Alicia Grullón

Risk-Taking and Radicalism
by Keren Moscovitch

Alicia Grullón is a multidisciplinary artist who uses New York City’s streets to instigate socially and politically motivated performance interventions. Grullón seeks to actively change the spaces in which she operates, in collaboration with the myriad diverse communities of the city. Her work as an artist-activist exemplifies the symbiotic relationship between artist and place. She is on the faculty of SVA’s City as Site summer residency, and is teaching a new SVACE course, Radical Aesthetics of Art.
Which Course is Right for Me?
Continuing Education Information Sessions

**ADVERTISING**
Thursday, May 9
6:30 – 8:30pm
136 West 21st Street, Room 418F
MODERATOR: John Rea

**COMPUTER ART, COMPUTER ANIMATION AND VISUAL EFFECTS**
Wednesday, May 22
6:30 – 8:30pm
133/141 West 21st Street, Room 301C
MODERATOR: Brian Frey

**DESIGN**
Monday, May 13
6:30 – 8:30pm
209 East 23rd Street, Room 311
MODERATOR: Sue Walsh

**FILM, VIDEO AND ANIMATION**
Thursday, May 16
6:30 – 8:30pm
209 East 23rd Street, Room 502
MODERATOR: Valerie Smaldone

**FINE ARTS: DRAWING, PAINTING, SCULPTURE, PRINTMAKING AND JEWELRY**
Wednesday, May 8
6:30 – 8:30pm
136 West 21st Street, Room 418F
MODERATOR: Steve DeFrank

**ILLUSTRATION AND CARTOONING**
Thursday, May 16
6:30 – 8:30pm
209 East 23rd Street, Room 311
MODERATOR: Jason Little

**INTERIOR DESIGN**
Tuesday, May 21
6:30 – 8:30pm
133/141 West 21st Street, Room 1104C
MODERATOR: Carol Bentel

**PHOTOGRAPHY**
Thursday, May 9
6:30 – 8:30pm
136 West 21st Street, Room 631F
MODERATOR: Keren Moscovitch

**VISIBLE FUTURES LAB**
Wednesday, May 22
6:30 – 8:30pm
132 West 21st Street, 7th floor
MODERATOR: John Heida

**VISUAL NARRATIVE**
Wednesday, May 22
6:30 – 8:30pm
136 West 21st Street, 11th floor
MODERATOR: Panayiotis Terzis

These information sessions are offered to the general public free of charge. Seating is given on a first-come, first-served basis.
n this issue of ContinuEd, we highlight faculty and students who use the streets of New York City as their studio, and we provide a center spread pullout map that focuses on the borough of Brooklyn.

Street art has brought new and vibrant culture to entire Brooklyn neighborhoods. It has expanded the definition of public art and transformed Brooklyn into a world-renowned center of art. We hope ContinuEd inspires you to discover the diversity and cultural wealth of Brooklyn—the top site of NYC street art. Turn to pages 8 and 9 to search for masterpieces that have beautified the industrial streets of Bushwick, Coney Island, DUMBO, Prospect Park, Williamsburg and Red Hook, and to map your discovery.

Are you interested in taking advantage of the streets of NYC to make art?

Here are a few courses offered through the Division of Continuing Education:


For more information on these courses and other offerings, visit us at sva.edu/ce.

We look forward to seeing you this summer.

—Joseph Cipri, on behalf of the Division of Continuing Education

The BFA Interior Design department (SVAID) underwent a big change this past year with the arrival of a new department chair, Dr. Carol Bentel. She comes from a prestigious career in architecture and interior design, as a partner at Bentel & Bentel Architects/Planners, and has a Ph.D. in history, theory and criticism from the M.I.T. School of Architecture. We spoke with her about her ideas on interior design, both on the current state of the profession as well as her view on education.

“Students need to learn more in the field—one only learns two-thirds of what an interior designer does in the classroom.” Dr. Bentel was brimming with ideas when asked about her vision for students in SVAID. “I hope that the designs of students at SVAID are done with the knowledge that they can positively alter how people live. An interior designer has a great responsibility, which affects the space in which people spend most of their day.”

Dr. Bentel went on to share her views on where this ever-changing industry is headed. “Designing for people makes this a very interesting field. Every project presents a new challenge; therefore, one must learn on one’s feet about entirely new areas every day. One day I could be speaking to a library director and the next day to a chef. One needs to know how to problem solve within each new project type, which requires research and study. It is fascinating—I learn so much each time.”

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[William Patterson]

Below: SVAID students at chef Michael Lomonaco’s new restaurant, which is still under construction.
How did you become an artist? What are some early experiences that shaped your current art practice?

The political context of my work and world outlook are in solidarity with Black liberation and indigenous land rights. Having grown up in the latter part of the ‘70s in New York City, these ideals were integral to community conversations taking place in neighborhoods. I think in large part this is due to the history of radical organizing that had taken place in the ‘60s, and the crisis facing the city. So when family and neighbors got together to organize around language and food justice issues, it began to color my purpose in life. It provided me with the radical imagining for a greater world. That’s what my friends and neighbors were doing. My parents came to New York City as immigrants seeking different choices for themselves, and they faced obstacles. My father, an industrial engineer, wasn’t able to pursue it because of racial and language discrimination. My mother additionally faced gender discrimination, so following her interests in philosophy were difficult. They made up for it by making sure that art was always a part of our lives. They made sure I participated in piano and ballet classes, at the very least. And that manifested through community connections proliferating—getting to know the artists and musicians in the neighborhood. All that is evaporating because of the way NYC is gentrifying. Becoming an artist was a way of working with people who dare to live out the lives of their dreams. I still remember the moment I decided to become an artist. I was 15 and I saw a Guerrilla Girls poster on the side of a NYC bus—the one about the Met Museum only having women who were nude. I saw that and I said to myself, I want to do that and be around people who have that impact just like my community had done.

Your work has strong social and political functions. How do you define the role of the artist in 2019?

The role of artists—in 2019 and forever—is not to hide. It is to stand by, support, advocate and work with activists, journalists, whistle blowers, political prisoners, refugees, land and water protectors, organizers and dreamers.

ALICIA GRULLÓN faculty

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What is your philosophy on risk-taking in art and politics?

I always think of the students from the Student Nonviolent Coordinating Committee [SNCC] and civil rights organizers who worked in the South in 1964, creating Freedom Schools and getting people registered to vote. Did they think of risk? Yes. Did it stop them? No.

Do you believe that artists have a social responsibility?

Of course. We are tenants. We are workers. We need water. We need housing. We need air. We need food. It is our responsibility to do, to act, to fight, to defend and be accountable for the world in which we live.

Tell us about your upcoming projects. I am in research mode at the moment with two artist-in-residences, one with Shandaken Projects on Governors Island and the other with the Bronx Museum of the Arts. Very excited to create new work and expand on others I have started. Plus some work with the Volta Art Fair and Volta C.A.R.E.S. Stay tuned.

Congratulations on the Shandaken residency! Tell us about the program and the projects you have planned. It is a very exciting endeavor! What is alluring about it is the opportunity to be on Governors Island—a part of NYC that like all parks belongs to the

Above: Battle of Brooklyn (Learning to fire a musket from a redcoat), 2016, archival digital print on aluminum, 23 x 30”. Battle of Brooklyn is a project in which Grullón intervened in the annual reenactment of the Revolutionary war battle of the same name. Grullón had a photographer follow her throughout the day.
ALICIA GRULLÓN: RISK-TAKING AND RADICALISM

¡LA DEPORTACIÓN MATA! CONOZCA SUS DERECHOS

 PEOPLE. BEING ON GOVERNORS ISLAND IS MAGICAL AND I HOPE IT IS NOT EXPLOITED BY REAL ESTATE AND TOURISM. DURING MY TIME THERE I WILL WORK ON UNCOVERING SOME OF THE HISTORY OF THE ISLAND, LOOKING BACK AT PRECOLONIAL TIMES AS WELL AS EXPLORING ENVIRONMENTAL AND CLIMATE CHANGE ISSUES.

TELL US ABOUT YOUR COURSE RADICAL AESTHETICS OF ART. WHAT IS IMPORTANT TO YOU ABOUT OFFERING A COURSE SUCH AS THIS THROUGH SVACE?

Radical Aesthetics looks at movements in art that were asking for its uncommodifying in addition to movement building. We start with a brief overview of the Dadaists and Surrealists—artists, musicians and writers disillusioned with modernity because of racism, fascism and capitalism. Offering it at SVACE allows space for those with a variety of life and professional experiences to come into the room and talk about how art can be a social catalyst for change.

WHAT IS YOUR TEACHING PHILOSOPHY, AND HOW DOES THAT MANIFEST IN A CONTINUING EDUCATION CONTEXT?

I manage my classes very much like I do an organizing meeting: focused on the needs of the community and students, where we are accountable for one another, and providing a safe space for the disabled, LGBTQIA+, Black, Indigenous, immigrants, Muslim, Latinx and Asian people.

HOW DOES PUBLIC PERFORMANCE OPERATE AS DISCOURSE IN YOUR WORK?

Public performance becomes pivotal in my work as a way of reclaiming the commons. In NYC, real estate and economic interests have governed and created a notion of property that justifies the taking of space and land for the greater good. To interrupt this notion is one way to uncover the deceptions in this history.

Cover and above: Empanar, 2017, broadside. Commission for Bronx River Arts Center and the Department of Cultural Affairs Immigrant Culture Initiative, Empanar was a social practice project on immigrant rights. Grullón created the broadside with a Know-Your-Rights guide, stories of migration by Bronx residents, along with their family recipes. Grullón distributed the broadside in the Bronx.

Right: The Rule is Love (Say her Name), 2017 digital documentation of performance for “Art in Odd Places” curated by Rocio Aranda-Allende. Photo by Ejay Mohammed. Courtesy of artist. In Say her Name, the performance part of the series The Rule is Love, Grullón establishes a rule for herself and for the audience in order to complete the performance. Grullón traversed 14th Street from Ave C to Hudson Street blindfolded and unable to speak. In order to reach the west side, passersby and guides had to give her directions by addressing Grullón by one of the names of women of color killed by police violence.
The Future Slips Out

A Q&A WITH ARTIST

CHRISTIE BLIZARD

By Eric Sutphin

T
ear-based artist Christie Blizard deploys painting, performance and conceptual art to examine the post-
human body vis-à-vis investigations of celebrity, sound and movement. I met Blizard in 2016 when she was a
resident in the Painting and Mixed Media summer residency, and since that time she has participated in residencies at Skowhegan, MacDowell and Artpace. Her work has been shown at the Contem-
porary Arts Museum Houston, Black Mountain College, the UFO Festival-Roswell and on Good Morning-America and Today.

Eric Sutphin: Your work deals with a number of intersecting ideas; EDM (electronic dance music), performativity, media culture, celebrity. How did those things come to enter your work?

Christie Blizard: During the summer of 2015, I was reading Jean-Francois Lyotard’s The Inhuman (1992) and attended Burning Man for the first time. Both the book and event seemed to point to ways of thinking that could exist outside of the body. I was interested in how Burning Man and electronic music started with revolutionary impulses but have become mainstream and non-critical. Lyotard’s ideas of how a thought exists after the explosion of the sun and the virtual body that is created by a group of dancing people at a festival became an interesting pheno-
menon for me to explore. I had a puppet version of Lyotard made and how those things come to enter your work?

Blizard in performance in 2016 at the SVA Summer Residency Program.

ES: While dialogue rarely exists in your work, text is incorporated on T-shirts, on signs, etc. Can you talk about your decision to omit the spoken word?

CB: In the performances, Lyotard the puppet does not speak. He is typically bewildered, stupefied and “dumbed down.” In some of my videos and on T-shirts, I have incorporated text that has been cut up from various sources. I am interested in William S. Burrough’s ideas that in a cut-up, when you collage the past and the present together, the future slips out. In some of his cut-ups, he predicted specific future events. I am hoping that some of the texts I use will foreshadow the revolutionary potential of a different kind of bodily intelligence.

ES: I’ll never forget when you held the mud wrestling performance Blizard vs. DeKooning (2014) in your studio at SVA during the Summer Residency Program. How did that piece contribute to your current work?

CB: At that time, I was trying to recconfigure painting outside the traditional context. This led directly to the Today show and the Good Morning America work, where I took the text paintings into the audiences to be viewed on the news broadcasts. The mud wrestling contributed to the current work primarily through my beginning to understand the abject and failure, while also trying to break with history.

ES: Your morning show projects received quite a lot of attention. Can you tell me more about those?

CB: I would hold up signs on the Today show and Good Morning America to distract the broadcasts. I was very aware of their rules of not to be profane or overtly political, so I would look for phrases that would simultaneously critique the show and earnestly connect with audience members but also not be banned so the project could continue. I was exploring what the limits of freedom of speech were on the television news since everything is curated and designed to be forgotten. I found that when there is a slight deviation of what is expected on TV that it becomes a point of significant concern.

ES: What are you currently looking at? Have you seen anything particularly interesting/challenging?

CB: The Contemporary Arts Museum Houston recently had a show of embroidery paintings by Nicolas Moufarrege that were really beautiful. One of my biggest heroes is Genesis Breyer P-Orridge and how far she goes with her ideas. She and Daniel Johnston are my two biggest art heroes, and Daniel lives fairly close to me in Waller, TX. Both are completely and fully dedicated to their work.

ES: Can you tell me about any upcoming projects?

CB: I have been studying music for the last nine years and have been working with various electronic synthesizers to perform at EDM events and places like local Texas flea markets where people are not expecting me to be. I have transformed my partner’s Pontiac into a time traveler like the DeLorean, and will be doing more performances this spring and summer with sound and exorcistic movements in which I become a vessel for another kind of intelligence to enter. I will be soon making a noise album called Montopolis. I feel like music is a major part of my life’s work.

Middle: At UFO Festival-Roswell with Lyotard, performance documentation, 2017.

Bottom: At Jerry’s Artarama Parking Lot, performance with a volunteer choir singing a love song about the death of an artist, single channel video, color, sound, 5:27, 2017.
Take advantage of the warm weather and explore NYC’s hottest art scene—the Brooklyn streets! We have compiled a map of some of the best public artworks located throughout the borough, from sculptures to murals. Whether you are a longtime resident or visiting for the first time, there are bound to be artworks you’ve missed!

*Reference location websites for visitor information

Indicates an SVA affiliate.

**Governors Island**

Yankee Hanger*, Mark Handforth
Short walk from Yankee Pier in Liggett Terrace

Cabin*, Rachel Whiteread
Sitting on the hillside of Discovery Hill overlooking New York Harbor

Day is Done*, Susan Philipsz
A large-scale instrument that spans the park at Liggett Terrace and Yankee Pier at 6pm

**Coney Island**

Untitled, Os Gemeos
2914 Stillwell Avenue

Coney Art Walls*, multiple artists
3050 Stillwell Avenue

Paul’s Daughter signage, Kurt McRobert
1001 Riegelmann Boardwalk

**Red Hook & Gowanus**

Untitled, The Wallnuts Crew
469 President Street

Gowanus: Industry & Ecology, Julia Whitney Barnes and Ruth Hofheimer
Dykes Lumber Building, 6th Street and 3rd Avenue, visible from Whole Foods’ roof

Some Walls Are Invisible, Nicole Shulman and Chris Soria
Louis Valentino, Jr. Park and Pier
BK Crawl

Adorn Me, Tanda Francis
Fort Greene Park, corner of Washington Park and Myrtle Avenue. Ends August 16.

(x) of many children, Roberto Visani
Herbert Von King Park, northeast corner. Ends October 5.

Untitled, Camille Walala
203 37th Street

Passing Wisdom, Planting Seed, Danielle McDonald and Jazmine Hayes
Mama Dee’s Garden, 1399 Bedford Avenue

I Just Want To Come Home, Chris Soria and Dan Christian
21 Manhattan Avenue

Save The World, D*Face, aka Dean Stockton
365 McGuinness Boulevard

Love Me, Love Me Not, Faile
WNYC Transmitter Park

OY/YO, Deborah Kass

The Last Three, Gillie and Marc Schattner
1 MetroTech Center

The Bushwick Collective
multiple artists

Wyckoff Avenue between Jefferson and Stan streets
St. Nicholas Avenue between Flushing Avenue and Troutman Street
Troutman Street between Saint Nicholas and Irving avenues

Moore Street between Bogart and White streets
White Street between Seigel and Moore streets
Morgan Avenue at Harrison Place

Dumbo

Watertower, Tom Fruin
Roof of 20 Jay Street

Dumbo Walls, Stefan Sagmeister
Jay Street Underpass, between York and Prospect streets, along BQE

Dumbo Walls, Yuko Shimizu
Jay Street Underpass, between York and Prospect streets, along BQE

Lotus Woman, Shepard Fairey
York and Jay streets, along BQE

Dumbo Walls, MOMO
York Street between Adams and Washington streets, along BQE

Dumbo Walls, Faith47
Pearl Street Underpass, Between York and Prospect streets

Dumbo Walls, DALeast
Pearl Street Underpass, between York and Prospect streets

Dumbo Walls, Eltono
Prospect and Jay streets, along BQE

Dumbo Walls, CAM
York Street between Pearl and Adams streets, along BQE

PST, David Ellis
Pearl Street Triangle at Anchorage Place

Trust Your Vision, gilf!
Front-Street, between Adams and Pearl streets

Untitled, KAWS
33 Lafayette Avenue
Discover art in the streets of Brooklyn with SVA’s Division of Continuing Education! To help enhance our community’s journey through our curated list of public artworks, we invite you to plan your tour around the summer’s most anticipated events and seasonal activities. Our CE tips guide encompasses Brooklyn-based activities enriched with community, creativity and spectacles not to be missed this summer.

GOVERNORS ISLAND
SVA MFA Fine Arts

govisland.com • mfafineart.sva.edu
SVA MFA Fine Arts is one of 30 New York based organizations who will host free seasonal programs and exhibitions on Governors Island as part of its calendar of arts and cultural programs for 2019. Presented in the historic former military homes of Nolan Park and Colonels Row, programs will engage visitors of all ages in the visual and performing arts, environmental science and culture.

RED HOOK
Pioneer Works
pioneerworks.org
Located right in the heart of Red Hook is Pioneer Works, an arts space dedicated to creativity and community. Their evolving calendar of activities include lunches with artists in residence, concerts, exhibitions in their fine arts gallery and panel discussions.

Route Tip!
explore.govisland.com
Explore Governors Island and Red Hook all in one day with the NYC Ferry.

DUMBO
Brooklyn Flea
brooklynflea.com
The yearlong Brooklyn Flea market returns to Dumbo come the summer months. Enjoy vendors selling vintage oddities from all genres, locally made artisanal goods and delicious cuisine.

CONEY ISLAND
Mermaid Parade
coneyisland.com
One of the summer’s biggest highlights in Brooklyn is the Coney Island Mermaid Parade. This spectacle draws hundreds of participants and spectators decked out in their most creative mermaid garb. DIY your own deep-sea-themed costume and march in the parade, or bring your camera to document all of the mermaid antics.

CE Course Alert!
Exploring Coney Island Through Drawing and Storytelling
sva.edu/ce
Come draw on location and be inspired during the summer semester with instructors Carol Fabricatore and Marie Roberts! Discover stories happening through the beautiful Coney Island ocean setting, landmark boardwalk sites, exotic signage, old-time rides and diverse cultures.

*Please reference the event websites listed for exact dates and details for summer 2019.
Contemporary Drawing Studio: Observing the Moment
SARAH GRASS
What does it mean to observe the present moment? Build observational drawing skills through a contemporary art lens.

Digital Embroidery
JUDITH SOLODKIN
Working on Brother and Husqvarna-Viking sewing machines with oversize hoops, students will use Brother software to sew out their original designs on fabric, garments or paper.

Digital Filmmaking
DENIZ DEMIRER
Students will be guided through the production process for digital filmmaking while transforming their short story from the page to the screen.

UX and UI: Fundamentals of Digital Product Design
EFRAT WEIDBERG
User experience (UX) and user interface (UI) are two related but different phases in the digital product design process. In this course you’ll explore the methodologies and tools used by professionals in the field.

Hip Hop in Contemporary Art
CHARLIE AHEARN
Hip hop shapes today’s visual culture—from magazines, clothing and design to the art world itself. But what is it? This course will combine lectures, discussions, exhibitions and readings, as well as writing assignments on topics covered in class.

Parks and Gardens: Photographing New York’s Green Spaces
JADE DOSKOW
In this course students will explore both well- and lesser-known green spaces around the city—from Central Park to the intimate community gardens of the East Village—with a different shooting concept for inspiration each week.

Designing Interiors I
STUART MAGER
Small design projects will serve to 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.

Illustration for Social Media
WILL VARNER
This course is designed to help illustrators understand social media platforms as they apply to image-making, and the vast potential these venues have to reach audiences large and small. Through hands-on studio work and critique, participants will create at least one social media account dedicated to and optimized for supporting their goals as working illustrators and digital storytellers.

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Residency in Typography: Typographic Context
Typographic Context focuses on sharpening designers’ eye for type—from letters in the environment to historical styles and uses. This Residency teaches participants both to look at type as well as to understand letterform construction.

Meditations in an Emergency
This two-week intensive is designed for writers, artists and curators of all levels and backgrounds interested in gaining in-depth experience of art writing. Ten full days will be spent examining individual artworks in New York City’s incomparable collections.

Design Writing and Research
The Design Research, Writing and Criticism Department at the School of Visual Arts is pleased to offer a design-writing summer intensive aimed at those who would like to refine their skills as thinkers, researchers and storytellers.
In her Brand Identity - Creating an Image course, multifaceted designer Anita Zeppetelli has students choose a New York City neighborhood and create branding for it.

Why did you create this branding assignment?
My goal for the course was to offer an opportunity for students to find their creative voice through a subject they know—NYC. The process of creating a brand for a neighborhood isn’t all that different from that for an organization. The goal is to identify a neighborhood’s essence, translate that into a logo and visual system, and then implement it in various design touchpoints.

NYC is where I choose to live and work. What better way to pay homage to it than with this course assignment?

How do you define design in 2019?
Two words: multidimensional communication. As a brand designer, I discovered early on in my career the power of a visual expressed through all media, from print to digital and beyond. This depth and breadth allow one to reach a larger audience. Today, design is much more informed by branding than ever before. Additionally, digital technology has created a new interactive paradigm. This challenges the designer and the way we reach our audience and offers us ways to connect on a deeper level.

What does design mean to you?
It’s my way of self-expression. A way to communicate in the most effective and impactful way while evoking an emotional connection. My relationship with design was influenced early on by teachers, mentors and employers that had that right mix of design passion and work ethic. These examples, shown to me early on, were pivotal in my design career and how I approach and look at design today.

Branding in particular offers me the opportunity to wear many different hats and combine different design disciplines. I tell my students if you can master this, you can do anything.

How has teaching inspired you?
As the physicist Frank Oppenheimer once said, “The best way to learn is to teach.” I have had many an “aha!” moment in the midst of teaching, which has further honed my own skills. Teaching has also inspired me to adapt and try new techniques or approaches to support students along the way. I sometimes feel like it’s less about the presentations or lectures and more about listening and identifying blocks that the students are experiencing early on. I remind them that sometimes feeling uncomfortable is part of the process of learning something new.

Branding New York City Neighborhoods

By Georgette Maniatis

EAST VILLAGE, Abel Coss

Related Courses

- Brand Identity: Creating an Image
- Experiencing Brands Through Interaction Design
- The Feeling of Design

For more information, visit sva.edu/cce.
Anita’s class was an incredible experience, and her passion for branding is infectious. She teaches industry-standard practices and offered invaluable advice on how to land on a thoughtful brand. The course gave me confidence in my design ability and helped prepare me for my career as a graphic designer.

ANGELA YEN

“I was excited to come to class every week and get class feedback on my project. I learned so much, and Anita was a very enthusiastic and attentive instructor.”

KATY PARKEN

“Anita’s class was an incredible experience, and her passion for branding is infectious. She teaches industry-standard practices and offered invaluable advice on how to land on a thoughtful brand. The course gave me confidence in my design ability and helped prepare me for my career as a graphic designer.”

ANGELA YEN
This summer brings us the 50th anniversary of the Stonewall uprising. This historical marker has already prompted reevaluation about the identities and demands of its participants, a topic explored in recent projects like “MOTHA and Chris E. Vargas: Consciousness Razing—The Stonewall Re-Memorialization Project” at the New Museum, and Monumental Resistance: Stonewall by SVACE faculty member Lorenzo Triburgo. The critical excavation continues in “Art After Stonewall: 1969-1989,” billed as “the first major exhibition to examine the impact of the LGBTQ civil-rights movement on the art world.”

Simultaneously and thematically presented at two venues—New York University’s Grey Art Gallery and the Leslie-Lohman Museum—“Art After Stonewall” features more than 150 works of art and objects in a wide range of media by out-and-proud LGBTQ artists, including Catherine Opie, Lyle Ashton Harris, Vaginal Davis and Lynda Benglis, alongside canonical figures like Andy Warhol and Keith Haring.


Keep the pride alive in “Camp: Notes on Fashion” at the Metropolitan Museum of Art’s Costume Institute. With Susan Sontag’s 1964 essay Notes on Camp providing the framework, this exhibition will delve into camp aesthetic, tracing “how it has evolved from a place of marginality to become an important influence on mainstream culture.” Look for designs by Marc Jacobs, Gucci, Moschino and more.

“Camp: Notes on Fashion” will be on view from May 9 to September 8, 2019.

Often a lightning rod for controversy, the Whitney Biennial 2019 prompted protests in January—months before it opened. Activists invited participating artists to act in solidarity with museum employees and “demand to be paid for the content they provide and withhold that content until the demands of Whitney staff are met,” referring to calls for the resignation of Whitney vice chair Warren Kanders. How have artists responded? What does this mean for curators Jane Panetta and Rujeko Hockley—and the artists in the spotlight? Stay tuned.


ART IN NEW YORK CITY
Throughout her life, Joanna Belbey had a passion for film and filmmaking. She was active as a writer, director and producer of independent films, including *India: A Tourist’s View*, *The Threat of Cybercrime* and the award-winning docuseries *New York Passport*. In pursuit of her passion, she became a member of the SVACE community, taking courses in film and video.

Joanna’s time in the Digital Filmmaking course was especially fruitful, where she worked with instructor Sal Petrosino toward the creation of her short film *Avocado Toast*. She completed the film and it debuted at the Astoria Film Festival in the summer of 2018. Petrosino fondly remembers working with Joanna. “She was a woman of intelligence who exuded a genuine sense of goodness and a profound desire to explore life—and herself. I feel blessed to have had an opportunity to meet her as a student and also as a friend, and to experience firsthand her absolute joy and excitement making the film. She will certainly be missed and remembered.”

Joyce Sullivan, a close friend of Joanna’s, remarked on her life and the lessons she drew about pursuing your passions, even later in life. “There are so many of us who experienced her joy and delight with being an ‘older’ independent filmmaker. It makes us all realize that if you want to do something, do it today. It’s the only thing we all have.”

A Tribute to a Member of Our CE Community

Joanna Belbey

For the weekend of April 6–7, 2019, the MoCCA Arts Festival (or MoCCAfest) brought together the community of independent comics fans and creators. “It’s common knowledge that SVA is at the center of comics instruction in the world,” says Tom Motley, an SVACE faculty member who was in attendance. So it was fitting that SVACE was a sponsor of this year’s convention. MoCCAfest featured 400 exhibiting artists and more than 7,000 attendees over the course of the two days. The event was not only a showcase for artists, but a platform for exchanging views on the industry. Lectures and panel discussions included SVACE faculty such as Will Varner and Illustration and Visual Storytelling Residency instructor Viktor Koen.

MoCCAfest was a great opportunity to catch up with students and alumni from our CE community, many of whom were in attendance as visitors as well as exhibitors. Attendees stopped by to chat with our instructors and pick up a limited-edition SVACE tote bag or sketchbook along with postcards designed by our alumni. From fledgling creators to seasoned professionals, the 2019 MoCCA Arts Festival showcased just how central the SVACE community is to the thriving comics community at large.
STUDENT GALLERY

Advanced Painting | FIC-3211-A

STUDENT: ROBERT MOREIN*    INSTRUCTOR: IRA RICHER

*Robert has taken 82 SV ACE courses!

Submit your CE work for consideration. Information can be found at svae.sva.edu/submitart.