

ART IS HEROIC! ART IS MAGIC! ART IS PASSION! ART IS BEAUTY! ART IS GENTLE! ART IS BACK!

ART IS ALIVE! ART IS FIERCE! ART IS POWER! ART IS BACK!



ART IS FRESH! ART IS SPICY! ART IS WISDOM! ART IS BACK!

ART IS DARING! ART IS TASTY! ART IS BRAVE! ART IS WEIRD! ART IS PROUD! ART IS BACK!



**CONTINUED**  
DIVISION OF CONTINUING EDUCATION

FALL 2020  
COURSE BULLETIN



**School of Visual Arts**  
Division of Continuing Education  
**Fall 2020**

The School of Visual Arts has been authorized by the New York State Board of Regents ([www.highered.nysed.gov](http://www.highered.nysed.gov)) to confer the degree of Bachelor of Fine Arts on graduates of programs in Advertising; Animation; Cartooning; Computer Art, Computer Animation and Visual Effects; Design; Film; Fine Arts; Illustration; Interior Design; Photography and Video; Visual and Critical Studies; and to confer the degree of Master of Arts on graduates of programs in Art Education; Critical Theory and the Arts; Curatorial Practice; Design Research, Writing and Criticism; and to confer the degree of Master of Arts in Teaching on graduates of the program in Art Education; and to confer the degree of Master of Fine Arts on graduates of programs in Art Practice; Art Writing; Computer Arts; Design; Design for Social Innovation; Fine Arts; Illustration as Visual Essay; Interaction Design; Photography, Video and Related Media; Products of Design; Social Documentary Film; Visual Narrative; and to confer the degree of Master of Professional Studies on graduates of programs in Art Therapy; Branding; Digital Photography; Directing; Fashion Photography.

The School of Visual Arts is accredited by the Middle States Commission on Higher Education ([msche.org](http://msche.org)), 3624 Market Street, Philadelphia, PA 19104, 267.284.5000. The Commission on Higher Education is an institutional accrediting agency recognized by the U.S. Secretary of Education and the Council on Higher Education Accreditation.

The School of Visual Arts is an accredited institutional member of the National Association of Schools of Art and Design ([nasad.arts-accredit.org](http://nasad.arts-accredit.org)).

The Interior Design program leading to the Bachelor of Fine Arts in Interior Design is accredited by the Council for Interior Design Accreditation ([accredit-id.org](http://accredit-id.org)), 206 Grandville Avenue, Suite 305, Grand Rapids, MI, 49503-4014.

The School of Visual Arts' Department of Art Education is currently pursuing accreditation of its educator preparation programs by the Association for Advancing Quality in Educator Preparation (AAQEP). Pursuant to Section 52.21 of the Regulations of the Commissioner of Education, the educator preparation program offered by the School of Visual Arts is considered to be continuously accredited for purposes of meeting the New York State requirement that all such programs maintain continuous accreditation. The School of Visual Arts' Master

of Arts in Teaching in Art Education program was previously accredited by the Council for the Accreditation of Educator Preparation (CAEP).

The Master of Professional Studies in Art Therapy degree program is approved by the American Art Therapy Association, Inc., and as such meets the Education Standards of the art therapy profession.

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.

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#### **credits**

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# Registration Information

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## REGISTRATION BEGINS NOW

The Division of Continuing Education Fall 2020 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](mailto:ce@sva.edu)

## ONLINE REGISTRATION

To register online, go to [sva.edu/ce](http://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 emailing your withdrawal to [dropaddce@sva.edu](mailto:dropaddce@sva.edu); or by sending written notification via fax or mail. 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:

Courses begin Monday, September 28th.

Please refer to each course for detailed information.

### Holiday Schedule Continuing Education Courses

There will be no continuing education classes on:

Wednesday–Sunday, November 25–29: Thanksgiving holiday

# Online Residencies

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## Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## The Artist Residency Project

**FIC-4979-OL**

**October 13–November 13**

**\$1,500**

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, Gregory Coates, Tobi Kahn, Alois Kronschlaeger, Judy Mannarino, Amy Myers, Iviva Olenick, Danica Phelps, Accra Shepp and Allison Hewitt Ward.

**NOTE:** A portfolio is required for review and acceptance to this program. 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**

**September 28–December 22**

**\$150**

This online network offers alumni of the Summer Residency Program 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 Summer Residency Programs and Intensives. All alumni of the Summer Residency Programs are invited to register for this network.

**ANDREA CHAMPLIN, fine artist.** BFA, Wayne State University; MFA, Yale University. One-person exhibitions include: Michael Steinberg Fine Art; Clifford-Smith Gallery, Boston. Group exhibitions include: Pluto Gallery; Gallery 414; Kobalt Gallery, Provincetown, MA; Michael Steinberg Gallery; Jeff Bailey Gallery; Educational Alliance Gallery; Clifford-Smith Gallery, Boston; Detroit Artist's Market; Oni Gallery, Boston; Neo Images Gallery; Cummings Art Center, New London,

CT; Pasinger Fabrik, Munich; DNA Gallery, Provincetown, MA. Publications include: *NY Arts*, *The New York Times*, *Boston Globe*. Artist residency: MacDowell Colony. The instructor's work may be viewed at: [andreachamplin.com](http://andreachamplin.com).

For more information visit [sva.edu/residency](http://sva.edu/residency) or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: [residency@sva.edu](mailto:residency@sva.edu); phone: 212.592.2188; fax: 212.592.2060.

# Advertising

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## Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

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

**OLC-2511-A**

**Thurs., October 8–December 17**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$440**

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 online course will be given free access to the Adobe Creative Cloud. This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

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

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

## Adland is a Frustrating Place Without a Great Portfolio

ADC-2030-OL

Wed., September 30–December 9

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$440

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

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

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

## How to Make Ideas That Make Other People Jealous

ADC-2030-OL1

Wed., September 30–December 9

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$440

Ideas that make other people jealous—that's all you need to do to become a successful creative. This course teaches you a powerful, creative thinking methodology to help you become an expansive and super resilient idea-maker. You'll learn a creative process that teaches you "the how" of coming up with and developing ideas: How to jump-start your thinking, how to come up with lots of ideas efficiently and how to develop the best of them into brilliant campaigns that integrate everything from broadcast to UX design to long-form video. You'll leave with some great ideas for your portfolio, as well as a heightened understanding of how different mediums work together to create a cohesive environment where big ideas thrive. But most importantly, you'll leave with a powerful foundation for creative and design thinking, which you can build a career on. "Jealous" is a great first course for those starting out, and the method is also used by more experienced writers and art directors looking to develop their portfolios and reinvigorate their creative processes. It's also been taught to brand strategists, television producers, brainstorming facilitators and comedy writers looking to expand the way they think creatively and to gain an understand of the wealth of media in which ideas can flourish.

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

**HUSANI BARNWELL, art director, designer, creative director.** BA, Harvard University; MPS, New School University. Professional experience includes: creative director, GlobalHue; art director, BBDO Worldwide; founding member, former creative director, DonorsChoose.org. Former clients include: Verizon, Cingular, AT&T, Visa, Subway, Ford, Pizza Hut, United States Army, Samsung, Cigna, United States Navy, Lowes, Bermuda. Publications include: *Creativity*, *Shoot* magazine, *US Ad Review*, *Graphic Design USA*, *Design News*, *The New York Times*, *Metropolis*, *Wall Street Journal*. Awards and honors include: Gold Award, ADDY; Grand Prize, Multicultural Excellence Award, Association of National Advertisers; FAB Award; London International Award; Grant, Office for the Arts at Harvard; David McCord Prize, Harvard; AIGA; American Association of Advertising Agencies. The instructor's work may be viewed at: [husanibarnwell.com](http://husanibarnwell.com).

**MARK SIMON BURK, principal, Make Brilliant Ideas.** BA, Colorado College; Columbia University; Northwestern University. Professional experience includes: Deutsch Advertising, BBDO, JWT, *Interview*. Clients have included: Ikea, Condé Nast, Tommy Hilfiger, Burger King, Pizza Hut, Taco Bell, United States Navy, AIG, Foot Locker, Campbell's, Kraft,

Kellogg's, General Mills. Awards include: The One Show, *Communication Arts*, ADDY, ANDY. The instructor's work may be viewed at: [makebrilliantideas.com](http://makebrilliantideas.com).

## **(How To) Do Work That Matters**

**ADC-2032-OL**

**Tues., September 29–December 1**

**Hours: 6:00 pm–9:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

Agencies today are looking for more than clever ideas—anyone can be 'clever'. Agencies need creatives with fresh thinking who can create enduring campaigns that challenge, get talked about, instigate, change the conversation, impact behavior, and even change culture. In this course, students will learn and practice a dynamic, creative-thinking methodology that will help them become expansive, agile and resilient idea-makers. It will also highlight key creative issues at the core of building a great career. To illustrate the method, the course draws insights from my conversations with brilliant, diverse creative minds around the world—from New York to Toronto to Shanghai to Mumbai—doing award-winning work that has truly made a difference (Cannes, The One Show, CLIO). Creative assignments are given each week, and are then presented online to gain class feedback. This is a great foundation course for those starting out; the methodology and techniques taught here are also used by more senior writers, art directors and designers looking to reinvent their creative process and develop their portfolios.

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

**MARK SIMON BURK, principal, Make Brilliant Ideas.** BA, Colorado College; Columbia University; Northwestern University. Professional experience includes: Deutsch Advertising, BBDO, JWT, *Interview*. Clients have included: Ikea, Condé Nast, Tommy Hilfiger, Burger King, Pizza Hut, Taco Bell, United States Navy, AIG, Foot Locker, Campbell's, Kraft, Kellogg's, General Mills. Awards include: The One Show, *Communication Arts*, ADDY, ANDY. The instructor's work may be viewed at: [makebrilliantideas.com](http://makebrilliantideas.com).

## **Creative Thinkers Wanted**

**ADC-3078-OL**

**Thurs., October 1–December 10**

**Hours: 6:30 pm–10:00 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

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

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

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

## Digital Practices for an Integrated Advertising World

ADC-3063-OL

Tues., September 29–November 17

Hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$280

This course will prepare advertising art directors, writers and graphic designers, at any level, to better understand the principles of high conceptual, creative thinking and how to sharpen those skills so they can apply them across multiple media channels, especially in the digital space. It will demonstrate the digital innovations that ad agencies and design firms have available to them today. Technical details and “best practices” about the multitude of media options on social sites such as Facebook, Instagram and YouTube will be shared. This course will expose you to what recruiters in the communications field are looking for: creative talent that understands how thematic thinking can spark ideas throughout digital, social, ambient and traditional media channels. Several proprietary presentations will be shared, like “Understanding the Balance of Rational and Emotional Messaging in Advertising,” “The 10 Ways to Stimulate Visual Thinking,” and “Today’s Advertising Ecosystem Explained.” This will help students understand how to develop advertising platforms and integrate their ideas across disciplines. I’ll also share “real world” creative documents to help students understand the level of expertise and execution necessary in today’s creative portfolio. At the end of this course, students will be able to build a portfolio that shows a deep understanding of how to create and curate ads and integrate them across multiple channels—a must in today’s multi-touchpoint, marketing environment. My course is particularly helpful for students who have struggled with articulating their concepts or coming up with The Big Idea.

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

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

# Animation

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## Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Animation: An Introduction

ANC-1022-OL

Thurs., October 1–December 10

Hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$480

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. It starts with pencil and paper and discovering how to make your drawings move, all while 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 projects. While we will cover basic animation concepts and techniques, the emphasis will be placed on innovation, invention and experimentation. Animating in Adobe Photoshop

will be included and mixed-media projects will be introduced.

**PREREQUISITE:** A 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 online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Digital Storyboarding

**ANC-1024-OL**

**Wed., September 30–December 9**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs**

**\$400; software fee, \$80**

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

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

**FRANK GRESHAM, animator.** BFA, with honors, Virginia Commonwealth University; MFA, School Visual Arts.

Professional experience includes: Series animation director, *The Cramp Twins, Speedbump The Roadkill Possum*; storyboard supervisor, *The Venture Brothers, Downtown*; animator, *The Off-Beats, Sesame Street*; head of production design, *Moxy & Flea, Brickface & Stucco*; creative associate producer, voice director, *Dennis & Gnasher*; voice-over actor, *Beavis & Butt-Head, The Head*. Awards include: Excellence in Animation Award, ASIFA-East; Design Award, ASIFA-East; Pulcinella Award. The instructor's work may be viewed at: [frankgresham.com](http://frankgresham.com).

## Animate Your Stories From Start to Finish

**ANC-1027-OL**

**Wed., September 30–December 9**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs**

**\$400; software fee, \$80**

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

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

**BRAD RODRIGUEZ, storyboard artist.** BFA, School of Visual Arts. Professional experience includes: Senior art direc-

tor, 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: Cartoon Modern

ANC-2581-OL

Sun., October 18–November 22

Hours: 12:00 noon–3:30 pm (EST)

6 sessions; 2 CEUs; \$280

Some of today's most exciting contemporary animators, including Genndy Tartakovsky (*Samurai Jack*, *Hotel Transylvania*), draw inspiration from the cartoons of the 1950s and '60s. Influenced by modernism, studios like Hanna-Barbera (*Yogi Bear*) and Jay Ward (*Rocky and Bullwinkle*) pioneered an abstract style of animation that rebelled against realism. Through an examination of this revolutionary era, students will explore the fundamentals of designing characters and building a portfolio.

**PREREQUISITES:** Basic drawing skills and a 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 online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Introduction to Toon Boom Harmony

ANC-2271-OL

Thurs., October 1–December 10

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs

\$400; software fee, \$80

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 a short animated clip of their own design.

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

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

## Animation Screenwriting

ANC-2043-OL

Thurs., October 1–December 10

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

This course will prepare students for a career in animation screenwriting and story development. We will explore modern animation screenwriting skills: cutting-edge story design, innovative world-building, interweaving character-arcs and "studio worthy" screenwriting. Developing an animation script through its various stages of the "animation pipeline" will be addressed: from logline to core cast, TQ-driven story structure to first drafts, rewrites to multiplatform franchising. Skills covered in this course are based on techniques used at Disney and 20th Century Fox. Students get to choose what platform they wish to focus their writing for—feature film to TV show, from mobile App to graphic novel—and learn

how to write for all those platforms. Projects created in this course can be used for the next step in each student's animation career.

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

**JAMES GRIMALDI, screenwriter.** BA, University of Toronto; MSW, Yeshiva University. Professional experience includes: Film development, 20th Century Fox, New Line Cinema. Clients include: Disney, Hyperion Publishers, Imagineering. Screenplays include: *Bubbles*, *Faster!*, *Movable Village*. Co-writer: *Before the Bomb*. Publication: *Variety*. Awards and honors include: Cannes Film Festival, Slamdance, International European Independent Film Fest.

## Microstory Boot Camp

**ANC-2051-OL**

**Sat., Sun.; October 17–October 18**

**Hours: 12:00 noon–6:00 pm (EST)**

**2 sessions; 1 CEU; \$220**

Filed 30- to 60-second microstories is the modern way to consume plot anywhere on our devices: while traveling to work or waiting in check-out lines. In this workshop we will explore cutting-edge story skills to write tiny narratives with fewer characters, fewer events, and stronger emotional impact and retention. Three types of microplots will be addressed—structuring, ingenious self-editing skills and innovative formatting. Like quantum mechanics, stories look different at the atomic level. At the end of this day-long boot camp, students will have up to three microstory screenplays, short enough to realistically storyboard, animate or film, then upload to YouTube or Instagram, develop a following, and hopefully a calling card for paid screenwriting jobs.

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

**JAMES GRIMALDI, screenwriter.** BA, University of Toronto; MSW, Yeshiva University. Professional experience includes: Film development, 20th Century Fox, New Line Cinema. Clients include: Disney, Hyperion Publishers, Imagineering. Screenplays include: *Bubbles*, *Faster!*, *Movable Village*. Co-writer: *Before the Bomb*. Publication: *Variety*. Awards and honors include: Cannes Film Festival, Slamdance, International European Independent Film Fest.

## All Together: Digital Animation and Motion Graphics

**ANC-3276-OL**

**Sat., October 3–December 12**

**Hours: 10:00 am–3:00 pm (EST)**

**10 sessions; 5 CEUs; \$700**

Designed as a workshop studio, this course will take students through all stages of the animation process to create personal animated projects. Using Wacom 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, and color styling, audio tracks and digital composition 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 to perfect 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 online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

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

**KATHERINE LLEWELLYN, owner, creative director, Dumfun Productions, LLC.** BFA, School of the Art Institute of Chicago. Professional experience includes: Animation director, Click3x; animator, writer, designer, Digital Artworks. Clients have included: ABC, History Channel, HBO, Victoria's Secret, A&E, Nickelodeon, Jell-O, MTV, Dodge, Bravo,

Fanta, Disney Studios, Maybelline, Ford, FedEx, AOL, National Geographic, Wall Street Journal, Land's End, *Sesame Street*, Scholastic Books, American Museum of Natural History. The instructor's work may be viewed at: [katlyn.com](http://katlyn.com).

## Photoshop Animation

**SWC-3209-OL**

**Fri., October 2**

**Hours: 10:00 am–1:00 pm (EST)**

**1 session; \$120**

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

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

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

## Rendering for 3D Animation

**SMC-2212-OL**

**Tues., November 3–December 8**

**Hours: 6:30 pm–9:30 pm (EST)**

**6 sessions; 1.5 CEUs; \$350**

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

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

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

## Digital Character Creation

**SMC-3223-OL**

**Tues., September 29–December 1**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

Creating compelling characters for entertainment requires a specific skill set and the ability to communicate visually. This course will explore the essential skills required for creating characters in three dimensions for high-end film or video games. Topics include design, modeling, UV layout, texture and presentation of characters. We will explore how to make fully realized digital characters suitable for a professional production environment, which students can create on their own.

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

**DANNY WILLIAMS, art specialist, Activision Blizzard.** Professional experience includes: Modeler, vision development artist, DreamWorks Animation; creature artist, ArenaNet; senior modeler, Blue Sky Studios. Clients include: Vicarious Visions, Sony, Bungie. Former clients include: HBO, Nabisco, Target, Rayovac, Sylvania, FOX Animation Studios. Film projects include: *Boss Baby*, *Turbo*, *Puss N' Boots*, *Horton Hears a Who*, *Rio*, *Ice Age*, *Robots*.

## Environment Modeling for Feature Animation

SMC-3429-OL

Thurs., October 1–November 19

Hours: 7:00 pm–10:00 pm (EST)

8 sessions; 2 CEUs; \$375

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

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

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

**BRIEN HINDMAN, senior supervisor, Environment Department, Blue Sky Studios.** BFA, New York University.

Previous professional experience: Workflow supervisor, Walt Disney Feature Animation; environment modeling supervisor, *Moana*; environment modeling lead, *Big Hero 6*. Awards include: Outstanding Created Environment in an Animated Feature, Visual Effects Society.

# Art Education / Art Therapy Professional Development

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## Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Art Therapy as a Career

PDC-1026-OL

Thurs., October 1–October 22

Hours: 6:30 pm–9:30 pm (EST)

4 sessions; 1 CEU; \$150

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; 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.

## Dignity for All Students Act (DASA) Training

*AEC-4432-OL*

Sat., October 3

Hours: 11:00 am–2:00 pm (EST)

1 session; \$70

This workshop will address the social patterns of harassment, bullying and discrimination, marginalization and microaggressions, including but not limited to those acts based on a person's actual or perceived race, color, weight, national origin, ethnic group, religion, religious practice, disability, sexual orientation, gender or sex as defined in Section 11—Definitions. This training addresses these issues from a proactive—rather than a reactive—position and presents the "goal" as creating an affirming educational environment for all students through addressing school culture and climate. It will also cover the identification and mitigation of harassment, bullying and discrimination, and strategies for effectively addressing problems of exclusion, bias and aggression in educational settings. Successful completion of this workshop will meet the certification requirements in Section 14(5) of Chapter 102 of the Laws of 2012 (New York State Department of Education: [www.NYSED.gov](http://www.NYSED.gov)).

**NOTE:** Successful completion of this workshop fulfills the harassment, bullying, and discrimination prevention and intervention training required for certification/licensure under the Dignity for All Students Act (DASA). This workshop is fully online and offered through a combination of synchronous as well as three hours of asynchronous lectures and discussions. Students must attend regularly scheduled online sessions during the listed course hours.

**TANYA M. ENGLAND**, associate in Education Improvement Service, New York State Department of Education.  
MS, Long Island University.

## Dignity for All Students Act (DASA) Training

*AEC-4432-OL1*

Sat., November 14

Hours: 11:00 am–2:00 pm (EST)

1 session; \$70

See AEC-4432-OL for course description and instructor.

## Dignity for All Students Act (DASA) Training

*AEC-4432-OL2*

Sun., December 6

Hours: 11:00 am–2:00 pm (EST)

1 session; \$70

See AEC-4432-OL for course description and instructor.

# Design

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### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Color Workshop: Life Beyond Black, White and Red

DSC-1014-OL

Wed., October 14–November 11

Hours: 6:30 pm–9:00 pm (EST)

5 sessions; 1.5 CEUs; \$220

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? How do the proportional relationships of colors affect compositions? The answers to these and other questions can be discovered by exploring the traditional principles of color theory. In this course we explore the classic color teachings of Josef Albers through discussions, demonstrations and working hands-on, physically with colored paper, and digitally with Adobe Illustrator and Photoshop. Students will learn how to identify any color based on universal characteristics of hue, value and saturation. The seven color contrasts will be examined and employed in a series of experiments and assignments, with emphasis on simultaneous contrast, the relativity of color, color mixing and the illusion of transparency. Upon completion of the course, students will be able to use color in their art and design practice with greater awareness and confidence.

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

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

## Principles of Visual Language: Form and Color

OLC-1018-A

September 28–December 20

12 weeks; 3.5 CEUs; \$480

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

**NOTE:** All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The online synchronous meetings are scheduled to occur on Monday afternoons and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

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

## Typography and Identity

OLC-2051-A

September 28–December 20

12 weeks; 3.5 CEUs; \$480

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 online course will be given free access to the Adobe Creative Cloud. This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

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

## Graphic Design: Learning from the Masters

**OLC-2013-A**

**October 12–December 20**

**10 weeks; 3 CEUs; \$400**

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

**NOTE:** This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video-conferences with the instructor and classmates. The online synchronous meetings are scheduled to occur on Monday evenings and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

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

## Graphic Design: Basic

**DSC-2021-OL**

**Wed., September 30–December 9**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

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

## Graphic Design: Learn It, Live It, Do It

**DSC-2038-OL**

**Wed., September 23–December 16**

**Hours: 7:00 pm–9:00 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

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? In this course students will get "real-life" assignments, such as logos, branding, book jackets, packaging, editorial, posters, advertising and digital. While this is a "basic" course, the work completed can be leveraged later on when building a portfolio.

**NOTE:** The first session of this course will meet from 7:00 pm to 10:00 pm. It is recommended that students have access to a Macintosh computer and a working knowledge of the Adobe Creative Suite (Illustrator, Photoshop and InDesign). All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of synchronous as well as asynchronous lectures, handouts, videos and discussions. Students are invited to attend regularly scheduled online sessions during the listed course hours.

**ADAM GREISS, vice president, global head/creative director, Morgan Stanley Creative Services.** BFA, School of Visual Arts. Clients have included: RCA/BMG Records, NBC-TV, CBS Network, ASCAP, TVT Records, Manhattan Theatre Club, AT&T, Merrill Lynch, Equitable Real Estate, Cushman & Wakefield. Publications include: *Adweek*, *Typography 20*, *The Graphic Design Portfolio*. Illustrator: *You Think You've Got It Bad*. Collections include: Library of Congress, Museum of Modern Art. Awards and honors include: "50 People to Watch in 2000," *Graphic Design USA*; AIGA; *Print*; Type Directors Club; Society of Publication Designers; *Graphis*; American Corporate Identity; *Creativity*; American Design Awards; Chairman, International Type Directors Club design competition.

## The Art of Design: Basic

**DSC-2034-OL**

**Tues., October 6–December 22**

**Hours: 6:30 pm–9:30 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

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

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

## Typography: Typography and Design—It's All Here

DSC-2066-OL

Tues., September 29–December 15

Hours: 7:00 pm–9:00 pm (EST)

12 sessions; 3.5 CEUs; \$480

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, book jackets, posters, CD packaging, brochures, package design, digital and editorial. All aspects of design will be addressed. The work completed in this course can be used to build a portfolio.

**NOTE:** The first session of this course will meet from 7:00 pm to 10:00 pm. It is recommended that students have access to a Macintosh computer and a working knowledge of the Adobe Creative Suite (Illustrator, Photoshop and InDesign). All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of synchronous as well as asynchronous lectures, handouts, videos and discussions. Students are invited to attend regularly scheduled online sessions during the listed course hours.

**ADAM GREISS, vice president, global head/creative director, Morgan Stanley Creative Services.** BFA, School of Visual Arts. Clients have included: RCA/BMG Records, NBC-TV, CBS Network, ASCAP, TVT Records, Manhattan Theatre Club, AT&T, Merrill Lynch, Equitable Real Estate, Cushman & Wakefield. Publications include: *Adweek*, *Typography 20*, *The Graphic Design Portfolio*. Illustrator: *You Think You've Got It Bad*. Collections include: Library of Congress, Museum of Modern Art. Awards and honors include: "50 People to Watch in 2000," *Graphic Design USA*; AIGA; *Print*; Type Directors Club; Society of Publication Designers; *Graphis*; American Corporate Identity; *Creativity*; American Design Awards; Chairman, International Type Directors Club design competition.

## Type and Image: Graphic Impact

DSC-2154-OL

Tues., September 29–December 1

Hours: 6:00 pm–7:30 pm (EST)

10 sessions; 3 CEUs; \$440

We've all seen designs that dazzle our eyes, and others that impress with wit. This course will explore methods for creating work with visual and conceptual impact that result in eye-catching beauty and fresh, powerful ideas. Students will create original images in any medium—even their own smart phone photos—and learn how to transform them into professional-quality visual communication. Techniques for creating a harmonious, integrated relationship between image and lettering elements will be emphasized. Traditional type-setting skills, as well as alternative sources for creating expressive letterforms (such as photography and hand-crafting) will be introduced and developed. The methods and principles covered are applicable to creating integrated type and image solutions on multiple platforms: from traditional graphic design, branding and advertising to 360° digital executions—social, motion, video and experience design. A combination of live online weekly critique and feedback sessions will be featured, in addition to asynchronous learning activities (videos, links to reference material, and assignments) that can be completed at each student's own pace.

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

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

**MARK SPOSATO, graphic designer, creative director, filmmaker.** BFA, Temple University. Professional experience includes: Co-founder, Houndstooth Studios; integrated design lead, Wunderman Thompson Employ; associate creative

director, Havas. Publications include: *Making Posters: From Concept to Design*; *Bright Ideas in Poster Design*; *Creative Quarterly*; *Logo 2.0*; *HOW Promotion Annual*, *Logo Lounge*; *CMYK*; *Big Book of Green Design*. Awards and honors include: Gold Medal, *Graphis Poster Annual*; Gold Medal, *Graphis Design Annual*; *HOW Logo Design Awards*; Best Video, Akademia Music Awards; Art Directors Club; National Design Against Fur Competition; *Creativity*. The instructor's work may be viewed at: [marksposato.com](http://marksposato.com).

## Hand Lettering and Design

**DSC-2071-OL**

**Tues., September 29–December 1**

**Hours: 6:30 pm–8:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

**PREREQUISITE:** A working knowledge of the Adobe Creative Suite 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 online course will be given free access to the Adobe Creative Cloud. 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.

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

## Digital Design Basics

**SMC-1031-OL**

**Mon., September 28–November 30**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

## Digital Design Basics

**SMC-1031-OL 1**

**Sat, October 3–December 12**

**Hours: 10:00 am–1:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

See SMC-2231-OL for course description.

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

## Illustrator: Basic

**SMC-2231-OL**

**Wed., September 30–December 9**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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 Suite.

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

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

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

## Illustrator: Basic

**SMC-2231-OL 1**

**Fri., October 2–December 11**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

See SMC-2231-OL for course description and instructor.

## Design: Basic Digital Design

**DSC-2031-OL**

**Wed., September 30–December 9**

**Hours: 6:00 pm–9:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

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

## Design: Advanced Digital Design

**DSC-3051-OL**

**Mon., September 28–November 30**

**Hours: 6:00 pm–9:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

and moving images. Concept development and visual problem solving will be emphasized.

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

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

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

## Editorial Design

**DSC-2156-OL**

**Wed., September 30–December 23**

**Hours: 6:30 pm–9:30 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

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

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

## Brand Identity—Creating an Image

**DSC-2243-OL**

**Tues., September 29–December 15**

**Hours: 7:30 pm–9:30 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

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. Each completed design project will be an opportunity to include as a portfolio piece to their existing work.

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

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

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

**DSC-3533-OL**

**Tues., September 29–December 1**

**Hours: 6:30 pm–10:00 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

Upon completion of this course, you will have a thorough understanding of how to create a visual brand identity and be fluent in the language necessary to sell it to your boss or to your client. You will develop a case study showcasing your expertise from message development to creative execution to presentation. The case study will not only document a

well-crafted practical example, but also establish you as a skilled expert in the field, geared to convince prospective employers and clients to hire you for a wide range of projects. Discussions and insider information from actual branding projects will teach you industry lingo and connect class exercise with real-world practice. You will discover how social and psychological factors influence visual communication and how you can apply them in your creative executions. And, as so many of our professional interactions—from job interviews to proposals to project presentations—are moving online, discover how to elevate your work by giving professional, comprehensive and engaging online presentations that enable you to establish yourself as a skilled creative and successfully sell your ideas to the relevant decision makers. The course will include lectures, presentations and practice/critique intensives. A rich, shared platform will support our work with feedback, Q&A, and inspiration between the weekly sessions.

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

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

## Agile Design

**DSC-2313-OL**

**Wed., October 14–November 4**

**Hours: 7:00 pm–8:00 pm (EST)**

**4 sessions; \$150**

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 online course will be given free access to the Adobe Creative Cloud. 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.

**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.

## Experiencing Brands Through Interaction Design

**DSC-3243-OL**

**Thurs., September 24–December 17**

**Hours: 7:30 pm–9:30 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

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 span online, mobile environments, and beyond. This will be a creative, exploration-based course, not a coding or technical class.

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

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

## Introduction to User Experience Design

*SDC-2827-OL*

Sat., October 17

Hours: 10:00 am–3:00 pm (EST)

1 session; \$120

This workshop provides an overview of user experience (UX) design as a field and practice. We will discuss the overall design process from user research through design and development, as well as a detailed explanation of the individual UX deliverables, such as site maps, user journeys, personas and wireframes that contribute to a digital design project. We will also review best practices for maintaining design simplicity. Students will participate in activities such as card sorts, brainstorming and collaborative sketching. Each activity will contribute to an overall team project to be completed during the workshop.

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

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

## Guidelines for Responsive UX Design

*SDC-2831-OL*

Sat., December 12

Hours: 10:00 am–3:00 pm (EST)

1 session; \$120

This workshop will focus on reviewing user experience guidelines and best practices for developing responsive websites that scale from desktop to mobile. Along the way, we will refer to specific case studies to illustrate these guidelines. Presentation, discussion, brainstorming and collaborative exercises will all contribute to an overall team project completed during the workshop. Attendees will also participate in developing a user journey and collaborate to design responsive screens for a website and mobile app.

**PREREQUISITE:** A basic understanding of user experience design.

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

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

## Applied Methods for Better UX Design

*SDC-2828-OL*

Sat., November 14

Hours: 10:00 am–3:00 pm (EST)

1 session; \$120

User-centered design deliverables and methodologies will be explored in this course, with a particular emphasis on Lean UX design and usability testing. Topics such as accessibility and design for privacy and security, which focus on improving user experiences, will also be examined. Group activities that provide practical experience in developing relevant deliverables will be included. There is no prerequisite for this course, although a basic understanding of user experience design would be helpful.

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

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

## UI and UX Design: An Introduction

*DSC-2256-OL*

Sat., October 10–December 19

Hours: 12:00 noon–2:00 pm (EST)

10 sessions; 3 CEUs; \$400

The terms "UX" and "UI" are often used interchangeably. They actually refer to two related—but distinct—disciplines, each with its own set of concerns, skill sets and outcomes. In this introductory course, suitable for design students, managers, developers, employers, and anyone curious about design, we will explore the differences, overlaps and relationships between UI and UX through a fluid combination of lectures, discussions and design exercises.

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

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

## Design Portfolio

*DSC-4010-OL*

Wed., September 30–December 9

Hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; \$480

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

**NOTE:** Please prepare to share two or three samples of your work during the first session. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## How to Think Like You Think

*DSC-4017-OL*

Mon.–Fri., September 21–September 25

Hours: 10:00 am–12:00 noon (EST)

5 sessions; 1 CEU; \$350

This five-day intensive workshop is an inspection/investigation into owning your personal voice and getting it out to the world. Learn the power of your opinion and the reach your creativity is fully capable of. The purpose of this workshop is

to get you to understand and own your personal authority and accept everything weird, different, creative, beautiful, powerful, sexy and memorable about yourself, and put it into your work. And get paid for it.

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

**JAMES VICTORE, owner, Victore Productions.** Clients include: Moët & Chandon, Aveda, *Esquire*, *Time*, Bobbi Brown cosmetics, *The New York Times*. Collections include: Palais du Louvre, Paris; Library of Congress, Washington, DC; Design Museum, Zurich; Stedelijk Museum, Amsterdam. Author: *Feck Perfection: Dangerous Ideas on the Business of Creativity*. Monograph: *Victore or, Who Died and Made You Boss?* Awards and honors include: Gold and silver medals, Art Directors Club; Grand Prix, Brno Biennale; gold and bronze medals, Broadcast Designers Association; gold and silver medals, Mexico Poster Biennale; Emmy Award.

## Film and Video

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Courses in film are listed under the following categories:

Filmmakers Dialogue

Preproduction

Production

Postproduction

Script Writing

Voice-Over

### 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**

**Tues., October 6–December 15; no class November 24 (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 40th 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 *Leave No Trace*, *Breath, On Chesil Beach*, *Beast*, *Paterno*, *Bag of Marbles*, *Spotlight*, *The Danish Girl*, *American Sniper*, *Unbroken*, *Fury*, *The Humbling*, *The Judge*, *Nightcrawler*, *The Water Diviner*, *The Place Beyond the Pines*, *Sapphire Girls*, *What Maisie Knew*, *At Any Price*, *Love Is All You Need*, *Blue Valentine*, *Hereafter*, *Million Dollar Baby*, *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* and *A Beautiful Mind*.

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.

Recent 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, 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.

## Preproduction

### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

### Pitch Your Television Series to Industry Experts

**CFC-1334-OL**

**Wed., September 30–December 9**

**Hours: 7:30 pm–9:30 pm (EST)**

**10 sessions; 2 CEUs; \$280**

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

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

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

### Script to Screen

**CFC-2039-OL**

**Wed., September 30–November 18**

**Hours: 6:30 pm–9:30 pm (EST)**

**8 sessions; 2 CEUs; \$280**

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

have a stronger understanding of the complex art of filmmaking and its core fundamentals of narrative and visual storytelling.

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

**BENJAMIN ORIFICI, director, cinematographer, writer, producer.** MFA, Brooklyn College. Film projects include: *An Extraordinary Affair, Havana Cowboy, Rubberneck, Acajou, Delivery Hour, Carroll Park, Brooklyn Breach*. Screenings include: Moving Pictures Film Festival, China International Film and TV Program Exhibition, Misty Moon International Film Festival, Focus International Film Festival, Art of Brooklyn Film Festival. Awards and honors include: Board Member: Anthology Film Archives, Havana Film Festival New York; Festival Director, New York City International Film Festival. The instructor's work may be viewed at: [benjaminorifici.com](http://benjaminorifici.com).

## Producing an Independent Film

**CFC-2072-OL**

**Thurs., October 1–November 19**

**Hours: 6:30 pm–9:30 pm (EST)**

**8 sessions; 2 CEUs; \$280**

This course will demystify the complex challenges of budgeting and scheduling an independent film and is ideal for anyone interested in understanding the process of producing a film. We will explore the creative and business acumen necessary to be a successful independent filmmaker by deconstructing the eight pillars of film production: development, packaging, financing, preproduction, production, principal photography, postproduction and delivery. Students will complete the course with a fundamental understanding of how to produce an independent film. The production managing app Yamdu will be covered.

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

**SALVATORE OPPEDISANO, director, associate producer, Liberty Studios.** School of Visual Arts. Professional experience includes: Producer, director, 4Kids Entertainment; producer, Lucky Duck Productions. Television projects include: *Teenage Mutant Ninja Turtles, Sonic, Yu-Gi-Oh!, Pokémon, When I Was a Girl*. Clients include: Coca-Cola, Merrill Lynch, USA, Timberland, Nationwide, Cabbage Patch Kids, Visa, Schwinn, MTV, Comic Con, Microsoft, AT&T. Awards and honors include: CINE Golden Eagle, Telly.

## Documentary Film Budgeting

**DFC-2587-OL**

**Sat., October 17–October 24**

**Hours: 10:00 am–4:00 pm (EST)**

**2 sessions; 1 CEU; \$200**

There are three pillars that define a film: the story itself, the production schedule and the production budget. Changes to one of the three pillars will affect the other two. These pillars reflect everything you and your funders need to know about how the film will be made. The budget documents what kind of story you will tell, the crew you plan to use, what equipment you've selected, and if there will be travel, archival material, original music, and/or special effects. In this workshop, you will create three budgets for one project: high, medium and low cost. Using your own film, or a film treatment provided, we will address where numbers can be trimmed and where to target for additional funds. Sourcing numbers for those unfamiliar with costs will be covered. How to actualize a budget throughout production and handle budget overages, as well as presenting a budget to possible funders will be included. This workshop is ideal for emerging filmmakers, those preparing to apply for grants and other support for a film project.

**PREREQUISITE:** A working knowledge of Microsoft Excel or Apple Numbers.

**NOTE:** Students must have access to a computer with one of the following programs installed: Microsoft Excel, Apple Numbers, or Google Sheets. This course is fully online and offered through synchronous sessions during the listed course hours.

**JULIE ANDERSON, executive producer, development executive.** BA, University of Vermont. Professional experience includes: Executive producer, documentaries, development, WNET, PBS; creator, executive producer, program development, CNN; producer, HBO Documentary Films; co-creator, senior producer, ESPN. Documentary projects include: *Birth of a Movement; The Talk – Race in America; Dead Reckoning: War, Crime, and Justice from WW2 to the War on Terror; The Jazz Ambassadors; American Epic; The African Americans: Many Rivers to Cross with Henry Louis Gates, Jr.;*

*Finding Your Roots; The Story of the Jews with Simon Schama.* Awards and honors include: Peabody Award, NAACP Image Award, Emmy Award.

## Production

### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

### Digital Filmmaking

**CFC-1003-OL**

**Wed., September 30–December 9**

**Hours: 6:00 pm–9:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

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

### Directing

**CFC-2040-OL**

**Wed., September 30–December 9**

**Hours: 6:30 pm–8:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

This directing course will introduce students to the fundamental components a director needs to confidently enter a production. Topics to be explored include: translating the script to screen, initiating a realistic budget, creating the schedule, properly casting your characters, getting the most out of the actor-directing relationship, film language, scene construction and visual structure. Students will submit their written scenes to the instructor who will schedule actors to perform the scenes virtually. Students will have an opportunity to direct the actors under the guidance of the instructor.

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

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

## Introduction to the Documentary Interview

DFC-2433-OL

Sat., Sun.; November 7–November 8

Hours: 10:00 am–4:00 pm (EST)

2 sessions; 1 CEU; \$350

Interviews are a critical component of documentary filmmaking. This 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, using existing lighting and filming documentary interviews. The best techniques to use for a one- or two-person crew, as well as effective practices for remote interviews will be examined. We will begin with interview case studies, screening of edited and unedited interview footage, and interview exercise that give each student the opportunity to conduct an interview and be interviewed, as both are important experiences. On the second day, students will independently conduct interviews at a location of their choice. We will screen the interviews and students will receive feedback from the instructors. 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. Students must provide their own video cameras of any level, from professional cameras to DSLRs to cell phones.

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

**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, DOCUTAH International Documentary Film Festival, Bronx International Film Festival, Himalayan Film Festival, Worker's Unite Film Festival. Awards and honors include: Special Jury Mention, CAAMFest; Center for Asian American Media.

## Postproduction

### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

### Music Production

CFC-2059-OL

Mon., Fri.; September 28–October 30

Hours: 10:00 am–11:30 am (EST)

10 sessions; 3.5 CEUs; \$400

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

**NOTE:** Students must have Reason 11 software installed on their computers, and a USB microphone. 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.

**NANA SIMOPOULOS, composer.** BA, Duke University. CDs include: *Daughters of the Sun, After The Moon, Gaia's Dream, Wings and Air, Still Waters, Meditations with the Orishas*. Dance scores for: Joffrey Ballet, Dance Theater of Harlem, North Carolina Dance Theatre, American Dance Festival. Film scores include: *Domain of the Senses, Touch, Kayakalpa, A Quality of Light, Alicia Was Fainting*. Performance venues include: St. John the Divine, The Kennedy Center, Montreux Jazz Festival, Lincoln Center, European Capital of Culture Festival, Rubin Museum of Art, Le Piscadeux. The instructor's work may be viewed at: nana.net.

## Creating a Documentary Film

**CFC-3027-OL**

**Wed., October 14–December 9**

**Hours: 6:30 pm–8:00 pm (EST)**

**8 sessions; 2 CEUs; \$280**

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

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

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

## Adobe Premiere Pro

**CVC-2561-OL**

**Tues., September 29–November 17**

**Hours: 6:00 pm–9:00 pm (EST)**

**8 sessions; 2 CEUs; \$400**

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

**DAVID KATZ, editor.** BA, Sarah Lawrence College. Film projects include: *Kastoria: The Lost Sephardic Legacy; McConkey; The Ridiculous Romantic*. Award: Best Silent Film, Coney Island Film Festival.

## Adobe Premiere Pro

**CVC-2561-OL1**

**Sat., October 3–November 21**

**Hours: 10:30 am–1:30 pm (EST)**

**8 sessions; 2 CEUs; \$400**

See CVC-2561-OL for course description and instructor.

## Adobe Premiere Pro II

OLC-3571-A

September 28–December 20

12 weeks; 3.5 CEUs; \$480

This course will cover advanced editing techniques and workflows within Adobe Premiere Pro and the Creative Cloud. Each week students will practice a key aspect of Premiere Pro's advanced editing workflow. Techniques will focus on customizing keyboard shortcuts and advanced media management, including proxy workflow, round tripping and dynamic workflows between Premiere and other Creative Cloud applications (such as After Effects and Audition). Color grading, multi-camera workflows, exporting codecs and advanced audio editing will also be covered, along with an exploration into effects and masking with complex timelines. Students will receive feedback from the instructor and class on their individual projects. Participants can work with their own footage or access SVA's educational stock.

**PREREQUISITE:** A working knowledge of Adobe Premiere Pro. Students must have access to a workstation (three to five hours minimum per week) that is equipped with the Adobe Creative Cloud and Premiere Pro.

**NOTE:** All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. While the (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience, for this course students are asked to participate in four Zoom sessions that will be scheduled during the semester. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

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

## Adobe Premiere Pro III

CVC-3671-OL

Sat., September 26 – December 19

Hours: 2:00 pm–3:00 pm (EST)

12 sessions; 2 CEUs; \$400

Mastering the advanced workflows introduced in OLC-3571, Adobe Premiere Pro II, is the focus of this course. Projects will focus on audio, color, motion graphics and effects using Adobe Premiere Pro with Adobe After Effects and Audition, and DaVinci Resolve. Students will receive feedback on their individual projects. Students may work with their own footage or access SVA's educational stock.

**PREREQUISITE:** OLC-3571, Premiere II, or equivalent.

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

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

## Avid Editing

CVC-3052-OL

Wed., September 30–November 18

Hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$400

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:** This course requires either a Macintosh computer (10.13.6 High Sierra or newer and 16GB RAM) or a Windows computer (Windows 7 OS or newer and 16GB RAM). This course is fully online and offered through synchronous sessions during the listed course hours.

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

## After Effects: Basic

**SMC-3621-OL**

**Thurs., October 1–December 10**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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. Using After Effects, 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 online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## After Effects: Professional

**SMC-3631-OL**

**Wed., September 30–December 9**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

## CINEMA 4D and After Effects Integration

**SMC-3654-OL**

**Tues., September 29–December 1**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

## Adobe Media Encoder Workshop

**SWC-2158-OL**

**Sat., October 3**

**Hours: 10:00 am–1:00 pm (EST)**

**1 session; \$120**

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

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

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

## Script Writing

### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Screenwriting: Finding and Developing Your Inner Voice

**CFC-2136-OL**

**Tues., September 29–December 1**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

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

# Voice-Over

## Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Everything You Need to Know about Voice-Overs

### CFC-2307-OL

Sat., October 17

Hours: 10:00 am–2:00 pm (EST)

1 session; \$150

In this masterclass, we will cover a tremendous amount of ground, taking you through the three essential elements needed to enter the voice-over industry. Students will learn about the craft of voice-over, the importance of knowing technology and the discipline of marketing. Up-to-date information about the voice-over universe as well as tools for preparation will be provided.

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

**VALERIE SMALDONE, principal, Valerie Smaldone Media Worldwide; voice-over artist, live announcer: Drama Desk Awards; imaging voice: CHUP-FM Calgary, KVSF-FM Santa Fe; PBS host; podcast host and producer; private talent coach.** BA, Fordham University. Professional experience in voice over includes: NBC, Lifetime, Investigation Discovery, CBS, HBO, Cinemax. Featured in *Secrets of Voice-Over Success*. Radio credits include: WOR, WLTW (Lite-FM) New York; J-WAVE Tokyo; emcee/host: Clinton Global Initiative, The Kennedy Center, National Association of Professional Women, The Broadway League, tonyawards.com, Channel 13. Awards include: Radio Personality of the Year Award, *Billboard*; Radio Personality of the Year Award, Radio and Records; Metro Air Award; Golden Apple Award, American Women in Radio and Television; Woman of the Year, Italian Welfare League; Italian Heritage and Culture Committee; Humanitarian Award, Sass Foundation for Medical Research. The instructor's work may be viewed at: [valeriesmaldone.com](http://valeriesmaldone.com).

## Voice-Over Acting Workshop

### CFC-2308-OL

Sat, Sun.; November 14–November 15

Hours: 10:00 am–1:00 pm (EST)

2 sessions; \$300

This intensive covers the craft of voice-over exclusively, where you will learn how to approach various types of copy. You will be given useful tools to help you interpret voice-over scripts and be coached to enhance your natural sound. Each student will be directed and cast so that the scripts provided are best suited to each individual.

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

**VALERIE SMALDONE, principal, Valerie Smaldone Media Worldwide; voice-over artist, live announcer: Drama Desk Awards; imaging voice: CHUP-FM Calgary, KVSF-FM Santa Fe; PBS host; podcast host and producer; private talent coach.** BA, Fordham University. Professional experience in voice over includes: NBC, Lifetime, Investigation Discovery, CBS, HBO, Cinemax. Featured in *Secrets of Voice-Over Success*. Radio credits include: WOR, WLTW (Lite-FM) New York; J-WAVE Tokyo; emcee/host: Clinton Global Initiative, The Kennedy Center, National Association of Professional Women, The Broadway League, tonyawards.com, Channel 13. Awards include: Radio Personality of the Year Award, *Billboard*; Radio Personality of the Year Award, Radio and Records; Metro Air Award; Golden Apple Award, American Women in Radio and Television; Woman of the Year, Italian Welfare League; Italian Heritage and Culture Committee; Humanitarian Award, Sass Foundation for Medical Research. The instructor's work may be viewed at: [valeriesmaldone.com](http://valeriesmaldone.com).

# Fine Arts

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Courses in the fine arts are listed under the following categories:

Drawing

Painting

Interdisciplinary and New Media

## Drawing

### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

### Figure Drawing I

**FIC-1134-OL**

**Thurs., October 8–December 17**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

### Drawing II

**FIC-2103-OL**

**Wed., October 7–December 16**

**Hours: 6:30 pm–10:00 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

This course is designed for students who have completed basic drawing and would like to move beyond the basic principles taught in most beginning drawing classes. The focus of this course is to teach students the skills they need to successfully create a finished drawing. Through a series of exercises students will be guided through the process of successfully composing drawings that are more than just sketches. Multimedia—both wet and dry—as well as elements of collage will be used. We will begin working on a modest scale of 18x24” and progress to a larger scale. Subject matter will alternate between figurative and still life, exploring both representational and abstract formats.

**PREREQUISITE:** A basic drawing or figure drawing course.

**NOTE:** A supply list will be sent to you upon registration. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Contemporary Drawing Studio: Observing the Moment

**FIC-2126-OL**

**Tues., September 29–December 1**

**Hours: 6:00 pm–9:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

In this course students will build observational drawing skills through a contemporary lens. What does it mean to observe the present moment? How does our place in history affect the way we see? How do our individual perspectives shift reality? We will address drawing as a process of thought between the real and the imaginary. Each session will include a prompt based on current events, personal experience and drawing exercises derived from 20th and 21st century art history: surrealist automatism, situationist walks, mapmaking, performative drawing, rules and restraints, and drawing real and virtual space. Broadening the scope of what it means to observe through drawing, students will gain insight into their individualized way of seeing, and begin a drawing practice unique to their vision.

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

**SARAH GRASS, visual artist.** BFA, MFA, School of Visual Arts. Group exhibitions include: Nasher Sculpture Center, Dallas; The New School; JustMAD Contemporary Art Fair, Madrid; PS122; Vox Populi, Philadelphia. Awards and honors include: Alumni Scholarship Award, School of Visual Arts; Paula Rhodes Memorial Award, School of Visual Arts; Audience Choice Award, Aurora Picture Show.

## Contemporary Drawing Studio: The Drawing Habit

**FIC-2127-OL**

**Thurs., October 1–December 10**

**Hours: 6:00 pm–9:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

In this course students will produce a series of drawings and a habit-based foundation for an ongoing drawing practice. Through repetition and critical feedback, students will gain insight into their particular ways of seeing, working, and incrementally advancing in drawing. In addition to online lectures and live Zoom discussions on contemporary drawing practices, this course functions as an accountability group with weekly peer feedback and individualized assignments. It is designed for intermediate to advanced artists of all media who are looking to integrate drawing into their practice and everyday life.

**PREREQUISITE:** FIC-2126, Contemporary Drawing Studio, or equivalent.

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

**SARAH GRASS, visual artist.** BFA, MFA, School of Visual Arts. Group exhibitions include: Nasher Sculpture Center, Dallas; The New School; JustMAD Contemporary Art Fair, Madrid; PS122; Vox Populi, Philadelphia. Awards and honors include: Alumni Scholarship Award, School of Visual Arts; Paula Rhodes Memorial Award, School of Visual Arts; Audience Choice Award, Aurora Picture Show.

# Painting

## Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will

need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Painting

### **FIC-1221-OL**

**Mon., October 12–December 14**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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 painting from subjects that will include still life and the model. The course will concentrate on each student's individual development, enhancing his or her 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 sent to you upon registration in this course; all materials will be discussed during the first session. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Painting

### **FIC-1221-OL1**

**Sun., October 11–December 20**

**Hours: 12:30 pm–3:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

See FIC-1221-OL for course description and instructor.

## Painting II

### **FIC-2203-OL**

**Tues., October 13–December 15**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

Do you want the opportunity to paint on a large canvas, or perhaps make small detailed studies? Are you interested in abstraction but don't know how to begin? Or is it representation that eludes you? This course is designed for students who have some painting experience and who would like to expand their painting skills. Working with the model or still life, this class allows the needs of each student to be addressed individually. The course will revolve around one pose (with a model and still life elements) for the duration of the semester and students will have the opportunity to focus on one or several paintings. Elements of composition, color problem solving and paint application will be addressed. Oil paint will be used and students may choose their own approach (representation or abstraction) to image-making.

**PREREQUISITE:** A basic painting course.

**NOTE:** A supply list will be sent to you upon registration. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Painting II

**FIC-2203-OL 1**

**Sat., October 10–December 19**

**Hours: 2:00 pm–5:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

See FIC-2203-OL for course description and instructor.

## A Predisposition to Paint

**FIC-2206-OL**

**Tues., September 29–December 1**

**Hours: 10:00 am–12:00 noon (EST)**

**10 sessions; 3.5 CEUs; \$480**

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](mailto:sirons@sva.edu). 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.

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

## Realistic Oil Portrait Painting from Photo Reference

**FIC-2221-OL**

**Sat., October 10–December 19**

**Hours: 10:00 am–4:00 pm (EST)**

**10 sessions; 6 CEUs; \$900**

In this workshop students will learn how to turn a photo into a vibrant and lifelike oil portrait painting by employing the same methodology used by master artists for centuries. A great portrait is not about the literal recording of facts, it's about creating the illusion of reality. The key, whether working from photos or live models, is to seamlessly integrate objective observation with subjective intent. It's not about mindless copying, following dogmatic rules, or sacrificing personal style. All aspects will be fully demonstrated and explained, with ample opportunity to have your questions answered and receive instructor feedback. This interactive course expands upon the experience of a traditional in-class workshop, utilizing multiple camera angles and close-ups of every brushstroke and color mixture. A virtual tour of masterpieces from The Metropolitan Museum of Art will reinforce the course's core concepts. You'll learn to capture a telling likeness, enhance your technique and mix color with precision and repeatability. You'll discover what makes for, and how to take, good reference photos. This transformative approach is applicable to all mediums (including digital) and all subject matter. Regardless of your previous experience, you'll gain the tools to take your art to the next level and beyond.

**NOTE:** A complete supply list will be sent to you upon registration in this course. This course is fully online and offered through synchronous sessions during the listed course hours.

**MARVIN MATTELSON, portrait artist.** BFA, University of the Arts. Clients include: New York Archdiocese, ITT Corporation, CBS, Time Warner, MetLife, MBNA, DreamWorks, IBM, MTV, FedEx, Disney, *Newsweek*, Warner

Publishing, Putnam, A&E, ABC, Geffen Films, *National Geographic*, *Scientific American*, United States Postal Service, Angel Records, Cold Spring Harbor Laboratory, *Psychology Today*, *New York* magazine, *Redbook*, Grey & Grey. Exhibitions include: Richard C. von Hess Gallery, American Society of Portrait Artists; University of the Arts, Philadelphia; Society of Illustrators; Long Island Professional Artists' Showcase; New York Society of Portrait Artists; Connecticut Society of Portrait Artists. Publications include: *Communication Arts*, *Idea*, *Print*, *Folio*, *Graphics*, *Step-by-Step Graphis*. Awards and honors include: First Place, Best Portfolio, Portrait Society of America; Society of Illustrators; American Society of Portrait Artists. The instructor's work can be viewed at: [fineartportrait.com](http://fineartportrait.com).

## Portrait Painting

**FIC-2237-OL**

**Thurs., October 1–December 10**

**Hours: 6:30 pm–10:00 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

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 direct from the instructor's studio. Students are invited to work in oil or acrylic. We will begin with an exploration of how color can be used to create a sense of flesh and to achieve three-dimensional form. Subsequent projects will build on this foundation and incorporate paint layering and underpainting techniques as well as a look at the mysteries of pose, posture and gesture. The simple breakdown of the features—nose, eyes, mouth and ears—will enable you to quickly incorporate them into your portrait with accuracy and credibility. Examples of masters' works will be shown and discussed. Assignments continue the work outside of class hours and sometimes range to more experimental approaches to the portrait. A short video about the course and a materials list can be viewed at: [johnparks.com](http://johnparks.com).

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

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

## Portrait Painting

**FIC-2237-OL1**

**Sat., October 3–December 12**

**Hours: 12:00 noon–6:00 pm (EST)**

**10 sessions; 6 CEUs; \$650**

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

## Introduction to Watercolor

**OLC-2107-A**

**Mon., October 12–December 14**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 weeks; 3 CEUs; \$400**

Designed for students interested in watercolor, this course will provide a step-by-step process to explore the basic techniques for this medium. Students will complete exercises in color value and mixing and will learn about various watercolor methods by completing assigned paintings of flowers and object still-lives, landscapes, seascapes and figures. In the first two sessions, students will practice water control and color mixing, which are key to overcoming a fear of watercolor painting. This will be followed by practicing precise watercolor techniques for the rest of the semester. In addition to exploring techniques, students will be encouraged to develop the freedom to express themselves artistically. This course is geared toward beginner and intermediate students.

**NOTE:** This course is entirely online. Students will enjoy learning with a combination of media-based demonstrations and live video conferences with the instructor and classmates. The online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion

with the instructor throughout the semester.

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

## Watercolor Painting

**FIC-2264-OL**

**Mon., October 12–November 16**

**Hours: 6:30 pm–9:30 pm (EST)**

**6 sessions; 1.5 CEUs; \$220**

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 complete supply list will be sent to you upon registration in this course. This course is fully online and offered through synchronous sessions during the listed course hours.

**DENIS PONSOT, painter.** One-person exhibitions include: Artists' Woods, Amagansett, NY; Daruma Gallery; Alfred Van Loen Gallery, Huntington Station, NY. Group exhibitions include: J.N. Bartfield Galleries; Bayside Historical Society, NY; South Huntington Library, NY; Salmagundi Club; Art League of Long Island, NY; Brookhaven Arts and Humanities Council; Heckscher Museum of Art, NY; Islip Art Museum, NY. Awards include: Salmagundi Club, Grumbacher Award.

## Interdisciplinary and New Media

### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Transmedia Workshop

**FIC-2422-OL**

**Tues., September 29–November 24**

**Hours: 6:30 pm–9:30 pm (EST)**

**9 sessions; 2.5 CEUs; \$340**

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, the body and language, as well as environmental, political and site-specific art. This course is perfect for those seeking to renew their creative work and develop a portfolio. Professional resources and technical solutions will be discussed.

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

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

## Digital Sculpture

**FIC-2687-OL**

**Mon., October 12–November 30**

**Hours: 6:30 pm–9:30 pm (EST)**

**8 sessions; 2 CEUs; \$280**

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:** Students must have access to a Windows 10 computer for special software. Most software will work on Apple or PC computers. CNC and 3D printers are not available in this course. This course is fully online and offered through synchronous sessions during the listed course hours.

**LUIS RODRIGO NAVARRO, new media artist.** BBA, University of Puerto Rico; MFA School of Visual Arts. Group exhibitions include: Visual Arts Gallery; Museo de Arte Contemporáneo de Puerto Rico; Galleria Francisco Oller, Puerto Rico; Casa Cruz de la Luna, San Germán, Puerto Rico.

## Coding for Artists: The Web as Installation Site

**OLC-1411-A**

**September 28–December 20**

**12 weeks; 3.5 CEUs; \$480**

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

**NOTE:** This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

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

Manhattan Cultural Council; Titanik Gallery; Sirius Arts Center; Diapason Sound Art Gallery; Digital Painting Atelier, OCAD University; Experimental Sound Studio.

## Digital Embroidery

*FIC-3621-OL*

**Mon., September 28–October 26**

**Hours: 6:00 pm–9:00 pm (EST)**

**5 sessions; 1.5 CEUs; \$220**

Digital embroidery transforms handcrafted couture into a fine art 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. Using the magic of Remote PC students learn and create their digital files using specialized embroidery software. The files are transferred to the instructor who sews out their designs on a state-of-the-art digital sewing machine. While the collaboration is virtual, the actual creative results will be sent to students at the completion of the course.

**NOTE:** Students must be able to log in to PC Remote, an app that will be made available through SVA. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Digital Embroidery

*FIC-3621-OL1*

**Mon., November 2–November 30**

**Hours: 6:00 pm–9:00 pm (EST)**

**5 sessions; 1.5 CEUs; \$220**

See FIC-3621-OL for course description and instructor.

## Soft Sculpture

*FIC-2527-OL*

**Tues., September 29–December 1**

**Hours: 6:00 pm–9:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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, felting, dyeing, knotting and weaving. Digital demonstrations will explore pattern design for laser cutting, digital embroidery and textile design that can be outsourced to print. Students are invited to create work using these applications in isolation or in combination.

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

**JUDITH SOLODKIN, printmaker; Tamarind master printer; president, 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.

## Introduction to Rhino 3D Software

**OLC-2387-A**

**November 9–December 20**

**6 weeks; 1.5 CEUs; \$220**

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, laser cutting, 3D printing, prototyping, CNC milling, and other manufacturing processes. This course will introduce and explore many of the common tools used in Rhino, with an emphasis on best practices. Through a series of lectures and tutorials, students will gain a firm command of these fundamental tools and be able to translate their ideas into computer models, physical prototypes and products. **NOTE:** Students must have access to a computer with McNeel's Rhino software installed. Free demo versions for the duration of the course are available for both Mac and PC platforms. This course is fully online. Students will enjoy learning with a combination of media-based demonstrations and live video conferences with the instructor and classmates. The online synchronous meetings are scheduled to occur on Thursday evenings and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the course.

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

# Illustration and Cartooning

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## Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Cartooning Basics

**CIC-2011-OL**

**Thurs., October 1–December 10**

**Hours: 6:30 pm–9:00 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

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 mini-comic 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 online course will be given free access to the Adobe Creative Cloud. 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.

**TOM MOTLEY, cartoonist.** BFA, Washington University. Clients include: National Endowment for Financial Education, Mizel Arts and Culture Center, Centennial Press, Pearson Publishing, Merrill Corporation, Rain Taxi. Exhibitions include: Glovinsky Gallery of Contemporary Art, Denver; Singer Gallery, Denver. Publications include: *Comics Journal*, *Aline the*

*Alien, Steel Pulse Pro-Wrestling Adventures, Brooklyn Rail, True Fiction, Backwards City Review, Betty Paginated, The Twilight of the Burns, Eros Comix, The Stranger.* The instructor's work may be viewed at: [tmotley.com](http://tmotley.com).

## Pow! The Art of Illustration

**OLC-2208-A**

**Tues., September 29–December 15**

**Hours: 6:30 pm–9:30 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

Satiric artist and illustrator Steve Brodner guides you on a lecture/workshop adventure through the world of the strongest art in illustration. The greatest of all time will be discussed. And the greatest in you is encouraged. Individual attention will be given. The tools worked on in this course will be extremely useful in illustration, cartooning, poster and website design. Great periods in the history of political and socially focused art will be discussed, including the work of Daumier, Nast, Grosz, Art Young, Ralph Steadman and David Levine. Classic works will be examined for an understanding of what makes them tick. Interviews with current practitioners such as Peter Kuper and Frances Jetter will help illuminate the process. Every week will feature a quick project as well as help with a long-term assignment. Brodner hones your work in a step-by-step process from general to specific inspiration, while, at all times, holding to your ideas and passions and keeping your eyes on the prize. This course is open to all students.

**NOTE:** All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. The (optional) online synchronous meetings are scheduled and are recorded for students to review at their convenience. Additionally, there are opportunities for asynchronous discussion with the instructor throughout the semester.

**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.* One-person exhibition: 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.* The instructor's work may be viewed at: [stevebrodner.com](http://stevebrodner.com).

## Thinking in Ink

**ILC-2116-OL**

**Tues., September 29–December 1**

**Hours: 6:30 pm–9:00 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

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

**NOTE:** Please bring a new watercolor brush (size 4 round) and black India ink to the first session. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. 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.

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

## Digital Coloring for Illustrators and Comic Artists

**ILC-2149-OL**

**Thurs., October 1–December 10**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$540**

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

**MATT ROTA, illustrator.** BFA, cum laude, Maryland Institute College of Art; MFA, School of Visual Arts. Clients include: *The New York Times*; *McSweeney's*; *Nylon Guys*; *Utne Reader*; *LA Weekly*, *Russian Esquire*; *Philadelphia Weekly*; *Good But Cheap Eats: New York*; *Columbia Journalism Review*; *Science News*; *Ninja Tune Records*; *Time Out Chicago*; *City*; *Isthmus*; *Wax Poetics*; Feats Inc.; Soft Skull Press. Anthologies include: *Top Shelf 2.0*, *Gutter*, *Rabid Rabbit*, *Supertalk*. Exhibitions include: Society of Illustrators; Marte Contemporaneo, Semantica, San Salvador; Danger Danger Gallery, Philadelphia; Smash Gallery, Toronto; Visual Arts Gallery; Lower Manhattan Cultural Council; Current Gallery, Baltimore; Copro Gallery, Los Angeles; Last Rites Gallery; Curly Tail Fine Arts, Chicago; The Whole Gallery, Baltimore. Awards and honors include: Silver Medal, Society of Illustrators; *American Illustration*; *Communication Arts*; *3x3*; *Creative Quarterly*; *Lürzer's Archive*. The instructor's work may be viewed at: [mattrotasart.com](http://mattrotasart.com).

## Making It Real

**ILC-2334-OL**

**Tues., September 29–December 1**

**Hours: 6:00 pm–9:30 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

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](http://johnaparks.com).

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

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

## Re:Composition

**ILC-2031-OL**

**Thurs., October 1–December 10**

**Hours: 7:00 pm–9:30 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

Composition is more than just the result of arranging and relating elements of form and/or shape in any media frame. In this course we will move beyond the common practice of composing from 2D lines and shapes to explore 3D space

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

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

**NOTE:** Students can work digitally or with paper. A combination is preferable. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. 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.

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

## Illustration as Design as Illustration

**ILC-2756-OL**

**Wed., September 30–December 9**

**Hours: 6:30 pm–9:00 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

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](http://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 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.

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

## Figure Drawing for Cartoonists

**CIC-2218-OL**

**Wed., September 30–December 9**

**Hours: 6:30 pm–9:00 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

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

is a good course for people who draw well and would like to draw better.

**NOTE:** Please bring drawing paper and pencils to the first session, and be prepared to present your best cartoon character or figure drawing. Students must have access to a scanner or digital camera such as a cell phone camera. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. 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.

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

## Essential Knowledge and Skills for Comics Creators

**CIC-2239-OL**

**Mon., September 28–December 14**

**Hours: 6:30 pm–9:30 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

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, reading 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:** In addition to a computer or tablet with a camera, mic and speakers, 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 online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

**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*.

## Visual Narratives: Many Ways to Tell a Story

**ILC-2512-OL**

**Tues., September 29–December 1**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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 and contemporary narrative painting and drawing and use these forms as a source for our own work. Open to all from beginners to advanced. Instruction in basic drawing and in more advanced concepts.

**NOTE:** A supply list will be distributed upon registration. 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. Group exhibitions include: National Academy Museum and School of Fine Art; Dowling College, Oakdale, NY; Colgate College, Hamilton, NY; Weatherspoon Art Museum, Greensboro, NC; Elizabeth Leach Gallery, Portland, OR; Gracie Mansion Gallery; Islip Art Museum, NY.

Publications include: *Art in America*, *The New York Times*, *Newsday*. Awards and honors include: New York Foundation for the Arts, National Science Foundation Antarctica Artists and Writers Program, MacDowell Colony, Civitella Ranieri Foundation. The instructor's work may be viewed at: [eliseengler.com](http://eliseengler.com).

## Children's Book Illustration

**ILC-2563-OL**

**Wed., September 30–December 9**

**Hours: 6:00 pm–9:30 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

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

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

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

## Advanced Children's Book Illustration

**ILC-2565-OL**

**Mon., September 28–November 30**

**Hours: 6:00 pm–9:30 pm (EST)**

**10 sessions; 3.5 CEUs; \$480**

This advanced course offers an in-depth experience of the children's book field. With in-class exercises and critiques, and home assignments, students will be immersed in refining their portfolios, websites and book projects to a professional level, ready for submissions to agents and editors. Discussions will include the business of publishing and the challenges and opportunities of working in the field today. If you want inspiration and motivation, and enjoy lots of hard work, this course is for you.

**PREREQUISITE:** ILC-2563, Children's Book Illustration, or equivalent.

**NOTE:** Please bring your story and/or book dummy you are already working on and illustration samples to the first session. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Collage Improv

**ILC-3422-OL**

**Wed., September 30–November 18**

**Hours: 3:00 pm–6:00 pm (EST)**

**8 sessions; 2 CEUs; \$280**

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) all 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 online course will be given free access to the Adobe Creative

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

**STEPHEN BYRAM, art director, graphic designer, illustrator.** Clients include: Sony Music, Time Warner, MTV, Blue Note Records, EMI Music, Universal Music, MTA, *Rolling Stone*, Winter & Winter. Publications include: *Eye; Cover Art By: New Music Graphics; 100 Best Album Covers*. Awards include: Silver Award, Broadcast Design Association; Silver Award, Art Directors Club; AIGA; Society of Illustrators. The instructor's work may be viewed at: [screwgunrecords.com/byram.php](http://screwgunrecords.com/byram.php).

## From Fantasy to Reality: Production/Concept Design

**ILC-2548-OL**

**Fri., October 2–December 11**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

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

## Crash Course for Artists, Illustrators and Cartoonists

**ILC-2448-OL**

**Mon., September 28–November 30**

**Hours: 6:00 pm–9:00 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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 and narrative storytelling. Sessions will include lectures and in-class exercises, and there will be weekly assignments. Resources for further study will be provided for each subject. Students from all levels are welcome.

**NOTE:** Please bring drawing materials to the first session. A complete supply list will be distributed at that time. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Comics Projects

**CIC-2773-OL**

**Thurs., September 24–December 17**

**Hours: 6:30 pm–9:30 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

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. All areas of cartooning craft and writing will be covered, including 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 "mini comic" that can be used to promote the work to publishers, other creators and at comic conventions.

**NOTE:** Students must have access to a computer or tablet with a camera, mic and speakers; 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 online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Careers in Illustration: A Drawing Workshop

**ILC-3596-OL**

**Thurs., October 8–November 12**

**Hours: 6:00 pm–9:00 pm (EST)**

**6 sessions; 1.5 CEUs; \$220**

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

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

## Caricature Boot Camp

ILC-3844-OL

Thurs., September 24–December 17

Hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

Taught by a top practitioner, this course in caricature will cover every aspect of rendering faces, with power and freedom. The class can be attended by anyone with a computer with a camera and microphone, a decent wi-fi connection and some paper and pencils, from anywhere in the world. Each week there will be a live model who, with a variety of short and long poses, will give the class a chance to see the face through any one of eight distinct drawing approaches, including blind contour, shadow-hunting, direct line. Each approach strengthens observation, improvisation and control. You cannot do this wrong! There will be weekly assignments based on the work done in the online sessions. In addition, there will be an art history section as well as some surprise guests.

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

**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*. One-person exhibition: 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*. The instructor's work can be viewed at: [stevebrodner.com](http://stevebrodner.com).

## Building Fictional Worlds

CIC-3312-OL

Wed., September 23–December 16

Hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

After receiving an overview on writing approaches and visual storytelling, students will develop an 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 TM 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 must have access to a computer or tablet with a camera, mic and speakers; 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 online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

**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*.

# Visual Narrative

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## Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## RisoLAB Remote Series: Intro to Riso Print Design

VNC-1578-OL

Wed., September 30–November 4

Hours: 6:30 pm–8:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

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 generate a portfolio of various Risograph projects in the form of print editions, zines, cards, promotional fliers, and other printed matter that will be formatted for printing at a future date. After completing this course, students will be eligible to register for a special three-day on-site print training boot camp scheduled to run, conditions permitting, in the spring 2021 semester at the SVA RisoLAB. The boot camp will be offered for a separate fee, and will allow students to use the facilities for the remainder of the semester to print their projects.

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

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

## RisoLAB Remote Series: Intro to Riso Print Design

VNC-1578-OL1

Mon., November 9–December 14

Hours: 6:30 pm–8:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

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

## RisoLAB Remote Series: Zines and Small Publishing

VNC-2240-OL

Thurs., October 1–November 5

Hours: 7:00 pm–9:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

How to use Risograph effectively as a tool for self-publishing is the focus of this course. Students will be guided through the process of designing and preparing artwork in digital formats that will be ready to print at a later date. After a comprehensive introduction to the Risograph medium, we will explore color, form, layout and pagination, and how to communicate ideas in book form. Assignments will act as conceptual sparks for exploring new directions. Students will prepare print files for several print and zine editions, and receive feedback on their work in group and individual critiques. In addition to technical instruction, examples of Riso-based publications from across the small publishing underground will be viewed and discussed, and we will trace the history of the zine and self-publishing impulse from Thomas Paine to the printmaking revival of the 2000s. Students will discover that producing a simple pamphlet in an edition can be an empowering act. After completing this course, students will be eligible to register for a special three-day on-site print training boot camp scheduled to run, conditions permitting, in the spring 2021 semester at the SVA RisoLAB. The boot camp will be offered for a separate fee, and will allow students to use the facilities for the remainder of the semester to print their projects.

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

**PANAYIOTIS TERZIS, RisoLAB manager, School of Visual Arts; owner, Mega Press.** BFA, MFA, School of Visual Arts. Group exhibitions include: Elizabeth Foundation for the Arts; Swiss Institute; Robert Rauschenberg Foundation; Trestle Project Space; Mountain Gallery; Ed. Varie; Allegra LaViola Gallery; Endless Editions; Exit Art; Art Basel; Pera Museum, Istanbul; NADA Art Fair; Open Space Gallery; Andreas Melas Presents, Athens; OMMU, Athens; ABC No Rio; Projekt722; No. 12 Gallery, Tokyo; Galerie Atelier Herenplaats, Rotterdam; 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*. The instructor's work may be viewed at: panterzis.com.

## RisoLAB Remote Series: Zines and Small Publishing

VNC-2240-OL1

Tues., November 10–December 15

Hours: 7:00 pm–9:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

See VNC-2240-OL for course description and instructor.

## RisoLAB Remote Series: Mini Comics

VNC-2363-OL

Wed., September 30–November 18

Hours: 7:00 pm–9:00 pm (EST)

8 sessions; 1.5 CEUs; \$220

The goal of this course is to create narrative-based minicomics, formatted for Risograph, to be printed at a future time. Students will experiment with writing and drawing short comics, and explore the process of Risograph printing and zine assembly. We will analyze comics not only through written and drawn techniques, but also through color, physicality and printing technique. This course is for students who are interested in creating comics, as well as producing thoughtful, tangible art objects. Students will complete a mini-comic, formatted for Risograph printing. After completing this course, students will be eligible to register for a special three-day on-site print training boot camp scheduled to run, conditions permitting, in the spring 2021 semester at the SVA RisoLAB. The boot camp will be offered for a separate fee, and will allow students to use the facilities for the remainder of the semester to print their projects.

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

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

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

## Interrupting Expectations: Comedy in Storytelling

VNC-2712-OL

Tues., September 29–December 1

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

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

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

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

# Interior Design: Built Environments

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## Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Perspective Drawing for Beginners

IDC-1019-OL

Mon., September 28–November 30

Hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

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 online course will be given free access to the Adobe Creative

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

**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*.

## Designing Interiors I

**IDC-1132-OL**

**Tues., September 29–December 15**

**Hours: 6:30 pm–9:30 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

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

**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 Interiors II

**IDC-2232-OL**

**Wed., September 23–December 16**

**Hours: 6:30 pm–9:30 pm (EST)**

**12 sessions; 3.5 CEUs; \$480**

This course will look more intensely and in more depth at the subjects started in IDC-1132, Designing Interiors I. Students will become familiar with large-scale interior plans for residential and commercial design, studying furniture sources, furniture design and lighting in addition to studying the work of well-known architects and designers. Interior design projects will be assigned for both residential and commercial use and students will design interiors based on the programs established. We will study form, color and light and how these elements affect the interior space both conceptually and psychologically.

**PREREQUISITE:** IDC-1132, Designing Interiors I, or equivalent design experience in space planning for interiors, color and basic design concepts.

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

**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.

## Introduction to AutoCAD

**IDC-1103-OL**

**Tues., Thurs.; October 13–November 5**

**Hours: 7:00 pm–9:00 pm (EST)**

**8 sessions; 2 CEUs; \$400**

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 line-weights 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.

**ANDY CHRISTOFOROU, project manager, Ben Hanson Architects; co-founder, consultant, Mythic VR.** B.Arch., New York Institute of Technology. Professional experience includes: project manager, Boulder Pfluger Architects; architectural designer, Island Drafting; draftsman, KAAPE Interiors; draftsman, NBO4 Architecture. Clients include: Northwell

Health; Pepsi; Gensler; Nest Seekers International; Urban View Development Group; MNS; The Design High; RTSPC Pinnacle. Former clients include: Unilever, HOK, Empire Office, Keller Williams, West Elm, Hersheypark. The instructor's work may be viewed at: [mythic-vr.com](http://mythic-vr.com).

## Introduction to Revit and Photorealistic Rendering

**IDC-1423-OL**

**Mon., Wed.; October 12–November 4**

**Hours: 7:00 pm–9:00 pm (EST)**

**8 sessions; 2 CEUs; \$400**

This course will prepare you to proficiently use Autodesk Revit in a production environment, and enhance your presentation skills with photorealistic renderings. We will develop a project from schematic design through construction documents, and prepare renderings and virtual walkthroughs of the project.

**NOTE:** Autodesk Revit is a Windows-only based program. Upon registration students will be able to download a free version of Revit 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.

**ANDY CHRISTOFOROU, project manager, Ben Hanson Architects; co-founder, consultant, Mythic VR.** B.Arch., New York Institute of Technology. Professional experience includes: project manager, Boulder Pfluger Architects; architectural designer, Island Drafting; draftsman, KAAPE Interiors; draftsman, NBO4 Architecture. Clients include: Northwell Health; Pepsi; Gensler; Nest Seekers International; Urban View Development Group; MNS; The Design High; RTSPC Pinnacle. Former clients include: Unilever, HOK, Empire Office, Keller Williams, West Elm, Hersheypark. The instructor's work may be viewed at: [mythic-vr.com](http://mythic-vr.com).

## History of Modern Architecture: 1850 to the Present

**IDC-2107-OL**

**Mon., September 28–December 14**

**Hours: 7:00 pm–9:30 pm (EST)**

**12 sessions; 3 CEUs; \$400**

A study of buildings, architects, designers and architectural movements from 1850 until the present is the focus of this course, explored in relation to the artistic, philosophical, historical and technological contexts of each period. Students will learn to recognize the major architects of this period and become familiar with their work. We will address the terminology of architectural and design history and use it to compare and contrast modern and contemporary works. The course is lively and interactive. Students will select the work that interests them most from each lecture and will then prepare a short, written summary on it, which they will present at the start of the next session.

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

**ELISABETH MARTIN, principal, MDA designgroup international.** BA, University of Pennsylvania; M.Arch., Yale University. Publications include: *Metropolitan Home*, *Planning the Modern Public Library Building*, *Library Journal*, *New Library World*; editor, *The Brooklyn Public Library Design Guidelines*. Awards and honors include: Public Architect Award, American Institute of Architects, New York; President, Center for Architecture Foundation.

## New York Architecture

**IDC-2321-OL**

**Tues., September 29–December 1**

**Hours: 6:00 pm–8:00 pm (EST)**

**10 sessions; 2 CEUs; \$280**

Offering a survey of New York City architecture this course covers urban architectural production in the city and its different neighborhoods. We will start with the first Dutch settlements through the contribution of English colonizers to the great technological discoveries of the 19th century, and all the way to the city's most recent achievements. The course is structured chronologically, geographically and thematically. Each session will place architecture within a global cultural context. We will analyze the most distinguished examples through digital images, readings, videos, assignments and discussions. Architectural styles will be considered for their meaning, aesthetic and practical motivations, for their technical qualities and historical context, for their relation to other buildings and the urban fabric.

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

**LORENZA SMITH, art historian.** Graduate degree, with honors, Ca' Foscari University of Venice. Professional experience includes: Art historian, Ministry of Cultural Heritage, Venice; art historian, Central European Initiative. Publications include: *Venice: Art and History*; *Handbook of Painting Techniques*; *Arts and Crafts in Venice*; *Ottogono*; *Galileo Chini*; *Bulletin of the Ministry of Cultural Heritage* (Italy).

# Photography

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Courses are listed under the following categories:

Basic

In the Studio

Intermediate and Specialized

Portfolio Development

## Basic

### Technical Requirements for Online Courses

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**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

### Photo Techniques

**PHC-1040-OL**

**Thurs., October 1–November 19**

**Hours: 6:30 pm–9:30 pm (EST)**

**8 sessions; 2 CEUs; \$280**

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

### Digital Photography: Basic

**PHC-1042-OL**

**Thurs., October 1–October 29**

**Hours: 6:00 pm–10:00 pm (EST)**

**5 sessions; 2 CEUs; \$280**

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, digital printing, backup and an overview of Adobe Photoshop. In addition to camera basics such as composition, exposure, aperture and shutter speed, students will learn about RAW image files and how to exploit their possibilities. Though we will leave the physical darkroom behind, this course will engage photography in much the same way as its innovators, emphasizing an understanding of light and the concept of seeing photographically. Through our studies, students will begin to master photographic ideas and digital tools in order to make intentional and innovative creative choices.

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

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

**TODD CARROLL, photographer, systems administrator, BFA Photography 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*, *Kronzeitung*, *Juice*, *Time Out New York*, *Village Voice*. Awards include: Edwards Foundation Arts Fund, Brooklyn Arts Council. The instructor's work may be viewed at: [toddcarrrollphotography.com](http://toddcarrrollphotography.com).

### Digital Photography: Basic

**PHC-1042-OL 1**

**Thurs., November 5–December 10**

**Hours: 6:00 pm–10:00 pm (EST)**

**5 sessions; 2 CEUs; \$280**

See PHC-1042-OL for course description and instructor.

### Photoshop: Basic Retouching

**PHC-1019-OL**

**Sat., October 10**

**Hours: 10:00 am–3:00 pm (EST)**

**1 session; \$150**

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

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

## Photography Retouching

**SMC-2331-OL**

**Mon., September 28–November 30**

**Hours: 6:30 pm–9:30 pm (EST)**

**10 sessions; 3 CEUs; \$400**

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

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

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

## Photoshop: Professional Workshop

**SWC-3221-OL**

**Sun., October 4–October 25**

**Hours: 10:00 am–1:00 pm (EST)**

**4 sessions; 1 CEU; \$300**

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

**PREREQUISITE:** A working knowledge of Adobe Photoshop.

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

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

## In the Studio

### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Digital Portrait

PHC-3302-OL

Wed., September 30–December 9

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

The creation of a powerful portrait requires many things from the photographer: a concept, the ability to connect with the subject, and technical proficiency in terms of lighting, exposure and composition. It doesn't stop there—in the digital age we have infinitely more control over our images than we did in the darkroom. This course will guide you in the digital portrait process. We will explore lighting and design concepts, as well as discuss the psychology of the portrait. Assignments, demos and discussions will help students develop their vision and creative process. Using Adobe Lightroom and Photoshop to enhance the portrait, we will cover topics of workflow, techniques for color correction, making selections and retouching.

**PREREQUISITES:** A working knowledge of the Macintosh computer operating system and a familiarity with Adobe Photoshop.

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

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

## Designing a Constructed Narrative Photo Shoot

PHC-2058-OL

Sat., October 3–November 7

Hours: 10:00 am–1:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

The best photographs tell a story that draws the viewer in and makes the image resonate. This course will explore how to design a narrative photo for an art project or commercial job. You'll define your inspiration, write a script and plan the lighting. We'll discuss what kinds of models you need and how to find them. In the second half of the course students will watch as online models enact their photo scripts, then discuss how to change the script or direct the model for different results. Students who are sheltering in place with someone may also use that person as their model. By the end of the course you'll be ready to execute your vision.

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

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

## Performing at Home

**PHC-2422-OL**

**Thurs., October 15–November 19**

**Hours: 6:30 pm–9:30 pm (EST)**

**6 sessions; 2 CEUs; \$280**

Throughout this course we will analyze a broad range of performative works through a series of weekly exercises. These works will serve as a jumping-off point for the development of performance pieces. Students will collaborate with each other to successfully plan, execute and document their performances through zoom, iPhone, and other recording devices at their disposal. This interactive course will introduce you to performance artists, creative problem solving and the opportunity to participate in collaborative exercises, critique, and weekly discussions. We will also explore the materials and photographic equipment needed for creation and documentation. By the end of the course students will have further developed their own practice by creating individual performance pieces.

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

**PATRICIA VOULGARIS, visual artist.** BFA, School of Visual Arts. Professional experience includes: Tears and portfolio coordinator, Art + Commerce; art, photo assistant, *W* magazine. Exhibitions include: Camera Club of New York; MARYMARY Projects; VSOP Projects, Greenport, NY; Art Basel, Miami Beach; Rubber Factory; Photo LA; Aperture Summer Open; Foley Gallery; OFF Festival Bratislava, Slovakia. Publications include: *Vice*, *Dear Dave*, *Photo District News*, *Der Greif*, *Libération*. Awards and honors include: Curators Grand Prize Award, *Photo District News*; Lucie Foundation; Aaron Siskind Foundation; Baxter Street Workspace Residency.

## Intermediate and Specialized

### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

### Photographing in Pandemic Times

**PHC-2143-OL**

**Tues., September 22–November 10**

**Hours: 5:00 pm–8:00 pm (EST)**

**8 sessions; 2 CEUs; \$700**

This course is specifically designed for the times we are living in—a global pandemic, lockdown and quarantine, circumstances that affect every aspect of our lives and limit our ability to interact with others. Yet, many photographers have been making strong and surprising bodies of work during this time. In this course we will explore how to turn those limitations and challenges into creativity, and motivation into an intensely focused and effective way to look and think deeply and differently toward our work. Students will create images that are inspired by their personal spaces—the people and places they can access—to convey a stronger level of understanding of both personal and universal subjects. We will talk about finding what is unique and special about each personal life (culture, habits, family members, neighbors), and what we can offer to viewers in these unusual times. Most importantly, students will be encouraged to explore various ways to represent their voice and vision as artists.

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

**ELINOR CARUCCI, photographer.** BFA, Bezalel Academy of Arts and Design. One-person exhibitions include: Edwynn Houk Gallery; Gallery Fifty One, Antwerp; Gagosian Gallery, London; Foto Museum, Antwerp. Group exhibitions include: Museum of Modern Art: Museum of Contemporary Photography, Chicago; Photographers' Gallery, London. Collections include: Brooklyn Museum; Museum of Modern Art; Museum of Fine Arts, Houston. Publications include:

*The New York Times Magazine, Aperture, The New Yorker, ARTnews, Details, New York magazine, W.* Awards and honors include: Infinity Award, International Center of Photography; Fellowship, John Simon Guggenheim Memorial Foundation; New York Foundation for the Arts. Monographs include: *Closer, Diary of a Dancer, MOTHER, Midlife*. The instructor's work may be viewed at: [elinorcarucci.com](http://elinorcarucci.com).

## Street

### PHC-2157-OL

Tues., October 13–November 17

Hours: 6:30 pm–9:30 pm (EST)

6 sessions; 1.5 CEUs; \$220

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

**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; Fotofestival, 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.

## Photo on Assignment

### PHC-2063-OL

Wed., October 14–December 9

Hours: 7:00 pm–8:30 pm (EST)

8 sessions; 2 CEUs; \$280

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 a suitable off-camera mounting accessories for flash. A recommended equipment list is available, please contact the instructor at [jsinnott@sva.edu](mailto:jsinnott@sva.edu). All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through 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.

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

## Business of Photography

PHC-3212-OL

Mon., September 28–November 16

Hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$280

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

## Documentary Photography

PHC-2153-OL

Tues., September 29–December 1

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

This course will explore how to create a compelling narrative told through pictures and make photographs like the "giants" and their contemporaries, including Henri Cartier-Bresson, André Kertész, Josef Koudelka, Robert Frank, Stephen Shore and Alex Webb. Throughout the course we will examine their work, explore their agendas as documentarians, and discuss how their sensibilities make impressions upon us. While this is a shooting course, class time is structured so that open discussions and weekly critiques of your work are an integral component as you create a photo documentary. We will also watch films and documentaries, and read from works that illustrate what it means to think and see photographically.

**NOTE:** Please bring your work (prints or digital files) to the first session. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

**RICHARD SCHULMAN, photographer.** BA, University of California, Berkeley. Group exhibitions include: Basel Art Fair; Apple Inc.; Track 16 Gallery, Los Angeles; Bruce Silverstein Gallery; Musée d'Art Moderne et Contemporain, Geneva; Blum-Helman Gallery; G. Ray Hawkins Gallery, Los Angeles; Gallery Weber, Geneva. Books include: *Portraits of the New Architecture*, *Portraits of the New Architecture 2*. Publications include: *The New York Times*, *Vogue*, *The New Yorker*, *Photo*, *Vanity Fair*. The instructor's work may be viewed at: [schulmanphotography.com](http://schulmanphotography.com).

## Photographing Place

PHC-2548-OL

Wed., September 30–November 18

Hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

The investigation of public spaces and private rooms can result in poignant commentary on the intersection between objective and personal experience and our expectations about the environments we encounter daily. While referencing associations of power, history and culture, the results also resonate with more personal and psychological undertones. Now, in this unprecedented time, many of us are making new discoveries about our living places and the numerous sensations and emotions we experience. The role of this course is to help students investigate the visual power and potential of photographing interior space, from straightforward documentary approaches to emotionally rich perceptions and metaphorical readings about the use and perception of public and private environments. Presentations, technical demonstrations, assignments and guest artist critiques direct attention towards the numerous definitions of physi-

cal and psychological space, allowing students to begin or expand upon a body of work in a constructive, supportive and provocative atmosphere.

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

**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.

## Structuring a Photograph

**PHC-2324-OL**

**Mon., October 12–November 16**

**Hours: 1:00 pm–3:00 pm (EST)**

**6 sessions; 1.5 CEUs; \$220**

This course will focus on the formal concerns of image-making for fine art photographers: powerful compositions that fill the frame with grace and tension, and exceptional lighting that has the ability to transmute the ordinary into a thing of photographic beauty. Through presentations on a variety of master photographers, students will learn how to deconstruct the fundamental decisions that make compelling compositions while using the frame to convey meaning and emotion. Students will be given lessons designed to enhance an awareness of photographic seeing and the nuances of light. Assignments will stress the grammatical components of photography with the intention of understanding how to deepen photographic insights and make pictures that more accurately reflect our intentions.

**NOTE:** Please bring a brief written proposal for a personal project you want to pursue to the first session. 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.

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

## Fashion Photography: Advertising and Editorial Project

**PHC-2632-OL**

**Mon., October 12–November 30**

**Hours: 6:30 pm–9:00 pm (EST)**

**8 sessions; 2 CEUs \$280**

This course is for students who want to shoot advertising and editorial narrative fashion assignments. Moving beyond the exploration of lighting concepts, students will execute their vision through previsualization, research and thorough preparation of their ideas to be ready to pitch their concepts to potential clients. How to create and develop mood boards for individual shooting projects to build a unique style will be covered. This course aims to refine concept-building skills in order to translate them into a successful photo shoot. Students will be given weekly assignments and participate in critical feedback.

**PREREQUISITES:** A course in studio photography, or equivalent, and a working knowledge of Adobe Photoshop.

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

**JANUSZ KAWA, photographer.** BFA, School of the Art Institute of Chicago. Clients include: *Vogue* (Britain, Australia),

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

## Narrative Photography

**PHC-2056-OL**

**Thurs., October 1–December 10**

**Hours: 1:00 pm–3:00 pm (EST)**

**10 sessions; 2 CEUs; \$280**

This course is for photographers developing narrative-based photographic projects. We'll explore some of the ways that visual narratives are constructed, including brief photographic essays and long-form book projects. With an emphasis on communicating effectively and poetically, students are welcome to choose their preferred form of storytelling to express their ideas creatively. Examples of historic and contemporary photographic narratives will be presented along with critiques of student projects as they evolve over the semester.

**NOTE:** Please prepare a written proposal for a new project, or a description of work you have already begun, for the first session. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Photo Theory in Practice

**PHC-3411-OL**

**Tues., September 29–October 27**

**Hours: 6:30 pm–8:00 pm (EST)**

**5 sessions; 1.5 CEUs; \$220**

This course introduces a series of foundational theoretical texts about the photographic medium, unfolding a history of representation, subjectivity and ideology. Students will hone their conceptual focus through readings and critical analysis, with opportunities to make new work within a theoretical framework. Readings will include texts by canonical philosophers, art theorists and critics, as well as artists working in the photographic medium. Each week will include opportunities for critique and discussion of student work, fostering a critically and historically informed practice.

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

**KEREN MOSCOVITCH, visual artist, curator, writer.** BA, Georgetown University; MFA, School of Visual Arts. Exhibitions include: Bruce Silverstein Gallery; I-20 Gallery; SLAG Gallery; Foley Gallery; Vlepo Gallery; Visual Arts Gallery; Laune Galerie, Tokyo; SoFA Gallery, Bloomington, IN; Art + Commerce Festival of Emerging Photographers; Rosenzweig Gallery, Durham, NC; Makor/Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO. Performances include: Gasser Grunert Gallery, Chelsea Museum, AW Asia, Grace Exhibition Space. Collections include: The Core Club, Noble Maritime Museum, Kinsey Institute. Publications include: *New York* magazine, *Zeek, Visual Arts Journal, Playboy, Quest, PolicyMic, Der Spiegel, Huffington Post, ArtPulse, Peek, Domino, Industry.* Monograph: *Me Into You.* The instructor's work may be viewed at: [kerenmoscovitch.com](http://kerenmoscovitch.com).

## Advanced Critique: Long-Term Project

PHC-3321-OL

Wed., September 30–December 9

Hours: 1:00 pm–3:00 pm (EST)

10 sessions; 2 CEUs; \$280

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

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

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

## Portfolio Development

### Technical Requirements for Online Courses

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**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Articulating Your Vision: The Art of Portfolio Creation

PHC-3017-OL

Tues., November 3–December 1

Hours: 6:30 pm–8:00 pm (EST)

5 sessions; 1.5 CEUs; \$220

This course is for emerging artists working in the photographic medium who are interested in polishing their portfolios both technically and conceptually. Through group critiques and discussions, each student's work will be reviewed and discussed in relation to their immediate and long-term goals. We will also spend some time reviewing artists' statements, on which each student will receive individual feedback. Students will be encouraged to present completed projects or works-in-progress for editing, as well as to shoot new work for inclusion in their portfolios. Whether you are planning on applying to graduate school or seeking exhibition or commercial opportunities, this course will help you articulate your vision.

**NOTE:** Please bring samples of your work to the first session. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through 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.

**KEREN MOSCOVITCH, visual artist, curator, writer.** BA, Georgetown University; MFA, School of Visual Arts. Exhibitions include: Bruce Silverstein Gallery; I-20 Gallery; SLAG Gallery; Foley Gallery; Vlepo Gallery; Visual Arts Gallery; Laune Gallerie, Tokyo; SoFA Gallery, Bloomington, IN; Art + Commerce Festival of Emerging Photographers; Rosenzweig Gallery, Durham, NC; Makor/Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO. Performances include: Gasser Grunert Gallery, Chelsea Museum, AW Asia, Grace Exhibition Space. Collections include:

The Core Club, Noble Maritime Museum, Kinsey Institute. Publications include: *New York* magazine, *Zeek*, *Visual Arts Journal*, *Playboy*, *Quest*, *PolicyMic*, *Der Spiegel*, *Huffington Post*, *ArtPulse*, *Peek*, *Domino*, *Industry*. Monograph: *Me Into You*. The instructor's work may be viewed at: [kerenmoscovitch.com](http://kerenmoscovitch.com).

## You Have a Portfolio, Now What?

**PHC-3031-OL**

**Wed., September 30–November 18**

**Hours: 6:30 pm–9:30 pm (EST)**

**8 sessions; 2 CEUs; \$320**

Designed for those looking to create or refine a portfolio, this course will help students to not only produce or polish a portfolio, but also to build a body of work that can live on. Through critiques, editing, artist statement exercises and writing, students will learn how their portfolio can have several lives and iterations to make it succinct and more applicable in the wider world. Examples of contemporary portfolio production, assigned readings, studio and gallery/museum visits will strengthen each student's visual literacy, critique skills and method of working—to walk away with a realized body of work that is contemporary and perpetual. This course is open to all levels.

**NOTE:** Please bring work/ideas-in-progress to the first session. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

**MAGALI DUZANT, visual artist.** BA, Carnegie Mellon University; MFA, Parsons The New School for Design. One-person exhibitions include: Local Project. Group exhibitions include: Harbor Gallery; State Hermitage Museum, NARS Foundation; St. Petersburg; Aronson Gallery; Sawtooth ARI, Launceston, Tasmania; Friedman Gallery; Auckland Festival of Photography; Temple Contemporary, Philadelphia; DUMBO Arts Festival. Publications include: *The New York Times*, *Interview*; *I Looked & Looked*; *SoSo Magazine*; *Reframing Photography: Theory and Practice*; *Pittsburgh Tribune Review*; *Der Greif*. Awards and honors include: Queens Council on the Arts; New York Foundation for the Arts. Residencies include: Kala Art Institute, Parramatta Artist Studios, NARS Foundation.

**JEANETTE SPICER, visual artist.** BS, The Art Institute of Philadelphia; MFA, New School of Design. Group exhibitions include: Trestle Gallery; Gowanus Open Studios; Living Gallery; Bushwick Open Studios; Alice Austen House; BRIC; Camera Club of New York; Art Basel, Miami; Counterspace, Las Vegas; Arnold and Sheila Aronson Galleries; Subtle Rebellion Gallery, Abingdon, MD; Greenpoint Gallery; University of the Arts, Philadelphia, Steam Factory, Milan; New York Art Book Fair, MoMA PS1. The New Yorker, Musée; Dazed, Aint-Bad, Velvet Eyes, The International Photo Project. Residencies include: Vermont Studio Center, Contemporary Artist Center at Woodside, Brooklyn Art Space, Benaco Arte. The instructor's work may be viewed at: [jeanettespicer.com](http://jeanettespicer.com).

## Portfolio Boot Camp

**PHC-3032-OL**

**Sat., Sun.; October 24–October 25**

**Hours: 10:00 am–4:00 pm (EST)**

**2 sessions; 1 CEU; \$280**

This boot camp is designed for artists working with images who are looking to not only refine their portfolio but also to put it to work—for school applications, exhibition consideration, editorial opportunities, and more. Students will produce or refine a portfolio that functions as a calling card for their practice. Co-taught by artists with backgrounds in photography and bookmaking, students will receive dynamic yet complementary perspectives giving them a multifaceted experience as well as a resource packet for future work. Images can have many lives and finalized forms, which this boot camp examines to give students the most thoughtful and useful contemporary portfolio. Through intensive critiques, artist statement writing exercises and portfolio sequencing, students will learn how to make their portfolio succinct and applicable to varying audiences. This intensive will strengthen each student's portfolio as well as visual literacy and critique skills in order to achieve a realized body of work that is innovative and fully realized.

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

**MAGALI DUZANT, visual artist.** BA, Carnegie Mellon University; MFA, Parsons The New School for Design. One-person exhibitions include: Local Project. Group exhibitions include: Harbor Gallery; State Hermitage Museum, NARS Foundation; St. Petersburg; Aronson Gallery; Sawtooth ARI, Launceston, Tasmania; Friedman Gallery; Auckland Festival of Photography; Temple Contemporary, Philadelphia; DUMBO Arts Festival. Publications include: *The New York Times*,

*Interview; I Looked & Looked; SoSo Magazine; Reframing Photography: Theory and Practice; Pittsburgh Tribune Review; Der Greif.* Awards and honors include: Queens Council on the Arts; New York Foundation for the Arts. Residencies include: Kala Art Institute, Parramatta Artist Studios, NARS Foundation.

**JEANETTE SPICER, visual artist.** BS, The Art Institute of Philadelphia; MFA, New School of Design. Group exhibitions include: Trestle Gallery; Gowanus Open Studios; Living Gallery; Bushwick Open Studios; Alice Austen House; BRIC; Camera Club of New York; Art Basel, Miami; Counterspace, Las Vegas; Arnold and Sheila Aronson Galleries; Subtle Rebellion Gallery, Abingdon, MD; Greenpoint Gallery; University of the Arts, Philadelphia, Steam Factory, Milan; New York Art Book Fair, MoMA PS1. The New Yorker, Musée; Dazed, Aint-Bad, Velvet Eyes, The International Photo Project. Residencies include: Vermont Studio Center, Contemporary Artist Center at Woodside, Brooklyn Art Space, Benaco Arte. The instructor's work may be viewed at: [jeanettespicer.com](http://jeanettespicer.com).

# Visual and Critical Studies

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## Art History and Theory

### Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

### Artist as Philosopher: Postmodernism in Practice

**OLC-2612-A**

**Mon., November 9–December 14**

**Hours: 6:30 pm–7:30 pm (EST)**

**6 sessions, 1.5 CEUs, \$220**

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

**NOTE:** All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online. Students will enjoy learning with a combination of media-based lectures and live video conferences with the instructor and classmates. Students are invited to attend regularly scheduled online sessions during the listed course hours. Additionally, there are opportunities for asynchronous discussion with the instructor and students throughout the semester.

**KEREN MOSCOVITCH, visual artist, curator, writer.** BA, Georgetown University; MFA, School of Visual Arts. Exhibitions include: Bruce Silverstein Gallery; I-20 Gallery; SLAG Gallery; Foley Gallery; Vlepo Gallery; Visual Arts Gallery; Laune Gallerie, Tokyo; SoFA Gallery, Bloomington, IN; Art + Commerce Festival of Emerging Photographers; Rosenzweig Gallery, Durham, NC; Makor/Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO. Performances include: Gasser Grunert Gallery, Chelsea Museum, AW Asia, Grace Exhibition Space. Collections include:

The Core Club, Noble Maritime Museum, Kinsey Institute. Publications include: *New York* magazine, *Zeek*, *Visual Arts Journal*, *Playboy*, *Quest*, *PolicyMic*, *Der Spiegel*, *Huffington Post*, *ArtPulse*, *Peek*, *Domino*, *Industry*. Monograph: *Me Into You*. The instructor's work may be viewed at: [kerenmoscovitch.com](http://kerenmoscovitch.com)

## Viewing Major Gallery and Museum Exhibitions

VCC-2368-OL

Thurs., October 1–December 10

Hours: 6:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; \$400

In this course, participants will be guided through major New York City galleries and their satellite galleries around the world—by an instructor who's been ranked #1 for his gallery tours by *New York* magazine. Students will learn to technically examine works from their own perspective and will be introduced to what is new and important in the art world today. As we look, we will watch short videos of artists talking about their work as well as dialogues among artists, curators, and others in the art world. Students will write about and discuss exhibitions that were viewed during class as well as create a PowerPoint exhibition on either a single artist or a group exhibition to be presented to the class. The goal of the course is for participants to view art critically and to develop their own eye as they take in the rich and complex offerings of NYC's art world.

**NOTE:** This course is open to all levels. This course is fully online and offered through synchronous sessions during the listed course hours.

**TOBI KAHN, fine artist.** BA, summa cum laude, Hunter College; MFA, Pratt Institute. One-person exhibitions include: Museum of Fine Arts, Houston; Albright-Knox Art Gallery, Buffalo, NY; Weatherspoon Art Museum, Greensboro, NC; Neuberger Museum of Art, Purchase, NY; Skirball Cultural Center, Los Angeles; Cleveland Center for Contemporary Art, OH; Cape Museum of Art, Dennis, MA; Delaware Contemporary, Wilmington; Edwin A. Ulrich Museum of Art, Wichita, KS. Collections include: Phillips Collection, Washington, DC; Yale University Art Gallery, New Haven, CT; Solomon R. Guggenheim Museum; Colby College Museum of Art, Waterville, ME; Fort Wayne Museum of Art, IN; Minneapolis Institute of Arts, MN; Pennsylvania Academy of Fine Arts, Philadelphia; Butler Institute of American Art, Youngstown, OH; Museum of Art, Fort Lauderdale, FL; Jewish Museum; Rose Art Museum, Cambridge, MA. Awards and honors include: Outstanding Achievement Award, Pratt Institute. The instructor's work can be viewed at: [tobikahn.com](http://tobikahn.com).

## The Interdisciplinary Black Arts Movement

VCC-2418-OL

Wed., October 7–December 16

Hours: 7:00 pm–8:00 pm (EST)

10 sessions; 2 CEUs; \$280

This course introduces students to the art and ideas of the Black Arts Movement (BAM). During the 1960s, BAM artists created aesthetic counterparts to Black self-determination and community solidarity, from Los Angeles to Chicago to New York. Creating new relations to Black publics on a local, grassroots level, and to diasporic politics and the African continent on a transnational level, artists broke with the limitations of painting and sculpture by blending mediums and fostering awareness of the physical and social environments. Starting from art history as our home discipline, the course will ask how BAM artists extended visual art in poetic, performative and musical directions. What were the expressions of freedom and celebration of Black social life that emerged out of this moment and how do they correlate to the present? How were they conveyed through different aesthetic strategies that can inform artists today?

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

**ABBE SCHRIBER, art historian.** BA, Oberlin College; PhD, Columbia University. Previous professional experience includes: Curatorial assistant, The Studio Museum in Harlem. Publications include: *Women & Performance: a journal of feminist theory*. Awards and honors include: Sylvan C. Coleman and Pam Coleman Memorial Fund Fellowship, The Metropolitan Museum of Art; Ellen Holtzman Fellow, Luce/ACLS Dissertation Fellowships in American Art.

## Philosophy for Creatives

VCC-2653-OL

Mon., September 28–November 16

Hours: 7:00 pm–8:00 pm (EST)

8 sessions; 1.5 CEU; \$220

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 your practice. From critical theory and 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 practical commentary. Philosophy is not only a source of inspiration: it can become an instrument, a method to clarify an argument, your relationship to the sociopolitical and ecological world, and the modalities of exercising your specific practice—whether you are an illustrator, painter, filmmaker or musician. A background in philosophy is not required.

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

**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 adormienne*; *Le Bateau de Thésée, altérités des arts contemporains*. Awards and honors include: MA Research Award, French Ministry of Higher Education and Research.

## Does Democracy Stand a Chance?

VCC-2547-OL

Wed., October 14–November 11

Hours: 7:00 pm–8:30 pm (EST)

5 sessions; 1 CEU; \$150

In the shadow of an election, this course meets to examine the history and prospects of American democracy. To shed light on our own social and political context, we'll read works by social theorists as well as contemporary social scientists. We'll focus on a few key questions: What are the fundamental principles of democracy? What role does money play in influencing social policy? What has happened to public infrastructure? What are political parties? Why do so few Americans vote? Why is information about public affairs so poor? How does major social change occur? The aim of the course is to empower students as citizens, by developing a critical understanding of the nature of political power in the society and formulating paths to action. No background in social science is required.

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

**JEREMY COHAN, director, Honors Program, School of Visual Arts; sociologist.** BA, with honors, University of Chicago; teaching certification, Pace University; M.Phil., PhD, New York University. Professional experience includes: Chair, MA Critical Theory and the Arts; President; Society for Psychoanalytic Inquiry. Publications include: *Political Economy and Social Movements*; *The Long Shadow of Capital: Studies in the Political Economy of Neoliberalism*; *Damage Magazine*; *The Point*. Presentations include: "The Political Economy of Corporate School Reform in Chicago: Crisis-Management, Elite Plans, and Systemic Churn," American Sociological Association, LLM Roundtable; "Class Politics By Any Other Name: The Drift of the Center-Left in the Advanced Capitalist Economies," International Sociological Association, World Congress of Sociology; "A Drama that finds the Chinks in Society's Armor: Theodor Adorno and Alain Badiou on the work of Samuel Beckett," Symposium on Philosophy, Society and the work of Samuel Beckett, School of Visual Arts; "Between Strategies and Farewells: Labor, Strategy, and Capital in the Social Theory of André Gorz," Social Theory Workshop, University of Chicago; "Lukács's Abyss," Institute of Culture and Society Conference, University of Illinois at Chicago; "Foucault's Detours," Cultural Studies Association Annual Convention, Chicago. Awards and honors include: Outstanding Graduate Teaching Award, New York University; Henry M.

MacCracken Fellowship, New York University; Scholar-in-Residence, Home School 3, Art Space, Chicago; John Billing Fiske Poetry Prize, University of Chicago.

## The Art, Music and Literature of the Harlem Renaissance

**AEC-2231-OL**

**Tuesdays, October 27–December 1**

**Hours: 2:00 pm–4:00 pm (EST)**

**6 sessions; 2 CEUs; \$320**

This course will focus on the period of the Harlem Renaissance through the lens of art, music and literature. The 1910s through the mid-1930s is considered to be a historical golden age in Black culture, manifesting in literature, music, stage performance and art in the Harlem neighborhood. We will explore historical causes, politics and the context of how the Harlem neighborhood became a Black cultural mecca where creatives from the community experienced an era of mainstream success. While focusing on works by visual artists, musicians and writers who were active during the period, the course includes a historical overview of the Great Migration through an inquiry-based discussion of Jacob Lawrence's Migration Series (1940-1941). In addition, we will cover the "architects" and community leaders of the Harlem Renaissance, such as W.E.B. Du Bois and Alain LeRoy Locke, who played significant roles in supporting and creating opportunities for Black artists in their community.

**NOTE:** CTLE hours can be awarded upon successful completion of this course. Please contact the Art Education Department via email at [arted@sva.edu](mailto:arted@sva.edu) or by phone at 212.592.2445. This course is fully online and offered through a combination of synchronous hours as indicated as well as two hours of asynchronous lectures and discussions each week. Students are invited to attend regularly scheduled online sessions during the listed course hours.

**CATHERINE ROSAMOND, chair, MA/MAT Art Education Department, School of Visual Arts.** BA, BS, Boston University; BFA, Parsons School of Design; MA, EdD, Columbia University. Professional experience includes: Program advisor, Art Education, Queens College; senior educator, Museum of Arts and Design; art specialist, AHRC New York City. Group exhibitions include: Art Basel Miami Beach; Macy Gallery, Teacher's College, Columbia University; Ward-Nasse Gallery, Sussex, NJ. Presentations include: National Art Education Association Conference; USSEA Regional Convention, Queens Museum; New York City Art Teachers Association/United Federation of Teachers Artworks Conference. Awards and honors include: Leila Gardin Sawyer Award, National Arts Club.

**JO-ANN WYKE HAMILTON, art educator.** MAT, Harvard University; EdD, Columbia University. Exhibitions include: Scarsdale National Bank, NY; Ashawagh Hall, East Hampton, NY; New Harlem Gallery; Aaron Davis Hall, CUNY. Presentations include: "Shots, Strokes, Threads," CUNY; Langston Hughes Festival, CUNY. Awards and honors include: Distinguished Service Award, Faculty Recognition Award, CUNY; Certificate of Appreciation, NAACP.

## Pandemic Studies

**VCC-2613-OL**

**Thurs., October 1–November 19**

**Hours: 6:30 pm–8:30 pm (EST)**

**8 sessions; 2 CEUs; \$280**

This course is a collaborative research group on the pandemic and its multiple effects. Together we will identify materials and sources, read and discuss a selection of texts, and elaborate on a series of exercises to stimulate creativity and reflection. Participants will be invited to develop their own projects and co-lead sessions aiming to define the pandemic as a great mutation, which opens the possibility for different way of inhabiting and sharing the planet. This course is for those looking to expand their artistic practices considering research as a site to inquiry, analysis and speculation. As we work at the intersection of ecological and social issues, we will consider how conviviality and care are perspectives that are calling for a change in the operative structures of contemporary art.

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

**XAVIER ACARÍN, curator.** MA, New York University; MA, Bard College. Professional experience includes: Curator, LOOP Festival Barcelona. Publications include: *Experience Design: Concepts and Case Studies*; *A\*Desk magazine*; *Terremoto*; *La Vanguardia*. The instructor's work may be viewed at: [xaviacarín.net](http://xaviacarín.net).

## Strategies of Contemporary Chinese Art

VCC-2657-OL

Mon., October 12–November 16

Hours: 7:00 pm–8:00 pm (EST)

6 sessions; \$150

This course examines contemporary Chinese art from its initiation in the late 70s to its entrance into the market in the 90s, through the lens of the avant-garde strategies it employs. Rising up from the wreckage of the Cultural Revolution and riding the tide of the reform-era bid for the Four Modernizations, the artists of the 80s absorbed and adopted avant-gardist strategies with an openness and fervor typical of other Asian countries in the wake of assimilation into modern culture at large. These strategies include but are not limited to: modernist manifesto, Surrealist collage, Duchampian readymade, Dadaist performance, Rauschenbergian combines, Pop aesthetics, bodily abjection, and above all, a general transgressive (towards the past) and progressive (towards the future) attitude towards “modern life.” The aim of this course is twofold. One is to introduce students to contemporary Chinese art and give them the methods to critically engage with it. The other is to familiarize students with the pre-war and post-war art movements that are crucial to our understanding of contemporary art today.

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

**TIANYUAN DENG, art historian, writer.** BA, University of Chicago; MA, Columbia University; New York University. Previous professional experience: Director's Office staff, Global Museum Leaders Colloquium, The Metropolitan Museum of Art. Publications include: *Artforum*; *Mousse*; *Art Agenda*; translator, *The Rise of the Sixties: American and European Art in the Age of Dissent*.

## Two Centuries of Wood and Metal Type (1820-2020)

FIC-2827-OL

Wed., September 30–November 18

Hours: 3:00 pm–6:00 pm (EST)

8 sessions; 2 CEUs; \$280

A survey of the last 200 years of type design, advertising and graphic popular culture will be given in this course. Type exploded into numerous forms in the 19th century, with fans and critics along the way. That explosion was aided and abetted by a constant barrage of new ways to make type, typewriters, keyboard cast type (linotype, monotype, etc.), as well as other innovations. A veteran type detective and letterpress printer will lead our investigation from his printshop and archive, students will undertake and share guided research with the class, as we learn about this exciting period for type and type design. Expect diversions into architectural ornament and much more that relate to letter design.

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

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

## Studio

### Technical Requirements for Online Courses

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**NOTE:** A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## Inventory Drawing

VSC-2351-OL

Wed., October 14–November 11

Hours: 6:30 pm–8:30 pm (EST)

5 sessions; 1 CEU; \$150

This fast-paced course engages drawing exercises with a surrealist's approach. Using memory, word association, gestural mark-making and—most importantly—images and ideas “inventoried” in our collective conscious, participants make works using predetermined systems. This course is open to all levels.

**NOTE:** Students will need paper, waterproof black ink, white gesso and media that can be used to draw in a quick and fluid manner. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Drawing Art History With The Met's Collection

VSC-2467-OL

Thurs., October 1–December 17

Hours: 6:00 pm–8:00 pm (EST)

11 sessions; 3 CEUs; \$440

This course combines drawing from observation with visual analysis, critical thinking and dialogue about the cultures, artists, objects and periods represented in The Metropolitan Museum of Art's encyclopedic collection. Each session highlights works from one of the curatorial departments and weaves in the celebratory exhibition “Making The Met, 1870–2020” to include conversations about acquisitions, provenance, conservation and the history of the museum. Drawing the works of art is done in a loose and uninhibited way, working quickly and energetically, with a focus on expressive line and “note taking” through sketching. This course is open to participants with any level of drawing experience, from beginner to professional artist.

**NOTE:** The first and last sessions will meet from 6:00 pm to 9:00 pm. Students will need a sketchbook, Prismacolor Ebony pencils, other pencils (graphite, colored, charcoal), and pens or pastels that you like to draw with. Drawings may also be created on an iPad. 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.

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

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

## Video Art: From Theory to Practice

VSC-2248-OL

Tues., September 29–December 1

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

The goal of this course is to enable students to create a video art portfolio, while simultaneously developing their thinking about how the medium creates knowledge. The course will draw on a rich body of readings to assist students in crafting their own video language, encountering fundamental works of visual and film theory as resources and tools to think through their work. As students create their own audiovisual pieces—from concept to storyboard to shooting to editing—we will study film theory and moving image references as an essential part of the process. Students will gain an understanding of audiovisual and video art techniques and formats, including video installation, web projects, and films, and cinema in its expanded form. Through individual tutorials, group conversation, in-class critique and collaborative exercises, they will translate theory and technique into their own language and individual voice.

**NOTE:** Students will use their own devices, such as smartphones and personal video cameras to capture footage, and computers for editing. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

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

## Unconventional Museum

VSC-2311-OL

Sat., October 3–November 21

Hours: 1:00 pm–3:00 pm (EST)

8 sessions; 2 CEUs; \$280

In an age when museums are routinely designed by "starchitects" such as Zaha Hadid and Renzo Piano, some of the most effective museum contexts have been created unconventionally and indirectly—by the forces of history, nature and time. In this course, students will discover a vast range of unconventional museums all over the world. We will analyze genre-defying spaces such as the National Museum of Cambodia, the coexistence of cultural tourism and the sacred spaces of mosques, temples and churches, as well as archaeological sites that are actively embedded into the communities that surround them. Spaces such as these are evidence that the necessary cultural specificity for displaying certain works of art cannot always be purchased, commissioned, or designed. As a final project students will create a virtual presentation of an exhibition proposal, challenging them to engage with exhibition spaces in novel ways at a time when these spaces are mostly physically inaccessible. By the end of the course, students will have a deep familiarity with the timely issues of the repatriation of art and artifacts, making it ideal for curators, museum designers and artists whose work deals with cross-cultural connectivity.

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

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

## The Visible and Invisible: The Lens as Interpretation of Reality

VSC-3278-OL

Tues., September 29–December 1

Hours: 7:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; \$400

As we live immersed in a state of overexposure to a multitude of often no longer discernible visual information, the goal of this course is to achieve an integrated understanding of our experience, through theory, critique and art practice. Exploring the language and nature of the lens-based arts (photography, video, film and installation), students can expect to develop their personal vision and creative expression in a stimulating and interdisciplinary environment, to discover who we are through what we see. Our areas of investigation include reality, language and limit, point of view, interpretation, imagination and truth. Students are encouraged to offer their personal contributions through open exchanges on the works and ideas presented. Projects assigned further experimentation and reflection upon the topics discussed, including the artwork, writings and films by Ghirri, Josephson, Magritte, Moholy-Nagy, Morell, Pollock, Rodin, Rousse, Rothko, Velasquez, Wall, Auster, Barthes, Calvino, Hawking, Pirandello, Antonioni, Kurosawa, Noland and Schnabel.

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

**SILVIO WOLF, visual artist.** One-person exhibitions include: Bruce Silverstein Gallery; Royal Festival Hall, London; PAC, Milan; Otto Gallery, Bologna; Nicoletta Rusconi, Milan; Photographica, Lugano; Auditorium Conciliazione, Rome; Photo and Contemporary, Turin. Group exhibitions include: Documenta 8, Kassel; San Francisco Camerawork; Aperture Foundation; Kodama Gallery, Osaka; Venice Biennale; Galerie Thessa Herold, Paris; Centro Cultural Conde Duque, Madrid; Museum of Contemporary Photography, Milan; Staatliche Kunsthalle Baden-Baden; Lenbachhaus, Munich; Gwangju Design Biennale, Seoul. Books include: *On the Threshold; Paradiso: Photography and Video by Silvio Wolf; Light Specific: Opere 1977-1995*. Publications include: *Art in America, ARTnews, Domus, Abitare, Flash Art, British Journal of Photography, Zoom, Tema Celeste, La Repubblica, Corriere della Sera*. The instructor's work can be viewed at: [silviowolf.com](http://silviowolf.com).

## Seeing is Thinking

VCC-3357-OL

Wed., September 30–December 9

Hours: 7:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; \$400

Images shape, alter and transform what we see. Where do they stand in our experiential path to ascribe meaning and insight to reality? How do they condition our subjective way of thinking? How can we visually express and represent our notion of reality? In our course, we will address these questions and many related ones from a theoretical and experiential point of view, open to other fields of inquiry: fine arts, science, literature and philosophy. We will examine what we know through what we see and how we grant meaning to our physical and cultural environment. We will explore how photography and the lens-based arts can bridge the gap between the Subject who sees and the "real," to access what is unreachably out there and invisibly here. Discussion materials will include works by Bacon, Baldessari, Cartier-Bresson, Crewdson, Escher, Ghirri, Jaar, Josephson, Magritte, Matta Clark, Pollock, Rodin, Rousse, Turrel, Velasquez and Wall. Writings by Barthes, Calvino, Eliot, Florenskij, Hawking, and Pirandello. Films by Antonioni, Buñuel, Nolan, Schnabel and Tarkovsky.

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

**SILVIO WOLF, visual artist.** One-person exhibitions include: Bruce Silverstein Gallery; Royal Festival Hall, London; PAC, Milan; Otto Gallery, Bologna; Nicoletta Rusconi, Milan; Photographica, Lugano; Auditorium Conciliazione, Rome; Photo and Contemporary, Turin. Group exhibitions include: Documenta 8, Kassel; San Francisco Camerawork; Aperture Foundation; Kodama Gallery, Osaka; Venice Biennale; Galerie Thessa Herold, Paris; Centro Cultural Conde Duque, Madrid; Museum of Contemporary Photography, Milan; Staatliche Kunsthalle Baden-Baden; Lenbachhaus, Munich; Gwangju Design Biennale, Seoul. Books include: *On the Threshold; Paradiso: Photography and Video by Silvio Wolf; Light Specific: Opere 1977-1995*. Publications include: *Art in America, ARTnews, Domus, Abitare, Flash Art, British*

*Journal of Photography, Zoom, Tema Celeste, La Repubblica, Corriere della Sera.* The instructor's work can be viewed at: [silviowolf.com](http://silviowolf.com).

# General Information

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## Family Educational Rights and Privacy Act (FERPA)

Known by its acronym, FERPA, this important legislation guarantees students certain rights regarding their education records (records that include, but are not limited to, grades, financial records, and other personal information). FERPA applies to all students attending SVA, regardless of age.

### STUDENT FERPA RIGHTS

- The right to inspect and review your educational records. You may submit a written request to the Registrar that specifies the record(s) you wish to inspect. SVA will make arrangements for access and notify you of the time and place where the record(s) may be inspected.
- The right to request the amendment of your education records that you believe to be inaccurate, misleading, or otherwise in violation of your privacy rights under FERPA. To do this, simply write the SVA office responsible for the record, make clear which part you want changed, and specify what you feel is inaccurate or misleading. If SVA decides not to amend the record, the College will notify you in writing of the decision and advise you of your right to a hearing regarding the request for amendment.
- The right to agree to disclosures of personally identifiable information (PII) contained in educational records (information that would make identity easily traceable—e.g., your Social Security number), except to the extent that FERPA authorizes disclosure without consent. An example of disclosure without consent would be the opening of your records to school officials with legitimate educational interests. A school official is a person employed by SVA in an administrative, supervisory, academic, research, or support staff position (including law enforcement unit personnel and health staff); a person serving on the board of trustees; or a student serving on an official committee, such as a disciplinary or grievance committee. A school official also may include a volunteer or contractor outside of SVA who performs an institutional service of function for which the school would otherwise use its own employees and who is under the direct control of the school with respect to the use and maintenance of PII from education records, such as an attorney, auditor, or collection agent or a student volunteering to assist another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for SVA.
- The right to file a complaint with the U.S. Department of Education concerning alleged failures of SVA to comply with the requirements of FERPA. The name and address of the Office that administers FERPA is:

Family Policy Compliance Office  
U.S. Department of Education  
400 Maryland Avenue SW  
Washington, DC 20202

### DIRECTORY INFORMATION

SVA may disclose Directory Information to third-party organizations without a student's consent. Such outside organizations may include, but are not limited to, federal and state agencies offering jobs and educational benefits, potential employers, insurance agencies and financial institutions.

"Directory Information" is defined by SVA as: student's name, address, telephone number, email address, major field of study, enrollment status (undergraduate or graduate, full- or part-time), dates of attendance, and degree(s) conferred.

If students wish to restrict the disclosure of directory information, they should complete a FERPA Disclosure Form, which is available at the Registrar's Office and online at [sva.edu/registrar](http://sva.edu/registrar). The College honors requests to withhold directory information but cannot assume responsibility for contacting a student for subsequent permission to release infor-

mation. Regardless of the effect, the College assumes no liability for honoring instructions that such information be withheld.

## **DISCLOSURE POLICY**

SVA typically will disclose personally identifiable information (PII)—such as a Social Security number, grades, or other private information—from a student's education record only with the written consent of the student. However, FERPA permits the disclosure of PII from students' education records, without consent of the student, if the disclosure meets one or more of the following conditions:

- To other school officials, including teachers, within SVA whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions.
- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student's enrollment or transfer.

SVA will make a reasonable attempt to inform the student before the disclosure, unless the student initiated the request.

- To authorized representatives of the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf.
- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid.
- To organizations conducting studies for, or on behalf of, SVA, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction.
- To accrediting organizations to carry out their accrediting functions.
- To the parent(s) or guardian(s) of an eligible student who claimed the student as a dependent on their most recent income tax return, provided the parent(s) or guardian(s) provide adequate documentation of the dependent status, in writing. Disclosure may not be made without such written documentation.
- To comply with a judicial order or a lawfully issued subpoena. SVA will make a reasonable attempt to inform the student before the disclosure, unless ordered not to do so by the subpoena.
- To appropriate parties in a health or safety emergency.
- To a victim of an alleged crime of violence, including a non-forcible sex offense. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding.
- To the general public, the final results of a disciplinary proceeding if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her.
- To parents(s) or guardian(s) of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21.
- To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

### **Student Consent to Allow or Prevent Disclosure**

The FERPA Disclosure Form allows students to instruct SVA to do the following:

- Allow or prevent disclosure of Directory Information to third parties, except to the extent that FERPA authorizes disclosure without consent.
- Allow or prevent disclosure of education records to parents, guardians, or other individuals of the student's choosing.

The FERPA Disclosure Form is available in the Registrar's Office and online at [sva.edu/registrar](http://sva.edu/registrar).

## **ATTENDANCE**

Attendance will be taken for each class session. The individual instructor determines the number of acceptable absences, if any, and how those absences will affect a student's final grade.

## **CLASS CANCELLATIONS**

The College reserves the right to cancel or withdraw courses from this bulletin and to change course curricula and scheduling. The College also reserves the right to withdraw and substitute instructors. If your course is canceled for the semester, the Division of Continuing Education will notify you by telephone or email.

## **CLASS LOCATION**

All students will be emailed a course schedule. If you have not received a course schedule before your first week of classes, please contact the Registrar's Office, at 212.592.2200, or registrar@sva.edu, and a staff member will be happy to help you.

## **COLLEGE CLOSINGS: UNSCHEDULED**

Announcements of SVA's closings due to inclement weather or other conditions will be posted to the College's website at: [sva.edu](http://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 visiting [revealert.sva.edu](http://revealert.sva.edu) and logging in with your myID credentials.

## **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 contact Keren Moscovitch, associate director, Division of Continuing Education, at 212.592.2050 or email [ce@sva.edu](mailto: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](http://sva.edu/alumni).

Office of Alumni Affairs and Development

Telephone: 212.592.2300

Email: [alumni@sva.edu](mailto: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](mailto: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, contact Gemma Prosper-Brown, veterans counselor, at: [veterans@sva.edu](mailto:veterans@sva.edu) or telephone 212.592.2201.

## 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.

## CONTINUING EDUCATION LOAN PROGRAM

Continuing Education Loans (CELs) are designed to provide flexible financing options for part-time, non-degree students, especially working adults enrolled in continuing education courses and workshops. For more information please contact the Office of Financial Aid at 212.592.2030 or email [fa@sva.edu](mailto:fa@sva.edu).

## GRADING INFORMATION

Once submitted by your instructor, grades can be viewed through MyServices at [myservices.sva.edu](http://myservices.sva.edu) and selecting "Grades" from the home page.

### CONTINUING EDUCATION UNITS (CEUS)

Students will receive continuing education units (CEUs) upon successful completion of the continuing education course(s). CEUs are a nationally recognized standard of measurement for students participating in nonacademic credit-granting programs. One CEU is defined as 10 hours of participation.

## THE GRADING SYSTEM

### DIVISION OF CONTINUING EDUCATION

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 addition-

al time beyond 60 days to complete their work, but a final grade must be submitted by the last day the Registrar will accept grade changes for the term in which the Incomplete was awarded. See the academic calendar for exact dates.

## **TRANSCRIPTS AND ENROLLMENT VERIFICATION**

Transcripts and enrollment verification letters are offered free of charge to students, but will not be released if a student has outstanding financial obligations to SVA. Transcripts may be requested in the following formats:

**Electronic Transcripts:** SVA offers an eTranscript service, which delivers official transcripts as secure PDF files via email within the same day. Processing times may vary if students attended SVA prior to 1985 or if there are any outstanding holds on a student's account. Students sending official transcripts to another institution should verify that the receiving party will accept electronic transcripts prior to submitting their request. Students wishing to request an eTranscript may visit [sva.edu/registrar](http://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](http://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 submit a completed and signed copy of the Transcript & Enrollment Request Form (available for download at [sva.edu/registrar](http://sva.edu/registrar)) via email at [registrar@sva.edu](mailto:registrar@sva.edu), by fax at 212.592.2069, in person at the Registrar's Office, 205 East 23rd Street, 1st floor, Monday-Thursday, 9:00 am–6:00 pm and Friday, 9:00 am–5:00 pm or by mail.

Registrar–Transcripts  
209 East 23rd Street  
New York, NY 10010

## **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 address it, in writing, to the Division of Continuing Education.

## **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 student 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**

myID is the new single sign on (SSO) and multifactor authentication (MFA) portal at SVA. Your myID dashboard will provide links to commonly used applications. The system also offers account management features such as 'forgot password' and 'password reset' functionality. myID is powered by Okta, a leader in the SSO/MFA space.

### **WHAT IS SINGLE SIGN ON (SSO)?**

Single sign on provides seamless access to a vast majority of the applications you use at SVA via a single set of credentials. In most cases, you'll 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 when logging in to password-protected websites or applications. It's a way to verify your identity besides your password alone 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.

### **WHY USE MULTIFACTOR AUTHENTICATION?**

Compliance regulations require additional layers of security to counteract prevalent threats such as stolen, leaked, or compromised passwords.

### **HOW WILL IT AFFECT MY WORK?**

Once you're 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 8 hours. Then you're golden! You can jump between apps without having to enter your credentials over and over again. After August 14th, more apps will be added over time that are relevant to your life at SVA.

### **ACCESSING ALL APPLICATIONS THROUGH MYID**

Go to [myid.sva.edu](http://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 into the application automatically in a new browser tab.

### **AVAILABLE APPLICATIONS**

1. G-Suite applications: Google Gmail, Calendar, Drive, Docs, Sheets, and more applications
2. Office 365 Desktop and Cloud: Word, Excel, PowerPoint, OneNote, and more
3. Adobe Creative Cloud: all Adobe software packages such as Acrobat DC, Photoshop, Premiere, Illustrator, Lightroom, Fonts, and more
4. MySVA – online portal, keeping students connected to the SVA campus, downloadable forms and information from most SVA offices, including Financial Aid, Registrar, Student Health and Counseling Services, Career Development, campus news, announcements, and event and exhibition information
5. Canvas LMS – online courses and related materials
6. Zoom – video conferencing used for online classes
7. SVA Library databases
8. Lastpass – enterprise password manager and secure vault
9. Grammarly Premium - Grammarly helps users compose bold, clear, mistake-free writing through an AI-powered writing assistant
10. Sophos for Home/Personal use – enterprise (standalone) antivirus and antimalware software for personal devices

## **MOBILE APPLICATIONS**

GoSVA – explore the campus on the go. Visit [go.sva.edu](http://go.sva.edu) to get access to download links for iOS and Android

For additional help with accessing myID, email or any other campus systems, please check the technology guides at [technology.sva.edu/ce](http://technology.sva.edu/ce) or contact the SVA Help Desk at 212.592.2400 and select option 1, or email [helpdesk@sva.edu](mailto:helpdesk@sva.edu). The SVA Help Desk is available Monday–Friday, 9:00 am–5:00 pm.

For additional help with accessing myID, email or any other campus systems, please check the technology guides at [technology.sva.edu/ce](http://technology.sva.edu/ce) or contact the SVA Help Desk at 212.592.2400 and select option 1, or email [helpdesk@sva.edu](mailto:helpdesk@sva.edu). The SVA Help Desk is available Monday–Friday, 9:00 am–5:00 pm.

## **OFFICE OF VOCATIONAL REHABILITATION**

The School of Visual Arts works with all state and city offices of vocational rehabilitation. For information, contact the VESID officer in the Financial Aid Office at: 212.592.2033.

## **ONLINE COURSES: TECHNICAL REQUIREMENTS**

The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate. A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

## **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 emailing your withdrawal to [dropaddce@sva.edu](mailto:dropaddce@sva.edu); by sending written notification via mail or fax; or by completing a withdrawal form, in person, at the Registrar's Office. The office is located at 205 East 23rd Street. Failure to complete a course does not constitute official withdrawal, nor does notification to the instructor, nor does lack of attendance, nor does dissatisfaction with a course. Refunds are computed from the day on which written notice of withdrawal is received. The postmark will be considered the date of withdrawal for refunds requested by mail. All refunds for payment made by American Express, Discover, JCB, MasterCard or Visa, will be credited to the appropriate credit card account. Payment made by check or money order will be refunded by check, payable to the registrant. Processing of refunds takes approximately four weeks.

### **REFUNDS FOR 10 OR MORE SESSIONS**

If written notice of withdrawal is received by the Registrar's Office:

- Before the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
- Before the second class session, the student will receive a 90% tuition refund, including any lab, equipment or model fee.
- Before the third class session, the student will receive an 80% tuition refund, including any lab, equipment or model fee.

THERE WILL BE NO REFUNDS AFTER THE START OF THE THIRD CLASS SESSION.

## **REFUNDS FOR 5 TO 9 SESSION COURSES**

If written notice of withdrawal is received by the Registrar's Office:

- Before the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.
- Before the second class session, the student will receive an 80% tuition refund, including any lab, equipment or model fee.

THERE WILL BE NO REFUNDS AFTER THE START OF THE SECOND CLASS SESSION.

## **REFUNDS FOR INTENSIVE AND WEEKLONG COURSES**

If written notice of withdrawal is received by the Registrar's Office prior to the first class session, the student will receive a 100% tuition refund, including any lab, equipment or model fee.

THERE WILL BE NO REFUNDS AFTER THE START OF THE FIRST CLASS SESSION.

## **NONREFUNDABLE EXPENSES**

From time to time, the School of Visual Arts may find it necessary to cancel a course or workshop, or change schedules or faculty for a course or workshop. If this occurs, the School of Visual Arts will attempt to give notice to those students who are registered for the affected course or workshop, to the email address or telephone number provided by the student in her or his registration materials. It is the student's responsibility to keep the College advised of a current mailing address, email address and telephone number at which he or she may be contacted. If a course or workshop is canceled, or the schedule or faculty for a course or workshop are changed and as a result of the change the student no longer wishes to take the course or workshop, the School of Visual Arts will reimburse to the student the tuition and course fees for that course or workshop within the guidelines published in this bulletin, but will not be responsible or liable for any other expenses that the student may have incurred, including but not limited to transportation and housing costs and the purchase of materials and supplies.

## **SPECIAL SERVICES**

The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected status, and is committed to helping all enrolled students achieve their educational objectives.

The mission of the Office of Disability Services (ODS) is to assist in creating an accessible campus environment, where students with disabilities have equal access to educational programs and the opportunity to participate in campus life. The Office of Disability Services will:

- Provide and coordinate appropriate academic accommodations and related services to meet the specific disability-related needs of students.
- Consult with faculty about reasonable and effective academic accommodations.
- Advise academic and administrative departments about student access to programs and facilities.
- Answer questions that prospective students may have about services for students with disabilities.

The ODS is staffed by a disability services coordinator and a learning disabilities specialist who work together with students to determine their eligibility for academic accommodations and to ensure that these accommodations are implemented. The ODS recommends accommodations for students with disabilities in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990.

The Office of Disability Services is located at 340 East 24th Street, 1st Floor. Individuals with questions or who are interested in receiving disability services may contact the office at 212.592.2281 or via email at: [disabilityservices@sva.edu](mailto: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/handbooks](http://sva.edu/handbooks).

### **SVAAlert**

Get important announcements with SVA's electronic notification system. SVAAlert is a convenient way to learn about unscheduled closings, emergency situations, classroom changes, class cancellations and more. The notification comes directly to your cell phone (text or voice message), email address or home phone. To register, log on to [revealert.sva.edu](http://revealert.sva.edu) with your myID credentials, and confirm your contact information.

### **SVA LIBRARY**

Continuing education students may use the facilities and resources of the SVA Library, located at 380 Second Avenue, 2nd floor and SVA Library West, located at 133 West 21st Street, concourse level. The Library's resources, available for on-site use, include books, magazines, databases, e-books and e-journals, DVDs/Blu-rays, comics, and more. Please visit our website at: [library.sva.edu](http://library.sva.edu) for more information.

### **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 contact the Admissions Office for an application.

Admissions Office

Telephone: 212.592.2100

Fax: 212.592.2116

Email: [admissions@sva.edu](mailto:admissions@sva.edu)

# Administration

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Mark Minnig, director of operations  
Nicholas Panno, academic advisor  
Gabriela Ilijeska, technology manager  
Samantha Lee, assistant manager  
Philip Fehr, systems administrator  
Meghan Allynn Johnson, assistant to the chair  
Nicolette Piscitelli, lab assistant

#### ART HISTORY

Tom Huhn, chair  
Paloma Crousillat, director of operations

#### CARTOONING

Thomas Woodruff, chair  
Carolyn Hinkson-Jenkins, director of operations  
Nada Mohammed, academic advisor  
Paula Paylor, department assistant

## **COMPUTER ART, COMPUTER ANIMATION AND VISUAL EFFECTS**

**Jimmy Calhoun**, chair  
**Brian Frey**, director of operations  
**Mahtab Aslani**, academic advisor  
**Eduardo Lytton**, senior systems director  
**Michaela Zwyer**, assistant to the chair  
**Felipe Vidal**, cross-platform systems administrator  
**Richard Hagen**, senior systems administrator  
**Darryl Wright**, senior systems administrator  
**Joseph Mulvanerty**, systems administrator  
**Raphael Ribot**, systems administrator  
**Seung Oh**, front office manager  
**Kenneth Varvel**, front office manager  
**Alexandra Barsky**, special projects coordinator  
**Deanna De Maglie**, special projects assistant

## **DESIGN**

**Gail Anderson**, chair  
**Kevin O'Callaghan**, chair, 3D design  
**Richard Wilde**, chair emeritus  
**Carolyn Hinkson-Jenkins**, director of operations  
**Alida Beck LaRocca**, academic advisor  
**Yolanda Powell**, academic advisor  
**Adam Sarsfield**, academic advisor  
**Daniel Tomlin**, academic advisor  
**Benita Raphan**, projects coordinator  
**Ori Kleiner**, motion graphics coordinator  
**Kaori Sakai**, studio manager, 3D design  
**Paula Paylor**, department assistant

## **FILM**

**Mary Lee Grisanti**, acting chair  
**Salvatore Petrosino**, director of operations  
**Charles Creighton Satterfield**, assistant to the chair  
**John-Michael Byrd**, academic advisor, film  
**Elvera Vilson**, academic advisor, film  
**Michael DeVecchio**, senior production manager  
**Luis Negron**, repair manager, film  
**Angela Vaut**, budget and festival coordinator  
**Roxanne Miller**, reservations coordinator  
**Tien-Li Wu**, senior systems administrator  
**Kamil Dobrowolski**, systems administrator  
**Mark Crowell**, web administrator  
**Brian Petersen**, studio supervisor  
**Robert Moore**, floor supervisor  
**Angel Beltre**, film repair assistant  
**Steven Burgess**, production office assistant  
**Rashan Castro**, production office assistant  
**Jason Laxes**, production assistant

## **FINE ARTS**

**Suzanne Anker**, chair  
**Gary Sherman**, assistant to the chair  
**Dora Riomayor**, academic advisor  
**Tyler Rowland**, director of operations  
**Gunars Prande**, director of operations, printmaking  
**Alejandro Chen Li**, manager, printmaking  
**Ian Burnley**, operations manager  
**Tarah Rhoda**, bio art lab manager  
**Mark Rosen**, senior systems administrator  
**Luis Rodrigo Navarro**, systems administrator, sculpture center  
**Joseph Tekippe**, systems administrator, digital lab  
**Sung Jin Choi**, senior technical advisor  
**Dakin Platt**, manager, sculpture center  
**Daniel Wapner**, manager, sculpture center  
**Andrew Cziraki**, digital lab assistant  
**Gustavo Murillo Fernandez Valdes**, digital lab assistant  
**Jamie Gustavson**, printshop assistant  
**Evan Durkin**, administrative assistant

## **HONORS PROGRAM**

**Jeremy Cohan**, director  
**Paloma Crousillat**, director of operations

## **HUMANITIES AND SCIENCES**

**Kyoko Miyabe**, acting chair  
**Helene Rubinstein**, associate chair, English and the Visual Arts program  
**Laurie Johanning**, director of operations  
**Susan Kim**, assistant to the chair  
**Phyllistine Travis**, academic advisor, English and the Visual Arts program  
**Neil Friedland**, coordinator, Writing Resource Center  
**William Fuentes**, systems administrator, Writing Resource Center  
**Leslie Haller**, office coordinator, Writing Resource Center  
**Luis Cordoba**, administrative assistant, Writing Resource Center

## ILLUSTRATION

**Thomas Woodruff**, chair  
**Carolyn Hinkson-Jenkins**, director of operations  
**Karina Ayure**, academic advisor  
**Wayde McIntosh**, academic advisor  
**Curtis Edwards**, program coordinator  
**Gerard Newland**, systems administrator  
**Kenneth Huertas**, assistant lab technician  
**Luis Perez**, lab assistant  
**Stephanie Kim**, department assistant  
**Paula Paylor**, department assistant

## INTERIOR DESIGN: BUILT ENVIRONMENTS

**Carol Rusche Bentel**, chair  
**Malcolm Lightner**, director of operations  
**Kathleen Hayes**, academic advisor  
**Erin Davis**, technology manager

## PHOTOGRAPHY AND VIDEO

**Joseph Maida**, chair  
**Alice Beck-Odette**, chair emeritus  
**Lacie Garnes**, director of operations  
**Angela Kaniecki**, academic advisor  
**Frank Priegue**, academic advisor  
**Talia Steinman**, assistant to the chair,  
curriculum coordinator  
**Maria Dubon**, coordinator of special programs  
**Giuseppina "Bina" Altera**, digital lab manager  
**Adam Donnelly**, studio manager  
**Todd Carroll**, senior systems administrator  
**Theresa Hercher**, systems administrator  
**Alexandria Hovet**, systems administrator  
**Jahi Sabater**, assistant studio manager  
**Anton Vancamelbeke**, assistant studio manager  
**Ashley Cortes**, exhibitions and maintenance coordinator  
**Jordan Cruz**, photo technician  
**Joel Han**, photo technician  
**Philip Garber**, photo technician  
**Gabrielle Simington**, studio technician  
**Sebastiano Arpaia**, studio assistant  
**Michael Kingman**, studio assistant  
**Alexander Setzer**, studio assistant

## VISUAL AND CRITICAL STUDIES

**Tom Huhn**, chair  
**Paloma Crousillat**, director of operations  
**Paul D'Innocenzo**, academic advisor  
**Justin Elm**, senior systems administrator,  
project coordinator

## Graduate

### ART EDUCATION

**Catherine Rosamond**, chair  
**Jaime Chan**, assistant to the chair  
**Anna Roman**, coordinator

### ART PRACTICE

**David Ross**, chair  
**Jacquelyn Strycker**, director of operations  
**Allison Simpson**, assistant to the chair

### ART THERAPY

**Deborah Farber**, chair  
**Emily Frederick**, director of operations, student advisor  
**Valerie Sereno**, special programs and projects  
coordinator  
**Elizabeth Dellicarpini**, internship coordinator  
**Katelyn McWatters**, assistant to the chair

### ART WRITING

**David Levi Strauss**, chair  
**Annette Wehrhahn**, assistant to the chair

### BRANDING

**Debbie Millman**, chair  
**Emily Weiland**, director of operations

### COMPUTER ARTS

**Terrence Masson**, chair  
**Bruce Wands**, chair emeritus  
**Angelica Vergel**, director of operations  
**Indiana Lombardi-Bello**, assistant to the chair  
**Milos Paripovic**, senior systems director  
**Robert Campbell**, systems administrator  
**Darren Santa Maria**, systems administrator  
**Charlotte Allen**, project coordinator

### CURATORIAL PRACTICE

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

### DESIGN

**Steven Heller**, co-chair  
**Lita Talarico**, co-chair  
**Veronika Golova**, director of operations  
**Ronald Callahan**, senior systems administrator

#### **DESIGN FOR SOCIAL INNOVATION**

**Miya Osaki**, chair  
**Chessa Cahill**, director of operations  
**Christian Gomez**, systems administrator  
**Gaelin Linhares**, administrative assistant

#### **DESIGN RESEARCH, WRITING AND CRITICISM**

**Molly Heintz**, chair  
**Eric Schwartau**, director of operations

#### **DIGITAL PHOTOGRAPHY**

**Tom P. Ashe**, chair  
**Marko Kovacevic**, director of operations  
**Sara Seferian**, studio manager

#### **DIRECTING**

**Bob Giraldi**, chair  
**Megan Hessenthaler**, director of operations  
**Jeanette Sears**, systems administrator

#### **FASHION PHOTOGRAPHY**

**Barry Sutton**, program director  
**Tiffany Smith**, systems support specialist

#### **FINE ARTS**

**Mark Tribe**, chair  
**Mark Ramos**, academic advisor  
**Michelle Sumaray**, assistant to the chair

#### **ILLUSTRATION AS VISUAL ESSAY**

**Marshall Arisman**, chair  
**Kim Ablondi**, director of operations  
**Ada Price**, studio assistant

#### **INTERACTION DESIGN**

**Liz Danzico**, chair  
**Steven Mayer**, director of operations  
**Rodel Oiga**, senior systems administrator  
**Naomi Barth**, communication and projects coordinator  
**Eric Forman**, student advisor

#### **PHOTOGRAPHY, VIDEO AND RELATED MEDIA**

**Charles H. Traub**, chair  
**Randy West**, director of operations  
**Adam Bell**, academic advisor  
**Seth Lambert**, senior systems administrator  
**Elizabeth Zito**, coordinator, special projects  
**Eunsaem Alice Lee**, assistant to the chair

#### **PRODUCTS OF DESIGN**

**Allan Chochinov**, chair  
**Kristine Lee**, director of operations  
**Marko Manriquez**, technical manager  
**Chester Dols**, director, Visible Futures Lab  
**Allan Doyle**, prototyping specialist, Visible Futures Lab  
**Taylor Gray**, lab assistant, Visible Futures Lab

#### **SOCIAL DOCUMENTARY FILM**

**Maro Chermayeff**, chair  
**Charlotte Rose Vincelli**, director of operations  
**Timothy Doyle**, assistant to the chair  
**Joseph Eisenstein**, video and production  
equipment manager

#### **VISUAL NARRATIVE**

**Nathan Fox**, chair  
**Joan McCabe**, director of operations  
**Lucea Spinelli**, project coordinator  
**Panayiotis Terzis**, RisoLAB manager  
**Andrew Alexander**, Risograph studio technician  
**Sarula Bao**, assistant RisoLAB technician

## Continuing Education and Special Programs

### CONTINUING EDUCATION

**Joseph Cipri**, executive director  
**Keren Moscovitch**, associate director  
**Gabrielle Johnson**, course advisor  
**Stephanie McGovern**, course advisor  
**Nika Lopez**, manager, marketing and research  
**William Patterson**, coordinator, summer residency  
**Isabel Reinhold**, administrative assistant

### SVA DESTINATIONS

**Dora Riomayor**, director  
**Michelle Mercurio**, associate director

## Library

**Caitlin Kilgallen**, director  
**Rebecca Clark**, associate director  
**Shea'la Finch**, librarian, Library West  
**Zimra Panitz**, head of technical services  
**Beth Kleber**, head of archives  
**Seth Chang**, information technology administrator  
**Lorraine Gerety**, visual resources curator  
**Barbara Douglass**, evening and weekend librarian  
**David Pemberton**, periodicals/reference librarian  
**Phoebe Stein**, digital services librarian  
**David Shuford**, cataloger  
**Kelsey Short**, administrative manager  
**Mark Roussel**, circulation manager  
**Lawrence Giffin**, assistant archivist  
**Eric Ingram**, managing catalog technician  
**Keisha Wilkerson**, catalog technician  
**Preston Nelson**, acquisitions technician

## Administrative Offices and Departments

### ACADEMIC ADVISEMENT

**A.-Lucky Checkley**, director  
**Bibi Khan**, administrative assistant  
**Rosa Paulino**, receptionist

### ACADEMIC AFFAIRS

**Christopher J. Cyphers**, provost  
**Emily Ross**, associate provost  
**Jennifer Phillips**, director of learning technology  
**Michael Severance**, operations manager  
**Deborah Hussey**, curriculum coordinator  
**Samantha Brooks**, assistant curriculum coordinator  
**Bradley Crumb**, media production manager,  
learning technology  
**Julian Oddman**, instructional designer,  
learning technology  
**Christine DiPasquale**, senior project manager  
**Thomas Benton**, technologist, learning technology  
**Walter Tyler**, senior video content producer

### ADMINISTRATIVE COMPUTING

**Cosmin Tomescu**, chief information officer,  
privacy officer  
**Maria Paulino**, assistant to the chief information officer  
**Damon Dixon**, systems support engineer

### ADMINISTRATIVE NETWORK SERVICES

**Brian Nakahara**, director of information technology  
**Isabel Veguilla**, IT project manager  
**Edward Duffy**, technical support manager  
**Fishel Erps**, senior network engineer  
**Brandon Keeven**, network engineer  
**Kevin Chan**, enterprise systems engineer  
**Kenneth Luguya**, enterprise systems engineer  
**Daniel Nepomnyashchy**, enterprise systems engineer  
**Alexandra Sullivan**, enterprise web systems  
administrator  
**Mike Falk**, academic IT project coordinator  
**Gary Markelov**, technical support administrator  
**Juan Victoriano**, technical support and project  
administrator  
**Helen Jorgensen**, switchboard operator  
**Raykha Tajeshwar**, IT service desk representative

## **ADMISSIONS**

**Javier Vega**, executive director  
**Matthew Farina**, director  
**Adam Rogers**, director, international outreach  
**Jonathan Nutting**, associate director  
**Quinn Dukes**, associate director, visitor services  
**Jessica Hull**, associate director, graduate admissions  
**Steve Birnbaum**, assistant director, marketing and media  
**Sophie Holland**, assistant director, undergraduate admissions  
**Jacob Prescott**, assistant director, special projects  
**Melinda Richardson**, manager, SVA Global  
**Asha Sheshadri**, manager, transfer admissions  
**Michelle Rossman**, assistant manager, undergraduate admissions  
**Nicholas Smith**, assistant manager, graduate admissions  
**Jonathan Chun**, senior admissions counselor  
**Leyi Duan**, admissions counselor  
**Henry Ehrenfried**, admissions counselor  
**Jennifer Lloyd**, admissions counselor  
**Katharine McCaffrey**, admissions counselor  
**Erin Carr**, coordinator, visitor services  
**Diego Guanzon**, coordinator, graduate admissions  
**Nishat Chowdhury**, coordinator, undergraduate admissions  
**Maralena Konglau**, coordinator, undergraduate admissions  
**Casey Krosser**, coordinator, undergraduate admissions  
**Selu Sky Lark**, coordinator, undergraduate admissions  
**Sophie Porter-Hyatt**, administrative assistant, visitor services

## **ALUMNI AFFAIRS AND DEVELOPMENT**

**Jane Nuzzo**, director  
**Miranda Pierce**, associate director

## **AUDIO VISUAL SERVICES**

**Robert Barton**, assistant director, A/V and events operations  
**Peter Ross**, assistant manager  
**Ryan Muldoon**, senior audio visual engineer  
**Matthew Ramos**, audio visual engineer  
**Erick Jorgensen**, audio visual coordinator  
**Micah Welner**, support specialist  
**Duwayne Rowe**, technician

## **CAREER DEVELOPMENT**

**Angelia Wojak**, director  
**Patricia Romeu**, associate director  
**Tricia Ross**, assistant director  
**Spencer Robelen**, coordinator

## **COLLEAGUE COMPUTING SERVICES**

**Elena Vasilenko-Blank**, director  
**Lena Granoff**, senior programmer  
**Irina Filimonova**, senior programmer/analyst  
**Patricia Ewan**, systems analyst/programmer  
**Roman Stanula**, systems/database administrator

## **COMMUNICATION**

**Joyce Rutter Kaye**, director  
**Gregory Herbowy**, associate director  
**Rodrigo Perez**, assistant director, digital content and social media  
**Maeri Ferguson**, media relations manager  
**Michelle Mackin**, coordinator

## **DIGITAL IMAGING CENTER**

**Stephen Alvarado**, manager  
**Joseph Jones**, studio manager  
**Andrew Vado**, systems administrator  
**Angel Ibanez**, assistant studio manager  
**Caitlin Beards**, coordinator  
**Kalik D. Hamilton**, production coordinator  
**Anthony Choy-Sutton**, equipment coordinator  
**Oret Pena**, production assistant  
**Yader Fonseca**, production assistant  
**Scott Tatman**, overnight assistant  
**Lucas Pirtle**, Help Desk support specialist

## **EXTERNAL RELATIONS**

**Sam Modenstein**, executive director  
**Dan Halm**, project manager

## **FACILITIES**

**Erik Herrera**, executive director  
**Alexander Bermudez**, director  
**Carlos Garces**, assistant director  
**Joseph Kim**, director, environmental health and safety  
**Robert O'Loughlin**, property manager  
**Violet Sanchez**, operations manager  
**Fernando Mayorga**, compliance coordinator  
**Wendy Ramirez**, administrative assistant

## **FINANCE**

**Gary Shillet**, chief financial officer  
**Dennis Mayer**, controller  
**Shawna Bonaby**, assistant controller  
**Kevin Chea**, assistant controller, budgeting  
and forecasting  
**Mario Cosentino**, accounting manager  
**Victor Davila**, assistant controller, financial reporting  
**Wanda Reece**, compliance manager  
**Margaret Herndon**, senior accountant  
**Jean Saint Juste**, senior accountant  
**Sharon Victory**, accounts payable supervisor  
**Michael Bouie**, accounts payable coordinator  
**Kim Hui**, accounts payable coordinator  
**Christopher Weatherstone**, assistant to the chief  
financial officer

## **FINANCIAL AID**

**William Berrios**, director  
**Jose Rodriguez**, associate director, data management  
**Anthony Thompson**, associate director, operations  
**Jose Caldera**, loan coordinator  
**Kristin Costantini**, advisor  
**Wai Nei Kwan**, advisor  
**Lillian Liang**, advisor  
**Melissa Quinones**, advisor  
**Patricia Melendez**, operations manager  
**Frank Quirindongo**, office assistant  
**Matthew Smith**, administrative assistant

## **HUMAN RESOURCES**

**Frank Agosta**, executive director  
**Vennette Jones**, director  
**Ismenia Molina**, associate director  
**Laurel Christy**, associate director/Title IX coordinator  
**Cindy Robles**, associate director, payroll  
**Petronella Morrison**, payroll manager  
**Mariel Guzman**, payroll supervisor  
**Carlenie Abreu**, faculty payroll supervisor  
**Cardina Pierre**, associate, recruitment and training  
**Ryan Olive**, benefits coordinator  
**Tristan Roque**, payroll coordinator

## **INSTITUTIONAL RESEARCH**

**Jerold Davis**, director

## **INTERNATIONAL STUDENT OFFICE**

**Kaori Uchisaka**, director  
**Tony (Hsien-Wen) Wang**, associate director  
**Yoko Anderson**, assistant director  
**Martha Baillargeon**, advisor

**Soonsung Park**, advisor  
**Michael Paultz**, advisor  
**Young Eun (Alison) Cho**, coordinator/DSO

## **PROGRAMS FOR INTERNATIONAL STUDENTS**

**Andrew Chang**, director  
**Sarah Richardson**, assistant director

## **REGISTRAR**

**Jason Koth**, registrar  
**Celeste Barnes**, associate registrar  
**Bernard Gibson**, assistant registrar, curriculum  
and graduation  
**Gemma Prosper-Brown**, assistant registrar, academic  
records; veteran coordinator  
**JP Forrest**, assistant registrar, faculty systems  
and support  
**Karla Fisher**, manager, specialized registration services  
**Yvonne Singletary**, manager, academic records archive  
**Kimberli Jervey**, coordinator, degree audit  
**Angelo Angeles**, registration assistant, attendance  
and grading  
**Mary Duffy**, coordinator, registration and systems  
**Lily Eng**, registration assistant, student systems  
**Jillian Noll**, studio manager

## **RESOURCE MANAGEMENT**

**Christopher Gutierrez**, director  
**James Cavaliere**, associate director  
**Jason Gallegos**, administrative assistant  
**Lisa Brown**, buyer  
**Jennifer Jang**, buyer  
**Usa Yamaguchi**, buyer  
**Raymar Mitchell**, manager, office services and  
mail processing  
**Deirdre Suter**, assistant manager, office services and  
mail processing  
**Andre Charles**, supervisor, office services and  
mail processing  
**Gary Jean-Pierre**, assistant coordinator, office services  
and mail processing  
**Morgan Zipf-Meister**, model registrar  
**JohnMichael Mitchell**, casting coordinator, model registry  
**Kareem Barrett**, assistant to the model registrar  
**Kerry Crowe**, assistant to the model registrar  
**Jo'Lisa Jones**, assistant to the casting coordinator,  
model registry  
**Amir Ali**, assistant, office services and mail processing  
**Charles Davis**, assistant, office services and  
mail processing  
**Dennis Gillyard**, assistant, office services and  
mail processing  
**Alexander McRae**, assistant, office services and

mail processing

**Collin Murphy**, assistant, office services and

mail processing

**Kevin Brandon Smith**, assistant, office services and

mail processing

#### **SECURITY SERVICES**

**Nick Agjmurati**, director

**Joseph Soohoo**, associate director

**Antonio Gutierrez**, assistant director

**Isat Paljevic**, manager

**Michelle Jones-Spain**, supervisor

**Peter Leacock**, supervisor

**Alex Molano**, supervisor

**Peter Leacock**, supervisor

**Ahmad Quail**, supervisor

**Latanya Grier**, coordinator

#### **STUDENT ACCOUNTS**

**Geanine Rando**, director, data privacy officer

**Maria Losada**, assistant director

**Jennyfer Scott**, office manager

**Maya Carter-Ali**, coordinator

**Rachel Jackson**, customer service rep/cashier

**Doris Revolorio**, department assistant

#### **STUDENT AFFAIRS**

**Javier Vega**, executive director

**Bill Martino**, director

**Maria Rovira-McCune**, associate director

**Christine Gilchrist**, RN, associate director,  
health and counseling services

**Daniela Caraballo**, therapist

**Holly Fu**, therapist

**Mark Howell**, LCSW, therapist

**Arielle Kempler**, therapist

**Brett Sharets**, therapist

**Stefanie Joshua**, associate director, residence life

**Caryn Leonard-Wilde**, associate director,  
disability resources

**Adam Krumm**, assistant director, residence life

**Jill Sepowitz**, manager, student activities

**Matthew Lee**, coordinator, health and  
counseling services

**Annemarie Veira**, coordinator, disability resources

**Kayla Vogel**, coordinator, student engagement  
and leadership

**Margaret Pearson**, residence hall director;  
coordinator, summer housing

**Elijah Herman**, residence hall director

**Danielle Watson**, residence hall director

**Queennett Williams**, receptionist

#### **SVA CAMPUS STORE**

**Jennifer Sturtz**, director

**Marsha Garcia**, buyer

**Jonathan Flaxman**, buyer

**Alex Hazel**, senior technical support  
sales representative

**Ian Stoner**, operations manager

**Bennett Yee**, store manager

**Eugene Hill**, customer service associate

**Alexandra Beguez**, inventory and social  
media coordinator

**Alexis Pellegrino**, e-commerce coordinator

#### **SVA GALLERIES**

**Francis Di Tommaso**, director

**Maria Komer**, operations manager

**Tyson Skross**, exhibitions manager

**Adam Cable**, operations coordinator

**Fan Feng**, exhibitions coordinator

**Evan Peltzman**, exhibitions coordinator

**Ana Bida**, gallery assistant

#### **SVA THEATRE**

**Adam Natale**, director

**Vidya Alexander**, operations manager

**Rebecca Schwartz**, business manager

**Vincent Burich**, technical manager

**Amanda Duong**, venue manager

**Casey Gallagher**, venue manager

**Joseph Quartararo**, assistant technical director

**Brian Sierra**, assistant technical director

#### **VISUAL ARTS PRESS, LTD.**

**Anthony P. Rhodes**, executive creative director

**Gail Anderson**, creative director

**Brian E. Smith**, design director

**Eric Corriel**, digital strategy director

**Dee Ito**, writer

**Mark Maltais**, art director

**Jennifer Liang**, assistant director

**Anthony Carhuayo**, senior designer

**Declan Van Welie**, website designer and developer

**Linnea Taylor**, multimedia designer

**Sheilah Ledwidge**, editor

**Lainey Sidell**, web content manager

# Faculty

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## A

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# Directory

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## **1** 205 East 23rd Street

Registrar, 1st floor

## **207 East 23rd Street**

SVA Campus Store, 1st floor

## **209 East 23rd Street**

Advertising (BFA), 2nd floor  
Animation (BFA), 5th floor  
Continuing Education, 1st floor  
Design (BFA), 2nd floor  
Digital Imaging Center, 1st floor  
Environmental Health and Safety, lower level  
Executive Vice President, 1st floor  
Facilities Management, lower level  
Film (BFA), 5th floor  
Illustration and Cartooning (BFA), 2nd floor  
Institutional Effectiveness, Assessment and Strategic Planning, 1st floor  
Mail & Office Services, lower level  
Security Management, lower level  
Student Lounge, 2nd floor  
SVA Gramercy Gallery, 1st floor

## **2** 215/217 East 23rd Street

23rd Street Residence

VASA Student Center, 1st floor

## **3** 340/342 East 24th Street

24th Street Residence

Admissions, 1st floor  
Disability Resources, 1st floor  
Financial Aid, lower level  
International Student Office, 1st floor  
Program for International Students, 1st floor  
Residence Life, 1st floor  
Student Accounts, lower level  
Student Affairs, 1st floor  
Student Health and Counseling Services, 1st floor  
Visual Arts Student Association (VASA), 1st floor

## **4** 220 East 23rd Street

Office of the Chairman of the Board, 6th floor

Visual Arts Press, Ltd., 3rd floor

## **5** 380 Second Avenue

Animation Studios (BFA), 5th floor  
Design (MFA), 5th floor  
Finance, 8th floor  
Human Resources, 8th floor  
Humanities and Sciences, 8th floor  
Library, 2nd floor  
Resource Management, 8th floor

## **6** 310 East 22nd Street

Illustration Studios, 7th floor

## **7** 214 East 21st Street

Fashion Photography (MPS), 3rd floor  
Photography and Video (BFA), 4th, 5th, 6th floors  
Photography (MFA), 1st, 4th, 5th floors  
President, 7th floor  
Student Lounge, 7th floor  
Animation (BFA), lower level

## **8** 17 Gramercy Park South

Gramercy Women's Residence

## **9** 101 Ludlow Street

Ludlow Residence

## **10** 133/141 West 21st Street

Academic Affairs, 5th floor  
Art History, 4th floor  
Computer Art (BFA), 2nd, 3rd floors  
Computer Arts (MFA), 10th, 12th floors  
Coordinator of Academic Advisement, 7th floor  
Fine Arts (MFA), 8th, 9th floors  
Institutional Research, 5th floor  
Interior Design (BFA), 11th floor  
Library West, lower level  
Mail & Office Services, lower level  
Printmaking Facilities, 5th floor  
Provost, 5th floor  
Student Lounge, lower level  
SVA Destinations, 7th floor  
SVA Flatiron Gallery, 1st floor  
Visual and Critical Studies (BFA), 4th floor

## **11** 136 West 21st Street

Administrative Network Services, 8th floor  
Alumni Affairs, 6th floor  
Career Development, 6th floor  
Communication, 6th floor  
Design for Social Innovation (MFA), 5th floor  
Design Research, Writing and Criticism (MA), 2nd floor  
External Relations, 6th floor  
Illustration as Visual Essay (MFA), 12th floor  
Interaction Design (MFA), 3rd floor  
Management Information Technologies, 8th floor  
Products of Design (MFA), 7th floor  
Social Documentary Film (MFA), 1st floor  
Visual Narrative (MFA), 11th floor  
Office of Learning Technologies, 9th floor

## **12** 132 West 21st Street

Art Writing (MFA), 6th floor  
Art Education (MAT), 4th floor  
Art Therapy (MPS), 3rd floor  
Art Therapy Outreach Program (ATOC), 6th floor  
Branding (MPS), 11th floor  
Curatorial Practice (MA), 10th floor  
Digital Photography (MPS), 2nd floor  
Directing (MPS), 8th floor  
Model Registrar, 2nd floor  
Visible Futures Lab, 7th floor  
Writing Resource Center, 9th floor

## **13** 333 West 23rd Street

SVA Theatre

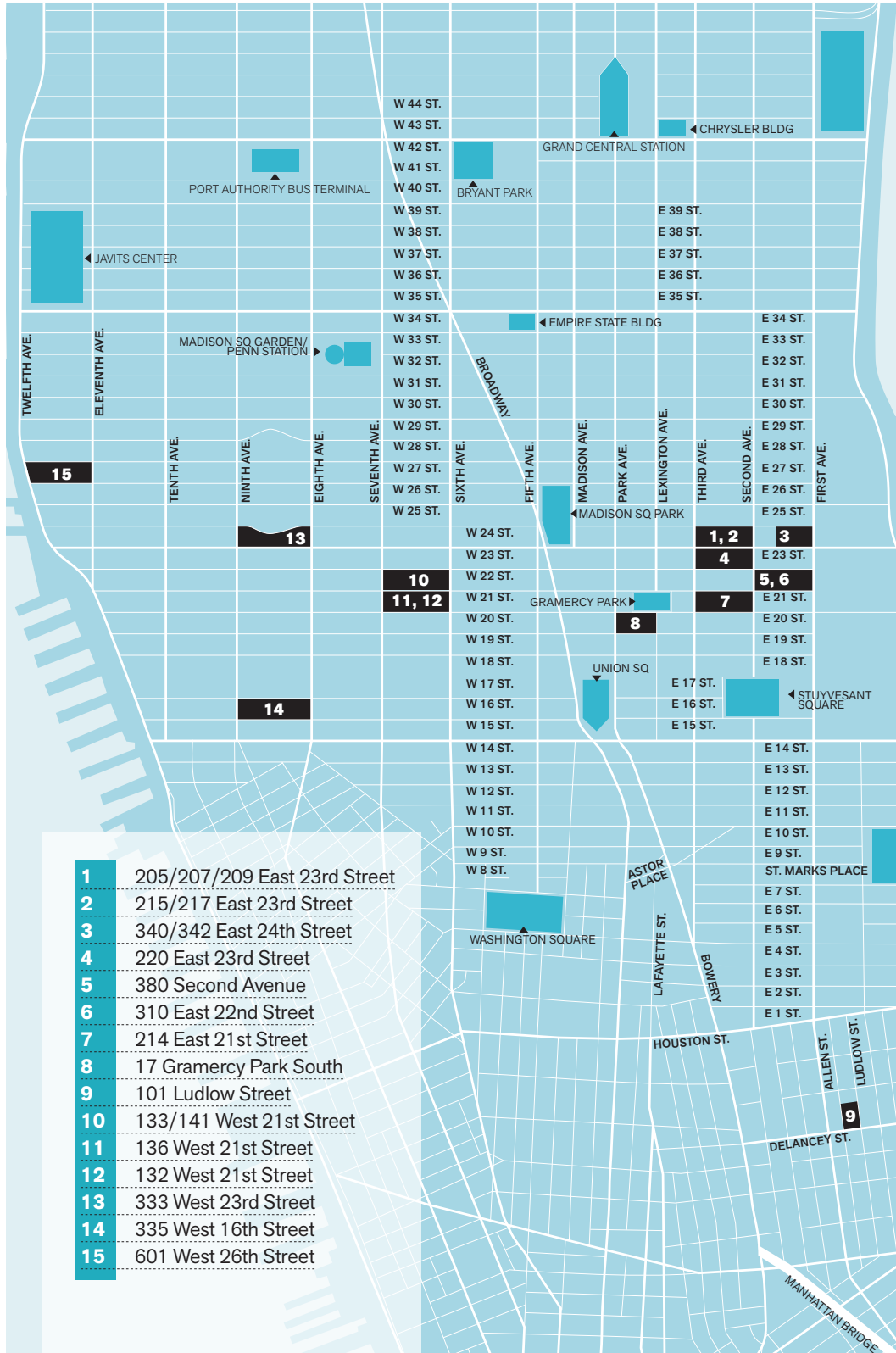
## **14** 335 West 16th Street

Art Practice (MFA), 5th floor  
Fine Arts (BFA), 2nd, 3rd, 4th, 5th floors  
Fine Arts Sculpture, 1st floor, lower level

## **15** 601 West 26th Street

Student Galleries Office, 15th floor  
SVA Chelsea Gallery, 15th floor

# Map of Buildings





**School of Visual Arts**

209 East 23rd Street, New York City