

ART TAKES ACTION HERE

United!

STAND

Together

Merge

AS ONE

SVA
NYC

Join

STRONGER

FORCES

Grow

Team

UP!

Work
As
One

SVA · EDU

School of Visual Arts

©2021, School of Visual Arts, LLC



School of Visual Arts
Division of Continuing Education
Summer 2021

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

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

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

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

The 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.

Volume XCVIII number 2, April 1, 2021

Published by the Visual Arts Press, Ltd., © 2021

credits

Executive creative director: Anthony P. Rhodes

Creative director: Gail Anderson

Associate editor: Samantha Brooks

Cover art: Visual Arts Press

Table of Contents

5	Registration Information
5	Continuing Education Course Calendar
6	Online Residencies
10	On-Site Residencies
14	Advertising
16	Art for Kids
18	Animation
24	Art Education / Art Therapy Professional Development
26	Design
36	Film
45	Fine Arts
56	Illustration and Cartooning
65	Visual Narrative
67	Interior Design: Built Environments
68	Photography and Video
79	Visual and Critical Studies
90	General Information
98	Administration
106	Faculty
108	Directory
109	Map of Buildings

Registration Information

REGISTRATION BEGINS NOW

The Division of Continuing Education Summer 2021 program offers a variety of course schedules to accommodate students. We have courses and workshops that begin throughout the semester. Please refer to individual course listings for dates and times.

REGISTRATION GENERAL REQUIREMENTS

The general requirements for registration are as follows:

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

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

Telephone: 212.592.2251

Email: ce@sva.edu

ONLINE REGISTRATION

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

LATE REGISTRATION

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

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

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

REGISTRATION CANCELLATION

To withdraw from a course you must notify the Registrar's Office, in writing, of your intention to withdraw. You may do so by completing the Continuing Education Drop/Add Request Form at <http://bit.ly/dropaddce> or by sending written notification 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, June 7

Please refer to each course for detailed information.

Holiday Schedule Continuing Education Courses

There will be no continuing education classes on:

Saturday–Monday, July 3–5: Independence Day

Online Residencies

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.

"O My Friends, There Is No Friend" Politics, Affiliation and the Philosophy of Friendship **CPG-5013-OL**

June 28–July 16

\$1,500

In the era of the pandemic, which has foregrounded isolation and technologies of remote nearness, as well as the ongoing crisis of racial injustice, it is all the more important to consider what affiliation and friendship mean. For two weeks this summer, the School of Visual Arts in New York City and the HDK-Valand Academy of Art and Design at the University of Gothenburg in Sweden will collaborate for a rigorous inquiry into politics, affiliation and the philosophy of friendship.

Considerations regarding what friendship is and means across individual, collective and societal registers, in respect of both cooperative and antagonistic entanglements, have complex and multiple histories. Some would argue that these must be understood in order to realize an engaged ethical life that takes account of principles of affiliation in their diverse expressions as: love, familial affection, extra-familial affection, fidelity, loyalty, consensus, goodwill, recognition, sameness and difference, oppression and freedom, and the intimate opacities of relationality.

Here we will consider the politics and ontology of friendship, the metaphysics of togetherness and agency, and survey the apparatus of support structures within the spectrum of filial relations as they are entwined with gender, race and governmentality.

The intensive will engage the question of the friend across discourses, as it is activated across different constituencies. Points of reference include Hegel's formulation of self-overcoming, mutuality in otherness and relational freedom; Carl Schmitt's friend/enemy dichotomy; Virginia Woolf's challenge to patriarchal representations of friendship; and Sibyl Schwarzenbach's formal political discourse on friendship as a feminist political strategy, among other key terms and texts.

Participants will be selected from across disparate yet intersecting fields of practice, including art, philosophy, design, activism and curatorial practice. Through lectures, seminars, guest speakers and collaborative projects, participants will develop a contemporary framework for thinking through friendship in this unprecedented era.

The seminar will be led jointly by Steven Henry Madoff, founding chair, MA Curatorial Practice Department, School of Visual Arts, and Mick Wilson, professor of art and director of studies for Research Education, HDK-Valand Academy of Art and Design, University of Gothenburg.

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

NOTE: This intensive is fully online and offered through a combination of synchronous as well as asynchronous lectures, discussions and activities. Synchronous sessions will be announced and scheduled in consideration of different time zones.

Situation As Site: Social Performance and Interventions

FID-4984-A

June 14–June 25

2 undergraduate studio credits; \$1,200

Like a laboratory, this program brings together artists, scholars and activists to re-imagine social and socially engaged art in civic/private spaces in these turbulent times. Participants will develop a progression of work, constructing space for civic dialogue and cultural awareness. Projects will combine methods from a variety of art forms, activism and performance practice in order to cultivate innovative approaches to new work in our quickly-changing social landscape.

Celebrating creativity under all circumstances, participants will conceptualize, develop and share work developed in these new conditions. Applicants from around the world are encouraged to devise installations and performances in their nearby and immediate surroundings: home, balconies, windows, sidewalks and courtyards, and online.

This online version of the *City As Site* program explores new possibilities to introduce and demonstrate the concepts of public intervention and performance. This residency addresses the global issues of shifting from traditional civic locations of social activity to the home, nearby public places, personal spaces, relationships and inner experiences to reveal new possibilities of discovery.

Interventions may take many forms: online tours, site performance, temporal installations, video or sound projections, digital platforms, community involved projects, peer-to-peer platforms, print or online publication, or a virtual event. This is a unique opportunity to study with a faculty composed of leading artists, thinkers and social entrepreneurs.

Through experiential online synchronous and asynchronous workshops and one-on-one sessions, faculty will help artists to originate projects that reflect the current social dynamics. In an experimental spirit, we welcome artists, writers, critical thinkers, architects, designers, performance artists, urban planners and social activists interested in moving from traditional spaces into the new world arena that we now inhabit. In the experimental spirit of *City as Site*, we welcome artists who are interested in moving from the traditional studio, gallery and theatre space into the urban arena.

Situation as Site faculty: Ed Woodham (artist; founder and director, Art in Odd Places). Guest lecturers have included: Ayana Evans (performance artist, editor at large for cultbytes.com), Alicia Grullon (artist), Kendal Henry (artist and director of NYC Cultural Affairs Percent for Art program), and Todd Shalom (artist; educator; founder of Elastic City). Tom Finkelppearl (arts promoter), Risë Wilson (The Laundromat Project, Robert Rauschenberg Foundation), Radhika Subramaniam (curator, writer), Martha Wilson (Franklin Furnace), Marlène Ramirez-Cancio (Hemispheric Institute of Performance & Politics), Micaela Martegani (More Art), Kameelah Janan Rasheed (artist and educator), Baseera Khan (artist), Esther Neff (artist), Sheryl Oring (artist and educator), Shaun Leonardo (artist and educator), Lisa Kim (Ford Foundation Center for Social Justice) and Tomashi Jackson (artist).

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

Design Writing and Research

DSD-4978-OL

June 1–June 11

2 undergraduate studio credits; \$1,800

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

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

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

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

The intensive offers students and working professionals a unique opportunity to study with a faculty composed of leading writers and editors. Lectures and field trips to New York sites and studios allow participants to directly interact with prominent designers, architects and urban planners.

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

Faculty and lecturers have included Neil Donnelly, Steven Heller, Karrie Jacobs, Jennifer Kabat, Adam Harrison

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

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

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

Illustration and Visual Storytelling: Art and Industry

ILD-4993-OL June 1–July 2

ILD-4994-OL July 6–August 6

4 undergraduate studio credits per session; \$2,000 per session

This online residency is designed to offer artists the opportunity to remotely access the wealth of resources available to professional illustrators in New York City while developing a portfolio of work that embodies personal vision. With guidance from award-winning illustrators, participants will complete a body of work comprised of images created for assignments, as well as personal projects, aiming to showcase their individual style and aesthetic direction. The goals are to advance to the next level of artistic practice and to attain an enhanced position in the illustration marketplace.

A rigorous instructional program—built around courses in editorial illustration and portfolio development, sequential illustration, personal project—will compliment independent work. Combined, these initiatives form an experience that fosters professional growth and the expansion of personal voice. Guest lectures by artists, art directors, publishers, gallery directors and agents are designed to provide additional insight regarding the realities of a career in illustration.

This residency is structured around three days of online classes (Monday- Wednesday) and one day (typically Thursday) of special workshops or guest lectures and portfolio reviews with artists, art directors and illustration agents. Additional sessions of individual meetings, critiques and supplemental learning opportunities will augment the schedule.

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

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

Photo/Video: The Lens and Screen Arts

CVD-4994-A

June 1–July 6

4 undergraduate studio credits; \$2,000

Hosted by the MFA Photography, Video and Related Media Department at SVA, this intensive, international, online studio residency offers lens-based artists an immersive experience in contemporary art-making. Weekly critiques with faculty mentors will be supplemented with lectures, screenings and workshops. Particular attention will be given to helping artists refine the relationships among their practice, the history and traditions of lens-based arts (photography, video, multimedia installation, virtual reality, etc.) and critical theory. Through a series of workshops on lighting, video, installation and performance, participants will be taught to use readily accessible tools to make the most of their creative practice.

This residency will encourage participants to explore the full potential and diversity of the lens-based arts and is ideally suited for artists interested in seeking a graduate degree in the future, or who simply wish to advance their creative practice in a supportive and rigorous environment. Participants may seek to develop and refine existing work or begin a new work in a nurturing environment. We welcome and encourage artists from a wide range of backgrounds to

apply and attend, and are committed to fostering a diverse, and global, creative environment. The residency will conclude with a final online exhibition and screening.

Scheduled faculty and guest lecturers include Isaac Diggs, Laura Parnes, Alex Yuan, Ben Hagari and Liz Zito, as well as additional faculty and alumni of the MFA Photography, Video and Related Media Department.

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

RECOMMENDED EQUIPMENT: Participants should have access to any equipment they need to make their work. We strongly recommend all participants have access to at least a DSLR with video capabilities and an on-camera flash.

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

Documentary Filmmaking

DFD-4993-OL

June 1–June 18

2 undergraduate studio credits; \$2,000

This intensive online residency offers participants an opportunity to sharpen their documentary directing skills, including the art of the interview and verité storytelling, as well as learn professional techniques for camera, lighting and sound, and better understand the mechanics of editing a scene for the greatest impact.

Participants will create two short interview-based documentaries during the program, giving their skills a turbo charge.

Workshops with documentary filmmakers complement independent work. Together these elements form an intense program encouraging creativity and advancement. Work-in-progress screenings allow for filmmakers to receive critique from faculty and their peers. Guest filmmakers will show their documentaries and join Q&A sessions, designed to give further insight into the experiences of working filmmakers. The program concludes with a public screening event of each participant's best film.

Participants will work with their own filmmaking equipment, using video cameras of any level, including cellphones and DSLRs. Staff technicians will be available for assistance and technical support.

Past faculty have included: filmmakers Deborah Dickson, Richard Hankin and Erik Spink; cinematographers Tom Hurwitz and Amitabh Joshi; editors E. Donna Shepherd and Ann Collins.

PREREQUISITES: A working knowledge of any editing software (Avid, Adobe Premiere, Apple Final Cut or iMovie) and a working knowledge of filming with a video camera.

NOTE: All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. Participants are required to provide their own video camera. This residency is fully online and offered through a combination of synchronous as well as asynchronous lectures, discussions and activities. Synchronous sessions will be announced and scheduled in consideration of different time zones.

The Artist Residency Project

FIC-4979-OL

July 6–August 6

no credit; \$1,800

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

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

Faculty and lecturers have included Andrea Champlin, Jodie Lyn-Kee-Chow, Gregory Coates, Tobi Kahn, Alois

Kronschlaeger, Judy Mannarino, Amy Myers, Iviva Olenick, Danica Phelps, Accra Shepp and Allison Hewitt Ward.

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

Residency Alumni Network

PDC-4673-OL

June 7–August 23

no credit; \$150

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

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

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

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

For more information visit sva.edu/residency or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188.

On-Site Residencies

SVA is planning to offer a select number of summer programs on-campus in New York City. However, safety is our priority. Therefore, we will be monitoring the current health situation and travel restrictions before confirming any programs. In addition, specific facility access will be subject to health and safety guidelines adopted by the College.

Updated course information can be viewed using MyServices Student, which can be accessed at: myservices.sva.edu.

NOTE: Summer courses are subject to cancellation up to two weeks prior to the start of the course.

Fine Arts: Contemporary Practices

FID-4994-A June 1–July 1

FID-4995-A July 6–August 6

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

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

Each artist will have use of a private studio in a location central to New York City's gallery districts, museums and alternative hubs for culture and technology. Daily studio visits from renowned artists, curators and theorists support an ongoing discourse among an international community of fellow artists. In addition to concentrated work in the studio,

artists will attend lectures, gallery walks, museum visits and workshops that support a professional art practice. Through focused creative engagement with the history and criticism of contemporary art, participants will be encouraged by a faculty of leading artists and scholars to take their work to the next level, aesthetically and conceptually. Faculty and guest lecturers will represent a variety of contemporary perspectives.

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

Participants will have access to SVA's Visible Futures Lab and the opportunity to work with state-of-the-art tools for both digital and traditional fabrication. The printmaking studio is available for an additional fee, and provides access to silkscreen, etching, lithography, letterpress and digital facilities. Participants must have a working knowledge of the printmaking process they wish to use in order to be granted access. The program culminates in an open studio exhibition.

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

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

Fine Arts: Painting and Mixed Media

FID-4991-A June 1–July 1

FID-4992-A July 6–August 6

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

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

Each artist has exclusive use of a studio throughout the program. Located in Chelsea, the studios offer privacy, while supporting a community that encourages experimentation and the development of new ideas and directions. Faculty will conduct studio visits and discuss each participant's work on an individual basis. Exposure to the New York City art world complements the on-site residency program. Equally important to the faculty critiques are the special lectures, scheduled approximately once a week. Given by guest artists, critics and gallery directors, these dialogues are designed to offer further insight into the realities of the working artist. Gallery tours are also included.

Participants will have access to SVA's Visible Futures Lab and the opportunity to work with state-of-the-art tools for both digital and traditional fabrication. The printmaking studio is available for an additional fee, and provides access to silkscreen, etching, lithography, letterpress and digital facilities. Participants must have a working knowledge of the printmaking process they wish to use in order to be granted access. The program culminates in an open studio exhibition.

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

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

Interdisciplinary Practices in Bio Art

FID-4993-A

May 17–June 18

4 undergraduate studio credits; \$3,000

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

Coming to the fore in the early 1990s, bio art is neither media specific nor locally bounded. It is an international movement with several sub-genres within this overarching term: 1) Artists who employ the iconography of the 20th-

and 21st-century sciences, including molecular and cellular genetics, transgenically altered living matter, reproductive technologies and neurosciences. All traditional media, including painting, sculpture, printmaking and drawing are employed to convey novel ways of representing life forms. 2) Artists who utilize computer software, systems theory and simulations to investigate aspects of the biological sciences such as evolution, artificial life and robotics through digital sculpture and new media installations. 3) Artists employing biological matter itself as their medium, including processes such as tissue engineering, plant breeding, transgenics and ecological reclamation.

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

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

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

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

Sculpture, Installation and New Media Art

FID-4989-A

June 21–July 30

4 undergraduate studio credits; \$3,000

Housed in SVA's state-of-the-art sculpture facility, this residency gives traditional sculptors and new media artists an opportunity to experiment with the latest in digital technology in an environment that is conducive to intermedia exploration and critical dialogue. The program is intended for serious artists who work in sculpture and installation, as well as those engaging in digital video, digital sculpture, rapid prototyping, 3D graphics, and other new media.

Our sculpture facilities allow for working with wood, plaster, ceramics, metal, plastics and custom electronics, et al. Those artists whose interests are in digital art can opt to work with high-end digital photography, video, 3D graphics and sound production equipment. In addition, access to rapid prototyping, laser and CNC routing technologies is available. Integrated computer workstations allow artists to create 3D models for output and edit high-definition videos and professional quality soundtracks. The facility is designed for fluid movement between digital and traditional media and is well equipped to support inter-media installation and performance work including multi-channel audio and video installations and performance using interactive media and video.

Artists who are interested in hybrid forms and new media in two, three and four dimensions will find the environment conducive to an experimental approach to art-making. The program features a techno-ceramics component, which includes 3D printing with clay.

Located in the heart of New York City's Chelsea gallery district, participants have their own studio space where they meet with faculty for individual critiques. The program includes seminars, equipment demonstrations, lectures, site visits, gallery walks and dialogue with participants of the various residency programs. Residents are suggested to have some basic skill sets. Technical and safety workshops are mandatory and will be held at the beginning of each residency. Staff technicians are on site for consultation only, not fabrication of artwork.

Guest lecturers include artists, critics, curators and gallery directors. Faculty members are selected for their diverse perspectives and professional experience. The critiques and lectures complement the studio work to form an intensive program of hard work, learning and personal development. The program culminates in an open studio exhibition, which enables participants to present their work to the public.

Faculty and guest lecturers have included Suzanne Anker, Ofri Cnaani, Steve DeFrank, Frank Gillette, Michael Joaquin Grey, Alois Kronschläger, Saul Ostrow, Michael Rees, Jerry Saltz and Tyler Rowland.

NOTE: A portfolio is required for review and acceptance to this program. Residents who wish to borrow equipment from the Fine Arts Digital Lab are required to provide proof of insurance with rental endorsement, listing SVA as a co-

insured. Participants will be held responsible for payment of any loss, theft or damage incurred to the equipment. SVA provides information on affordable insurance plans.

Photography and Video

PHD-4994-A

July 6–August 6

4 undergraduate studio credits; \$3,000

This intensive residency offers participants the opportunity to work in technologically advanced facilities with a renowned faculty to bring critical rigor to the serious photographer. While working in all phases of analog and digital processes, the primary function of the program is to advance the content of the artist's work through one-on-one and group critiques, lectures, museum and gallery visits, and dialogue with other participants. A variety of contemporary lens-based practices, including video, will be supported.

Critiques and lectures complement the independent work, and together these elements form an intense program encouraging creativity, learning and progress. Faculty critiques—individual and group—will be given Monday through Thursday. Special lectures given by guest artists, critics and gallery directors are scheduled approximately once a week, and are designed to give further insight into the realities of the working photographer. The program culminates in an exhibition.

Participants have access to studio equipment; equipment for video and audio production and editing; darkrooms for black-and-white printing and alternative processes; digital imaging and output centers; studio lighting systems; and a variety of camera sizes and formats. Staff technicians are available for assistance and technical support.

Faculty and lecturers have included Vince Aletti, Marc Joseph Berg, Max Blagg, Corinne May Botz, Elinor Carucci, Peter Garfield, Michael Foley, Pixy Liao, Joseph Maida, Stace Renée Morrison, Greg Pond and Eric Weeks.

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

Colloquium for International Artists and Designers

EVG-5881-A

August 16–August 27

1 graduate credit; \$2,000

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

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

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

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

NOTE: New SVA graduate students requiring an I-20 who register for this two-week program will be permitted to enter the U.S. 30 days prior to the start of the program.

For more information visit sva.edu/residency or contact William Patterson, coordinator of summer residency programs, Division of Continuing Education, via email: residency@sva.edu; phone: 212.592.2188.

Advertising

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.

Adland is a Frustrating Place Without a Great Portfolio

ADC-2030-OL

Wed., June 9–August 11

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.

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.

How to Make Ideas That Make Other People Jealous

ADC-2031-OL

Wed., June 9–July 28

Hours: 6:30 pm–10:00 pm (EST)

8 sessions; 2.5 CEUs; \$380

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 understanding 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, Parsons School of

Design; New York University. Professional experience includes: group art supervisor, McCann Health; associate creative director: McGarryBowen, BBDO NY, R/GA, MRM//McCann; associate creative director/design lead, MullenLowe. Former clients include: United Airlines, Verizon, Cingular/AT&T, Visa, AMEX, Subway, Ford, Pizza Hut, United States Army, Samsung, Cigna, United States Navy, Lowes, Bermuda Tourism. 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: Cannes; The One Show; Effie; ADDY; ANA Multicultural Excellence Award; 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.

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.

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

ADC-2511-OL

Thurs., June 10–August 12

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$520

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

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

Creative Thinkers Wanted

ADC-3078-OL

Thurs., June 10–August 12

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.

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.

Digital Practices for an Integrated Advertising World

ADC-3063-OL

Mon., June 7–August 2

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. This course is particularly helpful for students who have struggled with articulating their concepts or coming up with The Big Idea.

NOTE: All students with an active registration in this 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.

Art for Kids

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

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

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

PROGRAM POLICIES FOR ONLINE COURSES

Children are expected to be punctual each day. As a courtesy to the instructor and other students, students who arrive

late may be held in the waiting room for a longer period of time until the instructor has a moment to let latecomers in. All children should work independently when making art without assistance, but at least one adult should be nearby if there should be any technical (Internet or Zoom) issues. Those enrolling in AEC-1014, Grades K through 2, must be five years of age or older at the time of enrollment.

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

Foundations in Art (Grades K-2)

AEC-1014-OL

Mon.–Fri.; July 12–July 23

Hours: 10:00 am–11:30 am

10 sessions; \$220

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

NOTE: Materials are not included in the course tuition. This course is fully online and offered through synchronous sessions during the listed course hours

Foundations in Art (Grades 3-4)

AEC-1016-OL

Mon.–Fri.; July 12–July 23

Hours: 10:00 am–11:30 am

10 sessions; \$220

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

NOTE: Materials are not included in the course tuition. This course is fully online and offered through synchronous sessions during the listed course hours

Drawing and Painting (Grades 5-6)

AEC-1027-A

Mon.–Fri.; July 12–July 23

Hours: 10:00 am–12:00 noon

10 sessions; \$220

Students will develop their drawing and painting skills using direct observation and imagination. Line, color, shape, perspective and composition will all be explored. Mediums include pencil, charcoal, watercolor and acrylic paint. Emphasis will be placed on finding and developing a personal style.

NOTE: All materials are included in the course tuition.

Drawing and Painting (Grades 7-9)

AEC-1053-A

Mon.–Fri.; July 12–July 23

Hours: 2:00 pm–4:00 pm

10 sessions; \$220

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

NOTE: All materials are included in the course tuition.

Animation

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., June 10–August 12

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 and 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., June 9–August 11

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. Students must have access to a computer with a microphone, external USB camera and digital drawing tablet. This course is fully online and offered through synchronous sessions during the listed course hours.

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

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

Animate Your Stories From Start to Finish

ANC-1027-OL

Wed., June 9–August 11

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. 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*.

Every Frame a Painting—Re:Composition in Animation

ANC-2133-OL

Tues., June 8–August 10

Hours: 7:00 pm–9:00 pm (EST)

10 Sessions; 3 CEUs; \$400

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

NOTE: Some drawing experience is helpful, but not required. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. Students must have a printer, or paper and tracing paper, or an iPad Pro with Procreate or equivalent, or a Wacom Cintiq or tablet. This course is fully online and offered through a combination of 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: Hazlewood Foods, U.K.; New York City Department of Parks and Recreation. Awards and honors include: National Academy of Design, Edwin Austin Abbey Fellowship. The instructor's work may be viewed at: stephengaffney.net.

Introduction to Toon Boom Harmony

ANC-2271-OL

Thurs., June 10–August 12

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. 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., June 10–August 12

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 the platform they wish to focus their writing for—from feature film to TV show, from mobile App to graphic novel—and we'll explore 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.

The Animation X Factor

ANC-2046-OL

Tues., June 8–July 27

Hours: 6:30 pm–9:30 pm

8 sessions; 2 CEUs; \$280

The X factor is an essential quality that is almost impossible to peg—but animation powerhouses like Pixar, Miyazaki and Disney all embody it. Through a series of lectures and assignments, this course will help students identify that zing that sets animation ideas on fire. We will break down the individual components of a successful animation story, starting with how a single frame can explode with “idea voltage,” and then move to frames in succession with compelling shot-flow subtext, followed by events in succession (story structure). We will frame all of that with a lesson in the language of camera POV and “visual voice,” color scripting, arresting world-building and spellbinding sound design. Optional weekly assignments will inspire students to apply what they learn in class by analyzing current animation, building story concepts and creating animation assets of their own. Students will complete this course with a new perspective on animation and optional original work.

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.

Lights, Camera, Stop Motion

ANC-3019-OL

Sun., June 13–August 22

Hours: 10:00 am–1:00 pm (EST)

10 sessions; 3 CEUs; \$400

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

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

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: vimeo.com/katlyln.

Character Design for Animation

ANC-2581-OL

Sun.; June 20–August 1

Hours: 12:00 noon–4:00 pm

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: 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 synchronous session 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.

All Together: Digital Animation and Motion Graphics

ANC-3276-OL

Sat., June 12–August 21

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, 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, Nydex. 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: katllyn.com.

Photoshop Animation

SWC-3209-OL

Fri., June 11

Hours: 10:00 am–1:00 pm (EST)

1 session; \$100

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

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

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

Rendering for 3D Animation

SMC-2212-OL

Tues., June 15–July 20

Hours: 6:30 pm–9:30 pm (EST)

6 sessions; 1.5 CEUs; \$300

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

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

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

Environment Modeling for Feature Animation

SMC-3429-OL

Thurs., June 10–August 12

Hours: 7:00 pm–10:00 pm (EST)

10 sessions; 3 CEUs; \$400

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, 3D environment artist. BFA, New York University. Previous professional experience: Senior supervisor, Environment Department, Blue Sky Studios, 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.

Maya: Basic Computer Animation

SMC-2213-OL

Mon, June 7–August 30

Hours: 6:30 pm–8:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

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

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

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

Introduction to Extended Reality

SMC-3724-OL

Thurs., June 10–August 12

Hours: 6:30–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Discover how extended reality (XR) is transforming our world. Technologies such as virtual reality (VR), augmented reality (AR) and mixed reality (MR), collectively known as "extended reality," allow for real-world applications that include architectural simulations, therapeutic applications in healthcare and immersive experiences in a multitude of fields. In this course, we will explore the tools and technologies that support and develop the features and applications of VR, AR and MR, including Unity, Babylon.js, 8th Wall and Google SceneView. Students will choose from the tools covered in class to design their own XR project.

PREREQUISITE: A working knowledge of Maya.

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 and Unity software installed on their computer.

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

Art Education / Art Therapy Professional Development

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 Art of Slow Looking for All Ages

AEC-2133-OL

Mon.–Thurs., June 28–July 1

Hours: 4:00 pm–6:00 pm (EST)

4 sessions; 2 CEUs; \$280

Participants will practice how to stop and slowly observe artworks, sharing thoughts and listening to others in an inter-generational group. This course will engage with contemporary artworks in museums, using an inquiry-based approach and with contextual information supplied throughout. The instructor will facilitate conversations, covering issues such as social justice and learning to understand multiple narratives through works of art.

NOTE: CTLE hours can be awarded upon successful completion of this course. Please contact the Art Education Department via email at 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 three hours of asynchronous material. 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.

Teaching Technology

AEC-2521-OL

Mon.–Thurs., June 28–July 1

Hours: 4:00 pm–6:00 pm (EST)

4 sessions; 2 CEUs; \$280

Harness the power of web-based freeware and transform your art room into a STEAM lab, providing applicable technology skills for all ages. In this course participants will use free apps and sites that explore basic to complex interfaces for building 3D forms and worlds, interactive circuits, animations and games. We will cover TinkerCAD (tinkercad.com) focusing on 3D modeling, building circuits and using Arduino in a simulated environment, and Scratch (scratch.mit.edu) for animation and interaction. With short demonstration and hands-on projects, participants will create and share their own digital artworks. While printing facilities are not offered through SVA, discussion on best printing practices will be included.

NOTE: CTLE hours can be awarded upon successful completion of this course. Please contact the Art Education Department via email at 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 three hours of asynchronous material. Students are invited to attend regularly scheduled online sessions during the listed course hours.

SHERRY MAYO, director, Center for the Digital Arts, Peekskill Extension. BA, Boston College; MFA, New York University; EdDCT, Columbia University. Professional experience includes: Outreach communications manager, Columbia University Center for New Media Teaching and Learning. One-person exhibitions include: Macy Gallery, Teachers College; HERE Arts Center. Group exhibitions include: LOOK/ART Gallery, Mahopac, NY; Fine Arts Gallery, Westchester Community College, Valhalla, NY; Gallery N25, Peekskill, NY. Publications include: Studio Artists at the Human-Computer Interface: A Case Study of Arts Technology; Integration in Studio Practice; Analyzing Art, Culture, and Design in the Digital Age; Aesthetics, Empathy and Education. Presentations include Art Education and Digital Technologies: Virtual World Conference, International Art Education Association; E.A.T.: Experiments in Art and Technology, ArtsWestchester; The Beahive, Beacon, NY. The instructor's work may be viewed at: sherrymayo.com.

Psychology of Learning in Children

AEC-3171-OL

Mon.–Thurs., June 28–July 1

Hours: 4:00 pm–6:00 pm (EST)

4 sessions; 2 CEUs; \$280

This course is an introduction to the psychological foundations of learning in children, from elementary to high school. It draws from cognitive theories and scientific principles to advance a strong sense of human development and understanding of how to support the young learner. Topics include cognitive and cultural development, social and emotional development, intelligence, motivation, metacognition and effective communication.

NOTE: CTLE hours can be awarded upon successful completion of this course. Please contact the Art Education Department via email at 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 three hours of asynchronous material. Students are invited to attend regularly scheduled online sessions during the listed course hours.

NICOLE L. LORENZETTI, researcher, evaluator. MS, Georgia State University; M.Phil., CUNY Graduate Center. Professional experience includes: Research analyst, Metis Associates. Presentations include: American Educational Research Association, American Psychological Association, Center for Urban Education, Eastern Evaluation Research Society.

Art Therapy as a Career

PDC-1026-OL

Thurs., June 10–July 1

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.

SHEILA FONTANIVE, MPS, ATR-BC, LCAT, program director at Capitol Hall Residence; visual artist; creative arts therapist. BA, Barnard College; MPS, School of Visual Arts. Professional experience includes: Supervisor, preventive services to children and families, Good Shepherd Service.

Studio Art Therapy Techniques

PDC-1023-OL

Tues., July 13–August 3

Hours: 6:30 pm–9:30 pm

4 sessions; 1 CEU; \$150

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

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

SHEILA FONTANIVE, MPS, ATR-BC, LCAT, program director at Capitol Hall Residence; visual artist; creative arts therapist. BA, Barnard College; MPS, School of Visual Arts. Professional experience includes: Supervisor, preventive services to children and families, Good Shepherd Service.

Design

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

Sat., June 19–July 24

Hours: 10:00 am–12:30 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

DSC-1018-OL

Wed., June 9–August 11

Hours: 6:30 pm–9:00 pm (EST)

10 sessions; 2.5 CEUs; \$340

In this course we will explore ways to create engaging and memorable two-dimensional design. Students will be encouraged to adopt a disciplined, yet playful, creative process. Using accessible materials and simple techniques, both handmade and digital, we will experiment with the principles of two-dimensional design and color theory, including figure and ground; unity of form; contrasts (geometric and organic forms, shape, size, direction, texture); unit/super-unit/pattern; visual hierarchy, harmony, rhythm and narrative; the seven color contrasts; color illusion and color expression. The goal of the course is to develop a creative 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 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.

Typography: Basic

DSC-2053-OL

Wed., June 9–August 11

Hours: 7:00 pm–9:00 pm

10 sessions; 3 CEUs; \$400

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

NOTE: All students with an active registration in this 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.

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

Typography and Identity

DSC-2051-OL

Sun., June 13–August 22

Hours: 8:00 pm–10:00 pm (EST)

10 sessions; 3 CEUs; \$400

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

Graphic Design: Learning from the Masters

DSC-2013-OL

Mon., June 7–August 16

Hours: 6:30 pm–9:00 pm (EST)

10 sessions; 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: 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.

The Art of Design: Basic

DSC-2034-OL

Tues., June 8–August 24

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.

Type and Image: Graphic Impact

DSC-2154-OL

Tues., June 8–August 10

Hours: 6:00 pm–8:00 pm (EST)

10 sessions; 3 CEUs; \$440

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

NOTE: All students with an active registration in this 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.

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

Hand Lettering and Design

DSC-2071-OL

Tues., June 8–August 10

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 design products is recommended.

NOTE: Please bring an assortment of preferred drawing materials: markers, Micron pens or Tombow dual brush pens and a 9x12" sketchbook to the first session. All students with an active registration in this 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.

Project Management

PDC-2526-A

Thurs., June 17–August 19

Hours: 6:30 pm–9:30 pm

10 sessions; 3 CEUs; \$400

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

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

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

Digital Design Basics

SMC-1031-OL

Mon., June 7–August 16

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 Studio

SMC-1043-OL

Tues., June 8–August 10

Hours: 1:00 pm–3:00 pm (EST)

10 sessions; 2 CEUs; \$300

How to start executing your design concepts using the Adobe design products is the focus of this course. Primarily using Adobe Illustrator, XD and Photoshop, students will explore which app is best for their specific projects. Topics will include creating logo marks, color palettes, iconography, UI elements, vector illustrations, and type and photo layouts. This course is perfect for the beginner student who desires a disciplined path to proficiency with industry-standard processes and tools.

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.

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

Illustrator: Basic

SMC-2231-OL

Wed., June 9–August 11

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 Creative Cloud.

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., June 11–August 13

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

See SMC-2231 for course description and instructor.

Design: Basic Digital Design

DSC-2031-OL

Wed., June 9–August 11

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., June 7–August 16

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., June 9–August 25

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.

Brand Identity—Creating an Image

DSC-2243-OL

Tues., June 8–August 24

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.

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.

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

DSC-3533-OL

Tues., June 8–August 10

Hours: 6:00 pm–9:30 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.

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, Tesser. 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.

Agile Design

DSC-2313-OL

Wed., June 16–July 7

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., June 10–August 26

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

NOTE: All students with an active registration in this 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.

Introduction to User Experience Design

SDC-2827-OL

Sat., June 26

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 the scheduled online session 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., July 24

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 the scheduled online session 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., August 28

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: SDC-2827-OL, Introduction to User Experience Design, or 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 the scheduled online session 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., June 12–August 21

Hours: 12:00 noon–2:00 pm (EST)

10 sessions; 3 CEUs; \$400

The terms "UX" and "UI" are often used interchangeably. However, they refer to two related but distinct disciplines, each with its own set of concerns, skill sets and outcomes. Also, the UX/UI fields are becoming ever more complex and segmented, making it harder for people to find their niche. This introductory course is suitable for designers, students, managers, developers, employers, and anyone curious about digital products and design. We will explore the differences, overlaps and relationships between UI and UX through lectures, discussions, and individual and group exercises. By the end of the course, students will have foundational knowledge to approach, discuss and ideate on UX and UI, as well as a working knowledge of the design process, and understand where they might fit in these wondrous and complex industries.

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.

Design Portfolio

DSC-4010-OL

Mon., June 7–August 16

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 or start fresh, or add new projects to fill in gaps in your portfolio. This course will help you develop areas in your body of work that you feel less confident about, as well as focus on showing off your unique strengths, including how to incorporate your work from other disciplines (photography, fine art, illustration, etc.) into your design projects. Let's create a portfolio together that you're proud to show, and that will get you hired to do the work you love to do. This intensive critique/workshop setting includes one-on-one focus sessions, and a rich, shared online platform for support between meetings. To find out more, see work samples, read testimonials, or ask questions about the course, please visit: 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.

Film

Courses in film are listed under the following categories:

Preproduction
Production
Postproduction
Script Writing
Acting

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., June 9–August 11

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.

From Script to Screen

CFC-2039-OL

Tues., June 8–July 27

Hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

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

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

BENJAMIN ORIFICI, director, cinematographer, writer, producer. 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.

Producing an Independent Film

CFC-2072-OL

Thurs., June 10–July 29

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. It 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 management 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.

Production Seminars

CFC-2013-OL

Mon., June 7–August 2

Hours: 6:30 pm–8:30 pm (EST)

8 sessions; 1.5 CEUs; \$220

This course offers students an opportunity to speak with some of today's leading film and animation artists who create and shape the work we see on both the big screen and television. Students will hear from industry professionals who help visually translate the words from the page to the screen. Guests will share their personal journey on how they achieved their success, and discuss aesthetic and technical approaches to a production. They will also talk about how they approached collaborations during each phase in the filmmaking process and reveal their on-set experiences.

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

SALVATORE PETROSINO, director of operations, BFA Film Department, School of Visual Arts. BFA, School of Visual Arts; Baruch College. Productions include: *Crossroads, Passions, They Used To Call It South Brooklyn, Isolation Tank*. Commercials/industrials include: Heineken Beer, UN2, American Design Furniture Collection. Screenplays include: *Moments of Mind, Seasonal Passages*.

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

Sat., June 12–August 21

Hours: 12:00 noon–3:00 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 even with the simplest of means (i.e., smartphone camera). Students will also implement their talents by shaping at-home projects on their own, with opportunities for individual mentorship, while fostering ideas for larger productions in the future.

NOTE: Students must have access to personal cameras and microphones of their choice, which can include smartphones. All students with an active registration in this 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.

Digital Filmmaking

CFC-1003-A

Thurs., June 10–August 12

Hours: 6:00 pm–9:00 pm

10 sessions; 3 CEUs

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

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

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

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

Directing

CFC-2040-A

Wed., June 9–August 11

Hours: 7:00 pm–10:00 pm

10 sessions; 3 CEUs

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

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

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*.

Creating a Documentary Film

CFC-3027-OL

Wed., June 9–July 28

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.

Makeup in Film: Creating a Character

CFC-2551-OL

Thurs., June 10–August 12

Hours: 6:30 pm–8:00 pm (EST)

10 sessions; 3 CEUs; \$400

This course will explore the art and history behind some of the most iconic makeup looks presented on the big screen, and will also provide makeup techniques aimed at creating the look and feel of a character. The makeup artist provides an essential craft toward the creation of a character, and is aware of the importance of consistency as well as the dramatic changes of a character throughout the film narrative. Students will follow industry standards while designing, creating and executing a full character look with demonstrations and guidance from the instructor.

NOTE: Supplies for this course will average \$50. 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.

AMY MONTELEONE, makeup artist for television and film. Television projects include: *The Seven, Brain Games, Dr. Oz*. Commercial projects include: Xbox, New York Fashion Week.

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

Sat., June 12–August 21

Hours: 10:00 am–11:30 am (EST)

10 sessions; 3 CEUs; \$400

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

NOTE: Students must have Reason, Logic or Pro Tools audio software installed on their computers. This course is fully online and offered through a combination of 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.

Adobe Premiere Pro

CVC-2561-OL

Tues., June 8–July 27

Hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$350

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

Mon., June 7–August 2

Hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$350

See CVC-2561 for course description.

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

Adobe Premiere Pro II

CVC-3571-OL

Sat., June 12–August 21

Hours: 12:00 noon–1:30 pm (EST)

10 sessions; 2.5 CEUs; \$350

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

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

NOTE: All students with an active registration in this 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, Omega Institute. Awards and honors include: Fellowship, University of California, Irvine; Medici Circle Award; Warhol Foundation Commission. The instructor's work may be viewed at: liquidbody.org.

Adobe Premiere Pro III

CVC-3671-OL

Sat., June 12–August 21

Hours: 10:00 am–11:30 am (EST)

10 sessions; 2.5 CEUs; \$350

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

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

NOTE: All students with an active registration in this 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, Omega Institute. Awards and honors include: Fellowship, University of California, Irvine; Medici Circle Award; Warhol Foundation Commission. The instructor's work may be viewed at: liquidbody.org.

Avid Editing

CVC-3052-OL

Wed., June 9–July 28

Hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$350

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 an Intel Macintosh computer (10.13.6 High Sierra or newer and 16GB RAM) or a Windows computer (Windows 7 OS or newer and 16GB RAM). M1 Mac computers are not yet supported by Media Composer. Students must have Avid Media Composer 2020 (or newer) installed on their computer. 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., June 10–August 12

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. 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: Basic

SMC-3621-OL 1

Fri., June 11–August 13

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

See SMC-3621 for course description and instructor.

After Effects: Professional

SMC-3631-OL

Wed., June 9–August 11

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., June 8–August 10

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., July 10

Hours: 10:00 am–1:00 pm (EST)

1 session; \$100

Adobe Media Encoder is a powerhouse of compression software. If you are converting for film, web, or social media, this is your tool. Compression theory is broken into simple concepts and then the software is explored. From use of pre-set 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 a synchronous session during the listed course hours.

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

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., June 8–August 10

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.

Screenwriting II

CFC-2143-OL

Mon., June 7–August 16

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

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

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

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

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

Writing the Short Film

CFC-2138-OL

Thurs., June 10–August 12

Hours: 5:30 pm–7:00 pm (EST)

10 sessions; 3 CEUs; \$400

What makes a successful short film script? In this course students will be immersed in the craft of creating a short story film from developing a story premise and characters to creating a story outline and writing a script. We will analyze and critique award-winning shorts for inspiration and guidance on structure and technique. The goal is for students to complete the course with a shoot-ready short screenplay. Guest filmmakers will offer students creative insight into the writing process, production and the festival experience. This course is for both established and emerging filmmakers.

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.

GINA ABATEMARCO, filmmaker. BFA, New York University. Professional experience includes: Producer, director, Savor Terra Films. Projects include: Director, producer, *Kivalina*; producer, *Diane Kennedy: Nothing Fancy*; director, *My Super Sea Wall*. Screenings include: Berlinale Culinary Cinema, Sheffield Doc Fest, Full Frame Documentary Film Festival, American Film Festival, Royal Anthropological Institute. Awards and honors include: John Simon Guggenheim Foundation Fellowship; Documentary Fellow, IFP Film Labs; Special Jury Recognition for Excellence in Storytelling, SXSW; Documentary Award, Women's International Film & Television Showcase; Foundation International Visionary Award; Richard Vague/Chris Columbus Film Production Fund Award, New York University.

Acting

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.

Acting

CFC-1076-A

Tues., June 8–July 27

Hours: 6:30 pm–9:00 pm

8 sessions; 2 CEUs; \$280

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

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

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: valer-iesmaldone.com.

Fine Arts

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

Drawing

Painting

Interdisciplinary and New Media

Printmaking

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., June 10–August 26

Hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

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 draw-

ing. This course will focus on each student's personal development. Employing a variety of materials, straightforward consideration of a subject and unconventional approaches, students will explore the elements necessary to create successful drawings.

NOTE: Please bring a 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.

Drawing II

FIC-2103-OL

Wed., June 9–August 25

Hours: 6:30 pm–9:30 pm (EST)

12 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 provided to registered students prior to the start of the course. This course is fully online and offered through synchronous sessions during the listed course hours.

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

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 I

FIC-1221-OL

Mon., June 7–August 30

Hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

Painting is a very curious act. Do you have the desire to make something look real? Have you ever wondered about color and how it creates form and atmosphere? This is a beginning course designed to introduce the fundamentals of painting. Using oil paint, students will explore the many aspects of color in a very clear, methodical way. Weekly, you will build your understanding of color and form as you paint from subjects that will include still life and the model. The

course will concentrate on each student's individual development, enhancing their technical skills and personal expression. By the end of the course you will be amazed at your newfound ability.

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

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

Painting II

FIC-2203-OL

Tues., June 8–August 24

Hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

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 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 provided to registered students prior to the start of the course. This course is fully online and offered through synchronous sessions during the listed course hours.

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

A Predisposition to Paint

FIC-2206-OL

Tues., June 8–August 10

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. 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.

Portrait Painting

FIC-2237-OL

Thurs., June 10–August 12

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: johnaparks.com.

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

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

Portrait Painting

FIC-2237-OL1

Sat., June 12–August 21

Hours: 12:00 noon–3:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

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

Watercolor Painting

FIC-2264-OL

Mon., June 14–July 26

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

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

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., June 8–August 3

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 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.

Digital Sculpture

FIC-2687-OL

Mon., June 14–July 26

Hours: 6:30 pm–9:30 pm (EST)

6 sessions; 1.5 CEUs; \$220

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 exhi-

bitions 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

FIC-2636-OL

Mon., June 7–August 30

Hours: 5:00 pm–6:00 pm (EST)

12 sessions; 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 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.

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., June 7–August 2

Hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

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 PC Remote 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.

Soft Sculpture

FIC-2527-OL

Tues., June 8–August 10

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.

Interaction Design: Interactive Stories

VLC-2583-OL

Wed., June 16–July 21

Hours: 5:00 pm–8:00 pm (EST)

6 sessions, 1.5 CEUs, \$220

In this course students will rethink the ways in which we compose narrative and illustrate scenes when elements like lighting or sound become a variable within the storytelling experience. With the inclusion of interactive circuitry, how can the worlds that storytellers create be more engaging to readers? How might a reader shift the narrative and branch away to a secondary storyline? Students will be introduced to the basics of physical computing and embedded electronics. Through hands-on experimentation we will explore the fundamentals of working with microcontrollers, and consider how interactive components may be incorporated in future work.

NOTE: Access to the Visible Futures Lab is not available for the summer 2021 semester. There are no lab fees for this course. All software used for instruction are either open source or free to students for the duration of this course. This course is fully online and offered through synchronous sessions during the listed course hours. A list of materials will be provided to students before the beginning of the course.

LINDSEY SCOTT ALEXANDRA DANIELS, mosaicist, technologist. BFA, Rochester Institute of Technology; MPS, New York University. Professional experience includes: Mosaicist, Motivo Mosaics; trainer, Computer Science for All, New York City Department of Education; installer, WolfGang. Clients have included: Nike, 11th Street Workshop, Bravo Media. The instructor's work may be viewed at: lindseydoes.com.

Introduction to Rhino 3D Software

VLC-2548-OL

Thurs., June 17–July 22

Hours: 7:00 pm–9:00 pm (EST)

6 sessions; 2 CEUs; \$280

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

NOTE: Access to the Visible Futures Lab is not available for the summer 2021 semester. Students must install McNeel's Rhino software on their computers. Demo versions of this software, both Macintosh and PC platforms, are available for the duration of the course at no cost. This course is fully online and offered through a combination of synchronous as well as asynchronous lectures and discussions. Students are invited to attend regularly scheduled online sessions during the listed course hours.

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

Rhino Software for Intermediate Users

VLC-2552-OL

Wed., June 16–July 21

Hours: 7:00 pm–9:00 pm (EST)

6 sessions; 2 CEUs; \$280

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

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

NOTE: Access to the Visible Futures Lab is not available for the summer 2021 semester. Students must install McNeel's Rhino software on their computers. Demo versions of this software, both Macintosh and PC platforms, are available for the duration of the course at no cost. This course is fully online and offered through a combination of synchronous as well as asynchronous lectures and discussions. Students are invited to attend regularly scheduled online sessions during the listed course hours.

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

Digital Fabrication: 3D Modeling for Rapid Prototyping

VLC-2614-OL

Mon., June 7–July 12

Hours: 5:00 pm–8:00 pm (EST)

5 sessions; 1.5 CEUs; \$220

Digital design and rapid prototyping innovations now offer artists and designers the ability to fabricate their own projects. Ideas and forms that once took a team of experts to fabricate can now be quickly realized through cost-effective fabrication technologies, including laser cutting, CNC milling and 3D printing. In this course, students will be introduced to modeling in Rhino3D, a software used across the fabrication industry, and will learn how to prepare designs for an array of digital fabrication technologies common to rapid prototyping facilities. We will cover industry jargon, data types, real-world design parameters, material tolerances and troubleshooting techniques to accomplish unique projects.

NOTE: Access to the Visible Futures Lab is not available for the summer 2021 semester. Students must install McNeel's Rhino software on their computers. Demo versions of this software, both Macintosh and PC platforms, are available for the duration of the course at no cost. This course is fully online and offered through synchronous sessions during the listed course hours.

CHESTER DOLS, director, Visible Futures Lab, School of Visual Arts. BA, Columbia University; MPS, New York University. Professional experience includes: Co-founder, cofutures; junior architect, Irina Verona Architecture. Awards and honors include: Intrexon Food and Agriculture Prize, BioDesign Challenge; Residency, NEW INC. The instructor's work may be viewed at: ckdols.com.

Digital Fabrication: 3D Modeling for Rapid Prototyping

VLC-2614-OL1

Mon., July 19–August 16

Hours: 5:00 pm–8:00 pm (EST)

5 sessions; 1.5 CEUs; \$220

See VLC-2614 for course description and instructor.

Computational Design: Grasshopper for Rhinoceros 3D

VLC-2621-OL

Thursday, June 17–July 22

Hours: 5:00 pm–8:00 pm (EST)

6 weeks, 1.5 CEUs; \$220

Computational design utilizes computer algorithms to generate 3D models. These algorithms take in variables and output coherent 3D models that adapt and become optimized in response to their parametric inputs. Grasshopper enables users to model design objects with visual node-based programming language. Its applications range from architecture and industrial design to robotics and machine learning. Due to its intuitive interface, users without programming experience can employ logic and techniques to code their designs from scratch. In this course students will become familiar with the basics of Rhinoceros 3D before quickly graduating to Grasshopper, where they will learn how to build object "definitions" or instruction sequences that use manual inputs to manipulate design features. Through this course students will gain a basic understanding of the CAD workflow and a detailed understanding of concepts like design automation, generative design and parameterization.

NOTE: Access to the Visible Futures Lab is not available for the summer 2021 semester. Students must install McNeel's Rhino software on their computers. Demo versions of this software, both Macintosh and PC platforms, are available for the duration of the course at no cost. This course is fully online and offered through synchronous sessions during the listed course hours.

ALLAN DOYLE, Lab Manager, Visible Futures Lab, School of Visual Arts. BFA, Maryland Institute College of Art. Previous professional experience: Fabricator, electronics specialist, Arcana Metals; animator, Johns Hopkins University.

Interaction Design: Processing and Creative Code

VLC-2623-OL

Thurs., June 17–July 22

Hours: 5:00 pm–8:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

Interaction design continues to develop adjacent to new technology. It can be applied to crafting everything from smart IOT devices to creating playful museum exhibits. Understanding the mechanisms of interactivity has become essential to creating meaningful and engaging experiences. In this course students will work with Processing, an open-source programming library used to make creative sketches from raw code. These sketches can become interactive through basic screen interfaces and webcam inputs. The programming logic learned in this course will create a foundation for interactive digital arts. By the course's end, participants will have a foundational understanding of writing interactive code and algorithmic drawing.

NOTE: Access to the Visible Futures Lab is not available for the summer 2021 semester. All software used for instruction are open source and free to students. This course is fully online and offered through synchronous sessions during the listed course hours.

CHESTER DOLS, director, Visible Futures Lab, School of Visual Arts. BA, Columbia University; MPS, New York University. Professional experience includes: Co-founder, cofutures; junior architect, Irina Verona Architecture. Awards and honors include: Intrexon Food and Agriculture Prize, BioDesign Challenge; Residency, NEW INC. The instructor's work may be viewed at: ckdols.com.

Printmaking

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.

Make a Silkscreen Printing Studio at Home

FIC-2856-OL

Tues., June 8–August 10

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Silkscreen can be done anywhere, whether you are in a small apartment or have a dedicated studio space. With a few hand tools, you can achieve a workable setup or a professional grade atelier. Everything from t-shirts, bandanas and skateboards to fine art limited editions. You'll be guided through each step of the process with demonstrations and examples.

NOTE: Supplies for this course will average \$200-\$250. This course is fully online and offered through synchronous sessions during the listed course hours.

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

Printmaking and the Artist's Book

FIC-2866-OL

Wed., June 9–August 11

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Do you want to self-publish a book or zine? Do you want to learn how to make it from scratch: plan, sketch, print and bind it? This course is for you! Create your story, visualize it and bring it to the world in printed form. We will cover multiple aspects of book design, including structuring the book, visual language, tools to make it graphically powerful and engaging, and working with colors and images. The basics of silkscreen, block and stencil printing will be explored. Learn how to make digital and handmade color separations and review various binding techniques. We will develop the accordion and pamphlet book format.

NOTE: Supplies for this course will average \$150. This course is fully online and offered through synchronous 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.

Linocut/Woodcut

FIC-2853-OL

Tues., June 8–August 10

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

From 17th century Japan to the modern-day woodcut artists, relief printing's accessibility and versatility have made it an appealing medium for artists of different styles and skillsets. In this course, students will learn how to design, carve, and pull prints from linoleum and wood blocks at home without the need of a printing press. We will begin with a one-color print in which we'll explore the different tools available for carving and printing, and the various approaches to mark-making on the block. We'll then expand to multiple colored prints and reduction cuts while taking a look at the colorful history of the medium via artist examples. Students are encouraged to work on their own individual projects throughout the course as techniques are expanded upon. No previous printmaking experience necessary.

NOTE: Supplies for this course will average \$150. This course is fully online and offered through synchronous sessions during the listed course hours.

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

Monoprint/Monotype: The Painterly Print

FIC-2857-OL

Fri., June 11–August 13

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

This course will introduce students to basic monoprint and monotype techniques, and will then explore how to create imagery through experimental processes. Tailored for people who love to draw and paint directly and spontaneously, we will work both dark on light, and by pulling light out of dark areas of the picture plane. Rollers (brayers), brushes and found materials (such as burlap, paper towels, cloth, etc.) will be used to press textural qualities into your images. We will also explore, discuss and demonstrate monoprint/monotype techniques used both by the former masters and by contemporary experimental artists.

NOTE: Supplies for this workshop will average \$300. This course is fully online and offered through synchronous sessions during the listed course hours.

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

Build Your Own Business

FIC-2868-OL

Wed., June 9–August 11

Hours: 6:30 pm–8:00 pm (EST)

10 sessions; 1.5 CEUs; \$220

Turn your art into your career! This course is ideal if you are interested in selling your artwork, creating and manufacturing your own products, or working as a freelancer. We will cover all the skills you need to start and grow your very own small business. You'll learn how to build your brand, price your work, establish a customer base, market your work, and master social media. Students will also learn how to set up an online marketplace, package and ship work, and deal with an inventory. Whether you're just starting out or have already begun selling your work, this course will help you grow to your full potential.

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

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

Woodblock Printing, Weekend Workshop

FIC-2872-OL

Sat., Sun.; June 26–June 27

Hours: 10:00 am–3:30 pm (EST)

2 sessions; 1 CEU; \$150

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

NOTE: Supplies for this workshop will average \$150. This course is fully online and offered through synchronous sessions during the listed course hours.

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

Illustration and Cartooning

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., June 10–August 12

Hours: 6:30 pm–9:30 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.

Pow! The Art of Illustration

ILC-2308-OL

Tues., June 8–August 24

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 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 may be viewed at: stevebrodner.com.

Thinking in Ink

ILC-2116-OL

Tues., June 8–August 10

Hours: 6:30 pm–9:30 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 Bums, Eros Comix, The Stranger*. The instructor's work may be viewed at: tmotley.com.

Formula Drawing and Analysis for Cartoonists I

ILC-2119-OL

Tues., June 8–August 10

Hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

This course is designed to teach formulas that will allow students to understand common forms drawn by the working cartoonist. By introducing a basic set of formulas and rules, students will be able to draw such things as the male figure, the female figure, heads, hands and feet, among other subjects, without reference. This system can then be incorporat-

ed into one's personal style and can also be implemented to diagnose problems in one's drawings. An introduction to basic perspective will assist in placing figures and objects into complex and realistic three-dimensional scenarios. The formula templates will help students to better understand the nuances of the human form and how it moves.

NOTE: All students with an active registration in this 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.

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

Formula Drawing and Analysis for Cartoonists II

ILC-2129-OL

Mon., June 7–August 16

Hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; \$480

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

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

NOTE: All students with an active registration in this 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.

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

Digital Coloring for Illustrators and Comic Artists

ILC-2149-OL

Thurs., June 10–August 12

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

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.

Making It Real

ILC-2334-OL

Tues., June 8–August 10

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.

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.

Illustration as Design as Illustration

ILC-2756-OL

Wed., June 9–August 11

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.

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.

Figure Drawing for Cartoonists

CIC-2218-OL

Wed., June 9–August 11

Hours: 6:30 pm–9:30 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 Bums*, *Eros Comix*, *The Stranger*. The instructor's work may be viewed at: tmotley.com.

Essential Knowledge and Skills for Comics Creators

CIC-2239-OL

Tues., June 8–August 24

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

Mon., June 7–August 16

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

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

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

Children's Book Illustration

ILC-2563-OL

Wed., June 9–August 11

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 may be viewed at: monicawellington.com.

Illustrating Picture Books

ILC-2567-OL

Thurs., June 10–August 12

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

Storytelling with pictures is one of the most creative illustration endeavors, inspiring both fine artists and illustrators. It is also one of the most complex. This course will lead students through every step in the creation of a picture book, from developing the initial idea, through plotting out the book, dummy book and final artwork. There will be in-class drawing exercises and demos designed to help students improve their drawing and thinking skills; by the completion of the course each student will have developed a short picture book (or a dummy for a longer book.) The publishing world and other aspects of the children's market will be discussed. Students may work on a story they have created, or one written by someone else. Fairy tales, fables, alphabet books and journals, as well as other types of material can be used. Students may work in any media, and experimentation is encouraged.

NOTE: Please bring samples of your artwork to the first session, along with a sketchpad and drawing materials. 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.

ELIZABETH SAYLES, illustrator. University of the Arts, School of Visual Arts. Clients include: Henry Holt; Farrar, Straus and Giroux; Clarion Books; Pleasant Company; Random House; Delta Airlines; *National Geographic*; T. Rowe Price; Lands' End. Children's books illustrated include: *Moon Child*; *I Already Know I Love You*; *In the Night Garden*; *The Goldfish Yawned*; *Five Little Kittens*; *Not in the House, Newton!*; *The Little Black Truck*; *The Very Little Princess*. Group exhibitions include: Society of Illustrators; Chemers Gallery, Tustin, CA; Every Picture Tells a Story Gallery, Los Angeles; Columbus Museum of Art; Museum of Comic and Cartoon Art. Awards include: New York Public Library 100 Best Books; Best Seller, Picture Book, *The New York Times*; Best Children's Book, Bank Street College; American Booksellers; Best Children's Book, Junior Library Guild Selection. The instructor's work may be viewed at: elizabethsayles.com.

Collage Improv

ILC-3422-OL

Wed., June 9–July 28

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) various kinds of paper, 3D objects, drawings, photographs, found items, and anything that may occur to us along the way.

NOTE: All students with an active registration in this 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.

From Fantasy to Reality: Production/Concept Design

ILC-2548-OL

Tues., Thurs.; June 8–July 8

Hours: 3:30 pm–6:30 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.

Crash Course for Artists, Illustrators and Cartoonists

ILC-2448-OL

Mon., June 7–August 16

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; 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 may be viewed at: tristanelwell.com.

Comics Projects

CIC-2773-OL

Thurs., June 10–August 26

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. Areas of cartooning craft and writing to be covered include page and panel composition, sequential visual storytelling, drawing and inking skills. Starting with the second weekly session, students present two comics pages. One page is the rough layout for the next page in their story. The rough layouts are critiqued by the instructor and the class. The second page is the finished line art for a page that had been shown and critiqued as a rough layout in the previous class. This process runs through to the end of the semester. At the end of the course students will self-publish (and we will critique) a finished 10+-page comic as a "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., June 17–July 22

Hours: 6:00 pm–9:30 pm (EST)

6 sessions; 2 CEUs; \$280

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: grantsshaffer.com.

Caricature Boot Camp

ILC-3844-OL

Thurs., June 10–August 26

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 and 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 live sessions. In addition, there will be an art history component 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 may be viewed at: stevebrodner.com.

Building Fictional Worlds

CIC-3312-OL

Wed., June 9–August 25

Hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; \$480

After receiving an overview of 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 trademark is also discussed. An initial draft of an entertainment IP "bible" will be the main class deliverable. It will include a draft of the story designed to launch the IP, history and facts about the fictional world, character profiles and character/environment designs. The course is geared toward students within a wide range of experience—from those who have not yet written an original fiction project to those with professional writing experience.

NOTE: Prior to the beginning of class, students should have an original entertainment property idea to develop for visual media (film, TV, comics, games, Internet). Students must have access to a computer or tablet with a camera and mic; 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

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

Mon., June 7–August 2

Hours: 7:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

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

NOTE: After completing this course, students will be eligible to sign up for a RisoLAB Boot Camp Intensive—an in-person Risograph training workshop—that allows access to our facilities to print their Riso projects developed in this course. 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: Zines and Small Publishing

VNC-2240-OL

Tues., June 8–July 27

Hours: 7:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

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. 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 will 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.

NOTE: After completing this course, students will be eligible to sign up for a RisoLAB Boot Camp Intensive—an in-person Risograph training workshop—that allows access to our facilities to print their Riso projects developed in this course. 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 in Peter Kaplan 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: Mini Comics

VNC-2363-OL

Wed., June 9–August 11

Hours: 7:00 pm–9:00 pm (EST)

10 sessions; 2 CEUs; \$280

The goal of this course is to create narrative-based mini comics, formatted for the Risograph. 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 techniques. 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.

NOTE: After completing this course, students will be eligible to sign up for a RisoLAB Boot Camp Intensive—an in-person Risograph training workshop—that allows access to our facilities to print their Riso projects developed in this course. 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.

RisoLAB Boot Camp Intensive

VNC-2613-A

Sat., Sun.; June 19–June 20

Hours: 10:00 am–2:00 pm

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

Available to those who have completed an online RisoLAB Remote Series course, in this intensive students will develop a toolkit of Risograph printing skills. The basics of operating the Risograph will be covered, including how to change drums, proper registration, manipulating printing speeds and technical settings to avoid printing mistakes. Through print demonstrations and hands-on exercises, students will gain a working knowledge of how to achieve the best result in translating their digital and analog designs into vivid and striking Risograph prints. Upon completion of this boot camp,

students will have access to the RisoLAB for the remainder of the Summer 2021 semester or a six-week period during the Fall 2021 semester.

PREREQUISITE: VNC-1578, RisoLAB Remote Series: Intro to Riso Print Design, or VNC-2240, RisoLAB Remote Series: Zines and Small Publishing, or VNC-2363, RisoLAB Remote Series: Mini Comics.

NOTE: Limited to 5 students.

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 in Peter Kaplan 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 Boot Camp Intensive

VNC-2613-B

Sat., Sun.; June 26–June 27

Hours: 10:00 am–2:00 pm

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

See VNC-2613-A for course description.

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

RisoLAB Boot Camp Intensive

VNC-2613-C

Sat., Sun.; July 10–July 11

Hours: 10:00 am–2:00 pm

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

See VNC-2613-A for course description.

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

RisoLAB Boot Camp Intensive

VNC-2613-D

Sat., Sun.; August 7–August 8

Hours: 10:00 am–2:00 pm

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

See VNC-2613-A for course description and instructor.

Graphic Memoir: Crafting Life Stories

VNC-2356-OL

Wed., June 9–August 11

Hours: 6:30 pm–8:30 pm (EST)

10 sessions; 3 CEUs; \$400

How many stories can we tell from a day, a relationship, an encounter? The stories we choose to tell from our lives define who we are and what we believe in, whether they are tales of love or tragedy. In this course students will envision themselves as the main character and transform their life events into engaging visual narratives. Each week, students will analyze excerpts from a range of diverse graphic memoirs and develop skills to connect with their audience on an emotional level. Through mini comics and prototyping exercises, students will advance their skills in scriptwriting and visual production, creating a larger-format autobiographical comic by the end of the semester. Students will be encouraged to take risks and interpret their memories from new perspectives. Ultimately, they will share their stories with the class and, perhaps, with the world at large.

PREREQUISITE: Basic drawing skills.

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.

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

Interior Design: Built Environments

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., June 7–August 16

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

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., June 8–August 10

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

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

Thurs., June 10–August 12

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; \$400

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

Wed., June 9–July 28

Hours: 7:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

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.

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

Photography and Video

Courses are listed under the following categories:

Basic

Intermediate and Specialized

Basic

Technical Requirements for Online Courses

The School of Visual Arts online courses are hosted in Canvas, 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.

Photo Techniques

PHC-1040-OL

Thurs., June 17–August 5

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

Digital Photography: Basic

PHC-1042-OL

Thurs., June 10–July 8

Hours: 6:30 pm–9:30 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 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.

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.

Digital Photography: Basic

PHC-1042-OL1

Thurs., July 15–August 12

Hours: 6:30 pm–9:30 pm (EST)

5 sessions; 2 CEUs; \$280

See PHC-1042 for course description and instructor.

Photoshop: Basic Retouching

PHC-1019-OL

Sat., June 26

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 a synchronous session during the listed course hours.

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

Photography Retouching

SMC-2331-OL

Mon., June 7–August 16

Hours: 8:30 am–10:30 am (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. We will also address how to build and maintain client relationships. Demo and test images will be provided; however, students are encouraged to work and practice on their own photographs. Whether you're a photographer who wants to create high-end final images, or you want to break into the world of retouching, this course will provide you with the skills necessary to improve your craft.

NOTE: All students with an active registration in this 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.

JAIME CODY ROSMAN, retoucher manager, photographer. BS, SUNY, New Paltz; MPS, School of Visual Arts.

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

Beauty Retouching Workshop

SWC-2331-OL

Sat., Sun.; July 17–July 18

Hours: 10:00 am–5:00 pm (EST)

2 sessions; 1 CEU; \$300

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

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

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

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

Beauty Retouching: Professional Techniques Workshop

SWC-2334-OL

Sat., Sun.; July 24–July 25 (EST)

Hours: 10:00 am–5:00 pm

2 sessions; 1 CEU; \$300

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

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

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

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

Photoshop: Professional Workshop

SWC-3221-OL

Sun., June 13–July 11

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.

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.

Performing at Home

PHC-2422-OL

Thurs., June 17–July 22

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 and offer you the opportunity to participate in creative problem solving, collaborative exercises, critiques 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.

Street

PHC-2157-OL

Wed., June 9–July 14

Hours: 6:30 pm–9:30 pm (EST)

6 sessions; 2 CEUs; \$280

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

NOTE: For the first session please have the following ready to share with us: 2-5 of your images that you love (your best successes) and 2-5 of your images that you feel are failures. Also add 2-5 examples (jpgs) of other street photog-

raphy works that you find inspirational. Each student will have approximately 3 mins to show this work during our class time. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through 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.

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., June 9–July 28

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 suitable off-camera mounting accessories for flash. A recommended equipment list is available; please contact the instructor at jsinnott@sva.edu. All students with an active registration in this 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, photographer. BFA, School of Visual Arts. Professional experience includes: Senior staff photographer, WNET/New York Public Media. Clients include: 92nd Street Y, FCB health, Orr Group, Forbes Media, BAFTA, Chemotherapy Foundation, SiriusXM, PBS, Children's Health Fund, The SOL Project, Columbia University Medical Center, St. Andrew's Episcopal School, WGBH, *The New York Times*, MokaMedia Partners. The instructor's work may be viewed at: josephsinnott.com.

Creating Great Portraits: Selfies to Studio Glam Shots

PHC-2604-OL

Sat., June 19–July 31

Hours: 10:00 am–1:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

Portraits are an expanding photo market. Actors are often asked to send in selfies for specific roles. Professionals in all walks of life need portraits for social media and their own advertising. This course will teach you the skills needed to create better portraits of yourself and your clients, using the equipment you already have. We will explore available light, continuous light sources, on-camera flash and studio strobe lights, with an emphasis on the equipment each student already owns. The course will consist of interactive discussion of various portrait techniques, critiques of assignments, discussion of different lighting techniques and in-class practice at directing professional models.

NOTE: Students must know how to set up and use their own camera, preferably in manual mode for DSLR and mirrorless users. 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.

Business of Photography

PHC-3212-OL

Mon., June 7–August 2

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

Alternative Photographic Processes

PHC-1231-OL

Fri., June 11–July 16

Hours: 6:00 pm–8:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

Do you miss the traditional silver gelatin darkroom? This course is an introduction to non-silver and camera-less images. As we engage directly with our materials, we are challenged to think about why we create the work we do and learn how our process informs our intention. Through a combination of demonstrations and lectures, students will become self-sufficient in lumen printing, cyanotypes, alcohol transfers, and various experimental techniques. We will explore methods on how one can create a remote darkroom suitable for these processes. We will also look at contemporary artists using analog techniques to gain insight into how these processes are still relevant today.

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

MOLLY RAPP, workshop coordinator, Penumbra Foundation. BFA, School of Visual Arts. Exhibitions include: BRIC; School of Visual Arts; Kiernan Online Gallery; Goucher College, Towson, MD; Maryland Artists Equity Foundation, Ellicott City. Publications include: *Ginger Zine, The Book of Alternative Photographic Processes, The Mercury Visions of Louis Daguerre*. Awards include: Robin Forbes Award, School of Visual Arts.

Documentary Photography

PHC-2153-OL

Tues., June 8–August 10

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.

The Language of Discourse in Lens-Based Media

PHC-2527-OL

Wed., June 16–July 21

Hours: 9:00 am–11:00 am (EST)

6 sessions; 1.5 CEUs; \$220

This course invites photography and video students from across the globe to engage more confidently in discussion of theirs and others' work. Through study and discussion of readings and various media resources, students will gain a deeper understanding of the roots and traditions of discourse, as well as their inherent limitations and exclusions, from pre-Renaissance ideas of subjective perception to recent strategies of resistance. Each week will focus attention on particular historical periods and movements, and will introduce specific vocabulary most relevant to that period. Writing and group discussion exercises will strengthen students' understanding of and ability to engage in discussion of lens-based media in the context of our times.

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

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

Photographing Place

PHC-2548-OL

Wed., June 9–July 28

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, such images also resonate with more personal and psychological undertones. Now, due to the pandemic, photographers around the globe have been turning inward, examining their personal and objective experiences about house and home, and the emotional and physical sensations we have daily while “just living our lives.” 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 and assignments, and guest artist critiques direct attention toward the definitions of physical and psychological space, allow-

ing 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., June 14–July 26

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 may be viewed at: richardrothman.com.

Fashion Photography: Advertising and Editorial Project

PHC-2632-OL

Mon., June 7–August 2

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 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.

Advanced Critique: Long-Term Project

PHC-3321-OL

Wed., June 9–August 11

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 may be viewed at: richardrothman.com.

You Have a Portfolio, Now What?

PHC-3031-OL

Wed., June 9–July 28

Hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$280

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.

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. Publications include: *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.

Video Basics

PHC-2513-OL

Tues., June 8–July 27

Hours: 6:00 pm–8:00 pm

8 sessions; 2 CEUs; \$280

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

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

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

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

Video: Personal Project

PHC-2517-OL

Tues., August 3–September 21

Hours: 6:00 pm–8:00 pm

8 sessions; 2 CEUs; \$280

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

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

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

WILL LAMSON, interdisciplinary artist. BA, Dartmouth College; MFA, Bard College. One-person exhibitions include: Make Room, Los Angeles; Site Lab, Grand Rapids, MI; Galerie, Anita Beckers, Frankfurt; Robischon Gallery, Denver;

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

Visual and Critical Studies

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.

Weaving, Cultural Politics and Community

VCC-2253-OL

Tues., June 15–July 20

Hours: 6:30 pm–9:30 pm (EST)

6 sessions; 2 CEUs; \$280

This course will focus on cultural politics and its relationship to community. We will explore how culture—people's beliefs, perspectives, attitudes, opinions, the media and arts—informs society and political thought, thus influencing social, economic and legal outcomes. The investigations will begin with our understanding of art activism and community engagement. Using fiber and upcycled materials, students will think critically about those materials' politics and how culture has influenced their ownership. This course will use an inquiry-based approach of questioning, creating, discussing, observing and reflecting. The engagement with a wide variety of texts, art, theorists and video will broaden cultural awareness, thus allowing students to gain insight into self and society.

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.

DIANNE SMITH, visual artist. MFA, Transart Institute for Creative Research. Previous professional experience: Director of public engagement, Allentown Art Museum. Exhibitions include: Millstein Center, Wallach Art Gallery. Collections include: Petrucci Family Foundation, Brodsky Organization. Publications include: *Ebony*, *New York Business*, NY1. Awards and honors include: Festival de Artes al Aire Libre, Museo Municipal de Guayaquil; Fulbright Scholarship.

Modern Feminist Theory

AHC-2813-OL

Thurs., June 10–July 29

Hours: 6:00 pm–7:30 pm (EST)

8 sessions; 1.5 CEUs; \$220

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

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

CLAY MATLIN, historian, critic. BA, Oberlin College; MFA, School of Visual Arts; PhD, University of Rochester.

Publications include: *CUNY Advocate*; *Brooklyn Rail*. Awards and honor include Henry F. May Award, University of Rochester.

Hip Hop in Contemporary Art

AHC-2463-OL

Tues., June 8–July 27

Hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

Hip hop shapes today's visual culture—from magazines, clothing and design to the art world itself. But what is it? Many of the elements of the culture can be traced back to the early 1970s, with graffiti on trains, and new forms of street dance, poetry and DJing coming out of the Bronx. An Afrocentric street culture became a new language that spoke to the world. Beginning with the explosion in the 1980s, with artists such as Jean-Michel Basquiat, Fab 5 Freddy and Keith Haring to the present with Kehinde Wiley, Renee Cox, Hank Willis Thomas, Sanford Biggers and Luis Gispert, hip hop broke race and class barriers in the visual arts on a global scale by fusing the pop sensibilities of Warhol with radical African American aesthetics of abstract style, repetition and representation. This course will combine lectures, discussions, exhibitions and readings, as well as writing assignments on topics covered in class.

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

CHARLIE AHEARN, filmmaker. BA, Colgate University. Author, photographer: *Wild Style: The Sampler*. Co-author, photographer, *Yes, Yes, Y'all: An Oral History of Hip-Hop's First Decade*. The instructor's work can be viewed at: charlieahearn.com.

The Sixties: Art, Politics and the Self

VCC-2413-OL

Thurs., June 24–August 12

Hours: 11:00 am–12:30 pm

8 sessions; 1 CEU; \$150

This course examines the cultural and political upheavals of the 1960s in the United States through works of literature, visual art, performance, criticism and social thought. We will encounter a diverse range of figures—Amiri Baraka to Norman O. Brown, Andy Warhol to Jimi Hendrix, Joan Didion to Carolee Schneemann—and explore such pivotal events from the Greensboro sit-in of February 1960 to the fateful Altamont Speedway concert of December 1969. Among the topics that we will consider are the tensions between authenticity and artifice in a commercial culture; the competing claims of individual autonomy and community; the relationship between the arts and radical politics; and the reordering of solidarities (along axes of geography, race, gender and sexuality). Students will draw connections across different genres of expression, and will gain a historical and theoretical grounding for their critical, artistic, scholarly and curatorial pursuits.

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

BENJAMIN SERBY, postdoctoral research fellow, Center for American Studies, Columbia University. PhD, Columbia University. Publications include: *Society*, *The Nation*. Awards and honors include: Richard Hofstadter

Fellowship, Columbia University; Andrew W. Mellon Foundation Predoctoral Fellowship in Museum Education; Christopher Isherwood Fellowship.

Design for Social Change and Social Control

VCC-2461-OL

Wed., June 16–July 21 (EST)

Hours: 6:00 pm–7:30 pm

6 sessions; \$200

This course sets out to uncover how the culture and design around us shapes and is shaped by forces of rebellion or, more typically, the status-quo. We will explore the psychoanalytic roots of propaganda and PR, the political function of mass culture in modern life, the use of mind control and torture techniques by state actors like the CIA and US military, and the spread of doctrines of self-help and the “Californian Ideology.” We will also analyze the design of revolutionary and totalitarian regimes, the activist graphics of the civil rights and women’s liberation movements, and the possibilities for radical graphics today. We will ask: How does our visual landscape function to channel desire and manage order? Can tools developed to sell products ever really be used for social transformation? How great, really, is the power of the designer to influence society? This course is for practicing designers and artists who want feedback on an alternative portfolio of work, and/or a deeper grounding in social theory. It is also for writers and readers interested in expanding their capacity to think about society through the lens of visual culture.

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

CHRISTOPHER CRAWFORD, writer, editor, publisher. BA, summa cum laude, University of Georgia; MA, School of Visual Arts. Professional experience includes: publicity, editorial assistant, Verso Books; managing editor, *Damage* magazine. Publications include: *Damage* magazine, *Cured Quail*. Awards and honors include: HOPE Scholarship, University of Georgia; Phi Sigma Tau.

BENJAMIN KODITSCHEK, designer, writer. BFA, School of the Art Institute of Chicago; MA, University of Chicago. Professional experience includes: designer, *Jacobin* magazine. Publications: *Jacobin*, *How*, *Print*. Awards and honors include: *Art Directors Club Annual*. The instructor’s work may be viewed at: koditschek.com.

Evidence, Artifacts, Heirlooms: Telling Other Stories

VCC-2522-OL

Wed., June 16–July 21

Hours: 6:00 pm–9:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

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

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

TONY WHITFIELD, visual artist, designer, writer. BA, Sarah Lawrence College; The New School. One-person exhibitions include: HOWLarts; Nuit Blanche, Paris; Printed Matter, Inc. Group exhibitions include: Leslie Lohman Museum, BRIC, Center for Book Arts. Books include: *Joy Manifesto*, *Encounters*, *Infatuations*: Deep Water Chronicle, *Inquiries & Statements*. Publications include: *Mein schwules Auge*. Awards and honors include: Jerome Foundation; Residency, Camargo Foundation. The instructor’s work may be viewed at: tonywhitfieldprojects.blogspot.com.

American Art: An Introduction

VCC-2618-OL

Mon., June 14–July 26

Hours: 5:30 pm–7:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

Get started with American art with The Met’s American art collection, the most comprehensive in the world! Sessions will focus on a variety of subjects in painting, historic interiors and furniture, and premier pieces of the decorative arts. We’ll look at the progression in style of landscape from the untrained to the academic painter of European and African

descent, and compare real historic events to how the artist depicted the moment. Material culture, fashion and literature will be woven into the discussions. The course emphasizes visual analysis, open dialogue and immersing students in this unique treasure trove. No background in art or art history necessary, and all are welcome.

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.

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.

Philosophy for Creatives

VCC-2653-OL

Mon., June 7–August 2

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 and practical commentary. Philosophy is not only a source of inspiration; it can also become an instrument for clarifying your ideas, your relationship to the sociopolitical and ecological world, and the modalities of exercising your specific practice—whether you are an illustrator, painter, filmmaker or musician. A background in philosophy is not required.

NOTE: This course is fully online and offered through a combination of 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.

Exhibiting Your Art

VCC-2709-OL

Tues., June 8–July 27

Hours: 6:30 pm–8:30 pm (EST)

8 sessions; 2 CEUs; \$280

Many contemporary artists are experimenting with new and interesting ways to exhibit their work. They are even conceiving of their art practice directly in terms of exhibition rather than strictly in terms of medium, artwork, or object. The aim of this course is twofold: first, to understand the thinking behind contemporary exhibition by examining new convergences among art, theory, natural science and the environment within curatorial practice. Secondly, to provide you with tools for thinking about the exhibition of your own work: how to display images and objects, how to accompany them with texts and make them work in a particular context, and how to manage their interaction with the public. How can you design original environments that take into account all these facets while opening them up to new political, anthropological and environmental issues? This course will feature conversations with experts in the field, such as gallery owners, artists and museum directors, as well as virtual gallery and studio visits where possible. By the end of the semester, you will have a clear vision of the historical and theoretical reasons that have led to this redefinition of the notion of exhibition, and you will have a set of tools to think effectively about an exhibition of your work.

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

The Art, Music and Literature of the Harlem Renaissance

AEC-2231-OL

Mon.–Thurs., July 26–July 29

Hours: 4:00 pm–6:00 pm (EST)

4 sessions; 1 CEU; \$200

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, this 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 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 three hours of asynchronous material. 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.

Two Centuries of Wood and Metal Type (1821-2021)

FIC-2827-OL

Wed., June 9–July 28

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 covered 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 print-shop 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.

Language and Power in Contemporary Art

PDC-2615-OL

Tues., June 15 – July 20

Hours: 7:00 pm-8:30 pm

6 weeks; 1.5 CEUs; \$220

This course explores how power dynamics and language intertwine in contemporary arts from a transcultural perspective. We will navigate from the language of the most powerful to languages that resist colonization and forced erasure, looking at how identity politics, intersectionality and critical race theories manifest through the arts and in the art world. We'll look at how artists, art institutions and markets have informed and responded to ideas put forward by authors who challenge Western hegemonic and colonialist narratives, fighting for greater inclusion and representation. Students will place their work and the works of others into a larger community context, reinforcing the communicative power and purpose of creative practice with a nuanced, measured, and interpretive understanding of power and resistance in contemporary art. Students will engage in discussions and produce presentations, written reviews and research proposals that reflect on assigned readings and lectures, as well as their own lived experiences and art practices.

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 the scheduled online sessions during the listed course hours.

Participants are invited to use the artistic media of their choice, from traditional to new media. In addition to artists, curators, critics, designers, writers and practitioners of other disciplines are encouraged to participate.

MARIANNA OLINGER, visual artist, researcher. Previous professional experience: Art teaching fellow, Center for Urban Pedagogy. Exhibitions include: National Academy Museum; Ideal Glass Studio; Flatiron Project Space; Judson Memorial Church; AW Asia; Grace Exhibition Space. Publications include: *Urban Transformations in Rio de Janeiro: Development, Segregation And Governance; Issuu; Men and Development: Politicizing Masculinities*. Awards and honors include: Brown International Advanced Research Institutes. The instructor's work may be viewed at: mariannaolinger.com.

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.

Creative Constraints as Tools for Making

VSC-2169-OL

Mon., June 7–August 2

Hours: 6:30 pm–9:30 pm (EST)

8 sessions; 2 CEUs; \$280

We are living in a world of uncertainties and constraints. Renowned architect Frank Gehry once said, "It's better to have some problem to work on," emphasizing how creatives could turn constraints into actions. Many artists such as Paul Klee, Piet Mondrian and Rosa Bonheur transformed their constraints into creative ideas and actions. Now it is our turn: How can we get into the flow of artistic exploration and inquiries from our disembodied present? How can we turn our constraints into inspiring tools? This course encourages various ways of making and thinking by reflecting on our day-to-day practices inspired by creative constraints. Each session will challenge participants to work with a set of constraints to push boundaries by creating small works and projects via both digital and physical materials, followed by lectures, engaging discussions and hands-on activities. This course supports the idea that we can turn constraints into unlimited possibilities and innovations to grow as artists and creative thinkers. Found objects, basic drawing media, cell phones and cloud-base software are examples of materials that can be employed in this course. Open to all levels from beginner to professional artists.

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

Instructor: To Be Announced

What's The Big Idea? Introduction to Conceptual Art

VSC-2324-OL

Wed., July 7–August 25

Hours: 7:00 pm–8:30 pm (EST)

8 sessions; 1.5 CEUs; \$220

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

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

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

Inventory Drawing

VSC-2351-OL

Wed., July 14–August 11

Hours: 6:30 pm–8:30 pm (EST)

5 sessions; 1 CEU; \$150

This fast-paced course uses memory, word association, systems, gestural mark-making and (most importantly) images and ideas "inventoried" in our collective consciousness to create expressive and highly personal drawings. The class sessions are structured and the drawings are timed, with participants reacting to prompts. A fearless approach to drawing with unexpected results! In this course we work almost entirely from imagination.

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., June 17–July 15

Hours: 6:00 pm–8:00 pm (EST)

5 sessions; 1.5 CEUs; \$260

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

NOTE: Students will need a sketchbook, Prismacolor Ebony pencils, other pencils (graphite, colored, charcoal), and pens or pastels that they like to draw with. Drawings may also be created on an iPad. This course is fully online and offered through a combination of 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.

The Vigorous Figure

VSC-2626-OL

Wed., June 9–July 7

Hours: 6:30 pm–8:30 pm (EST)

5 sessions; 1 CEU; \$150

This course encourages fearless drawing through the understanding—and premise—that spontaneity and expressive line are as crucial as keen observation in capturing the human figure. Each session is two hours of almost nonstop figure drawing; in one session we will tackle 100 drawings. This course promotes the idea that drawing is about doing as much of it as possible in order to grow as artists. India ink, soft graphite pencils, oil sticks and water-proof pens (markers) are our drawing media of choice. Open to all levels, from the uninhibited beginner to professional artist.

NOTE: Students will need a good amount of paper for each session. A detailed supply list will be provided upon registration. 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.

Video Art: Corrupting the Moving Image

VSC-2247-OL

Wed., June 9–August 11

Hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs, \$400

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

NOTE: Production and editing equipment is not provided. Students will use their own devices, such as smartphones and personal video cameras to capture footage, and computers for editing. This course is fully online and offered through synchronous sessions during the listed course hours.

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

Radical Gestures: Performing in the Age of TikTok

VSC-2453-OL

Thurs., June 17–July 22

Hours: 6:00 pm–7:30 pm

6 sessions; 1 CEU; \$150

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

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.

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

Video Art: From Theory to Practice

VSC-2248-OL

Tues., June 8–August 10

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.

Unconventional Museum

VSC-2311-OL

Sat., June 12–August 7

Hours: 1:00 pm–3:00 pm (EST)

8 sessions; 3 CEUs; \$400

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.

My Body, My Country: Composition in 2D and 3D

VSC-2253-OL

Mon., June 14–July 26

Hours: 6:00 pm–8:00 pm (EST)

6 sessions; 1.5 CEUs; \$220

In a time where feeling disconnected from our bodies is the new normal, this course helps students explore their own body and presence by conjuring body images and physical gestures. We will explore issues of identity, social relationships and agency, through study and the shared creative process. Students will become familiar with key ideas in performance, as well as important artists like Trisha Brown, Anna Halprin, Carolee Schneemann, the Gutai Group, Ana Mendieta, and Tony Orrico. Inspired by these figures, we will engage in a set of vigorous and liberating creative exercises using the Body Mapping technique, where texts, drawings and movement will be employed to share the stories of our bodies and experience. Participants will create 2D (drawing, photography, video, collage and mixed media), and later 3D compositions (site-specific, installations, dance, theater and performance art), to expand their artistic vocabulary. This course is ideal for visual artists looking to expand their work in performance, as well as anyone looking to get back in touch with their body and art. No background in performance required.

NOTE: 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.

ANABELLA LENZU, artistic director, choreographer, performer, Anabella Lenzu/DanceDrama. Choreographer, performer: La MaMa, Baryshnikov Arts Center, Movement Research at Judson Church, DraftWork at Danspace project/St. Mark Church, 92nd Street Y, HERE Arts Center, Abrons Arts Center, Queens Museum, Bronx Museum of the Arts, Gibney Dance, Center for Performance Research, Triskelion Arts, Chez Bushwick, Roulette, Dixon Place, Consulate of Argentina in New York, Casa Italiana Zerilli-Marimò, University Settlement, Baruch Performing Arts Center, Snug Harbor Cultural Center, Instituto Cervantes, 3LD Art & Technology Center. Dance festivals and competitions include: Festival Internacional de Videodanza, Argentina; London International ScreenDance Festival; InShadow ScreenDance Festival, Portugal; Every Women Biennial; Dance on Screen Festival, Switzerland. Publications include: *Unveiling Motion and Emotion/Revelando Movimiento y Emoción*; editor in chief, *Nexos de la Cultura Bahiense Magazine*. Awards and

grants include: Rockefeller Brothers Fund Grant, Vermont Community Foundation, Creative Capital, Brooklyn Arts Council, New York Department of Cultural Affairs, Edward Foundation Art Fund, Puffin Foundation. Artist residencies include: Snug Harbor Cultural Center, CUNY Dance Initiative, DUO Multicultural Arts Center, New Dance Group, Chashama. The instructor's work may be viewed at: anabellalenzu.com.

Art Practice Research: Tool Kit for Cultural Producers

PDC-3312-OL

Tues., Thurs.; June 8–July 1

Hours: 7:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; \$280

When and how did you engage for the first time in your studio process? How do we translate ideas into visual and written forms? How do we transform qualitative or quantitative data into meaningful stories? How can we bring useful methods and tools of academic research into creative practices? This course explores various research methodologies and theories applicable to studio practices through lectures, studio and writing workshops, interactive group activities and virtual gallery/museum trips. Participants will gain hands-on skills in learning how to explore various ways of knowing and presenting ideas and data visually and conceptually. The course will pay special attention to a broad range of contemporary arts from cultural, social and political perspectives, and how artists employ research strategies into their processes.

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

Instructor: To Be Announced

Artist Narratives: Professional Workshop

PDC-2341-OL

Wed., June 9–July 28

Hours: 7:00 pm–8:30 pm (EST)

8 sessions; 2 CEUs; \$280

What motivates your artistic narrative? How does your creative work articulate your multidimensional individualism (or not)? This course explores the life stories of six extraordinary artists whose work contributes to a transcultural dialogue about global contemporary art. With student work and group critique to drive the conversation, this interactive workshop-style format aims to push students deeper into their own artistic practice. In tandem with prosocial student participation, we will investigate six 'art star' narratives that serve as the backdrop for investigating core themes and theories about art. Through an open-minded discussion about their lives and careers, we investigate personal narrative to discover the ways in which biographies articulate universal themes while providing insight into the dynamic workings of the international art world. These six artist stories reveal diverse ideas about subjectivity and aesthetics: art as expression of political-sexual identity (Keith Haring), art as psychological healing (Yayoi Kusama), art as unanticipated market branding (Jean-Michel Basquiat), art as transformative practice (Agnes Martin), art as social-political provocation (Ai Weiwei), and art as living heritage (Esther Mahlangu). The goal of this professional development workshop is to inspire students to further identify and develop their own imaginative aesthetic persona.

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.

TALIESIN T. THOMAS, director, AW Asia; private collection manager, Art Issue Editions. BA, Bennington College; MA, Columbia University; Institute for Doctoral Studies in the Visual Arts. Assistant, Office of the President, programs associate, American Academy in Rome, NY; associate director, manager, Ethan Cohen Fine Arts; associate producer, Micocci Productions. Professional experience includes: Assistant, Office of the President, programs associate, American Academy in Rome, NY; associate director, manager, Ethan Cohen Fine Arts; associate producer, Micocci Productions. Presentations include: "Extreme Reverberations and the Existing Real: The Birth of Contemporary Chinese Art," Asian Art Museum of San Francisco; "Ai Weiwei in Contemporary China," Andy Warhol Museum; "Contemporary Chinese Art Since 1976," Brattleboro Museum & Art Center; "Feminism: A Conversation," Bennington College; "Contemporary Chinese Art," Chelsea Art Museum; "Ai Weiwei: Global Artist, Borderless Humanist, Contemporary Emperor," Farnsworth Art Museum; "Asexual Sex: Expanding Visions of Gender in Contemporary Chinese Art," University of Brussels; "Artivism: Art + Activism Across Cultures," Georgia State University; "Ai Weiwei and Artistic Integrity in the 21st Century," University of Lisbon. Publications include: *ARTPULSE*; *Yishu: Journal of Contemporary Chinese Art*;

Journal of Contemporary Chinese Art (JCCA); Face to Face. The Transcendence of the Arts in China and Beyond: Approaches to Modern & Contemporary Art; ArtAsiaPacific.

Anti-Oppressive Creative Practices

PDC-2423-OL

Sat., June 12– August 7

Hours: 10:00 am-12:00 noon (EST)

8 weeks; 2 CEUs; \$280

This course explores different ways to consider oppression while furthering our awareness of our role as oppressors, the oppressed, and possible agents for liberation. Throughout the course we will collectively and individually unpack our preconceived notions about oppression by visiting key texts, observing visual and performance art, and through play. Each session students will be introduced to philosophers, theorists and artists who have explored ways to liberate themselves and others from oppression through anti-oppressive practices. Students will produce work in their medium of choice, and will be guided in exploring a personal or collective creative practice centered around anti-oppression.

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

JECA RODRÍGUEZ COLÓN, visual artist, choreographer, researcher. BFA, Hunter College; MFA, Transart Institute for Creative Research. Group exhibitions include: Loisaida Center; Museum of Contemporary Art Taipei; Lindner Space Project, Berlin; London South Bank University. Publications include: *Breasts Across Motherhood: Lived Experiences and Critical Examinations*. The instructor's work may be viewed at: jecarodriguezcolon.com.

General Information

Family Educational Rights and Privacy Act (FERPA)

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

STUDENT FERPA RIGHTS

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

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

DIRECTORY INFORMATION

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

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

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

ATTENDANCE

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

CLASS CANCELLATIONS

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

CLASS LOCATION

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

CORPORATE TRAINING

The Division of Continuing Education offers customized training programs that are designed to help an organization achieve its business goals more effectively. Whether using our state-of-the-art facilities or convenient on-site corporate training facility, SVA will tailor training sessions to meet the particular needs of your organization.

For further information please email Keren Moscovitch, associate director, Division of Continuing Education, at ce@sva.edu.

DISCOUNTS

DISCOUNTS FOR ALUMNI

Alumni who meet one of the following requirements are eligible to receive a 20% tuition discount per continuing education course. This discount does not apply to any fee associated with the course:

- Attended SVA from 1947-1979 and enrolled for one full semester.
- Attended SVA from 1980-1995 and completed 12 credits.
- All SVA degree and certificate graduates.

For more information about alumni benefits, programs and services go to sva.edu/alumni. or email the Office of Alumni Affairs and Development at alumni@sva.edu.

DISCOUNTS FOR VETERANS

SVA is honored to welcome veterans to our campus. SVA is a Yellow Ribbon Program participating school. Veterans who register for continuing education courses will receive a 20% tuition discount per continuing education course. This discount does not apply to any fee associated with the course. To be eligible to receive this discount through the Division of Continuing Education, you must supply one of the following documents certifying proof of service:

- DD Form 214 (Certificate of Release or Discharge from Active Duty)
- DD Form 2384 (Notice of Basic Eligibility)

Please contact veterans@sva.edu to coordinate the submission of your documentation. Once you have submitted proof of service to SVA, you do not need to resubmit this documentation again. The 20% discount will automatically be applied when registering for eligible continuing education courses.

For more information about veterans benefits, programs and services, email Gemma Prosper-Brown, veterans counselor, at veterans@sva.edu.

FINANCIAL INFORMATION

Tuition and fees are payable in full at registration. Payment can be made by check drawn on a U.S. bank, U.S. money order, American Express, Discover, JCB, MasterCard or Visa. There will be a \$40 fee for checks returned by the bank for insufficient funds. All students must register before attending classes. Any student who attends classes without registering (auditing of classes is not permitted) will be charged a \$25 late fee. Financial aid is available only to U.S. citizens and resident aliens enrolled in a degree program.

GRADING INFORMATION

Once submitted by your instructor, grades can be viewed through MyServices at myservices.sva.edu and selecting "Grades" from the home page.

CONTINUING EDUCATION UNITS (CEUS)

Students will receive continuing education units (CEUs) upon successful completion of the continuing education course(s). CEUs are a nationally recognized standard of measurement for students participating in 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 additional time beyond 60 days to complete their work, but a final grade must be submitted by the last day the Registrar will accept grade changes for the term in which the Incomplete was awarded. See the academic calendar for exact dates.

TRANSCRIPTS AND ENROLLMENT VERIFICATION

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

Electronic Transcripts: SVA offers an eTranscript service, which delivers official transcripts as secure PDF files via email within the same day. Processing times may vary if students attended SVA prior to 1985 or if there are any outstanding holds on a student's account. Students sending official transcripts to another institution should verify that the

receiving party will accept electronic transcripts prior to submitting their request. Students wishing to request an eTranscript may visit sva.edu/registrar and follow the link under the "Transcripts" header.

Personal Use Transcripts (unofficial): Students who graduated from SVA in 1985 or after, or who are registered for a current or future term, may view their transcript at any time by logging in to MyServices (myservices.sva.edu), and selecting "Transcript Requests" from the home page.

Printed Transcripts and Enrollment Verification Letters: Students who need a printed transcript or enrollment verification letter (for either official or personal use) may submit a completed and signed copy of the Transcript & Enrollment Request Form (available for download at sva.edu/registrar) via email at registrar@sva.edu, 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 email the Division of Continuing Education at ce@sva.edu.

INTERNATIONAL STUDENTS

International students can take a vocational or recreational course as long as it is incidental to their main purpose of visiting the U.S. Please note that SVA is not authorized to issue the Form I-20, Certificate of Eligibility for the F-1 student visa for the Division of Continuing Education. Non-matriculated students are not eligible to apply for the F-1 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. Over time more apps, that are relevant to your life at SVA, will be added.

ACCESSING ALL APPLICATIONS THROUGH MYID

Go to myid.sva.edu and sign in with your username and password, followed by the multifactor authentication factor of your choice: the dropdown arrow allows you to select from the various factors that you configured during activation. From the 'SVA' tab on the main dashboard, click on the web app you want to use. The system will log you 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 (availability subject to enrollment in specific courses)
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 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 or email helpdesk@sva.edu.

OFFICE OF VOCATIONAL REHABILITATION

The School of Visual Arts works with all state and city offices of vocational rehabilitation. For information, email the VESID officer in the Financial Aid Office at fa@sva.edu.

ONLINE COURSES: TECHNICAL REQUIREMENTS

The School of Visual Arts online courses are hosted in Canvas, 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 dro-paddce@sva.edu or by sending written notification via mail or fax. 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 stu-

dent 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 accommo-

dations are implemented. The ODS recommends accommodations for students with disabilities in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990.

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

STUDENT CODE OF CONDUCT

The School of Visual Arts provides students with an environment that stimulates and nurtures creative exploration and interaction. Students are expected to support that environment and the community in which they work and live by actively practicing and living by the Student Code of Conduct. Each student must practice an ethic that includes fostering personal and professional integrity and trust, and being responsible for her or his actions.

Students registering for a Continuing Education course are expected to follow the School of Visual Arts Student Code of Conduct. Failure to adhere to these guidelines could result in disciplinary action. For a copy of the Code of Conduct, please refer the SVA Handbook: sva.edu/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 with your myID credentials, and confirm your contact information.

SVA LIBRARY

Due to COVID-19 limitations, we currently cannot accommodate alumni, continuing education students, or outside researchers.

ADDITIONAL INFORMATION

For a full description of all institutional facilities, including the library and individual workshops, please consult the undergraduate catalog.

The College is not responsible for loss or breakage of artwork left in storage on College premises. No one is permitted to audit classes and visitors are not permitted in the studios or classrooms. All students accept full responsibility for personal injury and/or personal losses during class hours and while on College premises.

For the most up-to-date statistical information on student retention and graduate placement, please refer

to the admissions catalog or contact the Admissions Office.

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

Administration

BOARD OF DIRECTORS

Brian Palmer
Joseph F. Patterson
Anthony P. Rhodes
David Rhodes
Lawrence B. Rodman
Eileen Hedy Schultz

OFFICE OF THE CHAIRMAN

Carla Tscherny, executive assistant to the chairman

OFFICE OF THE PRESIDENT

Ralph Appelbaum, special assistant to the president
Khristal Curtis, administrative assistant
John Dye, director of internal audit and control
Kenneth Faron, associate director, capital projects
Steven Heller, special assistant to the president
Jacqueline “Pif” Hoffner, executive assistant
Dawn Hood, coordinator, capital projects
Alberta Irene Kreh, special consultant to the president
David Rhodes, president

OFFICE OF THE EXECUTIVE VICE PRESIDENT

Anthony P. Rhodes, executive vice president
Michelle Mercurio, assistant to the executive
vice president
Aziza Gaines, administrative assistant

Studio and Academic Departments

Undergraduate

ADVERTISING

Gail Anderson, chair
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
Ori Kleiner, motion graphics coordinator
Paula Paylor, department assistant

ANIMATION

Hsiang Chin Moe, chair
Mika Eubanks, academic advisor
Nicholas Pannozzo, 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
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
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
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
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
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 Johenning, 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
Stephanie Kim, operations manager
Gerard Newland, systems administrator
Kenneth Huertas, assistant lab technician
Luis Perez, lab 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

VISUAL AND CRITICAL STUDIES

Tom Huhn, chair
Paloma Crousillat, director of operations
Paul D'Innocenzo, academic advisor

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 Schwartz, 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

FINE ARTS

Mark Tribe, chair
Mark Ramos, academic advisor
Michelle Sumaray, assistant to the chair
Aya Rodriguez-Izumi, project coordinator

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
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
Christa Majoras, senior systems administrator
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
Jervis Watson, director, diversity, equity and inclusion
Jennifer Phillips, director, 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
Thomas Benton, technologist, learning technology
Walter Tyler, senior video content producer,
learning technology

ADMINISTRATIVE COMPUTING

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

ADMINISTRATIVE NETWORK SERVICES

Brian Nakahara, director of information technology
Isabel Veguilla, IT project manager
Edward Duffy, technical support manager
Fishel Erps, senior network engineer
Brandon Keeven, network engineer
Kevin Chan, enterprise systems engineer
Kenneth Luguza, 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
Naomi Barth, coordinator

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
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
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
Christina Ramirez, assistant director, debt management
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
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

A

Gina Abatemarco
CFC-2138-OL, 44

Martin Abrahams
ANC-1022-OL, 18
ANC-3276-OL, 21

Charlie Ahearn
AHC-2463-OL, 81

Erik Anjou
CFC-1003-A, 38

Jim Arnoff
CFC-1334-OL, 36

Miah Artola
CVC-2561-OL1, 40

Simona Migliotti
Auerbach
ILC-2548-OL, 62

B

Natalya Balnova
DSC-2071-OL, 29
FIC-2866-OL, 54

Husani Barnwell
ADC-2031-OL, 14

Itziar Barrio
VSC-2247-OL, 87
VSC-2248-OL, 88

Leah Beeferman
FIC-2636-OL, 50

Carrie Beene
SWC-2331-OL, 72
SWC-2334-OL, 72

Mary J. Belthoff
SMC-1031-OL, 30
SMC-2231-OL, 31
SMC-2231-OL1, 31

Robert Best
DSC-2034-OL, 28
DSC-2156-OL, 32

Kevin Brainard
DSC-2053-OL, 27

Christian Breed
VSC-2311-OL, 89

Shannon Broder
FIC-2868-OL, 55

Steve Brodner
ILC-2308-OL, 57

ILC-3844-OL, 64

Mark Simon Burk
ADC-2031-OL, 14

Stephen Byram
ILC-3422-OL, 62

C

Todd Carroll
PHC-1042-OL, 70
PHC-1042-OL1, 71

Der Sean Chou
IDC-1103-OL, 69

Jeca Rodríguez Colón
PDC-2423-OL, 91

Christopher Crawford
VCC-2461-OL, 82

D

Lindsey Scott Alexandra
Daniels
VLC-2583-OL, 51

Nelson Faro DeCastro
ILC-2119-OL, 57
ILC-2129-OL, 58

Chester Dols
VLC-2614-OL, 52
VLC-2614-OL1, 52
VLC-2623-OL, 53

Pat Dorian
ANC-2581-A, 21

Allan Doyle
VLC-2621-OL, 53

E

Marianna Ellenberg
VSC-2453-OL, 88

Tristan Elwell
ILC-2448-OL, 62

Elise Engler
ILC-2512-OL, 60

John Ewen
DSC-2313-OL, 33

F

Dikko Faust
FIC-2827-OL, 84

Sheila Fontanive

PDC-1023-OL, 26
PDC-1026-OL, 25

G

Stephen Gaffney
ANC-2133-OL, 19

Brendan Gallagher
SMC-2213-OL, 23

Peter Garfield
PHC-2527-OL, 76

Andrew Ginzel
FIC-2422-OL, 49

Brian C. Gonzalez
CFC-1003-OL, 38

Frank Gresham
ANC-1024-OL, 18

James Grimaldi
ANC-2043-OL, 20
ANC-2046-OL, 20

H

Richard Hagen
SMC-2212-OL, 22

Jo-Ann Wyke Hamilton
AEC-2231-OL, 84

John Heida
VLC-2548-OL, 51
VLC-2552-OL, 52

Caryn Heilman
CVC-3571-OL, 41
CVC-3671-OL, 41

Brien Hindman
SMC-3429-OL, 23

William D. Hopkins
CFC-2040-OL, 38

Peter Hristoff
VSC-2351-OL, 86
VSC-2467-OL, 86
VSC-2626-OL, 87

I

Shirley Irons
FIC-2206-OL, 47

J

Paul Jervis
ADC-2030-OL, 14

K

Dina Kantor
PHC-1019-OL, 71

Peter Kaplan
DSC-2051-OL, 27

David Katz
CVC-2561-OL, 40

Janusz Kawa
PHC-2632-OL, 77

Benjamin Koditschek
VCC-2461-OL, 82

L

Wilfried Laforge
VCC-2653-OL, 83
VCC-2709-OL, 83

William Lamson
PHC-2513-OL, 79
PHC-2517-OL, 79

Anabella Lenzu
VSC-2253-OL, 89

Katherine Llewellyn
ANC-3019-OL, 21
ANC-3276-OL, 21

Lisa Lordi
SMC-1043-OL, 30

Nicole L. Lorenzetti
AEC-3171-OL, 25

M

Stuart Mager
IDC-1132-OL, 69
IDC-2232-OL, 69

Judy Mannarino
FIC-1134-OL, 45
FIC-1221-OL, 46
FIC-2103-OL, 46
FIC-2203-OL, 47

Clay Matlin
AHC-2813-OL, 81

Sherry Mayo
AEC-2521-OL, 25

Wren McDonald
VNC-2363-OL, 66
VNC-2613-B
VNC-
2613-C, 66,
67

VNC-2613-C, 67

Richard Mehl
DSC-1014-OL, 26
DSC-1018-OL, 27
DSC-2013-A, 28

Stacy Mehrfar
PHC-2157-OL, 73

Courtney Menard
FIC-2853-OL, 54
FIC-2872-OL, 56

Adam Meyers
SMC-2158-OL, 43
SMC-3621-OL, 42
SMC-3631-OL1, 42
SMC-3654-OL, 43
SWC-3209-OL, 22

Mihaela Mihut
CFC-1076-OL, 45

Gabriela Mirensky
PDC-2526-A, 30

Amy Monteleone
CFC-2551-OL, 39

Tom Motley
CIC-2011-OL, 56
CIC-2218-OL, 59
ILC-2116-OL, 57

N

Luis Rodrigo Navarro
FIC-2687-OL, 49

Barbara Nitke
PHC-2604-OL, 74

O

Aaron Olikier
SMC-3724-OL, 23

Marianna Olinger
PDC-2615-OL, 85

Salvatore Oppedisano
CFC-2072-OL, 37

Benjamin Orifici
CFC-2039-OL, 36

P

John Parks

FIC-2237-OL, 48
FIC-2237-OL1, 48
ILC-2334-OL, 59

Melanie Marder Parks
ILC-2756-OL, 59

Richard Pels
ADC-2030-OL, 14
ADC-2511-OL, 15

Sal Petrosino
CFC-2013-OL, 37

Denis Ponsot
FIC-2264-OL, 48

Dominic Poon
DSC-2256-OL, 35

Carl Potts
CIC-2239-OL, 60
CIC-2773-OL, 63
CIC-3312-OL, 64

R

Neil Raphan
ADC-2511-OL, 15

Molly Rapp
PHC-1231-OL, 75

John Rea
ADC-3063-OL, 16

Maggi Reddan
DSC-2031-OL, 31
DSC-3051-OL, 31

Gary Richards
CFC-2136-OL, 43
CFC-2143-OL, 44

Jenna Ricker
CFC-3027-OL, 39

Saul Robbins
PHC-2548-OL, 76

Roswitha A. Rodrigues
DSC-3533-OL, 32
DSC-4010-OL, 35

Brad Rodriguez
ANC-1027-OL, 19
ANC-2271-OL, 20

Catherine Rosamond
AEC-2133-OL, 24

AEC-2231-OL, 84

Jaime Rosman
SWC-3221-OL, 72

Matt Rota
ILC-2149-OL, 58

Richard Rothman
PHC-2324-OL, 77
PHC-3321-OL, 78

S

Elizabeth Sayles
ILC-2567-OL, 61

Richard Schulman
PHC-2153-OL, 75

Alice Schwarz
VCC-2618-OL, 82
VSC-2467-OL, 86

Benjamin Serby
VCC-2413-OL, 81

Grant Shaffer
ILC-3596-OL, 63

Sarah Shaw
VNC-2356-OL, 68

Nana Simopoulos
CFC-2059-OL, 40

Joseph Sinnott
PHC-1040-OL, 70
PHC-2063-OL, 74
PHC-3212-OL, 75

Dianne Smith
VCC-2253-OL, 80

Judith Solodkin
FIC-2527-OL, 50
FIC-3621-OL, 50

Jeanette Spicer
PHC-3031-OL, 78

Richard Spokowski
IDC-1019-OL, 68

John Sposato
DSC-2154-OL, 29

Mark Sposato
DSC-2154-OL, 29

Robert Stribley
SDC-2827-OL, 34

SDC-2828-OL, 34
SDC-2831-OL, 34

T

Matt Tarulli
ADC-3078-OL, 15

Panayiotis Terzis
VNC-1578-OL, 65
VNC-2240-OL, 65
VNC-2613-A, 67
VNC-
2613-D, 65,
66, 67, 103,
109
VNC-2613-D, 67

Taliesin T. Thomas
PDC-2341-OL, 90

Mark Tyler
CVC-3052-OL, 41

V

Patricia Voulgaris
PHC-2422-OL, 73

W

Bruce Waldman
FIC-2857-OL, 55

Monica Wellington
ILC-2563-OL, 61

Tony Whitfield
VCC-2522-OL, 82

Ed Woodham
VSC-2324-OL, 86

Larry B. Wright
FIC-2856-OL, 54

Z

Anita Zeppetelli
DSC-2243-OL, 32
DSC-3243-OL, 33

Directory

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 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

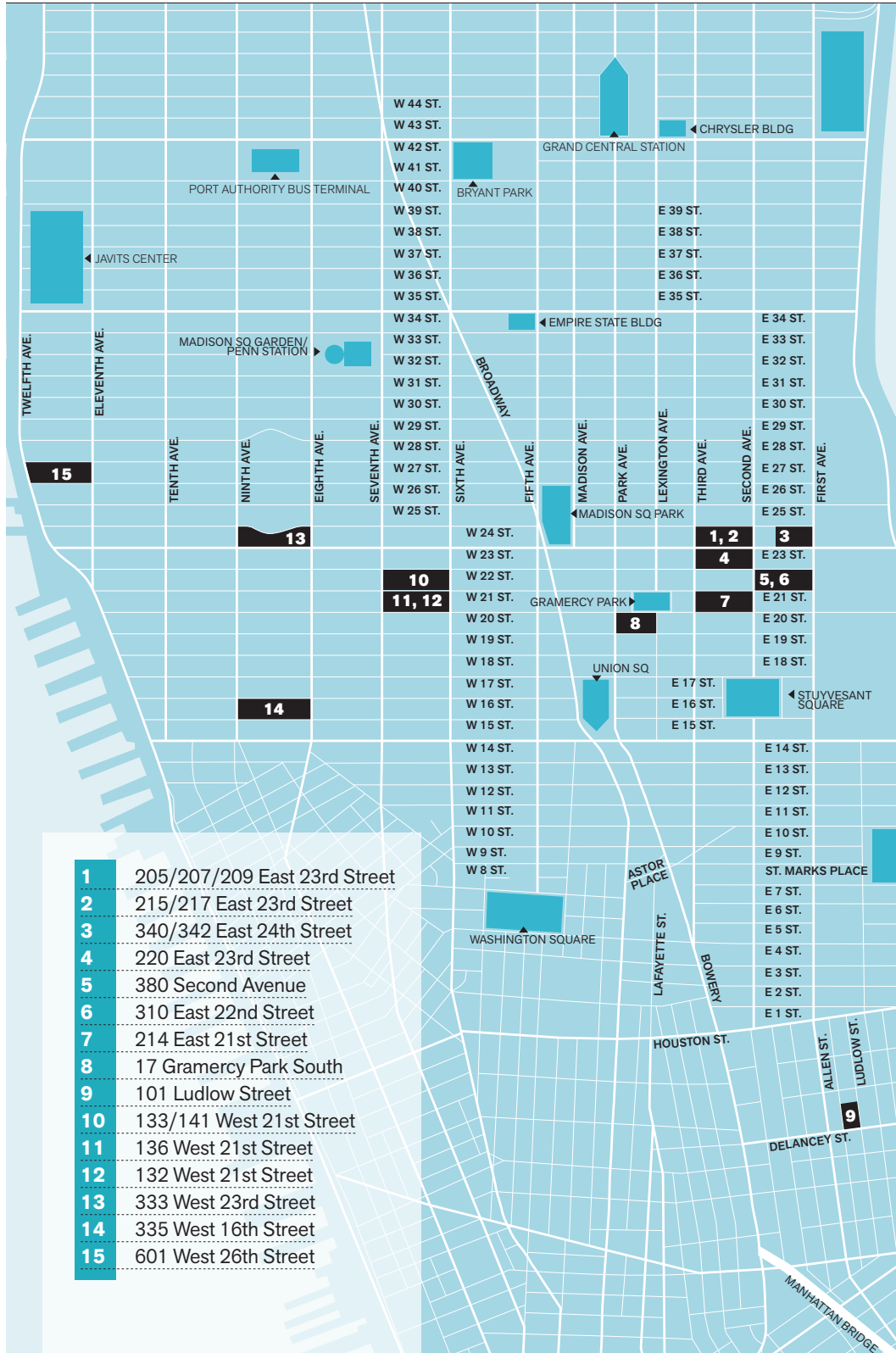
14 335 West 16th Street

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