tmotley.com.

Children's Book Illustration

ILC-2563-OL

Wed., June 8–August 10

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

Total instructional hours: 35

This introductory course offers an overview of the children's book field. Students will be immersed in developing their portfolios and book projects with in-class exercises and critiques, and home assignments. They will work on their individual style and voice, craftsmanship and bookmaking skills. Discussions will include the history of children's books, materials and techniques, and the publishing world today.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

MONICA WELLINGTON, illustrator, author. BFA, University of Michigan. More than 30 picture books, including: *Riki's Birdhouse*, *Zinnia's Flower Garden*, *All My Little Ducklings*, *Apple Farmer Annie*, *Night City*, *Squeaking of Art*, *Crêpes by Suzette*, *Mr. Cookie Baker*, *Pizza at Sally's*, *Truck Driver Tom*. Clients include: Scholastic, Children's Television Workshop, Penguin Group, Dover Publications. The instructor's work may be viewed at: monicawellington.com.

Pop-Up Book Design and More

ILC-2583-OL

Wed., June 8–August 10

Class hours: 6:30 pm–9:30 pm

10 sessions: 3 CEUs; \$400

Total instructional hours: 30

In this course students will explore techniques to create movement with paper, from 2D to 3D paper engineering mechanisms used in publishing to create children's pop-up books, pull tabs, novelty board books, pop-up greeting cards and fine-art installations. How to create movement with paper and animate ideas will be emphasized. Students will develop a concept proposal or dummy book ready for submission; prepress production and book submission requirements will be covered.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

TEEN NAMIKO LIU, principal, Paper Engine Creative. BFA, with honors, Art Center College of Design. Professional experience includes: Paper engineer, designer, Sabuda & Reinhart Pop-ups; The Museum of Modern Art; Clarion Books; Candlewick Press; Scholastic; Penguin; Simon and Schuster; Toei Entertainment; Nickelodeon; M s s ng P ces; TED. Group exhibitions include: Seibu Gallery, Tokyo; Gallery 825, Los Angeles; Mendenhall Sobieski Gallery, Pasadena, CA; Synchronicity Space, Los Angeles; Walt Disney Imagineering Gallery, Glendale, CA; Society of Illustrators. Awards include: Society of Children's Book Writers and Illustrators. The instructor's work can be viewed at: teenliu.com.

Collage Improv

ILC-3422-OL

Wed., June 8–July 27

Class hours: 3:00 pm–6:00 pm (EST)

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

The potential of materials and their creative application will be considered in this course, and we will explore working methods that emphasize improvisation. Students will create projects with a minimum of planning: no rough sketches or preliminary layouts. The development of individual spontaneity, problem solving and resourcefulness is the goal. Projects will be executed and completed during class—one assignment per session with the possibility of following a tangent thread as it arises. Typical assignments will not be discussed here as part of the method involves confronting a previously unknown opportunity/situation/dilemma. A range of strategies for image-making will be addressed, using materials that include (but are not limited to) various kinds of paper, 3D objects, drawings, photographs, found items, and anything that may occur to us along the way.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

STEPHEN BYRAM, art director, graphic designer, illustrator. Clients include: Sony Music, Time Warner, MTV, Blue Note Records, EMI Music, Universal Music, MTA, *Rolling Stone*, Winter & Winter. Publications include: *Eye*; *Cover Art By: New Music Graphics*; *100 Best Album Covers*. Awards include: Silver Award,

Broadcast Design Association; Silver Award, Art Directors Club; AIGA; Society of Illustrators. The instructor's work may be viewed at: screwgunrecords.com/byram.php.

From Fantasy to Reality: Production/Concept Design

ILC-2548-OL

Tues., Thurs.; June 7–July 7

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

When one imagines a dramatic story in a remarkable setting, often the details are a bit fuzzy. This course will explore how to create concrete designs and plans of interior and exterior spaces that convey narrative content. After researching the design of different historical periods, basic drafting and perspective techniques will be covered, including multiple angles, elevations and prop details. Character and costume designs, as well as how to professionally present ideas and plans to prospective clients and collaborators will all be addressed. Each student will be assisted in choosing the best medium/applications (including Adobe Photoshop) to bring a project to completion. The techniques covered can be applied to areas of stage, screen, animation and gaming. Open to students of all levels.

NOTE: Please have a vellum tracing pad (11x14" or larger), a sketchpad (11x14" or larger) and 2B pencils for the first session. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

SIMONA MIGLIOTTI AUERBACH, production/set designer. BA, Sapienza–Università di Roma. Film projects include: *The Life Aquatic with Steve Zissou*, *La Seconda Notte di Nozze*, *The Conquering Knights*, *Enchanted*, *Morning Glory*. Television projects include: *Rome* (HBO), *Strange Love*, *Il Sicomoro*, *Tickling*. Awards include: Best Italian Production Design, Chioma di Berenice Award; Premio di Qualità Award, Italian Ministry of Culture; Berlin Film Festival. The instructor's work may be viewed at: simonamigliottiauerbach.com.

Crash Course for Artists, Illustrators and Cartoonists

ILC-2448-OL

Mon., June 6–August 22

Class hours: 6:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

The fundamentals of representational art will be the focus of this course. We will explore subjects that include: perspective and how to create believable form and space; the structure, proportion and anatomy of the human figure and head; drapery and the clothed figure; the principles of light and value; color theory and its practical application; abstract composition; narrative storytelling. Sessions will include lectures and in-class exercises, and there will be weekly assignments. Resources for further study will be provided for each subject. Students from all levels are welcome.

NOTE: Please bring drawing materials to the first session. A complete supply list will be distributed at that time. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

TRISTAN ELWELL, illustrator. BFA, with honors, School of Visual Arts. Book cover illustration clients include: Avon; Berkley Books; Harcourt; HarperCollins; Penguin; Pocket Books; Henry Holt; St. Martin's Press; Simon & Schuster, Inc.; Random House; Tor Books; Scholastic. Other clients include: *U.S. News & World Report*, American Kennel Club, *Forbes*, *Atlantic Monthly*, *Playboy*, Upper Deck, *Psychology Today*, E.&J. Gallo Winery, Wizards of the Coast, Boy Scouts of America, Saatchi & Saatchi, Village Voice Media, Lifetime Networks. Exhibitions include: Society of Illustrators; Art Directors Club; Copro Nason Gallery, Santa Monica; Visual Arts Gallery; United Nations. Awards include: Society of Illustrators; Print; Chesley Award, Association of Science Fiction and Fantasy Artists; *Print*; *Spectrum*; *Communication Arts*. The instructor's work may be viewed at: tristanelwell.com.

Comics Projects

CIC-2773-OL

Thurs., June 9–August 25

Class hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

Total instructional hours: 36

This course is designed for people who want to create comics about an idea they have been mulling over, or have already written, or wish to otherwise develop from a script to thumbnails to finished comics-art pages. In the first session there is a quick review of the fundamental principles and techniques of cartooning that will benefit creators of all experience levels. Areas of cartooning craft and writing to be covered include page and panel composition, sequential visual storytelling, drawing and inking skills. Starting with the second weekly session, students present two comics pages. One page is the rough layout for the next page in their story. The rough layouts are critiqued by the instructor and the class. The second page is the finished line art for a page that had been shown and critiqued as a rough layout in the previous class. This process runs through to the end of the semester. At the end of the course students will self-publish (and we will critique) a finished 10+-page comic as a “minicomic” that can be used to promote the work to publishers, other creators and at comic conventions.

NOTE: Students who work with traditional tools (pencil and ink on paper) will need a scanner to turn their work into JPG or PDF files. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

CARL POTTS, creative director, artist, writer, editor. BA, SUNY Empire State. Professional experience includes: Executive editor, editor-in-chief, Marvel Comics/Epic Comics; senior creative director, Agency.com; creative director, VR1 Entertainment; creative director, Teaching Matters; creative consultant: DC Comics, HarperCollins, Mainframe Entertainment, Victorinox/Swiss Army, Jerry Bruckheimer Films. Publications include: *The DC Comics Guide to Creating Comics: Inside the Art of Visual Storytelling*, *Punisher War Journal*, *Alien Legion*, *Shadowmasters*, *Last of the Dragons*, *Doctor Strange*, *Moon Knight*, *Marvel Fanfare*.

Careers in Illustration: A Drawing Workshop

ILC-3596-OL

Thurs., June 23–July 28

Class hours: 5:00 pm–8:30 pm (EST)

6 sessions; 2 CEUs; \$280

Total instructional hours: 21

This course is for students who would like to explore drawing and career possibilities through a variety of forms, including storyboarding for film/music videos, editorial illustration, cartooning and comics, storyboarding for advertising and children’s book illustration. In-class exercises, lectures and replicated real-world job assignments will broaden each student’s sense of what is possible through drawing. With weekly class crits as well as individual guidance, students will learn to find their voice by concentrating on drawing techniques and styles. Home assignments will be encouraged, working from thumbnail sketches to final portfolio pieces. How to find clients, pricing and presentation of work will be covered.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

GRANT SHAFFER, storyboard artist, editorial illustrator, visual artist, cartoonist and children’s book illustrator. Represented by: Warshaw Blumenthal, La MaMa Gallery, Storyboards Inc. Editorial clients include: *The New Yorker*, *The New York Times*, *Interview*, *Huffington Post*, *Out*, *Bust*, *The New York Times Magazine*. Film credits include: *Angels in America*, *Zoolander*, *Closer*, *Charlie Wilson’s War*, *The Secret Life of Walter Mitty*, *Wall Street 2*, *Species*, *The Girl on the Train*, *Ransom*, *Little Children*, *Extremely Loud and Incredibly Close*, *Meet The Parents*. Music video clients have included: Beyoncé, Madonna, Michael Jackson. Advertising clients include: Hershey’s, Calvin Klein, FedEx, Budweiser, Poland Spring, Visa, Walt Disney Co. One-person exhibitions include: Half Gallery, La MaMa Gallery, The Future Perfect Gallery, Marlen Gallery, Gallery 220. Group exhibitions include: NutureArt Gallery; Tokyo Photo Art Fair; Milk Gallery; Rx Art Party. Comic strips: *NY See*, *30 Kinds of Passion*, *Castillo del Lago*. Children’s book illustrations: *Three Magic*

Balloons, The Adventures of Honey & Leon, Honey & Leon Take the High Road. The instructor's work may be viewed at: grantsshaffer.com.

Building Fictional Worlds

CIC-3312-OL

Wed., June 8–August 24

Class hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

Total instructional hours: 36

After receiving an overview of writing approaches and visual storytelling, students will develop their original story idea and transform it into an entertainment intellectual property (IP). Each student's fictional world is designed to support the student's series/franchise story ideas with strong story arcs, cohesive themes, three-dimensional characters, strong conflicts and consistent internal logic. Developing the IP for use across a variety of media and protecting it through copyright and trademark is also discussed. An initial draft of an entertainment IP "bible" will be the main class deliverable. It will include a draft of the story designed to launch the IP, history and facts about the fictional world, character profiles and character/environment designs. The course is geared toward students within a wide range of experience—from those who have not yet written an original fiction project to those with professional writing experience.

NOTE: Prior to the beginning of class, students should have an original entertainment property idea to develop for visual media (film, TV, comics, games, Internet). Students who work with traditional tools (pencil and ink on paper) will need a scanner to turn their work into JPG or PDF files. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

CARL POTTS, creative director, artist, writer, editor. BA, SUNY Empire State. Professional experience includes: Executive editor, editor-in-chief, Marvel Comics/Epic Comics; senior creative director, Agency.com; creative director, VR1 Entertainment; creative director, Teaching Matters; creative consultant: DC Comics, HarperCollins, Mainframe Entertainment, Victorinox/Swiss Army, Jerry Bruckheimer Films. Publications include: *The DC Comics Guide to Creating Comics: Inside the Art of Visual Storytelling*, *Punisher War Journal*, *Alien Legion*, *Shadowmasters*, *Last of the Dragons*, *Doctor Strange*, *Moon Knight*, *Marvel Fanfare*.

Storyboarding Crash Course

ILC-2831-OL

Wed., June 8–August 24

Class hours: 9 am–2 pm (EST)

5 sessions; 2.5 CEUs; \$375

Total instructional hours: 25

Storyboarding is an essential skill set for any designer or artist who needs to portray scenarios, experiences, services, product ideas, or any other narratives that happen over time. This course will teach you the fundamentals of storyboarding in an applied, fast-paced format. First, we will learn how to use basic shapes to portray people, places, and things. Then we will employ filmmaking terminology and techniques to help animate your storyboards (aspect ratio, shot types and angles, camera movements, and more). Finally, students will be given various "real-life" scenarios to practice their newfound skills and techniques and to bring their scenarios to life. Adding storyboarding to your skill set will allow you to simply and creatively communicate your ideas in a clear, fun, and animated manner!

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include pre-recorded lectures and media, and interactive discussions.

DEMI CANTY

Visual Narrative: On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

RISO Printing: An Introduction

VNC-1577-A

Thurs., June 9–August 4

Class hours: 6:00 pm–10:00 pm

9 sessions; 3.5 CEUs

\$500; studio fee, \$175

Total instructional hours: 36

Risograph duplicator printing technology combines the vibrant spot colors of silkscreen, the high resolution and speedy mass production of offset lithography, and the user-friendly automation of an advanced color copier. These compact machines can function as a print shop in a box. Their ease of use, print quality and low overhead costs make them extremely popular among independent publishers, zine makers, graphic designers, photographers, and others who are interested in making quick and vibrant editions on paper. In this course, students will be given a thorough overview of Risograph printing and its range of printing techniques. Each student will generate a portfolio of various Risograph projects in the form of print editions, zines, cards, promotional fliers, and other printed matter.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

PANAYIOTIS TERZIS, RisoLAB manager, School of Visual Arts; owner, Mega Press. BFA, MFA, School of Visual Arts. Group exhibitions include: Elizabeth Foundation for the Arts; Swiss Institute; Robert Rauschenberg Foundation; Trestle Project Space; Mountain Gallery; Ed. Varie; Allegra LaViola Gallery; Endless Editions; Exit Art; Art Basel; Pera Museum, Istanbul; NADA Art Fair; Open Space Gallery; Andreas Melas Presents, Athens; OMMU, Athens; ABC No Rio; Projekt722; No. 12 Gallery, Tokyo; Galerie Atelier Herenplaats, Rotterdam; Dieschönestadt Gallery, Berlin; Visual Arts Gallery. Collections include: Museum of Modern Art Library, Brooklyn Museum, New York Public Library, Stanford University Library. Illustration/design clients include: Lurid Records; Gigantic Books; American Apparel; VICE; Printed Matter, Inc.; Digitaria; Threadless; Crudlabs. Publications include: *Editorial Magazine*, *Mondo Zero*, *Mould Map 2*, *Madame Figaro Japan*, *Vision Zero*, *ZMAPP*, *Trapper Keeper*, *Spectrum Test*, *Cosmos Zine*, *Megalith*, *Time Tunnels*, *100 Artists of the Mid-Atlantic*, *Bad Stones*, *Zine Soup*, *Salt Hill Literary Anthology*, *Modern Spleen Comics*, *Gigantic Worlds*. The instructor's work may be viewed at: panterzis.com.

RISO Printing: Zines and Small Publishing

VNC-2239-A

Tues., June 7–August 2

Class hours: 6:00 pm–10:00 pm

9 sessions; 3.5 CEUs

\$500; studio fee, \$175

Total instructional hours: 36

The past few years have seen an explosion of zines and small publishing among artists, designers and photographers. Even the most digitally based creative professionals are embracing the zine as a vital tool for experimentation, collaboration and communication. The Risograph duplicator has emerged as a popular technology for zine publishing. This technology fuses analog and digital printing techniques, combining the vibrant colors of silkscreen printing with the speed and automation of digital and offset printing. In this course students will be given a rigorous introduction to this medium and how to use it effectively as a tool for self-publishing. We will explore color, form, layout and pagination, and how to communicate ideas in book form. Class assignments will act as conceptual sparks to point students in new directions. In addition, collaborative projects among classmates will foster creative cross-pollination. Students will complete several zine editions, and discover that producing a simple pamphlet in an edition can be an empowering act—a way of

multiplying one's vision and spreading it out into the world.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

PANAYIOTIS TERZIS, RisoLAB manager, School of Visual Arts; owner, Mega Press. BFA, MFA, School of Visual Arts. Group exhibitions include: Elizabeth Foundation for the Arts; Swiss Institute; Robert Rauschenberg Foundation; Trestle Project Space; Mountain Gallery; Ed. Varie; Allegra LaViola Gallery; Endless Editions; Exit Art; Art Basel; Pera Museum, Istanbul; NADA Art Fair; Open Space Gallery; Andreas Melas Presents, Athens; OMMU, Athens; ABC No Rio; Projekt722; No. 12 Gallery, Tokyo; Galerie Atelier Herenplaats, Rotterdam; Dieschönestadt Gallery, Berlin; Visual Arts Gallery. Collections include: Museum of Modern Art Library, Brooklyn Museum, New York Public Library, Stanford University Library. Illustration/design clients include: Lurid Records; Gigantic Books; American Apparel; VICE; Printed Matter, Inc.; Digitaria; Threadless; Crudlabs. Publications include: *Editorial Magazine, Mondo Zero, Mould Map 2, Madame Figaro Japan, Vision Zero, ZMAPP, Trapper Keeper, Spectrum Test, Cosmos Zine, Megalith, Time Tunnels, 100 Artists of the Mid-Atlantic, Bad Stones, Zine Soup, Salt Hill Literary Anthology, Modern Spleen Comics, Gigantic Worlds*. The instructor's work may be viewed at: panterzis.com.

Minicomics: From the Page to Production

VNC-2362-A

Wed., June 8–August 10

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$500; studio fee, \$175

Total instructional hours: 35

The goal of this course is to create Risograph-printed, narrative-based minicomics from start to finish. Students will experiment with writing and drawing short comics, and learn to use Risograph to print and assemble them. Throughout the course they will be challenged to thrive within the limitations of this printing process. Students will also learn to analyze comics not only through written and drawn techniques, but also through color, physicality and printing. This course is for students who are interested in creating comics, as well as producing thoughtful, tangible art objects. Students will complete multiple zines; the final project will be a print run of a multicolor, Risograph-printed minicomic.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

WREN MCDONALD, illustrator, cartoonist. BFA, with honors, Ringling College of Art and Design. Current clients include: *The New York Times, VICE, Wired, The New Yorker, GQ, Entrepreneur, Washington Post, Consumer Reports, Scientific American, Fast Company, The North Face, Nobrow Press, PEOW! Studio*. Publications include: *Resort on Caelum, Precinct X99 series, SP4RX, Dirt Dart, Cyber Realm, Heaven's Dream Town!, What's in Brick's Bag*. Awards and honors include: Kirkus Reviews Prize, YALSA Graphic Novel List, *Comic and Cartoon Art Annual, Society of Illustrators, Illustrators Annual, Society of Illustrators*. The instructor's work may be viewed at: wrenmcdonald.com.

RISO Printing: Art Books and Abstract Comics

VNC-2371-A

Mon, June 6–August 15

Class hours: 6:00 pm–10:00 pm

9 sessions; 3.5 CEUs

\$500; studio fee, \$175

Total instructional hours: 36

This course is an exploration of the book as a work of art, as well as the formal ideas of abstract comics. The ease of use and the agility of Risograph printing make it the perfect method to execute different ideas in a relatively short amount of time. Students will learn the process of bookmaking from start to finish, and how to work within the limitations of Risograph printing. We will investigate and engage with abstract comics—books of sequential and formally linked drawings, as opposed to narrative-based comics—as well as photography, painting and design. Art books by contemporary artists will be addressed, as well as the history of art books and abstract comics. By the end of the course, each student will have developed distinct editions of art books, as well as a larger, multicolor Riso art book for a final project. This course is for students who are

interested in creating art books, as well as those interested in learning a new perspective in making comics. **NOTE:** This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures. **AIDAN FITZGERALD, owner, Cold Cube Press; publisher; designer; visual artist.** BFA, University of Washington. Former clients include: Analog Coffee, Short Run Comix & Arts Festival, Small Press Expo. Exhibitions include: Mount Analogue, Seattle; The Factory, Seattle; King Street Station, Seattle. The instructor's work may be viewed at: coldcubepress.com.

RisoLAB Boot Camp Intensive

VNC-2613-A

Sat., Sun.; July 9–July 10

Class hours: 10:00 am–2:00 pm

2 sessions; \$175; studio fee, \$175

Total instructional hours: 8

In this intensive, students will develop a tool kit of Risograph printing skills. The course is designed for students who have completed an online RisoLAB, and is also open to anyone who previously completed an in-person RisoLAB course. The basics of operating the Risograph will be covered, including how to change drums, proper registration, manipulating printing speeds and technical settings to avoid printing mistakes. Through print demonstrations and hands-on exercises, students will gain a working knowledge of how to achieve the best result in translating their digital and analog designs into vivid and striking Risograph prints. Upon completion of this boot camp, students will have access to the RisoLAB facilities for a scheduled six-week period in order to print their Risograph projects.

PREREQUISITE: Students must have completed an online RisoLAB course or a course in Risograph printing at the RisoLAB.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

WREN MCDONALD, illustrator, cartoonist. BFA, with honors, Ringling College of Art and Design. Current clients include: *The New York Times*, *VICE*, *Wired*, *The New Yorker*, *GQ*, *Entrepreneur*, *Washington Post*, *Consumer Reports*, *Scientific American*, *Fast Company*, The North Face, Nobrow Press, PEOW! Studio. Publications include: *Resort on Caelum*, *Precinct X99 series*, *SP4RX*, *Dirt Dart*, *Cyber Realm*, *Heaven's Dream Town!*, *What's in Brick's Bag*. Awards and honors include: Kirkus Reviews Prize, YALSA Graphic Novel List, *Comic and Cartoon Art Annual*, Society of Illustrators; *Illustrators Annual*, Society of Illustrators. The instructor's work may be viewed at: wrenmcdonald.com.

RisoLAB Boot Camp Intensive

VNC-2613-B

Sat., Sun.; August 13–August 14

Class hours: 10:00 am–2:00 pm

2 sessions; \$175; studio fee, \$175

Total instructional hours: 8

See VNC-2613-A for course description.

AIDAN FITZGERALD, owner, Cold Cube Press; publisher; designer; visual artist. BFA, University of Washington. Former clients include: Analog Coffee, Short Run Comix & Arts Festival, Small Press Expo. Exhibitions include: Mount Analogue, Seattle; The Factory, Seattle; King Street Station, Seattle. The instructor's work may be viewed at: coldcubepress.com.

Interrupting Expectations: Comedy in Storytelling

VNC-2712-A

Mon., June 6–August 22

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Ever wonder what makes funny funny? Why some people are effortlessly hilarious while others aren't? Comedy can be misconstrued as a mystical, "you either have it or you don't" format. But humor, joke-writing—whatever you want to call it—is also a mechanical, knowable set of tools with which storytellers should

arm themselves. Interrupting Expectations is intended for students of film/video, animation, comics, theater, video games/VR, site-specific art, time-based art, or anyone interested in using comedy to create compelling visual narratives. Lectures and exercises focus on demystifying comedy in all its forms—as a genre, as an art form and as an element in storytelling. Students will explore how to break down jokes mechanically and unpack content in order to better, and more consciously, create comedy of their own.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

ROBERT WALLEES, writer, producer. Previous professional experience: Copywriter, producer, Rain Agency. Clients include: Tiny Reparations. Former clients include: DraftKings, Comedy Central, SpaghettiOs, Xfinity, Chandelier Creative. Exhibitions include: Comic Arts Brooklyn; Emerald City Comic Con, Seattle. Publications include: *Adventures of the Moss Babies: Heroes of Sandpoint!* The instructor's work can be viewed at: generallintereststudio.com and [instagram.com/bobwalles](https://www.instagram.com/bobwalles).

Visual Narrative: Online

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

RisoLAB Remote Series: Intro to Riso Print Design

VNC-1578-OL

Wed., June 8–July 13

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

Through online lectures and slide presentations, students will receive technical training in print design for the Risograph process. Feedback and guidance will be given through group and individual critiques. An overview of Risograph printing and its range of printing techniques, as well as examples of Risograph and printmaking-based work will be included. Each student will prepare a portfolio of various Risograph projects in the form of print editions, zines, cards, promotional fliers, and other projects formatted for the Riso print process as well as presentation in digital form.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

AIDAN FITZGERALD, owner, Cold Cube Press; publisher; designer; visual artist. BFA, University of Washington. Former clients include: Analog Coffee, Short Run Comix & Arts Festival, Small Press Expo. Exhibitions include: Mount Analogue, Seattle; The Factory, Seattle; King Street Station, Seattle. The instructor's work may be viewed at: coldcubepress.com.

RisoLAB Remote Series: Intro to Riso Print Design

VNC-1578-OL1

Tues., July 5–August 9

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

See VNC-1578-OL for course description and instructor.

Interrupting Expectations: Comedy in Storytelling

VNC-2712-OL

Tues., June 7–August 9

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Ever wonder what makes funny funny? Why some people are effortlessly hilarious while others aren't? Comedy can be misconstrued as a mystical, "you either have it or you don't" format. But humor, joke-writing—whatever you want to call it—is also a mechanical, knowable set of tools with which storytellers should arm themselves. *Interrupting Expectations* is intended for students of film/video, animation, comics, theater, video games/VR, site-specific art, time-based art, or anyone interested in using comedy to create compelling visual narratives. Lectures and exercises focus on demystifying comedy in all its forms—as a genre, as an art form and as an element in storytelling. Students will explore how to break down jokes mechanically and unpack content in order to better, and more consciously, create comedy of their own.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

ROBERT WALLEES, writer, producer. Previous professional experience: Copywriter, producer, Rain Agency. Clients include: Tiny Reparations. Former clients include: DraftKings, Comedy Central, SpaghettiOs, Xfinity, Chandelier Creative. Exhibitions include: Comic Arts Brooklyn; Emerald City Comic Con, Seattle. Publications include: *Adventures of the Moss Babies: Heroes of Sandpoint!* The instructor's work can be viewed at: generalintereststudio.com and [instagram.com/bobwalles](https://www.instagram.com/bobwalles).

Creative Writing for Visual Artists

VNC-2358-OL

Wed., June 8–August 10

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

Are you a visual artist who has always been interested in creative writing, but you haven't known how to get started or where to begin? Or maybe you've done some writing, enjoyed it and are looking to jump back into it. This course will give you the opportunity to experiment, strengthen your voice as a writer, and build confidence in your writing skills in a welcoming and supportive environment. We will explore essential elements of creative writing—character, plot, point of view, setting, theme, and what makes a compelling story. A series of exploratory exercises using visual writing prompts (photographs, illustrations, and paintings), will give you a chance to try your hand at short-form fiction (short story, flash fiction), creative nonfiction (flash memoir, personal essay), and poetry. This course is generative—the focus is to produce new work. Throughout the semester feedback will be given on developing and refining initial drafts for two projects, and you will select one of these for advancement. We will also discuss how to publish, post and share your writing, including blogging, self-publishing and submitting work to publishers and literary journals. At the end of the course, you will have the opportunity to submit one of your pieces to be edited by the instructor and published and printed in a zine. Let's work together to discover what you like to write, what kinds of stories you want to tell, and how your creative writing can strengthen and inform your visual arts practice.

PREREQUISITE: No prior creative writing experience is necessary.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

SUSANNE REECE, writer, illustrator, visual essayist, copywriter. BA, University of Arkansas; MA, Ohio State University; MFA, School of Visual Arts. Previous professional experience includes: Vice-president, associate creative director: Juice Pharma Worldwide, Area 23. Group exhibitions include: School of Visual Arts; Small Press Expo, Bethesda, MD; MoCCA Fest; Hudson Hall, Hudson NY. Publications include: *Delirious Hem*, *REDINK Poetry Comics*, *No Tokens Journal*, *Jupiter Review*. Awards and honors include: Fulbright Scholarship, Whitney Research Fellowship. The instructor's work may be viewed at: susannereece.com.

Comics Journalism: Documenting the World Around Us

VNC-2623-OL

Tues., June 7–August 9

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

How can we tell true stories that encourage our readers to empathize and think on a deeper level? In this course students will explore the powerful combination of text and image to craft nonfiction narratives in a format that goes beyond what writing, illustration, or photography can offer alone. Through discussions, lectures, in-class drawing exercises and weekly assignments, students will become acquainted with the tools and terminology of comics journalism and report on real-life characters and situations through evidence-based storytelling. We will cover tips for documentary drawing, conducting interviews, researching and collecting resources, and pitching a story to a newspaper or magazine. In each session a selection of clips and excerpts by graphic journalists and other visual storytellers will be analyzed. Students are encouraged to develop their own visual style and work with digital or analog tools of choice. Through regular critiques, students will engage with their classmates and become part of a wider community of visual thinkers and makers. By the end of the course, students will have gained the skills to find compelling stories in their daily life and portray the people and places that interest them most.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

SARAH SHAW, comics artist, illustrator. BFA, Pratt Institute; MFA, School of Visual Arts. Exhibitions include: Equity Gallery; Cartagena Gráfica, Colombia. Publications include: *Mabuhay Magazine*, *Het Parool*. Awards include: Pratt Institute Circle Award; Educator's Scholarship, School of Visual Arts. The instructor's work may be viewed at: sarahshaw.com.

Interior Design: Built Environments

Online Courses

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Perspective Drawing for Beginners

IDC-1019-OL

Mon., June 6–August 22

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

This course will use the grid method of drawing perspectives. How to transform basic drawing skills into dynamic three-dimensional interiors on paper and how to demonstrate ideas through quick-sketching problems will be covered. Perspective skills will also be honed to help visualize and develop ideas.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

RICHARD SPOKOWSKI, architectural illustrator. BFA, Concordia College; MFA, Pratt Institute. Projects include: Nina Shoes, Miron Lumber, Delacre Chocolates/CCD&K Advertising, Toy Park. Clients include: GGMC; Newmark, Posner & Mitchell; Calvin Klein; Open Works, Inc. Publications include: *How to Create Your Own Painted Lady*.

Introduction to AutoCAD

IDC-1103-OL

Wed., June 8–July 27

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

This course will prepare you to proficiently use Autodesk AutoCAD. It is designed to take beginner AutoCAD users and prepare them for working in a design office. We will create floor plans, sections and elevations while developing lineweights and graphic standards.

NOTE: Upon registration students will be able to download a free version of AutoCAD to use during the course. This course is fully online and offered through a combination of synchronous as well as asynchronous lectures and discussions. Students are invited to attend regularly scheduled online sessions during the listed course hours.

DER SEAN CHOU, interior designer. MS, Pratt Institute. Professional experience includes: Project architect, Jeffrey Beers International; senior designer, Stonehill Taylor. Clients include: AB Stable. Former clients include: Marriott Hotels & Resorts, Hilton Hotels & Resorts, Princess Cruises, Costa Cruises, Extell, Silverstein Properties, Club Quarters Hotels, WeWork.

Photography and Video On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

On-campus photography courses are listed under the following categories:

Basic

On Location

In the Studio

Intermediate and Specialized

Basic

Black-and-White Photography

PHC-1003-A

Sun., June 12–August 21

Class hours: 2:00 pm–5:00 pm

10 sessions; 3 CEUs

\$400; lab fee, \$85

Total instructional hours: 30

Serving as an introduction to the analog darkroom, this course will cover black-and-white film and print processing along with the fundamental technical tools of the medium, such as shutter speed, aperture, depth of field and exposure metering. Weekly assignments will explore the creative uses of light, motion, subject matter and composition with class time devoted to aesthetic concerns and critiques. The goal is for each student to balance technical skills with aesthetic decisions to achieve a unique artistic vision.

NOTE: Please bring a 35mm manually adjustable film camera and two rolls of Tri-X film to the first session. Students should estimate \$300 in supplies for this course. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

RICHARD ROTHMAN, fine art photographer. BFA, Tyler School of Art. One-person exhibitions include: Robert Morat Galerie, Hamburg; Museum of Contemporary Art of the Yucatan, Mexico; Paul Rodgers/9W. Group exhibitions include: Foam, Amsterdam; Galerie f5,6, Munich. Collections include: The Museum of Modern Art; Bibliothèque Nationale, Paris; Brooklyn Museum; International Center of Photography; Center for Creative Photography; Joy of Giving Something, Inc. Publications include: *Redwood Saw, Camerawork, The New York Times, Village Voice, The New Yorker, Time Out New York, Artforum, GUP, Photo-Eye, Daylight, Eyecurious, San Francisco Chronicle, Photo District News, Conscientious, The Great Leap Sideways, ABOVE, Foam.* The instructor's work may be viewed at: richardrothman.com.

On Location

Location and Event Photography

PHC-2146-A

Wed., June 8–July 6

Class hours: 6:30 pm–9:30 pm

5 sessions; 1.5 CEUs; \$220

Total instructional hours: 15

Students will photograph live performances, rehearsals, sporting events, parades, music, and other challenging subjects on location. Specialized techniques for creating photographs in extremely low light will be demonstrated. Advanced methods for color correcting, flash, metering and focus will be taught. Using the tools of creative photography to render unpredictable and compelling images is the aim of this course. Students may work digitally or with film.

NOTE: This course is held on campus and on location. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JOSEPH SINNOTT, photographer. BFA, School of Visual Arts. Professional experience includes: Senior staff photographer, WNET/New York Public Media. Clients include: 92nd Street Y, FCB health, Orr Group, Forbes Media, BAFTA, Chemotherapy Foundation, SiriusXM, PBS, Children's Health Fund, The SOL Project, Columbia University Medical Center, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. The instructor's work may be viewed at: josephsinnott.com.

Music Photography

PHC-2151-A

Wed., July 13–August 10

Class hours: 6:30 pm–9:30 pm

5 sessions; 1.5 CEUs; \$220

Total instructional hours: 15

Shooting various live musical performances and events on location is the focus of this course. Students will practice techniques and hone their skills through photographing musical artists. Pop music, musical theater, clubs and orchestral music are examples of some of the assignments we'll tackle. Advanced techniques for creating compelling images, capturing fleeting moments, and working in extremely low light will all be demonstrated. How to communicate aural phenomena through a visual medium will be emphasized. Students may work digitally or with film.

NOTE: This course is held on campus and on location. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JOSEPH SINNOTT, senior staff photographer, WNET/New York Public Media. BFA, School of Visual Arts. Clients include: Columbia University Medical Center, MokaMedia Partners, Savanna Partners, Planned Parenthood Foundation, The Mary Louis Academy, Duke University Alumni Affairs, Lasell College, General Tours World Traveler, Armenian General Benevolent Union, Story Worldwide, Christie's, The Knot, L Capital Partners, PBS, Bank of America, Proxy Aviation, School of Visual Arts, Reilly Worldwide, Pyrock Inc., Public Affairs Television. Publications include: *Vanity Fair*, *The New York Times*, *Health Clubs: Architecture & Design*, *USA Today*, *Lexus*, *Endless Vacation*, *UPS Compass*, *People*.

Trends in Contemporary Art: What's Happening Now

PHC-2432-A

Sat., June 25–August 6

Class hours: 11:30 am–2:30 pm

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

This course is an unmissable event for anyone interested in finding out what's currently shaping the New York art scene. It will explore the social and financial context in which dealers and collectors operate, with special emphasis on the formal and conceptual nature of the most important, exciting and relevant work that gets shown in the ultra-competitive New York art market. The role of the art critic, art journalist, art adviser and art curator will be explored as well as the role of provenance when determining value. Through visits to Chelsea and the Upper and Lower East Side galleries, we will explore these factors as well as others that contribute to the aesthetic and cultural values of contemporary art, and how these interact with market forces. Each class session will include visits to several galleries.

NOTE: Students must supply their own digital or film cameras with manual exposure settings and a hot-shoe or PC flash sync connection. This course is held on campus and on location. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

BRIAN APPEL, art critic, art consultant, editor, writer. BFA, University of Manitoba; MA, University of Iowa. Publications include: contributing writer, editor, *rovetv*, *iphotocentral*, *Artcritical*, *contemporaryworks*, *vin-tageworks*, *Heyoka*, *Luminous-Lint*, *The Photograph Collector*, *Boiler*, *chelseagalleries*, *American Suburb X*, *pluk*. Awards include: Manitoba Arts Council, Canada Council for the Visual Arts. The instructor's work may be viewed at: brianappelart.com.

In the Studio

Studio Lighting: What You Really Want to Know

PHC-2362-A

Tues., June 7–August 9

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$400; studio fee, \$75

Total instructional hours: 30

Through a series of slide and video presentations, demonstrations and hands-on experimentation, students will analyze lighting styles and explore the principles and hardware used to create images we see online and in print. We will examine the technical information hidden in the highlights and shadows in existing imagery and use that information to form a lighting recipe. Using Profoto, Kino Flo, Lowel and Arri hardware, students will set up and work with the lighting styles of well-known photographers such as Juergen Teller, Martin Schoeller, Jill Greenberg, Albert Watson, Richard Avedon and Irving Penn, as well as those working in today's contemporary styles. In this hands-on course, students will photograph models using the lighting techniques discussed in class. Still-life product lighting will also be explored. The purpose of the course is to gain an understanding of how creative lighting is achieved and to apply these techniques toward the development of a personal style.

PREREQUISITE: At least one course in studio photography.

NOTE: Lighting equipment, light meters, models and seamless backgrounds will be provided. Students must

supply their own digital or film cameras with manual exposure settings and a hot-shoe or PC flash sync connection. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JOSEPH SINNOTT, photographer. BFA, School of Visual Arts. Professional experience includes: Senior staff photographer, WNET/New York Public Media. Clients include: 92nd Street Y, FCB health, Orr Group, Forbes Media, BAFTA, Chemotherapy Foundation, SiriusXM, PBS, Children's Health Fund, The SOL Project, Columbia University Medical Center, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. The instructor's work may be viewed at: josephsinnott.com.

Lighting on Assignment: How to Make It Work

PHC-2368-A

Sat., June 25–August 6

Class hours: 10:30 am–3:00 pm

6 sessions; 2.5 CEUs

\$340; studio fee, \$75

Total instructional hours: 27

From lifestyle and social media shoots to quick headshots and big studio setups: If you want to become a people photographer today, you need to be prepared to do it all. In this hands-on course we will review the basics—f-stops, shutter speeds, ISO, white balance—and then build your skills with your personal lighting equipment. We will work with on-camera flash, continuous lighting and studio strobes. We'll explore how to mix lighting on location, and how to use the gear you have to create the most flattering lighting. We will work both in the class and on location with professional models, and discuss how to direct both "real people" and seasoned models. By the end of this course, you will have the skills to direct all types of people, and work with your own equipment on assignment. Field trips to various locations around the city will be included.

PREREQUISITE: A basic understanding of how to set up and use your own camera in manual mode, either DSLR or mirrorless.

NOTE: Please bring 6 to 10 samples of your work (prints or digital files) and a DSLR or mirrorless camera that can be set in manual mode to the first session. You must be able to operate your own camera. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

BARBARA NITKE, photographer. Baruch College, The New School, School of Visual Arts. Clients include: *The Good Wife*, *Project Runway*, *Royal Pains*, *America's Next Top Model*, *Dr. Oz*. Exhibitions include: Art at Large; Barrister's Gallery, New Orleans; Barbara Levy Gallery; Richard Anderson Gallery; International Center for Photography; Museum of Sex; ClampArt. Publications include: *American Lawyer*, *New York Press*, *Village Voice*, *The New York Times*, *Newsweek*, *Time Out New York*. Books include: *American Ecstasy*, *Kiss of Fire*. The instructor's work may be viewed at: barbaranitke.com.

Fashion Photography: Lighting for Fashion and Beauty

PHC-2419-A

Tues., Thurs.; June 7–July 7

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$400; model and studio fee, \$100

Total instructional hours: 30

This course is for students who are interested in fashion photography and wish to begin or polish their portfolio. Primarily a hands-on studio course, all aspects of the fashion photography field will be introduced. We will examine what is needed to become a fashion photographer, including how to create a fashion portfolio, and how to pitch a photo shoot to a fashion magazine and get published. The relationships between photographer and model, and art director and client will be discussed. Fashion photography and advertising requires special skills and knowledge of light. Working with models and makeup artists, this course will focus on specific lighting techniques extensively used in the fashion, beauty and advertising industries. Students will be introduced to a variety of lighting set-ups using strobe, Kino Flo and hot lights, as well as the use of color gels and filters in order to execute a compelling fashion photograph. Models, equipment and a makeup artist will be provided.

PREREQUISITE: A course in studio photography, or equivalent.

NOTE: Students must supply their own digital or film cameras with manual exposure settings and a hot-shoe or PC flash sync connection. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JANUSZ KAWA, photographer. BFA, School of the Art Institute of Chicago. Clients include: *Vogue* (Britain, Australia), *Vogue Hommes*, *Cosmopolitan*, *Rolling Stone*, *Interview*, Sony Music, *The New York Times*. One-person exhibitions include: Hagedorn Foundation Gallery, Atlanta; Galerie Art d'Ailleurs d'Aujourd'hui, Paris; E3 Gallery; Ex Convento Del Carmen, Guadalajara. Group exhibitions include: The Cooper Union; International Center of Photography; Soho Photo Gallery; Les Elysées de l'Art, Paris; Westchester Center for the Arts; Zieher Smith Gallery; Chelsea Art Museum. The instructor's work may be viewed at: januszkawa.com.

Portraiture

PHC-2426-A

Fri., June 10–August 12

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$400; model and studio fee, \$80

Total instructional hours: 30

What is the difference between a photograph of a person and a portrait? Pictures of people describe; portraits define. An effective portrait gives viewers a sense of the inner makeup of the subject: not just what he or she looks like, but what he or she is like. During this course we will investigate a number of different approaches to meaningful portraiture. Along with in-class discussion and demonstration of tools, methods and lighting, there will be sections concerning subject choice, approach, direction, and how to overcome special problems. Critique sessions will allow students to share their personal work and experiences. This course is open to photographers using all photo media, including digital, analogue and alternative processes.

NOTE: Please bring examples of your work (portraits or other photographs) to the first session. Students must supply their own digital or film cameras with manual exposure settings and a hot-shoe or PC flash sync connection. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

ALGIS BALSYS, photographer, editor. BFA, with honors, School of Visual Arts. Group exhibitions include: Museo de Arte Moderno de Buenos Aires, Susan Caldwell Gallery, Louis K. Meisel Gallery. Collections include: Museu de Arte Moderna do Rio de Janeiro, Archdiocese of New York. Clients include: American Express, Ogilvy & Mather, Time-Life, *Fortune*, Minolta, CBS, Doubleday, Group W, American Stock Exchange, McGraw-Hill, The Seventh Art. Publications include: *Morgan and Morgan Darkroom Book*; *Modern Photography*; *Camera Arts*; *Popular Photography*; *Portraiture*; contributing editor, *ICP Encyclopedia of Photography*.

Fashion Photography: Advertising and Editorial Projects

PHC-3419-A

Mon., Wed.; June 6–July 13

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$400; model and studio fee, \$100

Total instructional hours: 30

This course is designed for students who have successfully completed PHC-2419, Fashion Photography, or have equivalent experience, and who wish to further their expertise in shooting advertising and editorial narrative and fashion assignments. Students will move beyond exploring lighting concepts to executing their vision through previsualization, research and thorough preparation of their idea in order to build a portfolio. How to create and develop mood boards for a shooting concept will be covered and individual style will be refined. A professional, digital studio environment requires the ability to shoot tethered (into a computer station or laptop). Students will become proficient with Capture One software, which is the standard in professional digital workflow today. The goal is to refine concept-building skills and translate them into a successful photo shoot. Models, equipment and a makeup artist will be provided.

NOTE: Students must supply their own digital or film cameras with manual exposure settings and a hot-shoe or PC flash sync connection. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 poli-

cies and procedures.

JANUSZ KAWA, photographer. BFA, School of the Art Institute of Chicago. Clients include: *Vogue* (Britain, Australia), *Vogue Hommes*, *Cosmopolitan*, *Rolling Stone*, *Interview*, Sony Music, *The New York Times*. One-person exhibitions include: Hagedorn Foundation Gallery, Atlanta; Galerie Art d'Ailleurs d'Aujourd'hui, Paris; E3 Gallery; Ex Convento Del Carmen, Guadalajara. Group exhibitions include: The Cooper Union; International Center of Photography; Soho Photo Gallery; Les Elysées de l'Art, Paris; Westchester Center for the Arts; Zieher Smith Gallery; Chelsea Art Museum. The instructor's work may be viewed at: januszkawa.com.

Intermediate and Specialized

Making a Photography Book

PHC-2579-A

Sat., June 11–August 20

Class hours: 2:00 pm–5:00 pm

10 sessions; 3 CEUs; \$400

Total instructional hours: 30

A fine-art photography book is the summation of a personal, highly intentional body of work that is constructed to convey meaning. This course is for photographers who are working on projects that they would like to realize in book form. The process is one of careful, thoughtful and creative editing and sequencing; experienced photographers who have published will tell you these are the most difficult parts. We will look at a variety of photo books for inspiration and design ideas. Students will be asked to write brief artists' statements that the class will review. Constructive criticism and feedback will be at the heart of the process as we move through alternate ideas about edits, and further shooting when possible. The final result can be a rough layout of prints pasted on a dummy.

NOTE: Software programs are optional, but not required. This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

RICHARD ROTHMAN, fine art photographer. BFA, Tyler School of Art. One-person exhibitions include: Robert Morat Galerie, Hamburg; Museum of Contemporary Art of the Yucatan, Mexico; Paul Rodgers/9W. Group exhibitions include: Foam, Amsterdam; Galerie f5,6, Munich. Collections include: The Museum of Modern Art; Bibliothèque Nationale, Paris; Brooklyn Museum; International Center of Photography; Center for Creative Photography; Joy of Giving Something, Inc. Publications include: *Redwood Saw*, *Camerawork*, *The New York Times*, *Village Voice*, *The New Yorker*, *Time Out New York*, *Artforum*, *GUP*, *Photo-Eye*, *Daylight*, *Eyecurious*, *San Francisco Chronicle*, *Photo District News*, *Conscientious*, *The Great Leap Sideways*, *ABOVE*, *Foam*. The instructor's work may be viewed at: richardrothman.com.

Photoshop: Intermediate Retouching

SMC-2361-A

Thurs., June 9–July 28

Class hours: 6:00 pm–8:00 pm

8 sessions; 1.5 CEUs; \$220

Total instructional hours: 16

In this course, we will explore the uses of Adobe Photoshop to remove, correct, composite, make fine detailed selections, and manipulate our images. This workshop is an appropriate place for students with a basic knowledge of Photoshop to explore ways to digitally enhance and alter their images. Demo images will be provided but students are encouraged to bring their own images to work on as well.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

JAIME CODY ROSMAN, retoucher manager, photographer. BS, SUNY, New Paltz; MPS, School of Visual Arts. Professional experience includes: Digital imaging technician, Time Inc. Clients include: Macy's, Bloomingdale's, Victoria's Secret. Former clients include: Tory Burch, Barney's New York. Publications include: *InStyle*, *People Style Watch*, *Real Simple*. Awards and honors include: Nokia Photography Award; Scholarship, School of Visual Arts. The instructor's work may be viewed at: jaimecody.com.

Photography and Video Online

Online courses photography are listed under the following categories:

Basic

Intermediate and Specialized

Basic

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Photo Techniques

PHC-1040-OL

Mon., June 6–August 8

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

The ability to make compelling pictures on demand involves knowledge, experience and interest. Emphasizing image control and creation in-camera, this series of lectures and demonstrations imparts the skills necessary to translate vision to imagery. Some of the subjects covered include: exposure, metering, flash, lenses and optics, color calibration, white balance. This course provides and explains the technical information necessary to be successful and self-reliant in creating consistently superior photographs.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

JOSEPH SINNOTT, photographer. BFA, School of Visual Arts. Professional experience includes: Senior staff photographer, WNET/New York Public Media. Clients include: 92nd Street Y, FCB health, Orr Group, Forbes Media, BAFTA, Chemotherapy Foundation, SiriusXM, PBS, Children's Health Fund, The SOL Project, Columbia University Medical Center, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. The instructor's work may be viewed at: josephsinnott.com.

Digital Photography: Basic

PHC-1042-OL

Thurs., June 9–July 7

Class hours: 7:00 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction for each session

5 sessions; 1.5 CEU; \$220

Total instructional hours: 17.5

For those who wish to begin their photographic education in the digital realm, this course will embrace digital technology for its potential to push photography's aesthetic and conceptual boundaries. Fundamental photographic theory and the basics of digital equipment will be covered, including a practical introduction to Adobe Lightroom, backup and an overview of Adobe Photoshop. In addition to camera basics such as composition, exposure, aperture and shutter speed, students will learn about RAW image files and how to exploit their possibilities. Though we will leave the physical darkroom behind, this course will engage photography in much the same way as its innovators, emphasizing an understanding of light and the concept of seeing photographically. Through our studies, students will begin to master photographic ideas and digital tools in order to make intentional and innovative creative choices.

PREREQUISITE: A working knowledge of the Macintosh computer operating system.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

TODD CARROLL, photographer; senior systems administrator, MFA Design Department, School of Visual Arts. BA, Loyola University, MPS, School of Visual Arts. One-person exhibitions include: Centro Cultural Borges, Argentina; Museum of Contemporary Art Bahía Blanca, Argentina; Embassy of Argentina, Rome; Labyrinth, Caserta, Italy; Ballroom Studios, Atlanta; Chashama. Group exhibitions include: Farnsworth Art Museum, Rockland, ME; Eyedrum Gallery, Atlanta; Galapagos Art & Performance Space; Centro Culturale Cooperativa Obrera, Argentina. Publications include: *Photo District News*, *Visual Arts Journal*, *Kronenzeitung*, *Juice*, *Time Out New York*, *Village Voice*. Awards include: Edwards Foundation Arts Fund, Brooklyn Arts Council. The instructor's work may be viewed at: toddcarrrollphotography.com.

Digital Photography: Basic

PHC-1042-OL1

Thurs., July 14–August 11

Class hours: 7:00 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction for each session

5 sessions; 1.5 CEU; \$220

Total instructional hours: 17.5

See PHC-1042 for course description and instructor.

Photoshop: Basic Retouching

PHC-1019-OL

Sat., June 18

Class hours: 10:00 am–3:00 pm (EST)

1 session; \$150

Total instructional hours: 5

In this workshop, we will explore the uses of Adobe Photoshop to remove, correct and manipulate various flaws in original images, and reach a full understanding of the process so that the intervention is undetectable. This workshop is an appropriate place for beginners to explore ways to digitally enhance their images, whether analog or digital.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a synchronous session during the listed course hours.

DINA KANTOR, photographer, visual artist. BA, University of Minnesota; MFA, School of Visual Arts. Exhibitions include: Portland Art Museum, OR; Nelson-Atkins Museum of Art, Kansas City, MO; International Center of Photography; Corcoran Gallery of Art, Washington DC; Griffin Museum of Photography, Winchester, MA; The Garner Center for Photographic Exhibitions, Boston; Photographic Center Northwest, Seattle; Newspace Center for Photography, Portland, OR; 3rd Ward; Blue Sky Gallery, Portland, OR; A.I.R. Gallery. Collections include: Jewish Museum, Southeast Museum of Photography. Clients include: *Financial Times*, J. Crew, Madewell Inc., West Elm, American Express, Virgin Records, *Apollo* magazine, *MOTHER*, MSNBC, *Edible Brooklyn*. Publications include: *The New Yorker*, *The Collector's Guide to Emerging Art Photography*, *Heeb*, *The Stranger*. Awards and honors include: New York Foundation for the Arts; IPF Grant, Aaron Siskind Foundation; Grant, Kansas Humanities Council Heritage; Finlandia Foundation; *Photo District News Annual*; Finnish Cultural Foundation. The instructor's work may be viewed at: dinakantor.com and [instagram.com/dinakantor](https://www.instagram.com/dinakantor).

Photography Retouching

SMC-2331-OL

Mon., June 6–August 8

Class hours: 6:30 pm–8:30 pm (EST)

8 sessions; 1.5 CEUs; \$220

Total instructional hours: 16

Using best practices and processes, this course will explore Adobe Photoshop with an emphasis on beauty, product and environmental retouching. It will cover various techniques, such as compositing, masking, color correcting and skin work. We will also address how to build and maintain client relationships. Demo and test images will be provided; however, students are encouraged to work and practice on their own photographs. Whether you're a photographer who wants to create high-end final images, or you want to break into the world of retouching, this course will provide you with the skills necessary to improve your craft.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

JAIME CODY ROSMAN, retoucher manager, photographer. BS, SUNY, New Paltz; MPS, School of Visual Arts. Professional experience includes: Digital imaging technician, Time Inc. Clients include: Macy's, Bloomingdale's, Victoria's Secret. Former clients include: Tory Burch, Barney's New York. Publications include: *InStyle*, *People Style Watch*, *Real Simple*. Awards and honors include: Nokia Photography Award; Scholarship, School of Visual Arts. The instructor's work may be viewed at: jaimecody.com.

Beauty Retouching Workshop

SWC-2331-OL

Sat., Sun.; July 16–July 17

Class hours: 10:00 am–5:00 pm (EST)

2 sessions; 1 CEU; \$300

Total instructional hours: 14

The artistic and business aspects of professional beauty retouching will be addressed in this course. We will cover retouching techniques that include maintaining skin texture, enhancing makeup and improving body contours that are used to make the beautiful look perfect. Additionally, the course will address working with clients, negotiating the “redo” and submitting final files.

PREREQUISITE: A working knowledge of Adobe Photoshop that includes complex compositing, image retouching and refining masks.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. A Wacom tablet and stylus are recommended, but not required. This course is fully online and offered through synchronous sessions during the listed course hours.

CARRIE BEENE, owner, principal retoucher, CarrieNYC. BFA, Kansas City Art Institute. Clients include: Chantecaille, Deva, MAC Cosmetics, Biomega, Elizabeth Arden. Author: *Real Retouching: A Professional Step-by-Step Guide*. Publications include: *Harper's Bazaar*, *Sports Illustrated*, *Cosmopolitan*, *Marie Claire*, *Shape*, *Glamour*, *Vogue*, *The New York Times*, *V magazine*, *Elle*, *Vanity Fair*, *I.D.*, *Allure*, *Arena*. The instructor's work may be viewed at: carriencyc.com.

Beauty Retouching: Professional Techniques Workshop

SWC-2334-OL

Sat., Sun.; July 23–July 24 (EST)

Class hours: 10:00 am–5:00 pm

2 sessions; 1 CEU; \$300

Total instructional hours: 14

Creating an advertising image begins with multiple retouching decisions, and ends with a single image ready for publication. In this course we will review this process using basic retouching skills as well as new techniques. Students will compose multiple image files, create a convincing silhouette, add various effects and properly match product colors. The end result will be a client-ready deliverable file.

PREREQUISITE: A working knowledge of Adobe Photoshop, or equivalent.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative

Cloud. A Wacom tablet and stylus are recommended, but not required. This course is fully online and offered through synchronous sessions during the listed course hours.

CARRIE BEENE, owner, principal retoucher, CarrieNYC. BFA, Kansas City Art Institute. Clients include: Chantecaille, Deva, MAC Cosmetics, Biomega, Elizabeth Arden. Author: *Real Retouching: A Professional Step-by-Step Guide*. Publications include: *Harper's Bazaar*, *Sports Illustrated*, *Cosmopolitan*, *Marie Claire*, *Shape*, *Glamour*, *Vogue*, *The New York Times*, *V magazine*, *Elle*, *Vanity Fair*, *I.D.*, *Allure*, *Arena*. The instructor's work may be viewed at: carriency.com.

Photoshop: Professional Workshop

SWC-3221-OL

Sun., July 10–July 31

Class hours: 10:00 am–12:00 noon (EST)

4 sessions; \$150

Total instructional hours: 8

Advanced production techniques will be emphasized in this workshop, from photo retouching and advanced layering techniques to creating photorealistic composites. Using Adobe Photoshop, students will learn to prepare files for web and press output. Topics include the advanced history palette, enhanced color management and color correction, image compositing and high-quality output processes.

PREREQUISITE: A working knowledge of Adobe Photoshop.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

JAIME CODY ROSMAN, retoucher manager, photographer. BS, SUNY, New Paltz; MPS, School of Visual Arts. Professional experience includes: Digital imaging technician, Time Inc. Clients include: Macy's, Bloomingdale's, Victoria's Secret. Former clients include: Tory Burch, Barney's New York. Publications include: *InStyle*, *People Style Watch*, *Real Simple*. Awards and honors include: Nokia Photography Award; Scholarship, School of Visual Arts. The instructor's work may be viewed at: jaimecody.com.

Color Correction

PHC-1023-OL

Sat., Sun.; June 18–June 19

Class hours: 12:00 noon–2:00 pm (EST)

Additional class time: One hour of asynchronous instruction for each session

2 sessions; \$150

Total instructional hours: 6

The intricacies of color calibration will be studied to form an understanding of the linkage among monitor, scanner and output. RGB and CMYK color definitions will be discussed. This workshop will broaden one's creative options, and delve into color as an essential digital tool.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

TOM P. ASHE, associate chair, MPS Digital Photography Department, School of Visual Arts; photographer, consultant. BS, Rochester Institute of Technology; MS, RMIT University. Professional experience includes: Regional sales manager, Monaco Systems; development engineer, Eastman Kodak, Polaroid, Itek Optical Systems. Group exhibitions include: RMIT Fine Art Gallery, Melbourne; Rochester Institute of Technology. Clients include: MAC Group (Mamiya America Corporation), X-Rite, Art Institute of Philadelphia, Massachusetts Institute of Technology, Northeastern University, International Center of Photography, Yale University. The instructor's work may be viewed at: tom.ashe.com.

Intermediate and Specialized

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom.

For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Photo on Assignment

PHC-2063-OL

Sat., June 11–August 6

Class hours: 11:00 am–12:30 pm (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

Emphasizing the creation of images that meet market standards, in this course students will develop the technical and creative skills necessary for shooting photography assignments. The practical applications of core shooting techniques will be explored to help students be adept, flexible and resourceful in their problem solving abilities. Lectures, demonstrations and assignments will include the use of various lighting devices and techniques to create original images across a broad range of photographic specialties. The goal is to reach a level of proficiency and creativity to be competitive and successful.

PREREQUISITE: PHC-1040, Photo Techniques, or equivalent. Students should know the basics of exposure, white balance and metering. Some knowledge of Adobe Photoshop or other RAW processing software is recommended.

NOTE: Students must have access to simple lighting equipment (such as a good quality flash or other strong light source), an umbrella, reflectors, a light stand, and suitable off-camera mounting accessories for flash. A recommended equipment list is available; please contact the instructor at jsinnott@sva.edu. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

JOSEPH SINNOTT, photographer. BFA, School of Visual Arts. Professional experience includes: Senior staff photographer, WNET/New York Public Media. Clients include: 92nd Street Y, FCB health, Orr Group, Forbes Media, BAFTA, Chemotherapy Foundation, SiriusXM, PBS, Children's Health Fund, The SOL Project, Columbia University Medical Center, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. The instructor's work may be viewed at: josephsinnott.com.

Business of Photography

PHC-3212-OL

Thurs., June 9–July 28

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

Creating images for clients requires planning and expertise unrelated to your creative skills. This course will address how to approach and manage the activities necessary to execute projects for clients and run your photography business in an organized and successful way. Each class session will focus on a different topic, including: pricing, contracts, insurance, copyright, locations and permits, content and long-term secure image storage. How to coordinate people, facilities and supplies for photography assignments will be addressed, with the aim of helping you retain clients, attract new ones, increase your income and enhance your reputation.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

JOSEPH SINNOTT, photographer. BFA, School of Visual Arts. Professional experience includes: Senior staff photographer, WNET/New York Public Media. Clients include: 92nd Street Y, FCB health, Orr Group, Forbes Media, BAFTA, Chemotherapy Foundation, SiriusXM, PBS, Children's Health Fund, The SOL Project, Columbia University Medical Center, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. The instructor's work may be viewed at: josephsinnott.com.

Photobook Workshop

PHC-2154-OL

Sat., June 11

Class hours: 9:00 am–2:00 pm (EST)

1 session; \$120

Total instructional hours: 5

This workshop educates photographers about the medium of the photobook as a way to disseminate and exhibit their photographic projects. Participants are asked to bring their photography projects and any project elements to the virtual workshop for editing, sequencing and preparing the project for presentation to publishers and/or for self-publishing. Designed for students of all levels keen to make their project into a photography book, projects can be of any nature, personal, thematic, documentary etc. The main goal of the workshop is an edited and sequenced portfolio of images ready to present to publishers. Participants will gain insight into the world of photography book publishing in general. Ultimately, the workshop is aimed at refining participating photographers' portfolios into book-ready propositions and offering dialogue that supports the demystification of the publishing and book-making processes.

NOTE: This course is fully online and offered through a synchronous session during the listed course hours.

MICHAEL ITKOFF, publisher, Daylight Books. BA, Sarah Lawrence College; MFA, International Center of Photography. One-person exhibits include: 326 Gallery; University of the Arts, Philadelphia; Flanders Gallery, Raleigh, NC. Group exhibitions include: SOCO Gallery, Charlotte, NC; Catherine Edelman Gallery, Chicago; International Center of Photography; Centro Cultural de España Guatemala, Guatemala City; Center for Contemporary Arts, Abilene, TX; Civilian Art Projects, Washington, DC; Fullerton Museum Center, San Bernardino, CA; Hudson Guild Galleries; Gallery Aferro, Newark, NJ; LOOK3, Charlottesville, VA; Fotofestiwal, Lodz, Poland; 3rd Ward Gallery; Neo Studios; Kaunas Photo Days, Lithuania. Publications include: *Katalog*, *The New York Times Lens Blog*, *Forward*, *Orion*, *Next City*, *Philadelphia Weekly*, *Nueva Luz*. Awards and honors include: Howard Chapnick Grant; Creative Artists Fellowship, Pennsylvania Arts Council; Puffin Foundation Grant. The instructor's work may be viewed at: michaelitkoff.com.

Photobook Workshop

PHC-2154-OL1

Sat., July 9

Class hours: 9:00 am–2:00 pm (EST)

1 session; \$120

Total instructional hours: 5

See PHC-2154-OL for course description and instructor.

Photobook Workshop

PHC-2154-OL2

Sat., August 13

Class hours: 9:00 am–2:00 pm (EST)

1 session; \$120

Total instructional hours: 5

See PHC-2154-OL for course description and instructor.

The Language of Discourse in Lens-Based Media

PHC-2527-OL

Wed., June 22–July 27

Class hours: 9:00 am–11:00 am (EST)

Additional class time: One hour of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

This course invites photography and video students from across the globe to engage more confidently in discussion of theirs and others' work. Through study and discussion of readings and various media resources, students will gain a deeper understanding of the roots and traditions of discourse, as well as their inherent

limitations and exclusions, from pre-Renaissance ideas of subjective perception to recent strategies of resistance. Each week will focus attention on particular historical periods and movements, and will introduce specific vocabulary most relevant to that period. Writing and group discussion exercises will strengthen students' understanding of and ability to engage in discussion of lens-based media in the context of our times.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

PETER GARFIELD, fine artist. BA, cum laude, Dartmouth College; Pratt Institute; École Nationale Supérieure des Beaux-arts, Paris. One-person exhibitions include: Wexner Center for the Arts, Columbus, OH; Musée Historique de Vevey, Switzerland; Dartmouth College, Hanover, NH; Pierogi; Art & Public, Geneva; Feigen Contemporary; Kapinos Galerie, Berlin; Vaknin Schwartz, Atlanta; Queens Museum at Bulova Center; Freight + Volume. Group exhibitions include: Mass MoCA, North Adams, MA; Nassau County Museum of Art, Roslyn, NY; Centre Georges Pompidou, Paris; Brooklyn Museum; San Francisco Camerawork; Whitney Museum of American Art at Champion, Stamford, CT; Aldrich Museum of Contemporary Art, Ridgefield, CT; International Film Festival, Rotterdam. Collections include: FRAC Bourgogne, Dijon, France; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; International Center of Photography; MIT List Visual Arts Center; Berkshire Museum. Publications include: *Artforum*, *Tema Celeste*, *ARTnews*, *Tank*, *The New York Times*, *The New Yorker*, *Village Voice*, *Blind Spot*, *Wired*. Awards include: National Endowment for the Arts, New York Foundation for the Arts, Edward F. Albee Foundation, Smithsonian Artist Research Fellowship. Artist residencies: Blue Mountain Center, Millay Colony for the Arts, MacDowell Colony, Yaddo, Wexner Center for the Arts. The instructor's work may be viewed at: petergarfield.net.

Photographing Place

PHC-2548-OL

Wed., June 8–July 27

Class hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

The investigation of urban environments and private space often yields meaningful commentary on the intersection between objective and subjective experience, and our daily interactions with each. By referencing associations to power, history and culture, our images resonate with personal and psychological undertones. Now, as responses to the global pandemic become the “new normal,” old habits and new insights allow opportunities to capture and reflect on the emotional and physical sensations that arise while “passing through” New York City's urban landscape. The role of this course is to help students investigate the visual power and potential of photographing exterior and interior places, from the documentary to the more personal approach, eliciting rich perceptions and metaphorical readings about our use of public and private environments. Presentations, assignments, technical demonstrations and ongoing critiques direct our attention toward definitions of physical and psychological space, allowing students to begin or expand upon a body of work in a constructive and supportive atmosphere.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

SAUL ROBBINS, visual artist. MFA, Hunter College. One-person exhibitions include: Bolinas Museum, CA; Blue Sky Gallery, Portland, OR; Camera Club of New York; Griffin Museum of Photography, Winchester, MA; Photoville; The White Gallery, Lakeville, CT. Group exhibitions include: Jeonju International Photo Festival, South Korea; Kolga Photo Festival, Tbilisi, Georgia; Lilac Gallery; Maryland Institute College of Art, Baltimore; Museum of Fine Arts, Houston; New Orleans Photo Alliance; Pelican Bomb, New Orleans; Photographic Center Northwest, Seattle; Portland Art Museum, OR; Rush Arts Gallery; Union Gallery; Ruth and Elmer Wellin Museum of Art at Hamilton College, Clinton, NY. Publications include: *Der Tagesspiegel*, *dart International*, *The Commercial Appeal*, *Internazionale (Italy)*, *D La Repubblica*, *Daily Mail*, *Feature Shoot*, *Japan Photo Almanac*, *Literate Lens*, *New Orleans Advocate*, *The New York Times*, *Photodot*, *Portland Tribune*, *Real Simple*, *Slate*, *Wired*. Awards and honors include: Chashama Windows Program; Ignition Grant, Covenant Foundation; Gunk Foundation; Reba Judith Sandler Foundation.

Fashion Photography Portfolio

PHC-2644-OL

Wed., June 22–July 20

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

5 sessions; 1.5 CEUs; \$220

Total instructional hours: 15

Finding it hard to get noticed in the fashion photography landscape? This course is designed to help you create a professional fashion photography portfolio and get that much-needed creative edge. The fashion industry is built on constant regeneration, so you need to stay ahead of the trends. We will cover how to assess your portfolio choices so that you can land the fashion assignment of your dreams. Outlining the different forms of fashion photography, such as advertising, editorial and portraiture, will allow you to carve out your vision and develop a portfolio you can feel confident about. You may want to perfect existing work, start fresh, or add new projects to fill in the gaps. A rich, shared online platform for support between sessions will be included.

PREREQUISITE: Basic photography skills, including lighting and editing skills (such as Adobe Lightroom or Photoshop).

NOTE: Students must have their own photography equipment. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

SHONAGH MARSHALL, curator, writer. BA, Central Saint Martins; MA, London College of Fashion.

Professional experience includes: Curator, Somerset House; archivist for collections of Alexander McQueen, Isabella Blow and Christian Louboutin. Clients include: SPBH Editions, Maison Européenne de la Photographie. Former clients include: Daphne Guinness, The Metropolitan Museum of Art, Amazon, OUTNET. Curatorial projects include: “Isabella Blow: Fashion Galore!,” “Utopian Voices, Here and Now,” “Hair by Sam McKnight,” Somerset House. Publications include: *Isabella Blow: Fashion Galore!*; *Hair by Sam McKnight*; *Posturing*. Awards and honors include: “The Progress 1000: London’s Most Influential People,” *Evening Standard*; “100 Most Powerful People in Fashion,” *Vogue Power List*. The instructor’s work can be viewed at: shonaghmarshall.com.

Travel Photography: Create Stand-Out Images

PHC-2733-OL

Sat., June 25–August 6

Class hours: 10:00 am–1:00 pm

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

This travel photography course will explore how to create a compelling narrative told through pictures that can be captured with any device. Throughout the course we will review your work, explore your vision as a documentary photographer and discuss how sensibility builds your own perspective to tell a story. You will be guided through the creation of a travel photography portfolio from anywhere in the world. While this is a shooting course, class time is structured so that open discussions and weekly critiques of your work are integral components. We will review references and projects that will help you to understand what it takes to become a travel photographer and how to create a photo essay. Demonstrations will be given on how to post-process your images and create a cohesive sequence that will turn into your travel photography portfolio. By the end of the course, you will have a structured travel portfolio to start showing to editors and galleries. Any available camera will work, including phone cameras.

PREREQUISITE: Basic proficiency in photography.

NOTE: Please bring 10 of your images to the first session. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

ESTEBAN TORO, aerial photographer. Clients include: Sony, Adobe, Doctors Without Borders, YellowKorner,

Hahnemühle, LG. Former clients include: *The New York Times*, *National Geographic Traveler*. Exhibitions include: Venice Art House; Palazzo Ca' Zanardi, Venice; Bogotá Arte Contemporáneo BAC Gallery, Colombia. Publications include: *The New York Times*, *National Geographic*, *Xataka*, *Fstoppers*, *Semana*. Awards include: Sony World Photography Award. The instructor's work may be viewed at: estebantoro.com.

Advanced Critique: Long-Term Project

PHC-3321-OL

Wed., June 8–August 10

Class hours: 1:00 pm–3:00 pm (EST)

10 sessions; 2 CEUs; \$280

Total instructional hours: 20

This course is for photographers who are looking to begin or advance long-term projects. If you are working on a book, an exhibition, or a personal exploration of a subject, this course will give you the support, guidance and feedback to improve your work and stay on course. We'll begin the first session by presenting brief written project proposals (one or two paragraphs) followed by critiques and edits of ongoing work. You will bring new work to each session to be reviewed in an atmosphere of seriousness and constructive criticism. Discussions designed to clarify the intention, meaning and significance of each individual's approach to photography will be emphasized.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

RICHARD ROTHMAN, fine art photographer. BFA, Tyler School of Art. One-person exhibitions include: Robert Morat Galerie, Hamburg; Museum of Contemporary Art of the Yucatan, Mexico; Paul Rodgers/9W. Group exhibitions include: Foam, Amsterdam; Galerie f5,6, Munich. Collections include: The Museum of Modern Art; Bibliothèque Nationale, Paris; Brooklyn Museum; International Center of Photography; Center for Creative Photography; Joy of Giving Something, Inc. Publications include: *Redwood Saw*, *Camerawork*, *The New York Times*, *Village Voice*, *The New Yorker*, *Time Out New York*, *Artforum*, *GUP*, *Photo-Eye*, *Daylight*, *Eyecurious*, *San Francisco Chronicle*, *Photo District News*, *Conscientious*, *The Great Leap Sideways*, *ABOVE*, *Foam*. The instructor's work may be viewed at: richardrothman.com.

Video Basics

PHC-2513-OL

Tues., June 7–July 26

Class hours: 6:00 pm–8:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

The basic skills required to create, edit and think critically about video as a creative medium will be provided in this course. From working with sound to editing with Adobe Premiere Pro to planning a production, Video Basics is designed to get students up and running with video. Through weekly assignments, students will produce a number of short video works while engaging their creativity and developing their skills, culminating in a final project of making a music video. By the end of the course, students will feel comfortable with the basics of the medium and be able to showcase their talent.

PREREQUISITE: A basic familiarity with digital photography and basic skills in Adobe Photoshop.

NOTE: Students must have a DSLR, mirrorless, or smartphone camera that can shoot video; and a computer that can run Adobe Premiere Pro. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include pre-recorded lectures and media, and interactive discussions.

WILL LAMSON, interdisciplinary artist. BA, Dartmouth College; MFA, Bard College. One-person exhibitions include: Make Room, Los Angeles; Site Lab, Grand Rapids, MI; Galerie, Anita Beckers, Frankfurt; Robischon Gallery, Denver; Utah Museum of Contemporary Art, Salt Lake City; Pierogi Gallery; Whittier College, Whittier, CA; University Art Gallery, New Mexico State University, Las Cruces; Texas State Galleries, San Marcos. Group exhibitions include: Knockdown Center; Socrates Sculpture Park; AREA 405, Baltimore; Des

Moines Art Center, IA; San Francisco Arts Commission; University at Buffalo Art Galleries, NY; Pierre-François Ouellette art contemporain, Montreal; Kunstforum der TU Darmstadt, Germany; Apexart; Sabrina Amrani Gallery, Madrid; Prosjektrum Normanns, Stavanger, Norway; deCordova Sculpture Park and Museum, Lincoln, MA; Voorkamer, Lier, Belgium; Storm King Art Center, Mountainville, NY; Villa delle Rose, Bologna; Moscow Biennale. Collections include: Brooklyn Museum; Dallas Museum of Art; Museum of Fine Arts, Houston; Utah Museum of Fine Arts, Salt Lake City; West Collection, Philadelphia. Publications include: *Artforum*, *Frieze*, *The New York Times*, *Los Angeles Times*, *The New Yorker*, *Harper's*, *Village Voice*, *Wax magazine*, *Boston Globe*, *Washington Post*, *Elephant magazine*, *Architectural Digest*, *Wall Street Journal*, *Brooklyn Rail*, *Huffington Post*, *Le Monde*. Awards and honors include: Three-Dimensional Jury Award, ArtPrize; John Simon Guggenheim Memorial Foundation; MacDowell Colony; Shifting Foundation; Finishing Funds Grant, Experimental Television Center. Residencies include: Atelier Calder, Binaural, Center for Land Use Interpretation, BoxoPROJECTS. The instructor's work may be viewed at: williamlamson.com.

Video: Personal Project

PHC-2517-OL

Mon., June 6–August 8

Class hours: 6:00 pm–8:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

Building on the skills developed in PHC-2513, Video Basics, this course is geared toward continuing to develop technical skills while allowing each student to focus on one longer video project of their choosing. Through a series of iterative assignments to help break their larger project into smaller pieces, in conjunction with meetings with their peers to workshop ideas, this course is intended to foster each individual student's interests and to support them in the production of their work. In addition to refining shooting and editing skills, students will develop their ideas into a production plan to think through the real-world details necessary to actualize their project.

PREREQUISITE: PHC-2513, Video Basics, or equivalent.

NOTE: Students must have a DSLR, mirrorless, or smartphone camera that can shoot video; and a computer that can run Adobe Premiere Pro. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include pre-recorded lectures and media, and interactive discussions.

WILL LAMSON, interdisciplinary artist. BA, Dartmouth College; MFA, Bard College. One-person exhibitions include: Make Room, Los Angeles; Site Lab, Grand Rapids, MI; Galerie, Anita Beckers, Frankfurt; Robischon Gallery, Denver; Utah Museum of Contemporary Art, Salt Lake City; Pierogi Gallery; Whittier College, Whittier, CA; University Art Gallery, New Mexico State University, Las Cruces; Texas State Galleries, San Marcos. Group exhibitions include: Knockdown Center; Socrates Sculpture Park; AREA 405, Baltimore; Des Moines Art Center, IA; San Francisco Arts Commission; University at Buffalo Art Galleries, NY; Pierre-François Ouellette art contemporain, Montreal; Kunstforum der TU Darmstadt, Germany; Apexart; Sabrina Amrani Gallery, Madrid; Prosjektrum Normanns, Stavanger, Norway; deCordova Sculpture Park and Museum, Lincoln, MA; Voorkamer, Lier, Belgium; Storm King Art Center, Mountainville, NY; Villa delle Rose, Bologna; Moscow Biennale. Collections include: Brooklyn Museum; Dallas Museum of Art; Museum of Fine Arts, Houston; Utah Museum of Fine Arts, Salt Lake City; West Collection, Philadelphia. Publications include: *Artforum*, *Frieze*, *The New York Times*, *Los Angeles Times*, *The New Yorker*, *Harper's*, *Village Voice*, *Wax magazine*, *Boston Globe*, *Washington Post*, *Elephant magazine*, *Architectural Digest*, *Wall Street Journal*, *Brooklyn Rail*, *Huffington Post*, *Le Monde*. Awards and honors include: Three-Dimensional Jury Award, ArtPrize; John Simon Guggenheim Memorial Foundation; MacDowell Colony; Shifting Foundation; Finishing Funds Grant, Experimental Television Center. Residencies include: Atelier Calder, Binaural, Center for Land Use Interpretation, BoxoPROJECTS. The instructor's work may be viewed at: williamlamson.com.

Visual and Critical Studies: On Campus

Attending a course on campus?

Visit sva.edu/ce/covid for COVID-19 policies and procedures.

Studio Courses

A Writing Workshop for Artists

VSC-2736-A

Tues., June 21–July 19

Class hours: 6:30 pm–8:30 pm

5 sessions; 1 CEU; \$150

Total instructional hours: 10

In this course students will explore various forms of creative, investigative writing in order to develop a writing practice that corresponds to, converses with and deepens their studio practice. This will entail a program of equal parts reading and writing. We'll explore the stakes of our own work through texts by Susan Sontag, Theodor Adorno, James Baldwin, kari edwards, and others that examine the psychological and sociopolitical necessity of critical writing. We'll also look at a range of experiments in the essay form by artists, including Agnes Martin, Will Alexander, Robert Smithson, Louis Bourgeois, and others, in order to arrive at techniques of expression that are best suited to the shape and rhythm of one's own thinking. Throughout the course we'll be composing our own short, written works to share, discuss and refine. This course is geared toward students who seek to better express themselves through writing—as the contemporary artist must—whether for an artist statement, an op-ed, an application essay, or a critical essay.

NOTE: This course is held on campus at SVA. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

MIRIAM ATKIN, publisher, grant writer. MFA, School of Visual Arts; PhD., CUNY Graduate Center.

Professional experience includes: Associate editor, grant writer, Litmus Press. Publications include: *Caesura*, *Art Handler*, *Haunt*. Awards and honors include: Robert Adams Day Prize, CUNY Graduate Center; Paula Rhodes Memorial Award, School of Visual Arts. The instructor's work may be viewed at: miriamatkin.com.

Visual and Critical Studies: Online

Art History and Theory Courses

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Feminist Theory

AHC-2813-OL

Thurs., June 23–July 28

Class hours: 6:00 pm–7:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

6 sessions; 1 CEU; \$150

Total instructional hours: 12

Feminism is not static. As an idea and orientation toward the world it both opposes patriarchal male privilege and exists in a contested space over what feminism actually means. This course seeks to unpack the complex ideas behind feminism while also examining its profound influence on 20th- and 21st-century art-making. Students will read and explore key texts in the history of feminist thought by diverse thinkers and artists such as Adrian Piper, Mary Wollstonecraft, Virginia Woolf, Catalina de Erauso, Juana Inés de la Cruz, Christine de Pizan, Maria W. Stewart, Nancy Fraser and Stephanie Coontz. Together, we will form a rigorous and nuanced understanding of what feminism was, is, and might be—and, most crucially for this course, what the emancipatory struggle that defines feminism means for a new generation of artists.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

CLAY MATLIN, historian, critic. BA, Oberlin College; MFA, School of Visual Arts; PhD, University of Rochester. Publications include: *CUNY Advocate*; *Brooklyn Rail*. Awards and honor include Henry F. May Award, University of Rochester.

Artist as Philosopher: Art-Making at the Source of Ideas

VCC-2658-OL

Mon., July 11–August 15

Class hours: 6:30 pm–7:30 pm (EST)

Additional class time: two hours of asynchronous instruction between sessions

6 sessions, 1.5 CEUs, \$220

Total instructional hours: 18

In this course students will explore a rich variety of contemporary philosophical ideas through reading, discussion and art production. We will begin with the turn from modernism to postmodernism, and an overview of the ontological and existential questions that accompanied the two world wars; we then follow up with explorations of language, identity and activism in the history of art and ideas. With a particular emphasis on poetics, poststructuralism, critical theory, and the postcolonial and feminist contributions of the 20th and 21st centuries, this course will reveal the workings of language and its deconstruction in creative practice. Through online lectures presented in a variety of media, guest speakers, film screenings, interactive portfolio critiques and chat room discussions, each student's work will be reviewed and discussed in relation to texts by a range of artists and philosophers. Artists are invited to participate using the artistic media of their choice, from traditional to new media. All levels welcome. No prior experience with philosophy is necessary for success in this course.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

KEREN MOSCOVITCH, visual artist, philosopher. BA, Georgetown University; MFA, School of Visual Arts; PhD, Institute for Doctoral Studies in the Visual Arts. Exhibitions include: Trestle Gallery; Satellite Art Fair, Miami; 14th Street Y Theater; Grace Exhibition Space; AnarkoArtLab/Anarchist Art Fair; AW Asia; Largo das Artes, Rio de Janeiro; NY Studio Gallery; United Photo Industries; Bruce Silverstein Gallery; I-20 Gallery; SLAG Gallery; Foley Gallery; Vlepo Gallery; Visual Arts Gallery; Laune Galerie, Tokyo; 92nd Street Y; Rosenzweig Gallery, Durham, NC; SoFA Gallery, Bloomington, IN; Art + Commerce Festival of Emerging Photographers; Makor/Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO. Collections include: Indie Photobook Library, The Core Club, Noble Maritime Museum, Kinsey Institute. Publications include: *Beaver: The Exhibition*; *Hyperallergic*; *Der Spiegel*; *On-Verge: Alternative Art Criticism*; *ARTPULSE*; *Huffington Post*; *ArtFile*; *Placebo*; *New York* magazine; *Vogue Nippon*; *Zeck*; *Visual Arts Journal*; *Quest*;

Domino; Peek Industry. Screenings include: Sydney World Film Festival, Experimental Forum, Blowup Film Fest. Awards and honors include: Best Documentary Feature, Sydney World Film Festival; Ted Coons Dissertation Prize; Mary Sky Foundation; 14th Street Y/Educational Alliance Fellowship. The instructor's work may be viewed at: kerenmoscovitch.co.

Philosophy for Creatives

VCC-2653-OL

Mon., June 6–August 8

Class hours: 7:00 pm–8:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 1.5 CEU; \$220

Total instructional hours: 16

Today, artists often think of themselves as researchers. In this context, the use of philosophy by artists has become one of the central characteristics of contemporary art. But what does philosophy have to say to art? How exactly can an assiduous practice of philosophy help you define and develop your artistic research? This course will focus on how creative people can develop a language that helps formulate the questions inherent to their practice. From critical theory and the sociology of labor to pragmatist philosophy, from the works of Gilles Deleuze, Daniel Dennett or Eva Diaz to the experiments of Allan Kaprow or Black Mountain College, this course will analyze a wide range of texts and artworks that seek to provide the tools to articulate your figurative thinking. Guest lecturers will include artists for whom philosophy has been a decisive contribution to their work, in an attempt to understand in concrete terms how the links between philosophy and art are forged in contemporary artistic practice. By the end of the course, you will be able to appropriate philosophical concepts in a critical and practical way. Philosophy is not only a source of inspiration; it can also become an instrument for clarifying your ideas, your relationship to the sociopolitical and ecological world, and the modalities of exercising your specific practice—whether you are an illustrator, painter, filmmaker or musician. A background in philosophy is not required.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

WILFRIED LAFORGE, research associate, Institut Acte/CNRS, Panthéon-Sorbonne University. PhD, Panthéon-Sorbonne University. Publications include: *À la frontière des arts: Lectures contemporaines de l'esthétique adornoienne*; *Le Bateau de Thésée, altérités des arts contemporains*. Awards and honors include: MA Research Award, French Ministry of Higher Education and Research.

Evidence, Artifacts, Heirlooms: Telling Other Stories

VCC-2522-OL

Wed., June 22–July 27

Class hours: 6:00 pm–9:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

This course explores how to look at objects and material culture as records of the lives of disenfranchised people. From ephemeral traces of experience to culturally-invested goods that create legacies, this course will delve into examples from queer and non-white cultures that underscore the potential of objects to tell their stories. In addition to discussing films and readings, students become detectives, archeologists and curators, mapping and implementing strategies to create biographical and social narratives for subjects considered “other” in their social contexts. Students will practice new techniques for telling their own stories and for hearing the muted stories all around them.

NOTE: This course is fully online and offered through synchronous sessions during the listed course hours.

TONY WHITFIELD, visual artist, designer, writer. BA, Sarah Lawrence College; The New School. One-person exhibitions include: HOWLarts; Nuit Blanche, Paris; Printed Matter, Inc. Group exhibitions include: Leslie Lohman Museum, BRIC, Center for Book Arts. Books include: *Joy Manifesto*, *Encounters*, *Infatuations: Deep Water Chronicle*, *Inquiries & Statements*. Publications include: *Mein schwules Auge*. Awards and honors include: Jerome Foundation; Residency, Camargo Foundation. The instructor's work may be viewed at: [100](http://tony-</p></div><div data-bbox=)

Conversations With Art

VCC-2552-OL

Tues., June 21–July 26

Class hours: 5:30 pm–7:00 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

6 sessions; 1 CEUs; \$150

Total instructional hours: 12

Explore works of art in the collection of The Metropolitan Museum of Art through close visual analysis and open dialogue. Each session is an in-depth conversation focused on works of art and the stories behind them. This course is about slowing down, looking closely and discovering the interesting facts about each object's cultural context, material culture and the artist, as well as The Met's conservation, collecting and display practice. Both new and returning students are welcome; works of art from the voluminous collection vary each semester.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

ALICE SCHWARZ, museum educator. MS, Bank Street College of Education. Professional experience includes: Museum educator, The Metropolitan Museum of Art. Publications include: *A Masterwork of Byzantine Art—The David Plates: The Story of David and Goliath*; *A Masterwork of African Art: The Dogon Couple*. Game App: Murder at the Met: An American Art Mystery.

Emptiness in Contemporary Art

VCC-2557-OL

Wed., June 22–July 27

Class hours: 7:00 pm–8:00 pm (EST)

Additional class time: one hour of asynchronous instruction between sessions

6 sessions; 1 CEU; \$150

Total instructional hours: 12

What is “emptiness” in the context of contemporary art? How can we further understand this ancient concept through select examples of aesthetic incarnation? This course offers an exploration of the dynamic reality of emptiness by way of artworks that embody or express voidness. The paradoxical idea of encountering emptiness through physical art objects inspires a cross-cultural dialogue about the eternal void at the crux of art and philosophy today. We begin with an overview of emptiness from select philosophic traditions and through distinct artistic expressions. The course then investigates original “art voids” by leading postmodern and contemporary artists as we further consider emptiness as a both creative and conceptual theme, including radically deconstructive Buddhist philosophic methods and phenomenological dimensions for approaching this kind of art. By exploring these so-called “empty” artworks as the backdrop for discussion, this course aims to illuminate a path of insight that ultimately points beyond image and language, thus providing opportunities for engaging with art as transformative practice. Through online lectures presented in a variety of media, select readings and chat room discussions, students will have a chance to present their conceptual and creative work as related to aesthetic manifestations of emptiness (or not).

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

TALIESIN T. THOMAS, director, AW Asia; collection manager, Art Issue Editions. BA, Bennington College; MA, Columbia University; PhD, Institute for Doctoral Studies in the Visual Arts. Assistant, Office of the President, programs associate, American Academy in Rome, NY; associate director, manager, Ethan Cohen Fine Arts; associate producer, Micocci Productions. Presentations include: “Extreme Reverberations and the Existing Real: The Birth of Contemporary Chinese Art,” Asian Art Museum of San Francisco; “Ai Weiwei in Contemporary China,” Andy Warhol Museum; “Contemporary Chinese Art Since 1976,” Brattleboro Museum & Art Center; “Feminism: A Conversation,” Bennington College; “Contemporary Chinese Art,” Chelsea Art

Museum; “Ai Weiwei: Global Artist, Borderless Humanist, Contemporary Emperor,” Farnsworth Art Museum; “Asexual Sex: Expanding Visions of Gender in Contemporary Chinese Art,” University of Brussels; “Artivism: Art + Activism Across Cultures,” Georgia State University; “Ai Weiwei and Artistic Integrity in the 21st Century,” University of Lisbon. Publications include: *ARTPULSE*; *Yishu: Journal of Contemporary Chinese Art*; *Journal of Contemporary Chinese Art (JCCA)*; *Face to Face. The Transcendence of the Arts in China and Beyond: Approaches to Modern & Contemporary Art*; *ArtAsiaPacific*.

The Language in Common

PDC-2615-OL

Tues., June 21–July 26

Class hours: 7:00 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 15

How do language and power dynamics intertwine in contemporary arts? When does language bring us together and when does it set us apart? This course will explore how our understanding of the world changes when we change the forms in which we understand historical experience. Focusing on language in the space between poetry, visual art and performance, this course will explore memory as a creative act in the process of making experience common, making space for a new imaginary amidst the ongoing legacies of settler colonialism. Interactive assignments will be proposed, along with group critiques and students will workshop ideas. Exploratory exercises using visual writing prompts, will give students a chance to assemble their own narrative, using the media of their choice, from traditional to new media. All levels are welcome. This course is intended to foster each student’s interests and to support them in the production of their work.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

MARIANNA OLINGER, visual artist, researcher. B.Sc., Universidade do Estado de Santa Catarina; M.Sc., London School of Economics and Political Science; PhD, Universidade Federal do Rio de Janeiro. Previous professional experience: Art teaching fellow, Center for Urban Pedagogy. Exhibitions include: Casamata, Rio de Janeiro; National Academy Museum; Ideal Glass Studio; Flatiron Project Space; Judson Memorial Church; AW Asia; Grace Exhibition Space. Publications include: *Urban Transformations in Rio de Janeiro: Development, Segregation And Governance*; *Issuu*; *Men and Development: Politicizing Masculinities*. Awards and honors include: Brown International Advanced Research Institutes. The instructor’s work may be viewed at: mariannaolinger.com.

NFTs and All That: New Media and the Trajectory of Art

VCC-2583-OL

Wed., June 22–July 27

Class hours: 6:00 pm–7:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

6 sessions; 1 CEU; \$150

Total instructional hours: 12

In this course we will analyze a full range of new media, from the first inventions for recording images and sounds in the 19th century to recent developments (such as artificial intelligence and NFTs). We will explore the history and theory of new media from an aesthetic, cultural and political perspective. Key texts from science, technology and philosophy will be used to illustrate how new media, in its various forms, has influenced our perception of reality, communication, information systems and cultural production. Our challenge is not only to understand how new media have emerged and influenced artistic creation, but also how they change the way artworks give us access to reality. Topics for discussion include: the aesthetics of the database, the role of software in artistic creation, the relationship between new media and philosophy, the key role of recording and encoding in our relationship to the world, and intellectual property. Students will acquire a precise knowledge of the relationship between new media and contemporary art, and of theoretical tools that will allow them to think afresh about their art practice and to situate it in contemporary developments in art

today.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

WILFRIED LAFORGE, research associate, Institut Acte/CNRS, Panthéon-Sorbonne University. PhD, Panthéon-Sorbonne University. Publications include: *À la frontière des arts: Lectures contemporaines de l'esthétique adornienne*; *Le Bateau de Thésée, altérités des arts contemporains*. Awards and honors include: MA Research Award, French Ministry of Higher Education and Research.

Studio Courses

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

Creative Constraints as Tools for Making

VSC-2169-OL

Sat., July 9–July 23

Class hours: 1:00 pm–3:00 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

3 sessions; \$150

Total instructional hours: 7.5

Renowned architect Frank Gehry once said, “It’s better to have some problem to work on,” emphasizing how creatives could turn constraints into actions. Now it is our turn: How can we get into the flow of artistic exploration and inquiries in our disembodied present? How can we turn our constraints into inspiring tools? This course encourages various ways of making and thinking by reflecting on our day-to-day practices inspired by creative constraints. Each session will challenge participants to work with a set of constraints to push boundaries by creating small works and projects via both digital and physical materials. The course supports the idea that we can turn constraints into unlimited possibilities and innovations to grow as artists and creative thinkers. Found objects, basic drawing media, cell phones and cloud-base software are examples of materials that can be employed. Students will complete the course with an enriched portfolio of new works, and concrete techniques in their maker’s tool kit for future use. Open to anyone from beginners to art professionals, this course is especially for people aiming to renew and shake up their creative practice.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

SOHEE KOO, visual artist. BFA, MFA, School of Visual Arts; EdD, Columbia University. Professional experience includes: Interim Director of Art Education, CCNY; Co-founder & coordinator of Thingspace, Columbia University. Group exhibitions include: AHL Foundation; Civic Art Lab; Macy Art Gallery, Columbia University; Korean Cultural Center; Interstate Projects Gallery; School of Visual Arts Gallery; Pier 94; Crystal Foundation Art Gallery. Presentations include: National Art Education Association; Foundations in Art: Theory and Education; College Art Association. Publications include: *Visual Inquiry: Learning & Teaching Art*; *Exploring Digital Technologies for Art-Based Special Education: Models and Methods for the Inclusive K-12 Classroom*. Awards and honors include: Arthur W. Dow Scholarship, Myers Art Prize, Edwin Ziegfeld Scholarship, Enid W. Morse Fellowship, Teachers College, Columbia University.

What's The Big Idea? Introduction to Conceptual Art

VSC-2324-OL

Tues., June 28–August 16

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

Conceptual art is an idea or concept that exists independently from an object. Historically, it is associated with challenging painting and sculpture as the predominant art forms, and for developing the non-commodification practices of eco art, performance art, video art, new media, community art, art/science collaboration and intermedia. Participants will conceptualize, develop, create and share simple, accessible, original works that combine methods from a variety of creative techniques: observation, critical thinking, problem solving, writing, performance, installation and video. This course is a wonderful opportunity to experiment with your imagination, to collaborate with others and to understand how ideas are materialized. No prior knowledge of art-making is required.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

ED WOODHAM, visual artist. BA, Berry College. Founder and director: Art in Odd Places, Exciting Parlor, 800 East Performance / Gallery Space, Living Room. Performances include: Lincoln Center Out of Doors, HERE Arts Center, High Museum of Art, Le Poisson Rouge, Art at St. Ann's. Publications include: *Huffington Post*, *Paper Magazine*, *Brooklyn Rail*, *The New York Times*, *Village Voice*. Awards and honors include: Blade of Grass Fellow, Jim Henson Grant. The instructor's work may be viewed at: artinoddplaces.org.

Drawing Art History With The Met's Collection

VSC-2467-OL

Thurs., June 23–July 28

Class hours: 6:00 pm–8:00 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$260

Total instructional hours: 15

What art lover doesn't dream of spending a lifetime in The Met? This course combines drawing from observation with visual analysis and critical thinking, as well as dialogue about the cultures, artists, objects and periods represented in The Met's encyclopedic collection. Each session highlights works from one of the curatorial departments and includes conversations about acquisitions, provenance, conservation and the history of The Met. Drawing the works of art is done in a loose and uninhibited way, working quickly and energetically, with a focus on expressive line and "note-taking" through sketching. Both new and returning students are welcome; works of art from the voluminous collection vary each semester. Open to participants with any level of drawing experience, from beginner to professional artist.

NOTE: Students will need a sketchbook, Prismacolor Ebony pencils, other pencils (graphite, colored, charcoal), and pens or pastels that they like to draw with. Drawings may also be created on an iPad. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

PETER HRISTOFF, fine artist. BFA, School of Visual Arts; MFA, Hunter College. One-person exhibitions include: Hagia Sophia Museum, Istanbul; Bucheon Gallery, San Francisco; Yapi Kredi Cultural Center, Istanbul; Shea & Bornstein Gallery, Santa Monica; David Beitzel Gallery; CAM Gallery, Istanbul; Mincher/Wilcox Gallery, San Francisco. Group exhibitions include: Katonah Museum of Art, NY; Solomon Fine Arts, Seattle; Lohin-Geduld Gallery; George Billis Gallery. Collections include: The Metropolitan Museum of Art. Publications include: *Time Out Istanbul*, *Village Voice*, *The New York Times*, *Artforum*, *Milliyet*, *ARTnews*, *Art in America*. Awards and honors include: New York Foundation for the Arts; Moon and Stars Project Grant; Joan Mitchell Foundation; artist-in-residence, The Metropolitan Museum of Art. The instructor's work may be viewed at: peterhristoff.com.

ALICE SCHWARZ, museum educator. MS, Bank Street College of Education. Professional experience includes: Museum educator, The Metropolitan Museum of Art. Publications include: *A Masterwork of Byzantine Art—The David Plates: The Story of David and Goliath*; *A Masterwork of African Art: The Dogon Couple*. Game App: Murder at the Met: An American Art Mystery.

Advanced Video Art: Corrupting the Moving Image

VSC-2247-OL

Wed., June 8–August 10

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs, \$400

Total instructional hours: 30

In this course students will analyze and experiment with different format references, including video installation, web projects and films, to create a video art portfolio. Students will develop an understanding of moving image techniques and, with the aid of film theory, how they can be augmented, disrupted and corrupted. We will destabilize 'the quotidian' by mutating conventions—as a political method and a creative process. Cutting-edge experiments in video corruption as an aesthetic strategy will be emphasized, from willful corruptions of the medium to the use of accidents and errors to break established rules. The course will draw on a rich body of readings, including *Glitch Feminism* by Legacy Russell, *The Queer Art of Failure* by Jack Halberstam and *For an Imperfect Cinema* by Julio García Espinosa. Through individual tutorials, group discussion, in-class critique and collaborative exercises, students will develop their video art portfolio by translating theory and technique into their own language and individual voice.

NOTE: Basic video editing knowledge is recommended but not required. Production and editing equipment is not provided. Students will use their own devices, such as smartphones and personal video cameras to capture footage, and computers for editing. All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

ITZIAR BARRIO, visual artist. BA, University of Deusto. One-person exhibitions include: Barcelona Museum of Contemporary Art; Rincón Projects, Bogotá; Abrons Arts Center; El Museo de los Sures; White Box; Artium Museum, Vitoria-Gasteiz, Spain. Group exhibitions include: Salzburger Kunstverein, Austria; Museum of Contemporary Art, Belgrade; Galerie Thomas Henry Ross, Montreal; Storefront for Art and Architecture; No Longer Empty; Judith Charles Gallery; Sala Rekalde, Bilbao; Tribes Gallery. Publications include: *The New York Times*, *Huffington Post*, *Art in America*, *Time Out New York*. Awards and honors include: Foundation of Contemporary Arts, Brooklyn Arts Council, Basque Government Visual Arts. Residencies include: International Studio and Curatorial Program; Skowhegan School of Painting and Sculpture; El Museo de los Sures; Bilbao Arte Foundation; La Escuelita Nicaragua; Etxepare Basque Institute. The instructor's work may be viewed at: itziarbarrio.com.

Radical Gestures: Performing in the Age of TikTok

VSC-2453-OL

Thurs., June 23–July 28

Class hours: 6:00 pm–7:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

6 sessions; 1 CEU; \$150

Total instructional hours: 12

In the age of TikTok and the 24-hour news cycle, how does an artist make their voice heard? This course will examine how contemporary performance artists utilize technology to infiltrate mainstream media and challenge sociopolitical conventions around gender, race and sexuality. Alongside this investigation, students will hone their own performance practice by exploring various methods including site-specificity, media performance and livestreaming. Structured around weekly readings, screenings, virtual field trips and creative assignments, this course teaches students an increasingly important skill for the contemporary artist—how to incorporate cultural critique within their creative projects. As performance artists, we must be fluent in the dual processes of writing about our work and producing it. Students will keep a journal to provide their thoughts on the work they encounter, and build their own critical eye.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

MARIANNA ELLENBERG, visual artist, video editor. BA, Wesleyan University; MA, University College London. Exhibitions include: Art in General; David Lewis Gallery; ISSUE Project Room; Joan, Los Angeles. Screenings include: La Di Da Film Festival; New York Underground Film Festival; Dallas Video Festival; Anthology Film Archives; Migrating Forms; Freewaves. Publications include: *Cahiers du Cinéma*, *Art in America*, *Hyperallergic*, *Los Angeles Times*, *People*, *Time Out New York*. Artist residencies include: Lower Manhattan Cultural Council, Frontispiece Studio.

Postcolonial Museum

VSC-2313-OL

Sat., June 11–August 6

Class hours: 1:00 pm–2:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

8 sessions; 1.5 CEUs; \$220

Total instructional hours: 16

Today it is both urgently necessary and more possible than ever to develop a truly global consciousness of art. In this course students will explore a vast range of museums and artworks all over the world. We will analyze genre-defying spaces such as the National Museum of Cambodia, the coexistence of cultural tourism and the sacred spaces of mosques, temples and churches, as well as archaeological sites that are actively embedded into the communities that surround them. Spaces such as these are evidence that the necessary cultural specificity for displaying certain works of art cannot always be purchased, commissioned, or designed. We will also focus on the crucial role museums are playing worldwide, from the repurposing of the Hagia Sophia to the repatriation of the Benin Bronzes. As a final project students will create an exhibition proposal, challenging them to engage with exhibition spaces in novel ways. Students will complete the course with a deep familiarity of the timely issues of the repatriation of art and artifacts, making it ideal for curators, museum designers and artists whose work deals with cross-cultural connectivity.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

CHRISTIAN BREED, visual artist. BFA, Rhode Island School of Design; MFA, Hunter College. Exhibitions include: AIM Biennial, Bronx Museum of the Arts; Museum of Contemporary Art Sannio, Benevento, Italy; Mimmo Scognamiglio Artecontemporanea, Milan. Curated projects include: Co-curator, “Copy, Translate, Repeat: Contemporary Works from the Coleccion of Patricia Phelps de Cisneros,” Hunter College Art Galleries. Awards and honors include: AIM Fellowship, Bronx Museum of Art; European Honors Program, Rhode Island School of Design; Kossak Travel Grant Painting Program. The instructor’s work may be viewed at: christianbreed.com.

Performance Drawing

VSC-2253-OL

Mon., July 25–August 22

Class hours: 6:00 pm–8:00 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

5 sessions; 1 CEU; \$150

Total instructional hours: 12.5

In a time where feeling disconnected from our bodies is the new normal, this course helps students explore their own body and presence by conjuring body images and physical gestures. We will explore issues of identity, social relationships and agency, through study and the shared creative process. Students will become familiar with key ideas in performance, as well as important artists like Trisha Brown, Anna Halprin, Carolee Schneemann, the Gutai Group, Ana Mendieta and Tony Orrico. Inspired by these figures, we will engage in a set of vigorous and liberating creative exercises using the Body Mapping technique, where texts, drawings and movement will be employed to share the stories of our bodies and experience. Participants will create 2D

(drawing, photography, video, collage and mixed media), and later 3D compositions (site-specific, installations, dance, theater and performance art), to expand their artistic vocabulary. This course is ideal for visual artists looking to expand their work in performance, as well as anyone looking to get back in touch with their body and art. No background in performance required.

NOTE: All students with an active registration in this course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

ANABELLA LENZU, artistic director, choreographer, performer, Anabella Lenzu/DanceDrama. MFA, Wilson College. Choreographer, performer: La MaMa, Baryshnikov Arts Center, Movement Research at Judson Church, DraftWork at Danspace project/St. Mark Church, 92nd Street Y, HERE Arts Center, Abrons Arts Center, Queens Museum, Bronx Museum of the Arts, Gibney Dance, Center for Performance Research, Triskelion Arts, Chez Bushwick, Roulette, Dixon Place, Consulate of Argentina in New York, Casa Italiana Zerilli-Marimò, University Settlement, Baruch Performing Arts Center, Snug Harbor Cultural Center, Instituto Cervantes, 3LD Art & Technology Center. Dance festivals and competitions include: Festival Internacional de Videodanza, Argentina; London International ScreenDance Festival; InShadow ScreenDance Festival, Portugal; Every Women Biennial; Dance on Screen Festival, Switzerland. Publications include: *Unveiling Motion and Emotion/Revelando Movimiento y Emoción*; editor in chief, *Nexos de la Cultura Bahiense Magazine*. Awards and grants include: Rockefeller Brothers Fund Grant, Vermont Community Foundation, Creative Capital, Brooklyn Arts Council, New York Department of Cultural Affairs, Edward Foundation Art Fund, Puffin Foundation. Artist residencies include: Snug Harbor Cultural Center, CUNY Dance Initiative, DUO Multicultural Arts Center, New Dance Group, Chashama. The instructor's work may be viewed at: anabella-lenzu.com.

The Everyday Artist

VSC-3316-OL

Wed., June 8 and June 15; Sat., June 11

Class hours: Wed., 8:00 pm–10:00 pm (EST); Sat., 10:00 am–12:00 noon (EST)

3 sessions; \$150

Total instructional hours: 6

Pablo Picasso said, “Art washes away from the soul the dust of everyday life”; Oscar Wilde claimed, “life imitates art far more than art imitates life.” Are life and art really separate from each other? This course was conceived from the belief that art is all around us in the everyday, and that every one of us can make art out of it. From Marcel Duchamp's readymades to Richard Tuttle's humble materials, students will examine the various ways artists have engaged with the everyday since 1945, acquire the language to understand, discuss and think critically about the genre, then experiment with doing so themselves. We will look at artworks by various artists (e.g., Rachel Perry, El Anatsui, Maren Hassinger, Theaster Gates), their meaning and production strategies, and discuss issues like the blurring of the art/life dichotomy, as well as related topics such as everyday aesthetics, materiality, storytelling, rag-and-bone and domesticity. Students will experiment with found/used materials from their surroundings and, through a guided, exploratory process, create artworks that will be critiqued by their peers, faculty and visiting artists. We will work toward a mini-themed showcase on social media platforms such as Instagram and Facebook.

NOTE: This course is fully online and offered through a combination of synchronous as well as asynchronous lectures and discussions. Students are invited to attend regularly scheduled online sessions during the listed course hours.

YAM CHEW OH, fine artist. BA, with honors, National University of Singapore; MFA, School of Visual Arts; Maryland Institute College of Art. Publications include: *Lumina Journal*, *Studio Visit*, *Commotion*, *Velocity*. Awards and honors include: Scholarship, School of Visual Arts; Scholarship, Maryland Institute College of Art. The instructor's work may be viewed at: yamchewoh.com.

Art Practice Research: Tool Kit for Cultural Producers

PDC-3312-OL

Sat., June 11–June 25

Class hours: 1:00 pm–3:00 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

3 sessions; \$150

Total instructional hours: 7.5

When and how did you engage for the first time in your studio process? How do we translate ideas into visual and written forms? How do we transform qualitative or quantitative data into meaningful stories? How can we bring useful methods and tools of academic research into creative practices? This course explores various research methodologies and theories applicable to studio practices through lectures, studio and writing workshops, interactive group activities and virtual gallery/museum trips. Participants will gain hands-on skills in learning how to explore various ways of knowing and presenting ideas and data visually and conceptually. The course will pay special attention to a broad range of contemporary arts from cultural, social and political perspectives, and how artists employ research strategies into their processes.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

SOHEE KOO, visual artist. BFA, MFA, School of Visual Arts; EdD, Columbia University. Professional experience includes: Interim Director of Art Education, CCNY; Co-founder & coordinator of Thingspace, Columbia University. Group exhibitions include: AHL Foundation; Civic Art Lab; Macy Art Gallery, Columbia University; Korean Cultural Center; Interstate Projects Gallery; School of Visual Arts Gallery; Pier 94; Crystal Foundation Art Gallery. Presentations include: National Art Education Association; Foundations in Art: Theory and Education; College Art Association. Publications include: *Visual Inquiry: Learning & Teaching Art*; *Exploring Digital Technologies for Art-Based Special Education: Models and Methods for the Inclusive K-12 Classroom*. Awards and honors include: Arthur W. Dow Scholarship, Myers Art Prize, Edwin Ziegfeld Scholarship, Enid W. Morse Fellowship, Teachers College, Columbia University.

Anti-Oppressive Creative Practices

PDC-2423-OL

Mon., June 6–August 8

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$280

Total instructional hours: 24

This course explores different ways to consider oppression while furthering our awareness of our role as oppressors, the oppressed, and possible agents for liberation. Throughout the course we will collectively and individually unpack our preconceived notions about oppression by visiting key texts, observing visual and performance art, and through play. Each session students will be introduced to philosophers, theorists and artists who have explored ways to liberate themselves and others from oppression through anti-oppressive practices. Students will produce work in their medium of choice, and will be guided in exploring a personal or collective creative practice centered around anti-oppression.

NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

JECA RODRÍGUEZ COLÓN, visual artist, choreographer, researcher. BFA, Hunter College; MFA, Transart Institute for Creative Research. Group exhibitions include: Loaisaida Center; Museum of Contemporary Art Taipei; Lindner Space Project, Berlin; London South Bank University. Publications include: *Breasts Across Motherhood: Lived Experiences and Critical Examinations*. The instructor's work may be viewed at: jecarodriguezcolon.com.

The Independent Artist, Curator and Producer

VSC-2291-OL

Thurs., June 30–August 4

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

This course is a practical preparation for interdisciplinary artists and curators to present their personal work and to curate independent presentations using accessible, manageable methods. Participants work to create an exhibition or production concept using easily available materials, spaces and finances in an innovative, bold and feasible format. We work together every step of the way from beginning location scouting to graphics, public relations, marketing, presentation, opening, programming and problem solving. To better understand the meaning and significance and possible reach of student work, we investigate community engagement, local historical research, audience identification and awareness. Through online lectures, interactive class presentations and discussions, students are encouraged to develop inventive design plans and to explore how to turn their artistic vision into reality. All levels welcome.

NOTE: Prior experience in art-making, performance and/or curating is recommended. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

ED WOODHAM, visual artist. BA, Berry College. Founder and director: Art in Odd Places, Exciting Parlor, 800 East Performance / Gallery Space, Living Room. Performances include: Lincoln Center Out of Doors, HERE Arts Center, High Museum of Art, Le Poisson Rouge, Art at St. Ann's. Publications include: *Huffington Post*, *Paper Magazine*, *Brooklyn Rail*, *The New York Times*, *Village Voice*. Awards and honors include: Blade of Grass Fellow, Jim Henson Grant. The instructor's work may be viewed at: artinoddplaces.org.

General Information

Family Educational Rights and Privacy Act (FERPA)

Known by its acronym, FERPA, this important legislation guarantees students certain rights regarding their education records (records that include, but are not limited to, grades, financial records, and other personal information). FERPA applies to all students attending SVA, regardless of age.

STUDENT FERPA RIGHTS

- The right to inspect and review your educational records. You may submit a written request to the Registrar that specifies the record(s) you wish to inspect. SVA will make arrangements for access and notify you of the time and place where the record(s) may be inspected.
- The right to request the amendment of your education records that you believe to be inaccurate, misleading, or otherwise in violation of your privacy rights under FERPA. To do this, simply write the SVA office responsible for the record, make clear which part you want changed, and specify what you feel is inaccurate or misleading. If SVA decides not to amend the record, the College will notify you in writing of the decision and advise you of your right to a hearing regarding the request for amendment.
- The right to agree to disclosures of personally identifiable information (PII) contained in educational records (information that would make identity easily traceable—e.g., your Social Security number), except to the extent that FERPA authorizes disclosure without consent. An example of disclosure without consent would be the opening of your records to school officials with legitimate educational interests. A school official is a person employed by SVA in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a

student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of SVA who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for SVA.

- The right to file a complaint with the U.S. Department of Education concerning alleged failures of SVA to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue SW
Washington, DC 20202

DIRECTORY INFORMATION

SVA may disclose Directory Information to third-party organizations without a student's consent. Such outside organizations may include, but are not limited to, federal and state agencies offering jobs and educational benefits, potential employers, insurance agencies and financial institutions.

"Directory Information" is defined by SVA as: student's name, address, telephone number, email address, major field of study, enrollment status (undergraduate or graduate, full- or part-time), dates of attendance, and degree(s) conferred.

If students wish to restrict the disclosure of directory information, they should complete a FERPA Disclosure Form, which is available at the Registrar's Office and online at sva.edu/registrar. The College honors requests to withhold directory information but cannot assume responsibility for contacting a student for subsequent permission to release information. Regardless of the effect, the College assumes no liability for honoring instructions that such information be withheld.

DISCLOSURE POLICY

SVA typically will disclose personally identifiable information (PII)—such as a Social Security number, grades, or other private information—from a student's education record only with the written consent of the student. However, FERPA permits the disclosure of PII from students' education records, without consent of the student, if the disclosure meets one or more of the following conditions:

- To other school officials, including teachers, within SVA whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions.

- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student's enrollment or transfer.

SVA will make a reasonable attempt to inform the student before the disclosure, unless the student initiated the request.

- To authorized representatives of the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf.

- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid.

- To organizations conducting studies for, or on behalf of, SVA, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction.

- To accrediting organizations to carry out their accrediting functions.
- To the parent(s) or guardian(s) of an eligible student who claimed the student as a dependent on their most recent income tax return, provided the parent(s) or guardian(s) provide adequate documentation of the dependent status, in writing. Disclosure may not be made without such written documentation.
- To comply with a judicial order or a lawfully issued subpoena. SVA will make a reasonable attempt to inform the student before the disclosure, unless ordered not to do so by the subpoena.
- To appropriate parties in a health or safety emergency.
- To a victim of an alleged crime of violence, including a non-forcible sex offense. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding.
- To the general public, the final results of a disciplinary proceeding if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her.
- To parents(s) or guardian(s) of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21.
- To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

Student Consent to Allow or Prevent Disclosure

The FERPA Disclosure Form allows students to instruct SVA to do the following:

- Allow or prevent disclosure of Directory Information to third parties, except to the extent that FERPA authorizes disclosure without consent.
- Allow or prevent disclosure of education records to parents, guardians, or other individuals of the student's choosing.

The FERPA Disclosure Form is available in the Registrar's Office and online at sva.edu/registrar.

ATTENDANCE

Attendance will be taken for each class session. The individual instructor determines the number of acceptable absences, if any, and how those absences will affect a student's final grade.

CLASS CANCELLATIONS

The College reserves the right to cancel or withdraw courses from this bulletin and to change course curricula and scheduling. The College also reserves the right to withdraw and substitute instructors. If your course is canceled for the semester, the Division of Continuing Education will notify you by telephone or email.

CLASS LOCATION

All students will be emailed a course schedule. If you have not received a course schedule before your first week of classes, please email the Registrar's Office at registrar@sva.edu, and a staff member will be happy to help you.

COLLEGE CLOSINGS: UNSCHEDULED

Announcements of SVA's closings due to inclement weather or other conditions will be posted to the College's website at: sva.edu. The College's main telephone number, 212.592.2000, will also announce emergency closings. To receive announcements as they are issued, you are encouraged to enroll in SVAAlert, the College's electronic notification system, by logging in to your myID account and selecting the SVAAlert tile on your dashboard.

CORPORATE TRAINING

The Division of Continuing Education offers customized training programs that are designed to help an organization achieve its business goals more effectively. Whether using our state-of-the-art facilities or convenient on-site corporate training facility, SVA will tailor training sessions to meet the particular needs of your

organization.

For further information please email Stephanie McGovern, Division of Continuing Education, at ce@sva.edu.

COVID POLICIES

To access SVA's facilities, every member of the SVA campus community must be vaccinated, and those who are eligible must be boosted against COVID-19, unless they meet specific criteria. Visit sva.edu/ce/covid for COVID-19 policies and procedures.

DISCOUNTS

DISCOUNTS FOR ALUMNI

Alumni who meet one of the following requirements are eligible to receive a 20% tuition discount per continuing education course. This discount does not apply to any fee associated with the course:

- Attended SVA from 1947-1979 and enrolled for one full semester.
- Attended SVA from 1980-1995 and completed 12 credits.
- All SVA degree and certificate graduates.

For more information about alumni benefits, programs and services go to sva.edu/alumni. or email the Office of Alumni Affairs and Development at alumni@sva.edu.

DISCOUNTS FOR VETERANS

SVA is honored to welcome veterans to our campus. SVA is a Yellow Ribbon Program participating school. Veterans who register for continuing education courses will receive a 20% tuition discount per continuing education course. This discount does not apply to any fee associated with the course. To be eligible to receive this discount through the Division of Continuing Education, you must supply one of the following documents certifying proof of service:

- DD Form 214 (Certificate of Release or Discharge from Active Duty)
- DD Form 2384 (Notice of Basic Eligibility)

Please contact veterans@sva.edu to coordinate the submission of your documentation. Once you have submitted proof of service to SVA, you do not need to resubmit this documentation again. The 20% discount will automatically be applied when registering for eligible continuing education courses.

For more information about veterans benefits, programs and services, email Gemma Prosper-Brown, veterans counselor, at veterans@sva.edu.

FINANCIAL INFORMATION

Tuition and fees are payable in full at registration. Payment can be made by check drawn on a U.S. bank, U.S. money order, American Express, Discover, JCB, MasterCard or Visa. There will be a \$40 fee for checks returned by the bank for insufficient funds. All students must register before attending classes. Any student who attends classes without registering (auditing of classes is not permitted) will be charged a \$25 late fee. Financial aid is available only to U.S. citizens and resident aliens enrolled in a degree program.

GRADING INFORMATION

Once submitted by your instructor, grades can be viewed through MyServices at myservices.sva.edu and selecting "Grades" from the home page.

CONTINUING EDUCATION UNITS (CEUS)

Students will receive continuing education units (CEUs) upon successful completion of the continuing education course(s). CEUs are a nationally recognized standard of measurement for students participating in non-academic credit-granting programs. One CEU is defined as 10 hours of participation.

DIVISION OF CONTINUING EDUCATION GRADING SYSTEM

A quality point system from 0.00 to 4.00 is used for computing scholastic standing. The following grade points reflect the plus/minus range:

A+	4.00	
A	4.00	Excellent

A-	3.67	
B+	3.33	
B	3.00	Above average
B-	2.67	
C+	2.33	
C	2.00	Average
C-	1.67	
D+	1.33	
D	1.00	
D-	0.67	Lowest passing grade
F	0.00	Failing
I	0.00	Incomplete*
P	—	Pass (pass/fail courses)
X	0.00	Withdrawal for excessive absences with failure

* A grade of Incomplete may be awarded to a student to extend additional time to complete a project or assignment that will have a significant impact on the final grade. A grade of Incomplete is tabulated as a failing grade and should be resolved within 60 days of the end of the term in which it was awarded. A faculty member may allow a student additional time beyond 60 days to complete their work, but a final grade must be submitted by the last day the Registrar will accept grade changes for the term in which the Incomplete was awarded. See the academic calendar for exact dates.

TRANSCRIPTS AND ENROLLMENT VERIFICATION

Transcripts and enrollment verification letters are offered free of charge to students, but will not be released if a student has outstanding financial obligations to SVA. Transcripts may be requested in the following formats:

Electronic Transcripts: SVA offers an eTranscript service, which delivers official transcripts as secure PDF files via email within the same day. Processing times may vary if students attended SVA prior to 1985 or if there are any outstanding holds on a student's account. Students sending official transcripts to another institution should verify that the receiving party will accept electronic transcripts prior to submitting their request. Students wishing to request an eTranscript may visit sva.edu/registrar and follow the link under the "Transcripts" header.

Personal Use Transcripts (unofficial): Students who graduated from SVA in 1985 or after, or who are registered for a current or future term, may view their transcript at any time by logging in to MyServices (myservices.sva.edu), and selecting "Transcript Requests" from the home page.

Printed Transcripts and Enrollment Verification Letters: Students who need a printed transcript or enrollment verification letter (for either official or personal use) may email their request to registrar@sva.edu.

INTELLECTUAL PROPERTY RIGHTS OF FACULTY

SVA does not have any ownership or other interest in any "Works" (including any artwork, writing, research, animation, film, video, design, software, application or other works that may be protected by copyright) created by an SVA faculty member while employed at SVA, unless the faculty member agrees otherwise in writing.

INTELLECTUAL PROPERTY RIGHTS OF STUDENTS

SVA does not have any ownership or other interest in any "Works" (including any artwork, writing, research,

animation, film, video, design, software, application or other works that may be protected by copyright) created by a student while enrolled at SVA, unless the student agrees otherwise in writing, except that SVA has a limited right to use the student's "Works" for educational and accreditation purposes.

INTERNAL COMPLAINT RESOLUTION POLICY

If you are experiencing a problem with a continuing education class, please speak with your instructor. If the problem goes unresolved, please email the Division of Continuing Education at ce@sva.edu.

INTERNATIONAL STUDENTS

International students can take a vocational or recreational course as long as it is incidental to their main purpose of visiting the U.S. Please note that SVA is not authorized to issue the Form I-20, Certificate of Eligibility for the F-1 student visa for the Division of Continuing Education. Non-matriculated students are not eligible to apply for the F-1 visa.

IRS EDUCATION CREDIT

If eligible, the Internal Revenue Service (IRS) allows students to apply for educational credits. The Hope Credit and Lifetime Learning Credit are educational credits you may deduct from your federal income tax. For more information regarding eligibility and instructions, refer to IRS publication 970, Tax Benefits for Higher Education.

MYID FOR CONTINUING EDUCATION STUDENTS

myID is the single sign on (SSO) and multifactor authentication (MFA) portal at SVA. Your myID dashboard provides links to commonly used applications. The system also offers account management features such as 'forgot password' and 'password reset' functionality.

WHAT IS SINGLE SIGN ON (SSO)?

Single sign on provides seamless access to a majority of the applications you use at SVA via a single set of credentials. In most cases, you only need to enter your credentials once, along with a second factor for authentication. Once logged in to myID, you can jump to any of the applications from the dashboard and be signed in automatically.

WHAT IS MULTIFACTOR AUTHENTICATION (MFA)?

Multifactor authentication provides an additional layer of security to password-protected websites or applications. It's an additional way to verify your identity and dramatically reduces the risk of compromised accounts. The factor you choose to use can be among the following: security questions, SMS/text verification codes, voice calls and mobile verification apps. The recommended MFA methods are OKTA Verify App (push) or Google Authenticator App (one-time access codes).

WHY USE MULTIFACTOR AUTHENTICATION?

Compliance regulations require additional layers of security to counteract threats such as stolen, leaked, or compromised passwords.

HOW WILL IT AFFECT MY WORK?

Once enrolled, many of the applications you use will be available on your myID dashboard. During the multifactor authentication process, you can choose not to be challenged for multifactor authentication on that device (desktop, laptop, mobile) for the next eight hours. You can jump between apps without having to re-enter your credentials.

ACCESSING ALL APPLICATIONS THROUGH MYID

Go to myid.sva.edu and sign in with your username and password, followed by the multifactor authentication factor of your choice: the dropdown arrow allows you to select from the various factors that you configured during activation. From the SVA tab on the main dashboard, click on the web app you want to use. The system will log you in to the application in a new browser tab.

AVAILABLE APPLICATIONS

- Adobe Creative Cloud: Acrobat DC, Photoshop, Premiere, Illustrator, Lightroom, Fonts (availability subject to enrollment in specific courses)
- Canvas LMS: online courses and related materials
- CLEARED4: COVID-19 required self-assessment questionnaire and proof of vaccination upload, daily building pass QR code
- G-Suite applications: Google Gmail, Calendar, Drive, Docs, Sheets
- Grammarly Premium: Grammarly helps users compose bold, clear, mistake-free writing through an AI-powered writing assistant
- Lastpass: enterprise password manager and secure vault
- LinkedIn Learning: thousands of online courses accessible anytime, anywhere. Career building, creative courses, enhancing technical skills, various software training, marketing, social media, photography and film
- Office 365 Desktop and Cloud: Word, Excel, PowerPoint, OneNote, Teams
- Resources Pages: website keeping students connected to the SVA campus, downloadable forms and information from most SVA offices, including Financial Aid, Registrar, Student Health and Counseling Services, and Career Development
- Sophos for home/personal use: enterprise (standalone) antivirus and antimalware software for personal devices
- SVA IT User Guides: helpful guides for many of the technologies supported by IT
- SVA Library databases
- Zoom: video conferencing used for online classes

MOBILE APPLICATIONS

GoSVA: explore the campus on the go—access to academic information, facilities, department contacts, campus maps, billing, SVA Library databases, Canvas LMS, Papercut, Campus Store, IT services and more. Visit go.sva.edu to get access to download links for iOS and Android.

For help with myID, email or any other campus systems, go to technology.sva.edu or contact the SVA Help Desk at 212.592.2400 (option 1) or helpdesk@sva.edu. The Help Desk is available Monday–Friday, 9:00 am to 5:00 pm.

OFFICE OF VOCATIONAL REHABILITATION

The School of Visual Arts works with all state and city offices of vocational rehabilitation. For information, email the VESID officer in the Financial Aid Office at fa@sva.edu.

ONLINE COURSES: TECHNICAL REQUIREMENTS

The School of Visual Arts online courses are hosted in Canvas and synchronous sessions are run via Zoom. For best performance, these web-based applications should be used on the current or first previous major release of Chrome, Firefox, Edge, or Safari. For additional information about system requirements for Canvas and Zoom please visit technology.sva.edu/students/online-courses.

REFUND POLICY REGISTRATION CANCELLATION FOR NONMATRICULATED STUDENTS

To withdraw from a credit or noncredit Division of Continuing Education course you must notify the Registrar's Office, in writing, of your intention to withdraw. You may do so by completing the Continuing Education Drop/Add Request Form at <http://bit.ly/dropaddce> or by sending written notification to dropaddce@sva.edu. Failure to complete a course does not constitute official withdrawal, nor does notification to the instructor, nor does lack of attendance, nor does dissatisfaction with a course. Refunds are computed from the day on which written notice of withdrawal is received. The postmark will be considered the date of withdrawal for refunds requested by mail. All refunds for payment made by American Express, Discover, JCB, MasterCard or Visa, will be credited to the appropriate credit card account. Payment made by check or money order will be refunded by check, payable to the registrant. Processing of refunds takes approximately four weeks.

REFUNDS FOR 10 OR MORE SESSIONS

If written notice of withdrawal is received by the Registrar's Office:

- Before the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
- Before the second class session, the student will receive a 90% tuition refund, including any lab, equipment or model fee.
- Before the third class session, the student will receive an 80% tuition refund, including any lab, equipment or model fee.

THERE WILL BE NO REFUNDS AFTER THE START OF THE THIRD CLASS SESSION.

REFUNDS FOR 5 TO 9 SESSION COURSES

If written notice of withdrawal is received by the Registrar's Office:

- Before the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
- Before the second class session, the student will receive an 80% tuition refund, including any lab, equipment or model fee.

THERE WILL BE NO REFUNDS AFTER THE START OF THE SECOND CLASS SESSION.

REFUNDS FOR INTENSIVE AND WEEKLONG COURSES

If written notice of withdrawal is received by the Registrar's Office prior to the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.

THERE WILL BE NO REFUNDS AFTER THE START OF THE FIRST CLASS SESSION.

NONREFUNDABLE EXPENSES

From time to time, the School of Visual Arts may find it necessary to cancel a course or workshop, or change schedules or faculty for a course or workshop. If this occurs, the School of Visual Arts will attempt to give notice to those students who are registered for the affected course or workshop, to the email address or telephone number provided by the student in her or his registration materials. It is the student's responsibility to keep the College advised of a current mailing address, email address and telephone number at which he or she may be contacted. If a course or workshop is canceled, or the schedule or faculty for a course or workshop are changed and as a result of the change the student no longer wishes to take the course or workshop, the School of Visual Arts will reimburse to the student the tuition and course fees for that course or workshop within the guidelines published in this bulletin, but will not be responsible or liable for any other expenses that the student may have incurred, including but not limited to transportation and housing costs and the purchase of materials and supplies.

SPECIAL SERVICES

The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected status, and is committed to helping all enrolled students achieve their educational objectives.

The mission of the Office of Disability Services (ODS) is to assist in creating an accessible campus environment, where students with disabilities have equal access to educational programs and the opportunity to participate in campus life. The Office of Disability Services will:

- Provide and coordinate appropriate academic accommodations and related services to meet the specific disability-related needs of students.
- Consult with faculty about reasonable and effective academic accommodations.
- Advise academic and administrative departments about student access to programs and facilities.
- Answer questions that prospective students may have about services for students with disabilities.

The ODS is staffed by a disability services coordinator and a learning disabilities specialist who work together with students to determine their eligibility for academic accommodations and to ensure that these accommodations are implemented. The ODS recommends accommodations for students with disabilities in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990.

The Office of Disability Services is located at 340 East 24th Street, 1st Floor. Individuals with questions or who are interested in receiving disability services may contact the office at 212.592.2281 or via email at: disabilityservices@sva.edu.

Students interested in matriculating in one of SVA's degree programs should email the Admissions Office at admissions@sva.edu.

STUDENT CODE OF CONDUCT

The School of Visual Arts provides students with an environment that stimulates and nurtures creative exploration and interaction. Students are expected to support that environment and the community in which they work and live by actively practicing and living by the Student Code of Conduct. Each student must practice an ethic that includes fostering personal and professional integrity and trust, and being responsible for her or his actions.

Students registering for a Continuing Education course are expected to follow the School of Visual Arts Student Code of Conduct. Failure to adhere to these guidelines could result in disciplinary action. For a copy of the Code of Conduct, please refer the SVA Handbook: sva.edu/handbooks.

SVAAlert

Get important announcements with SVA's electronic notification system. SVAAlert is a convenient way to learn about unscheduled closings, emergency situations, classroom changes, class cancellations and more. The notification comes directly to your cell phone (text or voice message), email address or home phone. To register, log on to your myID account and select the SVAAlert tile on your dashboard to confirm your contact information.

SVA LIBRARY

CE students with Cleared 4 credentials or SPLAN access are allowed entry to the SVA libraries.

ADDITIONAL INFORMATION

For a full description of all institutional facilities, including the library and individual workshops, please consult the undergraduate catalog.

The College is not responsible for loss or breakage of artwork left in storage on College premises. No one is permitted to audit classes and visitors are not permitted in the studios or classrooms. All students accept full responsibility for personal injury and/or personal losses during class hours and while on College premises.

For the most up-to-date statistical information on student retention and graduate placement, please refer to the admissions catalog or contact the Admissions Office.

Administration

BOARD OF DIRECTORS

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Anthony P. Rhodes

David Rhodes

Nisha Atre Richardson

Eileen Hedy Schultz

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Carla Tscherny, executive assistant to the chair

OFFICE OF THE PRESIDENT

Ralph Appelbaum, special assistant to the president

Khrystal Curtis, administrative assistant

John Dye, director of internal audit and control

Steven Heller, special assistant to the president

Jacqueline “Pif” Hoffner, executive assistant

Dawn Hood, coordinator, capital projects

Alberta Irene Kreh, special consultant to the president

David Rhodes, president

OFFICE OF THE EXECUTIVE VICE PRESIDENT

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Michelle Mercurio, assistant to the executive vice president

Aziza Gaines, administrative assistant

Studio and Academic Departments

Undergraduate

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Kellie Rogers, director of operations

Matthew Iacovelli, assistant to the chair

Alida Beck LaRocca, academic advisor

Yolanda Powell, academic advisor

Adam Sarsfield, academic advisor

Daniel Tomlin, academic advisor

Ori Kleiner, motion graphics coordinator

Laina Leckie, curriculum coordinator

Paula Paylor, department assistant

ANIMATION

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Delilah Mulgannon, academic advisor

Meghan Allynn Johnson, director of operations

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Samantha Lee, assistant manager

Diego Guanzon, assistant to the chair

Nicolette Piscitelli, coordinator

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CARTOONING

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Nada Mohammed, academic advisor

Kelsey Short, ocoordinator

Paula Paylor, department assistant

COMPUTER ART, COMPUTER ANIMATION AND VISUAL EFFECTS

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Mahtab Aslani, academic advisor

Eduardo Lytton, senior systems director

William Oliver Allison, assistant to the chair

Michaela Zwyer, assistant to the chair

Richard Hagen, senior systems administrator

Darryl Wright, senior systems administrator

Joseph Mulvanerty, senior digital video systems administrator

Joseph DePillis, systems administrator

Courtney Davis, front office manager

Evelyn Perez, front office manager

Kenneth Varvel, front office manager

Deanna De Maglie, administrative project coordinator

DESIGN

Gail Anderson, chair

Kevin O'Callaghan, chair, 3D design

Richard Wilde, chair emeritus

Kellie Rogers, director of operations

Alida Beck LaRocca, academic advisor

Yolanda Powell, academic advisor

Adam Sarsfield, academic advisor

Daniel Tomlin, academic advisor

Ori Kleiner, motion graphics coordinator

Laina Leckie, curriculum coordinator

Kaori Sakai, studio manager, 3D design

Paula Paylor, department assistant

FILM

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Kamil Dobrowolski, director of operations

Charles Creighton Satterfield, assistant to the chair

John-Michael Byrd, academic advisor, film

Elvera Vilson, academic advisor, film

Michael DelVecchio, senior production manager

Tien-Li Wu, senior systems administrator

Mark Crowell, web administrator

Brian Petersen, studio supervisor

Robert Moore, floor supervisor

Rashan Castro, production office assistant

Jason Laxer, production assistant

FINE ARTS

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Mary Jean Sobiesiak, director of operations

Samuel Sherman, assistant to the chair

Dora Riomayor, academic advisor

Gunars Prande, director of operations, printmaking

Rebekah Birkan, operations manager

Casey Lin, studio manager

Alejandro Chen Li, printmaking manager

Tarah Rhoda, bio art lab manager

Gustavo Murillo Fernandez Valdes, digital lab manager

Daniel Wapner, sculpture center manager

Mark Rosen, senior systems administrator

Luis Rodrigo Navarro, systems administrator, sculpture center

Joseph Tekippe, systems administrator, digital lab

Sung Jin Choi, senior technical advisor

Andrew Cziraki, digital lab assistant

Jamie Gustavson, printshop assistant

Terion Thomas, printshop assistant

Evan Durkin, administrative assistant

HONORS PROGRAM

Jeremy Cohan, director

Paloma Crousillat, director of operations

HUMANITIES AND SCIENCES

Kyoko Miyabe, chair

Helene Rubinstein, associate chair, English and the Visual Arts program

Laurie Johenning, director of operations

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Phyllistine Travis, academic advisor, English and the

Visual Arts program

Neil Friedland, coordinator, Writing Resource Center

William Fuentes, systems administrator, Writing Resource Center

Leslie Haller, office coordinator,

Writing Resource Center

Luis Cordoba, administrative assistant

Writing Resource Center

ILLUSTRATION

Viktor Koen, chair

Carolyn Hinkson-Jenkins, director of operations

Karina Ayure, academic advisor

Wayde McIntosh, academic advisor

Stephanie Kim, operations manager

Kelsey Short, coordinator

Gerard Newland, systems administrator

Kyle Smealie, lab technician

Kenneth Huertas, assistant lab technician

Paula Paylor, department assistant

INTERIOR DESIGN: BUILT ENVIRONMENTS

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Kathleen Hayes, academic advisor
Erin Davis, technology manager

PHOTOGRAPHY AND VIDEO

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Frank Priegue, academic advisor
Anton Vancamelbeke, director of operations
Talia Steinman, assistant to the chair,
curriculum coordinator
Maria Dubon, coordinator of special programs
Giuseppina “Bina” Altera, digital lab manager
Jahi Sabatar, studio manager
Joel Han, assistant studio manager
Ashley Cortes, exhibitions and maintenance
coordinator
Fabian Escobar, senior systems administrator
Brett Henrikson, systems administrator
Kylie Bryant, studio technician
Kelvin Chuchuca, studio technician
Adrian David, studio technician
Audrey Kenison, studio technician
Chloe Ming, studio technician
Sebastiano Arpaia, studio assistant
Michael Kingman, studio assistant

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Paul D’Innocenzo, academic advisor

Graduate

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Anna Roman, coordinator
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Allison Simpson, assistant to the chair

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Todd Carroll, senior systems administrator

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Christian Gomez, systems administrator
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Erin Carr, studio manager

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Nelson Santos, academic advisor

Isabelle Schipper, program coordinator

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Ada Price, studio assistant

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Eric Forman, student advisor

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Adam Bell, academic advisor

Seth Lambert, senior systems administrator

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Marko Manriquez, technical manager

Alice Hennessey, program coordinator

Chester Dols, director, Visible Futures Lab

Noah Kernis, systems administrator

Melissa Alongi Curto, technology coordinator

Allan Doyle, prototyping specialist, Visible Futures Lab

Clarke Waskowitz, prototyping specialist, Visible Futures Lab

Taylor Gray, lab technologist, Visible Futures Lab

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Lucea Spinelli, project coordinator

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Sarula Bao, assistant RisoLAB technician

Continuing Education and Special Programs

CONTINUING EDUCATION

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and outreach

Nivia Herron, course advisor

Rachel Cohen, coordinator, Artist Residency
Program

SVA DESTINATIONS

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Michelle Mercurio, associate director

Library

Caitlin Kilgallen, director

Rebecca Clark, associate director

Shea'la Finch, librarian, Library West

Zimra Panitz, head of technical services

Beth Kleber, head of archives

Seth Chang, information technology administrator

Lorraine Gerety, visual resources curator

Barbara Douglass, evening and weekend librarian

David Pemberton, periodicals/reference librarian

Phoebe Stein, digital services librarian

David Shuford, cataloger

Mark Roussel, circulation manager

Jasmin Smith, circulation manager

Lawrence Giffin, assistant archivist

Eric Ingram, managing catalog technician

Keisha Wilkerson, catalog technician

Preston Nelson, coordinator

Administrative Offices and Departments

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Bibi Khan, administrative assistant

Rosa Paulino, receptionist

ACADEMIC AFFAIRS

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Emily Ross, associate provost

Jennifer Phillips, director, learning technology

Jarvis Watson, director, diversity, equity and inclusion

Michael Severance, operations manager

Yvette Joseph, coordinator, diversity, equity and inclusion

Bradley Crumb, media production manager, learning technology

Julian Oddman, instructional designer, learning technology

Thomas Benton, technologist, learning technology

Walter Tyler, senior video content producer, learning technology

ADMINISTRATIVE COMPUTING

Cosmin Tomescu, chief information officer, privacy officer

Maria Paulino, assistant to the chief information officer

Damon Dixon, systems support engineer

ADMINISTRATIVE NETWORK SERVICES

Brian Nakahara, director of information technology

Isabel Veguilla, IT project manager

Edward Duffy, technical support manager

Fishel Erps, senior network engineer

Brandon Keeven, network engineer

Kevin Chan, enterprise systems engineer

Kenneth Luguya, enterprise systems engineer

Daniel Nepomnyashchy, enterprise systems engineer

Alexandra Sullivan, enterprise web systems administrator

Mike Falk, academic IT project coordinator

Gary Markelov, technical support administrator

Juan Victoriano, technical support and project administrator

Helen Jorgensen, switchboard operator

Raykha Tajeshwar, IT service desk representative

ADMISSIONS

Javier Vega, executive director

Matthew Farina, director

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Salvatore Petrosino, director, special projects and events-recruitment

Jonathan Nutting, associate director

Jessica Hull, associate director, graduate admissions

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Farwah Rizvi, admissions counselor

Julisse Tinoco, admissions counselor

Dennis Vielman, admissions counselor

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Maralena Konglau, coordinator, undergraduate admissions

Casey Krosser, coordinator, undergraduate admissions

Carson Mounce, coordinator, graduate admissions

Alexandria Woodbeck, coordinator, undergraduate admissions

Sumara Cruz, administrative assistant, visitor services

ALUMNI AFFAIRS AND DEVELOPMENT

Jane Nuzzo, director

Miranda Pierce, associate director

Michelle Mackin, manager

Rebecca Bishop, coordinator

AUDIO VISUAL SERVICES

Robert Barton, assistant director, A/V and events operations

Peter Ross, assistant manager

Michael Howard, A/V computer and event specialist

Matthew Ramos, senior audio visual engineer

Erick Jorgensen, audio visual coordinator

Duwayne Rowe, technician

CAREER DEVELOPMENT

Angelia Wojak, director

Patricia Romeu, associate director

Tricia Ross, assistant director

Spencer Robelen, coordinator

COLLEAGUE COMPUTING SERVICES

Elena Vasilenko-Blank, director

Lena Granoff, senior programmer

Irina Filimonova, senior programmer/analyst

Patricia Ewan, systems analyst/programmer

Roman Stanula, systems/database administrator

COMMUNICATION

Joyce Rutter Kaye, director
Gregory Herbowy, associate director
Rodrigo Perez, assistant director, digital content and social media
Maeri Ferguson, media relations manager
Kylie Mitchell, coordinator

DIGITAL IMAGING CENTER

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Joseph Jones, studio manager
Andrew Vado, systems administrator
Angel Ibanez, assistant studio manager
Caitlin Beards, coordinator
Oret Pena, production assistant
Scott Tatman, overnight assistant
Victoria DeMaria, Help Desk support specialist

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Sam Modenstein, executive director
Dan Halm, project manager

FACILITIES

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Robert O'Loughlin, director
Carlos Garces, assistant director
Violet Sanchez, operations manager
James Britt, building manager
Fernando Mayorga, compliance coordinator
Wendy Ramirez, administrative assistant

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Dennis Mayer, controller
Kevin Chea, assistant controller, budgeting and forecasting
Victor Davila, assistant controller
Mario Cosentino, accounting manager
Wanda Reece, compliance manager
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Jean Saint Juste, senior accountant
Sharon Victory, accounts payable supervisor
Takeena Jenkins, senior accounts payable coordinator
Michael Bouie, accounts payable coordinator
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Jose Rodriguez, associate director,

data management

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Jose Caldera, loan coordinator
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Lillian Liang, advisor
Melissa Quinones, advisor
Matthew Smith, advisor
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Johnese Robertson, administrative assistant

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Petronella Morrison, payroll manager
Carlenie Abreu, faculty payroll supervisor
Ryan Olive, benefits supervisor
Janay Pierre, benefits coordinator
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INSTITUTIONAL RESEARCH

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Yoko Anderson, assistant director
Martha Baillargeon, advisor
Young Eun (Alison) Cho, advisor
Soonsung Park, advisor
Michael Paultz, advisor

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Sarah Richardson, assistant director

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Jason Koth, registrar
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Bernard Gibson, assistant registrar, curriculum and graduation
JP Forrest, assistant registrar, faculty systems and support
Gemma Prosper-Brown, assistant registrar, academic records; veteran coordinator
Samantha Brooks, assistant curriculum coordinator

Karla Fisher, manager, specialized registration services
Yvonne Singletary, manager, academic records archive
Mary Duffy, coordinator, registration and systems
Kimberli Jervey, coordinator, degree audit
Angelo Angeles, registration assistant, attendance and grading
Stacey Cheng, studio manager

RESOURCE MANAGEMENT

Christopher Gutierrez, director
James Cavaliere, associate director
Lisa Brown, model registrar
Jason Gallegos, buyer
Jennifer Jang, buyer
Usa Yamaguchi, buyer
Raymar Mitchell, manager, office services and mail processing
Deirdre Suter, assistant manager, office services and mail processing
Andre Charles, supervisor, office services and mail processing
JohnMichael Mitchell, casting coordinator, model registry
Kareem Barrett, assistant to the model registrar
Kerry Crowe, assistant to the model registrar
Amir Ali, coordinator, office services and mail processing
Dennis Gillyard, coordinator, office services and mail processing
Alexander McRae, coordinator, office services and mail processing
Gary Jean-Pierre, assistant coordinator, office services and mail processing
Charles Davis, assistant, office services and mail processing
Collin Murphy, assistant, office services and mail processing

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Joseph Soohoo, associate director
Antonio Gutierrez, assistant director
Isat Paljevic, manager
Ainsley Johnson, supervisor
Michelle Jones-Spain, supervisor
Alex Molano, supervisor
Ahmad Quail, supervisor
Latanya Grier, coordinator

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Maria Losada, associate director
Jennyfer Scott, operations manager
Doris Revolorio, student accounts specialist
Maya Carter-Ali, coordinator, third-party billing
Rachel Jackson, coordinator, CE

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Bill Martino, director
Maria Rovira-McCune, associate director
Arielle Kempler, assistant director
Abby Wohl, registered nurse
Daniela Caraballo, therapist
Holly Fu, therapist
Mark Howell, LCSW, therapist
Daniela Caraballo, therapist
Suchi Shah, therapist
Stefanie Joshua, associate director, residence life
Caryn Leonard-Wilde, associate director, disability resources
Adam Krumm, assistant director, residence life
Kayla Vogel, manager, student engagement
Matthew Lee, coordinator, health and counseling services
Arthur Gathercole, coordinator, student engagement and leadership
Annemarie Veira, coordinator, disability resources
Margaret Pearson, residence hall director; coordinator, summer housing
Marco Polo Ramirez Becerra, residence hall director
Elijah Herman, residence hall director
Sarah Megan Maltz, receptionist

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Marsha Garcia, buyer
Jonathan Flaxman, buyer
Alex Hazel, senior technical support sales representative
Ian Stoner, operations manager
Eugene Hill, customer service associate
Alexandra Beguez, senior coordinator, marketing and inventory
Alexis Pellegrino, senior coordinator, engagement and ecommerce

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Francis Di Tommaso, director
Tyson Skross, exhibitions manager
Adam Cable, operations manager

Faculty

Lin Feng, exhibitions coordinator

Evan Peltzman, exhibitions coordinator

Alexandra Campbell,

operations coordinator

Maria B. A. Galbraith, assistant
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ANC-3276-OL, 20

EMILY ANTONI

CFC-1003-A, 85
Adam Natale, director

Brida Alexander, operations manager
PHC-2422-A, 83

Gene A. Schwartz,

business manager
CFC-1334-OL, 88

Miranda Bolch, technical manager
CVC-2551-OL1, 42

Tommy Chung, venue manager
PHC-1023-OL, 91

Mina Storkin, assistant technical director
VSC-2736-A, 87

Simona Migliotti

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Anthony P. Rhodes,

executive creative

director

Natalya Bedanova-

creative director
DSC-2071-OL, 29

Brian F. Smith, design

director
FIC-2816-A, 54

Algis Gales, digital

strategy director
PHC-2426-A, 85

Debra Barrio

VSC-2247-OL, 104

Mark Maltais, art

director
FIC-2636-OL, 62

Carrie Beene

SWC-2321-OL, 90

Anthony Carhuayo,

senior designer
SWC-2334-OL, 90

Marya J. Gauthoff, ti-

media designer
SMC-1031-OL, 30

Lainey Sjell, web con-

tent manager
SMC-2231-OL1, 31

Robert Baetza, con-

tent writer and editor
DSC-2034-OL, 28

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Kevin Brainard

DSC-2053-OL, 26

Christian Breed

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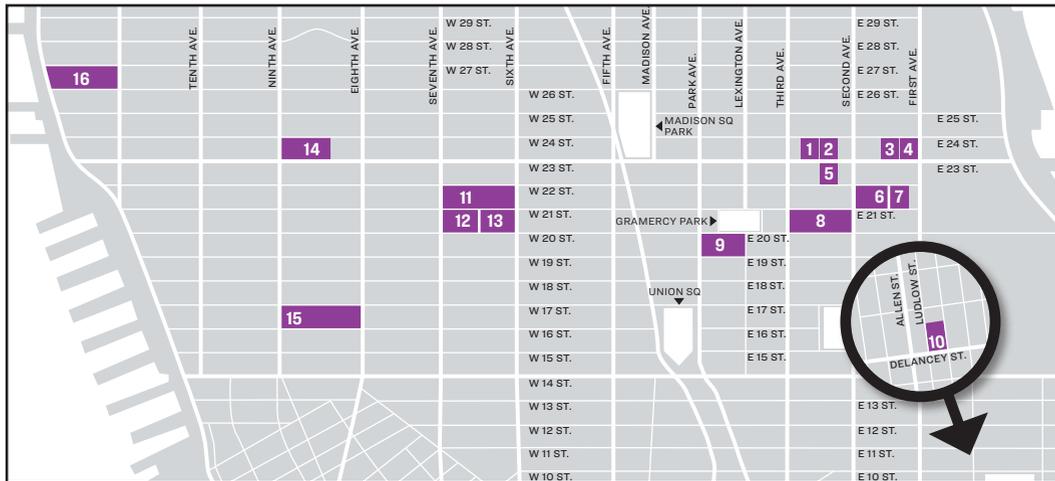
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Campus Map and Directory



1 205/207/209 East 23rd Street

Advertising (BFA)
Amphitheater (Room 311)
Cartooning (BFA)
Continuing Education
Design (BFA)
Digital Imaging Center
Executive Vice President
Facilities Management
Film (BFA)
Illustration (BFA)
Mail Processing Center
Moe's Café
Physical Plant
Registrar
Security Services
SVA Campus Store
SVA Gramercy Gallery

2 215/217 East 23rd Street

23rd Street Residence
Student Center

3 340 East 24th Street

24th Street Residence
Disability Services
International Student Office
Programs for International Students
Residence Life
Student Affairs
Student Engagement and Leadership
Student Health and Counseling Services
Visual Arts Student Association (VASA)
Visual Opinion

4 342 East 24th Street

Admissions
Financial Aid
Student Accounts

5 220 East 23rd Street

BFA Foundation Studios
Chair of the Board
Visual Arts Press, Ltd.

6 380 Second Avenue

Animation (BFA)
Audio Visual Services
Human Resources
Humanities and Sciences
Resource Management
SVA Library

7 310 East 22nd Street

Design (MFA)
Illustration studios (BFA)

8 214 East 21st Street

3D Design
Fashion Photography (MPS)
Photography and Video (BFA)
Photography, Video and Related Media (MFA)
President
Student lounge
WSVA radio station
Yearbook

9 17 Gramercy Park South

Gramercy Women's Residence

10 101 Ludlow Street

Ludlow Residence

11 133/141 West 21st Street

Academic Advisement
Academic Affairs
Art History
Computer Art, Computer Animation and Visual Effects (BFA)
Computer Arts (MFA)
Diversity, Equity and Inclusion
Environmental Health and Safety
Fine Arts (MFA)
Institutional Research
Interior Design (BFA)
Moe's Café
Printmaking studios
SVA Destinations
SVA Flatiron Gallery
SVA Flatiron Project Space
SVA Library West
Visual & Critical Studies (BFA)

12 136 West 21st Street

Administrative and Network Services
Alumni Affairs and Development
Career Development
Communication
Design for Social Innovation (MFA)
Design Research, Writing and Criticism (MA)
External Relations
Illustration as Visual Essay (MFA)
Interaction Design (MFA)

12 136 West 21st Street (cont.)

Learning Technologies (OLT)
Products of Design (MFA)
Social Documentary Film (MFA)
Visual Narrative (MFA)

13 132 West 21st Street

Art Education (MA/MAT)
Art Therapy (MPS)
The Art Therapy Project
Branding (MPS)
Curatorial Practice (MA)
Digital Photography (MPS)
Directing (MPS)
Model Registry
Visible Futures Lab
Writing Resource Center

14 333 West 23rd Street

SVA Theatre

15 335 West 16th Street

Art Practice (MFA)
Digital Lab
Fine Arts (BFA)
Bio Art Lab
Sculpture Center

16 601 West 26th Street

SVA Chelsea Gallery
SVA Galleries office



School of Visual Arts

209 East 23rd Street, New York City
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