Lorenzo Triburgo is a multimedia artist employing performance, photography, video and audio to cast a critical lens on notions of the “natural,” the construct of gender and the politics of queer representation.

After graduating from SVA’s MFA Photography, Video and Related Media program, Triburgo made their first major impact in the art world with Transportraits, a series of photographic portraits of transgender men.
Which Course Is Right for Me?

CONTINUING EDUCATION INFORMATION SESSIONS

**ANIMATION**

TUESDAY, AUGUST 27
6:30–8:30PM
380 2nd Avenue
ROOM 519B
MODERATOR
Mark Minnig

**DESIGN**

THURSDAY, AUGUST 22
6:30–8:30PM
209 East 23rd Street
ROOM 311
MODERATOR
Roswitha Rodrigues

**FILM AND VIDEO**

WEDNESDAY, AUGUST 21
6:30–8:30PM
209 East 23rd Street
ROOM 502
MODERATOR
Valerie Smaldone

**FINE ARTS**

TUESDAY, AUGUST 27
6:30–8:30PM
133/141 West 21st Street
ROOM 418F
MODERATOR
Steve DeFrank

**PHOTOGRAPHY**

TUESDAY, AUGUST 20
6:30–8:30PM
136 West 21st Street
ROOM 418F
MODERATOR
John Rea

**INTERIOR DESIGN**

THURSDAY, AUGUST 29
6:30–8:30PM
133/141 West 21st Street
ROOM 1104C
MODERATOR
Carol Bentel

**VISUAL NARRATIVE**

TUESDAY, SEPTEMBER 10
6:30–8:30PM
136 West 21st Street
11TH FLOOR
MODERATOR
Panayiotis Terzis

**ADVERTISING**

WEDNESDAY, AUGUST 28
6:30–8:30PM
136 West 21st Street
ROOM 418F
MODERATOR
John Rea

**ILLUSTRATION AND CARTOONING**

TUESDAY, AUGUST 20
6:30–8:30PM
209 East 23rd Street
ROOM 311
MODERATOR
Jason Little

**VISIBLE FUTURES LAB**

WEDNESDAY, AUGUST 28
6:30–8:30PM
132 West 21st Street
7TH FLOOR
MODERATOR
John Heida

These information sessions are offered to the general public free of charge. Seating is given on a first-come, first-served basis.
Although the School of Visual Arts’ Division of Continuing Education (SVACE) interacts with its community via social media, telephone and email, there is nothing I enjoy more than meeting artists and creatives in person. That is why I am so excited to announce that on Wednesday, September 4, 2019, SVACE will host its third annual Art & Activism event at the SVA Theatre.

Looking forward to this year’s program, I am proud of our collaboration with the Sing for Hope organization and the Hetrick-Martin Institute (HMI). The aim was to establish a relationship and create art that empowers individuals and communities. Under the guidance of artist and SVA alumna Joan Di Lieto and with support from illustrator and SVACE faculty Grant Shaffer, a piano donated by Sing for Hope was transformed by the youths of HMI into a work of art that motivates us to reflect and celebrate political and social change.

I look forward to meeting you and hearing about the program and ways in which we can continue to use our art and voice to protest the injustices in today’s society. To facilitate your activism, at the event organizers from MOVE will provide foldable megaphones to make certain that your message is heard.

Please save the date and visit us at sv.c.edu/cc/Art-activism for event information and course offerings.

Joseph Cipri, on behalf of the Division of Continuing Education

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**Political Resources**

In the spirit of Art & Activism, SVACE has composed a list of resources for its community members to take action! Below you will find registration details, important dates and election calendars.

by Stephanie McGovern

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**Get Information from the Board of Elections in the City of New York**

votecny.gov

Please see “Election Dates” for all upcoming political calendars during the 2019 year. You may also find information on important local elections and information pertaining to your poll site. Be sure to mark your calendars for the general election on November 5, 2019. General elections are an important time when voters may cast their ballots toward offices at any level that are up for election.

**Research Candidates nyccs.info/voterguide**

Find nonpartisan information on candidates through the NYC Voter Guide. Educate yourself on candidates’ platforms, education, qualifications and experience through this easy-to-use digital guide.

**Register to Vote! ny.gov/voter/register-vote**

The voter registration deadline for the general election is October 1 for mailed (postmarked) and in-person applications. For additional details pertaining to address or enrollment change, please visit elections.ny.gov/VotingDeadlines.html.

**Volunteer in NYC newyorkcares.org/volunteer**

Looking to give back to your community but don’t know where to begin? Visit New York Cares, an organization providing volunteering opportunities for individuals, places artist-designed pianos throughout NYC public spaces for residents to play and enjoy during the month of June.

This year, SVACE collaborated with artist Joan Di Lieto and HMI youths on a piano inspired by Vincent van Gogh’s quote: “I dream my painting, and then I paint my dream.” HMI, the nation’s largest LGBTQ youth services organization, has been providing for and protecting young people since 1979. HMI is now celebrating its 40th year of service in fostering new educational models that focus on creating a space for youths seeking emotional and physical safety.

The project was facilitated by illustrator, SVA faculty member and HMI Open Art staff Grant Shaffer, who worked alongside Di Lieto to guide participants in painting their dreams onto baltic wood tiles. Together these tiles comprised a unique collage of diverse media, styles and interpretations of what one’s dream could be. Di Lieto emphasized the connection in process: “Collage is a metaphor for the extraordinary community of HMI, echoing Sing for Hope’s mantra of #artforall.” The collaborative tiled piano truly reflects the tone of Open Art at HMI, where young artists work together on whatever their creative guides dictate to them.

Di Lieto also worked in SFH’s communal studio at 28 Liberty Street, where the tiles were physically applied onto the piano. “Creating is a connection to one’s soul. Both HMI and SFH have the common element of artists coming together— as a group working in Open Art, and painting in the communal piano studies at 28 Liberty.” The piano now permanently resides at HMI for current and future youths to enjoy over many years to come.

Above: The unveiled Hetrick-Martin Institute & SVACE Sing for Hope Piano.

**CONTINU PROJECT SPACE EXHIBITIONS**

**LGBTQ Youth Design a SING FOR HOPE PIANO**

During the spring 2019 semester, the Division of Continuing Education at SVACE partnered with Sing for Hope (SFH) and the Hetrick-Martin Institute (HMI) to bring a new vision to New York City streets. SFH, an organization providing artistic opportunities for communities, places artist-designed pianos throughout NYC public spaces for residents to play and enjoy during the month of June.

This year, SVACE collaborated with artist Joan Di Lieto and HMI youths on a piano inspired by Vincent van Gogh’s quote: “I dream my painting, and then I paint my dream.” Michael Bilsborough

**FOLLOW our Student Exhibitions #svaeventful**
Photographed in front of idyllic landscape backdrops that Triburgo themselves painted by following instructions in Bob Ross’s *The Joy of Painting* tutorials, the images speak to the constructed and performative aspects of identity and the fabrication of nature. “All of my work is a combination of my theoretical concerns, political concerns and personal experience.”

Triburgo has since been developing the multimedia project *Policing Gender*, which explores the vulnerable position of LGBTQIA+ people ensnared in the prison system. Triburgo considers prison abolition to be the most pressing issue for queer people today, and have made it their mission to bring visibility to this topic. “Not only are trans women targeted by police at higher rates, but once an LGBTQIA+ community member is arrested and makes their way into the system, they are targeted for violence and torture.” A growing awareness of this structural injustice prompted Triburgo to begin corresponding with queer prisoners, learning about their lives before, during and after incarceration. Due to privacy and safety concerns, as well as Triburgo’s ongoing interrogation of truth in representation, these communiques are not included in literal form in the project, but serve to inform the artist as springboards for the formal aspects of the work.

Consisting of both visual and audio components, *Policing Gender* highlights the palpable absence of queer people silenced by imprisonment. A typical installation of the work consists of a large-format portrait of absence, in the form of an opulent chiaroscuro-lit studio backdrop and no human visage; a smaller aerial photograph taken from a hot-air balloon, a photographic mode that was historically used for surveillance during the American Civil War; and an audio montage of ambient sounds from inside prisons as well as natural elements composed by the artist. This mixture of real and fabricated, present and absent, and theoretical and emotional defines Triburgo’s life’s work and activism. Triburgo’s current work-in-progress, *Monumental Resistance: Stonewall*, is a durational performance, photography and time-lapse video piece produced in collaboration with their partner Sarah Van Dyck. In 15-second increments, Triburgo and Van Dyck created over 3,500 images between midnight Friday and the following Monday, capturing a vibrant community of people gathered around the Stonewall National Monument. In their words, “I didn’t anticipate that the people who visited Stonewall and their support of our project—jumping in the frame for selfies, bringing me food, so many hugs—would exemplify the metaphor with which we began the project—Keep standing, Keep fighting, In community.”

LORENZO TRIBURGO
faculty

Clockwise from top left: Hot Air Aerial 01, Hot Air Aerial 04, Hot Air Aerial 02, Hot Air Aerial 03

PDP-2413-A
Curatorial Practicum: Beyond the White Cube
Paddy Johnson

For more information, visit sva.edu/ce.
and midnight Saturday during NYC Pride 2018 weekend, as Triburgo stood in place before the Stonewall National Monument, commonly regarded as the birthplace of the American LGBT civil rights movement. Displaying their “visibly genderqueer body in public space” was an act of solidarity and homage to the trans women of color, such as Marsha P. Johnson and Sylvia Rivera, who catalyzed the Stonewall Uprising of 1969, but have been largely excluded from many of the advances of the movement for which they fought. Van Dyck, an organizational psychologist and classically trained musician, integrates her research practice on civil rights legislation in the workplace to inform the conceptual framework for the project, and wrote, performed and recorded the musical score for Monumental Resistance. A time-lapse video of the entire performance premiered during NYC Pride 2019 at two “SpeakOut!” events hosted by VideoOut at the Lesbian, Gay, Bisexual & Transgender Community Center in the West Village, and at the Brooklyn Brewery in Williamsburg. In addition, Triburgo and Van Dyck screened “guerilla-style” projections in public sites around the city during the month of June. (Follow the project at #monumentalresistance.) Both Van Dyck’s presence and the encouragement of visitors to the site were integral to Triburgo’s physical and emotional safety, solidifying Triburgo’s belief that survival for LGBTQIA+ people hinges on community support. “I didn’t anticipate that the people who visited Stonewall and their support of our project—jumping in the frame for selfies, bringing me food, so many hugs—would exemplify the metaphor with which we began the project—Keep standing, Keep fighting, In community.”

For Triburgo, metaphor is more than poetry; it is a method of deconstructing stories, structures and oppressions through acts of representation. “This goes back to none of us are free until all of us are free,” and Triburgo’s works pursue the ultimate freedom for all.

Triburgo’s SV ACE course Queering the Portrait is offered both online and on campus, creating a safe space for students across the globe exploring gender and sexuality.
Tirtzah Bassel is a tour-de-force artist who teaches Drawing as Social Practice at SVA. Bassel inspires and engages her students to re-examine the relationship between drawing and public space. Through a series of on-site drawing assignments and diverse readings, she challenges conventions by asking questions such as: How can mark-making act as a radical intervention in public space?

Tell us what makes Drawing as Social Practice so unique. The course is a combination of hands-on drawing assignments paired with critical readings and discussion. We start each class with a drawing assignment from observation. We work on site at a “non-place” such as a large department store or a parking garage. We experiment with a range of media, including graphite, charcoal or ink, and explore how each medium can shape our perception. During the second half of the class we return to the classroom and take a step back to ask big questions: What does it mean to stand in a department store as an artist versus as a consumer? When do the marks that we make take on meaning for ourselves and for others? We read a range of critical writings, from Marc Augé and Claire Bishop to Boris Groys and Miwon Kwon, and try to parse out these questions through our discussions.

What does social practice mean to you? In the context of this class, I think about drawing as social practice in three ways. First, the act of drawing is relational. As humans, we use mark-making to build our relationships to places, people and time. The oldest traces of humans are the marks they left on the uneven walls of Paleolithic caves. We mark our bodies in order to identify ourselves with particular groups—I’m thinking of sports fans’ makeup or the crosses of Ash Wednesday. The temporality of sand mandala rituals or the permanence of tattoos help us make sense of our relationship to time. Social practice is a relatively new term, but I’m interested in exploring it in the broader context of human history and to tap into the rich possibilities that this offers.

Second, social practice is about bringing a critical awareness to the things that we look at and the spaces that we inhabit. Waiting rooms and traffic intersections are so ubiquitous that we rarely pause to consider the values that informed their design, let alone their effect on our movement, psychology or social interactions. Social practice is an invitation to slow down and consider both intellectually and experientially how these spaces affect us and to experiment with alternative ways of relating to and organizing these spaces.

Third, in the context of this course, we consciously bring awareness to the classroom itself as a social context. Often in art school, people relate to the classroom as a neutral space, but of course this is an illusion. We bring our full selves to the class, and this includes our bodies, our personalities, our cultural assumptions and power dynamics. I design our assignments and critiques to gently but consciously raise awareness of these elements, and then to intentionally leverage them as part of our work.

What do you find most inspiring about teaching? I am constantly surprised and inspired by the creativity and depth that my students bring to the work. In a recent assignment students were “commissioned” to create site-specific works for a public site. One student designed an installation for a hospital. I was struck by the imagery that she created, which dealt directly with mortality rather than the “feel good” or escapist imagery that you might expect. Through conversation I learned that a close family member of hers had recently been hospitalized. I realized that by addressing a deeply personal issue in her work, the student had challenged conventional considerations of art-making, and this had led her to create profoundly original and meaningful work.

What do you hope your students will discover through Drawing as Social Practice? My hope is that students come away from this course with a sense that drawing is an accessible tool that they can use in their everyday life. That it all takes is a sketchbook and a piece of charcoal to see the street that you live on or your desk in the office in an entirely new way. And that this simple act of mark-making can radically reshape our relationships to the spaces that we occupy and the people we encounter in them.
“As a practicing artist, I’ve always used drawing to develop visual thoughts and ideas. I took Tirtzah’s course to get back in the mind-set of thinking about drawing—what does it mean to draw something? What can a drawing convey that a photo or a sculpture cannot? Why is drawing a relevant and important practice in our postmodern lives? This class allowed me to reframe what I had already been doing in an intellectual capacity and gave me a new perspective from which to view my own work.”

MATTHEW UEBBING

“Drawing as Social Practice was a great experience! We went on group outings to local big box stores to draw and practice with different materials. And then we had mini critiques back in the classroom to discuss the (so different!) ways everyone had addressed the locations. Plus there was an opportunity to make an individual project. Tirtzah was really thoughtful, organized and comprehensive in structuring the class.”

CATHERINE KUNKEMUELLER

“This drawing replicates a window of the garage at 142 West 21st Street. For the past 40 years, the attendant Eric has been memorializing his friends—all NYC cab drivers—in the dust and dirt that accumulates on the window. I wanted to ask him to collaborate with me on the drawing and, happily, he agreed. One of the tiles is his. Tirtzah’s class made me realize the importance of lingering over familiar details and places—it was one thing to turn my attention to a subject that has always interested me, but it was through connecting with someone else’s experience that drawing became an expressive act.”

AMANDA KOTCH

“ RELATED COURSES

Street
Stacy Mehrfar
PHC-2151-A

Unconventional Museum
Christian Braid
VSC-2231-A

Radical Aesthetics of Art
Alegra Cordova
VCC-2171-A

For more information, visit sva.edu/ce.

sva.edu/ce

READY TO CHECK OUT OUR COURSES?

7
In a recent news broadcast, a political commentator complained that the "O" in Joe Biden’s newly minted campaign logo looks "exactly like the Obama ‘O’ from his 2008 campaign!" Whether this remark was simply plaintive or a legitimate stylistic criticism, it underscores the fact that typography matters. The shape and rhythmic capacity of a letter—single or in relation to others—is one of several determinants in how the sentiment attempting to be broadcast is received. Each facet of a character (letter, symbol, number, etc.), from its contours and line weight to its angles, has contributed to the depth and weight of political discourse since humans first set pen to parchment.

SVA’s Residencies in Typography offers a deep dive into the history and materiality of the printed symbol, led by Elizabeth Carey Smith, a prominent designer and creative director. In addition to her work as a creative director for Bank of New York Mellon, she also develops design strategies for numerous clients in fashion and the arts. A self-ordained typophile, Carey Smith brings her creative acumen and industry knowledge to participants who come from all over the globe. As she has noted, “I tend to be drawn to design that feels cerebral and multidimensional. I don’t like to believe that what I do for a living is trivial. I want to create work that lasts.”

Residencies in Typography provides a foothold into the best practices and industry standards in the complex ecosystem that is typographic thinking. Typography can extend a visual language, can break through flawed societal structures and has the capacity to create new modes of communication. For example, in recent news, the design firm Jamra Patel developed a system of fonts named Kigelia, which, according to its variations, coordinates in character the most prominent writing systems in Africa. The typeface, according to Jamra Patel, “contains a typographic richness and technical functionality previously unavailable for several languages on the African continent.” Typography extends far beyond designing letterforms. It has the capacity to set the tone of a national presidential campaign or facilitate and extend communication across borders.

The POWER of TYPE

By Eric Sutphin
Stacy Arezou Mehrfar photographs people, places and things that are on the periphery of our view of society and culture. In subjects ranging from suburban neighborhoods in the United States to working class communities in Australia, her interests have been trained on the individual and social identities that make up this outsider status. Her recent body of work has been focused on a more visible topic—but one that is no less misunderstood—protest.

“When we picture protest, we envision a mass. We see hordes of people storming, chanting, arms raised, fists pumped in unison,” Mehrfar says. In her project *A Collective Performance*, she was interested in a different view of protest. “I became profoundly interested in the role of the individual within this collective experience. I began looking at how these individuals’ actions and their collective performances relate to broader societal concerns.”

In photographing this subject, Mehrfar hoped to capture something specific about the people who are otherwise seen as anonymous within these large groups. “It was important that the portraits had a certain sense of agency, that they somehow transcended the protest experience to offer a more layered response.” This interest guided her choice of images, how they were composed and what they showed. “If you notice, there are little or no images of protest signs, or protest paraphernalia. This was intentional. I was focused on constructs of identity, social cohesion and the formation of a temporal community.”

*A Collective Performance* consists of single images, as well as a five-channel stop-motion video piece taken from Mehrfar’s photography of over 40 protest events. Part of the project will be on view as a part of SVACE’s annual ContinuEd Art & Activism event on September 4, 2019. In anticipation of the event, we asked Mehrfar her thoughts on the relation between art and activism. “Art has the power to shift boundaries, build relationships and create new paradigms,” she says. “With this thought, perhaps it could be said that art and activism have a similar symbiotic relationship as the individual and the collective.”

Above, left to right: LGBT Solidarity Rally, Stonewall, February 4, 2017; I Am a Muslim Too Rally, Times Square, February 19, 2017; People for a Free Press March and Rally, March 24, 2017.

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**Photographing Intimacy, Love and Human Narratives**

**ELINOR CARUCCI**

This critique-based course will enhance the artist’s vision and strengthen photographic language while chronicling the human condition.

**Webcomics That Work**

**WILL VARNER**

This course is designed to help comics makers improve their craft as storytellers, better understand how social media platforms (like Instagram, Twitter and Patreon) work, investigate how other artists are finding success online and experiment with how they can get the most out of online publishing.

**Jewelry I: Learning the Basics in Metalsmithing**

**ALEXIA COHEN**

Students will learn the basics to get a solid foundation in direct metal fabrication using traditional metalsmithing techniques.

**Artist Statement Workshop**

**PADDY JOHNSON**

In this workshop, we will discuss the purpose of an artist statement and perform a series of writing exercises to help create clear, concise and compelling prose—now and in the future.

**Agile Design**

**JOHN EWEN**

Agile methodology is changing the way teams work together and creating new possibilities for designers. This workshop will examine the key Agile principles and explore what it means for design.

**Unconventional Museum**

**CHRISTIAN BREED**

In this course, we will analyze and discuss the exhibition spaces around the world that have been formed by history and unexpected events, as well as preexisting structures that have been repurposed to become exhibition venues.
American artist Pope.L has spent decades crafting a provocative art practice to address race, gender and politics through a wide range of disciplines, especially performance, installation art and interventions in public spaces. These have included chaining himself with sausages to a Chase ATM, eating copies of the Wall Street Journal, and a series of public crawls, such as The Great White Way, 22 Miles, 9 Years, 1 Street (intermittently carried out from 2000 to 2009), in which Pope.L put on a Superman suit and dragged himself along Broadway from Lower Manhattan all the way up to Harlem.


Highlights of these complementary exhibitions will include a monumental new installation, Choir, and a new performative work, Conquest. We’ll also see Pope.L’s early performances, documented through archival materials and live actions.


A nom de guerre turns American Artist’s identity into a question of anonymity and visibility. Artist writes, “American Artist’s legal name change serves as the basis of an ambivalent practice—one of declaration: by insisting on the visibility of blackness as descriptive of an American artist, and erasure: anonymity in virtual spaces where ‘American Artist’ is an anonymous name, unable to be googled or validated by a computer as a person’s name.”

“American Artist: My Blue Window” at the Queens Museum follows American Artist’s 2018 – 2019 Queens Museum/Jerome Foundation Fellowship for Emerging Artists. The immersive multimedia installation will explore race, policing, technology and radical politics.


Is Paris Burning? The recent fire at Notre-Dame cathedral sent chills through admirers of France’s capital city, especially given the recurring violence of the “Yellow Vest” protestors. But Paris was once a refuge for expatriate American artists. “Americans in Paris: Artists in the City of Light, 1946 – 1968” at NYU’s Grey Art Gallery features works by visual artists who “rejected the intense nationalism that arose in the U.S. in the 1950s, seeking Paris’s reputation as a haven for self-expression and equality.” Look for paintings, sculpture and photographs by approximately 20 artists, including Beauford Delaney, Leon Golub, Al Held, Ellsworth Kelly, Joan Mitchell and Nancy Spero.

Nivia Hernandez is a Guatemalan-American portrait and documentary photographer currently based in Brooklyn, New York. Her work has been featured in art collective shows, magazines and solo exhibitions in and around New York City. Hernandez began her journey as a photographer by taking courses including Digital Photography: Basic, Studio Lighting: What You Really Want to Know and Digital Portrait. Her most recent solo exhibition, Gente de Guate (People of Guatemala), contains portraits from her visit to Guatemala in the aftermath of the 2018 volcanic disaster.

Hernandez says the courses at SVA gave her the confidence and courage to share and talk about her work: "After every class I would make my way home and find myself deeply inspired and reminded that photography is what moves me, motivates me and helps me connect with people around me, even those far away."

Clockwise from top: Survivors, a woman and her baby at a shelter after a volcano eruption in Guatemala. En la Calle, a funeral ceremony in Guatemala. Doña Florita, shot in Guatemala City.
STUDENT GALLERY

Abolition on a Monday
STUDENT: ALFREDO PONCE

Courses Taken
INDESIGN: BASIC WORKSHOP
SWC-2271-A
TYPOGRAPHY: BASIC
DSC-2053-A