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CAROL
FABRICATORE





School of Visual Arts

Division of Continuing Education
Fall 2023

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; Comics; 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), 1007 North Orange Street, 4th Floor, MB #166, Wilmington, DE 19801, 267-284-5011. 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 MPS Art Therapy program is accredited by the Commission on Accreditation of Allied Health Education Programs (www.caahep.org) upon the recommendation of the Accreditation Council for Art Therapy Education. Commission on Accreditation of Allied Health Education Programs, 25400 US Hwy 19N, Suite 158, Clearwater, FL 33763, 727-210-2350. The program meets all educational requirements for licensure in New York State as a Creative Arts Therapist (LCAT) and Registered Art Therapist (ATR) with the Art Therapy Credentials Board (ATCB).

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

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Registration Information

REGISTRATION BEGINS NOW

The Division of Continuing Education fall 2023 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

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: TUESDAY, SEPTEMBER 26

Please refer to each course for detailed information.

Holiday Schedule Continuing Education Courses

There will be no continuing education classes on:

Wednesday–Sunday, November 22– November 26, Thanksgiving holiday

Artist Residencies

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.

The Artist Residency Project

FIC-4979-OL

(Online)

October 17–November 17

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, Matthew Deleget, Tobi Kahn, Alois Kronschlaeger, Judy Mannarino, Amy Myers, Iviva Olenick, Danica Phelps, Accra Shepp, Carlos Rosales-Silva 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

(Online)

September 26–December 4

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. Website: andreachamplin.com.

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

Advertising

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.

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

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$550

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.

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. Website: richardpels.com.

MIKE ABELL, creative director, copywriter. BS, Penn State University. Professional experience includes: Creative director, copywriter: Grey New York, Cartwright, KBS. Copywriter: DIGO, Source Communications. Clients have included: Rethink Communications, The Martin Agency, DeVito/Verdi, MassMutual, Monster.com, BMW, Volvo, Frank's RedHot, Nike SB, Ad Council, Overwatch, JBL. Publications include: Adweek, Ad Age, Little Black Book, Communication Arts, Campaign. Awards and honors include: Cannes Lion, The One Show, D&AD, CLIO, AICP, AICE, Webby, Effie, London International Festival, Communication Arts, ADDY. Website: mikeabell.com. Instagram: [mykeabell](https://www.instagram.com/mykeabell).

Transform Our World and Your Portfolio

ADC-2441-OL

(Online)

Wed., October 11–November 15

Class hours: 6:30 pm–9:30 pm (EST)

6 sessions; 1.5 CEUs; \$275

Total instructional hours: 18

Advertising thinkers have an abundance of professional opportunities in areas that address social, environmental and health issues. In particular, overcoming health challenges, and the stigma that comes with them, is a topic that is constantly trending. Helping people with rare diseases, public health problems, food and environmental allergies, and substance abuse (to name a few) is in critical demand. Targeted advertising and digital social channels can raise awareness and motivate change. It's no wonder that the most coveted award at the Cannes Advertising Festival is the Health Lion. More than two-thirds of the winning campaigns last year were purpose-led: accessibility, gender equity, public health and climate were all at the heart of the ads named "the best of the best." Your work in this course can inspire influencers, connect communities, create movements and, above all, make the world a better place. Lectures on digital design, customer journey development, ecosystem planning, understanding of personalization and emerging new media 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.

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 and honors include: Art Directors Club, International Film and Television Festival, Cannes International Advertising Festival, *Adweek's* 100 Best, Type Directors Club, *Archive*, *Graphis*. Website: cargocollective.com/johnrea.

Do What NY Creatives Do. Build an Ad Portfolio at SVA.

ADC-2511-OL

(Online)

Thurs., September 28–December 7

Class hours: 6:30 pm–9:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$625

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 Pencil, The One Show; CLIO; ANDY; Art Directors Club; Cannes Lion. Website: 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. Website: neilraphan.com.

Creative Thinkers Wanted

ADC-3078-OL

(Online)

Thurs., September 28–December 7

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

The business of advertising has been looking for intelligent, creative thinkers since the beginning of time. I'll show you how to take good ideas and make them great. Whether traditional ads, brand acts, or immersive pieces, 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. This course will help you do the rest.

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 TARULLI, group creative director, Dentsu Creative. BFA, School of Visual Arts. Professional experience includes: Creative director, Organic/BBDO; Digitas; Kirshenbaum Bond Senecal + Partners; TBWA/Chiat/Day; Wunderman; Havas. Accounts include: eBay, Virgin Atlantic Airways, Land Rover, Dos Equis, Samsung, Fiji Water, Edward Jones, Dell, Johnnie Walker, Citibank. Awards and honors include: The One Show, Art Directors Club, Graphis, Creativity, John Caples International Award, ADDY, Communicator Award. Website: creativethinkerswanted.blogspot.com.

Production in Motion: The Content-Driven World

ADC-2563-OL

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

This course will introduce students to the advertising and content production process. We will look at the creation of ideas and how they get produced on various platforms, from broadcast to video to social. Topics will include scripts, storyboards, bidding, prep, preproduction, filming, editorial, animation and schedules. Sessions will include guest speakers involved in various facets of the business. This course is suited to anyone involved in content production; creatives, account management, business managers, project managers, producers, and those looking to enter the field or who are curious about 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 synchronous sessions during the listed course hours.

HAFEEZ M. SAHEED, executive integrated producer, McCann Worldgroup. BA, Hunter College; MS, St. John's University. Professional experience includes: Executive producer, Wunderman Thompson; vice president, head of production, Nickelodeon Creative Advertising; senior producer, Saatchi & Saatchi. Website: feezable.com.

Animation

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

(Online)

Thurs., September 28–December 7

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$525

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, *Sesame Street*, Great Bear, 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. Awards and honors include: School of Visual Arts Alumni Award, CLIO.

Digital Storyboarding

ANC-1024-OL

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs

\$450; 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-22.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 and honors include: Excellence in Animation Award, ASIFA-East; Design Award, ASIFA-East; Pulcinella Award. Website: frankgresham.com.

Animate Your Stories From Start to Finish

ANC-1027-OL

(Online)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs

\$450; 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-22.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*.

Introduction to Toon Boom Harmony

ANC-2271-OL

(Online)

Thurs., September 28–December 7

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs

\$450; 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-22.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*.

Character Design for Animation

ANC-2581-OL

(Online)

Wed., October 11–November 15

Class hours: 6:00 pm–8:00 pm (EST)

6 sessions; 1 CEU; \$150

Total instructional hours: 12

Students will explore the fundamentals of digitally designing stylized characters for 2D animation through

in-class demonstrations and assignments. In this course we will construct and rotate characters using simple three-dimensional forms. Through shape and contrast, students will see how to convey a character's personality and how a character fits into the overall storytelling. We'll look at how some of the most exciting contemporary animators, such as Genndy Tartakovsky (*Samurai Jack*, *Hotel Transylvania*), draw inspiration from the cartoons of the 1950s and '60s. Assignments will include creating turnarounds, pose sheets and character lineups.

PREREQUISITES: Students must have intermediate drawing skills and working knowledge of Adobe Photoshop.

NOTE: Students must have access to a computer with a microphone, camera, 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.

PAT DORIAN, illustrator, animator, author. BFA, Maryland Institute College of Art; MFA, School of Visual Arts. Clients have included: *The New York Times*, *T. Rowe Price*, *The New Yorker*, *Nike*, *MAD*, *Pantheon Books*, *Penguin*, *DC Comics*, *IDW Publishing*, *AMC Theatres*, *McDonald's*. Awards include: MoCCA Arts Festival Award of Excellence, Society of Illustrators.

Stop Motion Animation A–Z

ANC-3019-OL

(Online)

Sun., October 1–December 10

Class hours: 10:00 am–1:00 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

Stop-motion feature films can require hundreds of people, computer-controlled cameras, model makers, textile departments and even 3D printers. 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: Composer, Sesame Workshop; animation director, Click3X. Clients have included: ABC, History Channel, HBO, Victoria's Secret, A&E, Nickelodeon, Late Nite Cartoons, Jell-O, MTV, Dodge, Bravo, Fanta, Disney Studios, Maybelline, Ford, FedEx, AOL, *Wall Street Journal*, *Sesame Street*, Scholastic Books, American Museum of Natural History. Website: vimeo.com/katllyn.

All Together: Digital Animation and Motion Graphics

ANC-3276-OL

(Online)

Sat., September 30–December 9

Class hours: 12:00 noon–5:00 pm (EST)

10 sessions; 5 CEUs; \$750

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 ABRAHAMAS, producer, director, animator, video editor. School of Visual Arts. Animated projects include: ABC News, *Sesame Street*, Great Bear, 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. Awards and honors 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: Composer, Sesame Workshop; animation director, Click3X. Clients have included: ABC, History Channel, HBO, Victoria's Secret, A&E, Nickelodeon, Late Nite Cartoons, Jell-O, MTV, Dodge, Bravo, Fanta, Disney Studios, Maybelline, Ford, FedEx, AOL, *Wall Street Journal*, *Sesame Street*, Scholastic Books, American Museum of Natural History. Website: vimeo.com/katllyn.

Maya: Basic Computer Animation

SMC-2213-OL

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

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: In addition to the general technical requirements for online courses, students must have Maya 2023 installed on their computer. This course is fully online and offered through synchronous sessions during the listed course hours.

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

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.

Attending a course on campus?

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

Art Therapy as a Career

PDC-1026-OL

(Online)

Thurs., September 28–October 19

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

(Online)

Mon., October 23–November 13

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.

SARAH LOVETT, creative arts therapist; creative workshop facilitator. MPS, School of Visual Art.

Professional experience includes: Creative arts therapist, MercyFirst. Exhibitions include: Sangdee Gallery, Chiang Mai, Thailand; Arts Gowanus; Greenpoint Gallery Salon Show; Gowanus Open Studios. Awards and honors include: Paula Rhodes Award for Excellence, School of Visual Arts. Website: sarahjlovet.art.

Instagram: [palette.and.stone](https://www.instagram.com/palette.and.stone).

Design

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.

Attending a course on campus?

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

Color Workshop: Life Beyond Black, White and Red

DSC-1014-A

(On campus)

Sun., December 10

Class hours: 10:00 am–5:00 pm

1 session; \$150

Total instructional hours: 7

As artists and designers, we often look for ways to expand the use of color in our practice. We ask questions: Why do certain color combinations seem harmonious? Why does the appearance of a color change depending on its background? Why do colors on a flat surface seem to emerge and recede? The answers to these and other questions can be answered by exploring the traditional principles of color theory. In this one-day in-person workshop, we explore the classic color experiments of Josef Albers through discussions, demonstrations and working hands-on with colored paper. You will learn how to identify any color based on universal characteristics of hue, value and saturation; how to anticipate the changing appearance of colors; and how to use colors to create spatial illusions. Upon completion of the workshop, you will understand why color is the most relative medium in art and design.

NOTE: Please bring Color-aid paper (4.5x6", set of 314 colors), smooth Bristol Board pad (11 x 14"), glue stick or rubber cement and scissors to the first session. This course is held on campus at SVA.

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

Design: Basic Adobe Applications

DSC-2031-A

(On campus)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$450

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: This course is held on campus at SVA.

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: Basic Adobe Applications

DSC-2031-OL

(Online)

Wed., September 27–December 6

Class hours: 6:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

See DSC-2031 for course description and instructor.

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.

Principles of Color: The Seven Color Contrasts

DSC-2011-OL

(Online)

Sun., October 8–December 3

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$300

Total instructional hours: 20

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; design director, Metalsmith; senior designer, JPMorgan Chase. Clients include: Accenture, Leonard Cheshire Disability, New Hampshire Institute of Art. Author: *Playing with Color: 50 Graphic Experiments for Exploring Color Design Principles*. Website: richardmehl.com.

Typography: Basic

DSC-2053-OL

(Online)

Wed., September 27–December 6

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$450

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; AIGA; Farrar, Straus & Giroux; *The New York Times*; Scribner; Vintage Books; Simon & Schuster; MTV Networks; Alfred A. Knopf; Vintage Books; W.W. Norton & Company; Arnell Group; Faber & Faber; *New York Press*; Pantheon; Picador; Westport Country Playhouse. Publications include: *American Center for Design: 100 Show*; *American Illustration*; *Art Directors Club Annual*; *Communication Arts*; *Graphics Today*; *Entertainment Weekly*; *HOW*; *The New York Times*; *Print*; *Letterforms: Bawdy, Bad, and Beautiful*; *Handwritten: Expressive Lettering in the Digital Age*; *Sight for Sound*;

Type Directors Club Annual. Awards include: Art Directors Club Young Guns, Telly, AIGA 50 Books/50 Covers. Website: kevinbrainard.com.

Typography and Identity

DSC-2051-OL

(Online)

Sun., October 1–December 10

Class hours: 8:00 pm–10:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$450

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. Website: pkap10.com.

Graphic Design: Learning from the Masters

DSC-2013-OL

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$450

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, Josef Müller-Brockmann, Paul Rand 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*. Website: richardmehl.com.

Graphic Design: Learn It, Live It, Do It

DSC-2038-OL

(Online)

Wed., September 27–December 6

Class hours: 7:00 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

What is strong graphic design? What is effective graphic design? Who are the players in the field that we should be learning from (past and present)? What about composition, typography, color, layout and concept? What about working with photography and illustration? What about digital design vs. print design? In this course students will get “real-life” assignments, such as branding, digital/web, book jackets, packaging, editorial, posters, advertising, etc. While this is a “basic” course, the work completed can be used to build a portfolio.

NOTE: It is recommended that students have access to a Macintosh computer and a working knowledge of Adobe Illustrator, Photoshop and InDesign. 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.

ADAM GREISS, vice president, global head/creative director, Morgan Stanley Creative Services. BFA, School of Visual Arts. Clients have included: ASCAP, RCA/BMG Records, NBC, CBS Network, TVT Records, Manhattan Theatre Club, AT&T, Carnegie Hall, *American Theatre Magazine*, Merrill Lynch, Equitable Real Estate, Cushman & Wakefield, International Center of Photography, United Way of New York City, Ricoh. Publications include: *Adweek*, *Typography 20*, *The Graphic Design Portfolio*, *Graphic Design USA*, *Print*, *HOW*, *Graphis*. Illustrator: *You Think You’ve Got It Bad*. Collections include: Library of Congress, Museum of Modern Art. Awards and honors include: More than 100 national and international awards, including: AIGA; Type Directors Club; *Print*; *HOW*, Society of Publication Designers; *Graphis*; American Corporate Identity; Creativity; American Design Awards; American Corporate Identity; FCS Awards; Rebrand Global Design Awards; MarCom; Gramercy Institute, Hermes Awards, Financial Communications Society Awards; Chairman, International Type Directors Club design competition, 1998; “50 People to Watch in 2000,” *Graphic Design USA*.

The Art of Design: Basic

DSC-2034-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

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*. Awards include: Art Directors Club, Society of Publication Designers, AIGA, Society of Typographic Designers, Society of Illustrators. Website: bestandcodesign.com.

Typography: Typography and Design—It's All Here

DSC-2066-OL

(Online)

Tues., September 26–November 28

Class hours: 7:00 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

What makes one typeface more appropriate than another? What makes excellent work stand out above the rest? Want to know everything there is to know about working with type? This course will help students to master the ability to execute design projects from concept through completion. A strong emphasis is placed on the use of typography and its relationship to illustration and photography. We will study the works of some of the greatest design masters known for their affinity to type. “Real-life” assignments will be given, such as branding, digital/web, book jackets, packaging, editorial, posters, advertising, etc. All aspects of design will be addressed. The work completed in this course can be used to build a portfolio.

NOTE: It is recommended that students have access to a Macintosh computer and a working knowledge of Adobe Illustrator, Photoshop and InDesign. 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.

ADAM GREISS, vice president, global head/creative director, Morgan Stanley Creative Services. BFA, School of Visual Arts. Clients have included: ASCAP, RCA/BMG Records, NBC, CBS Network, TVT Records, Manhattan Theatre Club, AT&T, Carnegie Hall, *American Theatre Magazine*, Merrill Lynch, Equitable Real Estate, Cushman & Wakefield, International Center of Photography, United Way of New York City, Ricoh. Publications include: *Adweek*, *Typography 20*, *The Graphic Design Portfolio*, *Graphic Design USA*, *Print*, *HOW*, *Graphis*. Illustrator: *You Think You've Got It Bad*. Collections include: Library of Congress, Museum of Modern Art. Awards and honors include: More than 100 national and international awards, including: AIGA; Type Directors Club; *Print*; *HOW*, Society of Publication Designers; *Graphis*; American Corporate Identity; Creativity; American Design Awards; American Corporate Identity; FCS Awards; Rebrand Global Design Awards; MarCom; Gramercy Institute, Hermes Awards, Financial Communications Society Awards; Chairman, International Type Directors Club design competition, 1998; “50 People to Watch in 2000,” *Graphic Design USA*.

Design Lab: Develop a Professional Portfolio

DSC-2154-OL

(Online)

Tues., September 26–November 28

Class hours: 6:00 pm–8:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$550

Total instructional hours: 30

This course is an online workshop for sharpening your portfolio and graphic design skills, where we examine and discover what makes an effective design solution. Whether you're a professional looking to improve your profile, or just starting to explore design, students will find the class projects and group critiques challenging and engaging. The methods and principles covered can apply to creating portfolio pieces or solve any design problem—from traditional graphics (covers, posters, editorial) to branding and advertising (logos, identity

systems, campaigns) to multichannel digital executions (social, motion, video and experience design). We explore approaches for creating work with both visual and conceptual impact—eye-catching beauty as well as powerful ideas—style and substance. A step-by-step method for generating fresh concepts will be introduced and developed. Techniques for creating a harmonious, integrated relationship between typography and image elements 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 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. Website: 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*. Website: marksposato.com.

Hand Lettering and Design

DSC-2071-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$450

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 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, Lincroft, 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. Website: natalyabalnova.com.

Editorial Design

DSC-2156-OL

(Online)

Thurs., September 28–December 7

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

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*. Awards include: Art Directors Club, Society of Publication Designers, AIGA, Society of Typographic Designers, Society of Illustrators. Website: bestandcodesign.com.

Brand Identity—Creating an Image

DSC-2243-OL

(Online)

Tues., September 26–November 28

Class hours: 7:00 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

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 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. Website: azuradesign.com.

Fundamentals of User Experience Design

SDC-2483-A

(On campus)

Wed., October 11–November 15

Class hours: 6:30 pm–9:30 pm

6 sessions; 1.5 CEUs; \$220

Total instructional hours: 18

This course provides an overview of user experience design methodology, best practices, tools and deliverables, as well as more specific UX-related topics, such as usability testing, accessibility, responsive design, Lean UX, and design for privacy and security. It includes detailed examination of deliverables such as personas, user journeys, site maps and wire frames, and offers students the opportunity to develop such deliverables within a guided project. Along the way, we will examine specific examples and case studies from real-life projects and client interactions. Upon completing the course, students will be more familiar with UX deliverables and methodologies, and have gained some practical experience developing deliverables within a team setting.

NOTE: This course is held on campus at SVA.

ROBERT STRIBLEY, user experience designer, . BA, M.Ed., Bob Jones University. Professional experience includes: associate experience director, Razorfish. Clients include: Wachovia, Bank of America, Smith Barney, Travel Channel, Ford.

UI and UX Design: An Introduction

DSC-2256-OL

(Online)

Sat., September 30–December 9

Class hours: 1:00 pm–3:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; \$450

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, Transactions lead designer, Clover Networks. Professional experience includes: Health Consumer Platform design lead, Memorial Sloan Kettering; senior UX director, Conduent; user experience director, IBM Interactive Experience. Clients have included: United States Department of Education, United States Department of Defense, Bank of America, State of New York, Watson Health. Awards and honors include: Webby, Omni Intermedia, Effie. Website: dominicpoon.com.

User Interface: Deep Dive and Clinic

DSC-2259-OL

(Online)

Thurs., September 28–December 7

Class hours: 6:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

Applying the basics of user interface design to create a cohesive, consistent and delightful experience is the focus of this course. It will center on making vigorous UI decisions that leverage design principles and satisfy

user needs. Starting with product/business goals and measures of success, we will examine and internalize user needs, pain points, context and constraints. Then, leveraging best practices in interaction (UI) and graphic design, as well as basic accessibility requirements and development considerations, students will explore how to develop user-friendly and visually appealing interfaces for various digital platforms.

PREREQUISITE: A working knowledge of user-centric design processes and principles, such as persona, journey, user flows, and fundamentals of user interface.

NOTE: Prior to the first session, students should have a project that has gone through the discovery phase with key UX pieces created, such as persona, journey and key user flows. 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.

DOMINIC POON, Transactions lead designer, Clover Networks. Professional experience includes: Health Consumer Platform design lead, Memorial Sloan Kettering; senior UX director, Conduent; user experience director, IBM Interactive Experience. Clients have included: United States Department of Education, United States Department of Defense, Bank of America, State of New York, Watson Health. Awards and honors include: Webby, Omni Intermedia, Effie. Website: dominicpoon.com.

Agile Design

DSC-2313-OL

(Online)

Wed., October 4–October 25

Class hours: 7:00 pm–8:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

4 sessions; \$150

Total instructional hours: 8

Agile methodology is changing the way teams work together and is creating new possibilities for designers. Start-ups, product companies and digital agencies are quickly adopting a new workflow to design, develop and collect feedback in rapid cycles. This workshop will examine the key Agile principles and explore what it means for 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 EWEN, Agile coach, IBM. Professional experience includes: Managing director, delivery, Huge; senior vice president, delivery management, Razorfish. Clients have included: CarMax, Citibank, Capital One, Bain & Company, Mercedes-Benz, Motorola, TE Connectivity, Microsoft, *The Hollywood Reporter*, United Technologies.

AI for Artists: Strategies for Success

PDC-3013-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–8:30 pm (EST)

10 sessions; 2 CEUs; \$300

Total instructional hours: 20

We are witnessing the rapid adoption of generative artificial intelligence (AI), machine learning (ML), open innovation, open talent and automation in society and businesses. The primary goal of this course is to help students learn about these tools, processes and technologies, and to understand their disruptive power. We will explore how these changes are affecting the human experience, how they represent an existential threat to the contributions of artists and designers, and how they will change the work that we do. By applying the direct use of generative AI tools, we will examine their current limitations and how creatives can adapt to the rapidly changing landscape. In this course students will gain an understanding of the fundamentals of AI, ML, open innovation, open talent, automation, ethics, bias, business strategy, and more. Various generative AI tools, such as ChatGPT and Stable Diffusion, will be used to create a portfolio of content. How to develop

strategies for using AI/ML within your practice will also be addressed.

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

TODD BROUS, founder, chief executive officer, Untwist, Inc. BS, Tulane University; MFA, School of Visual Arts; Certificate, with distinction, Harvard Business Analytics Program. Professional experience includes: Co-founder, chief marketing officer, chief operating officer, Essential Comprehension, Inc.; founder, chief operating officer, Animorphous, Inc.; co-founder, HBAP | STARTUPS. Clients include: Johnson & Johnson. Former clients include: Quietman; The-Artery; Cut+Run; Firstborn; Light of Day VFX; Big Screen Plaza; co:collective; Grey Advertising; Humble Digital; Morgan Stanley; North Six Productions; Perception; Sibling Rivalry; Magnet Media; Late Night Cartoons, Inc.; Merrill Lynch. Website: toddbrous.com. Instagram: toddbrous.

Experiencing Brands Through Interaction Design

DSC-3243-OL

(Online)

Thurs., September 28–December 7

Class hours: 7:00 pm–9:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

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 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. Website: azuradesign.com.

Multimedia Design: Take Your Talent Across Platforms

DSC-3252-OL

(Online)

Tues., September 26–November 28

Class hours: 10:00 am–1:00 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

Learn to understand the tools of design as part of a broader, cross-media design practice and make your creative work tell engaging visual stories that touch your audience on an intuitive, emotional level. Feel at home in a multimedia environment by discovering how to translate design principles like composition, color, contrast and perspective into new media applications, and enrich them with tools and concepts, including audio, editing, sequencing, flow and rhythm, which allow you to create multidimensional projects and deliver rich, engaging experiences across platforms. Projects include creative visual exercises, video experiments and a short documentary film. No prior experience in motion graphics or video is necessary. Shoot projects with your smartphone and edit with a variety of free or premium programs.

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. BA, Conservatory of Music, Vienna; MA, with honors, University of Vienna; School of Visual Arts. Professional experience includes: Director, producer, Fovea Films; design director, Ryan Drossman MARC, USA. Clients have included: A&E, History Channel, Arm & Hammer, Bear Stearns, CUNY, Double Day, Fiji Water, Gym Source, HarperCollins, Jatheon, LRC South Africa, Moviefone, *The New York Times*, Nikkei America, Planned Parenthood, Verio, Rheingold Brewing Company, Scholastic, TDK, Vertis, Warner Books. Festivals and screenings include: Bangkok Design Week; Documentary Edge Festival; Transatlantyk Festival; A-Design Film Festival; International Motion Festival, Cyprus; International Documentary Film Festival; Pause Fest; Seattle Design Fest; OxDocs; Design Indaba Festival; Toronto Digifest. Awards and honors include: Gold Paragon Award, Silver Medallion Award, National Council for Marketing and Public Relations; Silver Award, Promax; American Corporate Identity Award; *Print Regional Design Annual*; Advertising Women of New York; GDUSA; *Graphis Design Annual*; International Design Award, Self-Promotion Design Award, *HOW*; Creativity Award, *Ad Age*; *Graphis New Talent Design Annual*. Website: magicalmonkey.com.

Portfolio Intensive

DSC-4013-OL

(Online)

Mon., October 2–October 30; 6:30 pm–8:30 pm (EST)

Thurs., October 5–November 2; 11:00 am–1:00 pm (EST)

10 sessions; 2 CEUs; \$300

Total instructional hours: 20

Does your portfolio need work samples in a specific area of design? Does it best showcase your creative potential? Join us and give yourself a deadline to success: Five weeks to focus on completing a portfolio-worthy project that is fit to highlight your creative talent, feature your capabilities in a new medium, or bring an unfinished project to presentation-ready completion. You may choose from inspiring projects that include print, digital, or online applications; UX design; packaging; editorial; book design; and corporate identity; or bring your own project.

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. BA, Conservatory of Music, Vienna; MA, with honors, University of Vienna; School of Visual Arts. Professional experience includes: Director, producer, Fovea Films; design director, Ryan Drossman MARC, USA. Clients have included: A&E, History Channel, Arm & Hammer, Bear Stearns, CUNY, Double Day, Fiji Water, Gym Source, HarperCollins, Jatheon, LRC South Africa, Moviefone, *The New York Times*, Nikkei America, Planned Parenthood, Verio, Rheingold Brewing Company, Scholastic, TDK, Vertis, Warner Books. Festivals and screenings include: Bangkok Design Week; Documentary Edge Festival; Transatlantyk Festival; A-Design Film Festival; International Motion Festival, Cyprus; International Documentary Film Festival; Pause Fest; Seattle Design Fest; OxDocs; Design Indaba Festival; Toronto Digifest. Awards and honors include: Gold Paragon Award, Silver Medallion Award, National Council for Marketing and Public Relations; Silver Award, Promax; American Corporate Identity Award; *Print Regional Design Annual*; Advertising Women of New York; GDUSA; *Graphis Design Annual*; International Design Award, Self-Promotion Design Award, *HOW*; Creativity Award, *Ad Age*; *Graphis New Talent Design Annual*. Website: magicalmonkey.com.

Portfolio Intensive

DSC-4013-OL1

(Online)

Mon., November 6–December 11; 6:30 pm–8:30 pm (EST)

Thurs., November 9–December 7; 11:00 am–1:00 pm (EST)

10 sessions; 2 CEUs; \$300

Total instructional hours: 20

See DSC-4013 for course description and instructor.

Digital Design Basics

SMC-1031-OL

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

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, Ogilvy CommonHealth Worldwide, L'Oréal, Novartis, Kerwin Communications, Horizon Blue Cross Blue Shield, Bed Bath and Beyond, Cadbury Adams.

Digital Design Basics

SMC-1031-OL1

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

See SMC-1031-OL for course description.

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

Virtual Reality (VR) in Unity

SMC-2137-OL

(Online)

Tues., October 10–November 28

Class hours: 6:30 pm–8:30 pm (EST)

8 sessions; 1.5 CEUs; \$225

Total instructional hours: 16

Welcome to the exciting world of Virtual Reality (VR) in Unity! This course will dive into the cutting-edge technology of VR and explore new dimensions of creativity. The fundamentals of VR development using Unity will be covered as you will gain hands-on experience creating immersive environments, interactive objects and captivating experiences for users. By the end of the course, you will have a solid understanding of VR development principles and techniques, as well as a VR project to showcase your new skills.

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

AARON OLIKER, animator; programmer; president, CEO, Cyber Fiber Inc., TriVision Reality. BA, Syracuse University; MS, New York University. Clients include: New York University Medical Center, Center for Advanced Digital Applications; Temple University. Publications include: Journal of Thoracic Cardiovascular Surgery; The Smile Train Presents: Virtual Surgery.

Illustrator: Basic

SMC-2231-OL

(Online)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

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, Ogilvy CommonHealth Worldwide, L'Oréal, Novartis, Kerwin Communications, Horizon Blue Cross Blue Shield, Bed Bath and Beyond, Cadbury Adams.

Illustrator: Basic

SMC-2231-OL1

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

See SMC-2231 for course description and instructor.

Film

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.

Attending a course on campus?

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

Courses are listed under the following categories:

Filmmakers Dialogue

Preproduction

Production

Postproduction

Acting

Ralph Appelbaum's Filmmakers Dialogue

Ten evenings plus bonus screenings

Seating is limited and early registration is suggested.
Discount parking is available.

CFC-2004-A

(On campus)

Tues., October 3–December 12

No class November 21 (dates subject to change)

Sessions begin at 6:30 pm

10 sessions; \$375

Most avid filmgoers are critics—but there's nobody to sound off to. Imagine being in a theater after previewing a major new film, the lights go up, and in front of you are the creators of the film. Welcome to Ralph Appelbaum's Filmmakers Dialogue, New York's premier film preview series. Now celebrating its 43rd year.

Without waiting in line (except maybe for popcorn) you can preview important new studio and independent releases and meet the films' actors, directors, writers and producers.

Since launching FILMMAKERS DIALOGUE in 1980, with a showing of *The Elephant Man* at the Library and Museum for the Performing Arts at Lincoln Center to an audience of 100 New York film lovers and a post-screening discussion with director David Lynch, producer Jonathan Sanger and actor John Hurt, the series has been a special venue for previewing the best new films and discussing the creative process with the filmmakers themselves.

Our loyal film fans have been rewarded over the years with such important movies as *Unbroken*, *Blackhat*, *Testament of Youth*, *Not Fade Away*, *Hitchcock*, *127 Hours*, *Win Win*, *Blue Valentine*, *Hereafter*, *Million Dollar Baby*, *The Wrestler*, *Noah*, *The Sea Inside*, *Out of Africa*, *Terms of Endearment*, *Gorillas in the Mist*, *Field of Dreams*, *Scarface*, *In the Name of the Father*, *Sea of Love*, *Casino*, *The Crying Game*, *Tootsie*, *Rain Man*, *Driving Miss Daisy*, *Traffic*, *Good Will Hunting*, *Platoon*, *Jerry Maguire*, *Pretty Woman*, *Schindler's List*, *Mystic River*, *Jarhead*, *American Splendor*, *Vera Drake*, *A Beautiful Mind* and *Zero Dark Thirty*.

Recent screenings have included Academy Award-winning films: *Green Book* and *Roma*; *The Irishman*; *The Lost King*, *Moving On*; *Somewhere in Queens*; *Carmen*; *Polite Society*; *Chevalier*; *Book Club: the Next Chapter*; *Marriage Story*; *Little Women*; *The Two Popes*; *1917*; *A Private War*; *Colette*; *Leave No Trace*; *Puzzle*; *What We Had*; *Wildlife*; *At Eternity's Gate*; *The Climb* and *The Roads Not Taken*.

FILMMAKERS DIALOGUE participants have met and spoken with more than 800 movie greats, including Joan Allen, Jean-Jacques Annaud, Maria Bello, Jeff Bridges, James L. Brooks, Jerry Bruckheimer, Michael Caine, Matt Damon, Daniel Day-Lewis, Danny DeVito, Robert Duvall, Morgan Freeman, Paul Giamatti, Gene Hackman, Ron Howard, Anjelica Huston, Samuel L. Jackson, Rebecca Miller, Edward Norton, Gwyneth Paltrow, Michelle Pfeiffer, Keanu Reeves, Charles Shyer, Robert Wise and Richard Zanuck.

Guests have included Danny Boyle (*Trance*), P.J. Hogan (*Mental*), Susanne Bier (*In A Better World*), Neil Burger (*Limitless*), Andrew Jarecki (*All Good Things*), Peter Riegert and John Gray (*White Irish Drinkers*), Doug Liman (*Fair Game*), Nigel Cole (*Made in Dagenham*), Pamela Gray (*Conviction*), Roger Michell (*Morning Glory*), Lone Scherfig (*An Education*), Richard Linklater (*Me and Orson Welles*), Michael Hoffman (*The Last Station*), Jim Sheridan (*Brothers*), Juan José Campanella (*The Secret in Their Eyes*), John Patrick Shanley (*Doubt*), Tony Gilroy (*Duplicity*), Paul Schrader (*Adam Resurrected*), Ari Folman (*Waltz with Bashir*), Peter Saraf (*Sunshine Cleaning*), Richard Eyre (*Notes on a Scandal*), Michael Apted (*49 Up*, *Amazing Grace*), Barry Levinson (*The Humbling*).

For many studios, FILMMAKERS DIALOGUE has become a tradition to launch their latest films. For many New Yorkers, FILMMAKERS DIALOGUE is the most satisfying way to see movies.

NOTE: This course is held on campus at SVA.

Preproduction

Pitching Your Scripted TV Series to Industry Experts

CFC-1334-OL

(Online)

Wed., September 27–December 6

Class hours: 7:30 pm–9:30 pm (EST)

10 sessions; 2 CEUs; \$300

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, career/life/business coach in the entertainment industry, talent agent consultant, entertainment lawyer. BA, University of Pennsylvania; JD, with honors, George Washington University; CPC, Institute for Professional Excellence in Coaching. Professional experience includes: Television packaging agent, business affairs lawyer, William Morris Agency; founder, Arnoff Coaching and Consulting; founder, Gay Coaches Collective/NYC. Career development workshops leader for: Veterans in Media and Entertainment, National Academy of Television Arts & Sciences, Alliance of Women Directors, Writers Guild of America/East and West, Writers Guild Foundation/Veterans Writing Project, New York Women in Film & Television, Actors Fund, Hollywood Radio & Television Society, The Gotham, Filmshop, United Nations TV, Financial Women's Association, Fashion Group International, United States Military Academy, New York Public Library, Out Professionals, Start Out, LeGal (LGBT Bar Association of Greater New York), WeScreenplay, International Coach Federation/NYC, Women in Film, Chicana Director's Initiative, Financial Freedom for Creatives, YoFiFest, Women in Sports & Events, National Association of Latino Independent Producers. Website: jimarnoff.com.

Production

Directing

CFC-2040-A

(On campus)

Thurs., September 28–December 7

Class hours: 7:00 pm–10:00 pm

10 sessions; 3 CEUs

\$450; 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.

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*.

Cinematography

CFC-3034-A

(On campus)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; equipment and materials fee, \$100

Total instructional hours: 30

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. Students will create different lighting designs (“a look”) and shoot scenes from their original scripts, including working with professional actors when needed. Blackmagic Pro and GoPro HERO8 cameras will be used in this course.

NOTE: This course is held on campus at SVA.

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. Website: www.findingjulia.net.

Cinematography for Directors

CFC-3037-A

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; equipment and materials fee, \$100

Total instructional hours: 30

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 6K Pro and GoPro 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.

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. Website: www.findingjulia.net.

Introduction to Virtual Reality Filmmaking

CFC-2063-A

(On campus)

Thurs., October 12–December 7

Class hours: 7:00 pm–10:00 pm

8 sessions; 2 CEUs

\$300; 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.

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.

Documentary Sound Workshop

DFC-2542-A

(On campus)

Sat., Sun.; November 4–November 5

Hours: 10:00 am–3:00 pm

2 sessions; 1 CEU

\$150; equipment fee, \$75

Total instructional hours: 10

This is an introductory workshop on sound recording for film/video production. It will cover the how and why of sound, acoustics and human hearing, microphone types, recorders and mixers. We'll discuss how documentary and dramatic sound is recorded, and cover the "must have" gear. Students will be introduced to boom operation, using lavaliers and wireless microphones, and best practices. The workshop will involve a great deal of hands-on activity using industry-standard sound equipment, including the Zoom Recorder and 633 mixer, as well as HD camera gear. Students will come away with an understanding of the field, as well as the skills and techniques to apply to film productions, podcasts, music, and other audio work. Beginners and emerging recordists welcome.

NOTE: Equipment and facilities are available during class hours only. This course is held on campus at SVA.

J.T. TAKAGI, sound recordist, filmmaker. BS, Antioch College; MFA, New York University. Sound project clients include: *American Masters*, *American Experience*, *Wide Angle*. Film projects include: Producer, *Call for Change* series; director, *Voices in the Street*; *She Rhymes Like a Girl*; *Echando Raices/Taking Root*; *The #7 Train: An Immigrant Journey*; *North Korea: Beyond the DMZ*; *Homes Apart: Korea*; *Bittersweet Survival*; *The Women Outside*. Awards and honors include: Gold Award, New York Expo; Special Jury Award, San Francisco Film Festival; First Prize, Amiens International Film Festival; New York Foundation for the Arts; Open Society Institute; Charles H. Revson Foundation; Rockefeller Foundation; Steve Tatsukawa Memorial Award.

Introduction to the Documentary Interview

DFC-2433-A

(On campus)

Sat., Sun.; November 11–November 12

Class hours: 10:00 am–3:00 pm

2 sessions; 1 CEU

\$200; equipment fee, \$100

Total instructional hours: 10

Interviews are a critical component of documentary filmmaking. This weekend workshop will introduce the uniqueness of a documentary interview and what sets it apart from journalistic or broadcast interviews. We will focus on strategies for producing, conducting, lighting, recording sound, and shooting documentary interviews. The course is designed to teach the best approaches for a one or two person crew. The first day will include interview case studies, screening of edited and unedited interview footage, and interview exercise that gives each student the opportunity to conduct an interview and be interviewed, as both are an important experience. On the second day, students will visit an off-site location to conduct interviews in a new space. We will screen the interviews in the theater and students will receive feedback from the instructors. Professional-level HD cameras and sound recording equipment will be used. Students will complete the workshop with improved documentary directing and film production skills that can be applied to their own films and future jobs.

PREREQUISITE: Some knowledge of video and audio recording equipment.

NOTE: The level of instruction will be tailored to the students' level of experience. Equipment and facilities are available during class hours only. This course is held on campus at SVA.

AMITABH JOSHI, filmmaker. BA, Dickinson College; MFA, School of Visual Arts. Film projects include: *Tashi's Turbine*; *Hart Island: How The Other Half Dies*; *The Hermit's Tea Party*; *Wonder Welders*; *The Milk Man*. Festivals and screenings include: Student Academy Awards, Worker's Unite Film Festival, Kathmandu International Mountain Film Festival, Himalayan Film Festival, CAAMFest. Awards and honors include: Ford Foundation Grant, Princess Grace Foundation, Shelley and Donald Rubin Foundation Grant, Center Asian American Media and Documentary Grant.

ERIK SPINK, filmmaker. BA, SUNY Purchase; MFA, School of Visual Arts. Film projects include: Director: *Hart Island: How The Other Half Dies*; *The Scavenger*; *Tokens of War*. Co-producer: *Tashi's Turbine*; *The Hermit's Tea Party*; *Wonder Welders*. Festivals and screenings include: Student Academy Awards, Bronx International Film Festival, DOCUTAH International Documentary Film Festival, Himalayan Film Festival, Workers Unite Film Festival. Awards and honors include: Special Jury Mention, CAAMFest; Center for Asian American Media.

Documentary Verité Cinematography Workshop

DFC-2547-A

(On campus)

Sat., Sun.; October 21–October 22 and Sun., October 29

Class hours: 10:00 am–2:00 pm

3 sessions; 1 CEU

\$150; equipment fee, \$100

Total instructional hours: 12

Cinema verité in documentary filmmaking is in capturing an event as it is happening; filming in the present. In this workshop, through discussion and hands-on filming, students will explore the basics of verité camera-work and the craft of filming verité footage. Using a theater rehearsal as an example subject, students will work with the instructor and receive advice on how to film correctly, capture essential moments and record footage that gives an editor necessary material to craft a meaningful scene, maintaining the illusion of continuity. These techniques are also applicable to commercial, narrative and experimental works.

PREREQUISITES: Students must have previous cinematography experience and be comfortable filming with professional-quality video cameras.

NOTE: Equipment and facilities are available during class hours only. This course is held on campus at SVA.

BOB RICHMAN, director of photography. BA, SUNY Buffalo. Films include: *Iconoclasts*; *An Inconvenient Truth*; *Some Kind of Monster*; *Christo's Umbrellas*; *The Producers: A Musical Romp With Mel Brooks*; *My*

Architect; The Buried Secret of M. Night Shyamalan; Paradise Lost; The Kindness of Strangers; Dealers Among Dealers; A Tickle in the Heart. Commercial spots for: Clorox Bleach, Pepsi One, ESPN, Gateway Computers, Partnership for a Drug-Free America, Lotto, Lexus, Mercedes-Benz. Film festival screenings include: Sundance, New Directors, Berlin, Telluride, Edinburgh, Nyon, Toronto.

Postproduction

Music Production

CFC-2059-A

(On campus)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$450

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 and plugins, you can create music to sync with your images. In this course we will explore Logic Pro and a host of new techniques for using sample libraries, prerecorded loops and effects in various musical styles. Cinematic composing, song structure, basic music theory, thematic scoring and rhythmic patterns will be explained and demonstrated. Practice time in a broad-cast-quality recording studio is included and you will create templates and mock-ups to bring your music making to a new level. Whether you are a musician or just starting to make music, you can build skills with the amazing tools that are available during the course. 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 held on campus at SVA.

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, Kennedy Center, Lincoln Center, Montreux Jazz Festival, European Capital of Culture Festival, Rubin Museum of Art, Le Pescadeux. Website: nana.net.

Adobe Premiere Pro

CVC-2561-OL

(Online)

Mon., October 9–November 27

Class hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$300

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, editor, visual artist. MA, The New School. Professional experience includes: Video editor, Artola Digital; co-producer, innovator, *Ab Uno Pluribus.* Film and television projects include: *Red Thread: The Prisoner and the Painter; Blind Spot; Past; Waiting for Godard; Far Away; Ñande Róga; Rights of Passage; 42nd and...; Better Homes and Gardens.* Screenings include: Dia Chelsea, Brooklyn Museum, Queens Museum, EV Gallery, The Wild Project, Harvestworks, Silent Barn, Poetry without Borders Festival, Parish Art Museum, Experimental Intermedia, New York City Poetry Festival, Pioneer Works, MoMA PS1, Anthology Film Archives, Pier 59 Studios, Sacatar Foundation, Andrew Roth Gallery, Chashama, Dixon Place, Clemente Soto Véléz Cultural & Educational Center, American Museum of Natural History, American Opera Project. Publications

include: *Epicenter*, *Final Cut Pro for the Visual Mind*. Software authored: Audio Peak Etcher. Awards and honors include: “66 Brilliant Women in Creative Technology,” Creative Tech Week Festival; Grant, New York Foundation for the Arts; Residency, Governors Island; Grant, New York City Mayor’s Office. Website: artol-adigital.com.

After Effects: Basic

SMC-3621-OL

(Online)

Thurs., September 28–December 7

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

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*, MTV, Bravo, Nickelodeon. Exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

After Effects: Professional

SMC-3631-OL

(Online)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

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*, MTV, Bravo, Nickelodeon. Exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

Cinema 4D

SMC-3654-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

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*, MTV, Bravo, Nickelodeon. Exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

Avid Editing

CVC-3052-A

(On campus)

Wed., October 11–December 6

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs; \$300

Total instructional hours: 24

For features, commercials, documentaries and television, Avid is the preferred editing system of many filmmakers. 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.

DAVID SCHERKER, junior editor, High Five Productions. BFA, New York University. Professional experience includes: Lead assistant editor, *The Othrs*; assistant editor, *Show of Force*. Film projects include: *Citizen Ashe*; *Black Art: In the Absence of Light*; *Mr. Soul*; *Secret Song*; *Tightrope: Americans Reaching for Hope*; *Sky and Ground*; *75 Years of Love*; *Thom Pain*. Television projects include: *Atlanta's Missing and Murdered: The Lost Children*; *The Vow*; *The Inn at Little Washington*. Festivals and screenings include: Telluride Film Festival, American Film Institute, Full Frame Documentary Film Festival, First Run Film Festival, New Visions & Voices Festival. Awards and honors include: Achievement in Experimental Award, First Run Film Festival; Achievement in Music Video Award, New Visions & Voices Festival.

Acting

Acting

CFC-1076-A

(On campus)

Tues., October 10–November 28

Class hours: 6:30 pm–9:00 pm

8 sessions; 2 CEUs; \$300

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.

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. Website: mihaelamihut.com.

Fine Arts

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.

Attending a course on campus?

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

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.

Figure Drawing

FIC-1134-A

(On campus)

Sat., September 30–December 9

Class hours: 1:30 pm–4:30 pm

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

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 to create successful drawings.

NOTE: Please bring a newsprint pad (18x24”), vine charcoal, soft charcoal pencils and Crayola crayons to the first session. This section of FIC-1134 is held on campus at SVA.

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; Visual Arts Gallery; Albright-Knox Art Gallery, Buffalo, NY; Corcoran Gallery of Art, Washington, DC; Terrain Gallery, San Francisco; George Billis Gallery. Publications include: *Artforum*, *Washington Post*, *Art in America*, *San Francisco Chronicle*. Website: judymannarino.net.

Experimental Drawing

FIC-2138-A

(On campus)

Thurs., September 28–December 7

Class hours: 6:30 pm–10:00 pm

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

This course takes a radical approach to drawing the body through a variety of experimental techniques, including diagrams, stencil typography with the figure, and graphic stylizations that meld traditional figure and portraiture studies with scientific notions—from Leonardo da Vinci to chaos theory. We will also experiment with sound/music and drawing, automatic writing from the surrealists to Kandinsky from the cubists to the tango and jazz to the abstract expressionists and Hip Hop to graffiti. Materials and techniques include collage (digital and traditional materials), pen-and-ink, oil stick and graphite, spray paint and permanent markers. This course is ideal for students who wish to combine traditional drawing skills with contemporary ideas of the drawing medium, and is open to students at all levels.

NOTE: This course is held on campus at SVA.

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, Stedelijk Museum, Victoria & Albert Museum, State Museum of Berlin, Museum of Modern Art. Publications include: *The New York Times*, *Art in America*, *Brooklyn Rail*, *Artforum*. Website: andrewcastrucci.com.

Memory, Imagination and Mixed Media

FIC-2551-A

(On campus)

Tues., October 10–November 14

Class hours: 6:30 pm–9:30 pm

6 sessions; 1.5 CEUs; \$225

Total instructional hours: 18

This course is for students who are beyond the beginning drawing or painting level and are ready to intensively develop their imaginations. In a supportive environment, students will create artworks with an emphasis on imaginative imagery. Beginning with small collages, we will create compositions to be used as studies for creating finished artworks. Students will then use materials of their choice, including drawing, painting and/or mixed media. Discussions on experimental procedures, traditional techniques and archival concerns will complement studio work. This course will give students the opportunity to explore their artistic vision.

NOTE: Please bring collage materials, such as printed materials, photos, stiff paper or cardboard, scissors and a glue stick to the first session. This course is held on campus at SVA.

SETH MICHAEL FORMAN, fine artist. BA, SUNY Potsdam; MFA, School of Visual Arts. One-person exhibitions include: Bernard Toale Gallery, Boston; Dean Jensen Gallery, Milwaukee; Miller Block Gallery, Boston; Adam Baumgold Gallery; Cavin-Morris Gallery; frosch&portmann. Group exhibitions include: Eyebeam; New Museum of Contemporary Art; Bucheon Gallery, San Francisco; DC Moore Gallery; Visual Arts Museum; Noyes Museum of Art, Oceanville, NJ. Publications include: *The New York Times*, *Art Journal*, *The New Yorker*, *Boston Globe*, *New Art Examiner*, *Harper's*, *Oxford American*. Awards include: New York Foundation for the Arts. Website: sethmichaelforman.com.

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-1221-A

(On campus)

Sun., October 1–December 10

Class hours: 1:00 pm–4:00 pm

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

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 held on campus at SVA.

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; Visual Arts Gallery; Albright-Knox Art Gallery, Buffalo, NY; Corcoran Gallery of Art, Washington, DC; Terrain Gallery, San Francisco; George Billis Gallery. Publications include: *Artforum*, *Washington Post*, *Art in America*, *San Francisco Chronicle*. Website: judymannarino.net.

Painting

FIC-1223-A

(On campus)

Sat., September 30–December 9

Class hours: 10:00 am–1:30 pm

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

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.

MELISSA MEYER, fine artist. BS, MA, New York University. One-person exhibitions include: Lennon, Weinberg Inc.; Elizabeth Harris 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, Jewish Museum, The Metropolitan Museum of Art, Solomon R. Guggenheim Museum. Publications include: *Art in America*, *Wall Street Journal*, *ARTnews*, *Brooklyn Rail*, *Artforum*, *The New York Times*, *Artcritical*, *New York Sun*. Awards and honors include: New York Foundation for the Arts; National Endowment for the Arts; Rome Prize Fellowship, American Academy in Rome. Website: www.melissameyerart.com.

A Predisposition to Paint

FIC-2206-OL

(Online)

Tues., September 26–November 28

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

Additional class time: 90 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$525

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; Four Walls; McDonough Museum of Art, Youngstown State University, OH; 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*. Website: shirleyirons.com.

Portrait Painting

FIC-2237-A

(On campus)

Thurs., September 28–December 7

Class hours: 6:30 pm–10:00 pm

10 sessions; 3.5 CEUs; \$525

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.

JOHN PARKS, painter. BFA, Hull College of Art; MA, Royal College of Art, London. Exhibitions include: Coe Kerr Gallery; Allan Stone Gallery; Segal Gallery; Wonderlich Gallery; Royal Academy, London. 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. Website: johnaparks.com. Instagram: [john_a_parks](https://www.instagram.com/john_a_parks).

Portrait Painting

FIC-2237-B

(On campus)

Sat., October 14–December 9

Class hours: 12:00 noon–6:00 pm

8 sessions; 4.5 CEUs; \$675

Total instructional hours: 48

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

Portrait Painting: Beyond Realism

FIC-2241-A

(On campus)

Fri., September 29–December 8

Class hours: 6:30 pm–10:00 pm

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

A new perspective to portrait painting is the focus of this course. Exaggerating line, color, form and shape we will go beyond realism and portray the model through distortion, expression and mood. Using Da Vinci and Vermeer influences, the course begins with a classic structure to the portrait, and then quickly move to the surrealists, futurists, Dadaists and expressionists, all through portraiture. Transcending realism, our reference points will go to Dalí, Warhol and Basquiat. Wet-on-wet painting techniques, glazing and impasto will be explored, as well as working with unconventional materials—painting on wood and metal, adding sand and beeswax to the paint. Models are present during each session. Throughout the semester pieces for portfolio inclusion will be completed. 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.

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, Stedelijk Museum, Victoria & Albert Museum, State Museum of Berlin, Museum of Modern Art. Publications include: The New York Times, Art in America, Brooklyn Rail, Artforum. Website: andrewcastrucci.com.

Techniques and Materials of Painting

FIC-2243-A

(On campus)

Thurs., September 28–December 7

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

The variety of tools and materials available to artists today is extraordinary, and the diversity of these materials can be very confusing even to experienced painters. For anyone seriously interested in painting, it is imperative to consider the role that materials and craft play in the making of art, as well as the safe handling of those materials. This course is designed to unlock the mysteries surrounding the technical procedures of key painting methods, and will explore the possibilities in oil painting, from historical, contemporary, and experimental perspectives. Through demonstrations and hands-on experimentation, we will explore various painting techniques, grounds and supports, pigments, oils, varnishes, painting mediums and brushes. Most importantly, we will put these techniques to use with an emphasis on the materials and technical procedures of oil painting.

NOTE: The complete supply list will be discussed during the first session. Please come prepared to take notes. This course is held on campus at SVA.

SETH MICHAEL FORMAN, fine artist. BA, SUNY Potsdam; MFA, School of Visual Arts. One-person exhibitions include: Bernard Toale Gallery, Boston; Dean Jensen Gallery, Milwaukee; Miller Block Gallery, Boston; Adam Baumgold Gallery; Cavin-Morris Gallery; frosch&portmann. Group exhibitions include: Eyebeam; New Museum of Contemporary Art; Bucheon Gallery, San Francisco; DC Moore Gallery; Visual Arts Museum; Noyes Museum of Art, Oceanville, NJ. Publications include: *The New York Times*, *Art Journal*, *The New Yorker*, *Boston Globe*, *New Art Examiner*, *Harper's*, *Oxford American*. Awards include: New York Foundation for the Arts. Website: sethmichaelforman.com.

Painting: Between Realism and Abstraction

FIC-2254-A

(On campus)

Fri., September 29–December 8

Class hours: 2:30 pm–6:00 pm

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

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.

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, Stedelijk Museum, Victoria & Albert Museum, State Museum of Berlin, Museum of Modern Art. Publications include: *The New York Times*, *Art in America*, *Brooklyn Rail*, *Artforum*. Website: andrewcastrucci.com.

Watercolor Painting

FIC-2264-OL

(Online)

Mon., October 9–November 13

Class hours: 6:30 pm–9:30 pm (EST)

6 sessions; 1.5 CEUs; \$225

Total instructional hours: 18

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, Dix Hills, NY; Brookhaven Arts and Humanities Council; Heckscher Museum of Art, Huntington, NY; Islip Art Museum, NY. Awards include: Salmagundi Club, Grumbacher Award.

Advanced Painting

FIC-3211-A

(On campus)

Sat., September 30–December 9

Class hours: 10:00 am–2:00 pm

10 sessions; 4 CEUs; \$600

Total instructional hours: 40

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.

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: Robert Miller Gallery; Los Angeles Art Fair; Houghton Gallery; Art Basel, Switzerland; Frankfurt Art Fair; Exit Art. Collections include: Library of Congress, Menil Collection, Vincent van Gogh Foundation. 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

(On campus)

Wed., September 27–November 15

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs

\$300; 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.

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. Website: merkelhess.com.

Transmedia Workshop

FIC-2422-OL

(Online)

Tues., September 26–November 21

Class hours: 6:00 pm–9:00 pm (EST)

9 sessions; 2.5 CEUs; \$375

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; Wadsworth Atheneum, Hartford, CT; New Museum of Contemporary Art; Kunsthalle, Basel; 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; Museo d'Arte Contemporanea, Prato; City of Chicago, General Services Administration; 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; MacDowell Colony; Yaddo Residency; Ucross Foundation; Dejerassi Foundation. Website: jonesginzel.com.

Digital Sculpture

FIC-2687-A

(On campus)

Wed., September 27–November 15

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs

\$300; studio fee, \$100

Total instructional hours: 24

Making sculptures using computer-aided fabrication is the focus of this course. Students will explore various uses of 2D and 3D scanning software to create objects with CNC and 3D printers. These technologies offer the ability to execute intricate and precise designs that would be impossible or extremely time-consuming with traditional techniques. The basics of Pixologic ZBrushCore Mini, Modo, Adobe Illustrator, 3D Systems Geomagic Wrap, and SolidWorks will be covered. We will examine different techniques to identify the best workflow for various types of work as well as online services to create real objects (online service fees not included in the course).

NOTE: This course is held on campus at SVA.

FEDERICO MUELAS ROMERO, new media artist. BFA, Universidad de Castilla; MFA, School of Visual Arts. Group exhibitions include: Ars Electronica, Linz; Stuttgart Filmwinter Festival; Japan Media Festival, Tokyo; ARCO 2005, Madrid; Metronom, Barcelona; PS122; Location One; Electrohype Biennial, Malmö, Sweden; PikseliACHE Festival, Helsinki; New Jersey Film Festival; Cuban Digital Salon, Havana; Katzen Arts Center,

American University, Washington, DC. Publications include: *NY Arts*, *Rhizome Digest*, *Neo2 Magazine*, *Tentaciones*, *El País*, *El Ciberpaís*, *Metro*, *Art of the Digital Age*. Awards include: New York Foundation for the Arts, Life 7.0, SGAE, La Caixa, Spanish Cultural Council, UNESCO, Experimental Television Center. Website: federicomuelas.com.

Metal Sculpture

FIC-2434-A

(On campus)

Mon., October 2–November 20

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs

\$300; 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.

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. Website: marshatrattnner.com.

Metal Furniture Fabrication

FIC-2438-A

(On campus)

Wed., September 27–November 15

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs

\$300; 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.

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. Website: marshatrattner.com.

Welding Workshop

FIC-2452-A

(On campus)

Sat., November 11

Class hours: 10:00 am–5:00 pm

1 session; \$150; materials fee \$50

Total instructional hours: 7

This workshop introduces beginners to welding and some basic metalworking skills, such as cutting and bending. It also accommodates experienced metal artists with technical support and in-depth training. The emphasis is on welding safety, and proper set-up and maintenance of the equipment. Basic techniques in MIG, Arc and oxy-acetylene welding will be practiced, and then applied to simple projects.

NOTE: 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.

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. Website: marshatrattner.com.

Woodworking and Metalworking

FIC-3458-A

(On campus)

Thurs., September 28–November 16

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs

\$300; 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.

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; Alpan Gallery, Huntington, NY; Creative Arts Workshop, New Haven, CT; Sculpture Space, Utica, NY. Awards and honors include: Gwanak Graduate Grant, Seoul National University; Skowhegan School of Painting and Sculpture. Website: sungjinchoi.com.

Soft Sculpture

FIC-2527-A

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; studio fee \$145

Total instructional hours: 30

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 out-sourced 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.

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; National Gallery of Art, Washington, DC; Museum of Modern Art; National Museum of Women in the Arts, Washington, DC; Whitney Museum of American Art; Milwaukee Art Museum; 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.

Indigenous Flutes

FIC-2419-A

(On campus)

Wed., September 27–December 6

Class hours: 4:00 pm–6:30 pm

10 sessions; 2.5 CEUs

\$375; materials fee, \$40

Total instructional hours: 25

Making various flutes and learning how to play them will be covered in this course. Beginning with the Native American courting flute, one of the easiest musical instruments to play, students will construct two courting flutes—one from cedarwood and one with PVC. Two nose flutes will also be created, including the Ohe hano ihu flute of Hawaii. The Australian Aboriginal didgeridoo is the fifth flute to be produced in this course and students will learn the “circular breathing” technique used to play it.

NOTE: No musical background is necessary. This course is held on campus at SVA.

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.

Digital Embroidery

FIC-3621-A

(On campus)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$145

Total instructional hours: 30

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.

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; National Gallery of Art, Washington, DC; Museum of Modern Art; National Museum of Women in the Arts, Washington, DC; Whitney Museum of American Art; Milwaukee Art Museum; 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.

Biological Imaging: Microscopes in Art

FIC-2516-A

(On campus)

Sat., September 30–October 28

Class hours: 1:00 pm–5:00 pm

5 sessions; 2 CEUs; \$300

Total instructional hours: 20

The light microscope was first developed and famously used in the late 1600s by the Dutch naturalist, Antonie von Leeuwenhoek, to look at small pond creatures he called “animalcules.” Observations with these instruments also led to the discovery of cells as the basic unit of life one of the foundations of biological science. Microscopes remarkably make the invisible visible through magnification, allowing for the observation and photodocumentation of small forms of life and tiny features of larger organisms. These forms are often beautiful and exhibit morphologies beyond one’s dreams and imagination. Capturing images of these anatomies transcends science into the realm of art and into our society and culture. In this course we will use a variety of microscopes to take still and moving images of bacteria, plankton, protozoa, lichens, fungi, marine invertebrates, flowers, and other botanical specimens. Each student will create an artist’s portfolio of photographs and short movies of microscopic life. All equipment and materials will be provided.

NOTE: Students will need a DSLR memory card or an external hard drive to store their projects. This course is held on campus at SVA.

JOSEPH DEGIORGIS, marine biologist. BS, Florida Institute of Technology; PhD, Brown University. Publications include: *Cytoskeleton, Molecular Biology of the Cell, Traffic, PNAS, Journal of Proteomic Research.*

Biological Imaging: Microscopes in Art

FIC-2516-B

(On campus)

Sat., November 4–December 9

Class hours: 1:00 pm–5:00 pm

5 sessions; 2 CEUs; \$300

Total instructional hours: 20

See FIC-2516-A for course description and instructor.

Electronics and Arduino Microcontroller for Artists

FIC-2642-A

(On campus)

Thurs., September 28–November 16

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs

\$300; studio fee, \$100

Total instructional hours: 24

This course is an introduction to electronics, for fine artists, sculptors, installation and performance artists, as well as those who want to add computer-controlled elements to their creations. Using the Arduino microcontroller, we will explore some of the essential and useful electronic sensors (light, sound, motion, sonar, infrared, angle bending), powerful actuators (relays, motors, servomotors, stepper motors, muscle wires and solenoids, among others), and telecommunication tools for microcontrollers (radio frequency transmitters, Bluetooth, Ethernet). This is a practical course and does not include theory. Class time will be allocated to help students work on their projects.

NOTE: The studio fee includes one-time-use electronics parts and materials; the use of electronic tools in the lab, such as microcontrollers, soldering stations, motion actuators, sensors, video and audio equipment. This course is held on campus at SVA.

FEDERICO MUELAS ROMERO, new media artist. BFA, Universidad de Castilla; MFA, School of Visual Arts. Group exhibitions include: Ars Electronica, Linz; Stuttgart Filmwinter Festival; Japan Media Festival, Tokyo; ARCO 2005, Madrid; Metronom, Barcelona; PS122; Location One; Electrohype Biennial, Malmö, Sweden; PikseliACHE Festival, Helsinki; New Jersey Film Festival; Cuban Digital Salon, Havana; Katzen Arts Center, American University, Washington, DC. Publications include: *NY Arts*, *Rhizome Digest*, *Neo2 Magazine*, *Tentaciones*, *El País*, *El Ciberpais*, *Metro*, *Art of the Digital Age*. Awards include: New York Foundation for the Arts, Life 7.0, SGAE, La Caixa, Spanish Cultural Council, UNESCO, Experimental Television Center. Website: federicomuelas.com.

Advanced Electronics and Arduino Microcontroller

FIC-2643-A

(On campus)

Mon., October 2–November 20

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs

\$300; studio fee, \$100

Total instructional hours: 24

This course is a continuation of FIC-2642, Electronics and Arduino Microcontroller for Artists. It will focus on theory and practice of object-oriented computer programming within the context of developing interactive artworks. We will review cutting-edge technology such as GPS technology, accelerometers, video tracking, low-level microcontrollers, Ethernet connectivity and radio frequency communication, among others.

Students will work to integrate their programming projects and custom circuitry, connecting the virtual and physical worlds in interesting and meaningful ways. Some class time will be spent on studio projects and students are expected to work on their projects outside of class.

PREREQUISITE: A basic understanding of electronics and microcontrollers.

NOTE: The studio fee includes one-time-use electronics parts and materials; the use of electronic tools in the lab, such as microcontrollers, soldering stations, motion actuators, sensors, video and audio equipment. This course is held on campus at SVA.

FEDERICO MUELAS ROMERO, new media artist. BFA, Universidad de Castilla; MFA, School of Visual Arts. Group exhibitions include: Ars Electronica, Linz; Stuttgart Filmwinter Festival; Japan Media Festival, Tokyo; ARCO 2005, Madrid; Metronom, Barcelona; PS122; Location One; Electrohype Biennial, Malmö, Sweden; PikseliACHE Festival, Helsinki; New Jersey Film Festival; Cuban Digital Salon, Havana; Katzen Arts Center, American University, Washington, DC. Publications include: *NY Arts*, *Rhizome Digest*, *Neo2 Magazine*,

Tentaciones, El País, El Ciberpais, Metro, Art of the Digital Age. Awards include: New York Foundation for the Arts, Life 7.0, SGAE, La Caixa, Spanish Cultural Council, UNESCO, Experimental Television Center. Website: federicomuelas.com.

Video Mapping Art

FIC-3627-A

(On campus)

Fri., September 29–November 17

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs

\$300; studio fee, \$100

Total instructional hours: 24

This course situates itself between contemporary installation and the projected image. It will examine 3D video mapping techniques through which geometric shapes or architectural facades can be used as the artist's canvas. Students will create projects that explore how to combine real objects with projection. Techniques covered include spatial scanning, multi-projector systems, projecting on moving objects, Kinect-based augmented-reality installations, colossal outdoor video projections and multiplatform performance environments.

NOTE: The studio fee includes use of computers, projectors and video equipment in the lab as well as one-time-use materials. This course is held on campus at SVA.

FEDERICO MUELAS ROMERO, new media artist. BFA, Universidad de Castilla; MFA, School of Visual Arts. Group exhibitions include: Ars Electronica, Linz; Stuttgart Filmwinter Festival; Japan Media Festival, Tokyo; ARCO 2005, Madrid; Metronom, Barcelona; PS122; Location One; Electrohype Biennial, Malmö, Sweden; PikseliACHE Festival, Helsinki; New Jersey Film Festival; Cuban Digital Salon, Havana; Katzen Arts Center, American University, Washington, DC. Publications include: *NY Arts, Rhizome Digest, Neo2 Magazine, Tentaciones, El País, El Ciberpais, Metro, Art of the Digital Age.* Awards include: New York Foundation for the Arts, Life 7.0, SGAE, La Caixa, Spanish Cultural Council, UNESCO, Experimental Television Center. Website: federicomuelas.com.

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.

Six in One: A Printmaking Primer

FIC-2334-A

(On campus)

Sat., September 30–December 9

Class hours: 10:00 am–1:00 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

This course will explore six printmaking techniques: dry point, blind embossment, collagraph, monoprint, linoleum cut and woodcut. These techniques share a direct method of working, from carving surfaces to painting and drawing images. The use of line, shape and contrast will be emphasized through work in linoleum and woodcut printing. Images will be carved into the block, the surface inked and transferred to paper. Various ways to apply color will be explored, including color overlays, overprinting and stencil techniques. Processes will be demonstrated and applied through printing sessions. Students will develop their own projects with assistance from the instructor as needed. This is a fast-paced course that will get you printing right away. How to present your work and create an engaging portfolio will be discussed. Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA.

CARLOS PISCO, visual artist. BS, Instituto Militar de Engenharia, Brazil. One-person exhibitions include: Amos Eno Gallery, Archive Health and Fitness Center, Mega Fitness. Group exhibitions include: National Institute of Photography, Rio de Janeiro; Leslie-Lohman Museum of Art; 750 Gallery, Sacramento, CA; Visual Arts Gallery.

Silkscreen

FIC-2812-A

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

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.

ALEJANDRO CHEN LI, printmaking manager, School of Visual Arts. MFA, School of Visual Arts. Instagram: Achenli.

Silkscreen

FIC-2812-B

(On campus)

Thurs., September 28–December 7

Class hours: 7:00 pm–10:00 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

See FIC-2812-A for course description.

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. Website: broderpress.com.

Silkscreen: The Artist's Book Series

FIC-2806-A

(On campus)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

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.

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, Lincroft, 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. Website: natalyabalnova.com.

Silkscreen: Painterly Techniques

FIC-2809-A

(On campus)

Sat., September 30–December 9

Class hours: 1:00 pm–4:00 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

Silkscreen is a rich, expressive and versatile medium. This course will cover screen printing basics with an emphasis on making painterly prints. Print multiple layers of your image using hand-painted/drawn color separations and transparent inks to achieve a painted effect. Drawing and painting directly on the screen to create silkscreen monotypes will be included. Experimentation is encouraged! Express your ideas using hand-drawn, digital, or photographic techniques. Printing on paper, wood, fabric, metal and glass is possible.

Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA.

MICHAEL MUELLER, screen printer, chromist. BFA, School of Visual Arts; MS, SUNY New Paltz.

Professional experience includes: Head of screen printing, Tyler Graphics Ltd; owner, Mueller Studio; graphic artist and printer, New York Zoological Society. Clients have included: LeRoy Neiman Center for Print Studies, Columbia University; American Image Art; Fine Art Printing, Ltd.

Silkscreen and Street Graphics

FIC-2865-A

(On campus)

Sat., September 30–December 9

Class hours: 10:00 am–1:00 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

This silkscreen course will explore unconventional graphics and the experimental use of printmaking separation techniques, both analog and digital. Paying homage to the NYC urban landscape with its layers of signage, wearable art, graffiti, high- and low-brow text and imagery, we will focus on the content and design of eye-catching graphics. Hands-on methods of image-making, such as photocopy, collage and stencil printing will be explored through projects that range from small-run silkscreened zines and t-shirts to multicolored wheat-pasted posters. An overview of silkscreen printing and color separation techniques will be given and then incorporated into each student's work through self-directed projects. Group print projects will be documented in the form of a photocopied zine. This course is geared toward fine artists, designers, illustrators and photographers. Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA.

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, Stedelijk Museum, Victoria & Albert Museum, State Museum of Berlin, Museum of Modern Art. Publications include: *The New York Times*, *Art in America*, *Brooklyn Rail*,

The Silkscreen Poster

FIC-2887-A

(On campus)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

This course will explore screen printing as it relates to graphic posters. From complex rock posters to iconic political flyers, students will start with learning the fundamentals of the technique and work toward a complete understanding of screen printing. This course will cover a wide range of image-making possibilities that silkscreen has to offer, including hand-drawn separations, photographic techniques such as halftone and posterization, color overprinting, “split fountain” color blends, and more. There will be weekly prompts to generate ideas, but students are encouraged to explore their own concepts and projects. This course is perfect for designers, illustrators, fine artists, and anyone who wants to learn a new technique and meet other creators. No previous printmaking experience is necessary.

NOTE: This course is held on campus at SVA.

BAYARD MORSE, designer; illustrator; Printshop assistant, School of Visual Arts. BFA, MFA, School of Visual Arts. Professional experience includes: Silkscreen printer: Flavor Paper, Fine Art Limited. Group exhibitions include: Manhattan Graphics Center, Comic Arts Brooklyn. Publications include: *The Last Comic Book on the Left*. Instagram: bajardo. Website: bayardmorse.com.

Textile Printing: An Introduction

FIC-2876-A

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

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.

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: Robert Rauschenberg, Andy Warhol, Joseph Kosuth, Romare Bearden, Larry Zox, Dan Christensen, Larry Poons, Keith Sonnier, Art Spiegelman, David Sandlin, Malcolm Morley, Meyer Vaisman, Donald Baechler, Sarah Charlesworth, David Prentice, Michael Steiner, Michael Goldberg, Al Taylor, Michael Knigin, Leo Castelli Gallery, Fabric Workshop and Museum, Victoria’s Secret (Limited Brands).

Monoprint, Woodcut, Linoleum

FIC-2841-A

(On campus)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

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.

CARLOS PISCO, visual artist. BS, Instituto Militar de Engenharia, Brazil. One-person exhibitions include: Amos Eno Gallery, Archive Health and Fitness Center, Mega Fitness. Group exhibitions include: National Institute of Photography, Rio de Janeiro; Leslie-Lohman Museum of Art; 750 Gallery, Sacramento, CA; Visual Arts Gallery.

Fine-Art Lithography from Stone and Photographic Plates

FIC-2844-A

(On campus)

Fri., September 29–December 8

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

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.

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

(On campus)

Fri., September 29–December 8

Class hours: 7:00 pm–10:00 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

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.

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. Website: brucewaldman.com.

Letterpress: An Introduction

FIC-2867-A

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

Letterpress is a medium of endless possibilities. This course starts with the basics: ink, rollers, a large collection of metal and wood type, and printing presses. Students will design a business card with hand-setting metal type as the first of several group projects, learning the fundamentals of letterspacing to form word shapes. We will also explore how to make photo-polymer plates from digital output, printing wood-type T-shirts and bags, printing from found objects (collagraphs), and press cutting and folding. How to lock up a form on the press will be covered, using spacing, leads, and “furniture” (larger blocks to fill out the press) and students will print editions of their work. Past projects have included stationery, wedding invitations, poetry, children’s books, artist books and calendars.

NOTE: This course is held on campus at SVA.

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

Letterpress: Variations

FIC-2873-A

(On campus)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$160

Total instructional hours: 30

This course will concentrate on the nontraditional, experimental, and painterly uses of letterpress printing. Printing from collagraph and linocut plates, as well as photo-polymer plates made from digital output, offers endless possibilities for image-making and color overprinting. We will explore the use of moiré and interference patterns created by shifting type set-ups, and the use of multiple overlapping printings. Type experiments of avant-garde movements, such as Dada and futurism, and innovative printers from the 19th and 20th centuries will also be examined. Students will be encouraged to combine their artistic interests and practices from outside letterpress as an essential part of this course. Sessions will begin with demonstrations

that are followed by studio time to work on self-initiated projects. Previous printmaking experience is not required.

NOTE: This course is held on campus at SVA.

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

Block Printing Weekend Workshop

FIC-2849-A

(On campus)

Sat., Sun.; November 18–November 19

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.

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. Website: courtney-menard.com.

Bookmaking Workshop: Perfect and Signature Binding

FIC-2890-A

(On campus)

Sat., October 7

Class hours: 10:00 am–3:30 pm

1 session; \$150; materials fee, \$25

Total instructional hours: 5.5

This one-day workshop will focus on creating hardcover books, using perfect-bound and signature-bound techniques. Bookmaking offers the opportunity to create artist books using a variety of colored papers and book cloths. We will cover bookbinding basics—from gluing and sewing the pages to assembling finished books into hardcover form. Students will leave with one or two bound books that can be used as notebooks or sketchbooks. All materials and tools are provided. No prior bookmaking experience is required.

NOTE: This course is held on campus at SVA.

ALEJANDRO CHEN LI, printmaking manager, School of Visual Arts. MFA, School of Visual Arts. Instagram: Achenli.

Bookmaking Workshop: Japanese Binding

FIC-2893-A

(On campus)

Sat., November 4

Class hours: 10:00 am–3:30 pm

1 session; \$150; materials fee, \$25

Total instructional hours: 5.5

This one-day workshop will focus on the art of Japanese stab binding—a creative stitching pattern used to bind together multiple single sheets of paper in a decorative and strong way. We will begin with a four-hole

stitch and then progress to more complex patterns such as hemp leaf, tortoiseshell and Kangxi. Participants complete two finished books to use as notebooks, sketchbooks, or as gifts. All materials and tools are provided. No prior bookmaking experience is required.

NOTE: This course is held on campus at SVA.

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. Website: broderpress.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

(On campus)

Mon., October 2–December 4

Class hours: 6:00 pm–9:00 pm

10 sessions; 3 CEUs

\$450; 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.

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

Jewelry Design: From Basic to Advanced Creations

CAC-2013-A

(On campus)

Wed., September 27–December 6

Class hours: 1:00 pm–4:00 pm

10 sessions; 3 CEUs

\$450; 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 sterling silver three-ring rolling ring. Technical problem solving, mastering new skills, and instilling confidence and competency will be emphasized. Students are welcome to continue their projects from previous classes. Individual assistance from the instructor will be given throughout the course.

NOTE: The complete supply list will be discussed during the first session. Please come prepared to take notes. This course is held on campus at SVA.

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

(On campus)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; materials fee, \$30

Total instructional hours: 30

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

Illustration and Comics

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.

Attending a course on campus?

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

Cartooning Basics

CIC-2011-A

(On campus)

Thurs., September 28–December 7

Class hours: 6:30 pm–10:00 pm

10 sessions; 3.5 CEUs; \$525

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. This course is held on campus at SVA.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: Scholastic Art and Writing Awards; Princeton University Press; IDEO; Art Students League of Denver; Abrons Arts Center; *Rain Taxi*; JCC Mizel Arts and Culture Center, Denver, CO. Exhibitions include: Society of Illustrators; New World Stages; Singer Gallery, Denver, CO; Glovinsky Gallery, Denver, CO. Books include: *Poem: A Mashup*; *French Revolutions for Beginners*; *The Golden Ass of Lucius Apuleius*; *The One Marvelous Thing*. Publications include: *Nickelodeon* magazine, *American Bystander*, *Cartozia Tales*, *Brooklyn Rail*, *SpongeBob Comics*, *Eros Comix*, *The Stranger*. Website: tmotley.com.

Cartooning Basics

CIC-2011-OL

(Online)

Fri., September 29–December 8

Class hours: 6:30 pm–9:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$525

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 schedule 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: Scholastic Art and Writing Awards; Princeton University Press; IDEO; Art Students League of Denver; Abrons Arts Center; *Rain Taxi*; JCC Mizel Arts and Culture Center, Denver, CO. Exhibitions include: Society of Illustrators; New World Stages; Singer Gallery, Denver, CO; Glovinsky Gallery, Denver, CO. Books include: *Poem: A Mashup*; *French Revolutions for Beginners*; *The Golden Ass of Lucius Apuleius*; *The One Marvelous Thing*. Publications include: *Nickelodeon* magazine, *American Bystander*, *Cartozia Tales*, *Brooklyn Rail*, *SpongeBob Comics*, *Eros Comix*, *The Stranger*. Website: tmotley.com.

Figure Drawing for Cartoonists

CIC-2218-A

(On campus)

Wed., September 27–December 6

Class hours: 6:30 pm–10:00 pm

10 sessions; 3.5 CEUs; \$525

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.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: Scholastic Art and Writing Awards; Princeton University Press; IDEO; Art Students League of Denver; Abrons Arts Center; *Rain Taxi*; JCC Mizel Arts and Culture Center, Denver, CO. Exhibitions include: Society of Illustrators; New World Stages; Singer Gallery, Denver, CO; Glovinsky Gallery, Denver, CO. Books include: *Poem: A Mashup*; *French Revolutions for Beginners*; *The Golden Ass of Lucius Apuleius*; *The One Marvelous Thing*. Publications include: *Nickelodeon* magazine, *American Bystander*, *Cartozia Tales*, *Brooklyn Rail*, *SpongeBob Comics*, *Eros Comix*, *The Stranger*. Website: tmotley.com.

The Art of Illustration

ILC-2308-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

Celebrated Illustrator Steve Brodner opens up the process of creating illustrations for your portfolio, graphic memoir, comics: projects you want to pitch and the process of presenting them to the graphic arts industry. You will quickly have the keys to clearly, powerfully and beautifully made art with successful and compelling storytelling. This course focuses on individual instruction, where you are given personal guidance at each stage in the process. Every week will feature a quick project as well as long-term assignments. In addition to our scheduled meetings, The assignments will be tailored to your stories and style. You will finish the course with polished portfolio pieces. Steve will look at work and answer your questions during the week via email. The illustration marketplace is discussed and a lecture on self-promotion is a valuable component of the course. We also have guest stars of illustration visit and chat. This year we were visited by Frances Jetter, Koren Shadmi, Peter Kuper, Yao Xiao, among others. 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 synchronous sessions during the listed course hours.

STEVE BRODNER, illustrator, satirical artist, commentator. BFA, The Cooper Union. Contributor: *Rolling Stone, GQ, Esquire, The Nation, Harper's, Mother Jones, The New York Times, Los Angeles Times, Washington Post, Slate, National Lampoon, Sports Illustrated.* Exhibitions include: Norman Rockwell Museum, Stockbridge, MA. Books include: *Fold and Tuck; Freedom Fries: The Political Art of Steve Brodner.* More than 200 assignments for *The New Yorker*, including the Naked Campaign film series. Awards include: Augustus Saint-Gaudens Medal for Lifetime Achievement in Art, The Cooper Union; Reuben Award, National Cartoonist Society; Aronson Award for Social Justice Journalism; Hamilton King Award, Society of Illustrators; Art Directors Club; Society of Publication Designers; *Communication Arts.* Website: stevebrodner.com.

The Art of Cartooning

CIC-2781-A

(On campus)

Sat., September 30–December 9

Class hours: 1:30 pm–4:30 pm

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

If you like humor and want to create funny drawings, this course is for you. We will discuss different kinds of humorous art—cartoons, gags, strips, comics, illustrations, animation, editorial—and analyze the diverse categories of humor, including irony, sarcasm, poetic and whimsical. Whatever your sense of humor is, you'll learn to develop concepts and dialogue in your personal style, merging ideas with drawings to create fully developed works that can be pitched. We will explore the processes that professional cartoonists use (like visual composition and caption writing) and discuss diverse categories of humor featured in magazines such as *The New Yorker*. The course will address how to submit your work for various professional opportunities, such as print and online publications, syndication, international competitions and art exhibitions.

NOTE: Please bring drawing samples or your ideas and choice of tools (sketchbook, tablet, etc.) to the first session. This course is held on campus at SVA.

FELIPE GALINDO, cartoonist, illustrator, animator, painter. BFA, Universidad Nacional Autónoma de México. Clients include: *The New Yorker, Wall Street Journal, International Herald Tribune, MAD, Reader's Digest, Barron's, The Spectator, Newsday, Nickelodeon, The New York Times.* Books include: *No Man is a Desert Island; Manhatitlan: Mexican and American Cultures Intertwined; Cats Will Be Cats.* Books illustrated include: *The Big Book of How, My Teacher Can Teach Anything.* Animated projects include: *The Manhatitlan Chronicles, Feggorama, Manhatitlan Codex.* Awards and honors include: Puffin Foundation; New York Foundation for the Arts; US/Mexico Fund for Culture; Rockefeller Foundation; Lower Manhattan Cultural Council; National Association of Latino Arts and Culture; Porto Cartoon Festival, Portugal; United Nations

Drawing Workshop: Between the Lines

ILC-2022-A

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

Drawing is a way to examine, explore and express life. The human body provides simple, unifying form principles found in all visual arts and design. In this intense class we explore the structural aspect of the body and ways to depict the rhythms and forms inherent to our bodies. We develop a language of line that connects us to the earliest known and most sophisticated drawings made by humans. One goal is to have you on a knowledge-seeking path about drawing, seeing through the history of drawing and allowing for personal expression with meaning. The series of exercises will enhance your drawing abilities no matter what your level. The pencil and brush will be the primary tools to make effective line drawings that show structural anatomy, rhythm and archetypes of form. We work primarily from short poses with nude and clothed, male and female models. Each week, demonstrations of exercises, presentations and research deepen our understanding and our connection to the abundant drawings we can learn from, now at our fingertips more than ever. To see examples of student work, please visit: www.drawingmatters.com.

NOTE: Please bring a smooth, white sketchpad (18x24") and soft graphite pencils to the first session. This course is held on campus at SVA.

STEPHEN GAFFNEY, fine artist, muralist, designer. BFA, School of Visual Arts; MFA, New York Academy of Art. One-person exhibitions include: Galerie Timothy Tew, Atlanta; First Street Gallery. 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.

Drawing Workshop: Between the Lines

ILC-2022-B

(On campus)

Fri., September 29–December 8

Class hours: 9:00 am–12:00 noon

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

See ILC-2022-A for course description and instructor.

Digital Coloring for Illustrators and Comics Artists

ILC-2149-OL

(Online)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

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*. Website: mattrotasart.com.

Illustration as Design as Illustration

ILC-2756-A

(On campus)

Thurs., September 28–December 7

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs; \$525

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. This course is held on campus at SVA.

MELANIE MARDER PARKS, illustrator, calligrapher, designer. BFA, The Cooper Union; Skowhegan School of Painting and Sculpture. Clients include: Rodale; *Martha Stewart Living*; *Time*; *Money*; Random House; Simon & Schuster, Inc.; Penguin USA; Hyperion (Disney); *Travel + Leisure*; Klutz; *Vogue*; *The New York Times*; *Seventeen*; St. Martin's Press; Rizzoli USA; Disney World. Publications include: *Watercolor*, *Print*, *American Illustration*, *Communication Arts*, *3x3 Annual*. Website: melaniemarderparcs.com.

Accordion Book Workshop

ILC-2576-A

(On campus)

Sat., Sun.; November 4–November 5

Class hours: 10:00 am–4:00 pm

2 sessions; 1 CEU; \$150

Total instructional hours: 12

This workshop will include creating a short narrative through drawing, painting or collaging the narrative in an accordion format and then assembling the accordion book and creating a cloth or other mixed-media cover. There will be instruction and assistance in developing the sequence (that may be traditionally narrative or more abstract) as well as in the art-making, process using any drawing or water-based painting medium. The end result will be a finished, illustrated accordion book.

NOTE: This course is held on campus at SVA.

ELISE ENGLER, fine artist, art educator. BFA, Hunter College; MFA, Bennington College. One-person exhibitions include: PS 122; Cynthia Broan Gallery; John Davis Gallery, Hudson, NY; Robert Henry Contemporary;

National Science Foundation, Arlington, VA. Group exhibitions include: National Academy Museum and School of Fine Art; Dowling College, Oakdale, NY; Colgate College, Hamilton, NY; Gracie Mansion Gallery; Weatherspoon Art Museum, Greensboro, NC; Elizabeth Leach Gallery, Portland, OR; Islip Art Museum, NY; Elmhurst Art Museum, IL; Dorsky Gallery; Perlman Teaching Museum, Northfield, MN; Lesley Heller Gallery. Publications include: *Art in America*, *The New York Times*, *Art Pulse*, *Newsday*. Awards and honors include: New York Foundation for the Arts, National Science Foundation Antarctica Artists and Writers Program, MacDowell Colony, Civitella Ranieri Foundation. Website: eliseengler.com.

Collage Improv

ILC-3422-OL

(Online)

Wed., October 11–December 6

Class hours: 3:00 pm–6:00 pm (EST)

8 sessions; 2 CEUs; \$300

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 and honors include: Silver Award, Broadcast Design Association; Silver Award, Art Directors Club; AIGA; Society of Illustrators. Website: byramart.com.

Formula Drawing and Analysis for Cartoonists I

ILC-2119-OL

(Online)

Tues., September 26–November 28

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$525

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, Black Bull Comics, Harris Comics, Bantam Books, Nintendo, Fleer, Topps, Upper Deck, Lucasfilm Ltd. Comics include: *Inker*, *Superman*, *Uncanny X-Men*, *Marvel Knights*, *Ultimate Spider-Man*, *Inhumans*; author, illustrator, *The Eudaemon*. Publications include: *Wizard*, *Comic Book Collector*.

Formula Drawing and Analysis for Cartoonists II

ILC-2129-OL

(Online)

Wed., September 27–December 6

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$525

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, Black Bull Comics, Harris Comics, Bantam Books, Nintendo, Fleer, Topps, Upper Deck, Lucasfilm Ltd. Comics include: *Inker*, *Superman*, *Uncanny X-Men*, *Marvel Knights*, *Ultimate Spider-Man*, *Inhumans*; author, illustrator, *The Eudaemon*. Publications include: *Wizard*, *Comic Book Collector*.

Comics Inventions

CIC-2137-A

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–10:00 pm

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

The fundamentals of comics will be explored in this course as students play with cartooning techniques to hone their craft and achieve new outcomes. Building images out of doodles, we will look at comics that unfold to reveal surprises, fourth wall breaks, and how comic panels change their meaning in different contexts. Students will collaborate on games and puzzles that bring the conceptual onto the page. This is a fun course for doodlers, tinkers and brainiacs of every stripe.

NOTE: This course is held on campus at SVA.

TOM MOTLEY, cartoonist. BFA, Washington University. Clients include: Scholastic Art and Writing Awards; Princeton University Press; IDEO; Art Students League of Denver; Abrons Arts Center; *Rain Taxi*; JCC Mizel Arts and Culture Center, Denver, CO. Exhibitions include: Society of Illustrators; New World Stages; Singer Gallery, Denver, CO; Glovinsky Gallery, Denver, CO. Books include: *Poem: A Mashup*; *French Revolutions for Beginners*; *The Golden Ass of Lucius Apuleius*; *The One Marvelous Thing*. Publications include: *Nickelodeon* magazine, *American Bystander*, *Cartozia Tales*, *Brooklyn Rail*, *SpongeBob Comics*, *Eros Comix*, *The Stranger*. Website: tmotley.com.

Visual Narratives: Many Ways to Tell a Story

ILC-2512-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

This hands-on course will explore a variety of ways to tell a story or present information through forms that include drawing, painting, sewing, printing and collage. We will look at the history of visual narrative from around the world. We will study graphic novels, comics, cartoons, contemporary narrative painting and drawing, and use these forms as a source for our own work. There will be instruction in basic drawing and in more advanced concepts. Open to all from beginners to advanced.

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.

ELISE ENGLER, fine artist, art educator. BFA, Hunter College; MFA, Bennington College. One-person exhibitions include: PS 122; Cynthia Broan Gallery; John Davis Gallery, Hudson, NY; Robert Henry Contemporary; National Science Foundation, Arlington, VA. Group exhibitions include: National Academy Museum and School of Fine Art; Dowling College, Oakdale, NY; Colgate College, Hamilton, NY; Gracie Mansion Gallery; Weatherspoon Art Museum, Greensboro, NC; Elizabeth Leach Gallery, Portland, OR; Islip Art Museum, NY; Elmhurst Art Museum, IL; Dorsky Gallery; Perlman Teaching Museum, Northfield, MN; Lesley Heller Gallery. Publications include: *Art in America*, *The New York Times*, *Art Pulse*, *Newsday*. Awards and honors include: New York Foundation for the Arts, National Science Foundation Antarctica Artists and Writers Program, MacDowell Colony, Civitella Ranieri Foundation. Website: eliseengler.com.

Essential Knowledge and Skills for Comics Creators

CIC-2239-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

This course focuses on studying the skills of comics creation. Students will gain hands-on knowledge of the principles and techniques for juxtaposing visuals, narrative and sequential visual storytelling to tell clear and compelling stories. Through a combination of presentations, readings and short comics assignments, students learn to combine instinct and intellect to create comics and become more versatile comics creators. Students will initially produce an assigned four-page comics sequence that is designed to identify their strengths and weaknesses in visual storytelling, drawing and composition. Based on the assignment, the instructor customizes feedback, exercises and reading assignments to help each student improve their weaker areas and leverage strengths. In the latter part of the course, students plot and draw a short original narrative, or they can choose to draw from a professional script.

NOTE: Students who work with traditional tools (pencil and ink on paper) will need to use a scanner to turn their work into JPG or PDF files. Smartphone scan apps like Adobe Scan and Genius Scan can be used if a flatbed scanner is not available. 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*.

Making It Real

ILC-2334-OL

(Online)

Tues., September 26–November 28

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$525

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. Exhibitions include: Coe Kerr Gallery; Allan Stone Gallery; Segal Gallery; Wonderlich Gallery; Royal Academy, London. 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. Website: johnaparks.com. Instagram: [john_a_parks](https://www.instagram.com/john_a_parks).

Background Illustrations: Past and Present

ILC-2409-OL

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

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), *Il Sicomoro*, *Strange Love*, *Tickling*. Awards include: Best Italian Production Design, Chioma di Berenice Award; Premio di Qualità Award, Italian Ministry of Culture; Berlin Film Festival. Website: simonamigliottiauerbach.com.

Crash Course for Artists, Illustrators and Cartoonists

ILC-2448-OL

(Online)

Fri., September 29–December 8

Class hours: 6:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; \$450

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 supply list will be distributed at that time. 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.

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*, American Kennel Club, *Playboy*, Upper Deck,

Psychology Today, Boy Scouts of America, E.&J. Gallo Winery, Saatchi & Saatchi, Wizards of the Coast, Village Voice Media, Lifetime Networks. Exhibitions include: Art Directors Club; Copro Nason Gallery, Santa Monica; Society of Illustrators; United Nations; Visual Arts Gallery. Awards include: Society of Illustrators; Chesley Award, Association of Science Fiction and Fantasy Artists; *Print*; *Spectrum*; *Communication Arts*. Website: tristanelwell.com.

Children's Book Illustration

ILC-2559-OL

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

An introductory, refresher and advanced course all wrapped into one, where you will be immersed in developing your children's book portfolio and/or your own picture book project, with in-class exercises and home assignments. Come to this class for inspiration, motivation and lots of hard work!

NOTE: If you have a story you are already working on, please bring it and illustration sample 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.

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. Website: monicawellington.com.

Children's Pop-Up Book Design and More

ILC-2583-OL

(Online)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions: 3 CEUs; \$450

Total instructional hours: 30

In this course students will explore techniques to create movement with paper from initial 2D sketches to 3D forms used in children's pop-up books, novelty board books, pop-up greeting cards and fine-art installations. Learn how to create movement with paper using scissors, tape, glue and X-Acto knives to build working prototypes of your narrative concept. This course challenges participants to think out of the box—literally. Students will develop a book and/or concept proposal the medium of their choice; book layout, digital prepress production and the children's book submission process 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; Messing Press; 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. Website: teenliu.com.

Animals and Creatures in Illustration

ILC-2739-A

(On campus)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$450

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.

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. Website: ba-reps.com. Instagram: griesbachmartucci.

Comics Projects

CIC-2773-OL

(Online)

Thurs., September 28–December 7

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

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, visual artist, writer, editor. AA, Chabot College; BA, SUNY Empire State. Professional experience includes: Executive editor, editor-in-chief, Marvel Comics/Epic Comics; creative director, VR1 Entertainment; senior creative director, Agency.com; creative director, Teaching Matters; vice president, Business and Creative Development, Lightsource Studios. Strategic and creative consultant: HarperCollins, Acsys Inc.,Victorinox Swiss Army, DC Comics, The Learning Company, Mainframe Entertainment, Tokyopop, Jerry Bruckheimer Productions. Publications include: *The DC Comics Guide to Creating Comics: Inside the Art of Visual Storytelling*, *Punisher War Journal*, *Alien Legion*, *Last of the Dragons*, *Shadowmasters*, *Doctor Strange*, *Moon Knight*, *Marvel Fanfare*.

Caricature Boot Camp

ILC-3844-OL

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

Award-winning caricature artist Steve Brodner leads this guided draw-in, sharing the joy of portraiture and caricature. Working with a live model on Zoom, we draw with freedom and discovery. The approach is observational: you will learn to draw better because you will be seeing better. Find the beautiful confidence that comes naturally from working without art hang-ups (that may have hindered you for years.) There will be lectures on the history of caricature and portraits ... and some special guest appearances. This past year we spoke with Barry Blitt, Burt Silverman, John Cuneo, Eric Hanson, Tom Bachtell, Victor Juhasz, Hanoch Piven, Joe Ciardiello, and other greats. The illustration marketplace is discussed and a lecture on self-promotion is a valuable component of the course. You will produce a ton of work that will show your week-to-week improvement. You cannot do this wrong! A great time is had by all on Monday nights..

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.

STEVE BRODNER, illustrator, satirical artist, commentator. BFA, The Cooper Union. Contributor: *Rolling Stone, GQ, Esquire, The Nation, Harper's, Mother Jones, The New York Times, Los Angeles Times, Washington Post, Slate, National Lampoon, Sports Illustrated.* Exhibitions include: Norman Rockwell Museum, Stockbridge, MA. Books include: *Fold and Tuck; Freedom Fries: The Political Art of Steve Brodner.* More than 200 assignments for *The New Yorker*, including the Naked Campaign film series. Awards include: Augustus Saint-Gaudens Medal for Lifetime Achievement in Art, The Cooper Union; Reuben Award, National Cartoonist Society; Aronson Award for Social Justice Journalism; Hamilton King Award, Society of Illustrators; Art Directors Club; Society of Publication Designers; *Communication Arts.* Website: stevebrodner.com.

Building Fictional Worlds

CIC-3312-OL

(Online)

Wed., September 27–December 6

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

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, visual artist, writer, editor. AA, Chabot College; BA, SUNY Empire State. Professional experience includes: Executive editor, editor-in-chief, Marvel Comics/Epic Comics; creative director, VR1 Entertainment; senior creative director, Agency.com; creative director, Teaching Matters; vice president, Business and Creative Development, Lightsource Studios. Strategic and creative consultant: HarperCollins, Acsys Inc., Victorinox Swiss Army, DC Comics, The Learning Company, Mainframe

Entertainment, Tokyopop, Jerry Bruckheimer Productions. Publications include: *The DC Comics Guide to Creating Comics: Inside the Art of Visual Storytelling*, *Punisher War Journal*, *Alien Legion*, *Last of the Dragons*, *Shadowmasters*, *Doctor Strange*, *Moon Knight*, *Marvel Fanfare*.

Careers in Illustration: A Drawing Workshop

ILC-3596-OL

(Online)

Thurs., October 12–November 16

Class hours: 6:00 pm–9:30 pm (EST)

6 sessions; 2 CEUs; \$300

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*, *Interview*, *The New York Times*, *Huffington Post*, *The New York Times Magazine*, *Out*, *Bust*, *New York Review of Books*. Film credits include: *Wicked*; *tick, tick...BOOM!*; *Angels in America*; *Zoolander*; *Closer*; *Wall Street 2*; *Charlie Wilson's War*; *The Secret Life of Walter Mitty*; *Species*; *The Girl on the Train*; *Ransom*; *Stepmom*; *Little Children*; *Extremely Loud and Incredibly Close*; *Meet The Parents*. Music videos for: 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, Future Perfect Gallery, Marlen Art, Gallery 220. Group exhibitions include: NurtureArt Gallery, Tokyo Photo Art Fair, Milk Gallery, RxArt Party. Comic strips include: *NY See*, *30 Kinds of Passion*, *Castillo del Lago*. Children's book illustrations include: *Three Magic Balloons*, *The Adventures of Honey & Leon*, *Honey & Leon Take the High Road*. Website: grantshaffer.com.

Interior Design: Built Environments

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

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

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

(Online)

Thurs., October 12–December 7

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$300

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.

Designing Interiors

IDC-1132-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

This course will organize the creative process into distinct steps: the study of client and user needs, writing the design “program,” understanding the building that will house the interior design, diagramming activity areas and drawing the interior, selecting materials and furniture, and presenting the design. Small design projects will serve as our focus, requiring the application of basic skills and visual design studies.

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.

STUART MAGER, president, Stuart Mager Incorporated Interior Designers. BFA, Pratt Institute. Publications include: *House & Garden*, *House Beautiful*, *New York* magazine, *The New York Times*, *Modern Living* (Japan). Awards and honors include: Silver Medal, National Association of Home Builders.

Designing Big Interiors

IDC-2256-A

(On campus)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

This course is designed for those who have had some experience in interior design, such as making scaled drawings and/or selecting colors and materials. We will work on large interior projects, including art galleries, museums and large apartment spaces with a focus on space planning, lighting and furniture. Students will study the work of world-famous architects, artists and interior designers and use this information as inspiration in their own design projects.

NOTE: This course is held on campus at SVA.

STUART MAGER, president, Stuart Mager Incorporated Interior Designers. BFA, Pratt Institute.

Publications include: *House & Garden*, *House Beautiful*, *New York* magazine, *The New York Times*, *Modern Living* (Japan). Awards and honors include: Silver Medal, National Association of Home Builders.

Photography and Video

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.

Attending a course on campus?

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

Courses are listed under the following categories:

Basic

Intermediate and Advanced

Basic

Photo Techniques

PHC-1040-OL

(Online)

Mon., October 9–November 27

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$300

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, Children's Health Fund, The SOL Project, Columbia University Medical Center, PBS, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. Website: josephsinnott.com.

Digital Photography: Basic

PHC-1042-OL

(Online)

Thurs., September 28–October 26

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; \$225

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.

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. Website: toddcarrollphoto.com.

Digital Photography: Basic

PHC-1042-OL1

(Online)

Thurs., November 2–December 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; \$225

Total instructional hours: 17.5

See PHC-1042 for course description and instructor.

Photoshop: Basic Retouching

PHC-1019-OL

(Online)

Sat., November 4

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, Portland Art Museum, Finlandia University Gallery. 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*, *Popular Photography*, *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. Website: dinakantor.com. Instagram: dinakantor.

Color Correction

PHC-1023-OL

(Online)

Sat., Sun.; November 18–November 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, chair, MPS Digital Photography Department, School of Visual Arts; photographer, consultant. BS, Rochester Institute of Technology; MS, RMIT University. Professional experience includes: Development engineer, Eastman Kodak, Polaroid, Itek Optical Systems. Group exhibitions include: Rochester Institute of Technology; RMIT Fine Art Gallery, Melbourne. 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. Publications include: *Photo District News*; *Popular Photography*; *Color Management & Quality Output: Working with Color from Camera to Display to Print*. Website: tom.ashe.com.

Trends in Contemporary Art: What's Happening Now

PHC-2432-A

(On campus)

Sat., October 14–November 18

Class hours: 11:30 am–2:30 pm

6 sessions; 1.5 CEUs; \$225

Total instructional hours: 18

This course is ideal 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. There will be a 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 roles of art critic, art journalist and art curator will

be explored, as well as the role of provenance, which determines value. Through visits to Chelsea, TriBeCa and Upper and Lower East Side galleries we will explore the factors that contribute to the aesthetic and cultural values of contemporary art, and how these interact with market forces. Each session will include visits to approximately 12 galleries.

NOTE: The first session will meet at SVA. All others will be on location. This course is held on campus and on location.

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. Website: brianappelart.com.

Beginning Critique

PHC-2551-A

(On campus)

Sat., October 14–November 18

Class hours: 2:00 pm–4:00 pm

6 sessions; 1 CEU; \$150

Total instructional hours: 12

This course is for beginning-level photographers who want to immerse themselves in a constructive group atmosphere designed to help them take their interest in photography to the next level. Students will be given assignments to enhance their awareness of photographic seeing and the variability of light. The grammatical components of photography will be stressed: composition, light, vantage point and focal lengths, with the intention of deepening an understanding of photographic language. Lectures and presentations will educate and inspire a greater familiarity with the history of photography and some of its greatest practitioners.

NOTE: This course is held on campus and on location.

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*. Website: richardrothman.com.

Intermediate and Advanced

Practicing Artist as Educator

PHC-3542-A

(On campus)

Mon., October 2–October 30

Class hours: 6:30 pm–9:30 pm

5 sessions; 1.5 CEUs; \$225

Total instructional hours: 15

Beyond creating work of your own, how can education serve as an integral part of your practice as an artist? In this professional development course for working artists, you will learn to apply your creative skills toward working as an educator. The course offers an intensive introduction to the role of teacher and how to navigate the relationship between practitioner and educator. Pedagogical theory and methodology will be covered, along with a hands-on exercise in developing a syllabus. With this experience, you will expand on your own practice, skills and approach to your artistic field through learning to educate others.

NOTE: This course is held on campus at SVA.

ABBY ROBINSON, photographer, writer. BA, Barnard College; MFA, Pratt Institute. One-person exhibitions include: William Benton Museum of Art, Storrs, CT; Bard College, Annandale-on-Hudson, NY; Visual Arts

Gallery; Blue Sky Gallery, Portland, OR; Douglass College, New Brunswick, NJ; FotoFest, Houston, TX; Galeria H2O, Barcelona; Lowe Art Gallery, Syracuse, NY; Myanmar Deitta, Yangon; Payne Gallery, Bethlehem, PA; Photoville; SUNY Purchase, NY. Group exhibitions include: 516 ARTS, Albuquerque, NM; Alice Austen House; Artists Space; Bezalel Academy of Arts and Design, Jerusalem; Canadian Centre for Architecture, Montreal; El Paso Museum of Art, TX; Performance Space New York; Everson Museum of Art, Syracuse, NY; International Center of Photography; JHB Gallery; Jogja Gallery, Yogyakarta, Indonesia; Laurence Miller Gallery; Minus Space; Mishkin Gallery; Space One Eleven, Birmingham, AL; University of California, Los Angeles. Collections include: Light Work, Syracuse, NY; Museum of Fine Arts, Houston, TX; Portland Art Museum, OR; Whitney Museum of American Art. Book: *The Dick and Jane*. Publications include: *ART India; Biography; Dieter Roth, Bjorn Roth: Work Tables and Tischmatten; Eva Hesse Sculpture; ARTnews; Ms.; People; The New York Times; Photo District News; Asian Art News; Eva Hesse: Catalogue Raisonné; Primal Sight; The Daring; The New Yorker; Trans Asia Photography Review*. Awards and honors include: Aaron Siskind Foundation; American Institute for Sri Lankan Studies; Asian Cultural Council; Fulbright Scholarship; New York Foundation for the Arts. Artist residencies include: Altos de Chavon Cultural Center Foundation, Light Work, MacDowell, Three Shadows, Virginia Colony for the Creative Arts, Yaddo.

Practicing Artist on Social Media

PHC-3544-OL

(Online)

Sat., October 7–November 4

Class hours: 10:30 am–1:30 pm (EST)

5 sessions; 1.5 CEUs; \$225

Total instructional hours: 15

As an artist working in an image-saturated world, how can you activate your presence on social media in a meaningful way that stands out and attracts recognition? In this professional development workshop for practicing artists, you will learn to apply your creative skills toward your social media presence. The course introduces you to ways that artists can occupy social media for both promotional purposes and creative output, while also unpacking your role as an artist on these platforms. Expanding on your existing practice, skills and approaches to your artistic field, this course will guide you in further distinguishing your voice through your online presence. Best practices for building your social media audience/network will also be covered.

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

MOLLY MATALON, photographer. BFA, School of Visual Arts. Clients include: *The New York Times, Wall Street Journal, Urban Outfitters, The New York Times T Magazine, Vogue, Momofuku, Wallpaper**, Airbnb. Exhibitions include: Leisure Gallery, Denver; PhotoVogue Festival, Milan; Webber Gallery, London; International Center of Photography; Skylab Gallery, Columbus, OH; The Reef, Los Angeles; Andrew Rafacz Gallery, Chicago. Publications include: *British Journal of Photography, Paper Journal, M Le Magazine du Monde, Interview*. Awards and honors include: “Ones to Watch,” *British Journal of Photography*. Website: mollymatalon.com. Instagram: mollymatalon.

Photo Therapy

PHC-2697-A

(On campus)

Tues., October 10–November 14

Class hours: 6:30 pm–9:30 pm

6 sessions; 1.5 CEUs; \$225

Total instructional hours: 18

This course is about harnessing our creative and personal potential to achieve new outcomes, gaining insights and personal growth from photographic projects. With individualized shooting assignments, suggestions and critiques, students will examine and discuss their own and other artists' creative practices and projects, incorporating new ways of visual expression. Students will be encouraged to explore multiple approaches to image-making, including documentary, editorial, conceptual and street, and will be introduced to techniques such as flash and long exposure—taking their projects to bold and courageous outcomes with greater ease and insight.

NOTE: This course is held on campus at SVA.

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.

From RAW to Delivery

PHC-2423-OL

(Online)

Sun., October 15–November 19

Class hours: 10:00 am–1:00 pm (EST)

6 sessions; 1.5 CEUs; \$225

Total instructional hours: 18

Capturing the correct RAW file and applying the tools to create standout images is the focus of this course. While this is primarily an editing course, class time will include discussions and critiques, exploring your vision and how editing might create your own signature in your work. Demonstrations will address how to post-process images and integrate them in your portfolio. By the end of the course you will have a solid understanding of how to use the software, and a skill set to judge the right processing for each image you capture.

NOTE: Students may use any camera, including smartphones, as long as they are enabled to take RAW 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.

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. Website: estebantoro.com.

Location and Event Photography

PHC-2146-A

(On campus)

Wed., October 4–November 1

Class hours: 6:30 pm–9:30 pm

5 sessions; 1.5 CEUs; \$225

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.

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, Children's Health Fund, The SOL Project, Columbia University Medical Center, PBS, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. Website: josephsinnott.com.

Theater, Dance, Musicals

PHC-2152-A

(On campus)

Wed., November 8–December 13

Class hours: 6:30 pm–9:30 pm

5 sessions; 1.5 CEUs; \$225

Total instructional hours: 15

Creating images for theatrical productions such as drama, musicals, opera and dance is the focus of this course. During the first five sessions students will photograph live performances and rehearsals to hone their skills and produce compelling imagery of unpredictable subjects under challenging technical circumstances. Advanced techniques for addressing white balance, low light, arresting motion and tracking focus will be demonstrated and practiced. The final session will be devoted to a group critique via Zoom. Students may work digitally or with film.

NOTE: This course is held on campus and on location.

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, Children’s Health Fund, The SOL Project, Columbia University Medical Center, PBS, St. Andrew’s Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. Website: josephsinnott.com.

Street

PHC-2157-OL

(Online)

Tues., October 10–November 21

No class October 31

Class hours: 6:30 pm–9:00 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$225

Total instructional hours: 18

Street photography carries the potential to make work that is experimental, experiential and fresh, while offering the chance to push ourselves to make ‘something from nothing.’ Street photography can incorporate portraiture, architecture, landscape and/or still life. In this course we will discuss camera technique, lighting, composition and perspective, and grow our understanding of what street photography can be. Shooting assignments and critiques will be reinforced with readings and discussions about historical and contemporary street photography. The goals of this course are to improve visual language skills and create a portfolio of images.

NOTE: For the first session please have the following ready to share: 2-5 of your images that you love (your best successes) and 2-5 of your images that you feel are failures. Also add 2-5 examples of other street photography works that you find inspirational. Each student will have approximately 3 minutes to show this work during class time. 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.

STACY MEHRFAR, photographer. BA, University of Wisconsin–Madison; MFA, University of New South Wales. One-person exhibitions include: ClampArt, Perth Centre for Photography, TEDxSydney. Group exhibitions include: International Center for Photography; Head On Photo Festival, Sydney; Art Gallery of New South Wales, Sydney; Humble Arts Foundation; Camera Club of New York; Fotofestiwal, Lodz, Poland; Center for Fine Art Photography, Fort Collins, CO. Clients include: *The New York Times*, *Out*, *The Walrus*, *Sunday Times Travel*, *The New York Times Magazine*. Publications include: *Tall Poppy Syndrome*, *Der Greif*, *Photofile*, *Photo District News*, *FlakPhoto*, *Artist Profile*, *Urbanautica*, *GUP*, *Phases*. Awards and honors include: Moran Prize; Australian Photobook of the Year; Australian Postgraduate Award; Australian Artist’s Grant, College of Fine Arts, Sydney; *Photo District News Annual*; Head On Portrait Prize; NSW Artist’s Grant; Clip Award, Perth Centre for Photography; residency, Camera Club of New York.

Photobook Workshop

PHC-2154-OL

(Online)

Sat., October 7

Class hours: 9:00 am–2:00 pm (EST)

1 session; \$150

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; University of Pennsylvania, Philadelphia; Hudson Guild Galleries; Gallery Aferro, Newark, NJ; LOOK3, Charlottesville, VA; Fotofestival, 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. Website: michaelitkoff.com.

Photobook Workshop

PHC-2154-OL1

(Online)

Sat., October 21

Class hours: 9:00 am–2:00 pm (EST)

1 session; \$150

Total instructional hours: 5

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

Photobook Workshop

PHC-2154-OL2

(Online)

Sat., November 18

Class hours: 9:00 am–2:00 pm (EST)

1 session; \$150

Total instructional hours: 5

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

Travel Photography: Create Stand-Out Images

PHC-2733-A

(On campus)

Sat., October 14–November 18

Class hours: 10:00 am–1:00 pm

6 sessions; 1.5 CEUs; \$225

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. 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. This course is held on campus at SVA.

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. Website: estebantoro.com.

Photo on Assignment

PHC-2063-OL

(Online)

Sat., October 14–December 9

Class hours: 11:00 am–12:30 pm (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

8 sessions; 2 CEUs; \$300

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, Children's Health Fund, The SOL Project, Columbia University Medical Center, PBS, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. Website: josephsinnott.com.

Portraiture

PHC-2426-A

(On campus)

Fri., September 29–December 8

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; model and studio fee, \$100

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 they look like, but what they are 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. Students may use any photo medium they prefer, including digital, analogue and alternative processes.

NOTE: Please bring examples of your work (portraits or other photographs) to the first session. This course is held on campus at SVA.

ALGIS BALSYS, photographer, editor. BFA, with honors, School of Visual Arts. Group exhibitions include: Museo de Arte Moderno, Buenos Aires; Louis K. Meisel Gallery; Susan Caldwell 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, McGraw-Hill, American Stock Exchange, The Seventh Art. Publications include: *Modern Photography*; *Popular Photography*; *Camera Arts*; *Morgan and Morgan Darkroom Book*; *Portraiture*; contributing editor, *ICP Encyclopedia of Photography*.

Lighting on Assignment: How to Make It Work

PHC-2368-A

(On campus)

Sat., October 7–November 18

No class October 21

Class hours: 10:30 am–3:00 pm

6 sessions; 2.5 CEUs

\$375; studio fee, \$100

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. This hands-on course will build your skills with on-camera flash, continuous lighting and studio strobes. We'll explore how to mix lighting on location for interesting effects, how to build a beautiful look from scratch in an all-studio environment and how to bring a studio setup out to a location. Inspiring your subjects to build their trust in you will be addressed. In-class assignments build in complexity week by week. We'll talk about what worked and what didn't—and what to do when things go awry. By the end of this course you will have the skills to work with your own equipment on simple assignments, and the confidence to rent expensive studio strobes for more complex jobs. We will work both in the class and on location with professional models.

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.

BARBARA NITKE, photographer. Baruch College, The New School, School of Visual Arts. Clients include: *Project Runway*, *Dr. Oz Show*, *CBS*, *Lifetime Networks*, *Cleary Gottlieb Steen & Hamilton*. Exhibitions include: Art at Large; Barrister's Gallery, New Orleans; Barbara Levy Gallery; Richard Anderson Gallery; Museum of Sex; International Center for Photography; ClampArt. Books include: *American Ecstasy*, *Kiss of Fire*. Publications include: *American Lawyer*, *New York Press*, *Village Voice*, *The New York Times*, *Newsweek*, *Time Out New York*. Website: barbaranitke.com.

Studio Lighting: What You Really Want to Know

PHC-2362-A

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; studio fee, \$100

Total instructional hours: 30

Developing a personal style with creative lighting is the goal of this course. Through presentations, demonstrations and hands-on sessions, students will analyze lighting styles and explore the principles and hardware used to create the images we see online and in print. We'll examine the technical information hidden in the highlights and shadows of existing imagery, and then incorporate that information to deconstruct and implement sophisticated lighting. Using professional studio equipment, students will set up and work with the lighting styles of well-known photographers to become familiar with working in classic and contemporary techniques. The course will address both still life and working with human subjects, for which models will be provided.

PREREQUISITE: Prerequisite: PHC-1040, Photo Techniques, or equivalent.

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.

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, Children's Health Fund, The SOL Project, Columbia University Medical Center, PBS, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. Website: josephsinnott.com.

How to Develop a Photographic Project

PHC-2562-A

(On campus)

Sun., October 15–November 19

Class hours: 2:00 pm–4:00 pm

6 sessions; 1 CEU; \$150

Total instructional hours: 12

Developing a deeper engagement with photography in the form of a sustained photographic project is the focus of this course. Have you begun a project that you feel could benefit from other perspectives? Are you in the beginning stages of culling ideas and options for your next photographic efforts? This course is designed to help you sort through the many questions typically encountered along the way. As a group we will explore the what, why and how of these questions as they apply to each individual's search for meaning and self-expression. Work will be critiqued on a weekly basis, and there will be lectures and presentations of relevant photographers for study and inspiration.

NOTE: This course is held on campus and on location.

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*. Website: richardrothman.com.

Advertising Photography

PHC-2408-A

(On campus)

Wed., September 27–December 6

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; model and studio fee, \$125

Total instructional hours: 30

This hands-on studio course will introduce students to the demands of perfecting studio lighting for working as an advertising photographer. We will focus on working effectively as a team to create a concept using a mood board and employing specific lighting techniques to achieve optimal results while shooting in a professional studio environment. Students will gain the requisite lighting experience for aspiring advertising photographers to execute product ads from start to finish for fragrance, jewelry, beauty, beverage and fashion clients, among others. Collaborating with art directors and clients while exploring the challenges of advertising photography will be addressed. Students will be encouraged to create a personal style to enrich their vision and work on a body of work for portfolio inclusion.

PREREQUISITE: A course in studio photography, or equivalent.

NOTE: Models, a make-up artist and lighting equipment will be provided. Students will have access to DSLR digital cameras and a professional line of lenses. This course is held on campus at SVA.

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

Fashion Photography: Lighting for Fashion and Beauty

PHC-2419-A

(On campus)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; model and studio fee, \$125

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: This course is held on campus at SVA.

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

Fashion Photography: Editorial Magazine Projects

PHC-3419-A

(On campus)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs

\$450; model and studio fee, \$125

Total instructional hours: 30

This course is designed for students 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.

PREREQUISITE: A course in studio photography, or equivalent.

NOTE: This course is held on campus at SVA.

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

Fashion Photography Portfolio

PHC-2644-OL

(Online)

Wed., October 11–November 8

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

5 sessions; 1.5 CEUs; \$225

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*. Website: shonaghmarshall.com.

Crafting a Striking Portfolio: The Art of Editing

PHC-3021-A

(On campus)

Tues., September 26–December 5

No class, November 7th

Class hours: 6:30 pm–8:30 pm

10 sessions; 2.0 CEUs; \$300

Total instructional hours: 20

In the realm of photography, your portfolio stands as a testament to your creative prowess. How do you effectively edit this body of work to eloquently convey your artistic vision while resonating with your target audience? Is it possible to showcase versatility without compromising on conciseness? Whether your images are destined for galleries, magazines, the web, or social media, it is imperative to master the art of refining your photography portfolio. This course delves into precisely this aspect by nurturing your editorial eye and elevating your photography to new heights. Through demonstrations of various editing methods, engaging group critiques and class participation, you will learn to identify and curate your best work and embark on a transformative journey of self-discovery to articulate your vision. Whether a professional photographer refining your body of work or a hobbyist beginning your craft, let us critically examine your assemblage and uncover hidden perspectives that may have eluded you thus far. While occasional technical discussions on lighting and image editing will occur, this course is not designed for those seeking technical photo editing skills or passive observation. Students should come prepared to show your work, produce original photography as well as refining former work.

NOTE: Please bring jpeg files to the first session. Course will include prominent speakers in the industry as well as field trips.

HARUKO, chief operating officer, founder, Capsule Studio NYC; photographer. BA, California State University, East Bay. Clients have included: San Francisco Examiner, Morgan Stanley, Newsweek. Publications include: San Francisco Examiner, San Francisco Bay Guardian, Newsweek. Website: capsulestudio.nyc. Instagram: capsulestudio.nyc.

Business of Photography

PHC-3212-OL

(Online)

Thurs., October 12–December 7

Class hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$300

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, Children’s Health Fund, The SOL Project, Columbia University Medical Center, PBS, St. Andrew’s Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. Website: josephsinnott.com.

Visual and Critical Studies

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.

Attending a course on campus?

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

Courses are listed under the following categories:

Art History and Theory

Studio

Art History and Theory

Feminist Theory

AHC-2813-OL

(Online)

Thurs., October 12–November 9

Class hours: 6:00 pm–7:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

5 sessions; 1 CEU; \$150

Total instructional hours: 10

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.

Visualizing Violence

VCC-2278-A

(On campus)

Tues., September 26–October 17

Class hours: 6:30 pm–8:30 pm

4 sessions; \$150

Total instructional hours: 8

Censors seem to love to target comics such as Art Spiegelman's *Maus*, as evidenced most recently by Tennessee's McMinn County Board of Education's ban on the graphic novel. Why is that? How might these artworks shape our vision of violence and survival? Can certain graphic novels both present and help us digest his-

torical events? In what ways do they differ from other media like popular movies or documentaries? This course will examine the origins and dynamics of the genocides that took place in the Ottoman Empire, the European colonial empires, the USSR, Nazi-occupied Europe and, more recently, Central Africa by taking a close look at a few graphic novels such as *Maus* by Art Spiegelman, *Year of the Rabbit* by Tian Veasna, *The Ukrainian and Russian Notebooks* by Igort, and several accounts of the genocide of the Tutsi in Rwanda. These will be contrasted with popular movies such as *Schindler's List* and *Blood Diamonds* in order to reflect on the modalities and limits of depicting traumatic experiences and survival. This course is especially suited for film, comic book and other visual artists, as well as those interested in analyzing our culture and taking stock of troubling political and personal histories.

NOTE: This course is held on campus at SVA.

VINCENT BLOCH, anthropologist, sociologist. PhD, L'École des hautes études en sciences sociales. Books include: *Cuba, une révolution; La lutte, Cuba après l'effondrement de l'URSS.*

AI and All That

VCC-2583-A

(On campus)

Wed., October 11–November 15

Class hours: 6:30 pm–8:30 pm

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 held on campus at SVA.

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.

Art of the Anthropocene: Climate in the 21st Century

VCC-2633-A

(On campus)

Tues., October 10–November 14

Class hours: 7:00 pm–9:00 pm

6 sessions; 1 CEU; \$150

Total instructional hours: 12

Extreme weather, food shortages and ecosystem collapse have become dominant forces that are shaping the 21st century. Science can help us understand the cause and effect of the climate crisis, but only through culture can we reckon with its meaning for humanity. This course will examine how various artists, thinkers and designers have tried to understand climate change since its discovery more than 100 years ago, and how they have struggled with this staggeringly complex problem. Central topics will include: Utopia and dystopia imagining, the invention of Nature, colonialism, the built environment and climate organizing. Writers, artists and thinkers to be discussed include Amitav Ghosh, Octavia Butler, Tommy Orange, Kim Stanley Robinson, Ursula K. Le Guin, Timothy Morton, Walter Hood, Michael Van Valkenburgh, Olafur Eliasson, Lawrence Paul Yuxweluptun, Paisley Smith and Virginia Hanusik.

NOTE: This course is held on campus at SVA.

DANIEL GOULDEN, visual artist, MFA, The New School. Publications include: *Jacobin, Bitchin' Kitsch, Streetlight, Rathalla Review, Asymptote, EuropeNow.*

Philosophy for Creatives

VCC-2653-A

(On campus)

Mon., October 9–November 27

Class hours: 6:30 pm–8:30 pm

8 sessions; 1.5 CEU; \$225

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 held on campus at SVA.

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.

Artist as Philosopher: Postmodernism in Practice

VCC-2612-OL

(Online)

Mon., October 9–November 13

Class hours: 6:00 pm–7:00 pm (EST)

Additional class time: two hours of asynchronous instruction between sessions

6 sessions, 1.5 CEUs, \$225

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 an 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 and discussion boards, each student's work will be reviewed and discussed in relation to texts by a range of artists and philosophers. Students are invited to participate using the creative media of their choice, from traditional to new media. All levels welcome. No prior experience with philosophy 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.

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. Website: keren-moscovitch.co.

Studio Courses

Creative Constraints as Tools for Making

VSC-2169-A

(On campus)

Sat., October 28–November 18

Class hours: 1:00 pm–4:00 pm

4 sessions; 1 CEU; \$150

Total instructional hours: 12

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: This course is held on campus at SVA.

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.

Performance Drawing

VSC-2253-OL

(Online)

Mon., October 2–October 23

Class hours: 6:00 pm–8:00 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

4 sessions; 1 CEU; \$150

Total instructional hours: 10

When does a drawing turn into a performance? Is the act of drawing in itself a performative process, whether a viewer is present or not? Participants in this course will become familiar with key ideas in performance drawing, as well as important artists like Trisha Brown, Anna Halprin, Carolee Schneemann, the Gutai Art Association, 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 works (drawing, photography, video, collage and mixed-media) 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-making. 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, New Dance Group, DUO Multicultural Arts Center, Chashama. Website: anabellalenzu.com.

Conceptual Performance Art

VSC-2296-OL

(Online)

Thurs., October 12–November 16

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: 60 minutes of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$225

Total instructional hours: 18

This course is an exploration of performance art—its history, the development of the theoretical framework and the methods employed in contemporary work—with a focus on conceptual practice. Together we investigate a wide range of performance techniques: from conventional theater to experimental work; from the site-specific to the virtual; from traditional to new media, including installation, text and video. Students will work to create a series of conceptual performance artworks from a sequence of prompts encouraging diverse forms of performance presentation. Lectures, readings and videos, interactive class critiques, assignments and discussions all work together to prepare students for creating their own new performances. At the end of the course there will be a final performance art cabaret. All levels are welcome; no prior experience in performance or art-making 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.

ED WOODHAM, visual and performance artist. BA, Berry College. Founder and director: Art in Odd Places; Exciting Parlor; 800 East; Living Room, Atlanta. Performances include: Lincoln Center Out of Doors; Cherry Lane Theater; HERE Arts Center; High Museum of Art, Atlanta; Puppetry Arts Center, Atlanta; Le Poisson Rouge; Art at St. Ann's; Old Stone House; Art Prospect Festival, St. Petersburg; Orlando Museum of Art; Indianapolis Museum of Art, IN; Endicott College, Beverly, MA; Telfair Museum, Savannah, GA; Jamaica Center for Arts and Learning; Eramboo Art Environment, Sydney; the drawing shed, London; St EOM's Pasaquan, Buena Vista, GA; Sol LeWitt's 54 Columns, Atlanta; EyeDrum, Atlanta; Siren Arts, Asbury Park, NJ. Publications include: *Huffington Post*; *Paper magazine*; *Interview*; *Brooklyn Rail*; *Hyperallergic*; *Art21*; *The New York Times*; *Emergency INDEX*, *Ugly Duckling Press*; *Sixty Inches From Center*; *ArtFCity*; *Activating Democracy*; *Burnaway*; *New York Press*; *Creative Loafing*; *Common Ground*; *C-Ville*. Awards and honors include: Blade of Grass Fellow, Jim Henson Grant. Artist in Residence: Jamaica Center for Arts and Learning; City of West Hollywood; Smith Gallery, Appalachian State University Art Department; Department of Art, University of Virginia. Residencies: Hambidge Art Center, McDowell Arts Center. Websites: edwoodham.com; artinoddplaces.org.

Drawing as Social Practice

VSC-2316-A

(On campus)

Wed., November 1–December 6

Class hours: 6:30 pm–8:30 pm

5 sessions; 1 CEU, \$150

Total instructional hours: 10

Drawing is a relational practice. We use mark-making to cultivate awareness, imagination, resistance, receptivity and our desire for mystery. Through line and form we probe our identities, communicate our visions and continually reinvent our relationships to people, places and time. Drawing is not a rare ability; it is not difficult to access. It is a basic tool that we use easily as children and that we can continue to learn and apply throughout our lives. In this course we will integrate hands-on drawing instruction with critical and reflective practices. Beginning with the traditional methods of plein air we will draw on-site in seemingly mundane spaces, such as a supermarket produce section or the makeup aisle in a local drugstore. We will use charcoal, graphite, ink and unconventional mark-making media. The writings of Marc Augé, Michel de Certeau, Boris Groys, Alain de Botton, Judy Grahn, Claire Bishop, Pablo Helguera, Miwon Kwon, and others will offer conceptual frameworks alongside art historical examples from Paleolithic cave art to contemporary drawing practices.

NOTE: This course is held on campus at SVA.

TIRTZAH BASSEL, visual artist. MFA, Boston University. One-person exhibitions include: Slag Gallery; Galerie Thomas Fuchs, Stuttgart, Germany; BRIC Arts Media; Open Source Gallery; VOLTA NY. Group exhibitions include: Kunstverein Worms, Germany; Visual Arts Center of New Jersey, Summit; VOLTA Basel; Art Karlsruhe, Rheinstetten, Germany; POSITIONS Berlin Art Fair. Publications include: *Frieze*, *Hyperallergic*, *Boston Globe*, *Huffington Post*, *The Art Newspaper*.

Art Interventions

VSC-2342-OL

(Online)

Wed., October 11–November 15

Class Hours: 6:00 pm–8:30 pm (EST)

6 sessions; 1.5 CEUs; \$225

Total instructional hours: 15

This course delves into the trend of galleries and museums exhibiting socially engaged and politically charged works. Students will explore both theoretical concepts and practical applications for creating these works, using photography, text, video, or mixed media to produce original pieces that will be displayed on a dedicat-

ed website. To provide a broader understanding and interpretation of such works, the course will examine examples from various genres, including installations, films, videos, photography and paintings. Artists whose works will be discussed include Alfredo Jaar, William Kendrick, Kara Walker, John Akomfrah, Arthur Jafa, Ai Weiwei, Carrie Mae Weems, Francisco Goya and Kehinde Wiley.

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

MAIAH ARTOLA, editor, visual artist. MA, The New School. Professional experience includes: Video editor, Artola Digital; co-producer, innovator, *Ab Uno Pluribus*. Film and television projects include: *Red Thread: The Prisoner and the Painter*; *Blind Spot*; *Past*; *Waiting for Godard*; *Far Away*; *Ñande Róga*; *Rights of Passage*; *42nd and...*; *Better Homes and Gardens*. Screenings include: Dia Chelsea, Brooklyn Museum, Queens Museum, EV Gallery, The Wild Project, Harvestworks, Silent Barn, Poetry without Borders Festival, Parish Art Museum, Experimental Intermedia, New York City Poetry Festival, Pioneer Works, MoMA PS1, Anthology Film Archives, Pier 59 Studios, Sacatar Foundation, Andrew Roth Gallery, Chashama, Dixon Place, Clemente Soto Véléz Cultural & Educational Center, American Museum of Natural History, American Opera Project. Publications include: *Epicenter*, *Final Cut Pro for the Visual Mind*. Software authored: Audio Peak Etcher. Awards and honors include: “66 Brilliant Women in Creative Technology,” Creative Tech Week Festival; Grant, New York Foundation for the Arts; Residency, Governors Island; Grant, New York City Mayor’s Office. Website: artoladigital.com.

Nine Ways to Skin a Cat

VSC-2516-OL

(Online)

Wed., November 1–November 29

Class hours: 6:30 pm–8:30 pm (EST)

4 sessions; \$150

Total instructional hours: 8

How do artists go about creating work? Where do they get their ideas from? What are their methods? This course explores numerous ways that artists engage with the creative process besides technical skills. We will unpack the seemingly mysterious concept of creativity and discuss examples of creative approaches, from Agnes Martin (“What am I going to do next?”) to Brian Eno’s and Peter Schmidt’s Oblique Strategies cards that suggest a course of action or thinking to assist in creative situations. Alongside discussion, students will be given exercises that include drawing on stimuli (e.g., philosophy, music, language), leveraging social impetus and personal experience, and allowing play and experimentation, as well as letting the work/material inform where it wants to go. Students will be asked to surrender to chance and randomness to make works for weekly critique, based on creative “directions” communally picked out of a hat. We will be joined in the final session by a visiting artist, who will give a talk about their process and provide feedback on student work.

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

YAM CHEW OH, fine artist. BA, with honors, National University of Singapore; MFA, School of Visual Arts; Certificate, Maryland Institute College of Art. Professional experience includes: Academic assistant, Sotheby’s Institute of Art; strategic development director, Asia Contemporary Art Week; external relations adviser, Shell. Publications include: *Lumina Journal*, *Studio Visit*, *Commotion*, *Velocity*, *BMoreArt*, *The A List*, *The Match Factory*. Awards and honors include: Curatorial Grant, National Arts Council, Singapore; Scholarship, School of Visual Arts; Scholarship, Maryland Institute. Website: yamchewoh.com. Instagram: yamchewoh.

The Everyday Artist

VSC-3316-OL

(Online)

Wed, October 4–October 25

Class hours: 6:30 pm–8:30 pm (EST)

4 sessions; \$150

Total instructional hours: 8

Pablo Picasso said, “Art washes away from the soul the dust of everyday life.” Rudolf Arnheim noted, “Art is continually working to take the crust of familiarity off everyday objects.” This course was conceived from the belief that art is all around us in the everyday. From Marcel Duchamp’s readymades to Richard Tuttle’s hum-

ble materials, we will examine the various ways artists engage with the everyday through their work. Students will acquire the language to understand, discuss and think critically about medium through exploring the work of artists such as Rachel Perry, El Anatsui, Maren Hassinger and Theaster Gates. We will look at their creative processes and how they make meaning out of the quotidian. We will discuss topics such as the art/life dichotomy, 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 a visiting artist.

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

YAM CHEW OH, fine artist. BA, with honors, National University of Singapore; MFA, School of Visual Arts; Certificate, Maryland Institute College of Art. Professional experience includes: Academic assistant, Sotheby's Institute of Art; strategic development director, Asia Contemporary Art Week; external relations adviser, Shell. Publications include: *Lumina Journal*, *Studio Visit*, *Commotion*, *Velocity*, *BMoreArt*, *The A List*, *The Match Factory*. Awards and honors include: Curatorial Grant, National Arts Council, Singapore; Scholarship, School of Visual Arts; Scholarship, Maryland Institute. Website: yamchewoh.com. Instagram: yamchewoh.

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.

Attending a course on campus?

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

Circuits and Sound

VLC-2217-A

(On campus)

Mon., October 9–November 13

Class hours: 6:30 pm–9:30 pm

6 sessions; 1.5 CEUs

\$225; materials fee, \$80

Total instructional hours: 18

In this introductory course students will explore the intersection of electronics and sound by building basic synthesizers, effect units and radios from scratch. Circuits, schematics, electronic components, filters and audio effects will be explored. The focus will be constructing various audio devices using breadboards and then integrating them. Electronics will be manipulated to create desirable sounds, and we will utilize happy accidents and unexpected results. While there are clear goals about what will be covered and created in this course, experimentation will be encouraged. By the end of the course students will have made several audio units. Sessions are held in the Visible Futures Lab, a state-of-the-art rapid prototyping facility.

NOTE: The materials fee covers materials, including breadboards, resistors, capacitors and integrated circuits. Students will also be provided with a pair of headphones to independently test their circuits. This course is held on campus at SVA.

KYLE FAKHOURY, electronics specialist, Visible Futures Lab, School of Visual Arts. BS, James Madison University. Professional experience includes: Musical instrument designer, Olydian Musical Instruments; synthesizer designer, Powers of Ten; electrical design engineer, Safari Energy; science instructor, Boys' Club of New York. Publications include: *International Journal of Hydrogen Energy*.

Introduction to Rhino 3D Software

VLC-2548-OL

(Online)

September 26–October 31

2 CEUs; \$300

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 and manufacturing processes. This course will introduce and explore many of the common tools used in Rhino, with an emphasis on best practices. Students will gain a firm command of these fundamental tools and be able to translate their ideas into computer models, physical prototypes and products. Asynchronous lectures and home assignments will be available days before each live session, and students will have the opportunity to submit questions that the instructor will address during the live session. Live sessions will be recorded and students unable to attend can review demonstrations and discussions outside of class time.

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 primarily through asynchronous material that may include prerecorded lectures and media, and interactive discussions. There will be synchronous sessions on Tuesdays from 7:00 pm to 9:00 pm EST.

JOHN THOMAS HEIDA, principal, John Heida Studio. Professional experience includes: Architectural designer, 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. Website: thedreamteam.space.

Introduction to Rhino 3D Software

VLC-2548-OL1

(Online)

October 25–December 6

2 CEUs; \$300

Total instructional hours: 21

See VLC-2548-OL for course description and instructor.

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 primarily through asynchronous material that may include prerecorded lectures and media, and interactive discussions. There will be synchronous sessions on Wednesdays from 7:00 pm to 9:00 pm EST.

Rhino Software for Intermediate Users

VLC-2552-OL

(Online)

October 26–December 7

2 CEUs; \$300

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 prototype 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.

Asynchronous lectures and home assignments will be available days before each live session, and students will have the opportunity to submit questions that the instructor will address during the live session. Live sessions will be recorded and students unable to attend can review demonstrations and discussions outside

of class time.

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 primarily through asynchronous material that may include prerecorded lectures and media, and interactive discussions. There will be synchronous sessions on Thursdays from 7:00 pm to 9:00 pm EST.

JOHN THOMAS HEIDA, principal, John Heida Studio. Professional experience includes: Architectural designer, 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. Website: thedreamteam.space.

Furniture Design and Fabrication: An Introduction

VLC-2651-A

(On campus)

Tues., October 10–November 14

Class hours: 6:30 pm–9:30 pm

6 sessions; 1.5 CEUs

\$225; materials fee, \$120

Total instructional hours: 18

This course will introduce the field of furniture design through hands-on processes, including sketching, model making and basic fabrication techniques. Emphasis will be put on developing original concepts through iteration and exploration of materials and processes. By the end of the course students will have fabricated a small scale prototype. Lectures will address the expansive field of furniture design, from mass-manufactured objects to studio furniture. No previous design or fabrication experience is required. Sessions are held in the Visible Futures Lab, a state-of-the-art rapid prototyping facility.

NOTE: The materials fee covers a set amount of modeling and construction materials, including but not limited to chipboard, foam, plywood, screws, and sandpaper. Additional materials are available for purchase. This course is held on campus at SVA.

SHANNON ROSE JONES, operations manager, Visible Futures Lab, School of Visual Arts. BFA, University of Wisconsin–Madison; MFA, Rhode Island School of Design. Professional experience includes: Design, fabrication: SinCa Design, Richard Judd Furniture Design. Publications include: *Design Milk*, *Illumination*. Awards and honors include: Residency, Monson Arts; Launch Pad, WantedDesign. Website: shannonrosejones.com. Instagram: [iamshannonrose](https://www.instagram.com/iamshannonrose).

Visual Narrative

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.

Attending a course on campus?

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

RISO Printing: An Introduction

VNC-1577-A

(On campus)

Thurs., September 28–December 7

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$525; studio fee, \$175

Total instructional hours: 35

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.

WREN MCDONALD, illustrator, cartoonist. BFA, with honors, Ringling College of Art and Design. 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*. Website: wrenmcdonald.com.

RISO Printing: Zines and Small Publishing

VNC-2239-A

(On campus)

Wed., September 27–December 6

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$525; studio fee, \$175

Total instructional hours: 35

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.

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; Trestle Project Space; 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; Dieschönstadt 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*. Website: panterzis.com.

RISO Printing: Art Books and Abstract Comics

VNC-2371-A

(On campus)

Tues., September 26–November 28

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$525; studio fee, \$175

Total instructional hours: 35

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.

AIDAN FITZGERALD, owner, Cold Cube Press; publisher; designer; visual artist. BFA, University of Washington. Clients have included: Analog Coffee, Short Run Comix & Arts Festival, Small Press Expo. Exhibitions include: Mount Analogue, Seattle; The Factory, Seattle; King Street Station, Seattle. Website: coldcubepress.com.

RISO Printing: Illustrative Prints

VNC-2385-A

(On campus)

Mon., October 2–December 4

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$525; studio fee, \$175

Total instructional hours: 35

This course explores many ways that Risograph printing can be used to create vibrant, illustrative prints. We will examine printing techniques and apply them to various illustration prompts to create a striking portfolio of work. There will be a strong focus on Risograph operations, including changing drums, manipulating print settings, color registration and how to achieve the best possible print results. Analog and digital demos will be covered: printing techniques, Adobe Photoshop file setup, zine basics, and more. Students will discover how to use a variety of palettes, textures and paper to get the best results for this type of work. The formal and conceptual factors to make a successful illustration, and how to best apply them to the medium, will be addressed. Open to students at all levels.

NOTE: This course is held on campus at SVA.

WREN MCDONALD, illustrator, cartoonist. BFA, with honors, Ringling College of Art and Design. 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*, *Illustrators Annual*, Society of Illustrators. Website: wrenmcdonald.com.

RisoLAB Boot Camp Intensive

VNC-2613-A

(On campus)

Sat., Sun.; September 30–October 1

Class hours: 2:00 pm–6:00 pm

2 sessions; \$150; 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 course, and is also open to anyone who previously completed an on campus 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.

WREN MCDONALD, illustrator, cartoonist. BFA, with honors, Ringling College of Art and Design. 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*, *Illustrators Annual*, Society of Illustrators. Website: wrenmcdonald.com.

RisoLAB Boot Camp Intensive

VNC-2613-B

(On campus)

Sat., Sun.; October 28–October 29

Class hours: 2:00 pm–6:00 pm

2 sessions; \$150; 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. Clients have included: Analog Coffee, Short Run Comix & Arts Festival, Small Press Expo. Exhibitions include: Mount Analogue, Seattle; The Factory, Seattle; King Street Station, Seattle. Website: coldcubepress.com.

RisoLAB Remote Series: Intro to Riso Print Design

VNC-1578-OL

(Online)

Thurs., October 12–November 16

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$225

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. Clients have included: Analog Coffee, Short Run Comix & Arts Festival, Small Press Expo. Exhibitions include: Mount Analogue, Seattle; The Factory, Seattle; King Street Station, Seattle. Website: coldcubepress.com.

RisoLAB Remote Series: Intro to Riso Print Design

VNC-1578-OL1

(Online)

Wed., October 25–December 6

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

6 sessions; 1.5 CEUs; \$225

Total instructional hours: 18

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

Risograph Printing for Drawing and Painting

VNC-2243-A

(On campus)

Fri., October 6–December 15

Class hours: 6:00 pm–9:30 pm

10 sessions; 3.5 CEUs

\$525; studio fee, \$175

Total instructional hours: 35

Drawing is a universal visual language. In this course students will create art using Risograph printing by way of hand-drawn images to create a new expanse of possibilities from their work. Both new and old work will be used to extensively explore the palettes and textures, and the capabilities of the Risograph process. Experimentation with a variety of tools and techniques to develop a language of mark-making will be encouraged. Students will use the Risograph printing process to make new work and reproduce previously created projects. A new practice will emerge from the discoveries that occur during this process. In-class experiments, discussions, assignments and critiques will culminate in a handmade zine project.

NOTE: This course is held on campus at SVA.

ANDREW ALEXANDER, RisoLAB technician, School of Visual Arts. MFA, School of Visual Arts. Clients include: LAAMS. Former clients include: Small Editions, Tommy Hilfiger. One-person exhibitions include: Attic 506, Chapel Hill, NC; 17 Frost Gallery. Group exhibitions include: Comics Art Brooklyn; Toronto Comics Art Festival; MoCCA Arts Fest; Los Angeles Zine Fest; Brooklyn Zine Fest; Small Press Expo, Rockville, MD; Cartoon Crossroads Columbus, OH; Big Milk Expo; Brooklyn Art Book Fair; Philly Comics Expo, PA. Publications include: *CRAM Comics #1; Bubbles #12; e-flux Journal #95; Weakly Comics' Xtra Large Annual; But is it...Comics Aht? #2*. Awards and honors include: Alumni Award, School of Visual Arts. Website: andyalexandry.com. Instagram: andyalexandry.

Picture Books: Crafting Stories With Words and Pictures

VNC-2342-A

(On campus)

Thurs., October 12–December 7

Class hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs

\$300; guest lecturer fee, \$100

Total instructional hours: 24

This course is for students who want to develop the visual writing and storytelling skills required to plan and create innovative picture books. Each week will begin by looking at early and contemporary picture books to study the fundamental elements of visual narrative, characterization, composition, pacing and point of view, as well as how to engage the reader. The second half of each session will navigate the picture book creation process. Students will map their fictional worlds and sketch a sequence with thumbnails, then make a storyboard, refine their characters and settings, and finally craft their picture book dummy. Special emphasis is placed on experimenting with playful, poetic and thought-provoking interactions between words and images. Weekly revisions will be made based on critiques, and we will discuss the challenges for picture book authors/artists, and how to navigate submitting work to publishers and agents.

NOTE: This section of VNC-2342 is held on campus at SVA.

CLAUDIA RUEDA, picture book author. MFA, Lesley University. Professional experience includes: Teaching artist, DREAMing Out Loud Program—PEN America. Clients include: Chronicle Books, Candlewick Press. Former clients include: Scholastic, Abrams Books, Dial. Publications include: *Bunny Slopes*, *Here Comes the Easter Cat*. Awards and honors include: Goodreads Choice Award; Best Picture Books of the Year, *Kirkus Reviews*; Best Books for Kids, New York Public Library; Junior Library Guild Selection; Grant, Northeast Children’s Literature Collection. Website: claudiarueda.com. Instagram: claudiarueda.

Picture Books: Crafting Stories With Words and Pictures

VNC-2342-OL

(Online)

Tues., October 10–November 28

Class hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs

\$300; guest lecturer fee, \$100

Total instructional hours: 24

See VNC-2342-A for course description and instructor.

NOTE: All students with an active registration in this course will be given access to the Adobe Creative Cloud. This section of VNC-2342 is fully online and offered through synchronous sessions during the listed course hours.

Creative Writing for Visual Artists

VNC-2358-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; \$525

Total instructional hours: 35

Are you a visual artist who wants to write? Are you burning with a story, but can’t find the words? Are you a private scribbler? Or maybe you’re already writing but you’ve hit a plateau? This course will help you strengthen your voice as a writer, find your confidence, your passion and unique expression. Experimenting with language, form and narrative elements in a welcoming, supportive environment, we’ll explore essential components of creative writing—character, plot, point of view, setting, theme, and more. You’ll learn not only to write better, but also to find joy and inspiration in the act of writing, and to bypass those writing hang-ups we all have. There’s no wrong way. A series of exploratory exercises using both visual and written writing prompts will give you a chance to try short-form fiction, creative nonfiction and poetry. Over the course of the semester, you’ll produce a portfolio of written work and select one piece to develop and polish as a final project. We’ll also discuss publishing, posting, submitting to lit mags, and the ways your creative writing can strengthen and inform your visual arts practice. As a final, we’ll collect everyone’s favorite pieces in a digital zine.

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.

LAURA CATHERINE BROWN, writer, comics artist. MFA, School of Visual Arts. Clients include: *World War 3 Illustrated*, HAD. Books include: *Quickening*, *Made by Mary*. Publications include: *World War 3 Illustrated*, *Snow Leopard*, HAD. Awards and honors include: Sketchboard Pro Scholarship, Braintreehouse / School of Visual Arts; Barnes & Noble Discover Picks of the Month. Website: lauracatherinebrown.com. Instagram: downtownlauracbrown.

Digital Storytelling

VNC-2367-OL

(Online)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

From social media platforms to keynote presentations, interactive media and motion comics, digital storytelling allows creators to explore innovative ways to combine text, image, sound, video, interactivity, motion design and audience agency to design digital experiences. In this course students will experiment with contemporary digital storytelling techniques, such as vertical scrolling, motion comics and interactive storytelling through branching narratives. Examples of the various formats, styles and tools will be studied and analyzed. The fundamental elements of visual narrative and the art of crafting a solid story structure will be covered. Students will identify the best format and method for their own digital storytelling practice and examine how to use various online applications and tools to amplify their authorial voice. Students will work on producing a collection of digital short stories. Whether personal memoir, genre-bending fiction, nonfiction narratives, or poetic experimental works, storytellers of all backgrounds, visual languages and media are welcome.

NOTE: 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: Composer, Sesame Workshop; animation director, Click3X. Clients have included: ABC, History Channel, HBO, Victoria's Secret, A&E, Nickelodeon, Late Nite Cartoons, Jell-O, MTV, Dodge, Bravo, Fanta, Disney Studios, Maybelline, Ford, FedEx, AOL, *Wall Street Journal*, *Sesame Street*, Scholastic Books, American Museum of Natural History. Website: vimeo.com/katllyn.

Graphic Narrative: Memory and Emotion

VNC-2562-OL

(Online)

Thurs., September 28–December 7

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

The nearly limitless form of graphic storytelling can express an entire range of worldly experience—from extremes of trauma and catastrophe to happier or more subtle moments—and far beyond. In this course we will examine great comics with meaningful content and focus on works that, whether personal, literary, documentary or commercial entertainment, explore or clarify themes of class, gender, race and the rights of living beings. We will explore techniques like memory retrieval and mapping as part of a semi-forensic but individualized approach to world-building and psychological character development. Students will inform their narratives with research to give the work authenticity, and invest their stories with inventive narrative design and believable “acting and staging” (to use theatrical terms) to produce the desired emotional response from readers, if that is what is called for by the project. The class is flexible regarding style and content. Several brief assignments will be given, including a collaborative project, but the main result of the class will be a finished written/drawn short story.

NOTE: 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.

JAMES ROMBERGER, visual artist, writer. BA, Columbia University; MA, CUNY Graduate Center. Clients include: Dark Horse Comics, Xylophone Media, Uncivilized Books. Former clients include: DC Vertigo, Marvel Comics, Fantagraphics, Gracie Mansion Gallery, Grace Borgenicht Gallery. Exhibitions include: New Galerie, Paris; Seoul Museum of Art; James Fuentes; Tibor de Nagy Gallery; How! Arts; Jeffrey Deitch; Museum of Modern Art. Graphic novels include: *7 Miles a Second*; *The Late Child and Other Animals*; *Post York*; *Aaron and Ahmed: A Love Story*; *The Bronx Kill*; *2020 Visions*. Awards and honors include: Acker Award, Francis J. Greenburger Award. Website: jamesromberger.com. Instagram: james_romberger.

Interrupting Expectations: Comedy in Storytelling

VNC-2712-A

(On campus)

Mon., October 2–December 4

Class hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$450

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 section of VNC-2712 is held on campus at SVA.

BOBBIE WALLES, 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!*. Website: generalintereststudio.com.

Interrupting Expectations: Comedy in Storytelling

VNC-2712-OL

(Online)

Tues., September 26–November 28

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$450

Total instructional hours: 30

See VNC-2712-A for course description and instructor.

NOTE: This section of VNC-2712 is fully online and offered through synchronous sessions during the listed course hours.

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 their tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill their 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 them.
- 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 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. Students must provide a photo ID and a copy of their student schedule, and must sign in using the SPLAN system at lobby kiosks, to gain access to all SVA facilities.

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.

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 by logging into your myID account and selecting the MyServices tile on your dashboard. When logged in to MyServices, select "Grades" from the homepage.

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. 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. 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
- 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 their 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 they 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.

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/handbook.

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 are allowed entry to the SVA libraries. Students must provide a photo ID and a copy of their student schedule, and must sign in using the SPLAN system, at lobby kiosks to gain access to the library facilities.

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.

Students interested in matriculating in one of SVA's degree programs should email the Admissions Office at admissions@sva.edu.

Faculty

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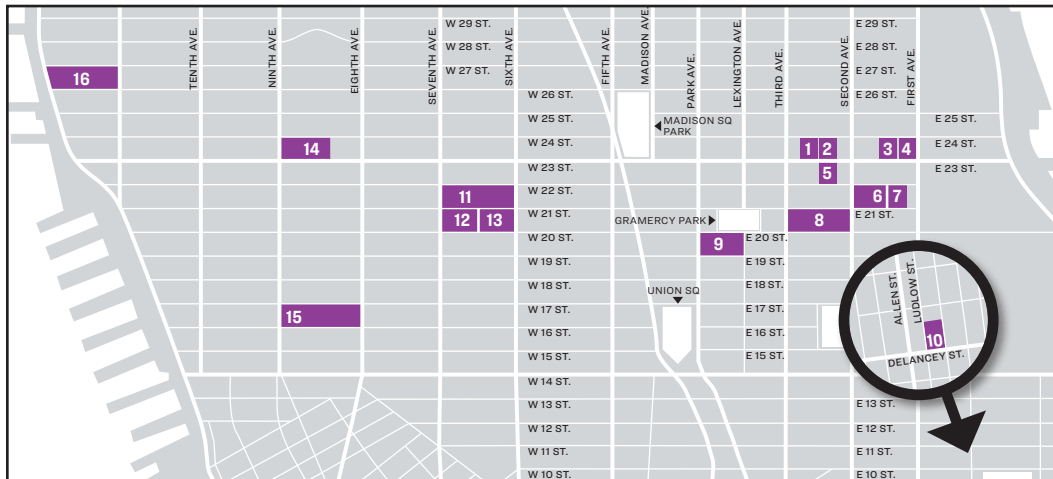
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Campus Map and Directory



1 205/207/209 East 23rd Street

Advertising (BFA)
 Amphitheater (Room 311)
 Audio Visual Services
 Continuing Education
 Design (BFA)
 Digital Imaging Center
 Environmental Health and Safety
 Executive Vice President
 Facilities Management
 Film (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

Chair of the Board
 Visual Arts Press, Ltd.

6 380 Second Avenue

Comics (BFA)
 Design (MFA)
 Human Resources
 Illustration (BFA)
 Resource Management
 SVA Library

7 310 East 22nd Street

Humanities and Sciences
 Illustration studios (BFA)

8 214 East 21st Street

3D Design
 Photography and Video (BFA)
 Photography, Video and Related Media (MFA)
 President
 Student lounge
 WSVU 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
 Animation (BFA)
 Art History
 Capital Projects
 3D Animation and Visual Effects (BFA)
 Computer Arts (MFA)
 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)
 Learning Technologies (OLT)
 Products of Design (MFA)
 Social Documentary Film (MFA)
 Visual Narrative (MFA)

13 132 West 21st Street

Academic Affairs
 Art Education (MA/MAT)
 Art Therapy (MPS)
 The Art Therapy Project
 Branding (MPS)
 Curatorial Practice (MA)
 Digital Photography (MPS)
 Diversity, Equity and Inclusion
 Fashion Photography (MPS)
 Film 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
sva.edu