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

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

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

The School of Visual Arts’ Department of Art Education
is currently pursuing accreditation of its educator prepa-
rations 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 continuous-
ly accredited for purposes of meeting the New York
State requirement that all such programs maintain con-
tinuous accreditation. The School of Visual Arts’ Master
of Arts in Teaching in Art Education program was previ-
ously accredited by the Council for the Accreditation of
Educator Preparation (CAEP).

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

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

The College reserves the right to make changes from
time to time affecting policies, fees, curricula and other
matters announced in this or any other publication.
Statements in this and other publications do not
constitute a contract.

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REGISTRATION BEGINS NOW
The Division of Continuing Education Fall 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, September 20

Please refer to each course for detailed information.

Holiday Schedule Continuing Education Courses
There will be no continuing education classes on:
Wednesday–Sunday, November 24–November 28: Thanksgiving holiday
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 OS X 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

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

The Artist Residency Project
FIC-4979-OL
October 12–November 12
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
September 20–December 22
no credit; $150

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

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

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

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

For more information visit sva.edu/residency or contact 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., September 22–December 1**  
Class hours: 6:30 pm–9:30 pm (EST)  
10 sessions; 3 CEUs; $440  
Total instructional hours: 30

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

**NOTE:** 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., September 22–November 10**  
Class hours: 6:30 pm–10:00 pm (EST)  
8 sessions; 2.5 CEUs; $380  
Total instructional hours: 28

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, Conde 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., September 23–December 2**

**Class hours:** 6:30 pm–9:30 pm (EST)

**Additional class time:** 30 minutes of asynchronous instruction between sessions

**10 sessions; 3.5 CEUs; $520**

**Total instructional hours:** 35

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

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

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

**NEIL RAPHAN**, partner, creative director, Inside-Job; creative consultant. BFA, School of Visual Arts. Professional experience includes: Senior vice president, creative director, Saatchi & Saatchi; vice president, senior art director, Ally & Gargano; art director, DDB. Clients have included: General Mills, Progresso, Cheerios, Fruit Snacks, Yoplait, Pillsbury, P&G, Tide, Old Spice, Iams, Folgers, JP Morgan Chase, Dunkin Donuts, BMW, Volkswagen, IBM, Seagram's. Publications include: Archive, Creativity, AdWeek, Shoot, Ad Age. Awards and honors include: Art Directors Club, The One Show, AdWeek, Effie Award, CLIO, Advertising Club of New York. The instructor's work may be viewed at: neilraphan.com.
Creative Thinkers Wanted
ADC-3078-OL
Thurs., September 23–December 2
Class hours: 6:30 pm–10:00 pm (EST)
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35

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

NOTE: Please bring a black marker and sketchpad to the first session. All students with an active registration in this 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
Tues., September 21–November 9
Class hours: 6:30 pm–9:30 pm (EST)
8 sessions; 2 CEUs; $280
Total instructional hours: 24

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

NOTE: All students with an active registration in this 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.
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., September 23–December 2
Class hours: 6:30 pm–10:00 pm (EST)
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35

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

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

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

Digital Storyboarding
ANC-1024-OL
Wed., September 22–December 1
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs
$400; software fee, $80
Total instructional hours: 30

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

NOTE: Students will receive a license download of Toon Boom Harmony and Storyboard Pro for the duration of the course. To see the technical requirements for Toon Boom Harmony, please visit docs.toonboom.com/help/system-requirements/system-requirements/harmony-20.html. Students must have access to a computer with a microphone, external USB camera and digital drawing tablet. This course is fully online and offered through synchronous sessions.
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; story-board 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., September 22–December 1
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs
$400; software fee, $80
Total instructional hours: 30
This course will explore how to create an animated short working in all stages of animation such as continuity design, layout, character development and soundtrack mix. Emphasis will be placed on timing, gesture and body language in animation. To develop and refine drawing skills, students will draw from the model. How to complete a short by adding soundtracks of voice-over actors, sound effects and music will also be addressed.

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

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

Every Frame a Painting—Re:Composition in Animation
ANC-2133-OL
Tues., September 21–November 23
Class hours: 7:00 pm–9:30 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35
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, amorphic 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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

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

Introduction to Toon Boom Harmony

**ANC-2271-OL**

Thurs., September 23–December 2

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs

$400; software fee, $80

Total instructional hours: 30

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

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

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

Animation Screenwriting

**ANC-2043-OL**

Wed., September 22–December 1

Class hours: 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; $400

Total instructional hours: 30

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., September 21–November 9
Class hours: 6:30 pm–9:30 pm (EST)
8 sessions; 2 CEUs; $280
Total instructional hours: 24
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., September 26–December 5
Class hours: 10:00 am–1:00 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
Stop-motion animation made simple. Stop-motion feature films can require hundreds of people, computer-controlled cameras, model makers, textile departments and even 3D printers. And great stop motion can also be created with a single piece of string, a piece of construction paper, or even the things on your desk. In this studio course, students will explore how to animate and shoot a stop-motion sequence and to finalize their animations with live action or illustrated backplates, or simple sets. All aspects of stop-motion animation will be covered, including puppet construction, animation, lighting, shooting, compositing and editing. Through lecture and demonstration, we will cover photography basics, animation principles and postproduction.

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

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/katlynn.

Microstory Boot Camp
ANC-2051-OL
Sat., Sun.; October 16–October 17
Class hours: 12:00 noon–6:00 pm (EST)
2 sessions; 1 CEU; $150
Total instructional hours: 12
Filmed 30- to 60-second microstories is a modern way to consume plot anywhere on our devices: while traveling to work or waiting in check-out lines. In this workshop we will explore cutting-edge story skills to write tiny narratives with
only a few characters, a few events, and with strong emotional impact and retention. Three types of plots will be addressed—structuring, ingenious self-editing skills and innovative formatting. Like quantum mechanics, stories look different at the atomic level. At the end of this boot camp, students will have up to three microstory screenplays, short enough to realistically storyboard, animate, or film, and then upload to YouTube or Instagram, develop a following, and hopefully a calling card for paid screenwriting jobs.

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

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

All Together: Digital Animation and Motion Graphics

ANC-3276-OL
Sat., September 25–December 4
Class hours: 10:00 am–3:00 pm (EST)
10 sessions; 5 CEUs; $700
Total instructional hours: 50
Designed as a workshop studio, this course will take students through all stages of the animation process to create personal animated projects. Using tablets and scanned drawings, we will begin with traditional animation drawing basics, such as character development, squash-and-stretch and follow-through. Working with Adobe After Effects and Photoshop, we will begin with exercises in panning a background with a walk cycle, as well as creating abstract shapes, motion graphics and animated GIFs. The remainder of the course will be spent on layout design, animation movement, color styling, audio tracks and digital 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 who want to polish a reel from the exercises assisted by the digital programs. This course is open to animation students and those from other disciplines who have experience working in a digital environment.

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

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

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

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

Photoshop Animation

SWC-3209-OL
Fri., October 1
Class hours: 10:00 am–1:00 pm (EST)
1 session; $100
Total instructional hours: 3
Adobe Photoshop’s hidden secret is animation and video editing. In this workshop we will explore the motion interface and tool sets. Students will create dynamic motion animations and motion graphics, as well as apply liquid motion and onion skinning to walk cycles. The use of transformations based on smart layers and exporting for broadcast and social media will also be addressed.
NOTE: All students with an active registration in this 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., October 5–November 9
Class hours: 6:30 pm–9:30 pm (EST)
6 sessions; 1.5 CEUs; $300
Total instructional hours: 18
This course will focus on furthering students’ knowledge of rendering in Maya. We will explore different approaches of popular renderers, such as Arnold, V-Ray, RenderMan and Redshift. We will explore scene preparation, lighting, interiors versus exteriors, rendering in linear color space, optimization tricks and use cases for various renderers, as well as understanding how to use render farms.
NOTE: This course is fully online and offered through synchronous sessions during the listed course hours. In addition to the general technical requirements for online courses, students must have the following software installed on their computer: Maya 2020 with Arnold Renderer, V-Ray Renderer, RenderMan Renderer and Redshift Renderer.
RICHARD A. HAGEN, visual artist, technology specialist. BA, summa cum laude, MA, Long Island University. Clients include: Digital Laundry, Borough of Manhattan Community College, Marble and Granite Gallery, Jolt Productions, Downtown Community Television Center. Exhibitions include: Brooklyn Waterfront Artists Coalition, MetroCAF Animation Festival.

Maya: Basic Computer Animation
SMC-2213-OL
Mon, September 20–December 6
Class hours: 6:30 pm–9:30 pm (EST)
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36
3D artists with professional skills have never been more in demand for film, broadcast, medical visualization, product design, architectural design and presentations. Autodesk Maya is the industry standard for 3D modeling and animation production. This course will cover a broad range of modeling and animation techniques as well as industry standard workflows for texturing and rendering. Students will be challenged to develop skills in polygonal modeling that include proper topology and industry appropriate levels of detail. We will also explore timing and performance for mechanical as well as character animation utilizing Maya's powerful graph editor. Each student will assemble a professional quality, final demonstration reel of their coursework.
NOTE: This course is fully online and offered through synchronous sessions during the listed course hours. In addition to the general technical requirements for online courses, students must have Maya 2020 installed on their computer.
BRENDAN GALLAGHER, animator; digital artist; owner, creative director, Out To Play Entertainment. Film credits include: Dante’s Peak, Fifth Element, Titanic. Awards include: Excellence in Animation, ASIFA-East; SIGGRAPH Electronic Theater.
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.

Glow and Grow: Student Learning In and Out of Class
AEC-3173-OL
Sun., September 26–October 17
Class hours: 9:00 am–11:00 am (EST)
Additional class time: One hour of asynchronous instruction between sessions
4 sessions; 1 CEU; $150
Total instructional hours: 12

Knowing how to support your students in their learning—whether you are their teacher, their parent, or their supportive adult—can be a minefield for everyone. It’s easy to forget how challenging learning can be for students! This course is designed to help you navigate the learning process with students of all ages. We will use cognitive development theories and learning science principles to develop a strong sense of how to support learners in their learning both in and out of the classroom setting.

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

NICOLE L. LORENZETTI, researcher, evaluator. MS, Georgia State University; M.Phil., CUNY Graduate Center.

Care in Your Classroom: Social Emotional Learning
AEC-3183-OL
Wed., September 22–October 27
Class hours: 8:00 pm–10:00 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
6 sessions, 1.5 CEUs; $220
Total instructional hours: 18

Social emotional learning (SEL) is a hot topic in education—but what is it, and how can you incorporate it into your teaching? This professional development course is aimed toward teachers who are currently in the classroom with students of all ages and who want to find out more about how to build-in supports for students based in SEL principles. The course is offered from an asset perspective and will focus on how to use students’ and teachers’ strengths to grow together in learning.

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

NICOLE L. LORENZETTI, researcher, evaluator. MS, Georgia State University; M.Phil., CUNY Graduate Center.

**Collaboration Over Compliance: Trauma-Informed Teaching**

*AEC-3177-OL*

Wed., November 3–December 15

Class hours: 8:00 pm–10:00 pm (EST)

Additional class time: Two hours of asynchronous instruction between sessions

6 sessions, 2 CEUs, $280

Total instructional hours: 24

What does it mean to be trauma-informed in your teaching? This question will guide participants in this course through understanding what trauma is, the prevalence of it in school communities, and how we as educators can develop class structures and curricula that are student-centered in trauma-informed principles.

**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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

NICOLE L. LORENZETTI, researcher, evaluator. MS, Georgia State University; M.Phil., CUNY Graduate Center.


**Dignity for All Students Act (DASA) Training**

*AEC-4432-OL*

Sat., September 11

Class hours: 10:00 am–4:00 pm (EST)

1 session; $70

Total instructional hours: 6

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

**NOTE:** Successful completion of this workshop fulfills the harassment, bullying, and discrimination prevention and intervention training required for certification/licensure under the Dignity for All Students Act (DASA). This workshop is fully online and offered through a synchronous session during the listed course hours.

DEVIN THORNBURG, director of Levermore Global Scholars, Adelphi University. BS, cum laude, Tulane University; M.Ed., Harvard University; PhD, New York University. Professional experience includes: Director, childhood education, educational leadership, Adelphi University. Publications include: *Pathway to Inclusion: Voices from the Field, Projects in After Schools: Diverse Learners and School Achievement*. Awards and honors include: U.S. Department of Education; After School Corporation; Greentree Foundation; New York City Department of Education; Booth Ferris Foundation; Professor of the Year, Adelphi University.
Art Therapy as a Career  
*PDC-1026-OL*  
Thurs., September 23–October 14  
Class hours: 6:30 pm–9:30 pm (EST)  
4 sessions; 1 CEU; $150  
Total instructional hours: 12  
This course will provide an overview of careers in the field of art therapy. Topics will include: the history and theoretical foundations of art therapy; methods and materials; art development, assessment and diagnosis; and the use of art therapy in a professional and community setting. Sessions will consist of lectures as well as art experientials.  
**NOTE:** This course is fully online and offered through synchronous sessions during the listed course hours.  
**Jennifer TeDESCO**, art therapist, ATR-BC, LCAT. BA, Syracuse University; MPS, School of Visual Arts. Professional experience includes: Art therapist, Tuesday’s Children.

Studio Art Therapy Techniques  
*PDC-1023-OL*  
Mon., October 25–November 15  
Class hours: 6:30 pm–9:30 pm (EST)  
4 sessions; 1 CEU; $150  
Total instructional hours: 12  
Join other art therapists and artists in studio work that is designed to heighten perception and sensory awareness. Combining an open studio and thematic approach, experientials will be used to explore personal and artistic identity, as well as facilitate an understanding of the art-making processes art therapists employ with clients. While designed for art therapists, the course is open to all, and geared to help tap into your inherent creativity.  
**NOTE:** This course is fully online and offered through synchronous sessions during the listed course hours.  
**Monica Duque**, art therapist, ATR-BC, LCAT. MA, New York University. Publications include: *Journal of Applied Arts & Health*. Presentations include: Expressive Therapies Summit in New York City; American Art Therapy Association Annual Conference; International Interdisciplinary Conference in Clinical Supervision, Adelphi University; Art Therapy Annual Conference, School of Visual Arts. Awards and honors include: Fellow, New York Community Trust; American Art Therapy Association.

Design

**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-A*  
Sat., December 4  
Class hours: 10:00 am–5:00 pm (EST)  
1 session; $150  
Total instructional hours: 7  
As artists and designers, we often look for ways to expand the use of color in our practice. We ask questions: Why do certain color combinations seem harmonious? Why does the appearance of a color change depending on its back-
ground? Why do colors on a flat surface seem to emerge and recede? The answers to these and other questions can be answered by exploring the traditional principles of color theory. In this one-day in-person workshop, we explore the classic color experiments of Josef Albers through discussions, demonstrations and working hands-on with colored paper. You will learn how to identify any color based on universal characteristics of hue, value and saturation; how to anticipate the changing appearance of colors; and how to use colors to create spatial illusions. Upon completion of the workshop, you will understand why color is the most relative medium in art and design.

NOTE: This course is held on-site at SVA. A supply list will be provided to registered students prior to the start of the course.

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., September 22–December 1
Class hours: 6:30 pm–9:00 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
10 sessions; 3 CEUs; $400
Total instructional hours: 30

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

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

Principles of Color: The Seven Color Contrasts
DSC-2011-OL
Sat., October 2–November 20
Class hours: 10:00 am–12:30 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
8 sessions; 2 CEUs; $280
Total instructional hours: 24

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

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

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

**Typography: Basic**

_DSC-2053-OL_

Wed., September 22–December 1

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; $400

Total instructional hours: 30

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

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


**Typography and Identity**

_DSC-2051-OL_

Sun., September 26–December 5

Class hours: 8:00 pm–10:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; $400

Total instructional hours: 30

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

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

PETER KAPLAN, lead designer, Museum of Arts and Design. Professional experience includes: Graphic designer, NYC & Co; graphic designer, REDCAT, Los Angeles. Group exhibitions include: Art Directors Club; Galeries du Cloître,
Graphic Design: Learning from the Masters

DSC-2013-OL
Mon., September 20–November 22
Class hours: 6:30 pm–9:00 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
10 sessions; 3 CEUs; $400
Total instructional hours: 30

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

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

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

Graphic Design: Learn It, Live It, Do It

DSC-2038-OL
Wed., September 22–December 15
Class hours: 7:00 pm–9:00 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36

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

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

The Art of Design: Basic

*DSC-2034-OL*

Tues., September 21–December 7

Class hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; $480

Total instructional hours: 36

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

**NOTE:** Assignments are worked on outside of class hours and shared during group and individual critiques. It is recommended that students have access to a Macintosh computer. All students with an active registration in this 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.


Typography: Typography and Design—It's All Here

*DSC-2066-OL*

Tues., September 21–December 7

Class hours: 7:00 pm–9:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

12 sessions; 3.5 CEUs; $480

Total instructional hours: 36

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

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

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

DSC-2154-OL

Tues., September 21–November 23

Class hours: 6:00 pm–8:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; $440

Total instructional hours: 30

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

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

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

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

Hand Lettering and Design

DSC-2071-OL

Tues., September 21–November 23

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; $400

Total instructional hours: 30

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

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

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

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

Managing Creatives and Creative Projects

PDC-2526-OL

Thurs., September 23–December 2
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30

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

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


Digital Design Basics

SMC-1031-OL

Mon., September 20–November 22
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30

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

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

NOTE: All students with an active registration in this 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
Wed., September 22–December 1
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
Adobe Illustrator is a vector-based application that is widely used in illustration, technical drawing, animation, special effects and motion graphics. Through hands-on exercises, this course will reveal the creative capabilities of Illustrator. Precise control of Bézier curves, use of color and gradients, dynamic type and 3D effects will be discussed in detail. Students will gain a working knowledge of Illustrator, including how it interacts with the rest of the Adobe Creative Cloud.
PREREQUISITE: A working knowledge of the Macintosh operating system.
NOTE: All students with an active registration in this 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-OL1
Fri., September 24–December 3
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
See SMC-2231 for course description and instructor.

Design: Basic Digital Design
DSC-2031-OL
Wed., September 22–December 1
Class hours: 6:00 pm–9:00 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
Adobe design applications make a designer's job easier. This course focuses on projects that aid in the practice of design software while putting an emphasis on good design. It will also help students develop a critical eye for design. Assignments will include basic design, typography, and still and moving images in order to execute solutions with Adobe design software while exploring creative-thinking skills.
NOTE: All students with an active registration in this 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; AIGA; Marywood University, Scranton, PA.

Design: Advanced Digital Design
DSC-3051-OL
Mon., September 20–November 22
Class hours: 6:00 pm–9:00 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
In this course students will develop their critical thinking skills and how to visualize design solutions with digital software tools. Students will create an array of design projects, 2D and 3D projects, and original package design, as well as still and moving images. Concept development and visual problem solving will be emphasized.
PREREQUISITE: DSC-2031, Design: Basic Digital Design, or equivalent.
NOTE: All students with an active registration in this 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; AIGA; Marywood University, Scranton, PA.

Editorial Design
DSC-2156-OL
Wed., September 22–December 15
Class hours: 6:30 pm–9:30 pm (EST)
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36

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

PREREQUISITE: A working knowledge of Adobe InDesign.

NOTE: All students with an active registration in this 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.


Brand Identity—Creating an Image
DSC-2243-OL
Tues., September 21–December 7
Class hours: 7:30 pm–9:30 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36

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

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

ANITA ZEPPETELLI, 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., September 21–November 23
Class hours: 6:00 pm–9:30 pm (EST)
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35

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

NOTE: All students with an active registration in this 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.


Agile Design
DSC-2313-OL
Wed., October 6–October 27
Class hours: 7:00 pm–8:00 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
4 sessions; $150
Total instructional hours: 8
Agile methodology is changing the way teams work together and is creating new possibilities for designers. Start-ups, product companies and digital agencies are quickly adopting a new workflow to design, develop and collect feedback in rapid cycles. This workshop will examine the key Agile principles and explore what it means for design.

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

JOHN EWEN, Agile coach, IBM. Professional experience includes: Managing director, delivery, Huge; senior vice president, delivery management, Razorfish. Clients have included: CarMax, Citibank, Capital One, Bain & Company, Mercedes-Benz, Motorola, TE Connectivity, Microsoft, The Hollywood Reporter, United Technologies.

Experiencing Brands Through Interaction Design
DSC-3243-OL
Thurs., September 23–December 16
Class hours: 7:30 pm–9:30 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36
As we connect with brands through their various points of contact, opportunities for richer experiences are created. How we interact with a brand through a website, mobile app, pop-up space, wearable art, kiosk, or interactive wall display can play an increasingly important role in forming a deeper, more personal relationship with a brand. This new branding paradigm delivers meaningful brand experiences through immersive customer interactions. In this course, students will learn how to develop a brand strategy and create the visual tone for a brand’s product or service in order to create immersive experiences that can exist online, in mobile environments, and beyond. This will be a creative, exploration-based course, not a coding or technical course.

NOTE: All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive dis-
ANITA ZEPPELLELLI, 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., September 25
Class hours: 10:00 am–3:00 pm (EST)
Additional class time: Two hours of asynchronous instruction
1 session; $120
Total instructional hours: 7
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 the scheduled session during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

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., October 23
Class hours: 10:00 am–3:00 pm (EST)
Additional class time: Two hours of asynchronous instruction
1 session; $120
Total instructional hours: 7
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 the scheduled session during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

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., November 20
Class hours: 10:00 am–3:00 pm (EST)
Additional class time: Two hours of asynchronous instruction
1 session; $120
Total instructional hours: 7
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 the scheduled session during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

**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., September 25–December 4

Class hours: 12:00 noon–2:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; $400

Total instructional hours: 30

“Design” has always been a fluid concept; design with a capital “D” is a continual evolution of technology and the human experience. This introductory course explores the core skills, activities, principles and processes around UI and UX design through collaborative and individual exercises. UI/UX refer to related yet distinct disciplines, and we will examine their differences and overlaps, as well as address UX as an industry and its complex and confusing landscape. By the end of the course, students will have a foundational understanding to approach, discuss and ideate on UX and UI, a working knowledge of the design process, and a better idea of how their skill set might fit best in these wondrous and multifaceted 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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.


**Design Portfolio**

**DSC-4010-OL**

Mon., September 20–November 22

Class hours: 6:30 pm–10:00 pm (EST)

10 sessions; 3.5 CEUs; $480

Total instructional hours: 35

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

**Film**

Courses in film are listed under the following categories:
- Filmmakers Dialogue
- Preproduction
- Production
- Postproduction
- Script Writing

### Ralph Appelbaum’s Filmmakers Dialogue

Ten evenings plus bonus screenings

**Seating is limited and early registration is suggested.**

**Discount parking is available.**

**CFC-2004-A**

**Tues., October 5–December 14; no class November 23 (dates subject to change)**

Sessions begin at 6:30 pm
10 sessions; $375

Most avid filmgoers are critics—but there's nobody to sound off to. Imagine being in a theater after previewing a major new film, the lights go up, and in front of you are the creators of the film. Welcome to Ralph Appelbaum's Filmmakers Dialogue, New York’s premier film preview series. Now celebrating its 41st year.

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

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

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

Recent screenings have included Academy Award-winning films: *Green Book and Roma, The Irishman, Marriage Story, Little Women, The Two Popes, 1917, Richard Jewell, First Man, Hotel Mumbai, Capernaum, Stan & Ollie, A Private War, Colette, Leave No Trace, Puzzle, What We Had, Wildlife, At Eternity’s Gate, The Climb and The Roads Not Taken.*

FILMMAKERS DIALOGUE participants have met and spoken with more than 800 movie greats, including Joan Allen, Jean-Jacques Annaud, Maria Bello, Jeff Bridges, James L. Brooks, Jerry Bruckheimer, Michael Caine, Matt
Damon, Daniel Day-Lewis, Danny DeVito, Robert Duvall, Morgan Freeman, Paul Giamatti, Gene Hackman, Ron Howard, Anjelica Huston, Samuel L. Jackson, Rebecca Miller, Edward Norton, Gwyneth Paltrow, Michelle Pfeiffer, Keanu Reeves, Charles Shyer, Robert Wise and Richard Zanuck. Recent guests have included Danny Boyle (Trance), P.J. Hogan (Mental), Susanne Bier (In A Better World), Neil Burger (Limitless), Andrew Jarecki (All Good Things), Peter Riebert and John Gray (White Irish Drinkers), Doug Liman (Fair Game), Nigel Cole (Made in Dagenham), Pamela Gray (Conviction), Roger Michell (Morning Glory), Lone Scherfig (An Education), Richard Linklater (Me and Orson Welles), Michael Hoffman (The Last Station), Jim Sheridan (Brothers), Juan José Campanella (The Secret in Their Eyes), John Patrick Shanley (Doubt), Tony Gilroy (Duplicity), Paul Schrader (Adam Resurrected), Ari Folman (Waltz with Bashir), Peter Saraf (Sunshine Cleaning), Richard Eyre (Notes on a Scandal), Michael Apted (49 Up, Amazing Grace), Barry Levinson (The Humbling).

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

Preproduction

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

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

Pitch Your Television Series to Industry Experts
CFC-1334-OL
Wed., September 22–December 1
Class hours: 7:30 pm–9:30 pm (EST)
10 sessions; 2 CEUs; $280
Total instructional hours: 20
This course will provide students with the opportunity to hear from top production executives, showrunners and network executives who will share their expertise on what it takes to create a powerful television series. Students will learn the key skills of series development, networking, pitching a series and negotiating the best deal. You'll screen compelling sizzle reels, learn how to attract an agent, how to get into the networks and how to pull the series elements together. These industry pros will give you insider tips on taking your project, and your career, to the next level.

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

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

From Script to Screen
CFC-2039-OL
Tues., September 21–November 9
Class hours: 6:00 pm–9:00 pm (EST)
8 sessions; 2 CEUs; $280
Total instructional hours: 24
This course is designed to immerse students in the fundamentals of screenwriting, film directing and cinematic visual storytelling through deep analysis of individual film scenes. From Script to Screen will explore filmmaking processes from initial script to final scene edit. The first portion of each session centers on script break down, focusing on character obstacles and objectives, domestic and emotional events, dramatic beats and theme. After screening the scene, we begin a thorough analysis of its visual execution, including: camera movement, set design and its connection to charac-
ter and the psychology of lighting. In addition, we will screen and analyze select short films and identify production challenges related to budget, crew, casting, location scouting and directing actors. The goal of the course is for students to have a stronger understanding of the complex art of filmmaking, and its core fundamentals of narrative and visual storytelling.

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

BENJAMIN ORIFICI, director, cinematographer, writer, producer. BA, University of Michigan; MFA, Brooklyn College; JD, Boston University. Professional experience includes: Director, founder, Celluloid Rain Productions. Film projects include: PostDemic, An Extraordinary Affair, Havana Cowboy, Rubberneck, Acajou, Delivery Hour, Carroll Park, Brooklyn Breach. Screenings include: Moving Pictures Film Festival, China International Film and TV Program Exhibition, Misty Moon International Film Festival, Focus International Film Festival, Art of Brooklyn Film Festival. Awards and honors include: Board Member: Anthology Film Archives, Havana Film Festival New York; 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., September 23–November 11
Class hours: 6:30 pm–9:30 pm (EST)
8 sessions; 2 CEUs; $280
Total instructional hours: 24
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.


Documentary Film Budgeting
DFC-2587-OL
Sat., October 16–October 23
Hours: 10:00 am–4:00 pm (EST)
2 sessions; 1 CEU; $200
Total instructional hours: 12
There are three pillars that define a film: the story itself, the production schedule and the production budget. Changes to one of the three pillars will affect the other two. These pillars reflect everything you and your funders need to know about how the film will be made. The budget documents what kind of story you will tell, the crew you plan to use, what equipment you’ve selected, and if there will be travel, archival material, original music, and/or special effects. In this workshop, you will create three budgets for one project: high, medium and low cost. Using your own film, or a film treatment provided, we will address where numbers can be trimmed and where to target for additional funds. Sourcing numbers for those unfamiliar with costs will be covered. How to actualize a budget throughout production and handle budget overages, as well as presenting a budget to possible funders will be included. This workshop is ideal for emerging filmmakers, those preparing to apply for grants and other support for a film project.

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

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

JULIE ANDERSON, executive producer, development executive. BA, University of Vermont. Professional experience includes: Executive producer, documentaries, development, WNET, PBS; creator, executive producer, program develop-
ment, CNN; producer, HBO Documentary Films; co-creator, senior producer, ESPN. Documentary projects include: Birth of a Movement; The Talk – Race in America; Dead Reckoning: War, Crime, and Justice from WW2 to the War on Terror; The Jazz Ambassadors; American Epic; The African Americans: Many Rivers to Cross with Henry Louis Gates, Jr.; Finding Your Roots; The Story of the Jews with Simon Schama. Awards and honors include: Peabody Award, NAACP Image Award, Emmy Award.

Production Seminars
CFC-2013-OL
Tues., September 21–November 9
Class hours: 6:30 pm–8:30 pm (EST)
8 sessions; 1.5 CEUs; $220
Total instructional hours: 16
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 talk about their personal journeys to success, and their aesthetic and technical approaches to production. They will discuss how they collaborate at each stage in the filmmaking process, and share 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
Wed., September 22–December 1
Class hours: 6:00 pm–9:00 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
In this course students will learn essential principles of storytelling and the psychology of filmmaking, as well as core skills for lighting and camera setup. With a focus on aesthetic choices in directing, students will be encouraged to create boundary-pushing content even with the simplest of means (i.e., smartphone camera). Students will also implement their talents by shaping at-home projects on their own, with opportunities for individual mentorship, while fostering ideas for larger productions in the future.

NOTE: Students must have access to personal cameras and microphones of their choice, which can include smartphones. All students with an active registration in this 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.
**Directing**
*CFC-2040-OL*
Wed., September 22–December 1
Class hours: 6:30 pm–8:30 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
10 sessions; 3 CEUs; $400
Total instructional hours: 30
This directing course will introduce students to the fundamental components a director needs to confidently enter a production. Topics to be explored include: translating the script to screen, initiating a realistic budget, creating a schedule, properly casting your characters, getting the most out of the actor-director relationship, film language, scene construction and visual structure. Students will submit their written scenes to the instructor, who will schedule actors to perform the scenes. Students will have an opportunity to direct the actors under the guidance of the instructor.

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

**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 I**
*CFC-3027-OL*
Wed., September 22–November 10
Class hours: 6:30 pm–8:00 pm (EST)
Additional class time: 90 minutes of asynchronous instruction between sessions
8 sessions; 2 CEUs; $280
Total instructional hours: 24
Emphasizing storytelling and character development, this course aims to provide students with the skills necessary to produce a compelling documentary. Screening and analyzing a variety of documentary films, as well as hands-on exercises in various approaches to documentary production, students will gain a solid foundation of how to effectively research and execute strong interviews, and pitch their films to producers and distributors. We will also address many of the deliverable elements specific to documentaries, including life rights, archive materials and licensing agreements.

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

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

**Creating a Documentary Film II**
*CFC-3029-OL*
Tues., September 21–November 9
Class hours: 7:00 pm–8:30 pm (EST)
Additional class time: 90 minutes of asynchronous instruction between sessions
8 sessions; 2 CEUs; $280
Total instructional hours: 24
In this course students will develop and package their documentary films—whether at the pitch or production phase—and use the course to further projects while receiving active collaborative feedback. We will address how to shape a
budget and locate grants and companies to which to pitch a film, as well as how producers and distributors work with documentaries. Understanding deliverable elements such as life rights, archive materials and licensing agreements that ensure your film can be seen will also be covered.

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

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

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

**Documentary Sound Workshop**

*DFC-2542-A*

**Sat., Sun.; December 4–December 5**

**Hours:** 10:00 am–3:00 pm (EST)

2 sessions; 1 CEU

$300; materials fee, $75

**Total instructional hours:** 10

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

**NOTE:** Students cannot take equipment out or use equipment and facilities outside of class time. This course is held on-site at SVA.

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

**Cinematography for Directors**

*CFC-3037-OL*

**Tues., September 21–November 23**

**Class hours:** 6:30 pm–9:30 pm (EST)

10 sessions; 3 CEUs; $400

**Total instructional hours:** 30

This course is designed to explore different approaches to translating ideas into images by creating various lighting styles and specific moods for interiors and exteriors. Learning the language of visual art is more than the differences between subjective and objective camera angles. You will be involved in the process of taking ideas, words, actions, emotional subtext, tone (and all other forms of nonverbal communication) and rendering them in visual terms. Shot design, blocking, camera placements, perspective, composition, angles, motion, continuity, lensing and color, and how light shapes human perception are all creative options available to interpret the director’s vision. The collaboration between the director and director of cinematography is essential to the overall representation of the script. Lectures and
demonstrations will be given.

**NOTE:** Students will use their own equipment, which can include a smartphone for assignments. This course is fully online and offered through synchronous sessions during the listed course hours.


**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., September 25–December 4

Class hours: 10:00 am–11:30 am (EST)

Additional class time: 90 minutes of asynchronous instruction between sessions

10 sessions; 3 CEUs; $400

Total instructional hours: 30

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

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

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

**Adobe Premiere Pro**

**CVC-2561-OL**

Tues., September 21–November 9

Class hours: 6:00 pm–9:00 pm (EST)

8 sessions; 2 CEUs; $350

Total instructional hours: 24

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

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

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

Adobe Premiere Pro
CVC-2561-OL1
Sat., September 25–November 13
Class hours: 10:30 am–1:30 pm (EST)
8 sessions; 2 CEUs; $350
Total instructional hours: 24
See CVC-2561 for course description and instructor.

Adobe Premiere Pro II
CVC-3571-OL
Sat., September 25–December 18
Class hours: 12:00 noon–1:30 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
12 sessions; 3 CEUs; $400
Total instructional hours: 30
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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

CARYN HEILMAN, artistic director, LiquidBody media, movement and dance; multimedia artist. MFA, University of California, Irvine. Professional experience includes: Editor, Volvox Studios. Film and television projects include: 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., September 25–December 18
Class hours: 10:00 am–11:30 am (EST)
Additional class time: One hour of asynchronous instruction between sessions
12 sessions; 3 CEUs; $400
Total instructional hours: 30
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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

CARYN HEILMAN, artistic director, LiquidBody media, movement and dance; multimedia artist. MFA, University of California, Irvine. Professional experience includes: Editor, Volvox Studios. Film and television projects include: 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., September 22–November 10
Class hours: 6:00 pm–9:00 pm (EST)
8 sessions; 2 CEUs; $350
Total instructional hours: 24
For features, commercials, documentaries and television, Avid is the preferred editing system of many filmmakers. Using Media Composer software, this course will examine the principles, terms and concepts of random-access digital editing. Students will work with the Avid system to edit assignments and exercises that address editorial and narrative structure, rhythm and pace.
PREREQUISITE: A working knowledge of the Macintosh or Windows operating system.
NOTE: 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.


After Effects: Basic
SMC-3621-OL
Thurs., September 23–December 2
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
From Hollywood to your home, Adobe After Effects is changing the way we look at things. The program’s 2D and 3D compositing, animation and visual effects tools allow users to create innovative graphics and visual effects for film, video, broadcast, DVD and the web. Students will learn the concepts of video, time-based animation and special effects. We will explore program features that include keyframing, editing, masking, type, 3D environment and tools. Importing media from a wide variety of applications, including Adobe Photoshop and QuickTime files will also be covered.
PREREQUISITE: A working knowledge of Adobe Photoshop.
NOTE: All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.

ADAM MEYERS, producer. AD, Full Sail University. Clients have included: Saturday Night Live, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.
After Effects: Professional
SMC-3631-OL
Wed., September 22–December 1
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
After a review of basic Adobe After Effects tools, this course will explore some of these tools in depth, including masking and rendering. We will then move on to more advanced topics that can add exciting and creative effects to your motion graphics and visual effects projects, including 3D layers, animation techniques, video, tracking and stabilizing, rotoscoping and paint tools.
PREREQUISITE: SMC-3621, After Effects: Basic, or equivalent.
NOTE: All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.
ADAM MEYERS, producer. AD, Full Sail University. Clients have included: Saturday Night Live, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

CINEMA 4D and After Effects Integration
SMC-3654-OL
Tues., September 21–November 23
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
The Cineware Module allows users to integrate Maxon’s CINEMA 4D scenes into Adobe After Effects projects seamlessly, giving artists a 3D pipeline between the two programs. In this course students will become familiar with the Cineware Module plug-in, and how to take advantage of using CINEMA 4D’s workflow as assets within their After Effects files. Topics will include animating, texture mapping, scene building, lighting, cameras and basic 3D modeling.
PREREQUISITE: SMC-3621, After Effects: Basic, or equivalent.
NOTE: All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.
ADAM MEYERS, producer. AD, Full Sail University. Clients have included: Saturday Night Live, Nickelodeon, MTV, Bravo. Group exhibitions include: Pegasus Galleries, Next Gallery, Maxwell Gallery, Park Galleries.

Adobe Media Encoder Workshop
SWC-2158-OL
Sat., October 9
Class hours: 10:00 am–1:00 pm (EST)
1 session; $100
Total instructional hours: 3
Adobe Media Encoder is a powerhouse of compression software. If you are converting for film, web, or social media, this is your tool. Compression theory is broken into simple concepts and then the software is explored. From use of preset templates to customizing for your needs, this workshop will get you fired up about 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., September 21–November 23
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
This introductory course is designed to discover how to best find and tap into one's unique voice. Students will learn to view writing as a process, an ongoing developing skill and an art form to be practiced and refined. Discussions will focus on creativity and how it is affected by everyday experiences, spirituality and how we choose to live our lives. The goal is to realize a greater understanding of what it means to be creative and productive through our writings. Students will be assisted in manifesting their ideas into a first-draft screenplay. There will be guest lecturers (directors, actors and writers) and assigned readings.

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

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

Screenwriting II
CFC-2143-OL
Mon., September 20–November 22
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
Serving as a continuation of CFC-2136, Screenwriting: Finding and Developing Your Inner Voice, in this course writers will have an opportunity to share their stories and get productive and supportive feedback via writing exercises, rewrites and critiques. We will continue exploring story structure and character development specific to your individual script, with the aim of creating new pages and clear goals in helping you prepare a well-revised full-length script. Formatted as a workshop, this course is also appropriate for seasoned writers and will help you to develop your inner voice that has a story only you can tell.

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

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

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

Drawing
Painting
Sculpture and Interdisciplinary
Visible Futures Lab
Printmaking
Jewelry

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., September 23–December 16
Class hours: 6:30 pm–9:30 pm (EST)
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36

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

NOTE: Please bring a 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., September 22–December 15**  
Class hours: 6:30 pm–9:30 pm (EST)  
12 sessions; 3.5 CEUs; $480  
Total instructional hours: 36  

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.

Contemporary Drawing Studio: Observing the Moment  
*FIC-2126-OL*  
**Thurs., September 23–December 2**  
Class hours: 6:00 pm–9:00 pm (EST)  
10 sessions; 3 CEUs; $400  
Total instructional hours: 30  

In this course students will build observational drawing skills through a contemporary lens. What does it mean to observe the present moment? How does our place in history affect the way we see? How do our individual perspectives shift reality? We will address drawing as a process of thought between the real and the imaginary. Each session will include a prompt based on current events, personal experience and drawing exercises derived from 20th and 21st century art history: surrealist automatism, situationist walks, mapmaking, performative drawing, rules and restraints, and drawing real and virtual space. Broadening the scope of what it means to observe through drawing, students will gain insight into their individualized way of seeing, and begin a drawing practice unique to their vision.  
**NOTE:** This course is fully online and offered through synchronous sessions during the listed course hours.  
**SARAH GRASS, visual artist.** BFA, MFA, School of Visual Arts. Group exhibitions include: Nasher Sculpture Center, Dallas; The New School; JustMAD Contemporary Art Fair, Madrid; PS122; Vox Populi, Philadelphia. Awards and honors include: Alumni Scholarship Award, School of Visual Arts; Paula Rhodes Memorial Award, School of Visual Arts; Audience Choice Award, Aurora Picture Show.

Contemporary Drawing Studio: The Drawing Habit  
*FIC-2127-OL*  
**Tues., September 21–November 23**  
Class hours: 6:00 pm–9:00 pm (EST)  
10 sessions; 3 CEUs; $400  
Total instructional hours: 30  

In this course students will produce a series of drawings and a habit-based foundation for an ongoing drawing practice. Through repetition and critical feedback, students will gain insight into their particular ways of seeing, working, and incrementally advancing in drawing. In addition to online lectures and live Zoom discussions on contemporary drawing practices, this course functions as an accountability group with weekly peer feedback and individualized assignments. It is designed for intermediate to advanced artists of all media who are looking to integrate drawing into their practice and everyday life.
 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., September 20–December 6
Class hours: 6:30 pm–9:30 pm (EST)
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36
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., September 21–December 7
Class hours: 6:30 pm–9:30 pm (EST)
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36
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; 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: Eliot 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., September 21–November 23
Class hours: 10:00 am–12:00 noon (EST)
Additional class time: 90 minutes of asynchronous instruction between sessions
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35
The starting point here is a desire to paint. The ending point—well, it never ends in painting. For this course our beginning will be an understanding of contemporary art ideas, painting techniques and formal concerns in aid of one’s vision. Using novel and traditional techniques and materials as well as discussion about the range of pictorial sources available, we will look at how each element of a painting (subject matter, material, scale, paint application, installation and support) can shift the reception of the work. You will be encouraged to work outside of your comfort zone, to embrace chance and to develop intellectual dexterity along with painting techniques. Contemporary and historical issues are covered through brief presentations. Experimentation is encouraged, as is failure. Assigned topics are available. Some painting experience is helpful, but not required.

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

SHIRLEY IRONS, fine artist. BFA, Parsons School of Design. One-person exhibitions include: Queens Museum of Art; Luisotti Gallery, Santa Monica; Temple University, Philadelphia; White Columns; Postmasters Gallery; Stanier 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., September 23–December 2
Class hours: 6:30 pm–10:00 pm (EST)
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35
This comprehensive course in portrait painting will explore all you need to know to make realistic, fully-illuminated portraits. It is perfect for beginners and will prove of immense value to even the most experienced professional. Each week will involve painting from the model with detailed instruction 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.

**Portrait Painting**  
*FIC-2237-OL*  
Sat., September 25–December 4  
Class hours: 12:00 noon–3:30 pm (EST)  
10 sessions; 3.5 CEUs; $480  
Total instructional hours: 35  
See FIC-2237-OL for course description and instructor.

**Introduction to Watercolor**  
*FIC-2263-OL*  
Mon., September 20–November 22  
Class hours: 7:30 pm–9:00 pm (EST)  
Additional class time: 90 minutes of asynchronous instruction between sessions  
10 sessions; 3 CEUs; $400  
Total instructional hours: 30  
Designed for students who are interested in watercolor, this course will provide a step-by-step process to explore the essential watercolor techniques. We will begin by practicing water control and color mixing, both of which are crucial to overcoming an apprehension of watercolor painting. Students will then be given exercises in color value and mixing. They will learn about various watercolor methods by completing assigned paintings of flowers and other objects, including still life, landscape, seascape and portrait painting. In addition to exploring techniques, students will be encouraged to develop their artistry through assignments that allow for personal expression. Instruction will be delivered in two ways: The first will be asynchronous, with videos that detail assignments and offer reference materials, such as examples of student work as well as the work of master artists. The second part will be class discussion during the listed course hours, which will include demonstrations of techniques and feedback on student work.  
**NOTE:** This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

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

**Watercolor Painting**  
*FIC-2264-OL*  
Mon., October 4–November 8  
Class hours: 6:30 pm–9:30 pm (EST)  
6 sessions; 1.5 CEUs; $220  
Total instructional hours: 18  
This course is designed to inform and demonstrate all the “shop tricks” in watercolor painting. Beginning and experienced students will learn how to avoid pitfalls and advance their watercolor paintings. We will explore a variety of watercolor techniques with an emphasis on developing one's own style. Demonstrations of color and design, wet-on-wet and dry brush techniques will be included. Students can paint from still life, photographs or their own subject matter. Individual attention will be given.
NOTE: A supply list will be provided to registered students prior to the start of the course. This course is fully online and offered through synchronous sessions during the listed course hours.

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

Sculpture and Interdisciplinary

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

Transmedia Workshop
FIC-2422-OL

Tues., September 21–November 16
Class hours: 6:30 pm–9:30 pm (EST)
9 sessions; 2.5 CEUs; $340
Total instructional hours: 27

In this course students will explore and invent by embracing all media through a fully mixed-media orientation that is receptive to all approaches. Painters, photographers, videomakers and performers, among other creatives, will be encouraged to participate in a nurturing critical discourse of themselves in relation to what is happening in the visual arts today. The emphasis will be on developing each student's ideas toward enabling experimentation with a full range of traditional, unconventional and exotic materials and techniques, including digital fabrication, audio, electricity, fluids, mechanical parts, photomontage, optics, metal, paper and wood. Our thinking will be placed in contemporary and historical context through slide and video presentations as well as articles and other online materials. Among the many ideas that will be explored are perception, transformation, performance and language, as well as environmental, political and site-specific art. This course is perfect for those seeking to renew their creative work and develop a portfolio. Professional resources and technical solutions will be discussed.

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

ANDREW GINZEL, sculptor, visual artist. Bennington College, SUNY. One-person exhibitions include: List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA; New Museum of Contemporary Art; Kunsthalle, Basel; Wadsworth Atheneum, Hartford, CT; Frederieke Taylor Gallery; Artists Space; Virginia Museum of Fine Arts, Richmond; Art Galaxy; Damon Brandt Gallery. Commissions include: Public Art Fund; Creative Time; Merce Cunningham Dance Company; Brooklyn Academy of Music; Kansas City Airport; Tampa Airport; Olympic Arts Festival; Battery Park City Authority; City of Chicago, General Services Administration; Museo d’Arte Contemporanea, Prato; Metro, St. Louis; University of Colorado, Boulder; MTA; New Jersey Transit. Awards and fellowships include: Pollock-Krasner Foundation; National Endowment for the Arts; New York Foundation for the Arts; Louis Comfort Tiffany Foundation; Indo-American Fellowship; New York State Council on the Arts; Rome Prize Fellowship, American Academy in Rome; Rockefeller Foundation; Yaddo Residency; Ucross Foundation; MacDowell Colony; Dejerassi Foundation. The instructor’s work may be viewed at: jonesginzel.com.
Digital Sculpture  
**FIC-2687-OL**  
**Mon., October 4–November 8**  
**Class hours: 6:30 pm–9:30 pm (EST)**  
**6 sessions; 1.5 CEUs; $220**  
**Total instructional hours: 18**

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

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

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

Soft Sculpture  
**FIC-2527-OL**  
**Tues., September 21–November 23**  
**Class hours: 6:00 pm–9:00 pm (EST)**  
**10 sessions; 3 CEUs; $400**  
**Total instructional hours: 30**

Artists as diverse as Claes Oldenburg and Louise Bourgeois have employed soft sculpture to investigate the whimsical as well as the darker aspects of identity and the human psyche. This course is designed to integrate various processes of traditional soft sculpture with contemporary applications that utilize digital technologies. A series of demonstrations that explore 2D and 3D surfaces will introduce students to the traditional methods of sewing, 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.  

Digital Embroidery  
**FIC-3621-OL**  
**Mon., September 20–November 8**  
**Class hours: 6:00 pm–9:00 pm (EST)**  
**8 sessions; 2 CEUs; $280**  
**Total instructional hours: 24**

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.

Coding for Artists: The Web as Installation Site
FIC-2636-OL
Tues., September 21–December 7
Class hours: 6:00 pm–7:00 pm (EST)
Additional class time: Two hours of asynchronous instruction between sessions
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36
This course is designed for all artists interested in using the Internet for conceptual and creative production. We will focus on building a foundation of core coding languages and platforms such as HTML, CSS, 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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

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

Visible Futures Lab: On-Site Courses

Interaction Design: Interactive Objects with Arduino
VLC-2612-A
Mon., October 4–November 8
Class hours: 5:00 pm–8:00 pm (EST)
6 sessions; 1.5 CEUs
$220; lab fee, $130
Total instructional hours: 18
In this introductory course students will work with Arduino, an open source, programmable microcontroller board that is designed for accessibility into the world of electronics and reactive interfaces. Hands-on sessions in wiring, breadboarding, coding and experimenting with a variety of sensors and actuators are included, and we will cover the fundamentals for building physical computing projects. A portion of each lesson will be conducted as lab time to facilitate project-based learning. Students are encouraged to work on an interactive object of their interest during the last session.

NOTE: Students must have their own laptop to upload code. The lab fee includes an Arduino starter pack with Arduino Uno, breadboard, USB cable, some sensors and motors, as well as in-class demo materials, safety equipment, and access to lab tools and workstations. Additional materials and access to equipment outside of assignments may incur additional fees. This course is held on-site at SVA.
Digital Fabrication: Introduction to Rapid Prototyping
VLC-2569-A
Wed., September 22–October 27
Class hours: 5:00 pm–8:00 pm (EST)
6 sessions; 1.5 CEUs
$220; lab fee, $130
Total instructional hours: 18
Digital design and rapid prototyping innovations offer artists and designers the ability to fabricate their own projects. Ideas and forms that once took a team of experts 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 prepare designs for an array of digital fabrication technologies common to rapid prototyping facilities. Through hands-on experimentation we will explore the strengths and shortcomings of computer-aided design in the Visible Futures Lab, a state-of-the-art rapid prototyping facility. By the end of this course, students will have a fabricated project and an understanding of 3D modeling for real-world design parameters. Industry jargon, file prep, data types, material tolerances and troubleshooting techniques will be covered.
NOTE: Students must install McNeel's Rhino software on their computers. Free demo versions of this software, both Macintosh and PC platforms, are available for the duration of the course. The lab fee includes in-class demo materials, safety equipment, and access to lab tools and workstations. Additional materials and access to equipment outside of assignments may incur additional fees. This course is held on-site at SVA.

Visible Futures Lab: Online Courses
Technical Requirements for Online Courses
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NOTE: A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.
Interaction Design: Interactive Stories
VLC-2583-OL
Wed., October 6–November 10
Class hours: 5:00 pm–8:00 pm (EST)
6 sessions, 1.5 CEUs, $220
Total instructional hours: 18
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 this course. All software used for instruction are either open source or free to students for the duration of this course. 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.

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
Wed., October 6–November 10
Class hours: 7:00 pm–9:00 pm (EST)
Additional class time: 90 minutes of asynchronous instruction between sessions
6 sessions; 2 CEUs; $280
Total instructional hours: 21
Rhino is a cutting-edge software program used in architecture and engineering, as well as product and jewelry design industries for 3D modeling objects using NURBS surfaces. Rhino provides all the tools needed to accurately model and document your designs for CAD drawings, renderings and rapid prototyping manufacturing processes. This course will introduce and explore many of the common tools used in Rhino, with an emphasis on best practices. Through a series of lectures and tutorials, students will gain a firm command of these fundamental tools and be able to translate their ideas into computer models, physical prototypes and products.
NOTE: Access to the Visible Futures Lab is not available for this course. Students must install McNeel's Rhino software on their computers. Demo versions of this software, both Macintosh and PC platforms, are available for the duration of the course at no cost. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.


Rhino Software for Intermediate Users
VLC-2552-OL
Thurs., October 7–November 11
Class hours: 7:00 pm–9:00 pm (EST)
Additional class time: 90 minutes of asynchronous instruction between sessions
6 sessions; 2 CEUs; $280
Total instructional hours: 21
Rhino is a cutting-edge software program that is used in architecture and engineering, as well as product and jewelry design industries for 3D modeling objects using NURBS surfaces. Rhino provides all the tools needed to accurately model and document your designs for CAD drawings, renderings, and rapid prototyping manufacturing processes. This
course will build on the material covered in VLC-2548, Introduction to Rhino 3D Software, with an emphasis on surface forming, advanced tools and trouble-shooting problem files.

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

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


Computational Design: Grasshopper for Rhinoceros 3D
VLC-2621-OL
Tues., September 21–November 9
Class hours: 5:00 pm–8:00 pm (EST)
6 sessions; 1.5 CEUs
$220; lab fee, $130
Total instructional hours: 18

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 this course. Students must install McNeel's Rhino software on their computers. Demo versions of this software, both Macintosh and PC platforms, are available for the duration of the course at no cost. This course is fully online and offered through 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., September 23–October 28
Class hours: 5:00 pm–8:00 pm (EST)
6 sessions; 1.5 CEUs; $220
Total instructional hours: 18

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 end of the course, students will have a foundational understanding of writing interactive code and algorithmic drawing.

NOTE: Access to the Visible Futures Lab is not available for this course. The software used for instruction is 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.

**Interaction Design: Processing and Creative Code**

**VLC-2623-OL1**

Thurs., November 4–December 16  
Class hours: 5:00 pm–8:00 pm (EST)  
6 sessions; 1.5 CEUs; $220  
Total instructional hours: 18  
See VLC-2623-OL for course description and instructor.

**Printmaking: On-Site Courses**

Students registered for on-site printmaking courses have access to the printmaking facilities outside of class hours, based on facility availability.  
NOTE: No spray paint, spray adhesives, spray fixatives, aerosols of any kind, resins (excluding Aqua Resin), turpentine, lacquers, etc., are allowed on SVA property. Gamsol is the only SVA-approved solvent.

**Silkscreen**

**FIC-2812-A**

Tues., September 21–December 7  
Class hours: 7:00 pm–10:00 pm (EST)  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
Total instructional hours: 36  
Silkscreen, one of the most versatile and widely used methods of printmaking, will be fully explored in this course through demonstrations and self-initiated projects. Painters, photographers, designers and illustrators will find new ways of expressing their ideas graphically through screen printing. Images can be hand drawn, or use photographic or digital techniques, or by using a combination of the three. Large-scale work and printing on paper, canvas, T-shirts, wood, metal and glass are all possible. Water-based silkscreen ink is used, allowing for soap-and-water cleanup. Large-scale digital output is available. Previous printmaking experience is not required.  
NOTE: This course is held on-site at SVA.

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

**Silkscreen**

**FIC-2812-C**

Thurs., September 23–December 16  
Class hours: 7:00 pm–10:00 pm (EST)  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
Total instructional hours: 36  
See FIC-2812-A for course description.

**SHANNON BRODER, owner, Broderpress LLC. BFA, MFA, School of Visual Arts. Professional experience includes: Co-founder, Degenerate Craft Fair. Group exhibitions include: Antica Libreria Cascianelli, Rome; American Folk Art Museum; Mehu Gallery; SIPMA Contemporary Gallery: Monmouth Museum, Lincroft, NJ; Greenpoint Gallery.**
Silkscreen: The Artist's Book Series
FIC-2806-A
Wed., September 22–December 15
Class hours: 7:00 pm–10:00 pm (EST)
12 sessions; 3.5 CEUs
$480; materials fee, $160
Total instructional hours: 36
This course will explore various ways to present prints as sequential images: artists' books, themed portfolios, comics, even zines. We will explore the process from concept to finished and bound multiples. Students will learn methods of making color separations for multicolor prints using both traditional hand drawn and modern photographic techniques. Bookbinding techniques will be demonstrated, including Japanese binding, accordion folding and signature binding. Previous printmaking experience is not required.
NOTE: This course is held on-site at SVA.

NATALYA BALNOVA, designer, illustrator, printmaker, Natalya Balnova Design. BFA, The New School; MFA, School of Visual Arts. Professional experience includes: Senior designer, Other Press LLC. Clients have included: Apple; The New York Times; Washington Post; Time; Wall Street Journal; Victoria and Albert Museum; Village Voice; Boston Globe; Blue Q; Farrar, Straus and Giroux; Hachette Book Group; Harper Collins; Harvard Business School; little bee books; Chicago Review Press; Counterpoint Press; De la Martinière Jeunesse; Grupo Expansión; Hyperakt; La Guarimba International Film Festival; Scholastic; Chronicle of Higher Education; Quirk Books. Group exhibitions include: New York Society of Etchers; Monmouth Museum, 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.

Screen Printing: The Power of the Printed Image
FIC-2869-A
Mon., September 20–December 6
Class hours: 7:00 pm–10:00 pm (EST)
12 sessions; 3.5 CEUs
$480; materials fee, $160
Total instructional hours: 36
What's your message? In this new political age, the medium of screen printing has resurfaced as a powerful way of creating forceful posters and T-shirts. Artists and designers are using the power of the printed image to make their messages heard. Take this course and learn how to turn your ideas into powerful, professional screen prints. Emphasis will be placed on design and concept. Previous printmaking experience is not required.
NOTE: This course is held on-site at SVA.

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

Silkscreen: Fine Arts and Design
FIC-2814-A
Wed., September 22–December 15
Class hours: 6:30 pm–9:30 pm (EST)
12 sessions; 3.5 CEUs
$480; materials fee, $160
Total instructional hours: 36
Silkscreen is one of the easiest and most versatile of all print media. It can be as simple as one color or as complex as multiple layers of bright, transparent colors. It lends itself equally to hand-drawn imagery and digitally manipulated photographs. In our state-of-the-art computer lab, students can produce large editions of look-alike images as well as multiple examples of one-of-a-kind versions. We will begin with one-color prints in small editions and progress to multicol-
ored prints of edition sizes. Silkscreen lends itself to materials such as canvas, wood, metal and fabrics, and students are encouraged to experiment with materials of their choosing. Water-based inks allow for easy soap-and-water cleanup.

**NOTE:** This course is held on-site at SVA.

**CHARLES YODER**, printmaker, painter, writer, curator. BFA, Pratt Institute. Professional experience includes: Director, Castelli Graphics; project curator, Rauschenberg Overseas Culture Interchange. Ille Arts, Amagansett, NY; The Atelier at Flowerfield, St. James, NY; Mattatuck Museum, Waterbury, CT; Islander Art Gallery, Texas A&M University, Corpus Christi; Woodward Gallery; University of Maine, Orono. Group exhibitions include: ArtPrize, Grand Rapids, MI; Dada Post, Berlin; Gestaltreform, Frankfurt; Vose Galleries, Boston; Pera Museum, Istanbul.

**Silkscreen and Street Graphics**

**FIC-2865-A**

Sat., September 25–December 18  
Class hours: 10:00 am–1:00 pm (EST)  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
Total instructional hours: 36

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

**NOTE:** This course is held on-site at SVA.


**Monoprint, Woodcut, Linoleum**

**FIC-2841-A**

Mon., September 20–December 6  
Class hours: 6:30 pm–9:30 pm (EST)  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
Total instructional hours: 36

This course will explore the richness and graphic qualities of monoprint, linocut and woodcut. These various techniques share a direct method of working, from carving surfaces to painting and drawing images. The use of line, shape and contrast will be emphasized through work in linoleum and woodcut printing. Images will be carved into the block, the surface inked and transferred to paper. Color will be applied using the separation techniques of reduction printing and color overprinting. Monoprints begin with drawing and painting directly on blank plates and transferring the result to paper. Every monoprint created is unique, resulting in large, direct, painterly prints. The different ways of applying color in this technique will be fully explored including color overlays, overprinting and stencil techniques. All processes will be demonstrated and applied through printing sessions and critiques. Previous printmaking experience is not required.

**NOTE:** This course is held on-site at SVA.

**CARLOS PISCO**, president, eyepop.com; printmaker; designer. BS, Instituto Militar de Engenharia, Brazil. One-person exhibitions include: Amos Eno Gallery, Archive Health and Fitness Center, Mega Fitness. Group exhibitions include: National Institute of Photography, Rio de Janeiro; Leslie-Lohman Gallery; 750 Gallery, Sacramento, CA; Visual Arts Gallery.
Fine-Art Lithography from Stone and Photographic Plates

**FIC-2844-A**

 Fri., September 24–December 17
Class hours: 6:30 pm–9:30 pm (EST)
12 sessions; 3.5 CEUs
$480; materials fee, $160
Total instructional hours: 36

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

**NOTE:** This course is held on-site at SVA.

**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.

Etching: Illustrating Books with Prints

**FIC-2864-A**

Fri., September 24–December 17
Class hours: 7:00 pm–10:00 pm (EST)
12 sessions; 3.5 CEUs
$480; materials fee, $160
Total instructional hours: 36

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

**NOTE:** This course is held on-site at SVA.

Six in One: A Printmaking Primer  
*FIC-2334-A*
Sat., September 25–December 18  
Class hours: 10:00 am–1:00 pm (EST)  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
Total instructional hours: 36
This course will explore six printmaking techniques: dry point, blind embossment, collagraph, monoprint, linoleum cut and woodcut. These techniques share a direct method of working, from carving surfaces to painting and drawing images. The use of line, shape and contrast will be emphasized through work in linoleum and woodcut printing. Images will be carved into the block, the surface inked and transferred to paper. Various ways to apply color will be explored, including color overlays, overprinting and stencil techniques. Processes will be demonstrated and applied through printing sessions. Students will develop their own projects with assistance from the instructor as needed. This is a fast-paced course that will get you printing right away. How to present your work and create an engaging portfolio will be discussed. Previous printmaking experience is not required.  
NOTE: This course is held on-site at SVA.  
**CARLOS PISCO,** visual artist, digital design consultant. BS, Instituto Militar de Engenharia, Brazil. One-person exhibitions include: Amos Eno Gallery, Archive Health and Fitness Center, Mega Fitness. Group exhibitions include: National Institute of Photography, Rio de Janeiro; Leslie-Lohman Gallery; 750 Gallery, Sacramento, CA; Visual Arts Gallery.

Letterpress: An Introduction  
*FIC-2867-A*
Tues., September 21–December 7  
Class hours: 6:30 pm–9:30 pm (EST)  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
Total instructional hours: 36
Letterpress is versatile and adaptable, and mixes easily with other printmaking processes. Through hand typesetting vintage metal and wood typefaces, students will gain a broader understanding of typography. Printing blocks and plates range from completely manual, hand-cut and collaged, to digital photopolymer plates. Accurate color registration is simple and easy. The image can range from hard edge to feathered and painterly, and the relief impression adds a third dimension. Operation and maintenance of different kinds of letterpress is included. Sessions begin with a demonstration followed by studio time to work on projects that range from type-based graphic designs to fine art limited editions. Previous printmaking experience is not required.  
NOTE: This course is held on-site at SVA.  
**DIKKO FAUST,** typographer; letterpress printmaker; founder, Purgatory Pie Press. Group exhibitions include: Victoria & Albert Museum, London; The Metropolitan Museum of Art; Harvard University, Cambridge, MA. Collections include: Tate Gallery; National Gallery of Art, Washington, DC; Corcoran Gallery; New York Public Library; Walker Art Center; Museum of Modern Art.

Letterpress: Variations  
*FIC-2873-A*
Wed., September 22–December 15  
Class hours: 6:30 pm–9:30 pm (EST)  
12 sessions; 3.5 CEUs  
$480; materials fee, $160  
Total instructional hours: 36
This course will concentrate on nontraditional, experimental and painterly uses of letterpress. Printing from collagraphs and linocut plates offers endless possibilities for image-making and color overprinting. We will explore moiré and interference patterns by shifting type set-ups and the use of multiple printings. We will also look at the type experiments of avant-garde movements, such as Dada and futurism, and innovative printers from the 19th and 20th centuries. Sessions will begin with demonstrations and are followed by studio time to work on self-initiated projects. Previous printmaking experience is not required.
NOTE: This course is held on-site at SVA.

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

Textile Printing: An Introduction

*FIC-2876-A*

Tues., September 21–December 7

Class hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs

$480; materials fee, $160

Total instructional hours: 36

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

NOTE: This course is held on-site at SVA.


Letterpress: Modular Pattern Weekend Workshop

*FIC-2881-A*

Sat., Sun.; October 16–October 17

Class hours: 10:00 am–3:30 pm (EST)

2 sessions; 1 CEU

$150; materials fee, $50

Total instructional hours: 11

This hands-on workshop will focus on letterpress relief printing techniques. Students will be setting metal type, type ornaments, found objects and made pieces. In addition to studio work, we will view historical examples of this art form that include archeological, architectural, vernacular weaving, bricklaying and tiling. We will continue this tradition with modular pieces from the printshop, as well as found and made type-high hardware. Experiments will include moiré, interference, shifted and pinwheel prints, ink transparency and color overlay. The first day focuses on group patterns; the second day concentrates on individual projects.

NOTE: All levels welcome; some letterpress or relief printmaking experience is helpful, but not required. This course is held on-site at SVA.

DIKKO FAUST, typographer; letterpress printmaker; founder, Purgatory Pie Press. Group exhibitions include: Victoria & Albert Museum, London; The Metropolitan Museum of Art; Harvard University, Cambridge, MA. Collections include: Tate Gallery; National Gallery of Art, Washington, DC; Corcoran Gallery; New York Public Library; Walker Art Center; Museum of Modern Art.
Block Printing Weekend Workshop  
FIC-2849-A  
Sat., Sun.; November 13–November 14  
Class hours: 10:00 am–3:30 pm (EST)  
2 sessions; 1 CEU  
$150; materials fee, $50  
Total instructional hours: 11  
Block printing is an extremely accessible method of printmaking for artists of any skill level. Carving from linoleum and rubber, we will explore the basics of block printing and what imagery works best for the medium. Different printing techniques, including using a press and DIY printing that can be done at home will be addressed. Beginning with carving skills, students will create a stamp to be printed as a pattern on paper and textile. The second day will focus on individual projects. Students will complete the workshop with the skills necessary to continue making work without the aid of a printing press.

NOTE: This course is held on-site at SVA.

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

The Painterly Figure: A Monotype Weekend Workshop  
FIC-2886-A  
Sat., Sun.; October 23–October 24  
Class hours: 10:00 am–3:30 pm (EST)  
2 sessions; 1 CEU  
$150; materials fee, $50  
Total instructional hours: 11  
This workshop will use the model as subject as we explore the fundamentals of monotype. The immediacy of monotypes allows for multiple prints to be made relatively quickly, permitting a fresh exploration of line, mark and gesture. On the first day, trace monotype will be introduced—a simple and direct process that combines drawing and printmaking, and students will practice additive and subtractive techniques. We will create prints with and without a press and discuss methods for modifying inks, paper choices, color overlays, overprinting and stencil techniques. On the second day, the techniques covered will be applied to create monotypes from a live model. Previous printmaking or drawing experience is not required.

NOTE: This course is held on-site at SVA.

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

Printmaking: Online Courses

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**

Sat., September 25–December 4
Class hours: 10:00 am–1:00 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30

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.


Woodblock Printing Weekend Workshop

**FIC-2872-OL**

Sat., Sun.; October 16–October 17
Class hours: 10:00 am–3:30 pm (EST)
2 sessions; 1 CEU; $150
Total instructional hours: 11

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.

Jewelry

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

**Jewelry Design and Wax Model Making**

**CAC-1078-A**

Mon., September 20–November 22
Class hours: 6:00 pm–9:30 pm (EST)
10 sessions; 3.5 CEUs
$480; materials fee, $30
Total instructional hours: 35

Wax model making allows jewelry designers to create original designs without the restrictions of working directly from metal. With wax, prototypes can be created in a soft medium that can be carved, molded or a combination of both. After
the designs are completed in wax, a caster then casts the originals in the metal of choice making one-of-a-kind pieces or making several copies. In addition to wax model making, this course will also cover metal finishing. No previous jewelry design experience is required.

NOTE: Please bring a small sketchpad, a pencil and an apron to the first session. This course is held on-site at SVA.


Jewelry Design: From Basic to Advanced Creations
CAC-2013-A
Wed., September 22–December 1
Class hours: 1:00 pm–4:00 pm (EST)
10 sessions; 3 CEUs
$400; materials fee, $30
Total instructional hours: 30
Designed for all levels of jewelry enthusiasts, students in this course will work at their own pace to create original jewelry pieces. Techniques covered include sawing, filing, forming, joining, soldering, annealing, filing shapes, ring sizing, sanding, wax carving, joining of metals, embossing techniques on metal, polishing, texturing metal and stone setting. Students will develop ideas for creating jewelry, such as earrings, necklaces, bracelets and chains. Beginners will start by making a plain, sterling silver ring or one set with a gemstone. Technical problem solving, mastering new skills, and instilling confidence and competency will be emphasized. Individual assistance from the instructor will be given throughout the course.

NOTE: This course is held on-site at SVA.

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

Jewelry Design: From Basic to Advanced Creations
CAC-2013-B
Wed., September 22–December 1
Hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs
$400; materials fee, $30
Total instructional hours: 30
Please see CAC-2013-A for course description and instructor.

Enameling and Bezel Setting
CAC-2143-A
Tues., September 21–November 23
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs
$400; materials fee, $30
Total instructional hours: 30
Enameling is a method of applying powdered glass to metal and then melting it to create a solid layer of glass, allowing for a variety of colors and patterns within one piece. Bezel setting is the rim of metal that frames and secures the enameled piece. In this course students will explore techniques in enameling and bezel setting that include sawing, disk cutting, dapping, shaping and soldering. By the end of the course students will have completed multiple finished pieces and will have acquired a full understanding of enameling and bezel setting processes.

NOTE: This course is held on-site at SVA.

SCOTT FOWLER, owner, Bushwick Jewelry Casting. University of North Texas. Group exhibitions include: Bushwick
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., September 23–December 2
Class hours: 6:30 pm–9:30 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35

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

NOTE: Please bring plain white paper, a mechanical pencil, a kneaded eraser and two black Sharpie markers (fine and ultra-fine) to the first session. Students must have access to a scanner or digital camera such as a cell phone camera.

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


Pow! The Art of Illustration
ILC-2308-OL
Tues., September 21–December 7
Class hours: 6:30 pm–9:30 pm (EST)
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36

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.


**Thinking in Ink**

*ILC-2116-OL*

Tues., September 21–November 23  
Class hours: 6:30 pm–9:30 pm (EST)  
Additional class time: 30 minutes of asynchronous instruction between sessions  
10 sessions; 3.5 CEUs; $480  
Total instructional hours: 35  
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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.


**Re:Composition**

*ILC-2031-OL*

Thurs., September 23–December 2  
Class hours: 7:00 pm–9:30 pm (EST)  
Additional class time: One hour of asynchronous instruction between sessions  
10 sessions; 3.5 CEUs; $480  
Total instructional hours: 35  
Composition is more than just the result of arranging and relating elements of form and/or shape in any media frame. In this course we will move beyond the common practice of composing from 2D lines and shapes to explore 3D space within the frame. The systems of composing related to storytelling in paintings create space for movement and time. What if there were archetypes of composition that helped us see how to lead the viewer though the story in the picture frame whether it is a painting, drawing, book cover, or comic page? I will show you a process hidden in plain sight, based on decades of research and empirical evidence working from multicultural depictions of space, known theories and practices, as well as some lost ones. We will review compositions from Lascaux to now, focus on the center outward and combine techniques that develop geometrically structured figural compositions that are as consistent as they are
unique. If you can draw a cone, cube and cylinder you will benefit from this unique empirical process to reveal four key
archetypes of composition that can be found everywhere! You will never see the inside of a frame the same way again.

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

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

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

**Formula Drawing and Analysis for Cartoonists I**

*ILC-2119-OL*

Tues., September 21–November 23

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; $480

Total instructional hours: 35

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

**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.

**Formula Drawing and Analysis for Cartoonists III**

*ILC-2132-OL*

Mon., September 20–November 22

Class hours: 6:00 pm–9:30 pm (EST)

10 sessions; 3.5 CEUs; $480

Total instructional hours: 35

A continuation of ILC-2129, Formula Drawing and Analysis for Cartoonists II, this course will focus on applying tech-
niques 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. Drawing models, students will also delve into complex perspective techniques.

**PREREQUISITE:** ILC-2129, Formula Drawing and Analysis for Cartoonists II.

**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.
Digital Coloring for Illustrators and Comic Artists

**ILC-2149-OL**

**Wed., September 22–December 1**

**Class hours:** 6:30 pm–9:30 pm (EST)

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

**Total instructional hours: 30**

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

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

**NOTE:** All students with an active registration in this 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., September 21–November 23**

**Class hours:** 6:00 pm–9:30 pm (EST)

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

**Total instructional hours: 35**

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

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

**Illustration as Design as Illustration**
*ILC-2756-OL*
**Wed., September 22–December 1**  
Class hours: 6:30 pm–9:00 pm (EST)  
Additional class time: One hour of asynchronous instruction between sessions  
10 sessions; 3.5 CEUs; $480  
Total instructional hours: 35  

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

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

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

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**Background Illustrations: Past and Present**
*ILC-2409-OL*
**Mon., Thurs.; October 4–November 4**  
Hours: 6:30 pm–9:30 pm (EST)  
10 sessions; 3 CEUs; $400  
Total instructional hours: 30  

This course is for illustrators, animators and designers who are interested in background illustrations for various historical periods. Students will research images from different eras and then create concept art and environments for these time periods. We will explore the essential elements of background illustrations, as well as discuss the history of illustrating environment worlds. Projects may be worked on using Adobe Photoshop or other digital painting applications and/or traditional media.  

**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.

**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 Qualita Award, Italian Ministry of Culture; Berlin Film Festival. The instructor’s work may be viewed at: simonamigliottiauerbach.com.
Figure Drawing for Cartoonists

*CIC-2218-OL*

Wed., September 22–December 1

Class hours: 6:30 pm–9:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

10 sessions; 3.5 CEUs; $480

Total instructional hours: 35

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

Sessions will alternate between life drawing from the model, and figure construction from memory and imagination. This is a good course for people who draw well and would like to draw better.

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


Essential Knowledge and Skills for Comics Creators

*CIC-2239-OL*

Mon., September 20–December 6

Class hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; $480

Total instructional hours: 36

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:** 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.

Visual Narratives: Many Ways to Tell a Story
ILC-2512-OL
Tues., September 21–November 23
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
This hands-on course will explore a variety of ways to tell a story or present information through forms that include drawing, painting, sewing, printing and collage. We will look at the history of visual narrative from around the world. We will study graphic novels, comics, cartoons, contemporary narrative painting and drawing, and use these forms as a source for our own work. There will be instruction in basic drawing and in more advanced concepts. Open to all from beginners to advanced.

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

ELISE ENGLER, fine artist, art educator. BFA, Hunter College; MFA, Bennington College. One-person exhibitions include: PS 122; Cynthia Broan Gallery; John Davis Gallery, Hudson, NY. 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., September 22–December 1
Class hours: 6:00 pm–9:30 pm (EST)
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35
This introductory course offers an overview of the children’s book field. Students will be immersed in developing their portfolios and book projects with in-class exercises and critiques, and home assignments. They will work on their individual style and voice, craftsmanship and bookmaking skills. Discussions will include the history of children’s books, materials and techniques, and the publishing world today.

NOTE: All students with an active registration in this 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.

Advanced Children’s Book Illustration
ILC-2565-OL
Mon., September 20–November 22
Class hours: 6:00 pm–9:30 pm (EST)
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35
This advanced course offers an in-depth experience of the children’s book field. With in-class exercises and critiques, and home assignments, students will be immersed in refining their portfolios, websites and book projects to a professional level, ready for submissions to agents and editors. Discussions will include the business of publishing and the challenges and opportunities of working in the field today. If you want inspiration and motivation, and enjoy lots of hard work, this course is for you.

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

NOTE: Please bring your story and/or book dummy you are already working on, and illustration samples to the first session. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through synchronous sessions during the listed course hours.
MONICA WELLINGTON, illustrator, author. BFA, University of Michigan. More than 30 picture books, including: Riki’s Birdhouse, Zinnia’s Flower Garden, All My Little Ducklings, Apple Farmer Annie, Night City, Squeaking of Art, Crêpes by Suzette, Mr. Cookie Baker, Pizza at Sally’s, Truck Driver Tom. Clients include: Scholastic, Children’s Television Workshop, Penguin Group, Dover Publications. The instructor’s work may be viewed at: monicawellington.com.

Collage Improv
ILC-3422-OL
Wed., September 22–November 10
Class hours: 3:00 pm–6:00 pm (EST)
8 sessions; 2 CEUs; $280
Total instructional hours: 24
The potential of materials and their creative application will be considered in this course, and we will explore working methods that emphasize improvisation. Students will create projects with a minimum of planning: no rough sketches or preliminary layouts. The development of individual spontaneity, problem solving and resourcefulness is the goal.
Projects will be executed and completed during class—one assignment per session with the possibility of following a tangent thread as it arises. Typical assignments will not be discussed here as part of the method involves confronting a previously unknown opportunity/situation/dilemma. A range of strategies for image-making will be addressed, using materials that include (but are not limited to) various kinds of paper, 3D objects, drawings, photographs, found items, and anything that may occur to us along the way.
NOTE: All students with an active registration in this 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., September 21–November 23
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
When one imagines a dramatic story in a remarkable setting, often the details are a bit fuzzy. This course will explore how to create concrete designs and plans of interior and exterior spaces that convey narrative content. After researching the design of different historical periods, basic drafting and perspective techniques will be covered, including multiple angles, elevations and prop details. Character and costume designs, as well as how to professionally present ideas and plans to prospective clients and collaborators will all be addressed. Each student will be assisted in choosing the best medium/applications (including Adobe Photoshop) to bring a project to completion. The techniques covered can be applied to areas of stage, screen, animation and gaming. Open to students 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 Qualita 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., September 20–November 22

Class hours: 6:00 pm–9:00 pm (EST)

10 sessions; 3 CEUs; $400

Total instructional hours: 30

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

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

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

Comics Projects

**CIC-2773-OL**

Thurs., September 23–December 16

Class hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; $480

Total instructional hours: 36

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

**NOTE:** Students who work with traditional tools (pencil and ink on paper) will need a scanner to turn their work into JPG or PDF files. All students with an active registration in this 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.

Careers in Illustration: A Drawing Workshop  
*ILC-3596-OL*  
Thurs., October 7–November 11  
Class hours: 6:00 pm–9:30 pm (EST)  
6 sessions; 2 CEUs; $280  
Total instructional hours: 21  
This course is for students who would like to explore drawing and career possibilities through a variety of forms, including storyboarding for film/music videos, editorial illustration, cartooning and comics, storyboarding for advertising and children’s book illustration. In-class exercises, lectures and replicated real-world job assignments will broaden each student’s sense of what is possible through drawing. With weekly class crits as well as individual guidance, students will learn to find their voice by concentrating on drawing techniques and styles. Home assignments will be encouraged, working from thumbnail sketches to final portfolio pieces. How to find clients, pricing and presentation of work will be covered.  
**NOTE:** All students with an active registration in this 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.  

Caricature Boot Camp  
*ILC-3844-OL*  
Thurs., September 23–December 16  
Class hours: 6:30 pm–9:30 pm (EST)  
12 sessions; 3.5 CEUs; $480  
Total instructional hours: 36  
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.  
Building Fictional Worlds

*CIC-3312-OL*

Wed., September 22–December 15

Class hours: 6:30 pm–9:30 pm (EST)

12 sessions; 3.5 CEUs; $480

Total instructional hours: 36

After receiving an overview of writing approaches and visual storytelling, students will develop 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 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.


Visual Narrative

Visual Narrative: On-Site Courses

RISO Printing: An Introduction

*VNC-1577-A*

Thurs., September 23–December 16

Class hours: 6:30 pm–9:30 pm

12 sessions; 3.5 CEUs

$500; studio fee, $175

Total instructional hours: 36

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

NOTE: This course is held on-site at SVA.

PANAYIOTIS TERZIS, RisoLAB manager, School of Visual Arts; owner, Mega Press. BFA, MFA, School of Visual Arts. Group exhibitions include: Elizabeth Foundation for the Arts; Swiss Institute; 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.

RISO Printing: Zines and Small Publishing
VNC-2239-A
Mon., September 20–December 6
Class hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$500; studio fee, $175
Total instructional hours: 36
The past few years have seen an explosion of zines and small publishing among artists, designers and photographers. Even the most digitally based creative professionals are embracing the zine as a vital tool for experimentation, collaboration and communication. The Risograph duplicator has emerged as a popular technology for zine publishing. This technology fuses analog and digital printing techniques, combining the vibrant colors of silkscreen printing with the speed and automation of digital and offset printing. In this course students will be given a rigorous introduction to this medium and how to use it effectively as a tool for self-publishing. We will explore color, form, layout and pagination, and how to communicate ideas in book form. Class assignments will act as conceptual sparks to point students in new directions. In addition, collaborative projects among classmates will foster creative cross-pollination. Students will complete several zine editions, and discover that producing a simple pamphlet in an edition can be an empowering act—a way of multiplying one's vision and spreading it out into the world.

NOTE: This course is held on-site at SVA.

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

The instructor’s work may be viewed at: panterzis.com.

Minicomics: From the Page to Production
VNC-2362-A
Tues., September 21–December 7
Class hours: 6:30 pm–9:30 pm
12 sessions; 3.5 CEUs
$500; studio fee, $175
Total instructional hours: 36
The goal of this course is to create Risograph-printed, narrative-based minicomics from start to finish. Students will experiment with writing and drawing short comics, and learn to use Risograph to print and assemble them. Throughout the course they will be challenged to thrive within the limitations of this printing process. Students will also learn to analyze comics not only through written and drawn techniques, but also through color, physicality and printing technique. This course is for students who are interested in creating comics, as well as producing thoughtful, tangible art objects. Students will complete multiple zines; the final project will be a print run of a multicolor, Risograph-printed minicomic.

NOTE: This course is held on-site at SVA.

RisoLAB Boot Camp Intensive
VNC-2613-A
Sat., Sun.; September 11–September 12
Class hours: 10:00 am-2:00 pm
2 sessions; $175; studio fee, $175
Total instructional hours: 8
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 facilities for a scheduled six-week period in order to print the Riso projects developed in their online course.

PREREQUISITE: Students must have completed an online RisoLAB Remote Series course.
NOTE: This course is held on-site at SVA.

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

RisoLAB Boot Camp Intensive
VNC-2613-B
Sat., Sun.; September 18–September 19
Class hours: 10:00 am-2:00 pm
2 sessions; $175; studio fee, $175
Total instructional hours: 8
See VNC-2613-A for course description.

RisoLAB Boot Camp Intensive
VNC-2613-C
Sat., Sun.; October 23–October 24
Class hours: 10:00 am-2:00 pm
2 sessions; $175; studio fee, $175
Total instructional hours: 8
See VNC-2613-A for course description.


RisoLAB Boot Camp Intensive
VNC-2613-D
Sat., Sun.; October 30–October 31
Class hours: 10:00 am-2:00 pm
2 sessions; $175; studio fee, $175
Total instructional hours: 8
See VNC-2613-A for course description and instructor.

Interrupting Expectations: Comedy in Storytelling
VNC-2712-A
Mon., September 20–November 22
Class hours: 6:30 pm–9:30 pm
10 sessions; 3 CEUs; $400
Total instructional hours: 30

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

NOTE: This course is held on-site at SVA.

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

Visual Narrative: Online Courses

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: Minicomics
VNC-2363-OL
Wed., September 22–December 1
Class hours: 7:00 pm–9:00 pm (EST)
10 sessions; 2 CEUs; $280
Total instructional hours: 20

The goal of this course is to create narrative-based minicomics, 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 minicomic, formatted for Risograph printing.

NOTE: After completing this course, students are eligible to sign up for a RisoLAB Boot Camp Intensive—an in-person Risograph training workshop—that allows six weeks of access to the RisoLAB facilities in order 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.


Interrupting Expectations: Comedy in Storytelling
VNC-2712-OL
Tues., September 21–November 23
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30

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

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

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

Graphic Memoir: Crafting Life Stories
VNC-2356-OL
Wed., September 22–December 1
Class hours: 6:30 pm–8:30 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
10 sessions; 3 CEUs; $400
Total instructional hours: 30

How 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 minicomics 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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

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

Creative Writing for Visual Artists
VNC-2358-OL
Tues., September 21–November 23
Class hours: 6:00 pm–8:00 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
10 sessions; 3 CEUs; $400
Total instructional hours: 30

Are you a visual artist who has always been interested in creative writing, but you haven’t known how to get started or where to begin? Or maybe you’ve done some writing, enjoyed it and are looking to jump back into it. This course will give you the opportunity to experiment, strengthen your voice as a writer, and build confidence in your writing skills in a welcoming and supportive environment. We will explore essential elements of creative writing—character, plot, point of view, setting and theme, and what makes a compelling story. A series of exploratory exercises using visual writing prompts (photographs, illustrations and paintings), will give you a chance to try your hand at short-form fiction (short story, flash fiction), creative nonfiction (flash memoir, personal essay) and poetry. Over the course of the semester, you will produce a portfolio of written work and select one piece to further develop and polish as a final project that, along with a visual of your choosing, you will turn into a handmade zine or chapbook. We will also discuss how to post and share your writing, including blogging, self-publishing and submitting work to publishers and literary journals. Let’s work together to find out what you like to write, what kinds of stories you want to tell, and how your creative writing can strengthen and inform your visual arts practice.

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

SUSANNE REECE, writer, illustrator, visual essayist, copywriter. BA, University of Arkansas; MA, Ohio State University; MFA, School of Visual Arts. Previous professional experience includes: Vice-president, associate creative director: Juice Pharma Worldwide, Area 23. Group exhibitions include: School of Visual Arts; Small Press Expo, Bethesda, MD; MoCCA Fest; Hudson Hall, Hudson NY. Publications include: Delirious Hem, REDINK Poetry Comics, No Tokens Journal, Jupiter Review. Awards and honors include: Fulbright Scholarship, Whitney Research Fellowship. The instructor’s work may be viewed at: susannereece.com.
Technical Requirements for Online Courses
The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate.

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

**Perspective Drawing for Beginners**
*IDC-1019-OL*
Mon., September 20–November 22
Class hours: 6:00 pm–9:30 pm (EST)
10 sessions; 3.5 CEUs; $480
Total instructional hours: 35
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.


**Designing Interiors I**
*IDC-1132-OL*
Tues., September 21–December 7
Class hours: 6:30 pm–9:30 pm (EST)
12 sessions; 3.5 CEUs; $480
Total instructional hours: 36
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.
Designing Interiors II  
**IDC-2232-OL**  
**Wed., September 22–December 15**  
Class hours: 6:30 pm–9:30 pm (EST)  
12 sessions; 3.5 CEUs; $480  
Total instructional hours: 36  
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. 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.  

Introduction to AutoCAD  
**IDC-1103-OL**  
**Thurs., September 23–November 11**  
Class hours: 7:00 pm–9:00 pm (EST)  
Additional class time: One hour of asynchronous instruction between sessions  
8 sessions; 2 CEUs; $280  
Total instructional hours: 24  
This course will prepare you to proficiently use Autodesk AutoCAD. It is designed to take beginner AutoCAD users and prepare them for working in a design office. We will create floor plans, sections and elevations while developing 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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.  
**DER SEAN CHO,** 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.

History of Modern Architecture: 1850 to the Present  
**IDC-2107-OL**  
**Mon., September 20–December 6**  
Class hours: 7:00 pm–9:30 pm (EST)  
12 sessions; 3 CEUs; $400  
Total instructional hours: 30  
A study of buildings, architects, designers and architectural movements from 1850 until the present is the focus of this course, explored in relation to the artistic, philosophical, historical and technological contexts of each period. Students will learn to recognize the major architects of this period and become familiar with the role their work played in the evolution of architectural and design history. We will address the terminology of architectural and design history and use it to compare and contrast modern and contemporary works. The course is lively and interactive. Students will select the work that interests them most from each lecture and will then prepare a short, written summary on it, which they will present at the start of the following session.  
**NOTE:** This course is fully online and offered through synchronous sessions during the listed course hours.  
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., September 23–November 11
Class hours: 6:30 pm–9:30 pm (EST)
8 sessions; 2 CEUs; $280
Total instructional hours: 24

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

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


Digital Photography: Basic
PHC-1042-OL
Thurs., September 23–October 21
Class hours: 6:30 pm–9:30 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
5 sessions; 2 CEUs; $280
Total instructional hours: 20

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

**TODD CARROLL,** photographer, 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 Bahia Blanca, Argentina; Embassy of Argentina, Rome; Labyrinth, Caserta, Italy; Ballroom Studios, Atlanta; Chashama. Group exhibitions include: Farnsworth Art Museum, Rockland, ME; Eyedrum Gallery, Atlanta; Galapagos Art & Performance Space; Centro Culturale Cooperativa Obrera, Argentina. Publications include: *Photo District News, Visual Arts Journal, Kronenzeitung, Juice, Time Out New York, Village Voice.* Awards include: Edwards Foundation Arts Fund, Brooklyn Arts Council. The instructor’s work may be viewed at: toddcarrollphotography.com.

**Digital Photography: Basic**  
*PHC-1042-OL1*  
**Thurs., October 28–December 2**  
Class hours: 6:30 pm–9:30 pm (EST)  
Additional class time: One hour of asynchronous instruction between sessions  
5 sessions; 2 CEUs; $280  
Total instructional hours: 20  
See PHC-1042 for course description and instructor.

**Photoshop: Basic Retouching**  
*PHC-1019-OL*  
**Sat., October 9**  
Class hours: 10:00 am–3:00 pm (EST)  
1 session; $150  
Total instructional hours: 5  
In this workshop, we will explore the uses of Adobe Photoshop to remove, correct and manipulate various flaws in original images, and reach a full understanding of the process so that the intervention is undetectable. This workshop is an appropriate place for beginners to explore ways to digitally enhance their images, whether analog or digital.

**NOTE:** All students with an active registration in this 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: dinakanctor.com and instagram.com/dinakantor.
**Color Correction**  
*PHC-1023-OL*  
Sat., Sun.; November 20–November 21  
Class hours: 12:00 noon–2:00 pm (EST)  
Additional class time: One hour of asynchronous instruction for each session  
2 sessions; $150  
Total instructional hours: 6  
The intricacies of color calibration will be studied to form an understanding of the linkage among monitor, scanner and output. RGB and CMYK color definitions will be discussed. This workshop will broaden one’s creative options, and delve into color as an essential digital tool.  
**NOTE:** All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.  
**TOM P. ASHE, associate chair, MPS Digital Photography Department, School of Visual Arts; photographer, consultant.** BS, Rochester Institute of Technology; MS, RMIT University. Professional experience includes: Regional sales manager, Monaco Systems; development engineer, Eastman Kodak, Polaroid, Itek Optical Systems. Group exhibitions include: RMIT Fine Art Gallery, Melbourne; Rochester Institute of Technology. Clients include: MAC Group (Mamiya America Corporation), X-Rite, Art Institute of Philadelphia, Massachusetts Institute of Technology, Northeastern University, International Center of Photography, Yale University. The instructor’s work may be viewed at: tom.ashe.com.

**Photography Retouching**  
*SMC-2331-OL*  
Mon., September 20–November 22  
Class hours: 6:30 pm–8:30 pm (EST)  
Additional class time: One hour of asynchronous instruction between sessions  
10 sessions; 3 CEUs; $400  
Total instructional hours: 30  
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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.  
**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.

**Photoshop: Professional Workshop**  
*SWC-3221-OL*  
Sun., October 24–November 14  
Class hours: 10:00 am–1:00 pm (EST)  
4 sessions; 1 CEU; $300  
Total instructional hours: 12  
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 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, Barry’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.

### Location and Event Photography

**PHC-2146-A**  
**Wed., September 22–October 27**  
Class hours: 6:30 pm–9:30 pm (EST)  
6 sessions; 1.5 CEUs; $220  
Total instructional hours: 18  
Students will photograph live performances, rehearsals, sporting events, parades, music, and other challenging subjects on location. Specialized techniques for creating photographs in extremely low light will be demonstrated. Advanced methods for color correcting, flash, metering and focus will be taught. Using the tools of creative photography to render unpredictable and compelling images is the aim of this course. Students may work digitally or with film.

**NOTE:** Printing facilities are not available. The first and last sessions of this course will be held online; all other sessions will be on location.


### Theater, Dance, Musicals

**PHC-2152-A**  
**Wed., November 3–December 15**  
Class hours: 6:30 pm–9:30 pm (EST)  
6 sessions; 1.5 CEUs; $220  
Total instructional hours: 18  
Creating images for theatrical productions such as drama, musicals, opera and dance is the focus of this course. During the first five sessions students will photograph live performances and rehearsals to hone their skills and produce compelling imagery of unpredictable subjects under challenging technical circumstances. Advanced techniques for addressing white balance, low light, arresting motion and tracking focus will be demonstrated and practiced. The final session will be devoted to a group critique via Zoom. Students may work digitally or with film.

**NOTE:** Printing facilities are not available. The last session of this course will be held online; all other sessions will be on location.

**JOSEPH SINNOTT,** photographer. BFA, School of Visual Arts. Professional experience includes: Senior staff photogra-
Performing at Home

PHC-2422-OL
Thurs., October 7–November 11
Class hours: 6:30 pm–9:30 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
6 sessions; 2 CEUs; $280
Total instructional hours: 21

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

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., October 6–November 10
Class hours: 6:30 pm–9:30 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
6 sessions; 2 CEUs; $280
Total instructional hours: 21

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

NOTE: For the first session please have the following ready to share: 2-5 of your images that you love (your best successes) and 2-5 of your images that you feel are failures. Also add 2-5 examples of other street photography works that you find inspirational. Each student will have approximately 3 minutes to show this work during class time. All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

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

**Photo on Assignment**  
*PHC-2063-OL*  
**Tues., September 21–November 9**  
**Class hours:** 7:00 pm–8:30 pm (EST)  
**Additional class time:** 90 minutes of asynchronous instruction between sessions  
**8 sessions; 2 CEUs; $280**  
**Total instructional hours:** 24

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

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

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


**Creating Great Portraits: Selfies to Studio Glam Shots**  
*PHC-2604-OL*  
**Sat., October 9–November 13**  
**Class hours:** 10:00 am–1:00 pm (EST)  
**6 sessions; 1.5 CEUs; $220**  
**Total instructional hours:** 18

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.

Business of Photography

PHC-3212-OL
Mon., September 20–November 8
Class hours: 6:30 pm–9:30 pm (EST)
8 sessions; 2 CEUs; $280
Total instructional hours: 24
Creating images for clients requires planning and expertise unrelated to your creative skills. This course will address how to approach and manage the activities necessary to execute projects for clients and run your photography business in an organized and successful way. Each class session will focus on a different topic, including: pricing, contracts, insurance, copyright, locations and permits, content and long-term secure image storage. How to coordinate people, facilities and supplies for photography assignments will be addressed, with the aim of helping you retain clients, attract new ones, increase your income and enhance your reputation.

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


Alternative Photographic Processes

PHC-1231-OL
Wed., October 6–November 10
Class hours: 6:00 pm–8:00 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
6 sessions; 1.5 CEUs; $220
Total instructional hours: 18
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 of creating 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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

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., September 21–November 23
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30
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.
The Language of Discourse in Lens-Based Media  
**PHC-2527-OL**  
_Wed., October 6–November 10_  
-Class hours: 9:00 am–11:00 am (EST)  
-**Additional class time:** One hour of asynchronous instruction between sessions  
-6 sessions; 1.5 CEUs; $220  
-Total instructional hours: 18  

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

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

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

Photographing Place  
**PHC-2548-OL**  
_Wed., September 22–November 10_  
-Class hours: 6:00 pm–9:00 pm (EST)  
-8 sessions; 2 CEUs; $280  
-Total instructional hours: 24  

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 read-
ings 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, allowing students to begin or expand upon a body of work in a constructive, supportive and provocative atmosphere.

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

SAUL ROBBINS, visual artist. MFA, Hunter College. One-person exhibitions include: Bolinas Museum, CA; Blue Sky Gallery, Portland, OR; Camera Club of New York; Griffin Museum of Photography, Winchester, MA; Photoville; The White Gallery, Lakeville, CT. Group exhibitions include: Jeonju International Photo Festival, South Korea; Kolga Photo Festival, Tbilisi, Georgia; Lilaç 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.


Fashion Photography: Advertising and Editorial Project

PHC-2632-OL
Mon., September 20–November 8
Class hours: 6:30 pm–9:00 pm (EST)
8 sessions; 2 CEUs $280
Total instructional hours: 20

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.

Fashion Photography Portfolio

PHC-2644-OL
Wed., September 29–October 27
Class hours: 6:30 pm–8:30 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
5 sessions; 1.5 CEUs; $220
Total instructional hours: 15

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

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

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


**Advanced Critique: Long-Term Project**

**PHC-3321-OL**

*Wed., September 22–December 1*

**Class hours:** 1:00 pm–3:00 pm (EST)

10 sessions; 2 CEUs; $280

Total instructional hours: 20

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

**NOTE:** All students with an active registration in this 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.


**Video Basics**

**PHC-2513-OL**

* Tues., September 7–October 26

**Class hours:** 6:00 pm–8:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2 CEUs; $280

Total instructional hours: 24

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

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

WILL LAMSON, interdisciplinary artist. BA, Dartmouth College; MFA, Bard College. One-person exhibitions include: Make Room, Los Angeles; Site Lab, Grand Rapids, MI; Galerie, Anita Beckers, Frankfurt; Robischon Gallery, Denver; Utah Museum of Contemporary Art, Salt Lake City; Pierogi Gallery; Whittier College, Whittier, CA; University Art Gallery, New Mexico State University, Las Cruces; Texas State Galleries, San Marcos. Group exhibitions include: Knockdown Center; Socrates Sculpture Park; AREA 405, Baltimore; Des Moines Art Center, IA; San Francisco Arts Commission; University at Buffalo Art Galleries, NY; Pierre-François Ouellette art contemporain, Montreal; Kunstforum der TU Darmstadt, Germany; Apexart; Sabrina Amrani Gallery, Madrid; Prosjeckton 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; 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., November 2–December 21

Class hours: 6:00 pm–8:00 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

8 sessions; 2 CEUs; $280

Total instructional hours: 24

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

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

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

WILL LAMSON, interdisciplinary artist. BA, Dartmouth College; MFA, Bard College. One-person exhibitions include: Make Room, Los Angeles; Site Lab, Grand Rapids, MI; Galerie, Anita Beckers, Frankfurt; Robischon Gallery, Denver; Utah Museum of Contemporary Art, Salt Lake City; Pierogi Gallery; Whittier College, Whittier, CA; University Art Gallery, New Mexico State University, Las Cruces; Texas State Galleries, San Marcos. Group exhibitions include: Knockdown Center; Socrates Sculpture Park; AREA 405, Baltimore; Des Moines Art Center, IA; San Francisco Arts Commission; University at Buffalo Art Galleries, NY; Pierre-François Ouellette art contemporain, Montreal; Kunstforum der TU Darmstadt, Germany; Apexart; Sabrina Amrani Gallery, Madrid; Prosjeckton 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; 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.
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.

Contemporary BIPOC Artists and Historical Erasure
VCC-2273-OL
Sat., September 25–November 13
Class hours: 11:00 am–1:00 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
8 sessions; 2 CEUs; $280
Total instructional hours: 24
History and world history textbooks have largely edited, obliterated, and whitewashed the past lived experiences of indigenous and historically marginalized people. The course highlights contemporary visual artists who are Black, Indigenous, and People of Color (BIPOC). We will study their works and practices that push viewers to critically engage with and excavate histories, which have been buried by the dominant history written through the lens of settler colonialism. All are welcome; educators who are working on further decolonizing their curricula are encouraged to participate.

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

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.
**Modern Feminist Theory**

*AHC-2813-OL*

Thurs., September 23–November 11

Class hours: 6:00 pm–7:30 pm (EST)

Additional class time: 30 minutes of asynchronous instruction between sessions

8 sessions; 1.5 CEUs; $220

Total instructional hours: 16

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

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

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

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

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**Modern Aesthetics**

*VCC-2651-OL*

Tues., September 21–November 23

Class hours: 6:30 pm–8:30 pm (EST)

Additional class time: One hour of asynchronous instruction between sessions

10 sessions; 3 CEUs; $400

Total instructional hours: 30

This course is conceived of as an experiment of sorts: It will survey some of the most influential modern aesthetic theories by looking at them through the prism of Theodor W. Adorno's reflections. It aims to illuminate facets of major problems in aesthetic theory—the relation of nature and art, the meaning of aesthetic theory for social critique, the relevance of the element of form in the artwork, and the nature of spontaneity in aesthetic experience—all considered from contrary, even contradictory perspectives. If, as Immanuel Kant once conceded, metaphysics has been a “battlefield … of endless controversies,” barely anything less can be said of the field of aesthetics. We will examine these controversies, expressed in modern aesthetic theories, as symptoms of society’s crisis. The class will deal with works by such authors as Søren Kierkegaard, Georg Lukács, Walter Benjamin, Benedetto Croce, John Dewey, Edmund Husserl, Martin Heidegger, Jean-Paul Sartre, Jacques Derrida and Theodor W. Adorno. Both new and returning students are welcome; different texts are covered each semester and some authors may change.

**NOTE:** No previous knowledge of the works of these thinkers is required to take this course. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

**DEVI DUMBADZE,** philosopher, sociologist. BA, Tbilisi State University; MA, Ruhr-University Bochum. Professional experience includes: Visiting scholar, The New School; scientific assistant, lecturer, Institute for Media Studies, Ruhr-University Bochum; scientific editions coordinator, Department of Philosophy and Social Sciences, Ilia State University. Publications include: *Festschrift für Burkhard Mojsisch, Tbilisi; Limes: Rivista Italiana di Geopolitica; Netgazeti; Zeitschrift für Medienwissenschaft; Topos: Journal for Philosophical and Cultural Studies; Matsne: Series in Philosophy and Psychology; Jungle World; Neue Zürcher Zeitung*. Translator, Habermas, Knowledge and Human Interest; Adorno and Horkheimer, Dialectic of Enlightenment (Georgian). Awards and honors include: Open Society Georgia Foundation; Munich Grant, Goethe-Institut; DAAD; Paul Celan Fellowship, Institute for Human Sciences, Vienna.
**Artist as Philosopher: Artist and Object**  
VCC-2467-OL  
Mon., October 4–November 8  
Class hours: 6:30 pm–7:30 pm (EST)  
Additional class time: Two hours of asynchronous instruction between sessions  
6 sessions; 1.5 CEU; $220  
Total instructional hours: 18  

In the last decade, a new field of inquiry pertaining to the object, its materiality and its agency has emerged in art and philosophy. Speculative realism, new materialism and object-oriented ontology are examples of areas of research and practice that now circulate in conversations about the question of subjectivity and the role of the object. These varied approaches have implications for art practices organized around both objects and events, activist strategies that address the objectification and oppression of marginalized people, and ecological considerations accounting for the "experience" of nonhuman entities, both organic and inorganic. In this course students will explore texts and artworks that address objecthood from personal, technological, political and ecological perspectives, and produce their own art and writing in response. Artists are invited to use the media of their choice, from traditional to new media. All levels are welcome.

**NOTE:** No prior experience with philosophy is necessary for success 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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

**KEREN MOSCOVITCH,** visual artist, philosopher. BA, Georgetown University; MFA, School of Visual Arts; PhD, Institute for Doctoral Studies in the Visual Arts. Exhibitions include: Trestle Gallery; Satellite Art Fair, Miami; 14th Street Y Theater; Grace Exhibition Space; AnarkoArtLab/Anarchist Art Fair; AW Asia; Largo das Artes, Rio de Janeiro; NY Studio Gallery; United Photo Industries; Bruce Silverstein Gallery; I-20 Gallery; SLAG Gallery; Foley Gallery; Vlepo Gallery; Visual Arts Gallery; Laune Galerie, Tokyo; 92nd Street Y; Rosenzweig Gallery, Durham, NC; SoFA Gallery, Bloomington, IN; Art + Commerce Festival of Emerging Photographers; Makor/Steinhardt Center; (the) Slap-n-Tickle (me) Gallery, Kansas City, MO. Collections include: Indie Photobook Library, The Core Club, Noble Maritime Museum, Kinsey Institute. Publications include: Beaver: The Exhibition; Hyperallergic; Der Spiegel; On-Verge: Alternative Art Criticism; ARTPULSE; Huffington Post; ArtFile; Placebo; New York magazine; Vogue Nippon; Zeck; Visual Arts Journal; Quest; Domino; Peek Industry. Screenings include: Sydney World Film Festival, Experimental Forum, Blowup Film Fest. Awards and honors include: Best Documentary Feature, Sydney World Film Festival; Ted Coons Dissertation Prize; Mary Sky Foundation; 14th Street Y/Educational Alliance Fellowship. The instructor's work may be viewed at: keren-moscovitch.co.

**Philosophy for Creatives**  
VCC-2653-OL  
Mon., September 20–November 8  
Class hours: 7:00 pm–8:00 pm (EST)  
Additional class time: One hour of asynchronous instruction between sessions  
8 sessions; 1.5 CEU; $220  
Total instructional hours: 16  

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

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

WILFRIED LAFORGE, research associate, Institut Acte/CNRS, Panthéon-Sorbonne University. PhD, Panthéon-Sorbonne University. Publications include: À la frontière des arts: Lectures contemporaines de l'esthétique adornienne; 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., September 21–November 9
Class hours: 6:30 pm–8:30 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
8 sessions; 2 CEUs; $280
Total instructional hours: 24

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

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

The Art, Music and Literature of the Harlem Renaissance
AEC-2231-OL
Mon., November 1–November 22
Class hours: 5:00 pm–7:00 pm (EST)
Additional class time: Two hours of asynchronous instruction between sessions
4 sessions; 1.5 CEU; $260
Total instructional hours: 16

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
CA THERINE 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.

Conversations With Art
VCC-2552-OL
Tues., October 5–November 9
Class hours: 5:30 pm–7:00 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
6 sessions; 1 CEU; $150
Total instructional hours: 12
Explore works of art in the collection of The Metropolitan Museum of Art through close visual analysis and open dialogue. Each session is an in-depth conversation focused on works of art and the stories behind them. This course is about slowing down, looking closely and discovering the interesting facts about each object's cultural context, material culture and the artist, as well as The Met's conservation, collecting and display practice. Both new and returning students are welcome; works of art from the voluminous collection vary each semester.

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


How Do Women Make a Mark?
VCC-2642-OL
Monday, September 20–November 8
Class hours: 6:00 pm–7:00 pm (EST)
Additional class time: One hour of asynchronous instruction between sessions
8 sessions; 1.5 CEUs; $220
Total instructional hours: 16
The women of abstract expressionism and their lasting influence on contemporary artists' practices is the focus of this course. We will examine the practices of the women painters who played a major role in the development of abstract expressionism, a uniquely American art movement. We will address how Joan Mitchell, Helen Frankenthaler, Elaine de Kooning, Lee Krasner, Joan Snyder and Grace Hartigan explored the meanings of color, shape and scale, and dug their way into picture-making by various approaches to mark making. The issues affecting women artists during this period will be discussed, including their challenges in getting the same recognition as men. We will then look at the work of contemporary artists such as Jacqueline Humphries, Laura Owens, Amy Sillman, Charlene von Heyl and Julie Mehretu whose multilayered paintings demonstrate a new engagement with painterly abstraction. This current generation of women artists are reimagining abstraction and the language of gestural marks. We will dig into the strata of swirls and streaks, mechanically printed marks, digitally generated shapes, controlled drippings and erasures that animate the surface of their painting and explore how, for some of them, glitches, mistakes and suggestive gestures can be a way to re-assert that feminism is a critique of power.
NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

SERVANE MARY, fine artist. Diploma, École Nationale Supérieure des Arts Décoratifs. One-person exhibitions include: JOAN, Los Angeles; Apalazzo Gallery, Brescia, Italy; Triple V Gallery, Paris; Kayne Griffin, Los Angeles. Group exhibitions include: FRAC Franche-Comté, Besançon, France; Swiss Institute; Abrons Arts Center; Venus Over Manhattan. Publications include: Servane Mary (monograph).

Language and Power in Contemporary Art
PDC-2615-OL
Tues., October 5–November 9
Class hours: 7:00 pm-8:30 pm (EST)
Additional class time: 90 minutes of asynchronous instruction between sessions
6 sessions; 1.5 CEUs; $220
Total instructional hours: 18

This course explores how power dynamics and language intertwine in contemporary art from a transcultural perspective. Navigating from the language of power and forced erasure to voices of colonial resistance, we will examine how identity politics, intersectionality, critical race theory and decoloniality 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 that challenge Western hegemonic and colonialist narratives, opening ground for greater 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 and interpretive understanding of power, language and resilience in contemporary art. Students will engage in discussions, presentations, writing and research that reflect on multimedia lectures and readings, as well as their own lived experiences and art practices.

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

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

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 OS X 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., September 20–November 8  
Class hours: 6:30 pm–9:30 pm (EST)  
8 sessions; 2 CEUs; $280  
Total instructional hours: 24  
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: 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.  
SOHEE KOO, visual artist. BFA, MFA, School of Visual Arts; EdD, Columbia University. Professional experience includes: Interim Director of Art Education, CCNY; Co-founder & coordinator of Thingspace, Columbia University. Group exhibitions include: AHL Foundation; Civic Art Lab; Macy Art Gallery, Columbia University; Korean Cultural Center; Interstate Projects Gallery; School of Visual Arts Gallery; Pier 94; Crystal Foundation Art Gallery. Presentations include: National Art Education Association; Foundations in Art: Theory and Education; College Art Association. Publications include: Visual Inquiry: Learning & Teaching Art; Exploring Digital Technologies for Art-Based Special Education: Models and Methods for the Inclusive K-12 Classroom. Awards and honors include: Arthur W. Dow Scholarship, Myers Art Prize, Edwin Ziegfeld Scholarship, Enid W. Morse Fellowship, Teachers College, Columbia University.  

What’s The Big Idea? Introduction to Conceptual Art  
VSC-2324-OL  
Tues., September 21–November 9  
Class hours: 7:00 pm–9:00 pm (EST)  
Additional class time: 30 minutes of asynchronous instruction between sessions  
8 sessions; 2 CEUs; $280  
Total instructional hours: 20  
Conceptual art is an idea or concept that exists independently from an object. Historically, it is associated with challenging painting and sculpture as the predominant art forms, and for developing the non-commodification practices of eco art, performance art, video art, new media, community art, art/science collaboration and intermedia. Participants will conceptualize, develop, create and share simple, accessible, original works that combine methods from a variety of creative techniques: observation, critical thinking, problem solving, writing, performance, installation and video. This course is a wonderful opportunity to experiment with your imagination, to collaborate with others and to understand how ideas are materialized. No prior knowledge of art-making is required.  
NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.  
Drawing Art History With The Met's Collection
VSC-2467-OL
Thurs., October 7–November 11
Class hours: 6:00 pm–8:00 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
6 sessions; 1.5 CEUs; $260
Total instructional hours: 15

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

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


The Vigorous Figure
VSC-2626-OL
Wed., September 22–October 20
Class hours: 6:30 pm–8:30 pm (EST)
5 sessions; 1 CEU; $150
Total instructional hours: 10

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 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.

Inventory Drawing
VSC-2351-OL
Wed., October 27–November 17
Class hours: 6:30 pm–8:30 pm (EST)
4 sessions; $150
Total instructional hours: 8
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.


Night at the Museum
VSC-2469-OL
Wed., December 1–December 15
Class hours: 6:30 pm–8:30 pm (EST)
3 sessions; $120
Total instructional hours: 6
Using museum collections from around the world, this course focuses on artworks as our subject matter—from ancient artifacts to more contemporary objects. These observational drawings are done quickly and loosely, and focus more on a personal interpretation than precise documentation. We will practice drawing and explore how museums can be an inexhaustible source of inspiration for the contemporary artist and art student. This course is open to all levels, from the beginner to professional artist who is willing to work fearlessly and spontaneously; most drawings will be timed between one and three minutes.

NOTE: Students will need drawing media of their choice that allows for fast, dark drawing, such as Ebony pencils, graphite crayons, markers, soft drawing pencils, ink (with brush or quill) and paper (approximately 30 sheets per session). This course is fully online and offered through synchronous sessions during the listed course hours.


Video Art: Corrupting the Moving Image
VSC-2247-OL
Wed., September 22–December 1
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs, $400
Total instructional hours: 30
In this course students will analyze and experiment with different format references, including video installation, web projects and films, to create a video art portfolio. Students will develop an understanding of moving image techniques...
and, with the aid of film theory, how they can be augmented, disrupted and corrupted. We will destabilize ‘the quotidian’ by mutating conventions—as a political method and a creative process. Cutting-edge experiments in video corruption as an aesthetic strategy will be emphasized, from willful corruptions of the medium to the use of accidents and errors to break established rules. The course will draw on a rich body of readings, including Glitch Feminism by Legacy Russell, The Queer Art of Failure by Jack Halberstam and For an Imperfect Cinema by Julio García Espinosa. Through individual tutorials, group discussion, in-class critique and collaborative exercises, students will develop their video art portfolio by translating theory and technique into their own language and individual voice.

NOTE: Production and editing equipment is not provided. Students will use their own devices, such as smartphones and personal video cameras to capture footage, and computers for editing. All students with an active registration in this 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.

Video Art: From Theory to Practice
VSC-2248-OL
 Tues., September 21–November 23
Class hours: 6:30 pm–9:30 pm (EST)
10 sessions; 3 CEUs; $400
Total instructional hours: 30

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 and storyboard to shooting and 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.
Radical Gestures: Performing in the Age of TikTok
VSC-2453-OL
Thurs., October 7–November 11
Class hours: 6:00 pm–7:30 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
6 sessions; 1 CEU; $150
Total instructional hours: 12
In the age of 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 regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

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

Postcolonial Museum
VSC-2313-OL
Sat., September 25–November 13
Class hours: 1:00 pm–2:30 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
8 sessions; 1.5 CEUs; $220
Total instructional hours: 16
Today it is both urgently necessary and more possible than ever to develop a truly global consciousness of art. In this course students will explore a vast range of museums and artworks all over the world. We will analyze genre-defying spaces such as the National Museum of Cambodia, the coexistence of cultural tourism and the sacred spaces of mosques, temples and churches, as well as archaeological sites that are actively embedded into the communities that surround them. Spaces such as these are evidence that the necessary cultural specificity for displaying certain works of art cannot always be purchased, commissioned, or designed. We will also focus on the crucial role museums are playing worldwide, from the repurposing of the Hagia Sophia to the repatriation of the Benin Bronzes. As a final project students will create an exhibition proposal, challenging them to engage with exhibition spaces in novel ways. Students will complete the course with a deep familiarity of the timely issues of the repatriation of art and artifacts, making it ideal for curators, museum designers and artists whose work deals with cross-cultural connectivity.
NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

CHRISTIAN BREED, visual artist. 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., October 4–November 8
Class hours: 6:00 pm–8:00 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
6 sessions; 1.5 CEUs; $220
Total instructional hours: 15
In a time where feeling disconnected from our bodies is the new normal, this course helps students explore their own body and presence by conjuring body images and physical gestures. We will explore issues of identity, social relationships and agency, through study and the shared creative process. Students will become familiar with key ideas in performance, as well as important artists like Trisha Brown, Anna Halprin, Carolee Schneemann, the Gutai Group, Ana Mendieta and Tony Orrico. Inspired by these figures, we will engage in a set of vigorous and liberating creative exercises using the Body Mapping technique, where texts, drawings and movement will be employed to share the stories of our bodies and experience. Participants will create 2D (drawing, photography, video, collage and mixed media), and later 3D compositions (site-specific, installations, dance, theater and performance art), to expand their artistic vocabulary. This course is ideal for visual artists looking to expand their work in performance, as well as anyone looking to get back in touch with their body and art. No background in performance required.
NOTE: All students with an active registration in this online course will be given free access to the Adobe Creative Cloud. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

ANABELLA LENZU, artistic director, choreographer, performer, Anabella Lenzu/DanceDrama. 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 Videodanzaba, 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: anabellalenuz.com.

Art Practice Research: Tool Kit for Cultural Producers
PDC-3312-OL
Tues., Thurs.; October 5–October 28
Class hours: 7:00 pm–9:00 pm (EST)
Additional class time: 30 minutes of asynchronous instruction between sessions
8 sessions; 2 CEUs; $280
Total instructional hours: 20
When and how did you engage for the first time in your studio process? How do we translate ideas into visual and written forms? How do we transform qualitative or quantitative data into meaningful stories? How can we bring useful methods and tools of academic research into creative practices? This course explores various research methodologies and theories applicable to studio practices through lectures, studio and writing workshops, interactive group activities and virtual gallery/museum trips. Participants will gain hands-on skills in learning how to explore various ways of knowing and presenting ideas and data visually and conceptually. The course will pay special attention to a broad range of contemporary arts from cultural, social and political perspectives, and how artists employ research strategies into their processes.
NOTE: This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.
SOHEE KOO, visual artist. BFA, MFA, School of Visual Arts; EdD, Columbia University. Professional experience includes: Interim Director of Art Education, CCNY; Co-founder & coordinator of Thingspace, Columbia University. Group exhibitions include: AHL Foundation; Civic Art Lab; Macy Art Gallery, Columbia University; Korean Cultural Center; Interstate Projects Gallery; School of Visual Arts Gallery; Pier 94; Crystal Foundation Art Gallery. Presentations include: National Art Education Association; Foundations in Art: Theory and Education; College Art Association. Publications include: Visual Inquiry: Learning & Teaching Art; Exploring Digital Technologies for Art-Based Special Education: Models and Methods for the Inclusive K-12 Classroom. Awards and honors include: Arthur W. Dow Scholarship, Myers Art Prize, Edwin Ziegfeld Scholarship, Enid W. Morse Fellowship, Teachers College, Columbia University.

Artists' Narratives: Professional Workshop
PDC-2341-OL
Wed., September 22–November 10
Class hours: 7:00 pm–8:30 pm (EST)
Additional class time: 90 minutes of asynchronous instruction between sessions
8 sessions; 2 CEUs; $280
Total instructional hours: 24

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

**Anti-Oppressive Creative Practices**  
*PDC-2423-OL*  
Mon., September 20–November 8  
Class hours: 6:30 pm–8:30 pm (EST)  
Additional class time: One hour of asynchronous instruction between sessions  
8 sessions; 2 CEUs; $280  
Total instructional hours: 24  
This course explores different ways to consider oppression while furthering our awareness of our role as oppressors, the oppressed, and possible agents for liberation. Throughout the course we will collectively and individually unpack our preconceived notions about oppression by visiting key texts, observing visual and performance art, and through play. Each session students will be introduced to philosophers, theorists and artists who have explored ways to liberate themselves and others from oppression through anti-oppressive practices. Students will produce work in their medium of choice, and will be guided in exploring a personal or collective creative practice centered around anti-oppression.  
**NOTE:** This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.  
**JECA RODRÍGUEZ COLÓN,** visual artist, choreographer, researcher. BFA, Hunter College; MFA, Transart Institute for Creative Research. Group exhibitions include: 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.

**Interventions in Public and Private Places**  
*VSC-2284-OL*  
Wed., September 22–December 1  
Class hours: 7:00 pm–9:00 pm (EST)  
Additional class time: One hour of asynchronous instruction between sessions  
10 sessions; 3 CEUs; $400  
Total instructional hours: 30  
This course is an exploration of past and present methodologies in rupturing the status quo in public and private spaces. Students manipulate the concept of defamiliarization in order to alter familiar conditions and experience the recognizable in changed states. We will investigate a selection of public visual and performance art practices; and private virtual formats using a variety of techniques from traditional to new media to installation, text, video, and other forms. Through online lectures, constructed presentations, discussions and interactive class critiques, students are encouraged to create visual and/or performative actions that stir the instigator and the audience/viewer out of complacency. All levels are welcome.  
**NOTE:** No prior experience in performance or art-making is necessary for success in this course. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.  

**(Re)Sounding Space: Sound and Speech in Practice**  
*PDC-2418-OL*  
Tues., October 5–November 9  
Class hours: 5:00 pm–7:00 pm (EST)  
Additional class time: One hour of asynchronous instruction between sessions  
6 sessions; 1.5 CEUs; $220  
Total instructional hours: 18  
What is sound and how does it help us construct and deconstruct our relationships to space? What does it mean to compose for listening? This interdisciplinary course addresses the intersection of speech, sound and installation. We will
trace a history of visual, acoustic and literary arts that use sound as a medium to think about transcultural language exchange. We will examine notions of gender, sexuality, race, class and citizenship as inputs that complicate our relationships to speech in the spaces we occupy. Each participant will keep a sound journal in response to prompts that emphasize attunement to found, discarded and ambient sound, including, but not limited to, language-based sound. The journal is an archive that will form the basis for a final project (web, field, studio or score), which incorporates acoustic input accumulated throughout the workshop. This course asks that participants arrive willing to center the politics and practice of listening. In spending time with artists who articulate relationships in and outside colonial dynamics, who engage conceptions of “otherwise” and who conceive of autobiography as multisensory, we will begin to build a sound-centered practice that starts with principled listening: to the surround, to ourselves and to each other.

NOTE: This course is designed to be completed without access to sound equipment; however, a laptop and cell phone available to download free audio software and recording app are suggested. This course is fully online and offered through a combination of regularly scheduled sessions during the listed course hours, as well as asynchronous material that may include prerecorded lectures and media, and interactive discussions.

DAISY ATTERBURY, writer; consulting curator, CCA Santa Fe. BA, Yale University; MFA, Bard College; The Graduate Center, CUNY. Previous professional experience includes: Co-director, NM Poetics. Publications include: *Journal of Interactive Technology and Pedagogy*, *Jacket2*. Awards and honors include: Andrew W. Mellon Public Humanities Fellowship; Lost & Found Archival Research Grant, CUNY; Fellowship, Milton Avery Graduate School of the Arts, Bard College. The instructor’s work may be viewed at: daisyatterbury.com.
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-
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.
- To authorized representatives of the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university’s State-supported education programs. Disclosures under this provision may be made, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf.
- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid.
- To organizations conducting studies for, or on behalf of, SVA, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction.
- To accrediting organizations to carry out their accrediting functions.
- To the parent(s) or guardian(s) of an eligible student who claimed the student as a dependent on their most recent income tax return, provided the parent(s) or guardian(s) provide adequate documentation of the dependent status, in writing. Disclosure may not be made without such written documentation.
- To comply with a judicial order or a lawfully issued subpoena. SVA will make a reasonable attempt to inform the student before the disclosure, unless ordered not to do so by the subpoena.
- To appropriate parties in a health or safety emergency.
- To a victim of an alleged crime of violence, including a non-forcible sex offense. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding.
- To the general public, the final results of a disciplinary proceeding if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and the student has committed a violation of the school’s rules or policies with respect to the allegation made against him or her.
- To parents(s) or guardian(s) of a student regarding the student’s violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21.
- To Veterans Administration officials, the Department of Homeland Security, the Federal Bureau of Investigation, military recruiters, or the Internal Revenue Service, under certain conditions.

**Student Consent to Allow or Prevent Disclosure**

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

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

The FERPA Disclosure Form is available in the Registrar’s Office and online at sva.edu/registrar.
ATTENDANCE
Attendance will be taken for each class session. The individual instructor determines the number of acceptable absences, if any, and how those absences will affect a student’s final grade.

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

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

COLLEGE CLOSINGS: UNSCHEDULED
Announcements of SVA’s closings due to inclement weather or other conditions will be posted to the College’s website at: sva.edu. The College’s main telephone number, 212.592.2000, will also announce emergency closings. To receive announcements as they are issued, you are encouraged to enroll in SVAlert, the College’s electronic notification system, by visiting ravealert.sva.edu and logging in with your myID credentials.

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

For further information please 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:

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<th>Grade</th>
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<tr>
<td>A+</td>
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<tr>
<td>A</td>
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<tr>
<td>A-</td>
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<tr>
<td>B+</td>
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<td>B</td>
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* 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 out-
standing 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 e Transcript 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 (myervices.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 FOR CONTINUING EDUCATION STUDENTS
myID is the single sign on (SSO) and multifactor authentication (MFA) portal at SVA. Your myID dashboard provides links to commonly used applications. The system also offers account management features such as 'forgot password' and 'password reset' functionality.

WHAT IS SINGLE SIGN ON (SSO)?
Single sign on provides seamless access to a majority of the applications you use at SVA via a single set of credentials. In most cases, you only need to enter your credentials once, along with a second factor for authentication. Once logged in to myID, you can jump to any of the applications from the dashboard and be signed in automatically.

WHAT IS MULTIFACTOR AUTHENTICATION (MFA)?
Multifactor authentication provides an additional layer of security to password-protected websites or applications. It's an additional way to verify your identity and dramatically reduces the risk of compromised accounts. The factor you choose to use can be among the following: security questions, SMS/text verification codes, voice calls and mobile verification codes.
apps. The recommended MFA methods are OKTA Verify App (push) or Google Authenticator App (one-time access codes).

WHY USE MULTIFACTOR AUTHENTICATION?
Compliance regulations require additional layers of security to counteract threats such as stolen, leaked, or compromised passwords.

HOW WILL IT AFFECT MY WORK?
Once enrolled, many of the applications you use will be available on your myID dashboard. During the multifactor authentication process, you can choose not to be challenged for multifactor authentication on that device (desktop, laptop, mobile) for the next eight hours. You can jump between apps without having to re-enter your credentials.

ACCESSING ALL APPLICATIONS THROUGH MYID
Go to myid.sva.edu and sign in with your username and password, followed by the multifactor authentication factor of your choice; the dropdown arrow allows you to select from the various factors that you configured during activation. From the SVA tab on the main dashboard, click on the web app you want to use. The system will log you in to the application in a new browser tab.

AVAILABLE APPLICATIONS
- G-Suite applications: Google Gmail, Calendar, Drive, Docs, Sheets
- Office 365 Desktop and Cloud: Word, Excel, PowerPoint, OneNote, Teams
- Adobe Creative Cloud: Acrobat DC, Photoshop, Premiere, Illustrator, Lightroom, Fonts
  (availability subject to enrollment in specific courses)
- Resources Pages: website keeping students connected to the SVA campus, downloadable forms and information from most SVA offices, including Financial Aid, Registrar, Student Health and Counseling Services, and Career Development.
- Canvas LMS: online courses and related materials
- Zoom: video conferencing used for online classes
- SVA Library databases
- LinkedIn Learning: thousands of online courses accessible anytime, anywhere. Career building, creative courses, enhancing technical skills, various software training, marketing, social media, photography and film
- Lastpass: enterprise password manager and secure vault
- Grammarly Premium: Grammarly helps users compose bold, clear, mistake-free writing through an AI-powered writing assistant
- Sophos for home/personal use: enterprise (standalone) antivirus and antimalware software for personal devices
- SVA IT User Guides: helpful guides for many of the technologies supported by IT.

MOBILE APPLICATIONS
- GoSVA: explore the campus on the go—access to academic information, facilities, department contacts, campus maps, billing, SVA Library databases, Canvas LMS, Papercut, Campus Store, IT services and more.
  Visit go.sva.edu to get access to download links for iOS and Android.
- SVA SAFE: COVID-19 required self-assessment questionnaire, daily building pass QR code, COVID-19 vaccine pass, safety walk, access to SVA security contact information campus-wide.

For help with myID, email or any other campus systems, go to technology.sva.edu or contact the SVA Help Desk at 212.592.2400 (option 1) or helpdesk@sva.edu. The Help Desk is available Monday–Friday, 9:00 am to 5:00 pm.

OFFICE OF VOCATIONAL REHABILITATION
The School of Visual Arts works with all state and city offices of vocational rehabilitation. For information, email the VESID officer in the Financial Aid Office at fa@sva.edu.
ONLINE COURSES: TECHNICAL REQUIREMENTS
The School of Visual Arts online courses are hosted in Canvas, our College-wide learning management system. Most computers (5 years old or newer recommended) can access the course(s) without a problem. The courses work with Windows (Windows 7 and newer), Macintosh (Mac OSX 10.10 and newer), and Linux (chromeOS). Participants will need a minimum screen size of 800x600 (the average size of a netbook) and good broadband (minimum of 512kbps) Internet connection to participate. A Macintosh computer is required for students registered in any course that uses the Adobe Creative Cloud.

REFUND POLICY REGISTRATION CANCELLATION FOR NONMATRICULATED STUDENTS
To withdraw from a credit or noncredit Division of Continuing Education course you must notify the Registrar's Office, in writing, of your intention to withdraw. You may do so by emailing your withdrawal to dropaddce@sva.edu 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 student will receive a 100% tuition refund, including any lab, equipment or model fee.
THERE WILL BE NO REFUNDS AFTER THE START OF THE FIRST CLASS SESSION.

NONREFUNDABLE EXPENSES
From time to time, the School of Visual Arts may find it necessary to cancel a course or workshop, or change schedules or faculty for a course or workshop. If this occurs, the School of Visual Arts will attempt to give notice to those students who are registered for the affected course or workshop, to the email address or telephone number provided by the student in her or his registration materials. It is the student's responsibility to keep the College advised of a current mailing address, email address and telephone number at which he or she may be contacted. If a course or workshop is canceled, or the schedule or faculty for a course or workshop are changed and as a result of the change the student no longer wishes to take the course or workshop, the School of Visual Arts will reimburse to the student the tuition and course fees for that course or workshop within the guidelines published in this bulletin, but will not be responsible or liable for any other expenses that the student may have incurred, including but not limited to transportation and housing costs and the purchase of materials and supplies.
SPECIAL SERVICES
The School of Visual Arts does not discriminate on the basis of gender, race, color, creed, disability, age, sexual orientation, marital status, national origin or other legally protected status, and is committed to helping all enrolled students achieve their educational objectives.

The mission of the Office of Disability Services (ODS) is to assist in creating an accessible campus environment, where students with disabilities have equal access to educational programs and the opportunity to participate in campus life. The Office of Disability Services will:
• Provide and coordinate appropriate academic accommodations and related services to meet the specific disability-related needs of students.
• Consult with faculty about reasonable and effective academic accommodations.
• Advise academic and administrative departments about student access to programs and facilities.
• Answer questions that prospective students may have about services for students with disabilities.

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

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

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 ravealert.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
Matthew Iacovelli, assistant to the chair
Alida Beck LaRocca, academic advisor
Yolanda Powell, academic advisor
Adam Sarsfield, academic advisor
Daniel Tomlin, academic advisor
Ori Kleiner, motion graphics coordinator
Paula Paylor, department assistant

ANIMATION
Hsiang Chin Moe, chair
Mika Eubanks, academic advisor
Delilah Mulgannon, academic advisor
Meghan Allyn Johnson, director of operations
Gabriela Ilijeska, technology manager
Samantha Lee, assistant manager
Philip Fehr, systems administrator
Diego Guanzon, assistant to the chair
Nicolette Piscitelli, coordinator

ART HISTORY
Tom Huhn, chair
Paloma Crousillat, director of operations

CARTOONING
Viktor Koen, 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
Richard Hagen, senior systems administrator
Darryl Wright, senior systems administrator
Joseph Mulvanerty, senior digital video systems administrator
Raphael Ribot, systems administrator
Kenneth Varvel, front office manager
Deanna De Maglie, special projects assistant

DESIGN
Gail Anderson, chair
Kevin O’Callaghan, chair, 3D design
Richard Wilde, chair emeritus
Matthew Iacovelli, assistant to the chair
Alida Beck LaRocca, academic advisor
Yolanda Powell, academic advisor
Adam Sarsfield, academic advisor
Daniel Tomlin, academic advisor
Ori Kleiner, motion graphics coordinator
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 DelVecchio, senior production manager
Tien-Li Wu, senior systems administrator
Kamil Dobrowolski, systems administrator
Mark Crowell, web administrator
Brian Petersen, studio supervisor
Robert Moore, floor supervisor
Steven Burgess, production office assistant
Rashan Castro, production office assistant
Jason Laxes, production assistant

FINE ARTS
Suzanne Anker, chair
Samuel Sherman, assistant to the chair
Dora Riomayor, academic advisor
Gunars Prande, director of operations, printmaking
Alejandro Chen Li, manager, printmaking
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, 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
Viktor Koen, 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
Todd Carroll, senior systems administrator
Jahi Sabater, assistant studio manager
Anton Vancamelbeke, assistant studio manager
Ashley Cortes, exhibitions and maintenance coordinator
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 Delicarpini, internship coordinator
Katelyn McWatters, 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
Brian Kuan Wood, director of curatorial research
Katretn Sorokina, administrative assistant

DESIGN
Steven Heller, co-chair
Lita Talarico, co-chair
Veronika Golova, director of operations

DESIGN FOR SOCIAL INNOVATION
Miya Osaki, chair
Chessa Cahill, director of operations
Christian Gomez, systems administrator
Gaelin Linhares, administrative assistant

DESIGN RESEARCH, WRITING AND CRITICISM
Molly Heintz, chair
Eric Schwartau, director of operations

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

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

FASHION PHOTOGRAPHY
Barry Sutton, program director

FINE ARTS
Mark Tribe, chair
Mark Ramos, academic advisor
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
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, RisolLAB manager
Andrew Alexander, Risograph studio technician
Sarula Bao, assistant RisolLAB 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 programs
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 Luguya, enterprise systems engineer
Daniel Nepomnyashchy, enterprise systems engineer
Alexandra Sullivan, enterprise web systems
administrator
Mike Falk, academic IT project coordinator
Gary Markelov, technical support administrator
Juan Victoriano, technical support and project administrator
Helen Jorgensen, switchboard operator
Raykha Tajeshwar, IT service desk representative

ADMISSIONS
Javier Vega, executive director
Matthew Farina, director
Adam Rogers, director, international outreach
Jonathan Nutting, associate director
Jessica Hull, associate director, graduate admissions
Michelle Rossman, associate director, visitor services
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
Nicholas Smith, assistant manager, graduate admissions
Leyi Duan, admissions counselor
Henry Ehrenfried, admissions counselor
Jennifer Lloyd, admissions counselor
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
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
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
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
Vennette Jones, executive 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
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, registered nurse; associate director, health and counseling services
Abby Wohl, registered nurse
Daniela Caraballo, therapist
Holly Fu, therapist
Mark Howell, LCSW, therapist
Arielle Kempler, therapist
Brett Sharettos, therapist
Stefanie Joshua, associate director, residence life
Caryn Leonard-Wilde, associate director, disability resources
Adam Krumm, assistant director, residence life
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
Mariessa Joseph, 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
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 Quaritararo, 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

<table>
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